



EPTA UK
European Piano Teachers Association

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EPTA UK PURCELL SCHOOL

Practical Piano Teaching Course

OCTOBER 2009 - JUNE 2010

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 2009, and Module B on Pianism and the Piano Teacher which starts in April 2010.

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, 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, and will be encouraged to:

- be self-reflective
- develop and deepen practical skills in teaching and performing
- reflect on core values that underpin effective teaching
- study and appraise new material: articles, books and music
- create realistic and well structured learning programmes
- communicate effectively
- deepen understanding of pianism as an art and craft
- highlight the value of a teacher's own experience as a player
- develop an understanding of performance tension and coping mechanisms

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 £1400.

COURSE OUTLINE

THERE ARE TWO MODULES:

Module A:

Practical Piano Teaching,

Module B:

Pianism and the Piano Teacher on piano specific issues including performance. Both modules are self-contained.

Module A:

Practical Piano Teaching

Module schedule

1. A residential weekend 23-25 Oct 2009; two nights
2. A study day on Sunday 29 Nov 2009
3. A residential weekend 13 - 14 Feb 2010; one night
4. A study day Sunday 14 March 2010

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 writing ability and give guidance as required

- **Teaching Diary Assignment:**

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

- **Lesson Observation Assignment:**

Students observe a lesson given by a fellow student and write a short essay on their findings as relevant and useful to their own teaching. 1,000 words

- **Case Study Assignment:**

Students follow the teaching of one pupil for 5-6 weeks, including diagnostic assessment of the pupil, short and long term planning, clearly defined goals and critical self-evaluation. 2,000 - 2,500 words

- **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. 1,800 - 2,000 words

Module B:

Pianism and the Piano Teacher

Module schedule

1. A residential weekend 9 - 11 April 2010; two nights
2. A study day on Sunday 30 May 2010
3. A study day on Sunday 27 June 2010

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 provides 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.

- **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. 1,500-2,000 words.

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.

The CertPPTC will be awarded to those candidates who have successfully completed and passed all formally assessed components of the course and who have successfully attended a minimum of 75% of the course. Certificates will be awarded with PASS or with EXCELLENT for those candidates achieving outstanding results.

If students already have a degree (in any subject), they will be awarded a Post Graduate Certificate giving them 60 credits towards a Masters Degree in Music Education from Reading University. If they do not have a first degree, they will be awarded 40 credits towards the Post Graduate Certificate, and they can then acquire the further 20 credits through the writing of an extended essay.

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

COURSE TIMETABLE

MODULE A: PRACTICAL PIANO TEACHING

FIRST WEEKEND: Friday 23 - Sunday 25 October 2009

FRIDAY 23 OCTOBER

3.00pm	ARRIVALS
4.00	Tea
4.30	Welcome and Introduction: Being a Piano Pupil, Being a Teacher Introduction to the Course Handbook Lucinda Mackworth-Young
6.30	Supper
7.30	Aural Warm ups Sally Chappell
7.45	Piano Teaching: Where are we coming from? Heli Ignatius-Fleet

SATURDAY 24 OCTOBER

8.00	Breakfast
8.45	Aural Warm ups Sally Chappell
9.00	Practical Psychology for Piano Teaching Lucinda Mackworth-Young
11.00	Musical Pathways, Musical Pupils Sally Chappell
11.50	Inspire and Instruct: Introducing and Teaching a piece to a pupil (first assignment) Catherine Riley
12.45	Lunch
2.00	Observed Teaching Sally Chappell

2.30	First Years at the Piano Sally Chappell
3.30	Keeping Track: Motivation and Practice Heli Ignatius-Fleet
5.00	Having Fun: Ideas for Teaching Improvising Lucinda Mackworth-Young
6.30	Supper
7.30	Playing together: Duets/Trios - EPTA

SUNDAY 25 OCTOBER

8.00	Breakfast
8.45	Aural Warm ups Sally Chappell
9.00	Curriculum Planning Sally Chappell
11.00	Comparing Tutor Books: Early Stages Repertoire Sharon Mark
12.00	Running a Teaching Practice Heli Ignatius-Fleet
12.45	Lunch
2.00	Playing by Ear Lucinda Mackworth-Young
4.00	Assignment Advice Catherine Riley
5.00pm	DEPARTURES

STUDY DAY: Sunday 29 November 2009

9.30	ARRIVALS
9.45	Aural Warm ups Sally Chappell
10.00	Prep Assignment Workshop: Demonstration through Role Play Catherine Riley
11.30	Choosing the right repertoire: Intermediate Catherine Riley

12.45 Lunch
 2.00 Assessment: Exams and other goals
 Comparing exam boards
 GCSE and A/AS teaching
 Heli Ignatius-Fleet
 4.00 Assignments queries, updates and reminders
 Catherine Riley
 5.00 DEPARTURES

SECOND WEEKEND: Saturday 13 - Sunday 14 February 2010

SATURDAY 13 FEBRUARY

9.30 ARRIVALS
 9.45 Aural Warm ups
 Sally Chappell
 10.00 Essential Topics
 Workshop
 EPTA
 12.45 Lunch
 2.00 Teaching Diaries: Findings and discussion
 Lucinda Mackworth-Young
 3.00 Lesson Observation:
 Findings and discussion
 Sharon Mark
 5.00 Case Study Surgery:
 Findings and discussion
 Sally Chappell
 6.30 Supper
 7.30 Rehearsals for
 Duets/Trios Concert
 8.30 Duets/Trios Concert

SUNDAY 14 FEBRUARY

8.00 Breakfast
 8.45 Aural Warm ups
 Sally Chappell
 9.00 Teaching technique
 creatively: Basics
 Ilana Davids

11.30 Teaching technique
 creatively: Scales and
 Arpeggios
 William Fong
 12.45 Lunch
 2.00 Sight Reading and
 Notation
 Paul Harris
 Simultaneous Learning
 Paul Harris
 4.00 Choosing the right
 repertoire: Advanced
 William Fong
 5.00pm DEPARTURES

**STUDY DAY:
 Sunday 14 March 2010**

9.30 ARRIVALS
 9.45 Aural Warm ups
 Sally Chappell
 10.00 Case Study Feedback
 Sally Chappell
 11.30 Practical Psychology for
 Dealing with Difficulty
 Lucinda Mackworth-Young
 1.00 Lunch
 2.00 Music, Mind and
 Movement:
 Dance for Musicians
 (Minuet, Mazurka,
 Polonaise etc.)
 Nicola Gaines
 Tea
 3.30 Introduction and
 preparatory assignments
 for Module B
 4.00 End of Module A
 Lucinda Mackworth-Young
 and EPTA
 5.00 DEPARTURES

COURSE TIMETABLE

MODULE B:
PIANISM FOR
THE PIANO TEACHER

WEEKEND:
Friday 9 - Sunday 11 April 2010

FRIDAY 9 APRIL

3.00 ARRIVALS
4.00 Tea
4.45 Aural Warm ups
Lucinda Mackworth-Young
5.00 Setting Performance
Assignments
EPTA
6.30 Supper
7.30 Sharing Performing
Experiences:
Performing in a Safe
Circle
Lucinda Mackworth-Young

SATURDAY 10 APRIL

8.00 Breakfast
8.45 Aural Warm ups
Lucinda Mackworth-Young
9.00 Practical Psychology for
Performing
Lucinda Mackworth-Young
11.00 How can a wrong note be
perfect?
William Westney
12.30 Lunch
1.45 Technical and Stylistic
Considerations: Classical
Roshan Magub
3.15 Technical and Stylistic
Considerations: Romantic
Ilana Davids
5.00 Technical and Stylistic
Considerations: 20th
Century
Carole Presland

6.30 Supper
7.30 Practical Demonstration
with Student
Participation on the
Harpsichord
Clare Sutherland

SUNDAY 11 APRIL

8.00 Breakfast
8.45 Aural Warm ups
Lucinda Mackworth-Young
9.00 Effective Practising
Tessa Nicholson
11.00 Technical and Stylistic
Considerations: Baroque
Emily Jeffrey
12.30 Lunch
1.30 Mind Mapping and
Memorisation
Heli Ignatius-Fleet
2.15 Performance Preparation
Assignment
Catherine Riley
3.30 Jazz Improvisation
Simon Colam
5.00 DEPARTURES

STUDY DAY:
Sunday 30 May 2010

9.30 ARRIVALS
9.45 Aural Warm ups
Lucinda Mackworth-Young
10.00 Practice performing in a
Safe Circle with peer
groups
EPTA
11.15 Performance Problem
Solving Surgery
Roshan Magub
12.45 Lunch
2.00 Master Class
Murray McLachlan

4.00 Physical Well Being of
Pianists
John Crawford
5.00 DEPARTURES

STUDY DAY:
Sunday 27 June 2010

9.30 ARRIVALS
9.45 Aural Warm ups
SC and LMY
10.00 Warm up for Performing
Sally Chappell
11.15 Course Concert
Directors and TEAM
12.45 Lunch
2.00 Completion and handing
in of Performance
Preparation Assignment
4.00 Wrap up
Directors and Team
5.00pm DEPARTURES

Purcell/EPTA UK reserve the right to
alter the timetable

TUTORS

Sally Chappell
John Crawford
William Fong
Paul Harris
Emily Jeffrey
Lucinda Mackworth-Young
Tessa Nicholson
Catherine Riley
Simon Colam
Ilana Davids
Nicola Gaines
Heli Ignatius-Fleet
Murray McLachlan
Roshan Magub
Carole Presland
Claire Sutherland
William Westney

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 Concorso 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 CHAPPELL

Sally Chappell 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

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!

TUTORS

ILANA DAVIDS

Ilana Davids was born in Israel and began broadcasting at the age of 11 as a recitalist and soloist with the Jerusalem Symphony Orchestra. She entered the Israel Academy of Music at the age of 14 where studied piano under Ilona Vincze-Kraus. A winner of many competitions, her pianistic ability was praised by eminent musicians such as Leonard Bernstein and Gina Bachauer. Ilana won a scholarship to study in London with Ilona Kabos where she later continued her studies with Maria Curcio, making a highly acclaimed debut at the Wigmore Hall in 1972. In 1981 she joined the staff at Trinity College of Music. Ilana Davids has taught at the Purcell School since 1991, and in 1999 was awarded an Honorary Fellowship of Trinity College, London.

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!

EMILY JEFFREY

Emily Jeffrey, born in Sydney, has enjoyed considerable success as a pianist with engagements ranging from solo concerto performances in the Sydney Opera House to recital performances at London's South Bank and New York's Carnegie Halls. After graduating with Distinction as an Associate of the Sydney Conservatorium of Music, Emily won a number of coveted travelling scholarships which enabled her to study overseas, principally at the Royal College of Music, where she won many prizes, culminating in the prestigious Concerto Prize. In the course of her career, she has worked with eminent musicians including Jorge Bolet, Dennis Matthews and Geoffrey Parsons. Emily has made many live television and radio recordings including the first ever Australia-wide Simultaneous Broadcast for the ABC as well as recitals and interviews on UK's Classic FM. She has performed as a soloist at Royal Charity Concerts for HRH Prince Charles and for HRH Princess Margaret, also giving recitals on numerous occasions on the Queen Elizabeth 2. Emily joined the Keyboard Department of the Purcell School in 1997. She also teaches at the Royal College of Music and Royal Holloway, University of London.

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.

CAROLE PRESLAND

Carole Presland's concerts have taken her all over Europe, the USA and the Far East. She has appeared throughout the UK in venues such as the Wigmore Hall, Purcell Room, St John's Smith Square and at major international festivals such as Aldeburgh, Bath and Harrogate. Carole has broadcast regularly for BBC Radio 3, Bayerischer Rundfunk, Radio France and WFMT Radio in the United States and has recorded CDs in various partnerships for labels such as EMI Classics, Pavane and Meridian to wide critical acclaim. Passionate about the chamber music repertoire she has collaborated with distinguished artists such as Colin Carr, Robert Cohen, Nobuko Imai, Ralph Kirshbaum, Anthony Marwood and the Belcea, Chilingirian, Endellion and Vanbrugh String

TUTORS

Quartets. She has been a Senior Tutor in Piano at the Royal Northern College of Music since 1996.

CLARE SUTHERLAND

Clare Sutherland studied piano and harpsichord at the Royal College of Music with Bernard Roberts and Ruth Dyson; she was then awarded an Arts Council scholarship to continue her harpsichord studies with Trevor Pinnock. She has performed as a soloist and with leading baroque ensembles at all the major London venues as well as abroad, and has appeared on stage as a pianist in productions at the National Theatre and the Lyric. Her keyboard teaching career has included posts at the Royal Scottish Academy of Music and Drama, Napier University and the University of East Anglia. An Associated Board Examiner and Mentor, she continues to work as a freelance soloist, accompanist and repetiteur.

WILLIAM WESTNEY

William Westney is a concert pianist, educator, and author known for the fresh and empowering outlook he brings to music education. Among his distinctions as a pianist are winning the Geneva International Competition and the Radiotelevisione Italiana competition. He has been honoured with many teaching awards including the Yale School of Music Alumni Association's "Certificate of Merit," and was recently sent to Korea and China for an educational residency by the Fulbright Agency of the U.S. State Department. He is known world-wide for his innovative alternative to the traditional master-class, the "Un-Master Class." The New York Times published a prominent article on the "Un-Master Class" in 1997. Dr. Westney's book, published in 2003, received enthusiastic reviews and is now in its second printing. Entitled *The Perfect Wrong Note: Learning to Trust Your Musical Self*, it delves into the tricky subject of perfectionism in the practice room and outlines a pathway back to our natural instinct for joy, trust, and vitality in music-making. Originally from New York, William Westney is currently Artist-in-Residence and Distinguished Professor of Piano at Texas Tech University in the U.S.

BOOKING FORM

Name

Qualifications (if applicable)

Address

Postcode

Tel. (landline and mobile)

Email

Musical background

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: £1400 including accommodation and meals
Or **£1300** if paid in full by 30th June 2009.

Information on the PPTC Bursary is available from the EPTA Administrator Kathryn Page admin@epta-uk.org and 08456 581054

Please tick box if you attended the Purcell /EPTA UK Taster Day

The cost of the course will be reduced to **£1350** or **£1250** if paid in full by 30th June 2009.

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

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

Deadline for receipt of forms:
MONDAY 1 SEPTEMBER 2009

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ENQUIRIES

Course Administrator
Tel. 01923 331138 (direct)
Fax. 01923 331166
Email: pptc@purcell-school.org



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