

THE ALAN FRASER PIANO INSTITUTE

Master the 'how' of piano playing.

Adverse circumstances can give rise to greatness.

1988. The Montreal International Piano Competition. A young Yugoslav pianist wows the crowd with his Horowitzian technique and musicality. The obvious first prize, but panned by the jury. Alan Fraser, a protégé of Phil Cohen, Montreal's genius of movement at the piano, leaves for Yugoslavia to study with the young competitor Kemal Gekić, a pianist who puts movement principles to their ultimate test in performance. Then war is declared.

Through the years of conflict they hole up at the Art Academy of Novi Sad, perfecting their art and their pedagogical approach. Fleeing the NATO bombardment in 1999, Gekić moves to Miami, Fraser to China where a year's teaching leads to the publication of his first book in 2003. Back in Yugoslavia, now Serbia, Fraser continues to play and develop his ideas. In 2011, he inaugurates the first *Alan Fraser Piano Institute*.

www.alanfraserinstitute.com

*Improved physical organization
for deeper artistic expression*



EMPOWERING MUSICIANS AROUND THE GLOBE

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For a Breakthrough in Your Technique

Applying the *Feldenkrais Method*® to piano technique, Alan Fraser has created new pathways to artistic excellence and new dimensions in performance injury resolution. He works with instrumentalists and singers as well, unlocking the innate power of the human body by fine tuning its dynamic posture. A transcendent technique is not so much relaxed as well-organized, marshalling complex forces within the body to precise musical ends.

In the think-tank environment of the institute, participants immerse themselves in an enriched learning experience. The central hands-on, practical work (instrumental lessons) is supplemented by whole body learning (*Feldenkrais Awareness Through Movement*® lessons), and intellectual study (round-table seminar discussions & lectures).

The institute, held in cities in North America, Europe, and further afield, is the seeding ground for the ideas in Fraser's series of books on piano technique, *Natural Artistic Piano Playing*:

- *The Craft of Piano Playing: A New Approach to Piano Technique* (2003)
- *Honing the Pianistic Self-Image: Skeletal-Based Piano Technique* (2010)
- *All Thumbs: Well-Coordinated Piano Technique* (2012)
- *Play the Piano with Your Whole Self: Integrative Piano Technique* (2017)
- *Transforming the Pianistic Self-Image: Piano Kinematics in Theory & Practice* (2018)
- *The 27 Chopin Etudes: A New View* (2020)
- *Craft of Piano for Kids: A Studio Teacher's Guide* (2020)

"My work with Alan Fraser through the 1990's still feeds me today. The structural empowerment that Alan brought to my hand has allowed me to master all the technical and musical challenges I face at the piano."

Misha Dacić, concert pianist

**A WEEK
AT THE INSTITUTE**

=

**A LIFETIME
OF LEARNING**





Institute Benefits

Piano Technique & Musicianship

Mastering Technical Challenges

“Alan praised my Chopin Etude, Op. 10 #1 as brilliant – but said it could be better. My sound could penetrate more, sing more. He showed me how my hand structure could deepen my sound. The transformation was immediate and astonishing, not only in the tone but in the emotional expression.”

Yu Ji, Doctoral piano student
University of Massachusetts, Amherst
www.pianotechnique.org/Amherst2016/Yuji

Mastering Musicianship

Alan’s focus on the hand’s physical relationship to the keys evokes musical improvements. I am playing with more colour, more nuance, more power, more dexterity, more emotional expression – more heart. The improvements have been not only in my hands: at one point a Feldenkrais-like joining of hand to body flooded my shoulders with a tremendous sense of empowerment. Suddenly I could play with all of myself.”

Improving Teaching Strategies

Alan’s strategies make motivating my young students a problem of the past. Kids love being empowered, and they love feeling intrigued by their own hands. Alan’s ‘functional’ ideas about the hand (standing, walking, running) always have a musical application, stimulating the child to new musical as well as technical growth.”

Christine Olson, M. Mus, Piano Performance
Certified Teacher of Alexander Technique
Studio piano teacher, Northampton, MA
www.pianotechnique.org/Smith/2015/Christine

Amateur Advances

“I am a fair-to-middling adult amateur, and feel grateful that Alan helped me improve my playing from mediocre and relatively unsatisfying to something with artistic merit. His analogies are so simple – the fingers standing, walking, running on the keyboard – and yet using them, I lose all sense of clumsiness. For the first time I feel adroit and am able to express my musical ideas clearly. I feel capable.”

Terry Rogers, Retired IT Professional, New York City
www.pianotechnique.org/Smith/2012/Terry

Performance Injury

Tendonitis

"I came to Alan desperately in pain. He zeroed in on my collapsed arch. When we made it functional, my pain disappeared and I could suddenly play the Chopin etudes that had been out of my reach. Integrating this new touch took some time, but within two years I was playing concerti with orchestra and receiving rave reviews."

*Luba Podgaskaya, Piano Graduate, St. Petersburg Conservatory, Russia,
Den Hague Conservatory, The Netherlands.
www.pianotechnique.org/overveen2015/Luba*

"Alan addressed my tendonitis by addressing the way I play. I was not using the structure of my hand well – I was trying to relax, the arch structure was collapsing, stress was exerted on the tendons. Now I see how I hurt myself, and I know how to fix it. My tendonitis is gone, and even more exciting, my sound is much more full and colourful. The clarity and effectiveness of Alan's teaching is nothing short of revolutionary."

*Aurelien Bocard, D. Mus., Piano, U. Kansas
www.pianotechnique.org/SaltLake2014/Aurelien*

Dystonia

"Alan's exercises to cure dystonia are completely unlike those I've found elsewhere. They are based on the movement functions of the hand, and they are as effective as they are brilliant. I am now playing free from my dystonia much of the time – I never dared hope for this before I met Alan, who honoured my despair and addressed it fully."

*Oliver Fung, pianist, Edmonton, Alberta
www.pianotechnique.org/Oliver/dystonia*

Carpal Tunnel Syndrome

"When I came to my first institute, I had already had an operation for carpal tunnel syndrome. Alan saw that if I did not change my technique, the problem would return. It pained him to see the damage done by the misapplication of arm weight technique, which he said was widespread in piano pedagogy. Our work together has transformed my playing and teaching completely, making my hand pain free and far more agile than it ever was in the past."

*Cristina Ferrari, concertist and studio piano teacher, Milan, Italy
www.pianotechnique.org/Kleebach/cristina*



Vocal & Instrumental Performance

Help with the Harp

"Physically dealing with the big, bulky harp is never easy. The slight body adjustments that Alan suggested made my relationship to my instrument more free and dance-like. It was as if the harp were and alive we were interacting together, both of us fully and equally responsive to the other, instead of me working to waken a sleeping material to action. I had to move more, but not histrionically so, just enough to create a living, organic flow of movement between me and the whole harp - not only the strings, but the frame as well."

Amy Shafer, Concert harpist and teacher, Tennessee
www.pianotechnique.org/Smith2016/Amy

Singing with the Whole Body

"I had thought that I was already singing with my whole body, but Alan Fraser's unique blend of Feldenkrais and performance coaching brought me to a new awareness of body organization, balance, and easy effort. I had been trying too hard to hold myself straight, inadvertently not only in my back

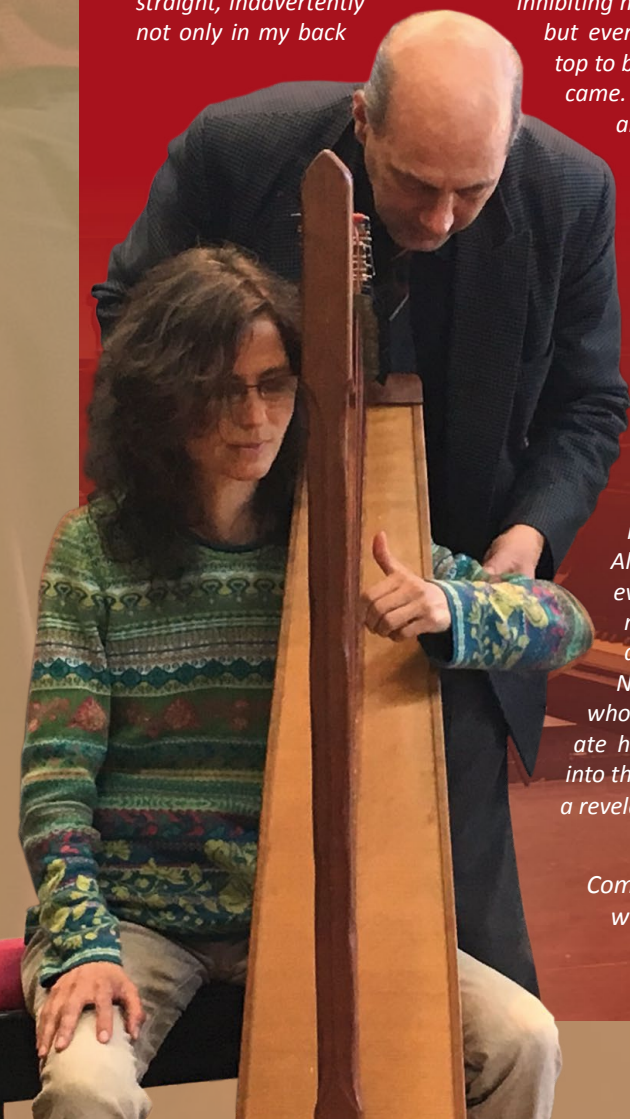
inhibiting my breathing. We addressed posture but everywhere, making adjustments from top to bottom – and then the breakthrough came. My voice almost doubled in volume, and its tone was sweeter and fuller. I had more control over nuance. Everything was easier. I could finally express myself."

Takako Oishi-Ackermann,
soprano, Hamm, Germany
www.pianotechnique.org/Hamm/Takako

Improve Body Organization for Enhanced Emotional Expression

"I put my heart and soul into the Rachmaninoff Cello sonata – nevertheless, Alan helped me take my interpretation even further. Every small adjustment to my sitting posture led to new subtle nuances appearing in the emotional tone. Not only was I playing the cello with my whole body, I was using all of myself to create higher emotional states. These insights into the use of self for artistic expression were a revelation to me."

Kate Jensik, cello professor, Concord Community Music School, New Hampshire
www.pianotechnique.org/Concord/Kate



Re-Inventing Piano Technique

Research has shown that the greatest artists don't do as they were taught, but grow beyond – transcending the limits of their education. The *Alan Fraser Piano Institute* codifies and teaches that “something beyond,” enhancing the sense of self physically, musically and emotionally in performance.

Open To All Interested Pianists

Pianists of all levels are welcome at the institute, as well as other instrumentalists and singers. Fraser combines his expertise in Feldenkrais with his extensive performing experience to create an empowering interaction with any musician. All active participants have a lesson with Fraser every day.

“Alan is a remarkably nurturing teacher, offering all the knowledge, care, encouragement, support and dedication a student needs to reach a new high in his or her playing.”

Christina Biron, Smith College Institute graduate

Addresses Technique, Musicianship, Performance Anxiety & Injury

The master class teacher imparts an interpretation, leaving questions of technique to the regular teacher. By contrast, Fraser focuses on technique, empowering you to express your own musical ideas at the piano. Honing the physical relationship to the instrument addresses not only ability and musicianship, but also injury and performance anxiety.

Mini-Institutes

When a full week is not possible, Fraser runs shorter institutes. Full institutes last four to six days; mini-institutes three days or less.

“My teaching has been totally transformed. As I try out the ideas with my young pupils, their hands are waking up and starting to run and dance on the keyboard in a totally new way.”

Kathryn Lundahl, Director, piano department, Concord Community Music School, Concord, NH





PianoTechnique.org: Lessons Online

Reviewing the rich detail of a lesson with Alan Fraser helps consolidate the breakthroughs: hence www.pianotechnique.org, the institute's official lesson video site. View your lessons in private with the option to share them with other site members. Watch other Fraser lessons, lectures, tutorials and performances, showcasing not only his innovative approach to technique, but also his keen musical insights – all in an atmosphere of mutual inquiry.

The site is highly interactive. Post tags in any video, or send questions to Alan who answers in video clips. Keep track of your progress, mark favourites, create private libraries and receive update notifications to make your interaction with our site both pleasant and meaningful.

With its various learning tools and an ever-growing data base, this site is a valuable asset for both performers and teachers. Visit www.pianotechnique.org today to dive into the world of the *Alan Fraser Piano Institute*.

*I am becoming quite addicted to **PianoTechnique.org**. I always learn from Alan's lessons and lectures: the more I watch, the more everything is beginning to make sense and fall into place. It is great to see and hear Alan handle so many different musical and pianistic situations, and it is always encouraging and inspiring. Your website has put world-class, top notch piano teaching and cutting-edge piano technique into the public domain – thank you!*

Mark Fitton

Natural, Artistic Piano Playing

Documenting over four decades of research, this series reflects Alan Fraser's work with Montreal pedagogue Phil Cohen, Croatian virtuoso Kemal Gekić as well as the Feldenkrais Method. Over 250 pianistic Awareness Through Movement lessons link physical technique to musical content: motion to sound, gesture to emotional nuance, structural integrity to orchestration and colour.

• *The Craft of Piano Playing: A New Approach to Piano Technique* (2003)

This classic work, also in DVD, elaborates the structure and function of the pianist's hand, organically building the arch to create a unique body of sonorities at the piano.



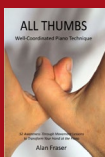
• *Honing the Pianistic Self-Image: Skeletal-Based Piano Technique* (2010)

Volume II brings the hand's arch to a state of unstable equilibrium, allowing the fingers to move more lightly and flexibly on the keys while maintaining structural connection.



• *All Thumbs: Well-Coordinated Piano Technique* (2012)

Volume III explores the thumb: a unique digit whose full powers manifest when it opposes the fingers instead of being forced to move similarly to them.



• *Play the Piano with Your Whole Self: Integrative Piano Technique* (2017)

Volume IV joins the hand to the instrument even more comfortably and organically, exploring the relationship of harpsichord to piano technique and the hand's development on key as a mirror of infant motor development.



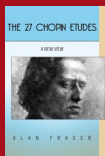
• *Transforming the Pianistic Self-Image: Transcendent Piano Technique* (2018)

Volume V sheds new light on rotation, extension, pulse patterning, and especially arm weight technique in an integrative process allowing the pianist to rely fully on the hand while totally immersed in the music.



• *The 27 Chopin Etudes: A New View* (2020)

Alan Fraser has created countless strategies to crack the code of each Chopin Etude. Catalogued here, these exercises of unparalleled richness and ingenuity give new meaning to virtuosity.



• *Craft of Piano for Kids: A Studio Teacher's Guide* (2020)

Fraser's approach distilled into concise, clear, simple exercises that studio teachers can give their young – and not so young – pupils.



To purchase volumes in the *Natural, Artistic Piano Playing* series, please visit

www.alanfraserinstitute.com/store

Certification & Consultancies in Piano Kinematics

Certification

Alan Fraser offers certification in *Piano Kinematics*™ – the science and art of movement at the piano. A Certified Teacher of Piano Kinematics joins with the pianist-student as a Feldenkrais Practitioner joins with a client, evoking a specific quality of deep change in the student's technique – a change that takes place only when the teaching touches the very core of the student's pianistic self.

Program requirements at www.alanfraserinstitute/certification.

Consultancies

Fraser sometimes works with an entire piano faculty, exploring playing and teaching strategies such as:

- The orchestrative capacities of the instrument
- Melodic fluidity
- The physical component of rhythmic structure
- The hidden origins of performance injury
- The pedagogical relationship: teaching by touch – or not

Contrary to the popular opinion that disparate approaches to technique cannot be reconciled, Fraser's focus on skeletal mechanics offers a unifying view that enhances the most effective aspects of each pianist's technique instead of tearing things down to start over.

For more information write
info@alanfraserinstitute.com



*"I have used
**Honing the Pianistic
Self-Image** with great
success as the text for a
university course I teach
in *Optimal Performance
and Piano Technique*. It
invites pianists and teachers
to explore rich and imaginative
exercises to develop kinesthetic
awareness and improve artistry at
the piano."*

Jess Johnson , Professor of Piano
University of Wisconsin, Madison

Booking & Registration

Book an Alan Fraser Institute at your educational institution, or make inquiries, by filling out the form below or emailing us at booking@alanfraserinstitute.com.

Register: online at www.alanfraserinstitute.com, by email at registration@alanfraserinstitute.com, or by mailing us the form below.

Please mail the completed form to:
Sophia Cholich, Managing Secretary
The Alan Fraser Piano Institute
Dragisa Brasovana 14, II/4
21000 Novi Sad, Serbia

Name _____

Address _____

Email address _____

Phone _____



Please check one of the following:

Booking an institute

Attending an institute

Institute location and date: _____

*Whether your pianistic goals span the next six months or the next five years, Alan Fraser can help you achieve them. Master new repertoire; hone your teaching skills; improve your technical agility; or resolve a performance injury by delving into the **how** of artistic piano playing - physically, emotionally and perceptually – at the Alan Fraser Piano Institute.*



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stamp

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