

# PTNA NEWS LETTER 2014

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Piano Teachers' National Association of Japan

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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 : 1967

-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

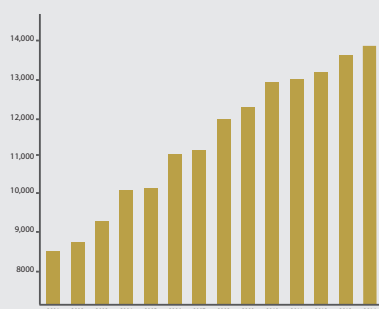
\*STEP Project Group

\*Competition Group

-Networks: Branches (123), Stations (392)

-Number of Members: 14,794

-Membership Status: Authorized member,  
Teacher, Performer, Researcher,  
Supporter, Student, Corporation,  
Grandmuse (amateurs) as of Dec.2014



## More Intense, Personal Voices Delivered via Network

Network helps shape the individual identity as a piano teacher



How does network helps shape the individual identity? PTNA offers stages for piano teachers to know oneself, to express oneself, to get feedback, and connect each other. It encourages them to be more collaborative, self-improvement minded, and original.

### Know & Improve Oneself

#### An Event for Newcomers Enhances Self-Awareness

PTNA proposes new members to join the networking events, which are organized in conjunction with some of the major PTNA events throughout the year. In February, The Ensemble Park invited new members to study ensemble performances, as well as to meet people and discuss with senior

members like representatives of PTNA satellite Stations. "The Teaching Carte" were distributed to attendees to fill in commentaries and evaluations while listening to others' performances; to what extent they understand pieces, what should be improved and how to teach them, etc. At the following teaching guidance session, they discuss their opinions in smaller groups together with seniors. This helps them recognize their current status quo, and clarifies their aims and goals in PTNA. One of the attendees, who just moved in a new town and had only 1 student at that time, had good conversations with senior members and decided



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to join in one of the local Stations and a monthly study group.

## Knowing How You Play Changes How You Teach

What if teachers play on stage and receive evaluation of their performances? How does it bring motivational influence to their teaching? PTNA “ing” program offers teachers’ examinations of 4 skills (teach, perform, write, report). At the performance and teaching exams in October, Noriaki Koka, one of the 3 examiners, commented after the performance section that choosing suitable pieces for students is one of the key roles of piano teachers, and that they had to understand the structure and characters of music immediately, possibly during the sight reading.

After the examination, 33 participants had discussion with examiners to share how they had studied, and how to cope with the daily issues in lessons.

From this year, the performance examination can be replaced to STEP, a performance assessment with a concert-like setting. Examinees, who are previously required to play 4 different styles from Baroque to Modern in one-day-exam, are now able to play them separately in different stages (within a year) so that they can take time for preparation.

## Find Suitable Seminars from 500 to Improve Various Skills

Seminars are places for studying and meeting colleagues with similar ambitions. This year, the number of seminars is expected to be over 500, and attendees will exceed 10,000, both 28% increase from last year (441 seminars and 9,245 attendees in 2013).

The recent statistics show that 1/3 of PTNA members (5,443), have attended seminars at least once, and that experienced teachers also keep learning; 1/1.6 of PTNA Teachers’ Award recipients have participated so far. Users of e-learning are also increasing. As to the contents of seminars, in addition to the core subjects like teaching, interpretation and performance, self-promotion skills receives attention these days (e.g. how to write blogs and reports effectively).

## Shape & Express Oneself Conceptualized Programs for Recording Concerts

The Public Recording Concert, started in 2010 aiming at recording, filming, and sharing the music on the “PTNA Piano Encyclopedia”, will reach 100 sessions by the end of 2014. To construct comprehensive sound archives of piano pieces, pianists are recommended to play pieces which are rarely performed. Under this principle, pianists became more aware of their

programs, and shaped them with individual, conceptualized ideas.

Rintaro Akamatsu, who offered 244 video clips so far, brought 6 new programs this year including “Music of Degenerate Art” (Mendelssohn, Bartok, Hindemith, Schulhoff), “Ballet Russe - Innovation” (Debussy, Strauss). On the other hand, Aki Kuroda and her fellow pianists, Miwa Hoyano, Yuna Kobayashi, etc. try to record all the piano pieces by Scriabin. Among the young pianists, Kaoru Jitsukawa explored “grotesque” sounds of Prokofiev, while Keina Sato chose female composers’ pieces such as Clara Schumann, Gubaidulina, Chaminade, G.Bacewicz. Some scholars and researchers also took part in this series. Izumiko Aoyagi featured French modern chamber music on the theme of “Minstrel” (Debussy, Pierné), and Yasushi Ueda organized a lecture concert of etudes in the 19th century (Czerny, Cramer). Another concerts were held in partnership with Japan Arensky Society and Kapustin Society.

These concerts are all free of charge, but ask audience to donate to the extent they are impressed. The average of income reached 79,252 yen, increased by 23% since last year. The number of venues has also been

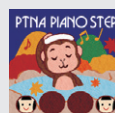
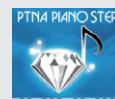


## Creativity Flourishes Everywhere!

STEP is a way of expressing personal / communities’ identities. For example, 16 teachers created and played music & narrative inspired by Bastien method textbooks (Yamanote branch, Tokyo) / Participants were advised to write comments for others, and eventually 950 “STEP communication sheets” were submitted in 2 days event (Rinka Station, Tottori) / Free market of used scores and free tea service welcomed all participants and audience (Kyoto Oideyasu Station, Kyoto) / A chamber music STEP

was held in a smallest-sized-salon of 30 people in an intimate atmosphere (Acorde Shakujii Station, Tokyo) / Participants are interviewed afterward to review their performances (Kofu branch, Yamanashi) / Teachers, even STEP advisors play on stage. Hiroe Sugimoto served as an advisor and a participant on a same day. And Kayoko Hiraoka achieved 100 stages after 11 years of continuous challenge.

\*photo : Stations’ Original Logo Marks reached 100!  
Each satellite station is eligible to have a logo mark of one’s original design to show their local identity.



steadily increasing across Japan and abroad, and new places were added this year including halls / salons owned by individual piano teachers.

## Sharing Personal Experiences with a Wider Audience

The Teaching Seminar vol.47 was held in April, having 10 lecturers. Previously this seminar was led by 3 lecturers (90min each), but now teachers have more opportunities to share their thoughts, experiences, and achievements. In the 1st session, 7 lecturers gave 12 minute presentations each; Hisae Ishimine (Detailed lesson notes of 800 students), Mari Kumagai (How Do We Organize a Successful Studio Concert?), Eiko Matsuda (How Do We Begin Musical Analysis from an Early Stage?), Kikue Sawada (The Effect of Peer Learning), Hiroko Saito (The importance of Basic Score Reading), Satori Tsukahara (The Learning Effect through Competitions), Rintaro Akamatsu (How to Get to the Point in a Short Time).

In the afternoon, Reiko Ikegawa, the author of “100 Key Points for a Piano Lesson”, gave a 90 minute lecture for the elementary to intermedi-

ate level, and Hiro-  
nao Suzuki gave a  
lecture-concert of  
Chopin Etudes for  
the advanced level.



## STEP Encourages Teachers to Perform, Create, Research

PTNA Piano STEP, the concert-like evaluation, is not only for performances, but also for creation and research opportunities for piano teachers.

For Creation: Some venues provide music workshops that anyone can join in between the performance sessions. In Tokorozawa STEP, 35 people including participants, their parents, teachers, friends, and audience members enjoyed creating original Christmas songs with a piano, ring bells, and castanets. This workshop was led by Natsuki Sakamoto (student member) and her friends who are studying music workshop at a music college.

For Research & Presentation: In



Komae STEP, 40 piano teachers played chamber music after several months of study with Yasumi

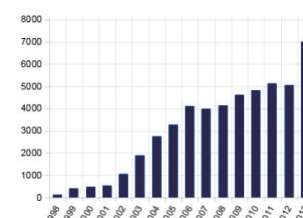
90 min poster session and stamps of lecturers at Teachers' Seminar vol.47.



Taki (representative of the Jasmine-Komae Station). In Saitama STEP, piano teachers held a study session afterward to review and learn further about the required repertoires of STEP.

## Share & Connect Each Other Teachers' Matching Service Applies 360-Degree Feedback

PTNA Teachers' Matching Service has achieved the highest number of agreements this year ever since, expecting a 20% increase from last year (7,003). Besides the basic piano studio information, more detailed information is added to the individual pages this year; messages from students and parents, and comments from customers who used this matching service. This 360-degree feedback makes it easier for customers to find suitable teachers. The mother of a 5-year-old-girl found a piano studio in her neighborhood, and felt it was reliable after seeing positive comments from current students. This service is operated by 8 home-based telephone operators. In response to the increase of new customers, guideline webpages are renewed this winter.



## MUSSE Begins a New Collaboration

PTNA members are actively offering their own compositions and arrangements to MUSSE. This year, it begins a new collaboration with Music Sheet Printing Service by Yamaha Music Media. MUSSE is to bind the sheet music and make home delivery, whereas this new service allows you to download the PDF data and print them at home. This collaboration is for educational purpose and is applicable to following pieces; Musical analysis of major piano works / Piano arrangements of Japanese traditional songs / Arrangement for two pianos / Arrangement for piano & violin, piano, violin & cello.



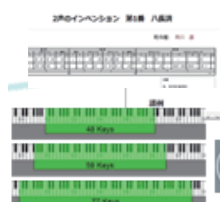
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## How Do We Cultivate In-depth, Multiple Views?



### Survey it! Music Mapping on Piano Encyclopedia

This year, a new service was added to PTNA Piano Encyclopedia: “Mapping”. This is to show the “map” of the whole picture of a piece in terms of musical structure, tonality, cadence, register, etc. This is realized in collaboration with Tetsuya Akiyama who provides detailed musical analysis on each piece such as Burgmüller’s 25 etudes, Czerny’s 30 etudes, Sonatine Album, Bach’s Invention and Sinfonia. He also investigates the number of keys and registers used in each piece and visualizes them (700 pieces!). Akiyama says that this is one of the various approaches to get the whole idea of music, and expects it helps selection and interpretation of music. Two major music publishers, Ongaku-no-tomo, and Bärenreiter, gave permission to display the scores. A recent research shows that teachers are using this encyclopedia for in-depth study of pieces, listening pleasure, and program building. This year, it is officially acknowledged as a mecenat by the Association for Corporate Support of the Arts.



### Analyze it! Gaining One’s Own Perspective

Three volumes of books feature musical analysis on required repertoires of PTNA Piano Competition 2014. This year, the introductory article on Baroque music is newly added. Natsuki Sawatani, a music critic, explains the characteristics of the Baroque period in terms of performing practice, instruments, counterpoint, dance music, and music scores. The book also offers hands-on analysis training for elemen-

### *Versatile Skills for Teachers* Interdisciplinary Learning is Increasing

Nowadays, piano teachers become more aware of multifaceted learning. A series of “Comprehensive Musicianship Workshops”, organized by the PTNA Media Committee since 2010, enhances interdisciplinary learning. This monthly series consists of 10 lectures led by piano teachers, musicians, composers, scholars, etc., and it enables participants to learn music from various perspectives.

Akira Imai talked about the close relationship between language and music, and asked the attendees to write articulations onto the simple scores to understand the different sense of sounds between people in Japan and Europe. Jun’ichi Hirokami, conductor of the Kyoto Symphony Orchestra, talked about how the orchestra gained high reputation and popularity in the community. He also discussed the future of music colleges with one of his colleagues. Fuminori Shinozaki, the concertmaster of the NHK Symphony

Orchestra, talked about his role; how he communicates with conductors and orchestra members, how he face with classical music and music education, etc. After the lecture, he performed several ensemble pieces with a committee member. Masatoshi Kameda talks about the role of editor as “detective” of misprints, the history from the 1950s to the 1990s, and comparison of editions, etc.

In April, an Olympic Gold medalist (Hisashi Mizutori) and an Olympic trainer (Satoshi Aoki) of the men’s gymnastics team were invited to the PTNA Teachers’ Seminar. They spoke about the importance of body maintenance and mental training. In August, Shinichi Furuya, a researcher of brain science, talked about how pianists should use brain to reduce the time of practicing. He himself plays piano and his research focuses on the cere-



bral function of pianists. This lecture was coordinated by the PTNA Festival Committee.

tary levels. The analyzing workflow, written by Eiko Matsuda, helps in learning how to read music scores. For grade B, students can study a piece thoroughly by copying scores note by note. This study guideline is written by Mitsuzo Kusakabe, composer. For duo pieces, students can learn the analyzed score and demonstration performance by Kuni Seo & Shinichiro Kato.

Similarly, Naomi Ishii, PTNA authorized member and the founder of Japan J.S.Bach Music Concours (one of the PTNA affiliate competitions), encourages students to learn spontaneously and independently, and published Bach pieces for study support. Without any descriptions on the score, it allows them to think fingerings, articulations, dynamics, structures, all by themselves.

## Create it! Arrangement Techniques for Teachers

Nowadays teachers are asked to have various skills to cope with requests from students. PTNA holds 3 consecutive workshops of piano arrangement techniques. These are specially designed for piano teachers who occasionally need to arrange pieces in

order to adjust the technical levels, to accompany students' performances, to improvise, etc.



Workshops was led by three renowned pianists and composers; Koichi Hashimoto (composer), Hiroshi ("pianistar") and Takashi Obara (pianist). In Hashimoto's lecture, participants tried to improvise first, then made small rhythmic and harmonic changes on some pieces, learned the basics of chords and chord progression, and arranged a short piece with techniques they've learned.

## How Did They Teach Gold Medalists?

The 37th PTNA Piano Competition Prize Winners' Concert was held in March, in which 40 young pianists performed. In the middle section, teachers of gold prize winners talked about how they taught them, how to communicate effectively with parents, and how to give mental support to them before the competition. In the last section, the Grand Prize winner, Rui Urayama performed with two professors from the Boston Conservatory, Prof. Markus Placci(vl.) and prof. Andrew Mark(vc.).

## A Guidebook Shows Roadmap to Competitions

A guidebook "An Initial Challenge to Piano Competitions - for teachers and parents", written by Satori Tsukahara, is published by Yamaha Music Media Cooperation. It aims at explaining educational advantages of participating competitions, the procedure of

application, suggestions of practicing schedules, the effective communication skills with students and parents. It also includes introductory information of piano competitions in Japan, and statistical analysis of major competitions in regards of their objectives, standard of repertoires, adjudication procedure, etc.

## Education for Early Childhood Group Stage Performances Nurture Self-Identity?

STEP allows registration as a group, even for eurythmic performers. In Yoshinogawa Station (Tokushima), 8 small kids made their solo debut after 4 years of stage experiences as a group. According to their teacher, Kyoko Ichikawa (representative of the Station), their expression were individual even if they all played the same piece. It seems their identity and self-expression have been nurtured since they first performed together at the age of two.

## Not a Competition, but Final Concert for Grade A2

The final round of the grade A2 (under 6) PTNA Piano Competition is not a competition, but a concert. This year, 63 finalists were chosen out of 1,801 participants, and performed at the final stage in Tokyo. Rui Urayama (2013 Grand Prize) was invited as a guest and played Scarlatti, Burgmuller and Albeniz. Another guest, Kano Yukino, gave a creative workshop with the music of "Aquarium" from Saint-Saens "Le carnaval des animaux".



## Research on Early Music Education Develops

Recently, 11 brain scientists appearing on a Japanese TV show revealed that piano is the most promising things to learn for young people under 12. It enhances the prefrontal area by moving all fingers and legs apart, which improves parallel processing ability. As the scientific research develops, the interest to early music education grows. PTNA introduces a variety of articles including the music education in France, England, U.S, etc. Research institutes also join in PTNA, such as Japan Ongaku Nouiku Association and Eurythmic Research Center (PTNA Corporate Members).

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## Competition for Learning & Social Contribution



### *For In-depth Learning* **Ryota Yamazaki, Youngest Grand Prize Winner Ever**

This year there are 42,441 participants in total, increased by 4% from last year. In the Grade Superior, Ryota Yamazaki (15) was awarded the Grand Prize and the audience prize in the final round. He is the youngest winner ever for this grade. He played Prokofiev's piano concerto No.3 with the Japan Philharmonic Orchestra conducted by maestro Chikara Iwamura in the final round. The silver prize was given to

Mayaka Nakagawa, who played Prokofiev's piano concerto No.2. PTNA organized a special seminar prior to the final round; "How should one listen to piano concertos?". This seminar was led by Rintaro Akamatsu, a pianist and teacher who taught Nozomu Sugawara (2012 grand prize winner).

### **Special Categories for Teenagers!**

The teenage years are some of the crucial moments in the process of personal and musical development. In

Jr.G grade, designed for special talents under the age 16, 14 promising young pianists took the group masterclass led by Prof.Andrea Bonatta from Italy, and the musical analysis workshop by Prof. Yoh Nishio. Akito Tani got the gold prize at the final round in August.

This year, a new category was established for teenagers who love playing piano. 154 junior high and high school students played free programs in the J category of the GrandMuse (Amateur) division.

### **Branch Concerts featuring Past Grand Prize Winners**

The Branch Concert Series starts this year in collaboration with the Symphony Hall

in Osaka, featuring past PTNA grand prize winners and outstanding pianists. Shohei Sekimoto (PTNA Grand Prize in 2003, 4th prize in the Chopin Piano Competition in 2005) appeared on November 20th with an all Chopin program. Masataka Goto, Hibiki Tamura, Akihiro Sakiya, Tomoki Sakata, and Yusuke Kikuchi will follow. Concerts are preceded by the pre-seminar from 10am, exclusively for 50 people.



### **STEP, as Rehearsals and Reviews of Competitions**

PTNA Piano STEP can be used as rehearsing opportunities for the PTNA Piano Competition. The number of people who participated in STEP before the competition has been increasing, from 2,206 in 2011(48% of all the free STEP participants) to 3,040 in 2013(52%). Marie Matsumoto, the Gold prize winner in grade E, is always trying to explore the touches and sounds that each piece demands. She learned from the comments by the

#### **PTNA Grand Prize 2014 Ryota Yamazaki**



Ryota was born in 1998 and started piano at the age of 8. He won the gold medal at grade C in PTNA Piano Competition in 2011, the silver medal at grade G in 2012. Other prizes: 1st prize at Gina Bachauer International Piano Competition Junior division in 2012, the Yasuko Fukuda Prize in 2013.

#### **International Jury Members 2014**



Aquiles Delle Vigne



Gilead Mishory



Ewa Poblocka



Soo Jung Shin

STEP advisers prior to the competition. STEP can also work for revision and brushup after the competition.

There are some affiliated competitions that allow the same repertoires as PTNA Piano Competition. It also enables students to take on challenges once more.

### *For Social Contribution* **Contributions via Mobile Phone from Halls**

You may contribute to the PTNA Piano Encyclopedia from the competition venues, simply by placing your mobile phone on to the logo of the program booklet. The contributions will be used for the honorarium for writers / researchers who write commentaries on composers and pieces, the purchase of recording equipment, and supporting funds for pianists who collaborate in recording sessions.

### **“Piano Room Sharing Service” Helps Finalists**

PTNA launches a new service “PTNA Piano Room Sharing” to do matchmaking between those who are looking for piano practicing rooms and those who provide rooms. 40 PTNA members declared the offer on an hourly rental basis. One of them once lived far away from Tokyo and thus understand the difficulty of finding good practicing rooms when they played in Tokyo. Another member also understands the tremendous efforts that finalists have made so far, and would like to help them prepare for their important stages by offering a good practicing environment and mental support. PTNA

tries to extend this service to other affiliated competitions as well as various musical purposes in the future.



### **Arrange a Concert in Vienna for Two Grand Winners**

Two Grand Prize Winners, Tomoyo Umemura (2010) and Nozomu Sugawara (2012)

performed in Vienna in April (Universität für Musik und darstellende Kunst Wien). This concert was realized by the support and cooperation of Kazuko Jankovsky Inukai (PTNA authorized member) who lives in Vienna. She occasionally writes about education in Austria, and interviews with Austrian artists and professors.



### **CrossGiving, Successfully Funded**

This year, “CrossGiving” projects are fully funded thanks to the contributions from PTNA members and the matching of equivalent amounts by PTNA. In spring, Natsumi Kuboyama (Prize for Excellence in the Yasuko Fukuda Scholarship Audition 2009) visited Peru in order to teach, play, and contributed 20 keyboard harmonicas to a local elementary school. She met school pupils and was amazed by their curiosity and enthusiasm for classical music and instruments that they had never heard before. This project was supported by the contribution of 400,000yen.



### **The 2nd IFPS in Tokyo!**

The 2nd meeting of IFPS (International Federation of Piano Societies) was held in Tokyo on August 23rd,

in conjunction with the final round & awards ceremony of the 38th PTNA

Piano Competition. 13 representatives of 6 piano societies and institutions came from China, Hong Kong, Singapore, Mongolia, Indonesia, and Japan. This network was launched after the preliminary meeting in HK, to exchange information for the advancement of piano teaching in each country.



### **Prizes & Awards**

Akihiro Sakiya:

1st prize at International Piano Competition Prize “Jaén”, with audience prize, special



prize for Spanish music \*photo (C) Jose Maria Ortega “Sitoh” / Miwa Hoyano: 1st prize at Ibla Grand Prize / Marina Koka: 1st at Tunbridge Wells Young Concert Artists Competition, 2nd at Dudley Piano Competition / Nahomi Ikehara 1st & Himawari Kita 2nd (B category), Sakurako Kita 1st (A category) at International Jenő Takács Piano Competition for Young Pianists / Natsuki Nishimoto: 1st at San Giovanni Teatino Piano Competition (Senior 2nd category) / Mana Shoji 1st & Saki Takeoka 2nd at Rosario Marciano Piano Competition (2nd group) / Yuki Kondo : 1st at Pianale International Academy & Competition / Hiroko Wakamatsu: 2nd at Vietri sul Mare piano competition / Rumiko Domura: 3rd at Mozart Piano Competition in Italy (Senior) / Anna Suzuki : 2nd at Chopin Piano Competition for young artists in Hartford, CT

# PTNA News Letter 2014

## Special Feature

### Continuation Is the Key to Improvement

“Continuation”, is one of the keys to improve performance. Among the participants in the 2014 PTNA Piano Competition, 75% of those who have continued to participate in the past 10 years, successfully passed the preliminary round, whereas 34% passed after one year of experience (\*chart1).

It seems that starting from grade A2 (under 6) is not too early, rather, it keeps them motivated to learn music. According to a recent research, more than half of 1,275 kids who participated in grade A2 in 2010, continued to participate in higher grades in 2014. And among the finalists of grade F (under 18), 12% of them have been participating since grade A2. Yurina Tetsu, one of the semi-finalists of grade superior, became used to playing on stage little by little, and that even gave her courage in her school life. A high

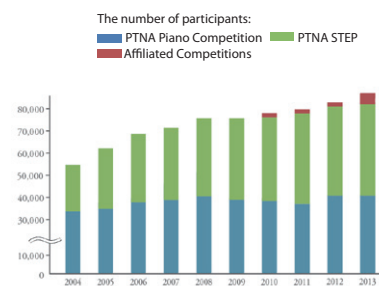
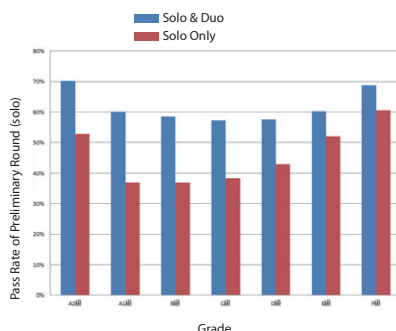
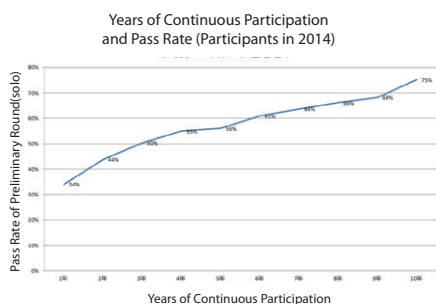
school student also testifies that his participation has been a great incentive for him as it gives him not only the opportunity to study 4 different periods and styles of music, but also to share those experiences with his colleagues in his piano studio as well as with other finalists.

Playing duo / ensemble is another key to success. Among the solo division participants, those who also participate in the duo division passed the preliminary round in a higher rate (\*chart 2). Duo experience in the early stage seems to have a good influence on solo performances. In 2014, Masako Matano taught 4 finalists both in the solo and duo divisions. She encouraged her students to play duo from early childhood, as she knew having one's counterpart there kept his/her motivation at a high level. All 21 duo groups passed the preliminary round this year after 4 years of continuous participation in both divisions. She prefers to match students with different char-

acters to make “chemistry” happen, and to expect their personal, musical growth and collaborative mind.

### PTNA Passport Keeps Record of All Performances

PTNA Passport witnesses your personal development in a long run. The passport can be obtained when you participate in the PTNA Piano STEP, PTNA Piano Competition, or Affiliated competitions for the first time. One 13-old-boy participates in STEP prior to competitions, and his public performances reached 50 times already. Now, those experiences enable him to set a goal and accomplish it in a short period of time. One music college student keeps records of 163 stage performances so far, which shifted her attitude toward more active engagement in music making rather than being sensitive to the evaluation.



2014 Grand Prize Winner  
Ryota Yamazaki

## 39th PTNA Piano Competition for Promising Pianists

### Final Round : 20th-23rd August, 2015 Tokyo

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

**Schedule 2015**

**First Preliminary Rounds Solo**

First Round (1)  
Dates: June 13 (Sat) + 14 (Sun)  
Deadline: May 11 (Mon)

First Round (2)  
Dates: June 20 (Sat) + 21 (Sun)  
Deadline: May 18 (Mon)

First Round (3)  
Dates: July 8 (Wed) + 9 (Thu)  
Deadline: June 8 (Mon)

**Second Preliminary Round Solo**

Dates: August 3 (Mon) + 4 (Tue)  
Place: Katsushika Symphony Hills (Tokyo)

**Semi-Final Round Solo**

Date: August 20 (Thu)  
Place: Dai-ichi Seimei Hall (Tokyo)

**Final Round Concerto**

Date: August 23 (Sun)  
Place: Dai-ichi Seimei Hall (Tokyo)  
Tokyo City Philharmonic Orchestra  
Kazumasa Watanabe (cond.)

**Past prize winners and further careers**

Akihiro Sakiya (1st, Joén, 2014)  
Tomoki Sakata (Finalist, Van Cliburn, 2013)  
Kei Takumi (6th, Hamamatsu, 2012)  
Keina Sato (2nd, HongKong, 2011)  
Masataka Goto (1st, Liszt, 2011)  
Mami Hagihara (1st, Geneva, 2010)  
Nobuyuki Tsuji (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)

**Past Jury**

2011 Alexander Braginsky  
William Grant Noble  
Katarzyna Popowa-Zydrón

2012 Andrea Bonatta  
Marlin Hughes  
Li Mingqiang  
Natalia Troull

2013 Ronan O'Hara  
Boris Petrushansky  
Jerome Rose

2014 Aquiles Delle Vigne  
Gilead Mishory  
Ewa Pablocka  
Sojung Shin

**Jury 2015**

Stanislav Ioudenitch  
Jan Jiracek von Arnim  
Michael Lewin