



EPTA UK
European Piano Teachers Association

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EPTA UK PURCELL SCHOOL

Practical Piano

Teaching Course

OCTOBER 2011 - JUNE 2012

"I am now bursting with ideas
and on such a high thanks to
all I learnt over the weekend!"

"I've just been teaching for
ten and a half hours solid, and
have never felt so refreshed!
Many, many thanks!"

"Epta's motto "inspiring all
piano teachers, performers
and enthusiasts in the UK"
has become a reality for me
and my students thanks to
the PPTC!"

PPTC STUDENTS 2009

PROSPECTUS

AND BOOKING FORM



Practical Piano Teaching Course

INTRODUCTION

This unique course represents an exciting move for the well-established EPTA UK piano pedagogy course. As well as drawing on the network of professionals in the organisation, the course now benefits from the stimulating atmosphere and facilities of the Purcell School and the musical expertise of its teachers.

This new course has also benefited from consultations with numerous colleagues, students, members of university music departments and music college representatives.

The course venue is the Purcell School: during the residential weekends the students will be given individual bedrooms with bathroom facilities nearby; all meals will be taken in the school's spacious dining room.

WHO IS IT FOR?

The course is suitable for pianists who wish to enhance their professional teaching skills, and who want to be part of a highly useful musical network. The minimum standard of grade eight is a pre-requisite. It is envisaged that some students will be performers wishing to add a teaching component to their professional portfolio.

Mature students will be most welcome, as will young students above the age of 18.

WHAT IS THE FORMAT?

The format is designed to suit participants with other commitments and consists of three residential weekends, four study days (on Sundays), and independent study spread over an academic year, October to June.

There are two modules:

Module A on Practical Piano Teaching, starting in October 2011 and

Module B on Pianism and the Piano Teacher starting in March 2012.

WHAT ARE THE OBJECTIVES AND HOW WILL THEY BE ACHIEVED?

The course is designed to inspire and refresh existing teachers' skills as well as to guide and give confidence to those new to the profession.

Through a comprehensive programme of lectures, workshops, seminars, group activity, independent study, practice and written assignments, students will be introduced to a wide range of the latest

ideas and expertise in piano teaching and performing which will enable them to enhance their practical piano teaching, learning and performing skills and become part of a highly useful professional network. In particular students will be guided to:

- Become self-reflective and heighten awareness of their own teaching and teaching issues
- Develop their ability to communicate with and assist a wide range of pupils
- Absorb current ideas about good practice in piano teaching from a wide range of music educators and piano specialists
- Read, listen to and appraise recommended reading and listening materials
- Create realistic and well structured learning programmes
- Recognise the value of the teacher's own experiences as a performer
- Enhance their pianistic skills, both technical and artistic
- Understand and develop strategies for dealing with performance tension
- Develop both general musicianship skills and study skills

WHAT ABOUT ASSESSMENT?

Assessment is mainly based on the written assignments which are designed to help students develop their educational and philosophical thinking and to extend their practical skills in piano teaching and performing. Detailed overleaf, the assignments need to demonstrate a sound grasp and practical application of course material, include critical reflection of both course material and the student's own practices, and show an ability to think creatively.

A non-assessed preparatory assignment is designed to help students in planning, structuring and presenting their work.

Participation in workshops, and evidence of the ability to self reflect in workshops is also taken into account.

Active piano playing forms an integral part of the course, but the playing itself is not assessed.

HOW MUCH WILL IT COST?

The fee for the course, including accommodation and meals, is £1,590 or £1,450 for members of EPTA (European Piano Teachers Association) or the ISM (Incorporated Society of Musicians).

COURSE OUTLINE

THERE ARE TWO MODULES:

Module A:

Practical Piano Teaching,
focussing on pedagogy

Module B:

Pianism and the Piano Teacher
focussing on piano specific issues
including performance.

Both modules are self-contained.

Module A:

Practical Piano Teaching

Module schedule

1. A residential weekend 21-23 Oct 2011;
two nights
2. A study day on Sunday 27 Nov 2011
3. A residential weekend 11 - 12 Feb 2012;
one night

Assignments

- **Preparatory Assignment: How to introduce a piece to a pupil:**

A brief, non-assessed account of ideas presented on the first weekend to enable tutors to gauge the writing ability and experience of students, and to give guidance for the following assessed assignments as required.

1,500-2,000 words

- **Teaching Diary Assignment:**

Students are required to keep a note book to hand as they teach, to jot down thoughts and observations as they

occur during teaching, to help deepen and enrich their assessed assignments. The Teaching Diary itself is not assessed.

- **Lesson Observation Assignment:**

Students video themselves teaching a lesson, and write a reflection on their observation of the video as relevant and useful for their own teaching. 1,500 words. Students also observe a fellow student's video and, again, write a reflection on their observation as relevant and useful for their own teaching. A further 1,500 words. 3,000

- **Case Study Assignment:**

Students follow the teaching of one pupil for 5-6 weeks, starting with a diagnostic assessment of the pupil, along with evidence of short and long term planning with suitable, clearly defined learning aims and critical self-evaluation 3,000 words

Module B:

Pianism and the Piano Teacher

Module schedule

1. A study day Sunday 12 March 2012
2. A residential weekend 30, 31 March,
1 April 2012; two nights
3. A study day on Sunday 3 June 2012
4. A study day on Sunday 24 June 2012

Assignments

• Preparatory Performance Assignment:

Students prepare a piece of grade 1-3 standard for performance on the first day of Module B. The brief, non assessed analysis of the preparation process and the subsequent experience of a live performance provide valuable first hand data for the main assignment.

• Practice Diary Assignment:

Students are required to keep a note book to hand as they practice, and jot down thoughts and observations as they occur during practising.

• Essay Assignment:

Students create a title, to be approved by the course tutors, from a suggested list of topics, to explore current thinking and to develop their own teaching in an area of particular interest and relevance to them. 3,000 words

• Performance Preparation Assignment:

With the aid of the Practice Diary, students write up 6-10 weeks of preparing a piece of grade 6 standard or above, for a non-assessed performance. This must include the comparison of two contrasting recordings of the chosen piece, and a description of how these recordings influenced the students own interpretative and technical decisions. 2,500 words with an additional 500 word reflection

Cert PPTC and Credit allocation

The course leads to the *Certificate of the Practical Piano Teaching Course (Cert PPTC)* and is accredited by Reading University.

To attain the Certificate students are required to attend at least 75% of the course, participate in workshops, show evidence of self reflection and the implementation of ideas from the course into their teaching and playing, and complete all of their assignments to the required standard. Certificates will be awarded with PASS, MERIT or DISTINCTION.

Appropriately qualified students, who obtain a final mark of 50% or more in the Practical Piano Teaching Course, can be accredited of prior learning with 40 credits at M level in recognition of the course when applying to take the Diploma or MA in Instrumental Teaching at the University of Reading. Please note this accreditation is available only in relation to these courses at the University of Reading. All enquiries should be addressed to the Diploma and MA in Instrumental Teaching programme director, Nils Franke
n.franke@reading.ac.uk

The course is also recognised as excellent preparation for those taking other accredited Piano Teaching Diplomas.

PROVISIONAL COURSE TIMETABLE 2011-2012

MODULE A: PRACTICAL PIANO TEACHING

FIRST WEEKEND: Friday 21 - Sunday 23 October 2011

What to bring:

- Your PPTC Course Handbook
- Your favourite Beginners' Tutor Books
- Easy, sight readable or popular Duets and Trios (six hands at one piano) for you to play with fellow students

FRIDAY 21 OCTOBER

3.00pm ARRIVALS

4.00 TEA

4.30 Welcome and

Introduction:

- Being a Piano Pupil, Being a Teacher,
- Introduction to the Course Handbook
- Introducing EPTA

Lucinda Mackworth-Young

Aural Warm ups

Action and Explanation

Lucinda Mackworth-Young

Meeting your Tutor

EPTA

6.30

SUPPER

7.30

Pianism: Starting from the Bigger Gesture

Heli Ignatius-Fleet

SATURDAY 22 OCTOBER

8.00 BREAKFAST

8.45 Aural Warm ups

Sally Cathcart

9.00 Practical Psychology for Piano Teaching

Lucinda Mackworth-Young

10.30

COFFEE

11.00

Preparatory Assignment: Inspire and Instruct

Introducing and Teaching a piece to a pupil

Catherine Riley

12.30

Observing Teaching:

Introduction to the Lesson Observation Assignment

Sally Cathcart

1.00

LUNCH

2.00

First Years at the Piano, for Group 1

Sally Cathcart

Improvisation and Playing By Ear, for Group 2

Lucinda Mackworth-Young

3.30

TEA

4.00

Improvisation and Playing By Ear, for Group 1

Lucinda Mackworth-Young

First Years at the Piano, for Group 2

Sally Cathcart

5.30

Motivation: Success breeds success

Heli Ignatius-Fleet

6.30

SUPPER

7.30

Playing together: Duets/Trios

SUNDAY 23 OCTOBER

8.00

BREAKFAST

8.45

Aural Warm ups

Sally Cathcart

9.00

Introducing the Case Study Assignment

Sally Cathcart

9.30

Curriculum Planning:

Designing a First Lesson without a Tutor Book

Sally Cathcart

10.30

COFFEE

11.00

Comparing Tutor Books

Sharon Mark

- 12.00 **Early Stages Repertoire:**
Descriptors of difficulty
with musical examples
Sally Cathcart
- 1.00 **LUNCH**
- 2.00 **Teaching the older
beginner, for Group 1**
Lucinda Mackworth-Young
**Assignments and how to
write them up, for Group 2**
*Catherine Riley and
Sally Cathcart*
- 3.15 **TEA**
- 3.45 **Assignments and how to
write them up, for Group 1**
*Catherine Riley and
Sally Cathcart*
**Teaching the older
beginner, for Group 2**
Lucinda Mackworth-Young
- 5.00 **DEPARTURES**

Teaching Diary to begin now

**Due date for the Preparatory
Assignment: 11 November 2011**

**Due date for outline of Case Study
Assignment: 27 November 2011**

**STUDY DAY:
Sunday 27 November 2011**

What to bring:

- Your PPTC Course Handbook
- A copy of your preparatory assignment and proforma
- Piano syllabus requirements for a variety of exam boards

ARRIVALS and COFFEE from 9.00am

- 9.45 **Aural Warm ups**
Sally Cathcart
- 10.00 **Return of Preparatory
Assignments**
Preparatory Assignment
Workshop: Demonstration
through Role Play
Catherine Riley
- 11.30 **COFFEE**

- 12.00 **Choosing the right
repertoire:** Intermediate
Descriptors of difficulty
with musical examples
Catherine Riley
- 1.00 **LUNCH**
- 2.00 **Assessment as a positive
teaching tool**
Heli Ignatius-Fleet
- 2.30 **Which Exam Board?**
*Heli Ignatius-Fleet and
Sharon Mark*
- 3.30 **TEA**
- 4.00 **Tutor Groups**
- 4.30 **Lesson Observation
Assignment**
Lucinda Mackworth-Young
- 5.00 **DEPARTURES**

**Due date for the Lesson Observation
Assignment: By post: 27 January
2012; By email 30 January 2012**

**SECOND WEEKEND: Saturday 11
- Sunday 12 February 2012**

SATURDAY 11 FEBRUARY

What to bring:

- Your PPTC Course Handbook
- Readiness to share ongoing or past difficult issues between yourself, pupils, parent and schools
- Your ongoing Teaching Diary, and Case Study notes
- Duet and Trio piano music for the performance
- Your questions on technique
- Soft soled shoes for Music, Mind and Movement

ARRIVALS and COFFEE from 9.00am

- 9.45 **Aural Warm ups**
Sally Cathcart
- 10.00 **Practical Psychology for
Dealing with Difficulty**
Lucinda Mackworth-Young
- 11.30 **COFFEE**

12.00 Teaching Pupils with
Special Needs

Sheila Ogleshorpe

1.00 LUNCH

2.00 Sight Reading and
Notation

Paul Harris

Simultaneous Learning

Paul Harris

4.00 TEA

4.30 Case Study Surgery:
Findings and discussion

Sally Cathcart

6.30 TEA

7.30 Rehearsals and
Duets/Trios Concert

SUNDAY 12 FEBRUARY

8.00 BREAKFAST

8.45 Aural Warm ups

Sally Cathcart

9.00 Teaching Technique
Creatively: Basics

Heli Ignatius-Fleet

10.30 COFFEE

11.00 Scales and Arpeggios
Your Technical Question
for Answers

William Fong

1.00 LUNCH

2.00 Music, Mind and
Movement: Dance for
Musicians (Minuet,
Mazurka, Polonaise etc.)

Nicola Gaines

3.30 TEA

4.00 Running a Teaching
Practice

Heli Ignatius-Fleet

4.40 Introduction to Module B,
Pre-reading and
Assignments
Essay titles to be
given out

Lucinda Mackworth-Young

5.00 DEPARTURES

**Due date for the Case Study
Assignment: 11 March 2012**

**Due date for choice of Essay Title:
11 March 2012**

MODULE B:

STUDY DAY:

Sunday 11 March 2012

What to bring:

- Your PPTC Course Handbook
- Your completed Case Study with proforma and
- The music for the Baroque Workshop with any technical or stylistic queries
- If performing: 30 copies of your music for the audience

ARRIVALS and COFFEE from 9.00am

9.45 Aural Warm ups

Lucinda Mackworth-Young

10.00 The Physical Well being of
Pianists

John Crawford

11.30 COFFEE

12.00 Practical Psychology for
Performing

Lucinda Mackworth-Young

1.00 LUNCH

2.00 Technical and Stylistic
Considerations: Baroque
Lecture Recital, with
student participation
on Period Instruments

David Ward

3.30 TEA

4.00 Continuation

5.00 DEPARTURES

Practice Diary to begin now

**Due date for the Preparatory
Performance Assignment:
30 March 2012**

**WEEKEND: Friday 30 March -
Sunday 1 April 2012**

FRIDAY 30 MARCH

What to bring:

- Your PPTC Course Handbook
- The Grade 1-3 piece that you will perform on Friday
- The music for the Classical, Romantic, Impressionist and 20th Century piano music with any technical or stylistic queries
- If performing: 30 copies of your piece for the audience

ARRIVALS and TEA from 4.00pm

4.45 **Aural Warm ups**

Lucinda Mackworth-Young

5.00 **Sharing Performing**

Experiences:

Preparing for Performance

Performing in a Safe Circle

Lucinda Mackworth-Young

6.30 **SUPPER**

7.30 **Continuation and
Reflections**

EPTA

SATURDAY 31 MARCH

8.00 **BREAKFAST**

8.45 **Aural Warm ups**

Lucinda Mackworth-Young

9.00 **Technical and Stylistic**

Considerations: Classical

Lecture Recital with

Student Participation

Roshan Magub

10.45 **COFFEE**

11.15 **Technical and Stylistic**

Considerations: Romantic

Lecture Recital, with

student participation

William Fong

1.00 **LUNCH**

2.00 **Technical and Stylistic
Considerations:**

- Impressionistic
with particular reference
to Pedalling

- Lecture Recital, with
Student Participation

Andrew Ball

4.00 **TEA**

4.30 **Technical and Stylistic**

**Considerations: 20th
Century Lecture Recital,
with Student Participation**

Andrew Ball

6.30 **SUPPER**

7.30 **Choosing the right**

**repertoire: Advanced
Descriptors of difficulty
with musical examples**

William Fong

SUNDAY 1 APRIL

8.00 **BREAKFAST**

8.45 **Aural Warm ups**

Lucinda Mackworth-Young

9.00 **Mind Mapping and
Memorisation**

Heli Ignatius-Fleet

10.30 **COFFEE**

11.00 **Effective Practising**

Tessa Nicholson

1.00 **LUNCH**

1.30 **Jazz Improvisation**

Simon Colam

3.00 **TEA**

3.30 **Tutor Groups**

4.00 **Performance Preparation
Assignment**

Catherine Riley

5.00 **DEPARTURES**

Due date for Essay: 3 June 2012

STUDY DAY:
Sunday 3 June 2012

What to bring:

- Your PPTC Course Handbook
- Your completed Essay
- Your Performance Preparation Assignment piece, and problematic sections of any other piece for the Problem Solving Surgery
- Your ongoing Practice Diary
- If performing in the Master Class: 30 copies of your piece for the audience

ARRIVALS and COFFEE from 9.00am

- 9.45 Aural Warm ups
Lucinda Mackworth-Young
- 10.00 Practice performing in a Safe Circle with peer groups
EPTA
- 11.00 COFFEE
- 11.30 Performance Problem Solving Surgery
Roshan Magub
- 1.00 LUNCH
- 2.00 Master Class
Murray McLachlan
- 3.30 TEA
- 4.00 Continuation of Master Class
- 5.00 DEPARTURES

Due date for the Performance Preparation Assignment: 24 June 2012

The final post performance 500 word reflection to be emailed by 2 July 2012

STUDY DAY:
Sunday 24 June 2012

What to bring:

- Your PPTC Course Handbook
- Your Performance Preparation Assignment piece
- Your Completed Performance Preparation Assignment (except for the final 500 word Reflection on your Performance)
- Laptop to complete the final post performance 500 word reflection, if desired

- ARRIVALS and COFFEE from 9.00am**
- 9.45 Aural Warm ups
Lucinda Mackworth-Young
- 10.15 Organisation and Briefing for Concert
- 10.30 COFFEE
- 11.00 Pre-Concert Warm Up for Performing
- 11.15 Course Concert
The TEAM
- 1.00 LUNCH
- 2.00 Discussion, Sharing and Completing of Performance Preparation Assignment In Tutor Groups and all together
- 3.30 TEA and Wrap up

Purcell/EPTA UK reserve the right to alter the timetable

DIRECTORS

Lucinda Mackworth-Young
William Fong

PRINCIPAL TUTORS

Sally Cathcart
Heli Ignatius-Fleet
Sharon Mark
Catherine Riley

TUTORS

Simon Colam
John Crawford
Nicola Gaines
Paul Harris
Roshan Magub
Murray McLachlan
Tessa Nicholson
Sheila Oglethorpe
David Ward

COURSE DIRECTORS

LUCINDA MACKWORTH-YOUNG Director (EPTA UK)

Lucinda Mackworth-Young is a pioneering consultant, lecturer and writer in psychology for musicians. She is also an experienced concert pianist and teacher. Well known for her entertaining and experiential approach, shedding light on many of the problems encountered daily and offering a wealth of tips, she puts psychology into relevant and practical forms to inspire and refresh music teaching, learning and performing. One of her visions is for all who learn to play the piano to do so not only through note reading, but also by ear and through improvisation, so becoming truly versatile and spontaneous as musicians. She runs courses through her association, Music, Mind and Movement, provides course work for the leading professional development courses in the UK, and was appointed EPTA UK's Director of the Practical Piano Teaching Course in 2008. She has had many articles and chapters published in Rhinegold, Faber and ABRSM publications, and her highly successful and readable book TUNING IN: Practical Psychology for Musicians came out in 2001.

WILLIAM FONG Director (Purcell School)

William Fong is Head of Keyboard at the Purcell School and a professor at the Royal Academy of Music. He first came to international attention when he won the first prize, gold medal and Rosa Sabater prize at the Concurso Internacional de Piano in Jaen, Spain in 1984. This was the first of many prizes at international level, which include the Busoni, Cleveland, Iturbi, and Scottish International Competitions. His London concerto debut with the Philharmonia Orchestra at St. John's Smith Square soon followed, and since then he has performed at major venues in cities worldwide. Highlights include his Moscow and St. Petersburg debuts under the auspices of the Sviatoslav Richter Foundation and critically acclaimed tours of Spain and France. As well as recording for BBC Radio 3, William's performances have been broadcast on Classic FM, BBC television and on European and US radio and television.

PRINCIPAL TUTORS

SALLY CATHCART

Sally Cathcart is a musician and teacher who is involved in many aspects and levels of music education. She is currently Director of Music at St Gabriel's, Newbury where she teaches children from 3 - 18 years old. Additionally she works as an Advisory Teacher for the Voices Foundation, lectures for the University of Reading and is an examiner for the Associated Board. Sally is also a choral conductor and her choirs in the past have sung at the Royal Albert Hall and been in the finals of the Sainsbury's Choir of the Year competition. She has carried out ground breaking research into how musicians of all ages can be helped to become more sensitive and responsive in their music making and is frequently asked to give lectures on this and associated topics. In 2005 Sally was awarded a Winston Churchill Travelling Fellowship which enabled her to visit South Africa, Hungary and Cuba and experience their music education systems.

HELI IGNATIUS-FLEET

Heli Ignatius-Fleet is a highly trained pianist and piano teacher with extensive studies in several countries with a variety of distinguished professors. Having completed the two year pedagogy module in Sibelius Academy, Helsinki, she is as passionate about teaching as she is of playing the piano: she teaches students ranging from professional musicians to beginners, and performs regularly. Heli writes and lectures on many piano related topics; she runs courses for pianists and was the Director of the EPTA UK Piano Pedagogy Course for several years.

SHARON MARK

Sharon Mark is a professional piano teacher in Northern Ireland with experience of teaching music in nursery and primary classroom settings and at tertiary level. Having recently completed a research-based MA (Mtp) with distinction in music education at Reading University her research findings call for a fresh approach to piano teaching and learning for the 21st century. Sharon is interested in exploring and developing approaches to teaching and

learning which foster children's intrinsic motivation for playing an instrument, and primary music education. She advocates a vocal/aural approach to music learning for young pianists as a way of developing essential, creative musical skills, often missing from the conventional piano lesson, such as internalisation, improvisation, memorisation, composition and playing by ear. She lectures on approaches to music teaching and learning for young children and her writing have appeared in a variety of music journals and magazines.

CATHERINE RILEY

Catherine Riley graduated from the University of Auckland, New Zealand, with a Master of Music (in performance) with first class honours, before continuing her post graduate studies at the Royal College of Music in London with Kendall Taylor and Peter Wallfisch. Successes with the Royal Overseas Music Festival and the Lambeth Award, led to concerts in the Queen Elizabeth Hall, Purcell Room and the Fairfield Halls. She has since performed both as a soloist and chamber musician in Festivals and Music Clubs in Britain, as well as in Europe. In her various teaching roles, which include Head of Piano at the Centre for Young Musicians in London, she teaches a wide range of pupils from elementary to advanced and professional levels, gives masterclasses and coaches chamber ensembles.

TUTORS

ANDREW BALL

Andrew Ball studied piano with Kendall Taylor at the Royal College of Music as well as taking a First in music at The Queen's College, Oxford. With a busy and esteemed performing career, he has always shown a wide-ranging and innovative approach to repertoire. Highlights have included Messiaen at the Henry Wood Proms, the complete sonatas of Tippett (which he studied with the composer) and the British premiere of Sofia Gubaidulina's Piano Sonata at the Bath Festival. More recently he performed

in Stravinsky's Les Noces at the Barbican under Valery Gergiev and recorded sixteen newly commissioned songs by contemporary British composers for NMC.

Andrew was Head of Keyboard at the RCM from 1999-2005; he was made a Fellow of the college in 2005. He still has a busy teaching schedule at the RCM and at the Purcell School. Andrew also gives masterclasses around the world, most recently in Spain, Germany, Hong Kong and Taiwan. He has been on many competition juries both in the UK and, recently, in Dresden, Amsterdam and New Orleans.

SIMON COLAM

Simon Colam studied at Salford University before moving to the Guildhall School of Music and Drama to complete a degree course. Since then he has performed in various groups including Jazz, Salsa and Commercial Music performing at many leading UK venues including Ronnie Scott's, South Bank Centre, Wembley Arena and Jazz Cafe. He is a member of the Nathan Haines Group, which has recently performed at the North Sea and Montreux Jazz Festivals and the Blue Note, Tokyo. Simon also pursues an active teaching career at the Royal Academy of Music Junior Department and is Head of Jazz at the Purcell School.

JOHN CRAWFORD

John Crawford began his interest in mind/body coordination while a scholar at the Royal College of Music, through his intensive work with Jean Gibson, a remarkable teacher who had a unique insight into musicians' problems. He later enjoyed an extensive performing career before qualifying as a teacher of the Alexander Technique in 1989. Since then he has combined a busy teaching practice (he holds positions at the Purcell School, Trinity College and the Royal College Junior Department) with performing and adjudicating. He has given workshops as far afield as New Zealand, Finland and Sweden, and continues to learn as much from his students as he hopes they do from him!

NICOLA GAINES

Nicola Gaines is a specialist performer and teacher of Early Dance. A graduate of the London College of Dance and Drama, and the Royal Ballet School's Teachers Training Course, she teaches and demonstrates on numerous courses run for dancers, musicians and actors. Nicola has her own company, Music Mind & Movement, and is the Chairman of the Dalcroze Society. Nicola has also worked on several educational projects with the Orchestra of the Age of Enlightenment as well as one for the Victoria & Albert Museum and Viva (East of England Orchestra). In 1998 she recorded a video on Baroque dance.

PAUL HARRIS

Paul Harris has established an international reputation as one of Britain's leading music educationalists. He studied at the Royal Academy of Music, where he won the August Manns prize for outstanding performance. He has taught in many institutions in the UK, the USA, the Far East, New Zealand and Australia. Paul has also undertaken research into specialist music education for the highly talented. He has well over 550 publications to his name, most being concerned with music education through which he has assisted hundreds of thousands of young players worldwide to develop their vital musical skills. Among them number his highly acclaimed series Improve Your Sight Reading!, Improve Your Teaching!, and The Music Teacher's Companion which won the UK's Music Industry Association's Best New Book award. He writes for many national and international journals and even made an appearance in the final Inspector Morse novel!

ROSHAN MAGUB

Roshan Magub was born in India and at 18 came to the Royal College of Music, London to continue her studies with Angus Morrison. She subsequently won an Austrian Government scholarship to Vienna, where her teachers were Dr. Josef Dichler, Paul Badura-Skoda and Alfred Brendel. As a performer, Roshan has played and broadcast throughout the world. In recent

years, she has formed a busy career as a teacher and adjudicator. Roshan was Head of Keyboard at the Purcell School for over 13 years, retiring from that post in 2002. She now continues to work at the school in its piano teaching faculty, and has also taught at the Yehudi Menuhin School. For many years Roshan adjudicated and gave master classes at the National Chamber Music Competition for Schools. She has adjudicated at the Guildhall, the Royal College of Music, London and at the Royal Northern College of Music, Manchester. She has twice been invited to adjudicate in Hong Kong.

MURRAY MCLACHLAN

Murray McLachlan's repertoire includes over 40 concertos and 25 recital programmes. He has appeared as soloist with most of the leading UK orchestras. His recognition has been far-reaching, bringing invitations to perform on all five continents. He has made over 40 commercial recordings which have consistently received outstanding reviews, including 'key recording' and 'rosette' status in the Penguin Guide to CDs. He is Head of Keyboard at Chetham's school of Music, tutor at the Royal Northern College of Music and Founder/Artistic Director of the Chetham's International Summer school and festival for Pianists, Europe's largest summer school devoted exclusively to the piano. In 2007 he launched the first Manchester International Concerto Competition for Young Pianists, an event which will be re-staged in August 2009 (www.pianoconcertocompetition.com). Murray McLachlan is Chair of the European Piano Teachers' Association (EPTA UK) and editor of Piano Professional Magazine. He is well known for his numerous articles published in International Piano and Piano Magazine.

TESSA NICHOLSON

Tessa Nicholson is well established as a solo pianist, ensemble player and teacher. During a remarkable early career, she made two concerto appearances with the City of Birmingham Symphony Orchestra whilst still in her teens. Her studies continued at the Royal

Academy of Music, where she was a scholar, and later at the Royal College of Music and then in Italy. Her teachers have included Lamar Crowson, Maria Tipo and Maria Curcio (former pupil of Arthur Schnabel), with whom she studied for five years. Tessa has performed all over the UK and abroad and has appeared many times on the South Bank and at the Wigmore Hall. She has recorded frequently for the BBC 3, The World Service and Classic FM, and she was an examiner for the Associated Board for 17 years. In addition to her work at the Purcell School, she teaches at the Royal Academy of Music in both junior and senior departments. In recent years, her pupils have won top prizes in international competitions, and have played at The Royal Festival Hall, The Purcell Room, The Wigmore Hall, The Cadogan Hall and St. John's Smith Square.

SHEILA OGLETHORPE

Sheila Oglethorpe graduated from the Royal Academy of Music where she studied piano, cello and singing. She has taught both class and instrumental music. She is the dyslexia/music consultant at Salisbury Cathedral School. In 1993 she took the RSA diploma in teaching pupils with specific learning difficulties and began to apply the advice offered for alleviation of learning difficulties in the classroom to the teaching of instrumental music. She has been a member of the BDA's music committee since 1996, since when she lectured for the ABRSM's Certificate of Teaching Course.

Sheila's book *Instrumental Music for Dyslexics: A Teaching Handbook* was published in 1996 (2nd edition, 2002). She contributed a chapter on *The Dyslexic Chorister to Music and Dyslexia: Opening New Doors* and wrote two chapters for *Music and Dyslexia: A Positive Approach*. She has been commissioned to write articles on dyslexia for several music magazines including *Libretto* (ABRSM), *Music Teacher*, *Ensemble* (Music Masters' and Mistresses' Association) and *Piano Professional* (EPTA, UK).

DAVID WARD

David Ward has had an interest in early keyboard instruments for over twenty years and he has taught on EPTA courses for many years, often bringing his own instruments to demonstrate and to give students some practical experience of the touch and the sound of the harpsichord, the clavichord and early fortepiano.

He has given concerts in many parts of the UK and in Europe, as well as in America, South Africa, Australia and New Zealand. He has made recordings of Mozart and Haydn on the piano and fortepiano. He teaches at the Royal College of Music and at the Birmingham Conservatoire.

BOOKING FORM

Name

Qualifications (if applicable)

Address

Postcode

Tel. (landline and mobile)

Email

Musical background

Are you currently a member of EPTA?

If yes: Professional or Associate?

Are you currently a member of the ISM?

If yes: Professional or Associate?

How did you hear of the course?

Dietary requirements

Medical conditions (e.g. allergies, epilepsy, disabilities)
which may affect you during the course

COST OF COURSE including accommodation and meals is: **£1,590** reduced to **£1,490** if paid in full by 30 June 2011
Or, for members of EPTA or the ISM:
£1,450 reduced to £1,350 if paid in full by 30 June 2011 (10% reduction)

TO RESERVE YOUR PLACE ON THE COURSE

EITHER: Send your cheque for the full amount (details below) together with this form and the signed form (overleaf) by 31 August 2011

OR: Send your cheque for the NON-REFUNDABLE DEPOSIT of £299 (details below), understanding that your outstanding balance is £_____ (please state), together with this form and the signed form (overleaf) by 31 August 2011

If you would prefer to make an arrangement to pay in instalments, please contact the course administrator, Jane Hunt (pptc@purcell-school.org) to discuss this.

There is a PPTC Bursary available for potential participants who are in financial need. They should contact the EPTA Administrator, Kathryn Page; admin@epta-uk.org tel: 08456 581054.

Cheques should be made payable to "Purcell/EPTA UK" and sent to:

The Administrator
Purcell/EPTA UK
Aldenham Road, Bushey, Herts
WD23 2TS

PRACTICAL PIANO TEACHING COURSE 2011-2012: TERMS AND CONDITIONS:

1. The cost of the course is £1,590 or £1,450 for EPTA or ISM members.
There is a discount of £100 for participants who pay in full by 30 June.
2. The cost of attending a Taster Day is £70. If you decide to commit to the course, this fee will be subtracted from your course fee.
3. To secure a place on the course, you must pay a non-refundable deposit of 20% (£299) by 31 August.
4. Applications are considered on a first come, first served basis as places are limited
5. If for any reason we are not able to offer you a place on the course we will offer you a priority place on the next year's course at the discounted rate, or return your deposit.
6. We will make our final decisions about course numbers on 1 September and contact you shortly thereafter to confirm your place.
7. **Fees must be paid in full before the start of the course, and no later than 30 September, unless payment in instalments has been agreed.**
8. (If applicable) I agree to pay in the instalments agreed between myself and The Administrator of the Purcell School. These are (please state):

I agree to these terms and conditions

..... (signature)(print name)

Date.....

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EPTA UK
European Piano Teachers Association

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