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# Tobin Music News

## Tribute Concert to be held at Rhodes

In order to properly celebrate the life and achievements of Candida Tobin the Tobin Music Trust is organising a concert to be held at the Rhodes Centre in Bishops Stortford on the 23rd January 2010.

Candida's passion for music meant that she taught music, trained music teachers, developed a whole system to teach music and lectured internationally on the subject. Always eager to share and spread her love of music, Candida held many concerts in her home under the auspices of The Old Malthouse Music Society.

*Her Old Malthouse Music Society was an undoubted success. Here was a friendly group of music lovers, not 30 miles from London, who gathered regularly to listen to music, with the guitar high on their list of priorities. The organising work of Chris Dell was a significant factor here; between them they attracted a galaxy of guitar talent to their meetings. The Society represented good music and good entertainment in about equal measure. Not every concert organisation can say that. Colin Cooper, Classical Guitar Magazine Feb 09*

Two of her many favourites, Neil Smith and Colin Stone, have agreed to play at the Tribute Concert. Neil is among Britain's best-known guitarists whose reputation is now world-wide. His exceptional career has included working alongside celebrities on television, touring Europe with Sir Simon Rattle, appearing in a Royal Gala with Rostropovich and Andres Segovia as well as performing for Her Majesty The Queen Mother's 100th birthday at her home in Glamis, Scotland. Neil is a Fellow of the London College of Music and writes for Europe's largest classical guitar magazine, Classical Guitar.



Colin Stone, International Concert Pianist and Professor at the Royal Academy of Music, has long supported the work of Candida Tobin. He played many times at the Old Malthouse and, very generously, played at a fundraising concert for the Trust in 2008 in Old Harlow. Colin has a particular affinity with the music of Shostakovich. He has recorded to critical acclaim the 24 Preludes, op. 34, the 5 Early Preludes, op. 2 and the two Piano Sonatas.

Saturday 23rd January 2010 7.30 pm  
To book tickets contact the Rhodes Centre  
Tel 01279 651746  
[www.rhodesbishopsstortford.org.uk](http://www.rhodesbishopsstortford.org.uk)  
The Rhodes Centre, South Road, Bishop's Stortford, Herts CM23 3JG

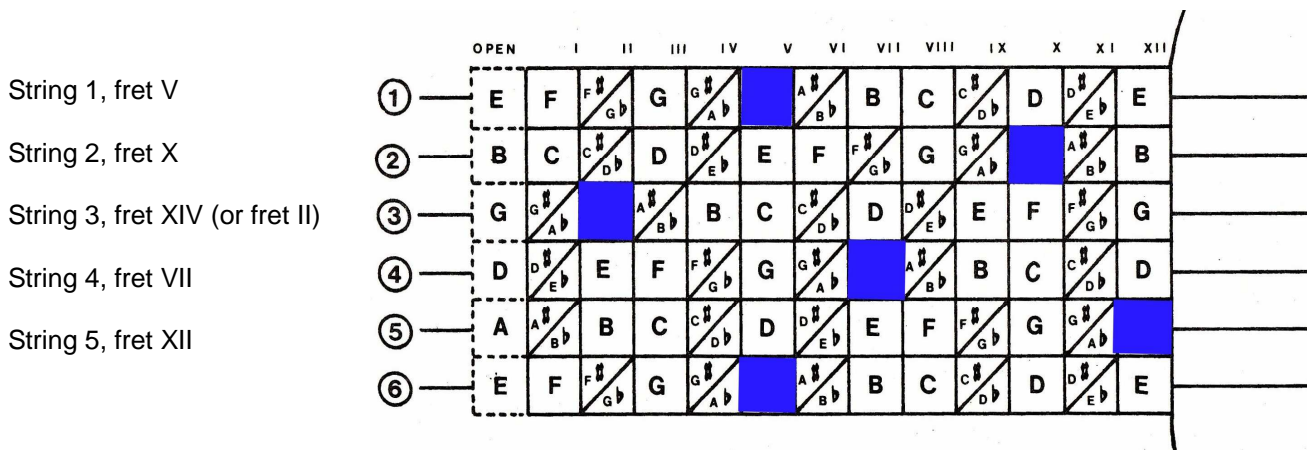
# A different approach to tuning a guitar by Chris Dell

The usual methods of tuning a guitar rely on a player's ability to recognise when two notes are identical in PITCH, whether or not harmonics are used. This is not always easy for beginners, especially when you consider the various tonal qualities of the different strings. Until the ear is trained, a small error can be compounded across the strings so that by the time all strings are adjusted, the guitar is well and truly out of tune with itself.

For those who find it difficult to tell the difference in pitch between one note and another, try the following method which I discovered by accident when teaching the Tobin System some years ago. I used this method with much success with all my beginners. This method is based on relative VOLUME rather than pitch.

Strike an A tuning fork and place the base of it ON string 6 (the thickest one) directly above fret V where the note A is located. Stabilise your hand by resting your little finger on the fingerboard. Do not push the tuning fork down hard onto the string so that it touches the fingerboard; just rest it lightly on the string above the fret. While the tuning fork is vibrating, turn the tuning knob for string 6 backwards and forwards with your left hand until the maximum volume is produced - you cannot mistake it unless the strings are old and unresponsive. String 6 should now be perfectly in tune.

Repeat the process on the other strings at A notes, marked in blue on the diagram, as follows:



A useful spin-off is that a beginner soon learns the location of the various A notes in the guitar.

I don't know why it works but it does. Perhaps someone out there with knowledge of physics can offer an explanation but I believe it is to do with sympathetic vibrations.

It is interesting to note that each string on the guitar fingerboard diagram represents the Notation Ruler, each fret moving onwards by a semitone. (I believe this is the only instrument that displays the chromatic structure of an instrument in this way.)

# Events

Monday 13th July

Tobin Music DVD Launch at the University of Hertfordshire

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Mita Lad (FDMX)

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Email: [mita@fdmx.co.uk](mailto:mita@fdmx.co.uk)

The Tobin Music Trust will be taking part in the following Conferences;

18th - 20th September      National Association of Musical Educators (NAME), University of York

23rd -25th October          Schools Music Association (SMA)    Bristol

# Teacher Training

Courses are held regularly in two venues. After successful completion of five modules and the Associate Exam candidates become Associate Tobin Teachers.

## Tamworth

Contact: Julie Hall

Tel: 01827 282949

email: [julesducehall@aol.com](mailto:julesducehall@aol.com)

## Saffron Walden

Contact: Maggi Griffiths

Tel: 01799 500899 or 07958 462765

email: [maggigriffiths@hotmail.com](mailto:maggigriffiths@hotmail.com)

Module 5

Sunday 5th July    9.30-5.00

£80 for the day

## News Contributions

We would love to hear about your news and any outstanding pupils. Please send all contributions, of no more than 200 words, to [newsletter@tobinmusic.co.uk](mailto:newsletter@tobinmusic.co.uk)

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