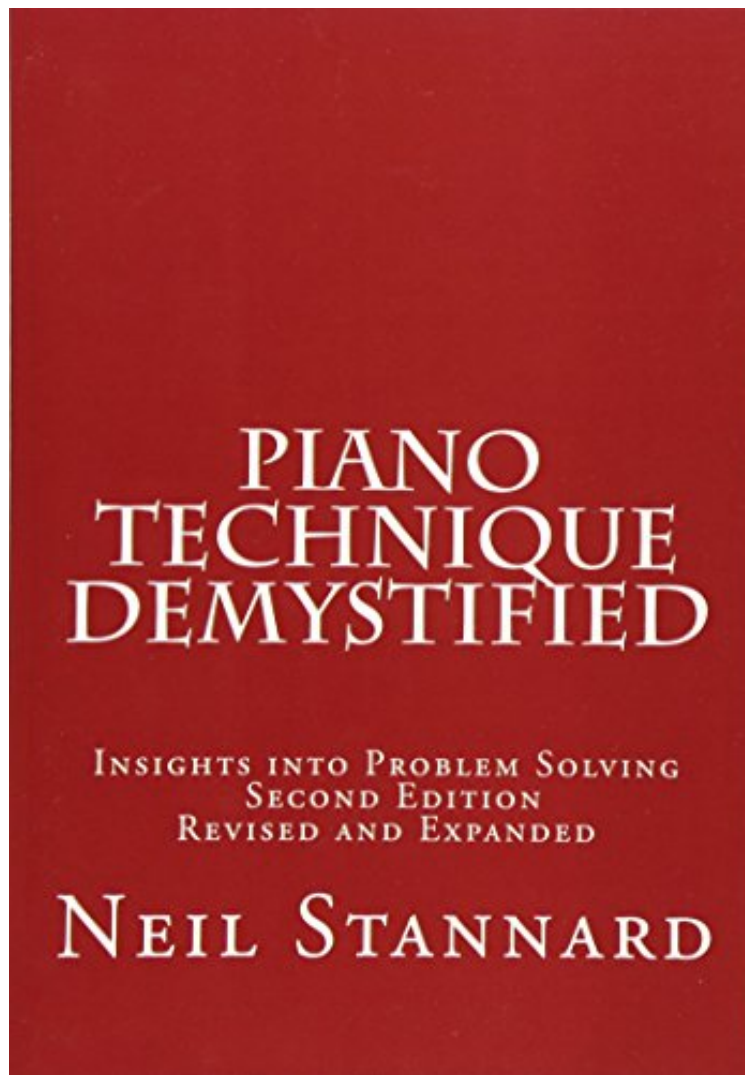


[Mobile pdf] Piano Technique Demystified Second Edition Revised and Expanded: Insights into Problem Solving

Piano Technique Demystified Second Edition Revised and Expanded: Insights into Problem Solving

Neil Stannard

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Neil Stannard : Piano Technique Demystified Second Edition Revised and Expanded: Insights into Problem Solving before purchasing it in order to gage whether or not it would be worth my time, and all praised Piano Technique Demystified Second Edition Revised and Expanded: Insights into Problem Solving:

32 of 32 people found the following review helpful. This is an excellent book. Whether you are an advanced pianist or ...By Ashley Rose MusicThis is an excellent book. Whether you are an advanced pianist or a novice, the concepts

shared in this book will bring your technical skills at the piano to a new level. In his foreword to the book, Mr. Stannard promises that there is no mystery to playing the piano. All technical challenges can be surmounted with a thorough understanding of physical movement at the piano. If you have ever experienced playing a passage that sometimes goes well, and other times, presents difficulty, then clearly the technical problems have not yet been solved. Movement at the piano is simply a matter of bio-mechanics. The keys are levers that we manipulate with our physical bodies. The constellation of the fingers, hand, and arm comprises another series of levers, and when properly understood, movement at the piano becomes intuitive. Tone improves. Technical challenges disappear and the act of playing is freed so that the pianist can be completely expressive with the music. Much of the material in the book is based on the concepts of the Taubman Technique, as Mr. Stannard was a pupil of Edna Golandsky, who worked directly with Dorothy Taubman. The author was also a participant in the first Taubman institute. I am a professional musician. I have read all the major books on piano technique including Gyorgy Sandor's "On Piano Playing", "Piano Lessons with Claudio Arrau", Boris Berman's "Notes from the Pianist's Bench", and Alan Fraser's "The Craft of Piano Playing". In my view, this book presents many concepts that overlap with these others, but the information is presented in a more concise and detailed way. For example - Stannard will specify when a movement is "tiny" by describing it as such, even using italics for emphasis. I found this small instruction very helpful, as sometimes other books will describe a similar movement without specifying how much of it is to be used. In working with this material, I have found that it is the combination of various movements IN THEIR PROPER PROPORTIONS that can sometimes "unlock" the mystery of a technical challenge. Mr. Stannard also offers a series of YouTube videos to further illustrate the material in his book. These are valuable visual demonstrations of the technical concepts presented in the book. The book is written in clear, simple language. Mr. Stannard's wit is both charming and poetic as he reflects on a lifetime of music study. The reading of this material is as entertaining as it is informative. If there is a fine pianist inside of you - then liberate them by reading this instructive book! As Mr. Stannard promises (and I will attest) - there are no mysteries to playing the piano. "Playing the piano is easy and shouldn't hurt." 30 of 32 people found the following review helpful. I love this book, but ... respectfully opine that Hanon has been of enormous benefit to me. By PolarbearDr This is a very well written book with lots of humor and fascinating anecdotes shared by the author. The reader is sure to find a wealth of useful and helpful information to enhance mastery of the piano. Now, I am not a concert pianist. I did not major in music. I have studied the piano for over 10 years. My experience is that Hanon and Czerny are very tedious, boring, and risky with respect to repetitive strain injuries. However, done properly, I have found them to have had a significant impact on my technique, strength, speed, and dexterity. When I was much younger, I hated these exercises and did not do them. I practiced assigned pieces, but mostly played what interested me (this was typically music that was way too advanced, like Liszt, Beethoven Sonatas, Chopin's more difficult compositions). After a 40 year sabbatical, I began playing again. This time with greater discipline. I can honestly say that at 65, I can play much better than I did at 22 and after 10 years of lessons from very educated teachers. I credit this to Hanon, Czerny, and Pischna. I find that I am able to perform trills, arpeggios, scales, etc. with significantly greater facility and ease than 40+ years ago. I do like Stannard's suggestions on the correct alignment and positioning of the fingers, wrists, arms, etc. I also think that Hanon was probably very wrong about lifting the fingers high above the keys. It is a mistake to put so much emphasis on the fingers and neglect the importance of arm rotation, avoiding tension in wrists, arms, shoulders, etc., all of which Stannard explains much better than I can. 11 of 12 people found the following review helpful. Worth it as it stands...but could be better. By dominic esteban I certainly found elements of the book informative and validating. I would generally recommend it. I feel my money was well spent. However, there is something fragmented and, dare I say it, a little amateurish to it. The "iDemo's" associated with the book (for me, a big part of my purchase decision) are dreadfully done - on occasion he's holding a wobbly iPhone in one hand during a keyboard lesson! This is a shame because the author has profound insights for sure. He also has a wonderful 'style' - he seems like he'd be a great person to learn with one-on-one. My point is, the book is good, the demos aren't and I think there is a potential master piece just waiting to be pulled together, refined and polished. I only hope Dr. Stannard gets the motivation and resources to bring it to market (Book/DVD).

VIDEO DEMONSTRATIONS, RE-IMAGINED AND RE-RECORDED WITH NEW INFORMATION, NOW AVAILABLE SEPARATELY ON DVD. Praise for PIANO TECHNIQUE DEMYSTIFIED: "This book is a delightful collection of helpful insights. A terrific aspect is its inclusion of online video demonstrations. Many of the fingerings, note-grouping concepts, rotational ideas and so on make the passages in the examples easier to play than when approached with more traditional ideas." American Music Teacher, Feb./Mar., 2015 *** INCLUDES LINKS TO VIDEO DEMONSTRATIONS, NEW AND EXPANDED CHAPTERS, MORE DETAILED INFORMATION ON FINGERING CONCEPTS. *** If you've ever felt at a loss as to how to achieve the excellence you would like at the piano, then take a look at this book. In this volume you will find the distillation of a life in music, a "how to" for the musician seeking joy in music-making. Here are insights into learning to play using the natural design of the body. Dispense old wives' tales and myths left over from the 18th century harpsichordists. Learn to make accurate leaps, to play fast without feeling hurried. What is practicing and how and why should we memorize music? And how can we put

anxiety to good use? What is a good hand position and really, how slowly should I practice? Non-pianists will find ample information on the learning process and many aspects of performing. The author took part in the first Taubman Institute at Rensselaerville, NY, and though not a representative of the institute, he has participated in many, studying privately in New York for many years with Edna Golandsky. ***Comments from readers: "I've read and re-read your book since receiving it months ago as a gift from a pianist friend. Your advice and instruction have moved from the merely intellectual to the gut level of understanding. And, like that proverbial road not taken, it has made all the difference. Practicing and playing are a joy now that my fingers and forearms are cohabiting and working peacefully together. The keyboard no longer feels like an adversary, but my friend in music-making. I particularly appreciated the psychological insights you offer for performance anxiety, nerves and other demons that afflict most of us. 'The committee' made me laugh and gave me hope: most helpful to externalize all those internalized voices with one, annoying group of malcontents. Thanks for that and all the other intuitive observations about playing. You've been a great help already." ...Michael in New York City ***"After closing the last page [of your book], I was compelled to learn more about the genius who put this information together, in MY language. I want to thank you for doing me such unbelievable service with this book...Your book has turned the tides for me today, and I am so very grateful. In fact, I will be using it as a Christmas gift for all my pianist friends. I have no doubts that they too will find your book to be inspiring and helpful."...Chase in Tampa, Florida ***"Thanks for a Great book." ...Eric in Rochester, NY *** "I have your book, which I like very much, and I find these videos very helpful in clarifying the material . I've watched the "On Fingering ..." video many times, and I would love to see more. Thanks again." ... Bruce

About the Author Unlike life, playing the piano is easy and doesn't hurt. This mantra has carried Neil Stannard through what might seem to others like several lifetimes performing as a collaborative pianist, soloist, symphony bassist and, through it all, a dedicated teacher. He took part in the first Taubman Institute at Rensselaerville, NY, and though he does not represent the Institute, he has participated in many more at Amherst, studying privately in New York with Edna Golandsky for many years. He has performed internationally with such artists as David Shifrin, Hermann Baumann, Leona Mitchell, Eugenia Zukerman, Clamma Dale and Christiane Edinger in venues from London to Moscow, including Carnegie Hall, the Kennedy Center, the White house, Vienna's Muiskverein, Berlin's Hochschule and Tchaikovsky Hall in Moscow. He has taken part in the Great Performers at Lincoln Center series, the Berlin Festival, the Vienna Festival, Tage Neue Musik, Marlboro and the New Port Festival. And yes, he has taught continuously through all that. After graduating cum laude from the University of Southern California, a scholarship student of Muriel Kerr, John Crown and Jacob Gimpel, he received a Naumberg scholarship for double bass to the Juilliard School (MS), during which time he performed in the American Symphony with Leopold Stokowski and in the Marlboro Festival Orchestra with Pablo Casals (Columbia Records). It was during this time that he made his New York recital debut at Carnegie Recital Hall as a pianist with violinist Christiane Edinger. Later, he studied piano on a German government grant with Gerhard Puchelt in Berlin, completed a doctorate in piano at the University of Arizona with Nicholas Zumbro and for 13 years taught graduate and under graduate piano at the University of Texas at El Paso, where he was a tenured professor. He now lives and teaches in Los Angeles, where he writes, paints, captures life in photos, plays the cello and, oh yes, still plays the piano with abandon.