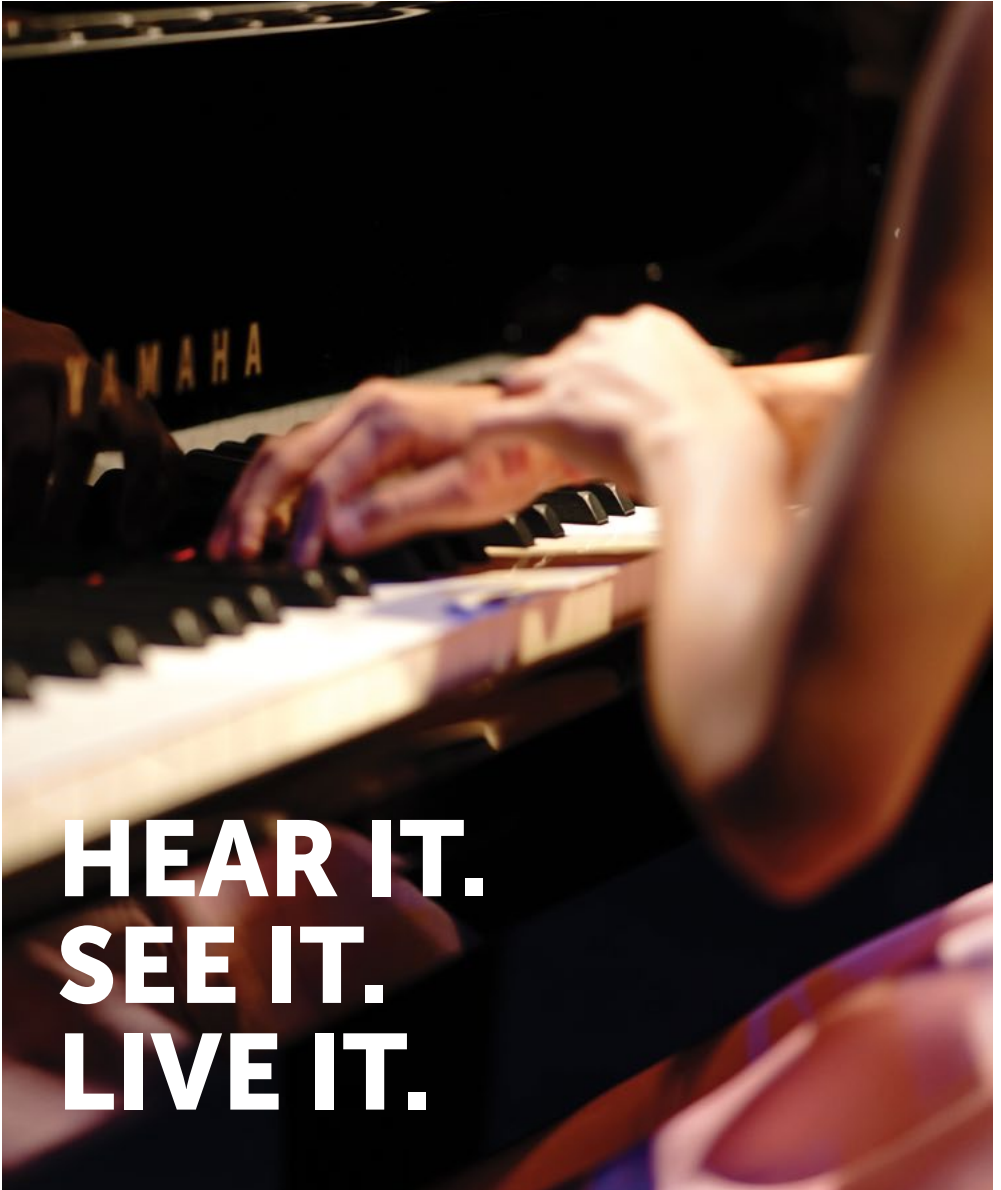


# INTERMEZZO

July - December 2018 • Issue No. 29

PP 16132/12/2012 (032649)



**HEAR IT.  
SEE IT.  
LIVE IT.**

# CONTENTS


YAMAHA MUSIC SCHOOL NEWSLETTER  
**INTERMEZZO • ISSUE #29**

3	<b>FROM THE EDITOR'S DESK</b>
	<b>INSIDE SCOOP • YAMAHA MUSIC &amp; HER PRODUCTS</b>
4 - 5	Drums • The Origins of the Drum
6	Guitar • Choosing an Acoustic Guitar
7	Electone • History of Yamaha Electone Organ
8 - 9	Piano • From Made-By-Hand to Industrial Manufacturing
10 - 11	<b>YAMAHA MUSIC EDUCATION SYSTEM (YMES)</b>
	<b>ACTIVITIES HIGHLIGHT</b>
12 - 13	Malaysia Junior Original Concert (MJOC)
14 - 15	Yamaha Electone Festival 2018
16	Yamaha Piano Prize
17 - 19	<b>YAMAHA MUSIC SCHOOL PHOTO GALLERY</b>

## SPECIAL THANKS

to the contributors of this  
Intermezzo Issue

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# FROM THE EDITOR'S DESK

Dear Readers

We wish to extend our heartfelt thanks to you for your unending support to us at Yamaha Music School and we thank you for giving your child this gift of music which helps enrich their lives in ways you can never imagine.

Throughout the years we have seen students of our Yamaha Music School flourish and expanded their borders in sharing the joy of music, not only in the local music scene but also Internationally. We hope that such experience garnered will help encourage them further in their quest of music.

With this, we wish to express our heartfelt congratulations to the following students who have played a great role in making the first half of year 2018 a memorable one.

We are truly proud of these young musicians for their achievements and we hope that with the experience garnered, they will further encourage aspiring musicians.

Thank you once again

Regards,

**The Editorial Team**

## THE NAMES OF OUR YAMAHA MUSIC MALAYSIA'S REPRESENTATIVE

### INTERNATIONAL JUNIOR ORIGINAL CONCERT (IJOC), JAPAN

*29 August 2018, Wednesday*

CHONG KOK HINZ (ISAAC)

### ASIA-PACIFIC ELECTONE FESTIVAL (APEF) 2018, INDONESIA

*October 2018*

Junior Primary Section, Junior Age Group 2

CHEN LI SHAN

Junior Teens Section, Junior Age Group 3

EUNICE YONG YING XUAN

Senior Section

JULIAN CHIENG VEN



## THE ORIGINS OF THE DRUM

## THE EVOLUTION OF THE FOOT PEDAL

## Spare Bicycle Parts Find a New Use

In the early days of the foot pedal, there was one type in which the beater was attached to the top of the bass drum rim (the frame that attached the skin of the drum, called the head, to the body, called the shell), and another type in which the beater was attached to the bottom of the rim, as they are in today's drum kits. The pedals were made of wood and were not spring loaded, so the beater had to be returned to the ready position using the foot. The spring return mechanism of today's pedals was introduced in 1910. In 1934, ball bearings were added to create a smoother pedal action, and in 1950, the spring was built into the frame, improving the look and allowing for finer adjustment of the foot pedal, improvements that many drummers supported.

1910

Spring return mechanism was introduced

1934

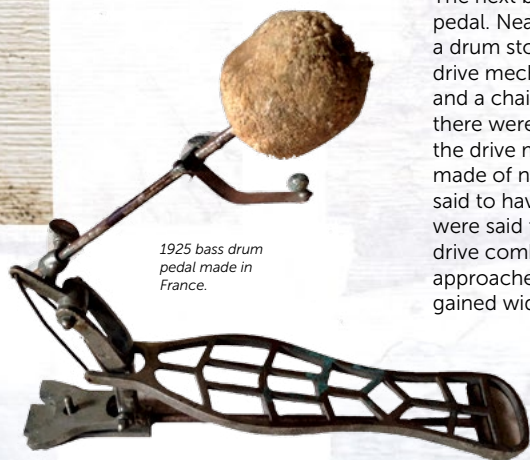
Ball bearings were added

1950

Spring was built into the frame

1970

Replace pedal's drive mechanism with gears and a chain taken from a bicycle



1925 bass drum pedal made in France.

The next big improvement was the chain-driven pedal. Near the end of the 1970s, a craftsman at a drum store in New York removed the pedal's drive mechanism and replaced it with gears and a chain taken from a bicycle. Prior to that, there were pedals with metal parts connecting the drive mechanism, and those that used a belt made of nylon or other material. The former was said to have a "quick response", while the latter were said to have a little "play" in them. The chain drive combined the best aspects of these two approaches to create a robust pedal that quickly gained wide acceptance.



# THE FIRST HI-HAT LOOKED LIKE A SNOWSHOE

**The hi-hat taps out 8-beat and 16-beat rhythms clearly, and sets the rhythm of music along with the snare drum and bass drum.**

However, the emergence of the hi-hat is surprisingly recent, and the hi-hat as we know it today was invented around 1930.

The original hi-hat consisted of two small cymbals attached to two boards, one on top of the other, joined with a hinge. The upper board was attached to the foot with a strap like a sandal, which made it look like a snowshoe, and thus it was called "the snowshoe". When famous jazz drummer Baby Dodds was playing on a Mississippi riverboat, he tapped the floor with his left foot in tempo with the music, and seeing this, an enthusiastic fan fashioned a device that enabled him to clash two cymbals together using a foot pedal, which is said to be the beginning of the development of the hi-hat.



**RHH135**  
2-Zone Hi-Hat Pad

**HS650A**  
Hi-Hat Stand

*Yamaha F325D  
Dreadnought  
Acoustic Guitar -  
Tobacco Sunburst*

# CHOOSING AN ACOUSTIC GUITAR

## There are Many Types of Guitars

There are many types of guitars, from classical guitars that have been around for many years, to electric guitars used to play rock and jazz. Each type has its own unique way of expressing sound. If acoustic guitars have one strength, it is that they are ideal for playing accompaniment. Acoustic guitars have thinner necks than even classical guitars, so it is easier to play chords on them. Another attractive aspect of acoustic guitars is that they can be carried around anywhere, making it relatively easy to play accompaniment.

These instruments have thin necks, and it is possible to enjoy playing after a relatively short time, merely by remembering a few basic chords. The size of a guitar and the shape of its neck varies by manufacturer, so you would need to touch, feel, and play a wide array of acoustic guitar and invest in one that you enjoy playing with.

To complement the new instrument which you have purchased, we would like to introduce to you fresh from an oven in Tokyo, the revised Yamaha Acoustic Guitar Curriculum.

These revised textbooks are now available not only for beginners but also for students of the advanced level. The curriculum has been written, taking into consideration of providing both knowledge of chords and playing techniques to students of this course.



**Inquire today from your nearest  
Yamaha Music School outlets.**

# HISTORY OF THE YAMAHA ELECTONE ORGAN

The Electone® is a trademark used for electronic organs produced by Yamaha. Through the years, Yamaha have been pursuing the creation of this instrument with the help of music experts and musicians, on how as a manufacturer, be able to through an instrument, share the joy of music expressions and performance.

The first Electone® series debuted in 1958 with the D-1. By the 1980s, with the market waning sharply, many manufacturers ceased production, however, the Electone® successfully transitioned to the modern world of digital whereby our Yamaha Electone® are completely digital and contains a great variety of sounds, effects, and accompaniments, on top of the ability to store programmed data onto memory devices i.e. memory stick (USB).

The First Electone known as the -  
Electone D-1

1950



1960



1970



1980



1990



**ELS-02**  
An improved  
and superbly  
expressive STAGEA



In 2004, Yamaha launched the STAGEA series, where this series uses all Advanced Wave Memory (AVM) voices and features over 180 digital effects, built-in registration menus, Virtual Acoustic (VA) voices, and a Style-File compatible expanded rhythm and accompaniment section.

# FROM MADE-BY-HAND TO INDUSTRIAL MANUFACTURING

## Handmade Isn't Fast Enough

The first pianos were made by hand individually one by one by craftsmen. Although piano music had mostly been confined to the aristocracy, it became popular with the public following the French Revolution in 1789, and demand for instruments increased. This led to the rapid industrialization of piano manufacturing.

In addition, the music that had previously been enjoyed in the courts of aristocrats was now being performed in concert halls that at the time were built to hold 1,000 to 2,000 people. This, in turn, led to the demand for pianos with louder volume and longer sustain. The strings were strung under higher tension, and a sturdy iron frame began to be used to support them. The age had arrived when individual piano instruments could no longer be made completely by hand.

## Quick Note Repetition Becomes Possible!

In the 19th century, the piano industry made remarkable improvements and developments, and as demand increased, increasingly turned to mass production. In addition, as performance techniques evolved and developed, demands related to the touch of the piano keyboard grew.

When pianists began competing with embellishments such as trills or fast arpeggios, or by repeating fast passages, they began to desire more sensitive piano actions. In response, a revolutionary new action that made it possible to repeat notes quickly was invented in 1821 by Pierre Erard of France.





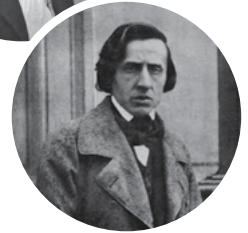
## In the Age of Chopin and Liszt, the Piano Had 82 Keys

Up to the end of the 18th century, the standard range, or compass, of the piano keyboard was five octaves (61 keys). However, in the years after 1800, the compass gradually extended. And, in the age of Chopin (1810-1849) and Liszt (1811-1886), it had grown to 82 keys.

Chopin moved from Warsaw to Paris at the age of 20, and for the next 19 years until the end of his life, his favorite pianos were those manufactured by Ignace Pleyel. Liszt used pianos by makers such as Carl Bechstein and Ludwig Bösendorfer. He was the first composer to make unrestrained use of the expanded compass and increased sound volume.



Franz Liszt



Frédéric  
François  
Chopin



Clavicitherium  
(pastiche, after  
Praetorius, 1619)  
about 1895 Leopoldo  
Franciolini (Italian,  
1844-1920 Italian)

## The Upright Piano, a Novelty Item

Meanwhile, in the beginning of the 19th century, a compact piano for home use was designed.

In the 18th century, many instruments known as clavicitherium were built in which the strings of a harpsichord were stretched on a vertical frame. The upright piano is regarded as being inspired by the clavicitherium. John Isaac Hawkins, an Englishman living in Philadelphia, succeeded in making the first true upright piano in 1800. Since it took up less space, the upright piano quickly became popular.

Upright (vertical) pianos that were elaborately decorated were also made. The so-called "giraffe piano" is a typical example.

## The Perfection of a Piano for the Modern Era

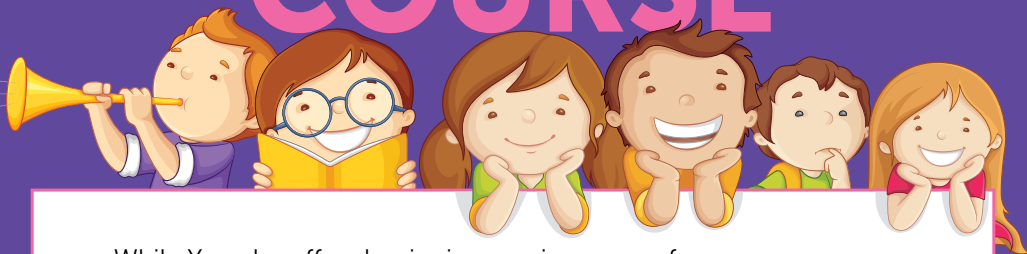
By about the middle of the 19th century, with the era of Chopin and Liszt, the principles of the piano mechanism, and the devices that comprise it, had reached a certain level of perfection. Thereafter, the efforts and goals of piano makers would turn almost entirely to improving quality.

Piano strings became even thicker were wound with wire, and the overall tension also increased. To support these strings, they were now strung on a cast iron frame. On top of that, in seeking a bright, clear sound, the method used to put tension the strings increased the tension to the utmost limit. Further, following the First World War, the standard keyboard compass became 88 keys (7 $\frac{1}{4}$  octaves).

In this way, the overall quality, touch, compass, and sound volume were perfected to meet the needs of today's modern era.



# THE APPLE OF YAMAHA'S EYE JUNIOR MUSIC COURSE



While Yamaha offers beginning music courses for every age group, **the cornerstone of the Yamaha Music Education System is the Junior Music Course (JMC)**, a two-year curriculum for four- and five-year-old beginners. The designation “cornerstone” indicates that JMC is the foundation for study in Yamaha advanced courses and emphasizes Yamaha’s conviction that four and five-year-old children are at an ideal age to begin music lessons because they are keenly attuned to sound.

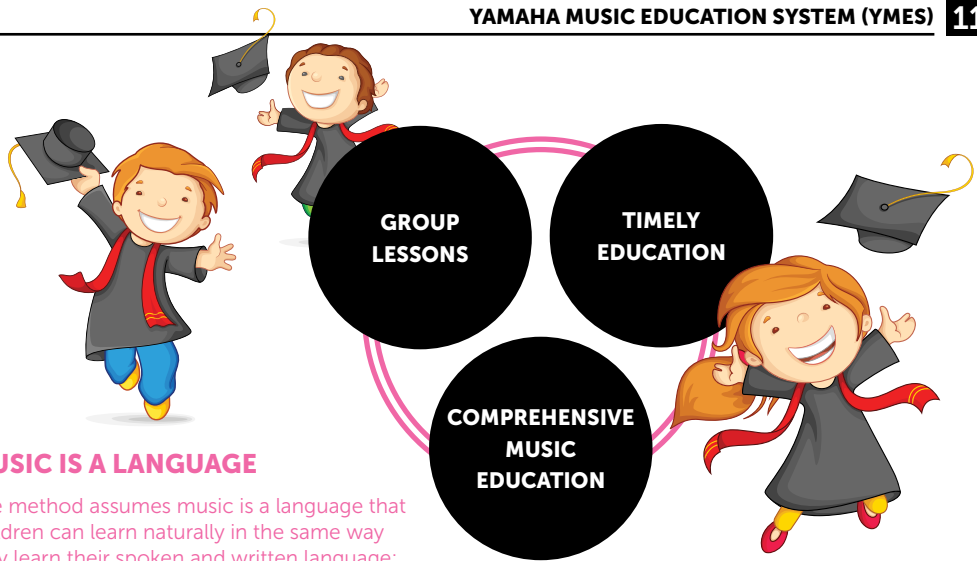
## PRINCIPLES FUNDAMENTAL TO THE YAMAHA METHOD

### GROUP LESSONS: TEACHER + CHILDREN + PARENTS

Lessons are taught to a group of students (typically 8 to 10 per class) and, in the case of the Junior Music Course, one parent attends with each child. This format motivates children, provides an opportunity to develop ensemble skills and cooperation within a supportive community of friends and parents. With their peers, children become part of a musical team making music together. With their teacher and parents, the group becomes a musical community.

Parental attendance facilitates accelerated growth. The parent/child partnership is active, not passive. Each partnership develops into a mini-ensemble, where co-learning, co-practicing and co-discovering can be enjoyed in class and at home. The entire family hears music shared between two members and often is motivated to join in the fun. In fact, when younger siblings of students become students themselves, we often find their sense of pitch is more developed than that of other entering students. They have heard the language of music at home and already have begun to absorb it.





## MUSIC IS A LANGUAGE

The method assumes music is a language that children can learn naturally in the same way they learn their spoken and written language: we hear, we imitate, we speak and we read. You will find a parallel sequence played out in JMC classes throughout the world—children hear a melody or harmony, sing it in solfège, play it on the keyboard and then learn to read it.

The aural awareness of four- and five-year-olds is more developed than their manual dexterity and visual skills. Therefore, the Yamaha approach for this age group focuses on aural training versus emphasizing piano technique and reading. While early lessons cover the basics of keyboard technique, technical study is more actively undertaken in upper-level courses when students are developmentally ready. Likewise, the introduction of reading and theory takes place gradually in a timely and contextual manner. When students are intellectually ready, it is explained in academic terms what they have sensed and experienced musically at a young age.

## COMPREHENSIVE MUSIC EDUCATION

The JMC curriculum is broad compared to typical private piano lessons. Children sing solfège, play the keyboard, sing songs with lyrics, move to music, play rhythm and keyboard ensembles and participate in “music appreciation” activities (initially a non-analytical experience).

They develop diverse musical skills without prematurely focusing on one instrument or style. This approach allows students to choose their future musical path when they are more physically and mentally mature.

## EAR FIRST

The Yamaha Method employs “Fixed-Do” solfège (without altered syllables) in both ear training and keyboard activities. Fixed-Do enables a child to connect a specific pitch and syllable, such as middle Do (middle C), with a specific key on the keyboard. Aural training using Fixed-Do helps children internalize pitch, resulting in a strong relative pitch sense and, in many cases, perfect pitch. Consequently, in JMC classes one will observe students singing solfège by ear and eventually playing keyboard by ear.

Solfège is the core of the Yamaha Method; students absorb this musical vocabulary and use it in both beginning and advanced courses. Solfège becomes each student’s first musical voice. In every class, teachers sing melodic patterns and chords that children imitate. Solfège sessions at the teacher’s piano account for approximately 15 to 20 minutes of a 60 minutes class. Through singing solfège, students begin to acquire a sense of pitch, rhythm, meter, harmony, form, phrase structure, key, articulation, dynamics and mood.

By the end of two years in JMC, students have built a substantial vocabulary of Solfège, having sung 50 melodies and numerous chords. Aside from developing musicianship, these solfège experiences prepare children to play in these five keys. In fact, children experience singing in a key for approximately one semester prior to playing in that key.

# MALAYSIA JUNIOR ORIGINAL CONCERT (MJOC)


The Junior Original Concert (JOC) started in 1972 is one of the significant Yamaha Music School activities aim at providing an opportunity for students 15 years or younger to compose and perform their compositions based on their creative imagination and feelings.





With the objective of instilling the joy of creating and sharing music together, and to provide a platform for musical expression, the Malaysia Junior Original Concert featuring twenty-one (21) young, talented composers was held on

**25 March 2018 at the Damansara  
Performing Arts Centre (DPac).**






The programme that afternoon consists of solo and ensemble performances by young composers, and a guest performance by a young lady by name of **Rosamund Tang Tze Wei**, who represented Malaysia at the Asia-Pacific Junior Original Concert (APJOC) 2017 on 18 March 2018, in Tsumagoi, Japan.



In this year's MJOC event, the motif improvisation activity (an impromptu composition, developed from a handpicked two (2) bar motif, written by members of the audience) was performed not only by a solo performer but also in an ensemble format.

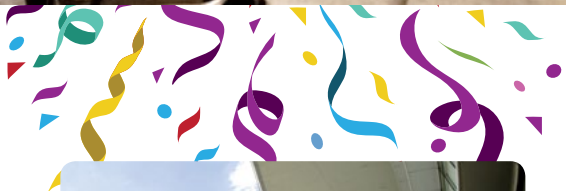


Through this eventful event, one of the young composers that afternoon, 13-year-old, **Chong Kok Hinz (Isaac)**, was selected to represent Malaysia at the 47th International Junior Original Concert (IJOC) to be held at the Yamaha Ginza Hall in Tokyo, Japan on 29 August 2018. Heartiest congratulations to Kok Hinz and may he create many beautiful memories during his time at the IJOC event.



# THE EXCITEMENT OF YAMAHA ELECTONE FESTIVAL 2018

with regional concerts held in **four (4) major cities**, with a participation of **240 musicians** participated in the **Solo and Ensemble sections**.



The nation's **top five (5) performers** were selected to compete in the **National Finals** held on **June 23** at the **Calvary Convention Centre** in Kuala Lumpur.



## THE COMPETITIVE CATEGORY

- 1 Junior Kids (Age Group 1)
- 2 Junior Primary (Age Group 2)
- 3 Junior Teens (Age Group 3)
- 4 Senior sections

The excitement among teacher, students, parents and the organizing committee was shared by a responsive audience of 300. 1st prize (Grand Prix) winners of the Junior Primary (Age Group 2), Junior Teens (Age Group 3) and Senior sections will be **representing Yamaha Music (Malaysia) at the Asia-Pacific Electone Festival 2018 in Indonesia.**

Once again, it was a privilege and a pleasure for Yamaha Music (Malaysia) Sdn. Bhd. (YMMalaysia) to have promoted through this festival the versatile Electone®, a musical instrument that brings enjoyment to so many people.

## YAMAHA ELECTONE FESTIVAL 2018 WINNER

JUNIOR KIDS SECTION WINNER  
**Megan To Yi An**



JUNIOR PRIMARY SECTION WINNER  
**Chen Li Shan**



JUNIOR TEENS SECTION WINNER  
**Eunice Yong Ying Xuan**



SENIOR SECTION WINNER  
**Julian Chieng Ven**



# YAMAHA PIANO PRIZE (YPP) 2018

Yamaha Piano Prize 2018 took its stage on 24 March 2018, at the Damansara Performing Arts Centre (DPac) in Petaling Jaya. A total of 29 contestants were selected from among more than one thousand contestants during the Yamaha Piano Course Concert (YPCC) 2017.

## SOLO PERFORMANCE

SECTION	WINNER	NAME
Junior	1st	<b>Ava Tan Ai Wern</b> Digital Music System
	2nd	<b>Ayden Tsing Zi Le</b> Ammonite Music Sdn Bhd
Intermediate	1st	<b>Wilene Jaw Sheal Wen</b> Masai Music Centre Sdn Bhd
	2nd	<b>Kok Jyn</b> Ammonite Music Sdn Bhd
Advanced	1st	<b>Chong Yih Yee</b> Impian Emas Music Centre Sdn Bhd
	2nd	<b>Elbert Khoo Yit Bao</b> Wah Lee Hong Music Sdn Bhd, Kuching
Open	1st	<b>Carol Lau</b> Impian Emas Music Centre Sdn Bhd

## DUET PERFORMANCE

SECTION	WINNER	NAME
Junior	1st	<b>Aidan Wong Yu Ze &amp; Pua Ying Thong</b> Masai Music Centre Sdn Bhd
Intermediate	1st	<b>Gou Guan Lin &amp; William Jaw Xin Quan</b> Masai Music Centre Sdn Bhd
Advanced	1st	<b>Liow Shi Han &amp; Low Xin Yi</b> Digital Music System



## THANK YOU

We would like to extend our warmest appreciation to all Yamaha Music Schools and teachers for their utmost supportive spirit and effort.





**SCHOOL BASED ACTIVITIES**

01, 05 & 22 NOV 2017 **MUSIC AVENUE ACADEMY**  
Mini Electone Concert



02 NOV 2017 **MUSIC AVENUE ACADEMY**  
Class Concert



02 - 03 MAR 2018 **MUSIC AVENUE ACADEMY**  
JMC Mini Concert



01 FEB 2018 **IMPIAN EMAS MUSIC CENTRE**  
Parent Teachers Meeting



22 APR 2018 **AMMONITE MUSIC SDN BHD**  
JMC & JXC Graduation Concert



APR 2018 📍 MUSIC AVENUE ACADEMY SDN BHD  
Mini Concert



APR 2018 📍 TAWAU MUSIC CENTRE  
Mini Concert



1 MAY 2018 📍 LENNY MUSIC SCHOOL  
Classroom Concert



## OUTDOOR ACTIVITIES

26 NOV 2017 📍 MIRI MUSIC CENTRE SDN BHD  
Annual Student Concert at Grand Palace Hotel, Miri




10 & 11 DEC 2017 📍 MUSIC SQUARE SDN BHD  
Student Concert @ Mydin Seremban 2



05 FEB 2018 📍 MASAI MUSIC CENTRE SDN BHD  
Student Performance for CNY Celebration





09 APR 2018  LENNY MUSIC SCHOOL  
Performance at Langkawi International Convention Centre



28 APR 2018  BM MUSIC TOWN  
Roadshow by BM Music Town




12 MAY 2018  CLAVI CADENZA SDN BHD  
Roadshow at IOI Mall, Puchong



25 - 27 MAY, 22 - 24 JUN 2018  SRI IRAMA SDN BHD  
Roadshow at AEON Mall Bukit Tinggi



12 & 13 JUN 2018  SONATA MUSIC & ART SDN BHD  
Dear Parents Concert by Tutors and Students



12 JUL 2018  AMMONITE MUSIC SDN BHD  
The Fantasy Journey of Cheng Ho The Musical  
@ Muzium Negara Auditor

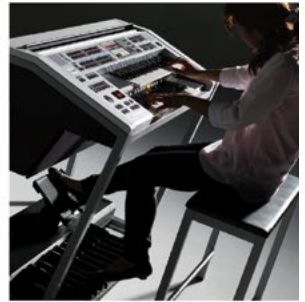




# MUSICIANS OF TOMORROW



Explore the world of music at Yamaha Music School



**ENROL NOW!**

YAMAHA MUSIC (MALAYSIA) SDN. BHD. (11746-X)

No.8, Jalan Perbandaran, Kelana Jaya, 47301 Petaling Jaya, Selangor Darul Ehsan, Malaysia

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