



## Instrumental practice an extension of musical education

### Progression Willems - Practical Lessons

#### → FIW teaching team

As at every conference, we want newcomers who have not yet had the opportunity to see Edgar Willems' pedagogical proposal put into practice with children to be able to experience the different stages in this short workshop: observation, questioning and debate.

### Practice of the 3rd and 4th degrees

#### → Franca Cividino (3rd) and Christophe Voidey (4th)

This workshop is aimed at those who have completed the Willems Pedagogical Diploma or the Willems Certificate of Musical Initiation; the content of the relevant degrees will be addressed from the teacher's point of view, as a complement to the training. A practical lesson with pupils will illustrate the subject.

### Practical piano harmony lessons

#### → Christophe Voidey

From introduction to musical training, what places should be given to polyphony and harmony, in relation to rhythm and melody (modality, tonality); the right place for the piano for the teacher; links between inventing, improvising and accompanying rhythms, melodies, songs, etc.; application of harmony at the keyboard in musical training (IVth degree Willems).



### Passing on the Art of the Piano, Violin and Cello

#### → Nicolas Stavy, Marie-Annick Nicolas, Patrick Gabard and the FIW teaching team

This year, we have chosen to invite three seasoned concert artists and pedagogues to share with us, in practical terms, the main thrusts of their personal transmission experience, both in concert and in their teaching; we will then consider what realistic links can be drawn with instrumental pedagogy as an extension of music education, under the guidance of the Willems didactic teachers (for strings, please bring your instrument).



*Teaching is made up of passion, pleasure, patience and enthusiasm, so many ingredients that contribute to the love of passing on knowledge.*

**I like to quote Edgar Morin:**

*The teacher is the one who, through what he teaches, can help you to discover your own truths...*

**MARIE-ANNICK NICOLAS - Violinist**

## What is teaching?

*The most common answer is to pass it on! Yes, but you still have to know how to do it and be able to do it.*

*Beyond learning to play the cello, the essential thing is the relationship, listening as fully as possible to the person sitting opposite you.*

*Helping them to grow, to discover themselves, to make their dreams come true. It's a real pleasure and a real passion!*

**PATRICK GABARD - Cellist**



## Teaching?

*If we are to consider the question of teaching, we first need to establish what interpreting is. Is the interpreter a re-creator? Is he a performer?*

*What is their role? What is their function? What is their limit? These are all questions for which it is difficult to come up with immutable answers, yet which are so essential if the music is to be brought to life without betraying it.*

*As well as mastering the instrument, I believe there are 3 main aspects to piano teaching:*

1. *The variety of styles. Fundamental for every instrument, this question is all the more important for the piano because of the great evolution in its construction over the 3 centuries of its existence.*
2. *Development of sound palettes (in relation to styles but also to writing: piano? vocal? orchestral?)*
3. *How can we work effectively? How can we avoid 'repeating' as we too often hear, and instead 'reinventing'?*

*However, music teaching cannot be likened to absolute university teaching, identical for every young musician. Indeed, while we learn a great deal by attending other people's lessons, the teacher must also be the student's 'interpreter': knowing how to listen.*

*A young person's difficulties and possible physical or intellectual blocks are sometimes difficult to detect, and this is one of the essential points. As the great educationalist G Sebök used to say, you have to 'find the dragon'.*

**NICOLAS STAVY - Pianist**



## Voice, singing, vocal technique and improvisation

### → 4 singers from the Spirito choir

Four singers from the Spirito professional choir, whose repertoire covers a wide range of styles and periods (in particular contemporary repertoire), will lead you into an encounter with your voice, practising various ways of playing with it and leading you towards improvisation, as they practise it for themselves or with children.

## Choir direction

### → Thibaut Louppe

Thibaut Louppe's wide-ranging experience in terms of repertoire and audiences (professional, experienced and amateur singers), his knowledge of the world of the master choir with young singers, and his mastery of the Willems pedagogy mean that you can imagine the wealth of material to be shared.



📍 46 rue Bugeaud – 69006 Lyon (FR)  
☎ +33 (0)6.18.16.54.38  
✉ [contact@fi-willems.org](mailto:contact@fi-willems.org)  
🌐 [www.fi-willems.org](http://www.fi-willems.org)

Association enregistrée à la Préfecture du Rhône sous le N° W691063767 / APE N° 8559B / SIRET N° 327 237 566 00077 / Déclaration d'activité enregistrée sous le N° 82 69 12756 69 auprès du Préfet de région d'Auvergne-Rhône-Alpes (Cet enregistrement ne vaut pas agrément de l'État.)



40<sup>th</sup>  
International  
Congress

LYON  
From 14 to 19 July 2025

## Instrumental practice an extension of musical education



Public music education courses  
Instrumental practice workshops  
Thematic conferences  
Concerts...

**With the participation of :**  
Marie-Annick **Nicolas** | Violin  
Patrick **Gabard** | Cello  
Nicolas **Stavy** | Piano



**Information & registration:**  
[www.fi-willems.org/en](http://www.fi-willems.org/en)  
[secretariat@fi-willems.org](mailto:secretariat@fi-willems.org)

