

CONTEMPORARY MUSIC IN PIANO PEDAGOGY
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Several years ago I began looking for pieces suitable for the first years of piano study, with the aim of conveying my interest in the contemporary repertoire to students, obviously, to share not only my personal interest but also the pleasure and delight coming from a repertoire often considered complex and thus inevitably intended for a prepared audience. They were pieces chosen for the first years of study, because I considered it important to introduce very different languages and aesthetic contexts, so that students could explore all the possibilities for finding a meaning from their own musical experience.

Also today, through recitals and seminars, I use these words to motivate my effort of spreading a repertoire still little known and that finds hard to be adopted in the teacher's syllabus for young performers. By listening and commenting on works by Kurtág J., Lachenmann H., Longo P., Lorentzen B., Procaccioli S. and Zavala M., from a pedagogical point of view, I will try to answer the following questions:

- a) Is it possible to approach the language and performance of contemporary music starting from the first years of study?
- b) What repertoire is available?
- c) What is the educational value of this?