

TEACHING IN THE 21ST CENTURY



2016 22-25 SEPTEMBER
ICELAND
HARPA, REYKJAVÍK

38TH INTERNATIONAL EPTA CONFERENCE

Japanskt meistaraverk

KAWAI

P I A N O S



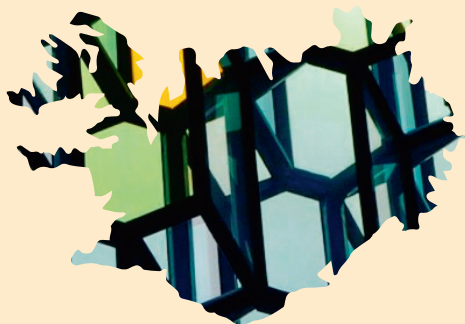
Landsins mesta úrval af
píanóum í öllum verðflokkum.
Hjá okkur færðu faglega þjónustu,
byggða á þekkingu og
áratuga reynslu.



TÓNASTÖÐIN

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Anna Rún Atladóttir

President EPTA Iceland

President EPTA Europe 2015-2016

Dear
Guests,
*It is with great pleasure and
honour that we welcome you*

to the
EPTA
CONFERENCE
in Iceland.



Ólöf Jónsdóttir

Treasurer EPTA Iceland



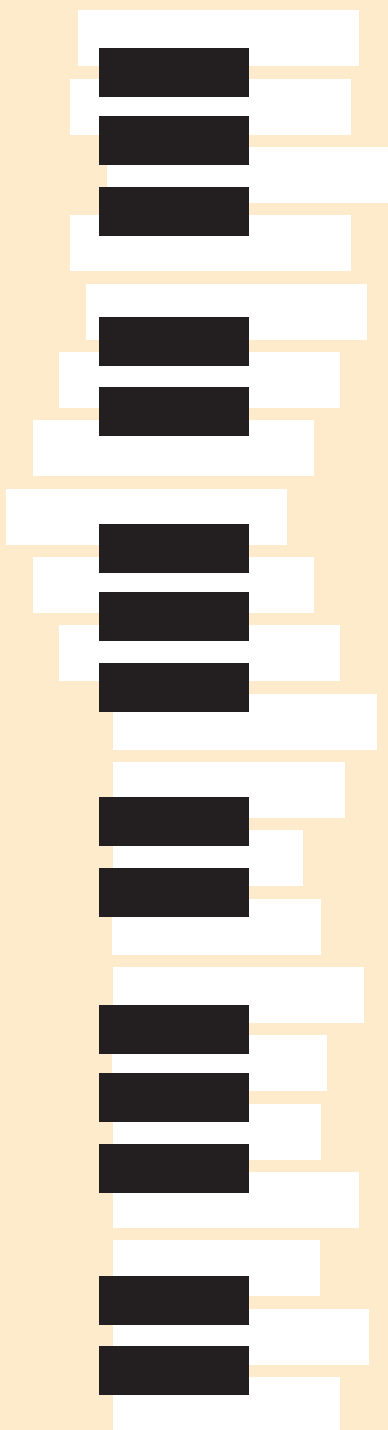
Hafdís Pálsdóttir

Secretary EPTA Iceland

The title of the conference is "Teaching in the 21st Century, Modern Methods and Material". As indicated, the focus is on new teaching material and using new technology, like iPads and apps, in our daily teaching.

Iceland was the first country to join EPTA, on 19th February 1979. It currently has 125 members but Icelanders are only 330.000. Musical life is thriving in Iceland with over 80 music schools, a symphony orchestra, numerous music festivals, opera and many smaller concerts each week.

EPTA's international conferences provide a unique opportunity for piano music lovers/aficionados from different countries to meet, learn and listen to outstanding artists play pieces from the world repertoire of piano music. The conference is extremely important for a small nation like Iceland, in that it strengthens cultural ties with European nations and engenders cooperation. Likewise, the EPTA conference offers young artists and teachers the chance to follow developments in the world of European art, creating the foundations for further collaboration between them. We look forward to sharing with you our music and ideas.



-  **thursday**
-  **friday**
-  **saturday**
-  **sunday**
-  **concert**

Opening Ceremony

22nd September | 14:00

Meditation on an Icelandic Folk Song

by Tryggvi M. Baldvinsson

Anais Lilja Bergsdóttir,
Reykjavík College of Music

Sindur (Scintillation)

by Þorkell Sigurbjörnsson

Ásthildur Ákadóttir,
Iceland Academy of the Arts

The CVs of all presenters at the conference can be found online at <http://epta.is/cv-conference-presenters/>

PROGRAM

THURSDAY

22nd September

12:00-14:00

Registration in front of
Kaldalón Hall, Harpa

14:00

Opening Ceremony

14:30

Georg Frederick Litterst and Dr. Stella Branzburg Sick
Teaching with interactive technologies

15:00

Patrick Jovell
Digital fear - Can the teacher be replaced?

15:30

Jean-Jacques Dünki
Music: A sign language

16:00 | **Coffee break + Book presentation**

16:30

Grace Choi
Encouraging Improvisation through 18c
Performance Practice in Collegiate Class Piano

17:00

Kristinn Örn Kristinsson
Teaching tone in the 21st century
- Old Methods or new methods?

17:30

Miha Haas
How to play piano with colour:
A new answer to the old question

18:00 | **Welcome drinks in Björtuloft, Harpa**



George Frederick Litterst and
Dr. Stella Branzburg Sick
United States

TEACHING WITH INTERACTIVE TECHNOLOGIES



Twenty-first century technologies provide new, immersive opportunities for students during both traditional lessons and solo practice, thus providing compelling opportunities for accelerating the learning process. Additional interactive features can provide the student with feedback, guide the practice, and help to develop more sophisticated musical awareness. Musical files that are now available represent a hybrid file type, combining high quality music notation display (i.e. a complete replacement for a paper score) with recorded performances and play-along music tracks. The presenters of this session have been working with these tools for many years during which time the tools have evolved from proof-of-concept to maturity. This session will address real-world teaching situations, including working with young children, adult beginners, and advanced students.



Patrick Jovell
Sweden

DIGITAL FEAR - CAN THE TEACHER BE REPLACED?



Piano teaching during the last 100 years has proven itself to be successful due to the instrument's popularity and the skills achieved by so many. This makes piano teachers rather conservative; why change working concepts? What can we expect and which changes can be tolerated in times when digitalization and on-line learning is increasing as well as our knowledge about the brain and learning process is undergoing major changes.



Jean-Jacques Dünki
Switzerland

MUSIC: A SIGN LANGUAGE

Mr. Dünki's life-long experience as a composer, pianist and teacher (on all imaginable levels) has inevitably led him to the belief that the vast richness of musical expression is best preserved, like in a nut-shell, in the signs of music notation. In saying 'signs', he means virtually everything which is written on music paper: notes, slurs, accents, words – to name but a few. These signs function like sign-posts: they point out the direction the musician has to go and guide him/her towards the goal of authentic musical expression. Likewise, scores can be compared to maps, manufactured by the composers. They give us an overview of the musical 'landscape' of a given piece; yet we have to go this path by ourselves.

Grace Choi
United States

ENCOURAGING IMPROVISATION THROUGH 18C PERFORMANCE PRACTICE IN COLLEGIATE CLASS PIANO



With intent to improve pedagogy in collegiate piano class, the purpose of this presentation is to examine an aural approach to improvisation in beginning piano class. Many music educators suggest that an aural approach to instrumental music instruction will improve students' achievement. Nevertheless, traditional approaches of instruction with notation still prevail in many beginning piano classes. Without the musical context of tonality, meter, and style, students focus on individual notes that often result in a lack of musicianship skills. Music instruction that focuses on developing students' aural comprehension is much needed because a lack of students' understanding of tonality, meter, style, and harmonic progression will interrupt the natural transfer to piano performances. Aural approaches incorporating improvisation have received increased attention in recent years, but are not prevalent in collegiate class piano. Most adult class piano curriculum focuses on technical advancement in lieu of developing aural skills and creative music making. This is unfortunate as the piano is one of few instruments that produces harmony, and can benefit collegiate level musicians to further develop their musicianship.



Kristinn Örn Kristinsson
Iceland

TEACHING TONE IN THE 21ST CENTURY - OLD METHODS OR NEW METHODS?

Are there any new methods? The Suzuki method is very much centered around good tone production. It is not a new method - in some ways it is very conservative but in other ways revolutionary! However, it is still new or unknown to many teachers. What have the Russian method and the Suzuki method in common? How does the Mother Tongue Method teach good tone on the piano? What is good tone?



Miha Haas
Slovenia

HOW TO PLAY PIANO WITH COLOUR: A NEW ANSWER TO THE OLD QUESTION



Why do we associate music with colour? Why do some pianists play with colour while others do not? Is it an illusion or an acoustic component of the sound? How do we encourage students of piano to achieve this sort of mastery?

During his lecture Mr. Haas will propose answers to these questions, based on physical facts and his personal experience with inefficient pedagogical procedures.

PROGRAM FRIDAY

23rd September

09:00

Radmila Stojkovic

Embracing the challenge of the critical point in teaching children the classical skills

09:30

Dr. Katarina Nummi-Kuisma

Integrating basic music theory into piano lessons from the beginning

10:00

Dr. Murray McLachlan

Ferruccio Busoni: Creativity in motion

10:30 | **Coffee break + Book presentation**

11:00

EPTA

**Works composed for
EPTA Iceland piano competitions**

11:30

Marjes Benoist

**How to teach talent.
Paradoxes, challenges
and triggers.**

12:00

Erica Booker

**The benefits of ergonomically scaled piano
keyboards for smaller handed pianists:
Levelling the playing field!**

12:30 | **Lunch break + open Kawai in Ríma hall**

14:00

Dr. Nina Margrét Grímsdóttir

**Icelandic Romanticism – A welcome addition to the Scandinavian
piano literature**

15:00

Dr. Randall Faber

Developing Musical Minds and Hearts

15:30 | **Coffee break + Poster session with Rhonda Boyle**

16:00

Dr. Gary Ingle

**MTNA:
A “Glocal” Partnership**

16:15

Ron Regev

**Teaching piano in the digital age: Revisiting sheet music
and teaching aids, from the 18th century to our time**

16:45

EPTA Concert

Edda Erlendsdóttir

Works by Tómas Manoury - Úlfur Hansson - H.Dutilleux

kl. 17:15 | **Sight seeing Tour and Dinner**



Radmila Stojkovic
Norway

EMBRACING THE CHALLENGE OF THE CRITICAL POINT IN TEACHING CHILDREN THE CLASSICAL SKILLS

As a piano teacher in a small, regional music school, Ms. Stojkovic faces pupils who easily give up and for whom everything is boring and without any motivation. Her mission is therefore to inspire those pupils and give them a good musical experience in an informal way, using piano music books from different countries with different methods.

In this lecture, Ms. Stojkovic will discuss and play some pieces illustrating her approach, where she feels the student experiences joy by being able to tell a story through music.

Dr. Katarina Nummi-Kuisma
Finland

INTEGRATING BASIC MUSIC THEORY INTO PIANO LESSONS FROM THE BEGINNING



It is hard even for grown ups to transfer information from one context into another. Yet

we often wonder how little our students remember of their theory lessons. Part of the problem is that abstractions are difficult to memorize – children need emotions and strong mental images attached to the material they are learning in order to remember it!

Pianists need deep understanding of musical structure from the beginning. The repertoire becomes rapidly quite complex and, without true understanding of harmonic logic, playing becomes imitative and empty. Later on this causes problems of memory and stage fright.

Dr. Nummi-Kuisma will introduce new video material of individual and group lessons she has created together with Dr.Mus., pianist Kristiina Junttu. The method is the result of years of pedagogical cooperation, especially in a music camp context, in which they have had the opportunity to experiment with this approach. Working in pairs and small groups, as well as one student alone with the teacher, has proven to be fruitful and fun.

C O N C E R T



YOUNG PIANISTS

23rd SEPTEMBER | 11:00

Segulljós (Aurora)

by Anna Þorvaldsdóttir

Alexander Smári Kristjánsson Edelstein,
Akureyri Music School

Eos & Selena

by Snorri Sigfús Birgisson

Lilja Cardew,
Conservatoire à Rayonnement Régional de Paris

Brotnir hljómar (Broken chords)

by Haukur Tómasson

Lilja María Ásmundsdóttir,
internship with Sarah Nicolls, England

4 piano pieces

by Daníel Bjarnason

Jane Sutarjo,
Norwegian Academy of Music, Oslo



FRIDAY

23rd September



Murray McLachlan
United Kingdom

FERRUCCIO BUSONI: CREATIVITY IN MOTION

2016 marks the 150th anniversary of the birth of the great Italian-Austrian composer-pianist-philosopher-conductor-editor-mentor Ferruccio Busoni. In this presentation boundaries will be broken down and long standing assumptions reconsidered as Busoni's place at the very centre of all our musical ideas and lives in the 21st century is confirmed.



Marjes A. Benoist
Netherlands

HOW TO TEACH TALENT. PARADOXES, CHALLENGES AND TRIGGERS



In her lecture, Ms. Benoist will talk about the Young Talent classes that The Conservatory of Amsterdam initiated and how to scout young talent. The fact that the plasticity of the brain is at its greatest under age ten is only a recent discovery of neurologists. Originally, a conservatory is an institute similar to a university and based on a 19th century model. Students are supposed to study music after high school. But as the level of classical performers has been increasing all the time, it has become practically impossible to be admitted to a conservatory at the graduation age of 18, if you are not already a virtuoso.

Erica Booker
Australia

THE BENEFITS OF ERGONOMICALLY SCALED PIANO KEYBOARDS FOR SMALLER HANDS: LEVELLING THE PLAYING FIELD!



Until the late nineteenth century piano keyboards came in different sizes and keys were generally narrower than today. The current piano keyboard was standardized in the 1880s, based on what suited male virtuosos of the time, such as Liszt. There is now a significant body of research documenting pain and injury affecting pianists. Small hand spans have been shown to be a risk factor and females (who have smaller hands than males) are disproportionately affected.

Other recent research by two of the authors (Booker and Boyle) suggests that the current 'standard' keyboard is sub-optimal for a large portion of the population. Performance success on an international level is closely related to hand size, disadvantaging almost 60% of the piano playing population.

Ergonomically scaled piano keyboards (ESPKs) have not been available to pianists until recently. They offer scope for research as, in effect, they can be used to test the impacts of pianists getting 'larger hands'.

This is the first Australian study to show changes in functional load during piano playing on keyboards of different sizes through the use of electromyography. The study aimed to test the hypothesis that there is a measurable muscular advantage for pianists with smaller hands playing an ergonomically scaled piano keyboard (5.5 inch octave) compared with the regular full sized model (6.5 inch octave).

Dr. Nina Margret Grimsdottir
Iceland

ICELANDIC ROMANTICISM – A WELCOME ADDITION TO THE SCANDINAVIAN PIANO LITERATURE



Pianist Dr. Grímsdóttir will, in her lecture-recital, introduce and play key works from the history of Icelandic piano music, composed under the influence of Romanticism and late-Romanticism. The history of Icelandic piano music begins with these piano works composed by the nation's first composers of art music Sveinbjörnsson, Ísólfsson and Leifs.

The purpose of this lecture-recital is to increase the awareness of professionals in the field of piano pedagogy of, how these works enlarge the repertoire of teaching and recital compositions in the 21st century, thereby supporting the notion that Icelandic Romanticism is indeed a welcome addition to the Scandinavian piano literature. The Icelandic piano works will be presented in the context of comparable compositions by Scandinavian composers with regard to style influences, technical demands and artistic value.

FRIDAY

23rd September



Dr. Randall Faber
United States

DEVELOPING MUSICAL MINDS AND HEARTS

Today's digital world emphasizes and rewards logical, sequential thinking. But what about the richness of creativity, expression and personal artistry? These are developed in the heart... and in the piano lesson! Join Randall Faber as he explores practical links to powerful outcomes.

Dr. Ron Regev
Israel

TEACHING PIANO IN THE DIGITAL AGE: REVISITING SHEET MUSIC AND TEACHING AIDS, FROM THE 18TH CENTURY TO OUR TIME



In this lecture, Dr. Regev will give an overview of the history of the connection between technology and piano performance and teaching, and focus on listing and demonstrating the most advanced technological tools and applications available to today's piano studio. The same technology that is pulling students away from the piano can be used to bring them back.

Sheet music and teaching methodologies remained similar from the early 19th century until the end of the 20th century. However, the past few decades have seen tremendous technological developments that have been changing the way performers, teachers and students approach music performance and music teaching. Copy machines started a revolution in sheet music - which increased availability, while raising legal issues. The internet, with its online stores, PDF downloads and the IMSLP repository, have furthered this revolution. Nowadays we are flooded with computer applications that make sheet music more available than ever, while adding pedagogical tools and even the ability to flip pages automatically and give feedback on performance - just by listening through the device's microphone. All this is happening at a time when technological advancements seem to be robbing our students of their attention span and their enthusiasm for the study and practicing of musical instruments.

CONCERT



EDDA ERLENDSDÓTTIR

23rd September | 16:45



Born in Reykjavik, Iceland Edda Erlendsdóttir studied at the Reykjavik College of Music and at the Conservatoire National Supérieur de Musique de Paris with Pierre Sancan. In 1990 she became Laureate of the Yehudi Menuhin Foundation in Paris.

Edda Erlendsdóttir has given numerous concerts and participated in important festivals in Iceland, France and most European countries. She has been on concert tours in the United States, Russia, Ukraine and in China. She has played piano solos with orchestras conducted by Leif Segerstam, Larry Newland, Petri Sakari and recently with Kurt Kopecky.

Her repertoire spans the first works written for the pianoforte through contemporary works and she has premiered several pieces specially written for her.

Her passion for chamber music led her to be the founder and artistic director for fifteen years of the chamber music festival in Kirkjubæjarklaustur, south east Iceland.

She plays with with many ensembles including Tempo di Tango which features six classical musicians and bandoneon player Olivier Manoury.

Edda Erlendsdóttir has recorded many programs for radio and television, including several recitals broadcast directly on radio France Musique and the Icelandic National Radio.

She has published recordings of piano music by C.P.E. Bach, Haydn, Grieg, Tchaikovsky, Schubert, Schönberg and Berg. Her CD of Haydn Concerti, featuring the Icelandic Symphony Orchestra conducted by Kurt Kopecky obtained the Icelandic Music Award in year 2010.

Edda Erlendsdóttir lives in Paris where she has been teaching at the Conservatoire National Supérieur de Musique of Lyon and the National Conservatory of Versailles.

website: <http://edda.erlendsdottir.free.fr>

PROGRAM

Tómas Manoury (1979)
MAJKA (2015)

Úlfur Hansson (1988)
INNSTIRNI (2015)

Henri Dutilleux (1916-2013)
3 PRELÚDÍUR
D'ombre et de silence (1973)
Sur un même accord (1977)
Le jeu des contraires (1988)



39TH INTERNATIONAL EPTA CONFERENCE

Helsinki

Conservatory of Music

10-13th August 2017

Registration opens

1st November 2016

Early bird discount

until 10th May 2017

Deadline for abstracts

15th January 2017

www.eptafinland.fi



2017 FINLAND
inspiration
IN TEACHING, LEARNING AND PLAYING



PROGRAM

SATURDAY

24th September

09:15

Robijn Tilanus

Improvisation and harmony as a natural part of piano teaching in the 21st century

09:45

Guido Gavazzi

Fun & play method for piano dalcroze (IBook for iPad)

10:15 | **Coffee break + Poster session with Dina Savvidou**

10:45

Andrew Higgins

Why creativity - Has all the music we will ever need already been written?

11:15

Sindri Heimisson

Piano technology - from past to present

11:45 | **Lunch break**

12:00-14:00

AGM meeting

14:00

Dr. Kristín Jónína Taylor

Pedagogical aspects of the solo piano works of Þorkell Sigurbjörnsson

Linda Christensen

Technology to increase student engagement and motivation

10:00

Dr. Murray McLachlan

Ferruccio Busoni: Creativity in Motion

15:00 | **Coffee break + Book presentation**

15:30

EPTA Concert

Marcella Crudeli, Carlotta Masci and Leonardo Laviola
Works by D. Cimarosa and G. Rossini

16:00 | **Transfer to a formal reception in an exotic location**



Robijn Tilanus
Netherlands

IMPROVISATION AND HARMONY AS A NATURAL PART OF PIANO TEACHING IN THE 21ST CENTURY



It's not always easy to teach something that you never have been taught yourself. A lot of piano teachers would like to teach how to improvise, but don't know how to do it.

In this lecture, the audience will get some answers about 'how to do' this. Ms. Tilanus will investigate three stages in improvisation: beginners, mid-way and advanced students. She will also say some words about the subject of harmony which can be useful in improvisation lessons. This lecture will provide the audience with a lot of ideas and practical tools on how to integrate improvisation and harmony as a natural part of piano teaching in the 21st century.



Guido Gavazzi
Italy

FUN & PLAY METHOD FOR PIANO DALCROZE (IBOOK FOR IPAD)



In this lecture, Mr. Gavazzi introduces a new method book for beginners using music, videos and exercises about grammar, rhythm and improvisation.

A book for beginners, especially children, has considerable responsibility. It may affect the future relationship of the student with the piano and music in general. In these first months it is very important that the student studies with fun, with pleasure. In this way every "effort" disappears, offset by the joy for what you are doing. The student should play, improvise and sing without inhibitions.

The book has 13 chapters, each of which include exercises about rhythm, reading, coordination, dissociation, the voice, the ear and especially improvisation, which is very important from the beginning.



Andrew Higgins
United Kingdom

WHY CREATIVITY - HAS ALL THE MUSIC WE WILL EVER NEED ALREADY BEEN WRITTEN?

As part of a consideration of the progressive steps required facilitating creativity in all musicians, Andrew Higgins retraces the steps of his own journey to creative freedom. A study in how to adapt and rework your lessons so they can become opportunities for dialogue and experimentation, as well as developing performance, note-reading and technique. Understanding lead sheets and how to interpret them; how to re-imagine repertoire to understand better the composer's intentions; how to take fragments of well-known and loved pieces and 'mess them about'; how to apply a practical approach to theory, memory and learning new repertoire.

There will be a whistle stop irreverent look at some classical favourites as we unearth the hidden sounds within the notes on the page and a short answer to our questions 'why creativity' and 'has all the music we will ever need already been written? The session closes with a short Question & Answer.



Sindri Heimisson
Iceland

PIANO TECHNOLOGY - FROM PAST TO PRESENT

From the mechanics and care of your own piano to the interaction of technology and the traditional piano through the years. Mr. Heimisson gives a brief introduction into the latest technological wonders from Yamaha such as Disklaviers, Transacoustic pianos, apps and more and how it can benefit piano teachers.

SATURDAY

24th September

Dr. Kristín Jónína Taylor
Iceland / United States

PEDAGOGICAL ASPECTS OF THE SOLO PIANO WORKS OF ÞORKELL SIGURBJÖRNSSON



The presentation will center around the solo piano works of Icelandic composer Þorkell Sigurbjörnsson, gathering together Sigurbjörnsson's complete output for piano, suggesting a highly skilled and craftsmanlike miniaturist with an eclectic range and a sense of humor. The beginner to early intermediate-level teaching pieces from *Apaspi* are a perfect introduction to Thorkell's pedagogical viewpoint. The four little pieces that make up *The Well Tempered Pianist* are little toccatas, with a surprisingly serious and weighty funeral march for a slow movement. *Concert Tours* combine folksong with dodecaphony, and the set is framed with a palindromic pair of movements. *SO* is a study in contrasts, with much tonal material and a suggestion of Bartók. The 14 *Hans Variations* together only account for 11 minutes; basing each variation on a fraction of the theme (a folksong about a knight chopped into pieces in battle), the work goes through the expected range of character pieces thoroughly and with humor. The austere miniature dodecaphonic *Chaconne* contrasts with the almost minimalist repeated gestures of the tonal *MA KKNOTT*, while *Scintillation* is a study in piano sonority and melody, with lively quasi-minimalist gestures. *Chesa* is a little encore obsessively based on a 4-note motif, incorporating extended piano effects on the piano pedal.



Linda Christensen
United States

TECHNOLOGY TO INCREASE STUDENT ENGAGEMENT AND MOTIVATION

Using apps in music education can engage students and motivate them to practice. When the activity feels like a game (gamification), with levels, rewards, and other gaming types of activity, students can practice and perform while having fun. When the students are using devices that they are used to using for entertainment, such as iPads, they become engaged in a different way than with more traditional methods. In this session Ms. Christensen will demonstrate apps for music theory, practice, and performance that use gamification methods for reward, engagement, and motivation.

CONCERT



CRUDELI - MASCI - LAVIOLA

24th SEPTEMBER | 15:30



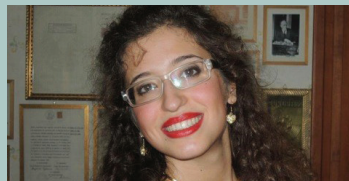
Marcella Crudeli is considered one of the most distinguished Italian concert performers. Overall, she has performed over two thousand concerts in more than eighty different countries in five continents. She is founder and president of the EPTA-Italy (European Piano Teachers Association) and of the Chopin Association which organizes concerts, international music courses of advanced piano playing, as well as the Roma International Piano Competition with the patronage of UNESCO. Consolidating her worldwide level acquired artistic status, she was awarded for her activity as piano performer and the President of the Republic bestowed the decorations of Cavaliere al Merito of the Italian Republic (1999), of Commendatore della Repubblica (2007) and the gold medal and the first class diploma for the Praiseworthy in the fields of education, culture and art (2003).

PROGRAM

D.Cimarosa
**Two sonatas for
pianoforte soloist**
(Revision by Marcella Crudeli)
in sol minore in fa maggiore
Marcella Crudeli

G.Rossini
Il barbiere di Siviglia
(for four hands)
Marcella Crudeli
Leonardo Laviola

G.Rossini
La gazza ladra
(for four hands)
Marcella Crudeli
Carlotta Masci



Carlotta Masci graduated with honours from the Conservatorium "S.Cecilia" in Rome. She continues her piano studies at the High Performance School of Marcella Crudeli. She recently won first prizes at the International Piano Competitions Cassago Magnano (Varese area) and S.Bartolomeo (Imperia area).



Leonardo Laviola graduated from the Conservatorium "S.Cecilia" in Rome. He continues his piano studies at the High Performance School of Marcella Crudeli. He has performed in public on several occasions, including at the European Festival of Music in Rome in 2012, and two soloist recitals at the prestigious Teatro Marcello in Rome. He now studies at Rome's University "Roma Tre" in order to get a degree in History and Philosophy.



EPTA ICELAND

IS

GRATEFUL

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Nýi tónlistarskólinn

Reiknistofa bankanna

Samtök um Allegro Suzukitónlistarskólann

Suzukitónlistarskólinn í Reykjavík

Tónastöðin

Tónlistarsjóður

Tónlistarskóli Bolungarvíkur

Tónlistarskóli Kópavogs

Tónlistarskóli Stykkishólms

Tónlistarskólinn í Garðabæ

Tónlistarskólinn í Reykjavík

Tónmenntaskóli Reykjavíkur

Tónskóli Sigursveins D. Kristinssonar

Tónlistarskóli Snæfellsbæjar



MENNTA- OG
MENNINGARMÁLARÁÐUNEYTIÐ



KENNARASAMBAND
ÍSLANDS

PROGRAM

SUNDAY

25th September

10:00

Kári Árnason

Incorporating health promotion and injury prevention into music teaching

10:30

Justin Krawitz

**Beginning method books
- blessing or course?**

11:00

Susan Chan

**Modern chinese teaching pieces:
A multimedia lecture recital**

11:30 | **Coffee break + Book presentation**

12:00

Peter Jutras

**Its never too late:
Teaching Adult piano students**

12:30

Júlíana Rún Indriðadóttir

A Journey through the history of Icelandic traditional and classical music

13:00 | **End of Conference**



Kári Árnason
Iceland

INCORPORATING HEALTH PROMOTION AND INJURY PREVENTION INTO MUSIC TEACHING



The purpose of this lecture is to present methods that music teachers can use with their students, to promote healthy practice habits and to manage playing-related problems in the early stage.

The prevalence of playing-related musculoskeletal disorders in musicians, both students and professional, is high. Musicians sometimes have the tendency to ignore the pain and continue to play until their body can't take it anymore. Prolonged playing with pain can lead to chronic injuries, which in some cases can be career-threatening. The importance of addressing early on, among music students, the awareness of playing-related problems and the severe consequences that can follow if left untreated, is therefore vital.

Music teachers are often the first person their students approach when dealing with problems related to their playing. Music teachers are therefore in a position to have great influence on their students' opinion towards health promoting activities and injury prevention. It is important that music teachers have basic knowledge about some of the most common physical problems related to playing their instrument and how to react to them. By doing so, music teachers increase their capability to direct their students towards a healthy lifestyle and healthy practice habits, and to give basic advice on how to decrease the chance of developing playing-related problems.



Justin Krawitz
United States

BEGINNING METHOD BOOKS – BLESSING OR CURSE?

Even in this age of technological innovation, beginning method books remain one of the most important tools for the piano teacher. Old favorites of the last century continue to be used alongside newer additions to the pedagogical literature. Indeed, it is exciting to witness the profusion of creativity that has characterized contemporary contributions to the genre. Though we may not be explicitly aware of it, beginning method books often play a significant role in defining a student's physical approach to the piano, and can sometimes lead them to use their bodies in counterproductive ways when playing the instrument. This lecture will consider several common flaws of piano technique and examine how they have been perpetuated by the most popular beginning method books of our time. This will help teachers who continue to use the older method books to implement them in a way that more consistently fosters a healthy technique. Further, it will make authors of new method books more aware of some common flaws that they might avoid as we move forward into a new era of piano teaching.



Susan Chan
United States

MODERN CHINESE TEACHING PIECES: A MULTIMEDIA LECTURE RECITAL

In this multimedia lecture recital, a selection of modern Chinese teaching piano pieces ranging from elementary to advanced levels are introduced and performed.

Composed and arranged by internationally renowned living composers, these pieces have their roots in music from various regions of China.



Peter Jutras
United States

IT'S NEVER TOO LATE: TEACHING ADULT PIANO STUDENTS



Adult students represent one of the fastest growing populations of piano students, but they do not learn in the same manner as children. This session will include the author's own research on the benefits of adult piano study, in addition to examining practical solution to the everyday problems of working with adult piano students. What strategies and approaches are better suited to adult students, and how can we offer instruction that best meets their needs.



Júlíana Rún Indriðadóttir
Iceland

A JOURNEY THROUGH THE HISTORY OF ICELANDIC TRADITIONAL AND CLASSICAL MUSIC

A journey through the history of traditional and classical music in Iceland with examples of Icelandic piano music. Starting with quint songs, rhymes and Vikivaki, the history of Icelandic music is told from the Viking age to modern times. Singing and music teaching in the catholic era and the changes through the reformation. Important songbooks, like Melodia and Grallarinn, and the few traditional instruments. The interesting story of the pioneers who started music teaching and fought against old habits in singing in a country lacking instrumental culture. The first musicians and composers in Iceland in the 19th century and the first professional musicians who studied abroad. The development of romantic song writing to instrumental compositions, from sweet Nordic romanticism to the modernism of Jón Leifs, and the variety of styles and influences from Europe and America after the Second World War. Performance of piano music by Sveinbjörn Sveinbjörnsson, Sigfús Einarsson, Sigvaldi Kaldalóns, Páll Ísólfsson, Jón Leifs, Jón Þórarinnsson, Þorkell Sigurbjörnsson, Atli Heimir Sveinsson, John Speight, Hjálmar H. Ragnarsson, Jórunn Viðar, Snorri Sigfús Birgisson, Tryggvi M. Baldvinsson og Anna Þorvaldsdóttir.



Thursday

22nd September

12:00-14:00

Registration in front of
Kaldalón Hall, Harpa

14:00

Opening ceremony

14:30

Georg Frederick Litterst
and Dr. Stella Branzburg Sick
Teaching with interactive technologies

15:00

Patrick Jovell
Digital fear - Can the teacher be replaced?

15:30

Jean-Jacques Dünni
Music: A sign language

16:00

Coffee break + Book presentation

16:30

Grace Choi
*Encouraging Improvisation through 18c
Performance Practice in Collegiate Class Piano*

17:00

Kristinn Örn Kristinsson
*Teaching tone in the 21st century -
Old Methods or new methods?*

17:30

Miha Haas
*How to play piano with colour;
A new answer to the old question*

18:00

Welcome drinks in Björtuloft, Harpa

Friday

23rd September

9:00

Radmila Stojkovic
*Embracing the challenge of the critical point
in teaching children the classical skills*

9:30

Dr. Katarina Nummi-Kuisma
*Integrating basic music theory into
piano lessons from the beginning*

10:00

Dr. Murray McLachlan
Ferruccio Busoni: Creativity in Motion

10:30

Coffee break + Book presentation

11:00

EPTA Concert
*Works composed for EPTA Iceland
piano competitions*

11:30

Marjes Benoist
*How to teach talent. Paradoxes,
challenges and triggers.*

12:00

Erica Booker
*The benefits of ergonomically scaled piano
keyboards for smaller handed pianists:
Levelling the playing field!*

12:30

Lunch break + open Kawai in Ríma hall

14:00

Dr. Nína Margrét Grímsdóttir
*Icelandic Romanticism - A welcome addition to
the Scandinavian piano literature*

14:30

Dr. Randall Faber
Developing musical minds and hearts

15:00

Dr. Randall Faber
Developing musical minds and hearts

15:30

Coffee break + Poster session with
Rhonda Boyle

16:00

Dr. Gary Ingles
MTNA: A "Glocal" Partnership

16:15

Ron Regev
*Teaching piano in the digital age:
Revisiting sheet music and teaching aids, from
the 18th century to our time*

16:45

Concert: Edda Erlendsdóttir
*Works by Tómas Manoury,
Úlfur Hansson, H. Dutilleux*

17:15

Sight seeing Tour and Dinner

Saturday

24th September

9:15

Robijn Tilanus
*Improvisation and harmony as a
natural part of piano teaching in the
21st century*

9:45

dalcroze

Guido Gavazzi
*Fun & play method for piano
(IBook for iPad)*

10:15

Coffee break + Poster session
with Dina Savvidou

10:45

Andrew Higgins
*Why creativity - Has all the music we
will ever need already been written?*

11:15

Sindri Heimisson
*Piano technology
- from past to present*

11:45

Lunch Break

12:00

AGM meeting

13:00

AGM meeting

14:00

Dr. Kristín Jónína Taylor
*Pedagogical aspects of the
solo piano works of
Björkell Sigurbjörnsson*

14:30

Linda Christensen
*Technology to increase student
engagement and motivation*

15:00

Coffee break
+ Book presentation

15:30

Concert:
*Marcella Crudeli, Carlotta Masci
and Leonardo Laviola
Works by D. Cimarosa and G. Rossini*

16:00

Transfer to a formal reception in
an exotic location

Sunday

25th September

10:00

teaching

Kári Árnason
*Incorporating health promotion and
injury prevention into music*

10:30

Justin Krawitz
*Beginning method books
- blessing or curse?*

11:00

Susan Chan
*Modern chinese teaching pieces:
A multimedia lecture recital*

11:30

Coffee break
+ Book presentation

12:00

Peter Jutras
*It's never too late:
Teaching Adult piano students*

12:30

Júlíana Rún Indriðadóttir
*A Journey through the history of
Icelandic traditional and classical
music*

13:00

End of Conference