

INTERMEZZO

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CONGRATULATIONS! NEW YAMAHA MUSIC SCHOOL

MY Crescendo Sdn Bhd

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FROM THE EDITOR'S DESK

Dearest Readers,

Change is an inevitable part of our lives and it is only in so doing that we are able to expand, experience and embrace all that has yet to be embarked in the past years. Therefore, we as the editorial team of the Intermezzo Newsletter, would like to embark on something new in the upcoming Intermezzo publication.

We hope that each of you have enjoyed our contents thus far and will continue to do so in the coming future.

Should you have any comments and/or feedback, please kindly drop us a message at our Yamaha Music Malaysia Facebook page. We would love to hear from you.

With that being said, it is the time of the year, where family and friends get together in gratitude for a wonderful 2018, and also ushering in the New Year 2019. Yamaha Music (Malaysia) Sdn Bhd would like to extend her warmest wishes and greetings for the New Year ahead to each of you, our avid readers. Praying that the year ahead will be greater than the former, where dreams and aspirations will be realized.

We wish all of you a wonderful year ahead and we look forward to your support and patronization in the coming near future.

With warmest regards,

Editorial Team



SIGNIFICANCE OF PARENT'S ATTENDANCE IN JUNIOR MUSIC COURSE

Junior Music Course lessons are conducted with the involvement of parents, students and the teachers. What are the benefits which can be derived from this?

Let us review the role of each person in the lesson. The chart below shows the significance, purpose and effect of parent's attendance towards the parent, student and teacher. Each of them should build a positive relationship through good cooperation and understanding to reap the benefits of parent's attendance.



SIGNIFICANCE OF PARENT'S ATTENDANCE



FOR THE TEACHER

- Enhancing teaching efficiency because students' feel comfortable with parents
- Sharing the goals and problems of each student with parent

FOR THE PARENTS

- Understanding of teaching concept and lesson content
- Close observation of the child's learning development

Feeling of security, comfortability & motivating

FOR THE STUDENT

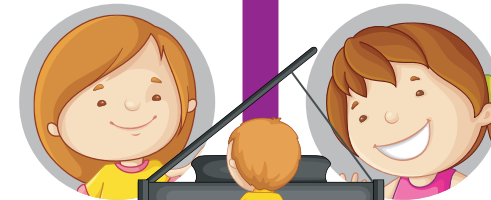
- Fun, happy, exciting
- Good understanding
- Confidence, keep trying, want to try

Thoughtful guidance Sharing the common objectives



IN THE CLASS

- Smooth lesson progress
- Good & comfortable atmosphere

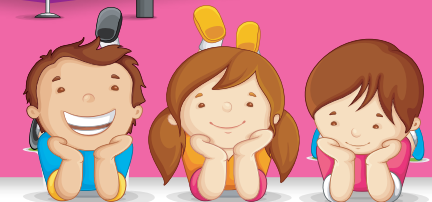


AT HOME

- Good & positive communication between child & parent
- Comfortable practice at home

MOTIVATION

Acquiring Music Abilities.
Warm relationship between child and parent.



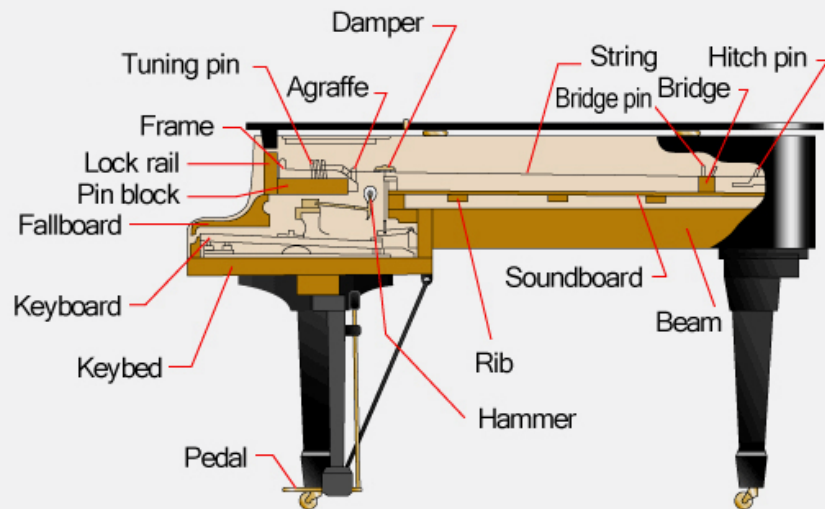
THE STRUCTURE OF THE PIANO

THE SOUND-PRODUCING MECHANISM

The sound produced when strings are struck resonates throughout the entire instrument. When a key is pressed, a hammer inside the piano strikes the strings from below. However, this only produces a soft sound.

One end of the strings is supported on bridges, which are attached to the soundboard. The vibrations of the strings are transmitted to the soundboard through the bridges, and a loud sound resonates as a result of the soundboard vibrating the air. The entire piano, notably the soundboard, vibrates to produce sound.

SCHEMATIC RENDERING OF A GRAND PIANO



What is a Piano's "Action"?

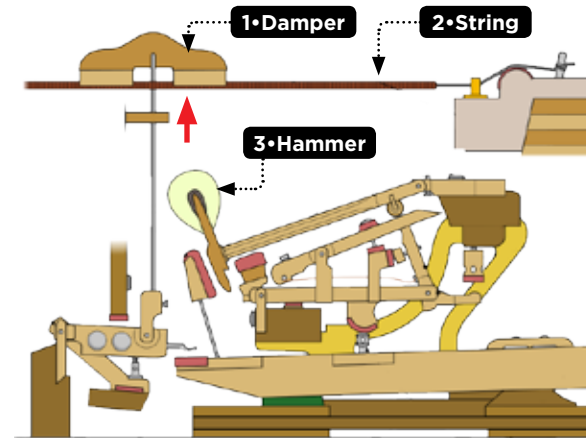
ÉRARD'S FANTASTIC INVENTION

The mechanism of the piano that causes hammers³ to strike the strings when a key is pressed is called the "action."

When one speaks of the history of the piano action, mentioning the repetition mechanism (double escapement) invented by Sébastien Érard of France is a must. This mechanism allows the pianist to quickly repeat a note without having to fully release the key. Up until the introduction of this mechanism, when a key was depressed, the hammer³ usually rose and struck the string² and was not ready for the next keystroke, until it had fallen back to its at-rest position. Erard's invention made it possible to prepare for the next keystroke even though the hammer³ had not completely fallen back to its at-rest position.



Sébastien Érard
of France



It is said that Erard presented a prototype of this mechanism to Beethoven in 1803, and this helped the great composer write new works. This mechanism has also been passed down in a more refined form in today's modern actions.

The hammer³ rises up partway through its movement. This allows it to respond correctly and produce sound, even when played many times in succession. Functionally, the key can be played a maximum of 15 times per second.

MUTING THE SOUND IS ALSO IMPORTANT

The damper¹ mechanism is another important part of the action. This mechanism quiets the sound instantly as soon as the finger is lifted from the key.

In the photograph, the four white parts are the damper¹ felts. When the finger is lifted from the key, the dampers¹ touch the strings² from above and stop the strings² from vibrating. A damper¹ weight is attached to the bottom of the long vertical wire.

THE STRUCTURE OF THE DRUM

WHAT ARE DRUMS MADE OF?

The tonal quality is determined by the tightness of the head

A ring called the hoop is used to attach the head to the shell, and the tuning bolts are tightened to tighten the head. The hoop is supported by the lug, and the hoop and lug are attached using a tuning bolt. Long ago, animal skins were used as drum heads, but now drum heads are primarily made of plastic. Basically, when the tension on the head is higher, the tone is higher, and when the tension is lower, the tone is lower.

THE TOM-TOM HAS THE SIMPLEST STRUCTURE

The tom-tom has the simplest structure of all the drums, and there are two types: those with heads on one side and those with heads on both sides. It is possible to play a melody with a series of 10", 12", 14", and 16" tom-toms with their heads properly tuned.

When used as part of a drum kit, they are usually attached to the top of the bass drum or to an independent stand.



An air hole in the shell

WHY IS THERE A HOLE IN THE BASS DRUM HEAD?

The bass drum has heads on both sides of the drum, and the drum is placed on its side and is beaten with a foot-operated pedal. By the way, about the time that Dee Dee Chandler conceived of the drum kit in New Orleans about 1900, a foot pedal seems to have already been attached to the bass drum.

Some bass drums have a hole in the front head (the head that is not struck by the pedal). This hole serves to amplify the attack of the tone when the drum is struck. The hole is often found in rock drum kits because this attack is preferred, while it is not found often in jazz drum kits, because it is not desirable in that musical genre. Heads with holes can be purchased, but it is not uncommon for drummers to cut a hole in an existing head with a box cutter. This practice is said to have started in recording studios, where a cymbal was placed on the head and used as a template to cut out the hole. Microphones were inserted into this hole to get a better recording.

The shell also has small holes in it, called air holes or vent holes, and this bass drum has five such air holes. Without these holes, the drum has a muffled sound. An additional function of these holes is to limit the backlash on the foot that is created when the drum is struck and the opposite head bulges out and snaps back. In other words, providing a way for the air to escape creates a better tone and is easier to play.

The floor tom, tom-toms, and snare drum also have air holes. The larger the volume of the drum, the more air holes there are.

SOME SNARE DRUMS ARE MADE OF METAL

Finally, we address the snare drum. The snare consists of pieces of curled wire that reverberate. The snare is stretched across the bottom head and is held in place by the strainer on both ends. A lever is used to tighten the snare so that it is right up against the bottom head, and when the top head is struck, the snare makes a sharp rasping sound.

The bottom head is thinner than the upper head to improve the response of the snare.

Snare drum shells are made out of metal as well as wood, and they have different timbres. Wooden shells have a warmer tone, while metal shells have a brighter tone. The type of wood used also affects the tone, and of the metal drums, brass has a brighter and richer tone than steel, while aluminum is known for its sharp, tight tone. This difference might be difficult to detect on a website, but the difference is unmistakable when listening to them live.



Snare, hoop, and tuning bolts



The thin bottom head

CHOOSING AN ACOUSTIC GUITAR

SOME INTERESTING TYPES OF GUITARS

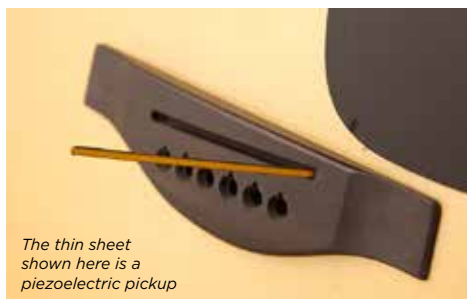
THE APPEAL OF ELECTRIC ACOUSTIC GUITARS

Electric acoustic guitars harness electric power for those times when you want a lot of people to hear your playing loud and clear. Vibrations from the strings are converted to electric signals by a condenser microphone or piezoelectric pickup, then the sound is amplified by an amplifier the guitar is plugged into.

It can also be played as a regular guitar - no power required!

A condenser microphone is capable of clearly picking up even high-pitched sounds. The microphone is set on the guitar in such a way that it picks the sound up from within the body, so it is easy for howling to occur.

A piezoelectric pickup is a device that converts the vibrations of the instrument itself into electrical signals. It resembles a thin sheet of film. These pickups are often placed below the saddle. Although they are structured to prevent howling, they produce a sharp and slightly quirky sound compared to the sound generated by a microphone.



The thin sheet shown here is a piezoelectric pickup



A condenser microphone placed inside a guitar

Yamaha offers several options designed to produce better sound, such as piezoelectric pickups integrated into the saddle that produce a sound with a nuanced tone that is closer to the original sound of the guitar, and devices that include mechanisms to control the sound produced in environments such as the studio.

TWELVE-STRING GUITARS PRODUCE LUSH HARMONICS

Guitars are not limited to only six strings. There are even twelve-string acoustic guitars, which offer characteristically lush harmonics. Well-suited for American folk music such as country and bluegrass, playing these instruments creates a gentle atmosphere.

The strings are arranged with two strings each in six courses. Located next to what would be strings 3 through 6 on a six-string guitar are strings that are tuned one octave higher, while the top two courses of strings are tuned in unison. These instruments are played by pressing two strings at a time, but are fingered just like a six-string guitar.



Yamaha LL16 ARE Original Jumbo, Left-Handed

THERE ARE EVEN GUITARS ESPECIALLY FOR LEFT-HANDED PLAYERS!

Guitars are made to be played with the left hand pressing and the right hand plucking or stroking the strings. However, this is definitely more comfortable for right-handed players.

There are some left-handed players who play on normal guitars—they simply wear the instrument “upside-down.” Such players need to learn to press the strings in reverse order. While this is certainly impressive, there are actually guitars designed for left-handed players. The first difference is that the position of the pick guard reversed. The orientation of the saddle that supports the strings is also reversed. The bracing inside the body is reversed so that sound resonates well.



Yamaha FG820-12 Dreadnought 12-String Acoustic Guitar Natural

INTERNATIONAL JUNIOR ORIGINAL CONCERT 2018

What is Junior Original Concert (JOC)?

Junior Original Concert (JOC) is a concert that children under the age of 15 studying at Yamaha Music School around the world, including Japan, perform their own songs on the songs they felt in their hearts.

The JOC came about through the educational philosophy of the Yamaha Music School – *nurture the musicality that everyone possess, nurture their own ability to make music, play and enjoy themselves, and share the pleasures of the music widely.* It expresses the educational outcome, it draws infinite possibilities of children and develops it as an activity to promote its growth.



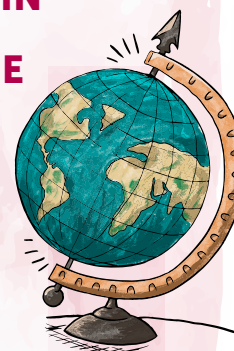
OVER 40 YEARS' EXPERIENCE

Since its first concert in Mie Prefecture • Togo no Sato in 1972, it has expanded its scale year after year. This activity is based on the Yamaha music school whose educational pillar is to foster the creativity and self-expression power of children, children can acquire rich sensibility and express their own emotions free and freely with music I am aiming for that.

Today, more than 35,000 songs are produced a year, including overseas, and announced in various forms such as solo songs and various forms of ensemble songs.

EXPANSION IN COUNTRIES AROUND THE WORLD

JOC is held not only in Japan but also in Yamaha music schools abroad.



Since the 1980s, it has been opened to Europe and other countries such as Germany, Asia, North, Central and South America. In addition, since 1991, the Asia-Pacific JOC, which participates in Asia and the Pacific region, and European JOC started from 2008, and once held annually, participating countries change the host country each time. Children from overseas also participate in the International Junior Original Concert held in Japan every year.

ACTIVITIES IN A WIDE RANGE OF AREAS & FIELDS

In the course of accumulating activities so far, JOC has invited from 28 countries and regions and has conducted overseas performance trips over 250 times. Numerous collaborations with late Rostropovich and other renowned musicians and conductors have also been performed, and at the Yamaha Gala Concert there is now a collaboration with the orchestra.

Many musicians have been brought up from JOC which is doing a wide range of activities like this and is currently active widely in various fields including the music world.

With this, we wish to share with you of the video performance of Mr Chong Kok Hinz (Isaac), who represented Yamaha Music (Malaysia) at the 47th International Junior Original Concert held in Japan on 29 August 2018 at the Yamaha Ginza Hall.

COMPOSITION
Northern Lights

COMPOSITION SYNOPSIS

This piece describes the breathtaking colours of the Aurora Borealis that dance across the night sky in the Arctic • The lights appear as rippling curtains or shooting rays that light up the sky with a serene glow.

His performance that very afternoon in Tokyo, Japan could be viewed here →



ASIA-PACIFIC ELECTONE FESTIVAL (APEF) 2018

was successfully held on
**14 October 2018 at Crowne Plaza
Ballroom in Jakarta, Indonesia**



A total of 22 contestants comprised of the Junior Section - Age Group 2 (9 - 11 years old), Age Group 3 (12 - 14 years old) and Senior Section from 7 territories i.e. China, Hong Kong, Indonesia, Malaysia, Singapore, Taiwan and Thailand showcased their talents and showmanship on the Electone keyboard as they compete to win the prestigious awards.



The audience that attended this grand event that afternoon were treated to a great variety of repertoires - composition and arrangements, performed by each representatives from the 7 territories mentioned.

Guests, dignitaries and supporters of this performers were in for a treat that very afternoon having to witness the performance by a very special guest, Mr Hiroshi Kubota from Japan.



MALAYSIA
REPRESENTATIVES
AT THE ASIA-PACIFIC
ELECTONE FESTIVAL
(APEF) 2018



CHEN LI SHAN
Junior Section, Age Group 2



EUNICE YONG YING XUAN
Junior Section, Age Group 2



JULIAN CHIENG VEN
Senior Section

YAMAHA GRADE EXAMINATION 2019

SCHEDULE

GRADE 12-6			
Examination Dates	Zone		Application Dates
	Grade 13-11	Grade 10-6	
25 - 28 Mar 2019	A	A	12 Dec 2018 - 13 Jan 2019
	B (Piano & Electone only)		
25 - 28 May 2019	B & Sabah	B & Sabah	12 Feb - 16 Mar 2019
	A (Piano & Electone only)		
13 - 16 Aug 2019	A	A	9 Apr - 12 May 2019
	B (Piano & Electone only)		
25 - 28 Nov 2019	B & Sarawak	B & Sarawak	13 Aug - 15 Sep 2019
	A (Piano & Electone only)		

GRADE 5-3

Examination Dates	Zone	Application Dates
25 - 28 Mar 2019	A, B & Sabah	1 - 28 Feb 2019
25 - 28 Nov 2019	A, B & Sarawak	1 - 30 Aug 2019

Zone	Region	State
A	Central & East Coast	Selangor, FT, N. Sembilan, Malacca, Pahang, Kelantan
B	North & South	Perlis, Penang, Perak, Johor

RULES & REGULATIONS

1. Syllabus

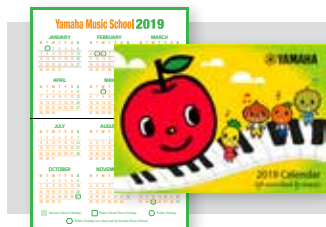
- Candidate must prepare the stipulated syllabus in full as required by the Yamaha Grade Examination Board.
- Candidate with incorrect syllabus will be disqualified and will not be examined.
- Only original copy and graded publications by Yamaha Music Foundation, Japan are allowed during the examination. Photocopies of materials are strictly not allowed.
- Original hand written and completed scores must be provided to the Examiners. Incomplete scores will be disqualified.

2. Ethics

- Candidate must report to the Examination Centre according to the given schedule. In the event that the candidate failed to report as schedule, the candidate is considered being absent and disqualified from the examination.
- Candidate must be suitably and neatly dressed for the examination. Shorts, slippers and sandals are strictly not allowed.

3. General

- Fees paid are not refundable or transferable.
- In the event that the examination candidate opted to abstain and/or absent from the scheduled examination, the full fees paid will automatically be forfeited without further notice. No correspondence will be entertained.
- Incomplete or Late application for examination is not accepted.
- Only current students who are registered in Yamaha Music Schools in Malaysia for not less than six months can submit their applications for examination. A valid Yamaha Music School's student card and/or official receipts issued by the relevant Yamaha Music School must be produced upon request and for all transactions.
- Candidate taking make-up examination for Grade 5, 4 and 3 performance and fundamental examination must submit a copy of their latest results.
- Candidate registering for Grade 5, 4, and 3 performance examination must submit their selected repertoires upon registration.
- Change of repertoire is allowed prior to the examination but this is not recommended.
- Each examination applicant will receive a confirmation stating scheduled examination date, time and venue prior to the actual exam schedule.
- Examination schedule cannot be changed.
- Candidates attempting Grade 5, 4, Make up Examination are advised to ensure their application should be before the expiry dates.
- Request for special arrangement or rescheduling will NOT be entertained.
- Failure for adhering to above rules and regulations may disqualify the candidate from entering the examination and there will be no refund of fees.
- The above rules and regulations are subject to change with/without prior notice.



FRESH OUT OF THE PRINTING PRESS!

Get a copy of your Yamaha Music School 2019 Calendar today!

Yamaha Grade Exam Forms 2019 are also available! Get a copy of the exam form from your respective school counter.

FEES

Examination Type (Performance)	
JMC Fundamental Skill Survey (FSS)	RM133
Grade 13	RM179
Grade 12	RM188
Grade 11	RM198
Grade 10	RM216
Grade 9	RM245
Grade 8	RM254
Grade 7	RM273
Grade 6	RM301
Grade Pre-5 (Guitar)	RM349
Grade 5	RM377
Grade 4	RM415
Grade 3	RM490

Examination Type (Fundamentals)

Grade Guitar Fundamental	RM330
Grade 5	RM330
Grade 4	RM377
Grade 3	RM396

SCHOOL BASED ACTIVITIES

11.06.2018 • LS Music Sdn Bhd
Mini Concert @ Wangsa Walk Mall



01.07.2018 • The Music Shop Sdn Bhd
Mini Concert @ The Music Shop Sdn Bhd



16.07.2018 • Miri Music Centre Sdn Bhd
Mini Concert @ Miri Music Centre Sdn Bhd



21.07.2018 • Great Sound Music Academy Sdn Bhd
Mini Concert @ Great Sound Music Academy Sdn Bhd



04.08.2018 • Mega Music Academy Sdn Bhd
Piano Recital @ Mega Music Academy Sdn Bhd



11.08.2018 • Lenny Music Centre Sdn Bhd
JMC Mini Recital @ Lenny Music Centre Sdn Bhd



12.08.2018 • Digital Music System Sdn Bhd
Mini Concert @ Digital Music System (Imaginarium)

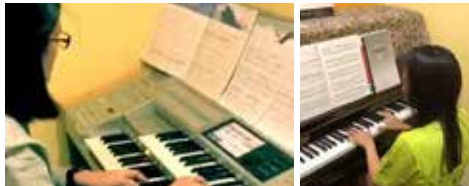


02.09.2018 • Digital Music System Sdn Bhd
Electone Challenge @ Digital Music System Sdn Bhd



OUTDOOR ACTIVITIES

23.09.2018 • KL Music Sdn Bhd
Individual Recital @ KL Music Sdn Bhd



28.10.2018 • Wah Lee Hong, Kota Kinabalu
Mini Guitar Concert



28.10.2018 • Setia Muzik Sdn Bhd
Piano Course Concert



28.10.2018 • Digital Music System Sdn Bhd
Pop & Rock Music Concert



22-24.06.2018 • Sri Irama Sdn Bhd
Roadshow @ Aeon Mall Bukit Tinggi



27.06.2018 • Digital Music System Sdn Bhd
JMC Graduation Concert @ Penang Performing Arts Centre



01.07.2018 • KL Music Sdn Bhd
J-Course Concert @ Kelana Jaya Festival Hall



15-17.07.2018 • Impian Emas Music Centre Sdn Bhd
Roadshow @ Paradigm Mall, Johor Bahru



21-22.07.2018 • Xin Xin Music Centre Sdn Bhd
Roadshow @ Forest City, Johor Bahru



27-29.07.2018 • Sri Irama Sdn Bhd
Roadshow @ Aeon Mall Bukit Tinggi



18-19.08.2018 • Wah Lee Hong Music Sdn Bhd, Kuching
Roadshow Performance @ Viva City, Kuching



02.09.2018 • Jazz Music Centre Sdn Bhd
Jazz Music Annivesary Concert @ Jabatan Kebudayaan dan Kesenian Negara Melaka



22.09.2018 • Impian Emas Music Centre Sdn Bhd
Roadshow Performance @ Paradigm Mall, JB



22.09.2018 • Ammonite Music Sdn Bhd
Piano Inspiration Concert @ His Sanctuary of Glory Church



26-28.10.2018 • Ammonite Music Sdn Bhd
Halloween Concert @ Mid Valley Exhibition Centre



26-28.10.2018 • Sri Irama Sdn Bhd
October Musicfest @ Aeon Bukit Tinggi



27-28.10.2018 • Masai Music Sdn Bhd
Roadshow @ Aeon Mall, Tebrau





YAMAHA

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