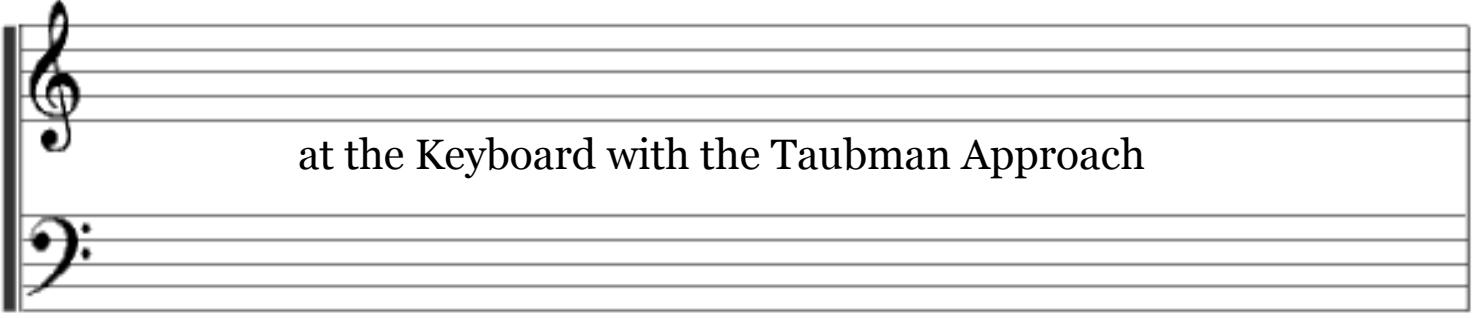
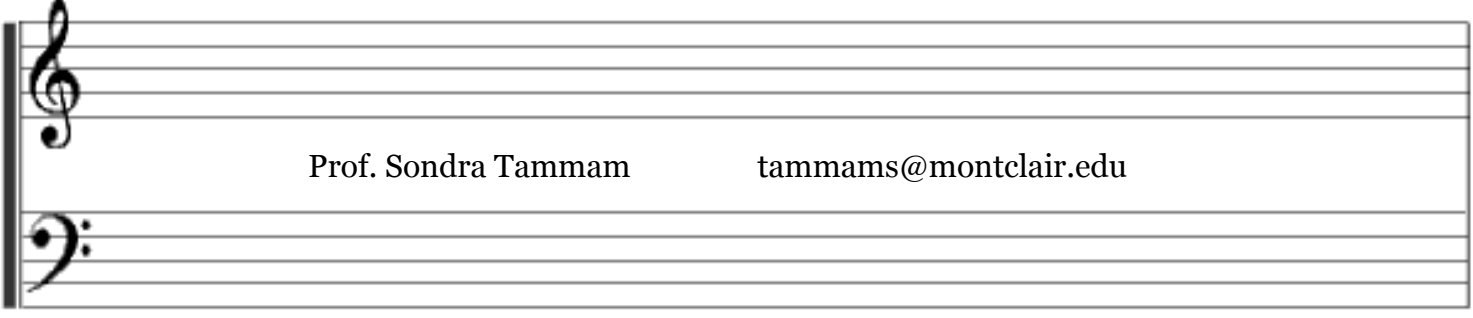


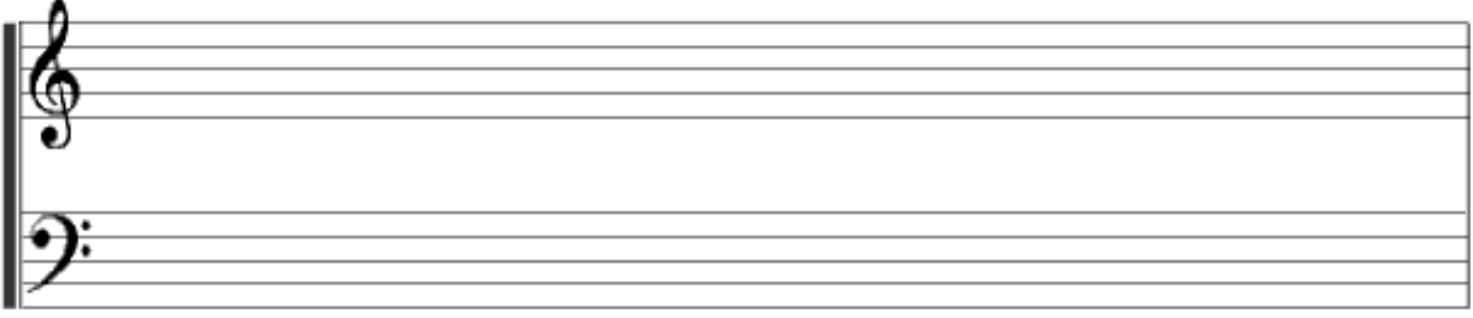
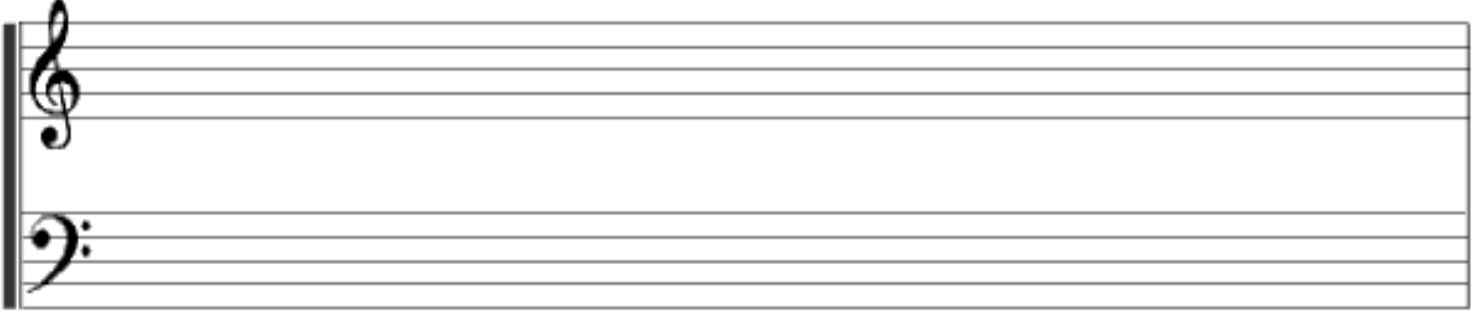
The Choreography of Subtle In and Out Movements



at the Keyboard with the Taubman Approach



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# The Choreography of Subtle In and Out Movements at the Keyboard with the Taubman Approach

Prof. Sondra Tammam

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**Concepts and ideas to enhance tone and virtuosity with In and Out movements at the keyboard. These motions exist on every note we play. Adjustments are caused by our different finger lengths and our relationship to the keyboard. "Hands on" examples in scales, arpeggios and repertoire will show how the basic principles of In and Out motions enable pianists to solve technical complexities and also avoid fatigue and pain.**

**Members will be welcome to bring passages.**

In and Out Motions exist on every finger we play.

We are usually not aware of these minimal adjustments necessary for the five fingers of different lengths on white and black keys. When we stand we have a natural relationship, which should be the same when we place our hands on the keys.

**Natural curve and position actually place the long fingers somewhat in the black key area. A good example of this is a B Major Scale. In (towards the fallboard) and Out (towards the body) motions initiated from the forearm may be sensed from the fingertip to the shoulder. This tends to minimize the movements making them more efficient and brings arm balance and support.**

**And** avoid "twisting", stretching or curling in alignment. Subtle and gradual walking in and out begins a key or two before the necessary note. (i.e.- thumb on a black key)

**Often**, without these motions the result is a "tight, clenched position" with all the fingers placed in a straight line on the white keys. This forces the long fingers to curl tightly in an attempt to avoid the black keys, making it difficult to separate the fingers as well.

**Under** no circumstance can fingers isolate in order to reach a black key, and leave the others behind.

**The** fingers, hand and forearm must be a unit with the hand never turning or deviating at the wrist breaking the alignment.

### **Dorothy Taubman (1918-2013)**

Internationally recognized as a pioneer in decoding piano technique, she was major figure in the 20<sup>th</sup>-21<sup>st</sup> centuries with an innovative approach to movement. Dorothy Taubman's focus was on the wellbeing of the pianist. She stressed that being comfortable technically enabled the highest level of performance and ease in interpreting. Taubman educated pianists to have answers to the perennial problems of tendinitis, carpal tunnel syndrome, forearm pain and even the common backache. Her importance as a pedagogue in the piano world deserves to be recognized and is quickly becoming significant.

*Dorothy Taubman's work "has attracted worldwide artistic and medical attention."* **The New York Times**

*"A flawless piano technique is not a mysterious talent, but consists of many physical motions, the understanding of which leads to technical control without tension or risk of injury. Dorothy Taubman has developed a profound understanding of the way the hand moves at the piano and has helped many professional pianists and others overcome injury and solve technical problems."*

**Clavier Magazine**

### **Sondra Tammam**

Recognized internationally as a pianist and pedagogue, Ms. Tammam has performed throughout the US, Europe, the Middle East, and Asia, and has presented master classes, lectures, and workshops in the US, France, Austria, Italy, Israel, and Taiwan. She is presently a Professor at Montclair State University. She has taught at the Manhattan School of Music (New York) as a Teaching Associate for Constance Keene, Tel-Aviv University (Israel), Tunghai University (Taiwan), Music Academy (Montenegro), Kunst Graz University Fur Muzik (Austria) and the Conservatorio de Santa Cecilia in Rome (Italy).

In 2016, Ms. Tammam presented a master class for the Precollege students at the Manhattan School of Music and presented a workshop at the Suzuki 17<sup>th</sup> Conference in Minneapolis. In May, she is invited to give a master class at the Jerusalem Academy of Hebrew University.

Among her many awards are first prize in the Paderewski Foundation, the Awerbuch International of the Piano Teachers Congress of New York, the Kosciuzsko Foundation Chopin Competition, the Juilliard Concerto, the Masterwork Foundation and the N.Y. Orchestral Society Competitions. Her debut recitals in Carnegie (NY) and Wigmore (London) Hall and the Concertgebouw (Amsterdam) were sponsored by the Paderewski Foundation. Her chamber music performances include appearances with members of the N.Y. Philharmonic at Lincoln Center. She has performed with orchestras in Italy and the US. Ms. Tammam has broadcast live on WQXR and WNYC and AFN Radio in Germany, and has appeared on WCBS, WOR and PBS television. She has recorded three CDs (Trutone and Palexa). Ms. Tammam was selected to be listed in Who's Who of American Women. Clavier Magazine featured an article she co-authored on the topic of performance injury. She is co-director of the Dorothy Taubman Festival at Montclair State University. Ms. Tammam holds an M.M. from the Juilliard School and a B.M. from the Manhattan School of Music.