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A Workshop on the Taubman Approach Set for February 6 at the Univ. of the Arts (Philadelphia)

By [Gregory H Martin](#)

Hailed as a major innovation in piano pedagogy, the Taubman Approach is based on the analysis of the subtle motions that lie beneath a virtuoso technique. Many pianists have found that practicing according to the knowledge gained from this analysis has enabled them to play with greater expressive freedom. Many have also found relief from years of chronic injuries related to piano playing. On Saturday, February 6, 2010, the Golandsky Institute and the University of the Arts will present a workshop devoted to the exposition and demonstration of the Taubman Approach.

The workshop will take place on the UArts Campus in Philadelphia at the Caplan Center for the Performing Arts in Terra Hall (211 South Broad Street) and the Merriam Theater (250 South Broad Street). Edna Golandsky, acknowledged by Taubman as "the leading authority on the Taubman Approach to instrumental playing," is a featured presenter. She will be joined by preeminent Taubman Approach instructors John Bloomfield, Robert Durso, and Mary Moran and UArts faculty Don Glanden and Tom Lawton, both recognized as leading jazz pianists in the Philadelphia area. Sophie Till, an associate of the Golandsky Institute and professional violinist, will present her adaptation of the Taubman Approach to violin. The event will feature special guests Paul Demers, bass clarinetist of the Philadelphia Orchestra, and Danilo Perez, the celebrated contemporary pianist and bandleader. Perez, a strong advocate of the approach, invited Golandsky to present master classes at the Panama Jazz Festival in 2009 and 2010.

More than five decades ago, Dorothy Taubman looked for the secret to virtuosic technique in an exhaustive analysis of the hand and arm movement of gifted performers. She discovered that fluidity, ease of motion, and a coordination between all parts of the performer's hands and arms were the mark of the true virtuoso. Working closely with pianist and educator Edna Golandsky, Taubman developed a pedagogical approach from her analysis. Through the cultivation of smooth, free-flowing movement, students adhering to the Taubman Approach develop an effortless technique that, according to proponents, remove technical boundaries to expression and musicality.

The Taubman Approach, in its insistence on effortlessness, has been responsible for healing chronic injuries caused by the repetitive stress of piano playing. The ability of the Taubman Approach to reverse the damage of cumulative trauma disorders is recognized by musicians and doctors. Dr. H. Franklin Bunn, Professor at Harvard Medical School and amateur pianist, noted that, "it is remarkable how many ... individuals had crushingly disappointing experiences with medical and para-medical specialists of various types but were cured of their injuries once they were trained in the Taubman technique." The number of people whose complete incapacitation by dystonia or severe pain has been cured by the Taubman Approach is astounding. Visit the Golandsky Institute [website](#) for testimonials.

Many pianists consider the Taubman Approach to be a powerful method for building a strong technical foundation to their playing. This foundation aids in the rapid assimilation of repertoire and, by freeing the performer from technical concerns, allows for more consideration of musicality and interpretation. What's more, many performers who have been prevented from performing, in whole or in part, by debilitating repetitive stress injuries developed through years of piano playing have, through diligent practice of the Taubman Approach, been returned to pain-free performance. The conscientious student of the piano should not ignore this body of work. The workshop presented at The University of the Arts on February 6 is an ideal event for learning about and evaluating the Taubman Approach.

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