

**Science and Mathematics Education Centre
Faculty of Humanities**

**Pedagogical relationships: A master-apprentice model
in music teaching**

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**This thesis is presented for the Degree of
Doctor of Philosophy
of
Curtin University**

September 2019

Dedication

To my dear friend and muse Beryl Sedivka who continues to inspire me and shine a light on the wonder that is a pedagogical relationship based on love and mutual respect.

Declaration

To the best of my knowledge and belief this thesis contains no material previously published by any other person except where due acknowledgement has been made.

This thesis contains no material which has been accepted for the award of any other degree or diploma in any university.

Human Ethics (for projects involving human participants/tissue, etc) The research presented and reported in this thesis was conducted in accordance with the National Health and Medical Research Council National Statement on Ethical Conduct in Human Research (2007) - updated March 2014. The proposed research study received human research ethics approval from the Curtin University Human Research Ethics Committee (EC00262), Approval Number SMEC-01-14.

Acknowledgements

My path to the creation of this thesis began with the invitation of Dr Julie Rimes to attend regular colloquia in which she was a participant and facilitator led by Dr Bevis Yaxley and his colleague, my inspirational supervisor Dr Roya Pugh.

Dr Rimes has offered wise counsel and insight for the duration of the creation of this thesis for which I am ever grateful.

Dr Pugh has offered me outstanding supervision, guidance and wisdom for the entirety of my thesis journey. I remain forever indebted to her for her integrity as a mentor and her unwavering support.

Numerous friends and colleagues have given me practical help in the construction of the thesis. In particular I wish to thank Neal Costello and Tarin Moore for their assistance with internet technology matters, as well as Gary Wain and Alexander Owens for assistance with the reproduction of music score illustrations. Many thanks to Emma Weitnauer for her thoroughly professional editorial work. I am grateful to Dr Julie Haskell and Dr Katie Zhukov for their insights and assistance with the finer points of the thesis.

Finally, I offer my most profound thanks to my husband Dr James Marwood who has propped me up constantly as I have combatted self-doubt and fatigue on the road to completion. His faith in me knows no bounds.

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Fitch, G. (2014). Piano masterclass on Technical Exercises, from Steinway Hall London.

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Hewitt, A. (2008). Bach Performance on the Piano: A Lecture-Recital by Angela Hewitt.

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Hewitt, A. (2016). *On Slow Practice*.

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Kupchynsky, J. (2013). Kupchynsky DVD Slide Show, Accompanied by Méditation from Thaïs by Massenet.

<https://www.classicalmpr.org/story/2013/12/24/strings-attached-celebrates-music-teacher-jerry-kupchynsky-benign-dictatorship>

O'Connor, J. (2016). *First Piano Lesson*.

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<https://www.youtube.com/watch?v=niz9oT26Q00>

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Watson, G. (2016).

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Sedivka, B. (2014). *Beryl Sedivka: Demonstration and Discussion of Exercises by Ciampi, Solomon and Reizenstein.*

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7. Peter Hurley - Interview
8. Robyn Lawson - Artwork
9. John O’Conor - Video
10. Roya Pugh - Interview
11. Beryl Sedivka – Interview and Video
12. Larry Sitsky - Interview
13. Tristan Thiessen- Artwork and text

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Abstract

The thesis entitled *Pedagogical Relationships: A master-apprentice model in music teaching* is both a pedagogical and phenomenological inquiry into the lived experience of the master-apprentice model of piano teaching in a private studio. It surveys the history of the instrument, its literature, its pedagogy and the importance of genealogy in this mentor-protégé relationship. By means of a number of narratives, interviews, audio-visual links, illustrations, musical score illustrations and literary references, the thesis illuminates authentic lived experiences of both teacher and student.

The intentionality of the thesis is to consider the author's lived experience in becoming a pianist and pedagogue, her genealogy, knowledge acquisition and the process of imparting that knowledge to her students in the one to one setting of her private studio. The inquiry that inspires the creation and writing of the thesis becomes a journey for her as an apprentice travelling a path from the known to the unknown, illuminated by a guiding master who leads her to a deeper understanding of the nature and importance of phenomenological inquiry as a human science. This journey requires her to question and reflect deeply on her pedagogical practices, their derivation, their purposes and their consequences.

Seven chapters unfold the journey in a series of studies that constitute the thesis and resonate with the language of music—Overture, Prelude, Études, Sonata and Coda. The author begins with a poem by Peter Goldsworthy, which features throughout the thesis. Then she introduces accounts of beginner lessons, the first of a number of hyperlinks to audio-visual material, and narratives giving accounts of her lived experience with a selection of students.

The first study occurs in the second chapter of the thesis. A broad history of the evolution of the piano and its pedagogy integrates a number of interviews with significant Australian pianists and pedagogues. An account of the importance of the passing on of knowledge through a genealogical line over the history of the instrument is the central theme.

In the third chapter the pedagogical art of the possible is the subject of study whilst laying a pathway to virtuosity from the first lesson by attending to how a pedagogue can help students develop sound technique from the beginning. The author questions the ways she has inherited her knowledge through lived experience and how best to impart it when she relates what happens when an advanced student confronts her pedagogical skills. And so, skills acquisition, problem-solving, practice methods, flow and embodiment are themes questioned and explored here.

A longer fourth chapter examines and describes in close detail the art of developing technique and appropriate repertoire in three movements as the author lives them with her students. She sets forth possibilities of beginner lessons with young and adult learners. The second movement explores a possible means of achieving virtuosity from the first lessons. Eighty musical examples in a Compendium of Score Illustrations illuminate twelve basic areas of technique acquisition. The third movement both lightens and deepens the chapter following the wisdom of Ruth Slenczynska who says, “Music is a living language more eloquent than any spoken tongue. The performer is the translator, the interpreter” (1976, p. 18). Here as pedagogue, the author explores ways to help the young pianist to find her means to interpret all that she plays.

The author’s inheritance of knowledge comes through two significant masters of piano pedagogy, Gordon Watson and Beryl Sedivka. In chapter five she narrates the historicity of her lived experience with them and attends to the details of their influences upon her developing pedagogy. Their friend and colleague, Larry Sitsky, in interview helps connect them and the author in the genealogy to which she belongs. Encapsulating Sedivka’s genealogy, she includes and discusses in this chapter, as a living piece of history, a link to a video of Sedivka that shows her demonstrating foundation exercises given her as a child by Marcel Ciampi in pre-World-War-II France.

Pursuing the notion to be perfect or imperfect is to embrace and explore the psychological difficulties a student may encounter in public performance and assessment. The sixth chapter is the last Étude in which the author gives a detailed account of the troubled experiences of one of her students towards the end of piano studies with her and how they work together to deal with them. After reflecting on student’s life post school and the role music plays in her life, the author contemplates the future of a young emerging pianist with talent and what his path may be. In closing the chapter, she considers the love of the adult amateur pianist who chooses to study the piano, perhaps imperfectly.

The Finale is a short Coda. The author looks back upon her journey as apprentice to her thesis supervisor whom she interviews to better understand the history, purpose and nature of phenomenological inquiry. She then discusses the memoir of a forbidding music teacher, Jerry Kupchynsky in *Strings Attached: One tough teacher and the art of perfection* (2013) by Joanne Lipman and Melanie Kupchynsky, on the importance of love in the pedagogical relationship. She ends her thesis in praise of the virtues of compassion, practical moral wisdom, thoughtfulness and tact in all her pedagogical relationships and their particular value in the master-apprentice model of piano pedagogy.

Overture

I learnt at my mother's knee—in a house where the piano held central place and where my mother gave piano lessons. I watched her teach. This piano was a bond for my mother and me for all of my life though I lost her when I was 15. My mother saw me as a potential virtuoso and she found the best teachers she could for me. I would travel as an 11-year-old to Sydney Conservatorium by train for lessons every Saturday morning with a prestigious teacher who had adjudicated me at an eisteddfod and picked me out for herself to cultivate. Cultivating was not to work for me. I was always going to be my own person. Instead we found next door to her studio at the Con a most prepossessing teacher who had heard me at practice and took me on.

I became a scholarship student of piano at a very young age. Since then for all of my life I have become used to masters of music. I have come to hold them in great esteem. That I have been their apprentice astonishes me still, so much do I hold them in awe for the depth of their passion for performance and discipline in piano playing and their compassion towards students they teach. As I watched my mother, I have watched them, with continuous fascination for the ways they teach. I have travelled far and wide just to watch various masters teach and sat in on countless lessons of theirs. I have watched, observed, in wonderment about what it takes to be creative as a master teacher of piano and how I might make a master of me.

My thesis narrates the lived experience of enacting a master-apprentice model of teaching and learning with the intention of deepening my understanding of the relationship that develops between mentor and protégé in the one to one setting of my private piano teaching studio. For me, this endeavour represents a relational pedagogy. This narration becomes ultimately an autobiographical philosophy for me that may be considered very new and somewhat controversial in research methodologies. The master-apprentice model is the predominant method of knowledge and skills transfer in the history of the evolution of the instrument and its performance and literature, which spans more than three centuries. My inquiry serves to illuminate this model as it emanates from the lived experience of one teacher who begins and remains an apprentice who travels a path from the known to the unknown, witnessed by a guiding master. This is a journey

that requires me to question and reflect deeply on my own pedagogical practices, their derivation, their intentionality and their consequences.

I follow my inquiry with some leading masters who permit me to write their story as I interpret it for my thesis. I narrate the stories of many encounters with my students as I journey with them as they attempt to master their skills in piano playing. These narratives have italicised subtitles to differentiate them from the body of the thesis. My use of narratives reflects the power of narrative writing in the study of the human sciences. Donald E. Polkinghorne explains,

Narrative is a form of “meaning making”...Narrative recognizes the meaningfulness of individual experiences by noting how they function as parts in a whole...Because narrative is particularly sensitive to the temporal dimension of human existence, it pays special attention to the sequence in which actions and events occur. (1988, p. 36)

My language is the joyful language of music and I am not afraid to embrace its complexity and history. I follow the tradition of placing foreign words in italics except for those musical terms that are commonly used. The Oxford Dictionary of English (2010/2012) has been my constant companion, so that all the derivations that I explain etymologically have it as the source of citation. It appears more simply as ODE in my manuscript.

This overture introduces the many, layered themes of my thesis journey as they unfold and weave into the narrative, recurring as in a rondo throughout. As well, it introduces readers to ways of travelling through those layers.

Chapter 1 *Prelude: Keeping the art of music alive* begins with a poem entitled *Piano* by the Australian physician, poet, author and amateur pianist Peter Goldsworthy. It draws attention to the history of piano pedagogy through the legacy of Carl Czerny and reflects on the discipline of practice, the emotional and imaginative pull the love for making music a true amateur has and the impossibility of attaining perfection in the pursuit of faithfully reproducing the vast repertoire of compositions available for the pianist to master. These themes return during the course of the thesis as I examine my own history of learning the skills of pianism and question how I have acquired my skills and what are their origins. I consider how best to set up a new student with foundations

that are strong enough to allow for her the possibility, over time, to perform at an elite level.

In this chapter I introduce accounts of beginner lessons, the first of a number of hyperlinks to audio-visual material and the first of a number of narratives based on actual experiences with my students. All but two of these narratives within the thesis use pseudonyms. The remaining two students have given me written permission to use their names and to reproduce drawings and text in which they use their own first names.

As the thesis advances I guide my readers to further audio-visual hyperlinked materials and offer a “List of audio-visual links” featuring the page numbers in the thesis on which they can be found. For some, and for the purpose of this thesis examination only I have been able to hyperlink my readers to my privately unlisted YouTube channels, as well as to publicly listed YouTube channels to ensure that readers have access to the materials when it is not always possible to ascertain that publicly listed material will remain posted on the internet. My reader may access the hyperlinked materials with one click. I am aware though that PDF files may download differently on different computers. Please use the alternative of copying the hyperlink into your internet browser to enjoy the content.

As I begin to explore the moral and ethical possibilities for good or harm in the master-apprentice relationship and the role of trust in that human interaction, the first of a series of illustrations, which appear throughout the text, illuminates the thesis story. In considering the compelling questions and others that this search raises I refer to the texts of a number of writers and scholars, including those of the educational phenomenologist Max van Manen, in particular, *The Tact of Teaching: The Meaning of Pedagogical Thoughtfulness* (1991).

I introduce the observations made by the pianist and author Anna Goldsworthy, daughter of Peter Goldsworthy, of the deep influence made on her by her piano teacher Eleanora Sivan, in her memoir *Piano Lessons* (2009). Sivan’s pedagogical style became the inspiration for Peter Goldsworthy’s award-winning novel *Maestro* (1989), which is dedicated to her and builds on the ideas presented in the earlier poem *Piano*.

Chapter 2 *Étude No.1: Genealogy as pre-eminent influence in master-apprentice pedagogy* is the first of a number of studies within the thesis. It begins with a broad, though not definitive, account of the evolution of the instrument, the concomitant growth of accounts of performance practice and pedagogy from the early treatises through to the present-day digital presentations, and the emergence of significant virtuosi and master teachers.

In this chapter I introduce the first of a number of interviews that I conduct with significant Australian pianists and pedagogues who relate aspects of their own pianistic genealogy and their experiences as both master and apprentice during their individual pianistic journeys. I then account for my own pedagogical inheritance that follows a genealogical path through to Czerny, himself a student of Beethoven. In illuminating the regard held for such a lineage in the history of piano pedagogy I quote from Goldsworthy's novel *Maestro*. In a good-humoured fashion Goldsworthy describes the passing of the pianistic baton from Beethoven to pianists of the present day.

Chapter 3 *Étude No. 2: The art of the possible*. Here I introduce the topic of developing a sound piano technique in a beginning student, which allows her the possibility of performing in a physically comfortable and artistically expressive manner as she progresses. In exploring this aspect of my role as master to my apprentices I choose to give an account, through narrative, of working with a more advanced student whom I call Henry. This allows me the opportunity to raise questions as to how I have come to have the knowledge required to work with a student at this level, to use these reflective questions to move from the anecdotal passing on of performance practices from teacher to student in a didactic manner, to attaining an informed mastery of the skills required to perform at an advanced level and how best to impart those skills to my student. From this viewpoint I regard the master-apprentice pedagogical relationship not as a teach-as-taught method but more as an influence-as-influenced mimetic approach.

To demonstrate the importance of problem-solving in the master-apprentice relationship I account for working together with Henry on the first movement of the Dmitri Shostakovich (1906-1975) *Piano Concerto in F Major, Op. 102*. Aspects of the difficulties Henry encounters in this work and my suggested pedagogical solutions are shown in the first of 80 musical score illustrations that appear in the "Compendium of Score Illustrations" at the end of this manuscript. For ease of navigation each score illustration within the compendium occupies one page, hence the score illustration numbers and the page numbers are the same.

My experience with Henry inspires a discussion on the necessity to cultivate sound practice methods in my students with a focus on the process of learning rather than the endgame, encouraging effort as its own reward, aiming for a ‘flow’ state in practice sessions, the benefits of slow practice and its efficacy in brain development, and the usefulness of mental practice. In this process I am aiming for the ultimate goal of embodiment as the deep expression of that which the young performer masters and communicates during her performances. Philosophical views of the process of embodiment by scholars such as Maurice Merleau-Ponty and Ramón Pelinski are considered.

As I am beginning to demonstrate a possible pathway for a young student with whom I am working I am defining the boundaries of my personal pedagogical profession. In the weekly private studio piano lesson there are natural limits to what can be achieved with a student in the time available. I aim to give her the skills to read and reproduce the works within the vast composed literature for the piano, to gain a workable set of general musicianship skills with which she can understand the language of the repertoire she is learning, and to be able to use those skills to improvise and or compose if she so chooses, to better understand and interpret whatever style of music she wishes to perform and to stimulate her interest in the cultural context of all the works she studies.

Chapter 4 *Sonata The art of developing technique and appropriate repertoire.*

This longer chapter is divided into three sections. The first *Opening Movement: First Melodies* considers the possibilities of beginner lessons for young students, the usefulness of a ‘rote before note’ introduction, the pedagogical methods of Shinichi Suzuki and Zoltán Kodály, and the need to encourage singing and for students to be given the opportunity for a broader musical experience in their general education. I discuss my individualised approach with adult beginners, and the need for me to keep up a constant supply of new materials for them to maintain their interest and to respond supportively to their own self-directed learning. In cultivating notation skills, I emphasise the importance of pattern recognition.

In the second section, *Second Movement: A Possible Progression* I reflect on working with Henry learning the Shostakovich Concerto and how best to set up a pedagogical path

for a student like him, to be in the optimal condition pianistically when attempting to learn a work of this level of difficulty. In the subsection, *Some basic skills in pianism established in early technique development and repertoire* I list 12 areas of skills development that I consider to be essential in the progress of mastering the instrument and its literature. Score illustrations and student narratives illuminate each topic.

The third section, *Third Movement: Interpretation* brings me to an account of the communicative aspects of music making as a language and its narrative potential. I consider the need for a sound knowledge of the styles of performance practice pertinent to the periods of music history to which the works studied by the student belong, with reference to varying editions. I explore the possibilities of the cultivation of the imagination of the young student, as an aid to revealing the expressive qualities inherent in all that she plays. One young student's narrative is supported by her own drawing that reveals her understanding of the expressive elements of *The Fisherman's Story* by Manuel de Falla.

Chapter 5 *Étude No 3: From Master to apprentice: My lived experience* explores my apprenticeship with two significant masters Gordon Watson AM at the Sydney Conservatorium of Music, and later, with Beryl Sedivka in Hobart at the Tasmanian Conservatorium of Music. A link between these two masters is Emeritus Professor Larry Sitsky based at the Canberra School of Music in the Australian National University. Watson and Sitsky were both students of the Dutch pianist Egon Petri and were significantly influenced by the Sydney based pianist and pedagogue Winifred Burston herself a student of, and friend to both Petri and Ferruccio Busoni. I explore Watson's genealogy, his teaching style and influence on my development. I interview Sitsky about his own genealogy, including his Russian heritage and the cultural importance of tradition through the master-apprentice model of piano pedagogy. I discuss a video I recorded of Sedivka demonstrating technical exercises given to her as a 6-year-old in pre-World-War-II France by the renowned pianist and pedagogue Marcel Ciampi, as well as those given her by Solomon and Franz Reizenstein. The chapter concludes with a reflection on the vocations of Watson, Sedivka and Sitsky, and of my own calling.

Chapter 6 *Étude No. 4: To be perfect or imperfect.* In the effort to master piano repertoire and the rigorous training and practice needed by a student to achieve that

mastery some students may develop psychological difficulties. The unattainable pursuit of perfection undertaken by dedicated pianists—and often their pedagogues—so eloquently referred to in the Goldsworthy poem, can sow seeds of self-doubt and lead to anxiety in the performer. In this chapter through narrative, I give an account of my experiences with a student who develops such difficulties and how we work together to deal with them.

This account leads on to a discussion of her path post-secondary school and what place if any, her musical education has in her future life. I return to the narrative of Henry with whom I worked on the Shostakovich Concerto and discuss his musical course post-secondary school and with it, his departure from formal music instruction. I then pose a question about the direction a young, very enthusiastic primary school student might take, one who is currently studying with me, as it is my hope that his future life might be enriched by his musical education.

To accentuate the love we develop from childhood into adulthood for the music and musicality of piano playing I close this chapter with two brief narratives of adults studying piano. I outline their desires and some of the challenges they encounter whilst I encourage them to maintain enjoyment in their music making. The narratives confirm that such music study can always draw us “like a planet” to the piano, irresistibly, as depicted by Goldsworthy in his poem.

Chapter 7 *Finale: A Short Coda* brings my thesis journey to a reflection on my own path as learner and teacher, a virtuous circle, in which I begin as an apprentice learner, become a master teacher and in the practice of my research and learning to create the present thesis I once again become apprentice to my own master, my thesis supervisor. I account for coming to understand the phenomenological approach to my work as a pedagogue, its history as a philosophical movement responding to an evolving need for deeper understanding of human lived experience, through a process of human science inquiry. I learn that the use of writing and language are vital in the process of these inquiries, which are performed in a space of deep deliberation referred to by van Manen as the “textorium” (2014).

To better comprehend the nature and purpose of this hermeneutical method of inquiry I interview my supervisor and recount aspects of that discussion. Reflective questioning allows me as mentor to pursue the ethical and good in my relations with my

students. Pianist, pedagogue and educational philosopher Yaroslav Senyshyn raises salient questions for the music teacher in his paper “Personhood of the Music Teacher: A Narrative Plea for Humility and the Good” (2012). I include a poetic account written by my master of her observations of me coaching two duet players in my studio. It clearly and artistically demonstrates to me as apprentice, the use of the written word to convey phenomenological observation of her lived experience.

To close the thesis-story I give an account of an extraordinary string teacher in America, Jerry Kupchynsky, whose forbidding and powerful pedagogical methods are eloquently described in a memoir written by two of his former students, Joanne Lipman and his own daughter, Melanie Kupchynsky, *Strings Attached: One tough teacher and the art of perfection* (2013). At the time of his death ex-students and colleagues come together from across the globe to give him a memorial concert. His methods were often fierce and confronting, yet the depth of respect and love for this pedagogue given him by his former students reflects his similar attitude towards them. Deep love, of the art, of its pursuit and of each other being the common thread holding all in the relationship in a mutually trusting security of purpose. The discipline imposed on all pursuing their musical goals in this narrative provides the strength and resilience necessary to make a fulfilling life in whatever path any of the players has chosen. I consider my own disposition in relation to my students in the light of Kupchynsky’s fierce style and account for what I expect of both myself as master, and of each apprentice with whom I work.

In closing the thesis, I come to understand my own work as pedagogue, as master and apprentice in a sharing of mutual respect. In this understanding I discover the virtues of compassion, practical moral wisdom, and rigorous self-application, which demand of me deep thoughtfulness and tact to bring meaning and purpose into each of my pedagogical relationships. In this way I continue to enjoy my practice.

At the end of this manuscript the readers will find permissions that represent the correspondence I held with those whose work I wished to use in developing my inquiry and its exposition.

Chapter 1

Prelude: Keeping the art of music alive

The journey begins

Piano

Each night I return to this discipline:

Sitting straight-backed on a hard bench

In an unheated room, sometimes uncooled, embarked on Czerny without end
or pun, and unsmiling bondage.

The piano is the heaviest thing

I own: heavier than a set of weights

Or a complicated exercise machine, heavier

Than a small car and travelling further.

Allowed inside it will not be ignored.

It expands to fill the biggest room.

It draws me like a planet

past armchairs, past cooling meals,

past better versions by other people

on *Deutsche Grammophon*.

Yet it contains no music
Nor are there images to be had inside:
no moonlight or sunken churches,
no picturesque exhibitions.
If I push back the lid I find
only notes: black and white,
loud and soft, sharp and flat.

The wrong alone are of interest:
as long as there is error
there is hope, there is another day's work,
there is perfection to be again disproved.

The hand is a kind of mob
which must be broken:
this delinquent right index, that lazy left little.
Even you thumb -yes you, in the middle –
have whittled toothpicks on demand,
have moved holes from here to here

as I sit safely each night,
stern-faced, rod-backed,
posed as if before a mirror,
or on a starting-block, facing the music,
aiming to break the minute waltz. (Goldsworthy, 1986/87, p. 47)

This poem by the Australian author Peter Goldsworthy resonates profoundly with my own journey of becoming a pianist and a mentor. The process of developing into a pianist is a continuous journey which, for those who remain committed, is without end. The traveller needs a guide, someone who knows what lies ahead and can lead the way through the difficult terrain physically, intellectually, psychologically and artistically. This

is the role of the pedagogue, the master who helps the apprentice apprehend what is required to become a pianist.

Goldsworthy takes us into the world of fascination and commitment that one dedicated to mastery of the piano experiences. It is a world of self-discipline and self-discovery, which calls the practitioner to the piano as if by compulsion, to constantly strive to bring music to life from a solid, heavy, apparently lifeless instrument yet paradoxically, an instrument of profound expression in the hands of a skilled performer. In Goldsworthy's setting, the piano lover is not distracted from her bid for proficiency by the comforts of domestic life, nor daunted by performances of professionals found on recordings. She is driven to develop all the myriad manual techniques to recreate the compositions of others gone before us, such as Beethoven's *Moonlight Sonata*, Debussy's, *Sunken Cathedral*, or Mussorsgsky's *Pictures at an Exhibition*. She works diligently through a regular regime of training including the mastery of the studies of Carl Czerny, one of the significant elders in the genealogy of piano pedagogy. This regime enables her to control each finger of her hand as she comes to defuse the "kind of mob" they constitute.

For Goldsworthy the instrument itself reveals the paradoxical duality of our existence. Humans experience internal and external worlds that are made up of opposites which, in Chinese cosmology, is referred to as *yin* and *yang*. The pianoforte by its very name is an instrument capable of expressing this duality through soft and loud dynamics, sharp and flat tones, played on black and white keys. The pianist, once she gains mastery of the instrument, expresses all the contrasting emotions, moods and narratives that make up the human condition through her music making.

Goldsworthy observes how mastery is elusive for the piano lover. For her, perfection is the goal never attained, the process itself the joy, "...while there is error, there is hope...". She practises every night in the safety of her music room, glad of the mirage of perfection beckoning her to try over and over to leap from the starting block, face the music and hope one day Chopin's *Minute Waltz* is in her head, heart and hands.

The poem could be viewed as a sketch for his later highly successful novel *Maestro* (1989). This novel describes in exquisite detail a particular relationship, that of master pianist, Herr Eduard Keller and his young apprentice, Paul Crabbe. At the time of writing Goldsworthy, coming from a family of amateur pianists, was attending the regular lessons of his then schoolgirl daughter Anna Goldsworthy, who is now a professional pianist and

writer. Anna took lessons from the fine Russian-émigré pianist based in Adelaide, Eleanora Sivan, who is one of the dedicatees to the novel and is referred to by Goldsworthy in that dedication as, “the finest teacher I have ever known”. In 2009 Anna published her own account of this relationship between herself and Sivan in her memoir, *Piano Lessons* (2009) and from which subsequently she created a theatre piece. Both father and daughter express profound respect for the tradition in which the skills of pianism are passed on over centuries, in clearly defined lines of pedigree from mentor to protégé. This tradition parallels the evolution of the instrument and its repertoire, as well as the concomitant advancement of techniques required for mastery during this progression.

The creation of this thesis is another major journey in my life. I begin with a title, *Pedagogical Relationships: A Master-Apprentice Model in Music Teaching*. The title evokes in me the experiences of a life in which I move seamlessly back and forth from learner to teacher, neither role ever fully in command of the other, yet influencing the quality of my learning and teaching intensely. I am both master and apprentice, a paradox in which the opposite roles combine. Parker J. Palmer in his book, *The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life*, speaks of “paradoxical profundities”, which are not “either-ors” but “both-and” (2017, p. 65). These paradoxical dualities in Palmer’s view are as basic as breathing, one has to both breathe in and out, to sustain life. He counsels against the gradual separation of heart and mind as we mature during an educative process that splits the fundamental paradoxes that are so obvious in the child. Those of,

...action and rest, thought and feeling, tears and laughter are intimate and inseparable companions. (p. 67)

I have been most fortunate that in my bid to learn well, I have been taught well. My pedagogical experiences have given me insights sufficient to be able to make informed choices, to use my knowledge creatively in the world, as well as in my dealings with others and to have courage in doing so. From the moment of my birth I have been acquiring knowledge through mimicry, learning the skills necessary to function effectively in my immediate society and to contemplate and shape my contribution to the greater realm. This process of education from the Latin, *educare*, to “lead out” (ODE) began with my first teachers—my parents—and has continued all my life.

My compulsion to master the piano began when I was a pre-school child. It is perhaps my longest journey without end. Not a straight road, it has many twists and turns, ups and downs, sharps and flats. It takes me to places of great joy and sadness, reveals to me light and dark in all their infinite shades and impels my inquisitive mind to seek and

appraise new knowledge as I proceed. At the time of choosing to reflect on and write about my journey as both protégé and mentor, whilst examining the nature of that particular pedagogical relationship, questions arise for me. How do I know what I know as a working pianist? How did this knowledge passed on to me evolve? How best can I lead the beginning pianist through a pianistic journey built on sound foundations, to have the skills to perform with competence at an advanced level?

The history of piano pedagogy is one of demonstration and mimicry, a practical approach based on music making through doing. Students copy and accept direction from their teachers and as time passes over the centuries beginning in the 1600s, practitioners create treatises of known methods to spread the knowledge. Today a plethora of books on how to play the instrument exists but it has been a gradual evolution, earlier treatises are limited. In my thesis journey I want to follow the lineage of the instrument, its mastery and repertoire in more detail and come to understand more deeply the derivation and efficacy of the practices that my mentors inculcate in me and, from whence their wisdom originates. As I continue, I explore how I might best create the opportunity to successfully pass on the torch of pianistic tradition to my students and keep its flame alive and burning in each of them.

In choosing to examine the nature of the particular pedagogical relationship that is the model of piano teaching, I am attempting to give voice to the importance of maintaining the tradition of one to one teaching, especially at a tertiary level. The chance to have access to excellent individualised specialist instrumental teaching within a tertiary institution is gradually becoming available only in the most elite schools.

Music schools around the globe are closing or reducing staff drastically. Courses, which do not require individualised teaching, are providing a more general music education and in some schools, there is no demand for musical literacy, neither as a pre-requisite skill nor as an acquired skill at the end of a degree.

In an interview-conversation I held with Peter Hurley, Lecturer in Aural Studies in undergraduate and graduate studies at Melbourne Conservatorium of Music and the Victorian College of the Arts I discovered that, during his time holding a similar position at the Box Hill Institute of Technical and Further Education (TAFE), he encountered students who had come from private institutions with a Bachelor of Music and were paying fees again to enrol in a second Bachelor Degree of Applied Music at the TAFE

having recognised that though they held a first degree they did not consider themselves properly musically literate (Hurley, 2016).

A performance major in a tertiary institution traditionally provided trainee musicians with sufficient one to one contact hours per semester with a significant master teacher to achieve professional status. Increasingly universities are reducing the number of these contact hours, and undergraduate degrees, which in former times were four years long (for example, the Tasmanian Conservatorium of Music) and are now only three. In 2012, the Canberra School of Music, Australian National University, an internationally renowned school, which over the years has produced many extremely highly trained musicians, completely overhauled its training program. As a consequence of the reconstruction of the staffing and courses the school reduced the length of the undergraduate music degree. Larry Sitsky, Professor Emeritus there, made the unhappy observation in an interview-conversation we held in December 2018, that the semesters are now reduced to 13 weeks each and the academic year is really only six months. He comments, “You have to pretend you can produce a pianist by teaching them for half a year”. He goes on to suggest that in Australia tertiary music education has returned to the “bad old days”. Students need to travel to Europe or America to finish their studies because “we are not giving it to them. Not because we can’t, but because we are rationing the time”.

At the time, the overhaul of the Canberra school included the dismissal of a large portion of its expert instrumental teachers and their replacement with a system in which an annual limited-sum voucher is now given to students to engage Teaching Fellows in the community approved by the School of Music. These Teaching Fellows belong to a cohort of private teachers working from home studios. This style of instrumental teaching had grown as a kind of “cottage” industry across the western world, during the late nineteenth and early twentieth century, and still continues today.

Seymour Bernstein, the American pianist and pedagogue, in his book *Monsters and Angels: Surviving a Career in Music* makes the following observation.

On the other hand, it is private music teachers who deserve, to a great extent, the credit for keeping the art of music alive. Practicing, reading, attending master classes, and often continuing to take music lessons themselves throughout their careers, private music teachers have done more to influence music students than all others in the profession. I myself have seen them gathering in droves at national, state, and local conventions where I have appeared as a clinician. In fact, the

majority of contestants at international competitions are students of private teachers, most of whom happen to be women. The level of teaching has improved to such an extent that young virtuosi today under the guidance of these teachers have become, in many ways, far superior to their predecessors: they have better learning skills, keener ears, more facile and accurate techniques, and larger repertoires than did young musicians in previous generations. More reason to laud private music teachers. For so long as they exist, music will never die. (2002, pp. 68-69)

My own experience as a performer, private studio piano teacher, participant and presenter at pedagogical conferences is similar to that of the private studio teachers Bernstein describes. We are many worldwide. Bernstein has obviously come across the best in the field but there are of course many who offer their services to the general public for whom the dictum “buyer beware” would be sage advice.

If I try to account for what it is that I actually do as a piano teacher, the wealth of knowledge one hopes to bring to the task is great. Some of the areas that must be addressed from the outset are technical-physical, artistic-musical, intellectual, psychological and creative to list a few primary basics. This is the ‘stuff’ of playing the piano but there is much more to the pedagogical relationship than imparting a wealth of knowledge effectively. This particular kind of relationship, which by its very nature involves meeting regularly, in a shared physical space, in very close proximity one to the other, oftentimes over a number of years, creates an intimacy requiring great skill on behalf of the mentor to ensure that all aspects of the teaching and learning are for the good.

In his *The Tact of Teaching* van Manen suggests that the pedagogical relationship between teacher and student differs from the parent-child relationship in that the latter is diadic, primarily a person-to-person relationship and the former a triadic relationship in that the teacher and student are oriented to a certain subject matter (1991, p. 76). The parent-child relationship is lifelong—the teacher-pupil relationship is most usually temporary, particularly in the classroom setting.

The master-apprentice model of one to one teaching does exceed the usual length of the relationship between the classroom teacher and her students often by many years. The relationship does allow the master to become a significant other in the life of the student for an extended period of time and thus draws closer in nature to that of the parent-child relationship. In my own practice, as I often begin with very young children, I

ask that a supervising parent attend each lesson from the outset and thus develop a strong relationship with that parent.

For the pedagogical relationship to work effectively there is no sense of coercion. Students need to want to learn what the teacher wishes to offer and the commitment to teaching and learning ideally is equal. An effective teacher will demonstrate a love of what she wishes to impart and takes a genuine interest in the life of the student.

For the cover illustration of *The Tact of Teaching*, van Manen uses a very moving painting by the Italian Renaissance painter Domenico Ghirlandajo (1448-1494), seen in Illustration No. 1. One wonders what informed this particular choice? My impression is that it illuminates most poetically van Manen's detailed exploration of the role of tact in the pedagogical relationship. The beautiful depiction of the trust of the young child in the beneficence of the grandfather suggests that the pedagogical relationship should aspire to these qualities in every aspect. Another feature of this painting is the stark difference in ages emphasised by the deformity of the grandfather's nose, the condition known as rhinophyma. His features, weathered by aging like the bark of an ancient tree, do not impede his gaze, which meets that of his grandson in a poetic exchange of love. The viewer senses the wisdom of the grandfather being a gift to be readily received by the adoring and trusting grandson.



Illustration No. 1. *Grandfather and Grandson*. (Ghirlandajo, n.d.)

Perhaps this is an idealisation of what the master-apprentice pedagogical relationship could be, the wise, knowledgeable and committed pedagogue the class of whom Bernstein refers to as “angels” passing on the wisdom of a lifetime to an equally committed student. Neither masters nor apprentices always achieve this ideal. In reality there are, unfortunately, masters who can be very sadistic and their masochistic victims suffer profoundly. These “monsters” as Bernstein describes them, are responsible for great harm to those over whom they exert power.

He speaks of his own experience.

And strangely enough, in my search for the best guidance, it never occurred to me to weigh a teacher’s personal credentials as I would his or her musical ones. As a result, only a few of the teachers I came to know qualified for “angelhood”. Others actually turned out to be “monsters” of the worst kind.

Nothing is more disillusioning than discovering that your teacher is a full-blown monster. At first, you pretend that it doesn’t matter, so long as you make musical progress. Later, though, you discover that your musical self and your personal self

are not separate entities, and that when your emotional world is adversely affected by a monster-teacher, so, too, is your musical one. (2002, pp. 59-60)

An autobiographical painting done by my friend Robyn Lawson (Illustration No. 2), hangs in her home over the piano, which she rarely plays and typifies the experience of many students of piano who carry the consequent emotional scars throughout their lives. The symbols are strong, simple and incredibly sad. The fierce nun, cane in hand, towers over the frightened child who is being directed to perform the first exercise from the famous collection of 60, published under the title *The Virtuoso Pianist*, by the Frenchman Charles-Louis Hanon in 1873. In the doorway sits the black dog, well known as a sign related to the psychological condition of depression.

This depiction is emblematic of experiences I have had myself and those of countless adults who come to me as returning students, trying to rekindle their initial love of the instrument, which they felt was stifled by experiencing a similar style of instruction.

I ask myself, where is the creativity in this picture? Where is the love of an art being shared between two people with a common purpose? Is this a pedagogical relationship, which exists for the common good?



Illustration No. 2. *The Piano Lesson*. (Lawson, n.d.)

In my bid to be, as Bernstein would have it, an “angel” as a pedagogue, the famous 1889 painting of Jean-Auguste Renoir, *The Piano Lesson* (Illustration No. 3) comes to mind.

Here we see, albeit rather romanticised, a scene of connectedness and shared curiosity. The gentle guiding hand of the instructor touching the back of the student displays tact in the deepest sense of the word, which derives etymologically from the Latin *tactus*, meaning “touch, from *tangere*, to touch” (ODE). van Manen suggests,

To be tactful is to “touch” someone. A single touch can be more meaningful than a thousand words. (1991, p. 142)



Illustration No. 3. *The Piano Lesson*. (Renoir, 1889)

The uniformity of colour in the gowns of the two music lovers adds to the sense of shared purpose, and the overall mood of the scene is that of mutual pleasure in the common pursuit. Perhaps it is mother and daughter? If not, it is of no consequence. There is definitely a relationship of significance in representation here.

The effect of the mentor on protégé can be profound in either positive or negative ways. In her novel *Music and Freedom*, the author Zoë Morrison creates a central character Alice Murray, a young Australian and gifted pianist who is sent to England as a 7-year-old in 1938 for her education. She becomes the piano student of the character Miss May who draws the very best out of her young charge and Alice thrives musically. As the teaching and learning progresses, Miss May leads the young Alice from the more vigorous

energetic and percussive works of the early twentieth century to the more lyrical expressive music of the late nineteenth century Romantic composers.

But Miss May said it was time to advance. She pulled out of her cabinet the first of the Romantics she taught me, a Liszt Consolation.

‘This requires an entirely different technique,’ she said, smoothing the pages open in front of me. ‘Less bash, more squeeze and knead. A touch that lingers at the keyboard, approaches it with ease, lifts up slowly from it, gently. “Sticky fingers” said Liszt.’

I started to play, but the melody, so beautiful, so yearning...I stopped, pretended to be squinting at the music.

‘Are you alright?’

‘Yes, just the D flat major, it’s unusual.’

‘Oh yes, isn’t it cryptic, so soft and tender, all those black notes taking your hands forever inwards. Here, let me show you.’ (2016, pp. 33-34)

This exchange reveals the pedagogical tact of Miss May in responding to her sense of an upwelling in her pupil and she finds the most appropriate words and gestures to create a creative pedagogical moment between them.

Later in the story Alice becomes the recipient of a full scholarship to continue her studies at the Royal College of Music London in 1949. She is assigned a teacher, Arthur Joiner, who specialises in Beethoven. At first the lessons progress well, her technique develops, and her repertoire expands.

But then he did something that surprised me. He hardly said a thing. During my lessons I would play and afterwards he would make a couple of brief comments, which I wrote down and used as my guide for the following week. I had expected his teaching to be driven, demanding, formidable. What was the matter? I could tell he was holding something back.

I checked with him that I was progressing as he wanted. He nodded, his face impassive. Yet there was nothing further, and certainly no encouragement. He never spoke of my future...

I withdrew in my lessons, I hardly spoke. I found my feelings about it coloured what I felt about the Beethoven I was studying; those long, involved sonatas with their technical demands. I came to dislike them.

At the end of the year I performed in front of the piano professors, almost all of them applauded enthusiastically and they gave me top marks. Yet my eyes found their way to Joiner, his slow clap, that way he touched his moustache. (2016, pp. 44-46)

In this scene, we find the pupil at the mercy of her master. His aloofness, lack of connectivity and concern are the source of anxiety and self-doubt and the expunging of pleasure in the music she is learning. The plot of the novel later develops to explore domestic violence, of which the character Alice becomes a victim. The susceptibility for victimhood is being created in this unhealthy pedagogical relationship.

Having established my motivation to be a mentor who wishes to teach her students with tact and sensitivity through a shared love of music, I need to account for my *modus operandi* and what it is that makes the one to one model a suitable method for developing the pianistic ability of the students I encounter.

From where I started

If I may be permitted to make a general observation on teaching: no teacher can put anything into a pupil, which is not already there. He can only awake what is lying dormant, and guide it towards possible short cuts, tending and nurturing it as it grows. In a manner of speaking, teaching anybody anything is really impossible. In the process of doing the impossible it is undeniably the teacher who learns more than the pupil, and this, in my humble opinion, is the ultimate value of teaching.

Louis Kentner, 1976

On serious reflection, it occurs to me that I have been teaching and learning in some kind of structured manner for most of my life, once the path of formal education began. I recall vividly at the age of 6, teaching the boy next door to read in the back yard of my childhood home, using blackboard, chalk, and wooden fruit boxes as desk and chair. I loved sharing my knowledge and was thrilled by the path on which I took him, leading him from the known to the unknown, creating a safe route for his confidence and skills to develop. This was my first experience of the nature of being a pedagogue, a word derived from the Greek *agogos*, to lead, and *paid*, the young boy (ODE). The Greek pedagogue was the slave who led the young boy to and from school. In that role, he replaced the parents of the child, and was a significant other in the life of the young boy, leading him to and from the place of learning and ensuring the boy behaved appropriately and was ready to learn.

My first piano teacher was my mother. She taught a few of the local children in our neighbourhood, and started me in a less than formal way, as her pupil, before I began attending the local Catholic primary school. There I had the great fortune of being noticed as a good singer in the enormous baby-boomer kindergarten intake that was packed with children of post-war migrants, and in which there were very few facilities available to educate them. One particular Catholic sister, who spotted me, was a fine musician with a passion for creating and teaching music. She stood out amongst her educative peers. She approached my mother to give me one to one lessons in school time, and thus she imparted the beginnings of musical literacy to me at 5 years old, before I learned to read my mother tongue.

This relationship was the beginning of enjoying the profound nature of the master-apprentice model of teaching and learning, and also experiencing the powerful effect on me of such a significant other who was not a parent, in my development. Since that time, I have had a number of similar educational relationships as an apprentice, and have also been mentor to many protégés, some of whose own children I now teach as a second generation in my studio.

The most important time for me as a teacher taking on a new student is surely the first lesson. I must be ready to engage effectively with whoever appears for me to teach and be able to adjust immediately to her reactions in such a way as to establish with her connection and trust. Despite more than half a century of one to one teaching, I still feel an anxiety before this first encounter. I assume that my new student is possibly experiencing something similar.

Each new student brings a personal history. In my practice, I teach very young beginners and adult beginners. I take on experienced players with varying degrees of ability from the very basic to the highly skilled. For each of these students I need to be able to lead them from the known to the unknown, in a sound incremental and developmental manner. I must be responsive to their needs and be sure of the steps to take to help them achieve the goals they choose.

In each encounter I am at once authentically myself, and also someone new. I bring to each the wealth of knowledge I have gleaned over years of study and practice, and at the same time I become the new significant other for every student with infinite possibilities for growth and change as our relationship develops.

Music making is a performing art, something which has to be created and experienced physically in real time. It requires the development of a highly complex skill set of physical, intellectual, emotional and even spiritual abilities and understandings. It is something that is easier to master, the younger the student is, when the process of training begins and requires great skill in the teacher to bring about the best results for the student.

The responsibility of the teacher to pass on this knowledge is great. Not always do instrumental teachers take the work sufficiently seriously, but in the case of those who do, self-evaluation and continued self-improvement is essential. The personal growth of the teacher should move in parallel with that of her students.

In her memoir, *Piano Lessons* the author and pianist Anna Goldsworthy accounts for the extraordinary influence in her own life path her piano teacher Eleonora Sivan made on her, in terms of her whole development, both as a person and as a pianist. She quotes Sivan using her idiosyncratic Russo-English.

Mrs Sivan's words about teaching continued to haunt me: 'We have huge responsibility to future! Of passing this spirit to next generations! Always remember: only what you give is yours...

'Not all students will be professional pianist,' she conceded, 'but equally important to educate audiences. In some ways teaching is highest calling. Because must be able to *do*, first, but then translate into words. And sometimes what we try to explain is so - what is this word? - elusive. Like tiny *fish* in your palm, you catch, and then - boom! - it jump out of your hand.' (2009, p. 175)

This memory that Goldsworthy shares about her teacher Sivan appears at a point in her story where Goldsworthy is beginning to realise despite her undoubted gifts as a performer, as well at that stage an emerging writer, she did not possess the same ability as a teacher. As she began taking on private students she reflects,

Initially I felt liberated in the teacher's chair. At one remove from the piano stool, away from the distractions of playing, I was forced to listen, and I experienced the clarity of the conductor. But somehow, as I tried to communicate this clarity to my students, that tiny fish flicked in my hand, and then disappeared. (2009, pp. 175-176)

And so, the ability to perform does not necessarily indicate that the ability to teach is present in the performer. The art of teaching an instrument is as demanding as the art of performing upon it. Indeed, my art in teaching accompanies my art in performing and as

well, I require highly developed pedagogical skills pertinent to instrumental instruction, sound understanding of cognitive development, intuitive psychological understanding and deep respect for the other with whom I am engaged in acts of instructing.

It is easier for me to start with a new young student who has had no background at the piano prior to the first lesson, other than the informal ‘messaging about’ with the instrument, which often leads a parent to inquire about formal instruction for their child. That first enquiry for me is crucial in the evolution of the possible pedagogical relationship especially with a very young beginner. If in the course of the conversation it is established that there is a suitable instrument in the home, that there is a vacancy in my studio, and that the parent can meet the business conditions, we can then focus seriously on the needs of the child. My custom of engaging a supervising parent with the child, at least initially, especially if the student is very young, is somewhat in line with the Suzuki style of instrumental instruction, although I am not committed to any particular method. I find that in a sense I am teaching the parent and child how to make the habit of instrumental activity—the potent and often despised word—practice—something that can become part of daily life and reinforced through parental involvement.

Learning the incremental steps required to develop a sound working technique is of great consequence. A poor start is extremely difficult and frustrating for the student if correction and re-formation of the fundamentals become necessary to enable her to progress with some mastery. A new student whose pianistic condition is that of the ancient notion of *tabula rasa*, Latin for cleaned tablet or clean slate, is for me, an ideal beginning. Yet this is more often not the case, and as a pedagogue I must be ready and fit to deal with whoever approaches me for instruction. So, what is it that I do?

The first piano lesson: A guide in three minutes twenty-two seconds

The Internet has become such an influential tool in learning, sharing ideas and overall gathering of information. I use technology in all aspects of my teaching and personal professional development. Recently I found a short YouTube video by the world-renowned Irish pianist John O’Conor and with his kind permission it is available on this link as an Unlisted YouTube file. <https://youtu.be/qCOQj5oah2A>

O’Conor has a major role in international piano pedagogy as a teacher at many of the finest institutions across the globe and as having co-founded the Dublin International Piano Competition. He is regarded as an expert on the piano sonatas of Beethoven, which he studied with Wilhelm Kempff. O’Conor led summer master classes in Kempff’s villa in Positano, Italy from 1997 to 2011 following on from Kempff himself, who established the courses in 1957. These classes are known as ‘The Beethoven Interpretation Course and young pianists from around the world come to perform and learn. O’Conor continues to offer this course annually at the Irish Academy of Music in Dublin. In 2007 a documentary was made of one of the Positano courses entitled ‘Beethoven Boot Camp’.

I was particularly keen to view this video at a time when I was reflecting deeply on the concerns I have about the all-important first lesson and its implications for the ongoing teacher-pupil relationship.

In this very brief description of a possible first lesson O’Conor chooses to didactically address the basics of establishing a good posture and hand position, a simple method of introducing keyboard geography, note naming and finger action beginning with the ubiquitous first Hanon exercise. The student is not actually present in this lesson.

Given the brevity of the O’Conor lesson, three minutes and twenty-two seconds, not much more could be explored in the allotted time. A typical first lesson would be 30 minutes, which allows for consideration of many other factors and to decide on what path of many to choose in relation to the situation of each individual beginner. To my mind an important aspect of the first lesson is to be ready to respond to the particular needs and expectations of each individual coming to a first lesson and to cultivate an ability to improvise pedagogically in response.

First lesson with a young beginner: a possible scenario

The first lesson, as I have alluded to earlier, is for me the most difficult, and the most critical. I have taught hundreds of young students who have never had any experience of the piano. The first lesson with a new student is usually arranged by the parent who

engages me, and whom I ask to attend the lessons. I ask the parent to become the supervisor of practice sessions at home. Thus, I am often a total stranger to the child coming into my large teaching studio space, which has two grand pianos. For a young child coming into this space for the first time, the experience can be quite daunting. I must quickly connect and find a way to put her at ease, and hopefully create in her a sense of safety, which may eventually engender trust in me.

I walk with her to the piano. Perhaps this is the beginning of a long relationship, of walking beside her, as she develops a love of learning to make music on this instrument? I help her get seated. She may be very little and need blocks to support her feet, to ensure she feels physically supported and balanced at the keyboard. I ask her if she knows anything about the keyboard? Does she know the names of the notes? Can she play anything? In these moments, I am quickly calculating what our first activity will be. I have to establish what is known and take her to a safe unknown place, where she can learn something new.

This situation is the first of what van Manen refers to as “pedagogical moments” (1991, p. 40) with countless such encounters to follow.

For the pedagogical situation to bear a pedagogical moment, the adult must do something pedagogically right in his or her relation with some child or children. In other words, in each situation the adult must show, in actions, what is good (and exclude what is not good) for this young person. (p. 40)

I must quickly decide what is the best start for this new beginner. If she has absolutely no experience, I show her the layout of the keyboard and get her to notice up and down, higher and lower sounds and link that with evaluating her understanding of left and right. Perhaps she can't distinguish left and right just now? The pedagogical moments of understanding what is known and unknown and acting immediately in response come one after another, in rapid succession. This aspect of the one to one relationship for the teacher is akin to musical improvisation. The theme I am improvising on, is the skill set of the student beside me at the keyboard.

I work with her hands. We discover their tips, the most sensitive part of each finger that we use to play, not the flat part of the first joint. They have numbers. The thumb is number one, the little finger is number five. She learns to make a rounded hand position on the keyboard. We make a little house for a small ball with a smiling face on it. Mr Smiley's house is something she will be reminded about many times from now on in our

lessons together, as I help her develop a basic technique, that I hope will stay with her throughout her life.

If we start playing a simple three-note melody on the black keys, it is much easier for her to maintain a good hand position. She learns to join each note, one to the other, without gaps between the sounds, nor with the notes over-lapped, creating a smudge of sound. She is beginning to listen to the sounds and evaluate them. I start to describe this finger action with smooth well-connected sounds as *legato*, the first new word in the universal language of music, Italian.

We may sing the little tune together and clap the rhythm. Developing a sense of pulse and rhythm is most important. As the learning to make music progresses, a fundamental pulse impels the music making and helps preclude only a note-wise progression. I may play for her and ask her to clap along with me and feel the regularity of that pulse as I perform. I may introduce graphic representation of the rhythm in the melody we have sung and she has learned to clap, sing and play.

If she is learning to read at school, I may decide in this first lesson, that as well as mastering a little melody, to start on some pre-reading activities. Naming the white keys alphabetically up and down the keyboard, which requires her to understand the first seven letters of the alphabet forwards and backwards. Initially it can be a challenge, but with practice at home she might quickly manage it.

Perhaps she is ready to take on the concepts of musical notation immediately? If so, I give her copies of the first pages of a suitable beginner tutor suggesting the book be purchased for the next lesson. She may be a good reader and writer, and so she could have a writing workbook as well.

If my improvisation has been successful, she will leave her first lesson happy that she can play something and will enjoy spending a little time at the keyboard each day, to develop the habit of practice, which is essential in mastering any instrument. I will have established a path for us to follow, together with the supervising parent who is as much my student as the child and who is essential for the child to make steady progress.

In this scenario, I have described a not uncommon experience with a new young beginner. The essence of the nature of the one to one model allows for consideration of the new learner as an individual and the opportunity for the new teacher to respond to the individual abilities, strengths and weaknesses in the student in a discretely creative and flexible manner.

To understand the quality of this discretion, I follow van Manen who investigates the notion of tact as an essential component of the pedagogical relationship. He explores the etymology of the word and the German word *takt*, the “beat” in music, which is the underlying pulse in music, rhythm being the “the heart of music” (1991, p. 131). Gradually from its exclusively musical connotation, the notion of tact came into use in the social sphere. By means of acting tactfully with another “one must be able to ‘hear, ‘feel’, ‘respect’ the essence or uniqueness of this person” (p. 133).

In the studio

My first lesson with a new beginner tells only part of what happens in the life of a studio piano teacher like myself, who engages at present, with approximately 35 students a week, working from beginner to concert level. At the time of writing I am working with a number of students of different ages in early stages of their learning. There is a 6-year-old girl whose concentration span is extremely short and who has limited English reading ability. A similarly young beginner with limited physical concentration has at 6 years of age the English reading ability of a middle school adolescent. A young boy, who began 12 months ago at 5 years of age and recently completed an Australian Music Examinations Board Preliminary grade exam gaining a High Distinction grading, recently won a Merit Award in his first eisteddfod. A husband and wife, both high level professionals, who were raw beginners two years ago, each require an individualised program of materials and support to respond to their particular personalities and abilities. There are countless ways of working with each of them.

In her blog entitled “Dichotomies in piano pedagogy”, leading piano pedagogue and composer Elissa Milne suggests that there are myriad dichotomies in the way to teach piano. She lists 26 opposite styles of approaching piano instruction and invites her

followers to add to the list (Milne, 2015). The list ranges from when and how to begin reading, whether to introduce sound before symbol, or to introduce reading in the first lesson, through to whether the teacher should provide scaffolded learning, directing the student's learning entirely or whether the student should direct the learning. It is, by the author's own admission an incomplete list and is in no way an account of all the possible approaches to piano pedagogy a creative teacher may adopt.

When dealing with a very young student in the ways I described in my imaginary first lesson, the evolution of the relationship with the attending parent is crucial. It is often the case that the parent gives up before the student, if the relationship with the parent is not harmonious. I must be attentive and sensitive to the needs of the parent in equal measure to those of the student.

In this trio, we create a learning circle wherein not only the knowledge of music is passed on, but also the personhood of each of us is gradually understood. This is the optimal way of proceeding but it may not always be as successful as one wishes it to be. If I am working well with the parent the progress of the student is greatly improved. Very young children need to be led and encouraged to develop suitable practice routines for short periods of time regularly.

In each new relationship I encounter a new other, someone whom I address, and with whom I begin dialogue. Emmanuel Levinas in *Entre nous: Thinking-of-the-other* speaks of letting the other be and between one and the other we are interlocutors. He says,

The other is not first an object of understanding and then an interlocutor. The two relations are merged. In other words, addressing the other is inseparable from understanding the other. (1998, p. 6)

I have described one possible beginner lesson. Every beginner lesson is as unique as is each person who begins. In what ways might I be ready to deal with each new beginner?

Lily begins her journey: a real first lesson

Whilst considering the demands of a first lesson with a young beginner and writing about how a hypothetical lesson might progress, I recently held a beginner lesson with a 6-year-old girl. In telephone discussions with her mother we negotiated a mutually satisfactory

lesson time and I was able to glean some valuable background information about her daughter. I shall call her Lily. Lily's mother also explained her younger 4-year-old daughter would need to attend the lessons too, as there was no one to look after her during her older sister's lesson time. I have previously had some poor experiences with similar arrangements. I suggested that this may have to be "negotiable".

Lily had a little musical experience from her mother who has a strong musical education with a tertiary qualification majoring in violin and a diploma in piano. She does not use these qualifications in her current employment. There is a grand piano in the home. Lily had recently experienced a term of group musical activities that her mother felt had not been a satisfactory beginning for her daughter. As a result of her own musical education experiences she preferred the one to one model. In particular she commented on the need for the teaching to be paced in such a manner as to ensure principles were fully understood and mastered before moving on. I understood her view, as I aim to proceed in a developmentally appropriate sequence with all my students in my own teaching practice.

On the appointed day Lily arrives with her little sister and mother. The little girls peer at me and at the surroundings in the studio, with quiet, shy, wide-eyed curiosity. Mother is cheerful, absolutely in calm control of her little charges and greets me warmly. I introduce myself, welcome them all, then escort Lily to the grand piano.

Setting up a new student physically at the piano is very important. Lily is not particularly tall for her young age. I have an adjustable stool and a set of three wooden blocks for use as a footstool. Three blocks are usually what is required for one as young and short as Lily. Over time we will celebrate the occasions when we can reduce the number of blocks as she grows. It is important to encourage the best posture from the outset. The feet supporting the weight of the body with the student sitting on the front of the stool allows for balance, which in time is essential to navigate the whole keyboard from the central seating position. I gently place her hands on the keyboard and we look at her arms. If they are straight she is too far from the keyboard. If they are at right angles or less she is too close for ease of movement. The ideal position is the forearm and upper arm at slightly more than a right angle.



Photo Credit: www.JTony.com

Illustration No. 4. Correct Seating Posture for the Young Student.

Having shown Lily and her mother—who will be the supervisor of Lily’s piano activities at home—how best to sit at the piano we proceed to get to know the geography of the keyboard. Lily had learned the solfège names for some of the notes of the keyboard and identifies Middle C as “*Doh*”. She does not know the musical alphabet and has not been exposed to any notation. I establish that she does have a sense of up and down on the keyboard and high and low sounds in those directions. Together we explore the sets of two and three black notes up and down the keyboard and in doing so I discover that unusually for her age, she can easily distinguish between her left and right hands. We focus on her hands at this point. I teach her the numbers used for her fingers.

She needs to learn to use the very sensitive tips of her fingers to play. We begin a game of finding with her thumb on either hand the very tip of her various numbered fingers that I nominate randomly. “In your left hand touch the very tip of your third finger with your thumb. We can make a zero with the tips of those fingers.” This is the beginning of setting up the rounded hand position she needs to develop.

We move on to playing on the two black keys using second and third fingers in either hand. She has to learn to articulate each finger from the knuckles—the metacarpophalangeal joints—and to join the sounds making the fingers ‘walk’. This fundamental technique will allow her to make smooth, cleanly connected sounds as if singing. The sounds should be neither smudged nor disconnected. This technique is the basic legato touch of pianism.

Like many such young beginners Lily struggles to command her fingers to do what I ask of her. She articulates the fingers separately leaving a gap between the notes. This is the staccato, disconnected touch. I explain that she needs to ‘walk’ her fingers. I show her how when we walk with our feet, the first foot remains on the floor as we lift the other and take a step, then we lift the first foot as the second touches the floor. Once she has mastered this to a limited degree on two black notes in each hand we begin using her second, third and fourth fingers on the three black keys, aiming for a good legato while I remind her of her finger numbers.

As an aid to assisting Lily with developing a good hand position I show her a small ball with a smiley emoticon drawn on it. She is very pleased to see it. We use her right hand to make a little house for Mr Smiley. I explain this is the shape she needs to keep as she plays the black keys. I keep checking for any tension in her hands, arms and shoulders. I emphasise the need for her to feel loose in her arms like a ‘floppy doll’. When we arrive at the time in her early lessons when a first tutor book is appropriate for her to use this illustration of the correct hand position creating a “Mouse House” will be a reference point for the many reminders about hand position needed to best set her up to use her hands comfortably and efficiently.

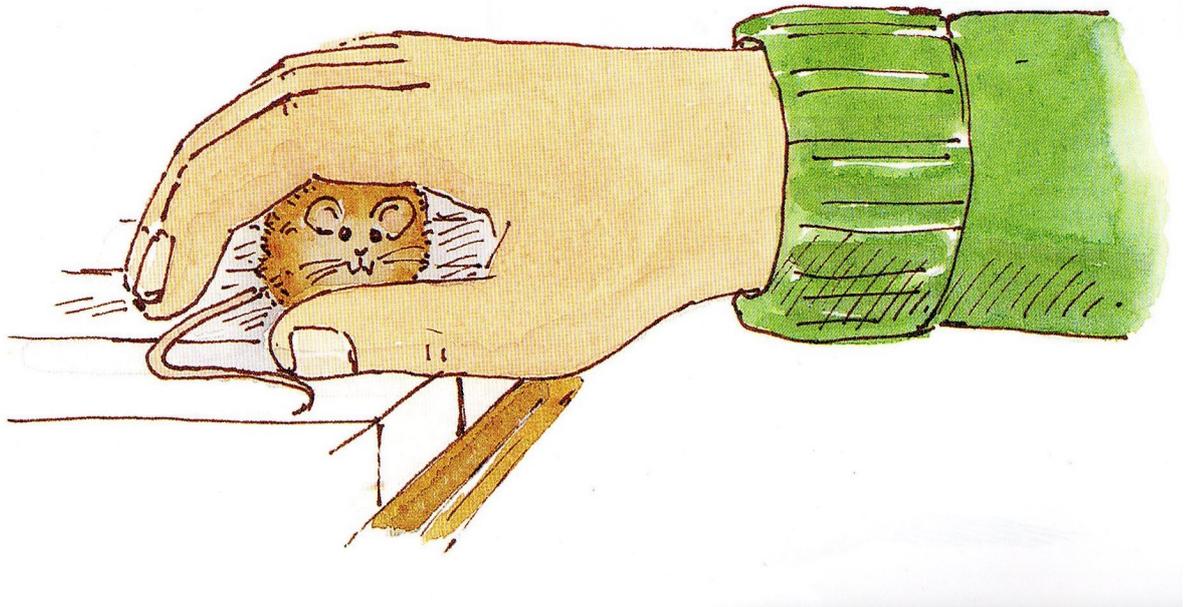


Illustration No. 5. *The Mouse-House as a Good Hand Position.* (Hall, 1997)

All the tasks I introduce I share with her mother who is taking notes and also helping by re-explaining my instructions in the language she feels Lily will best understand. I sense that her mother and I are connecting well and that we are working as a team to help her daughter master this first very important technique. Lily's little sister watches in quiet, deep concentration as Mother had predicted when she initially asked me to allow her to come with her older sister to the lessons.

At the next point in this first lesson, which necessarily must have an improvisatory quality enabling me to be open to all possible pedagogical moments, I decide it is appropriate to introduce a simple nursery rhyme suited to the three black keys, "Hot Cross Buns", which I hope she might know. To my surprise and delight, both sisters know the song. Such knowledge is no longer as common as it was in years past. From my observation, few lower primary grade children get much musical experience at school nor the joy of singing of nursery rhymes at home. I lead our group of four in a hearty rendition of the song, clapping the rhythm as we sing. We do this a few times to reinforce the rhythm and promote the sense of music making Lily is now embarking upon. Her little sister is excited to be part of the action.

We return to the three black keys and begin the process of using those same second, third and fourth fingers to create “Hot Cross Buns” in each hand. Her sense of rhythm is much better than I anticipate and we continue to work on her legato touch. Her mother observes carefully, and I appreciate that she is obviously committed to taking on the role of making the first week of Lily’s short daily practice sessions a good follow up to the initial lesson.

I notice that Lily is bright and appears to be keen to learn more. There is still time in the 30-minute lesson to pursue another topic. We could explore the musical alphabet on the white keys. We find Middle C again and I explain that just to the left of Middle C is B and ask her what comes before B in the alphabet. She easily reports it is A and from that we travel note-wise up the piano using the first seven letters of the alphabet —A to G — over the keyboard as they are repeated. Gradually I am able to show her how all the Cs were in the same place to the left of the two black keys and that other notes with the same letter names appear in similar positions in relation to the black keys on the keyboard. She knows that an octopus has eight legs so the concept of the octave—eight notes apart from one letter the same to the next—is not hard to grasp. We play “hop the octave”, finding all the letter names, reinforcing up and down directions and the difference in pitch between the higher and lower sounds as she finds the notes.

I venture a little further as she is absorbing the information quite easily. I repeat playing the notes beginning on A going up and together we say the names in order, A B C D E F G A. I then suggest we go backwards. We proceed very slowly as she processed this new view of the pattern and over about three octaves she is very close to fluency, saying the letter names correctly, both in forward direction and backwards. I am sure with daily practice she will be very confident of this at the next lesson. This concept is fundamental in establishing a basis for introducing notation. Music is read up and down requiring that the letter names be fluent in either direction.

At this point I allow the girls some happy playtime together at the keyboard while I discuss with her mother my proposed plan for Lily in the coming lessons. I write out a page in big letters in felt tip pen containing all the activities we had done for her to repeat each day at home with her mother. I put it in an envelope marked ‘Lily’s First Lesson’, present it to her with congratulations on her effort, as we close the session. For me, it is a most enjoyable first encounter. As they depart I hear her mother asking her what she thought of the lesson in comparison to her previous experiences. Lily reveals much of her nature when she makes it obvious to her mother she wants to process what has just

occurred and not be directed or influenced into forming an immediate opinion. I admire that.

This was one of the easier first lessons I have given. The fact that Lily's mother is a highly educated musician helped, although it could well have been an impediment if she was unable to let me lead the learning. Lily obviously felt that to learn the piano was something positive. She had very little difficulty concentrating and trying to replicate what she was shown. This is not always the case. I have had experiences such as waiting for a child who, in the midst of copious tears and protestations, refused to sit at the piano and take any instruction, parents who have interfered in such a manner that instruction was impossible, or a sibling attending who was so disruptive that neither teacher nor student could focus on the task at hand. In negative situations such as I have described and more, I have to summon all my skills of negotiation, persuasion and diversion to establish a safe environment for teaching and learning. If my efforts fail I have to suggest that perhaps I am not the appropriate teacher for the child.

To explore and understand the ways in which I might be ready to embrace each new beginner, I wish to reflect first on my question, from where do my roots as a piano pedagogue begin? This takes me into my next chapter where I survey a genealogy of pianism and then describe my own genealogical belonging as a pianist. There I explore those ways in which I understand my first lessons with my students.

Chapter 2

Étude No.1: Genealogy as pre-eminent influence in master-apprentice pedagogy

In the Bible the Old Testament begins with The Book of Genesis with an opening phrase, “In the beginning”. It is a text comprising 50 chapters in two parts, a Primeval history, chapters one to 11 and an Ancestral history, chapters 12 to 50. It is a text that attempts to satisfy the basic curiosity of humankind—to call forth answers to questions concerning our origins. Who or what made us and where do we come from?

My lived experience of studying the piano is a kind of mimetic form of learning in which, through explanation and demonstration from a master, I acquire the skills to play and glean some knowledge of the vast literature of piano music. Content that the knowledge of my various masters is authoritative, I obediently take on instruction without question. I learn the various styles of composition in each period of the evolution of the piano and how those compositions relate to the evolution of the instrument as it is explained to me, and through my own general research.

In contemplating the genealogy of pianism whilst embarking on this thesis journey, I have the desire for greater clarity in understanding the developmental progression from the earliest instruments and their literature to those of today, and the associated development of piano pedagogy. This desire impels me to trace their origins from the earliest treatises more expansively than I have before and to pursue some answers to my own questions about the contextualities that continue to surround this progression in an account, which for me, and I hope for others, is purposeful. Yet what follows is not meant to be definitive—it has given me enough to be more articulate and informed to support students who might have the highest of virtuoso aspirations and feel they will never achieve such heights. I want them to enjoy playing the wealth of fine music written for the amateur over the centuries, and to appreciate the evolution of the instrument and

the stylistic variations that characterise each period, Baroque, Classical, Romantic, Twentieth and Twenty-First Century.

What follows then is something like a narrative history in which I identify leading trends and contemporary documentation of stylistic practices through giving name to texts and other materials that illuminate the evolution of pianistic pedagogical methods, in parallel with the evolution of the instrument. The texts and materials I allude to are simply representative of these and appear as bibliographic rather than referential but with sufficient detail to assist the reader to locate them if wished.

Harpsichord, fortepiano, pianoforte: Instrumental and pedagogical evolution.

Early eighteenth century

In the evolution of pianism the passing on of skills and knowledge from an experienced master to a novice apprentice has been the overarching model. The lineage that emerged most clearly from the late eighteenth century, with many lines of evolution creating various schools of pianism relating to the history of the pianoforte, began with the instrument of Bartolomeo Cristofori the “gravicembalo col piano e forte” (harpsichord with soft and loud) around 1700.

Treatises explaining the best approach to playing the current keyboard instruments, organ, clavichord and harpsichord—the predecessors of the piano—appear in *Il Transilvano* by Girolamo Diruta (ca.1554-ca.1610) at the turn of the seventeenth century, in *L'Art de toucher le clavecin* (The Art of Playing the Harpsichord) by François Couperin (1668-1733), in 1716 almost a century later in, and in two treatises, *Méthode sur la mécanique des doigts sur le clavessin* (Method for Finger Mechanics at the Harpsichord) in 1724, and *Code de musique pratique* (Practical Music Guide) in 1760 by Jean-Philippe Rameau (1683-1764).

Friedrich Wilhelm Marpurg (1718-1795) published two volumes in 1750 and 1751 *Die Kunst das Klavier zu spielen* (The Art of Playing Keyboard Instruments) followed by *Anleitung zum Klavierspielen* (Introduction to Playing Keyboard Instruments) in 1755.

An account of the pedagogy of Johann Sebastian Bach (1685-1750) made by Johann Nicolaus Forkel (1749-1818) may be unreliable in parts, as it was written 50 years after Bach's death, appearing in 1802. This does hold much of interest though—it combines practices and techniques that were more suited to piano techniques that were emerging at the time of writing and were coinciding with the evolution of the piano after J. S. Bach's death.

Carl Phillip Emanuel Bach (1714-1788) son of J. S. Bach produced the *Versuch über die wahre Art das Clavier zu spielen* (Essay on the True Art of Playing Keyboard Instruments) that was published in two parts, the first in 1753, the second in 1762. The first part deals with all the aspects of keyboard performance of the time, technical aspects including posture, hand position and finger articulation, suggestions of suitable fingerings, discussion of aesthetic issues of expressivity, advice on practice methods and a detailed list and explanation of the practices of ornamentation and embellishment.

This seminal work of C.P.E. Bach was well known to Ludwig van Beethoven (1770-1827) whose famous student Carl Czerny (1791-1857) was instructed to bring the essay to his first lesson in 1801. Czerny is a link from the pianistic world of Beethoven to that which we now regard as a German school of pianism. Pianists throughout the world, proudly declare their heritage of training through the master-apprentice model back to Beethoven or even before.

Later eighteenth and nineteenth century

As the piano grew in popularity in the latter half of the eighteenth century and beyond, a multitude of pedagogical materials emerged with method books, finger exercises, suggestions for fingerings of scales, arpeggios, double notes and the composition of études of various degrees of technical difficulty and musical artistry emerged, many of which are still in use today.

A quick overview begins with that of Daniel Gottlob Türk (1756-1813). His 1789 publication, *Klavierschule oder Anweisung zum Klavierspielen* (School of Piano or Instruction in Piano Playing), straddles the old world with the new. Leading more to the future is that

of Muzio Clementi (1752-1832) in his *Introduction to the Art of Playing the Pianoforte* of 1803. It was a landmark with its emphasis on a true legato touch that was a significant change from the more usual non-legato touch of earlier times. Clementi's major work of études and exercises, *Gradus ad Parnassum* was published over ten years from 1817. His student Johann Baptist Cramer (1771-1858) produced an instruction manual that espoused the techniques proposed by his teacher, and his studies are of sufficient musical quality to be part of today's teaching repertoire.

In 1828 Johann Nepomuk Hummel (1778-1837) published his three-volume work entitled, *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte Commencing with the Simplest Elementary Principles and Including Every Requisite to the Most Finished Style of Performance*. Like the title, the content is not slight, with more than 2,000 exercises and musical examples. Some new ideas in this include keeping the eyes on the score, encouraging restraint in the speed at which a student plays, developing accentuation in the touch to define the beats in passagework, and the landmark change of beginning trills on the main note. Hummel provides us with a clear view of the earlier Viennese style of playing emphasising elegance, clarity and expressiveness, the knowledge of which he inherited from his own childhood teacher Wolfgang Amadeus Mozart (1756-1791).

In terms of lineage, Frédéric Chopin (1810-1849) was a great admirer of Hummel, whom he first met as a young man in Warsaw in 1828, during Hummel's tour. Chopin performed Hummel's works frequently and developed a close friendship with the older master. He used compositions of Hummel, the *Gradus ad Parnassum* of Clementi and fugues of J.S. Bach as teaching repertoire.

At times Chopin appears to be influenced by Hummel in his own works. In Harold C. Schonberg's tome, *The Great Pianists from Mozart to the Present Day*, Schonberg suggests,

The openings of the Hummel A minor and Chopin E minor Concertos are too close to be coincidental; and the B minor Concerto has a type of brilliant, florid figuration – and exceedingly pianistic it is, too – that must have influenced the Polish composer. It is also hard to escape the notion that Chopin was very familiar with Hummel's now forgotten Op. 67, composed in 1815 - a set of twenty-four tiny preludes in all major and minor keys, starting with C major. (1966, p. 110)

This latter set of preludes may have been partial inspiration for Chopin to create his grander set of *Twenty-Four Preludes Op. 28*. At the same time in the winter of 1838-39 Chopin was studying—and editing—the *Well-Tempered Clavier* of J.S. Bach.

In 1839 Czerny published his Opus 500 with the lengthy title, Complete Theoretical and Practical Piano Forte School from the First Rudiments of Playing to the Highest and Most Refined State of Cultivation; With the Requisite Numerous Examples, Newly and Expressly Composed for the Occasion. This four-volume work contains recommendations for posture and technique, fingerings (especially of scale patterns), interpretative issues, theoretical issues, observations of the contemporary “schools” of pianism emerging, including that of Hummel, Friedrich Kalkbrenner and Ignas Moscheles, as well as a “new” school represented by Sigismond Thalberg, Chopin, and Franz Liszt. The final volume gives information on how to perform Beethoven and further discussion of the performance practice of other contemporary musicians.

Alongside the appearance of more and more pedagogical writings, études and exercises, mechanical devices to aid the development of technique also appeared. Johann Bernard Logier (1777-1846) developed the Chiroplast. Kalkbrenner (1785-1849) developed a device that he used in his teaching and referred to in the title of his book of 1830, *Méthode pour apprendre le piano a l'aide du guide-mains* (Method for Teaching Piano with the Help of the Hand Guide). Henri Herz (1803-1888) developed a device to support the fingers known as the Dactylion. These remarkable mechanical devices pictured in Illustrations No. 6 and No. 7 appear today to be more like instruments of torture rather than helpful guiding tools.

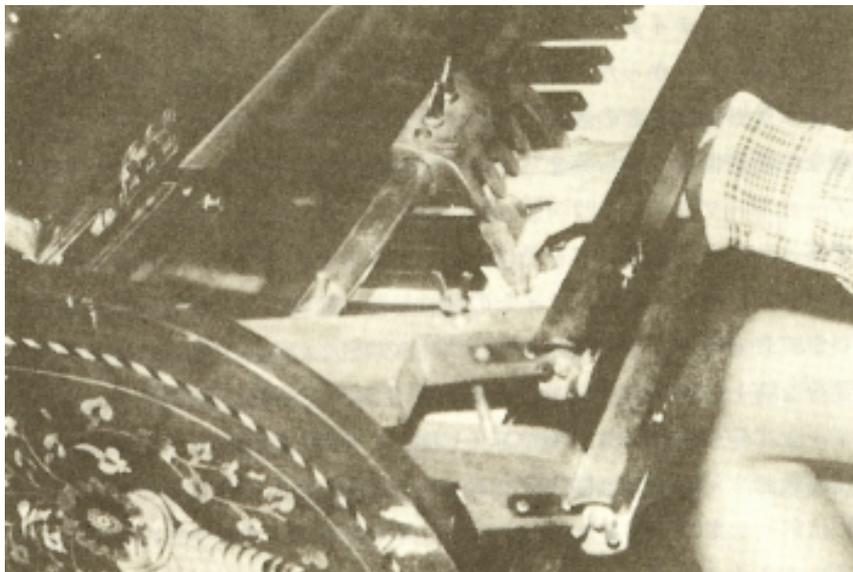


Illustration No. 6. *Chiroplast*. (Logier, 1814)

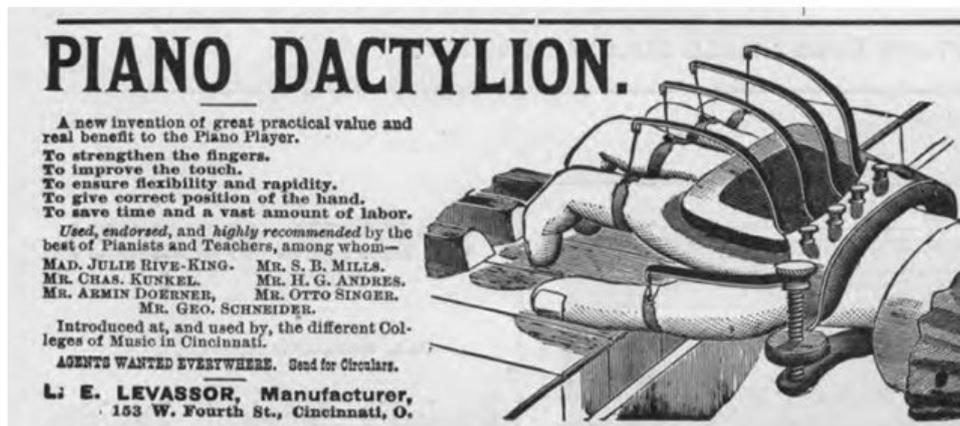


Illustration No. 7. *Dactylion*. (Herz, 1835)

This emphasis on technical prowess with the aid of mechanical devices was accompanied by the creation of a plethora of materials emphasising finger strength and agility in preference to musicality and expressiveness. Sigismund Lebert (1822-1884) and Ludwig Stark (1831-1884) founded the Royal Conservatory in Stuttgart. They published a method in 1865 emphasising loud practice with a high finger action and without attention to dynamics and nuances of tone.

Charles-Louis Hanon (1820-1900), Herz, Louis Plaidy (1810-1874), Josef Pischna (1826-1958) and Ernst von Dohnanyi (1877-1960) created books of exercises that we continue to use today.

As well as these exercise manuals other composers created études concentrating on particular technical issues. These pieces ranged from short works of limited musical interest through to major virtuosic compositions of significant artistry. The latter category is at its strongest in the works of Chopin and Liszt. Some smaller études used extensively today in pedagogical material include works by Moscheles (1794-1870), Henri Bertini (1798-1876), Johann Friedrich Franz Burgmüller (1806-1874), Stephen Heller (1813-1888) and Adolphe von Henselt (1814-1889).

Gradually the emphasis turned from purely technical considerations and, in 1837, Moscheles in collaboration with François Joseph Fétis (1784 -1871) published a method

emphasising the musically artistic aspects for which technique should be developed. Chopin contributed three small études to this collection.

Adolph Kullak (1823-1862) published *Ästhetik des Klavierspils* (The Aesthetics of Pianoforte-Playing) in 1860 that showed his interest in the history and musical aspects of pianism. He emphasised arm weight in the production of a singing tone. He was a student of the renowned teacher Adolph Marx (1795-1866) whose famous student Louis Deppe (1828-1890) created a pedagogical style that was based soundly on arm weight technique. Accounts of his principles were written by his students, notably Amy Fay in her *Music-Study in Germany* (1897) and Elisabeth Caland in her 1923 publication, *Artistic Piano Playing as Taught by Ludwig Deppe Together with Practical Advice on Questions of Technique*. Kullak's brother Theodor was more mechanically oriented producing in 1848, his *Schule des Oktavenspiel* (School of Octave Playing).

William Mason (1829-1908), a student of Liszt continued the lineage in America. He produced a four-volume technical opus with emphasis on accentuation in patterns and a relaxed and free condition in playing. Mason studied with Moscheles and Liszt, who wrote in support of Mason's method.

In her historical account Fay describes her studies with Deppe (1828-1890). Deppe is regarded as the founder of the arm weight method. He emphasised avoiding a high finger action letting the fingers "fall" into the keys. The thumb passage was to be enabled by lateral flexibility of the wrist. He used the term "controlled free-fall" to describe his chord technique, which allowed for letting the hand and arm fall from above the surface of the keys. His student Caland also writes in a similar vein of these aspects of Deppe's method. Deppe was concerned with relaxation, awareness and use of weight, flexibility and the quality of tone produced.

Liszt (1811-1866) the great virtuoso of the nineteenth century towers as a performer, and with over 40 years of teaching, his influence as a pedagogue is inestimable. He began lessons with his father, a land steward of Prince Esterhazy. In 1821 the family moved to Vienna and he studied composition with Antonio Salieri and piano with Czerny.

In 1823 the family moved to Paris intending for Liszt to study at the Conservatory. Being a foreigner, he was refused admission by the then director, Luigi Cherubini. From

this time his father mostly supervised his music education, using Czerny's model of two hours scales and études with the metronome, one hour of sight reading, and composing for the remainder of his daily study. In Paris he undertook general musical studies with Fernando Paër and Anton Reich finishing these lessons in 1824.

After his father's death in 1827 Liszt, at 16, assumed responsibility for supporting his mother and himself. He accepted many students and thus began his 40 years of teaching a huge number of students from far and wide.

Over this period, he developed the master class model of teaching, which really was the first model of group teaching. Despite having a rigorous set of technical exercises available for his students, and his recommendation that they practise them assiduously in all keys, technique was not his sole emphasis. Quality of tone was of great importance, imagery and the relation of music to language especially poetry, was emphasised.

Fay gives us a vivid picture of Liszt's teaching style.

That is the way Liszt teaches you. He presents an *idea* to you, and it takes fast hold of your mind and sticks there. Music is such a real, visible thing to him, that he always has a symbol, instantly, in the material world to express his idea. One day, when I was playing, I made too much movement with my hand on a rotatory sort of passage where it was difficult to avoid it. "Keep your hand still, Fräulein", said Liszt, "*don't make omelette*". (1965, p. 223)

The evolution of piano manufacture was of significance in the development of pianistic technique and interpretation. The light forte piano of the late eighteenth century gave rise to the Viennese style as presented in the works of Mozart and Joseph Haydn (1732-1809). These works utilised a finger-based technique with a still arm. Czerny came from this world and his volumes of studies emphasised finger drill. Johann Andras Stein, his daughter Nanette Streicher and Anton Walter produced the Viennese school instruments, which had wooden frames and a soft and sensitive tone.

The English pianos of the late eighteenth century and early nineteenth century had a fuller sound and lead to an interest in creating a singing tone and utilising the orchestral possibilities of the instrument. Haydn and Beethoven favoured the English pianos of Thomas Broadwood. In Paris, in the mid-nineteenth century, Liszt encountered the pianos of Sébastien Érard, which were of greater clarity and power. Érard invented the

double escapement action still in use, which allows for rapid repetition of single notes. These stronger instruments of Broadwood, Érard and Ignace Pleyel (favoured by Chopin) all employed an iron frame that replaced the former wooden frames, giving much greater strength and power to the tone. Hence the techniques evolved in response to the newer instruments. The evolution of a ‘whole-arm’ technique was of significance, enabling the rise of the nineteenth century virtuosic style of performance.

In his article, “Franz Liszt and the Development of Nineteenth-Century Pianism” for *The Musical Times*, Alan Davison tells us,

Liszt’s use of the wrist was a significant development upon the quiet arm, stable wrist, method prevalent in the first decades of the 19th century. Those that followed in his footsteps were soon accused of ‘thumping’, for they apparently lacked his musicality. Those who developed and passed on the practice of a combined whole arm, wrist and hand technique were pianists and teachers such as Ludwig Deppe and William Mason. But the advent of arm-weight in piano playing appears to have occurred more or less simultaneously throughout several countries late in the nineteenth century. (2006, p. 43)

Into the twentieth century and to the present day

Another pupil of Czerny who is held in high regard in the evolution of piano pedagogy is the Polish-born pianist, composer and pedagogue Theodor Leschetizky (1830-1915). He began lessons with his father and then moved to Vienna to study with Czerny. Later, he studied philosophy at the University of Vienna. At age 22 he moved to St. Petersburg and joined the staff of the St. Petersburg Conservatory in 1862 where he remained for more than 40 years. In that time he was associated with many of the leading pianists worldwide, including Ignace Paderewski, Artur Schnabel and Benno Moisewitsch. It is estimated that Leschetizky taught over a thousand students in his active years as a pedagogue. One outstanding feature of the vast array of students of Leschetizky is that none of them appear to be influenced by a specific ‘method’—each artist is indeed aesthetically individual.

Leschetizky did not write of his pedagogical activities but a number of his students did. In particular, Malwine Brée and Marie Prenter who were his studio assistants preparing students for the master, wrote manuals emphasising the technical aspects of

pianism. In 1902, Brée published *The Leschetizky Method: A Guide to Fine and Correct Piano Playing* and in 1903, Prenter published *Leschetizky's Fundamental Principles of Piano Technique*. For both of these manuals Leschetizky provided written endorsements.

An extract from his endorsement of Brée's work reads,

As you know, I am in principle no friend of theoretical piano methods: but your excellent work, which I have read through carefully, expresses my personal views so strikingly that I subscribe to everything in it word for word. (1997, p. 4)

This statement illuminates the testament of many of his students that Leschetizky did not espouse any particular method and responded to each pupil individually by nurturing their particular talents. Still, he was a hard taskmaster with considerable temperament, inspiring fear and awe.

One of his most famous students, the outstanding pianist Artur Schnabel, gives this account in his memoir, *My Life and Music*, first published in 1933.

In the year 1893, when I was eleven years old, Brahms's Opus 119 was published: three intermezzi with one rhapsody for piano. Since Leschetizky permitted me to choose the music I would bring to a lesson, I got hold of these brand new Brahms pieces, preparing them, and went to my lesson. They were still wet from the printing press, so to say. Leschetizky was furious with me. I will never forget this, for it hurt me deeply. He made a parody of the first piece—cheapened and vulgarized it. Then getting more and more angry, he must have worked himself into the ridiculous obsession that I, a child of eleven, had chosen this music to criticize him—him, my revered and feared master. You can imagine how frightened and depressed I must have felt by this outburst. Finally he told me to go and only after three months was I admitted again. Someone convinced him eventually of the absurdity of his suspicion and the indubitableness of my innocence. After that he encouraged me to play as much Brahms as I wanted, and though often rather strict, never again was hard with me. (1993/1988, pp. 24-25)

Leschetizky's artistic approach to the creation of music rather than emphasising technique is perhaps the legacy most revered by the lineage of students who followed him. Schnabel tells us,

By the way, there is no Leschetizky method. It is a mere legend—an absolute fallacy. He never spoke, at least I never heard him speak of technique. Several of his assistants and some of his pupils have published books which are diametrically opposed. Don't be misled by them. There was no method. His teaching was much

more than a method. It was a current which sought to release all latent vitality in the student. It was addressed to imagination, taste, and personal responsibility, not a blue print, or short cut to success. It gave them a task but no prescription.
(1933/1988, p. 125)

One outstanding feature of those who studied with Leschetizky was the quality of tone production with an emphasis on a cantabile melodic line. The tone was to project in a large concert hall without harshness. Stiffness in arms and wrists was to be avoided to facilitate the production of beautiful tone.

Schonberg illuminates this aspect of Leschetizky's teaching,

All of Leschetizky's pupils were agreed that in his teaching Leschetizky concentrated more on tone than on anything else. Paderewski, Hamburg, Schnabel and Gabrilowitch testify that Leschetizky could not stand an ugly sound; and, says Hamburg, "he focused his teaching largely on the quality of sound to be produced"...

And it is true that the most famous of Leschetizky's pupils were noted for their tone. This applied as much to the clear virile sound of a Schnabel as to the colourful and resonant tone of Paderewski, Friedman or Gabrilowitch. The secret of Leschetizky's teaching, if there was any secret, was his ability to make his students hear themselves and the tone they produced (something in which very few teachers have ever been successful). (1966, p. 283)

Towards the end of the nineteenth century piano pedagogy became increasingly dominated by a view that a finger-based approach alone was insufficient to develop pianistic facility that enabled the possibility of virtuosity and an artistic tonal palette. This anatomical-physiological school approached pianism through a scientific lens. Two important pedagogues of this period are Rudolf Maria Breithaupt (1873-1945) in Germany, and Tobias Matthay (1858-1945) in England.

Breithaupt produced his *Die Natürliche Klaviertechnik* (The Natural Piano Technique), published in three separate parts, the first in 1905, the second in 1907 and the final in 1912, which contains five volumes of exercises. It focusses on the prevailing ideas of arm weight and relaxation. Authoritative in style, the work at times can be difficult to understand. Similar problems apply in the writings of Matthay, who produced a number of publications each refining his ideas and culminating in his *The Visible and Invisible in Pianoforte Technique* (1932). Although both pedagogues espoused relaxation arm-weight

technique and forearm rotation, Matthay did not dismiss finger-based technique entirely and made significant contributions to the ideas on touch, phrasing, and rhythm.

Matthay was a renowned pedagogue who influenced many students. His manner was kindly and he perceptively helped students deal with problems of tension, find ways to improve their technique and develop their innate musicality. Such is his importance that his students have come to define what is regarded as an English school of pianism, in the hands of Myra Hess, Clifford Curzon, Moura Lympany and Harriet Cohen, to name just a few.

During this period a number of writers produced works drawing on the work of Breithaupt. These works explored the possible uses of finger-based technique and arm-weight technique using the larger playing units in different circumstances, with an interest in the anatomical and psychological processes involved in pianism. In 1890 the Scotsman, William Townsend produced his *Balance of Arm in Piano Technique*, in 1905 Friedreich Adolf Steinhausen published *Die physiologischen Fehler und Umgestaltung der Klaviertechnik* (The Physiological Misconceptions and Reorganization Transformation of Piano Technique), and in 1930 came the effort of Maria Levinskaya, *The Levinskaya System of Pianoforte Technique and Tone-Colour Through Mental and Muscular Control*.

Not all pedagogues at this time supported wholeheartedly the arm weight and relaxation school. There were a number of studios in which the older tradition of finger training prevailed, particularly in France, where finger-based methods were published by Isidor Philipp, Alfred Cortot, and Marguerite Long. The need for a combination of tension and relaxation in piano technique was the subject of lively debate. In 1927, the Englishman Thomas Fielden (1883-1974) published his book, *The Science of Pianoforte Technique*, in which he criticised both Breithaupt and Matthay for their lack of understanding of physiology. In 1924 Matthay's student James Ching (1900-1961) published *Piano Technique: Foundation Principles* in which he opposed the views of his teacher, recommending the use of continuous hand and arm pressure instead of weight and argued that tension is necessary at times in the playing process.

The growing interest in a more scientific approach to pianism is reflected in the research of the American Rudolf Ortmann (1899-1979). In 1925 he published *The Physical Basis of Piano Touch and Tone*, and in 1929, *The Physiological Mechanics of Piano Technique*. Ortmann's work stimulated controversy and debate. The school of weight, relaxation,

rotation and tone colour, which prevailed at the time, was suspicious of the scientific approach.

In her article for *Musica Scientiae*, “The art and science behind piano touch: A review connecting multi-disciplinary literature”, Jennifer MacRitchie explains,

The pedagogical methods described so far are based largely on subjective experience. Pianist Otto Ortmann (1925; 1929), informed by the fields of physiology and engineering, conducted one of the first objective examinations of piano technique, using devices such as a mechanical arm to monitor tone production, and a pantograph to record arm movements. Through a series of studies he related timbral descriptors to the acoustical properties of the piano, namely through changes in key velocity. He summarised that a performer only has control over the speed with which the key is pressed. His chapter on touch defines two types: percussive, where the finger either starts from a height above the key, or non-percussive, where the finger begins from rest on the surface of the key. Ortmann also acknowledged that the fluidity of the pianist’s movements could influence how the notes were physically played. For example, fluid movements would produce legato sounds of similar loudness whilst jerky movements may cause some notes to be suddenly louder than their preceding counterparts, upsetting the overall performance. (2015, p. 173)

Ortmann’s work opened pathways for a far wider area of research including the psychological perceptions of signals and the stylistic differences between pianists playing similar passages from the standard repertoire or even different performances by the same pianist.

In *The Well-Tempered Keyboard Teacher* by Marianne Uszler, Stewart Gordon and Scott McBride-Smith, Gordon says of Ortmann’s contribution,

In retrospect, Ortmann’s work was a heroic effort to bring rationality and an attitude of impartial investigation to piano pedagogy at a time when prevailing doctrine was steeped in subjective imagery of a pseudo-physiological nature. He went a long way toward checking the momentum of methodology based on “relaxation”, “arm weight”, and related ideas. He was heralded by some as a savior, by others as a fanatic. In perspective, we can recognize his work as important, far less radical than originally perceived, influential, and far from complete, something Ortmann himself recognized. The segment of investigation he did complete, however, stands as an intelligent body of work that goes a considerable distance in helping us to understand how we play the instrument. (2000, pp. 312-3)

Another American pedagogue concerning himself with technical problems that he experienced in his own pianistic performance was Arnold Schultz (1903-1972). His approach was similarly scientific to that of Ortmann and he presented it in complicated detail in his publication *The Riddle of the Pianist's Finger* (1936). He defined a number of categories of basic movement at the keyboard. Following on from Ortmann, Schultz examined finger co-ordination and the combination of small muscle movements of the fingers with larger muscle movements of the arm. He emphasised that complete relaxation of all the joints of the arm prevented the maintenance of control of tone and volume when depressing the keys.

Schultz drew criticism from many quarters and his cause was perhaps not helped because of his strong criticism of followers of Breithaupt, Matthay and Leschetizky. Many prominent students of these pedagogues were active professionally and Matthay was still teaching at the time. The complicated nature of his examination of the pianistic mechanism was difficult to understand. Indeed my own experience of trying to understand the complexities of Schultz's theories led me to search the Internet looking for a simpler explanation of his ideas. I found an unpublished work posted on the web posthumously by a colleague of E. T. Jaynes, Wayman Crow Professor of Physics at Washington University, St Louis, Missouri, USA who shows in *The Physical Basis of Music and its Implications for Musical Performance* how Schultz's work is "grotesquely confusing". He writes wryly,

Looking back at that work with 60 years of hindsight, we can say that it contains some very important truth that cannot, as far as we are aware, be found anywhere else.

But then the value of all this is nearly destroyed when Schultz – with no training in physics and so without giving any consideration to what is known about the mechanics of piano and finger – proceeds to invent an elaborate and fanciful mechanical theory of his own, concerning many imagined "touch-forms" by which a finger acts on a key, and inventing a new name for each – { *contra-fixation, contra-weight, trans-fixation, trans-pressure, trans-weight, trans-movement* } – each of which can be used with a { *fixed-base, moving-base, prepared stroke, or unprepared stroke* }.

Thus Schultz tries to define $6 \times 4 = 24$ different ways of pressing a key down – all without asking whether the principles of mechanics recognize any such fine distinctions. As a result, the picture of piano technique that he presents to us is grotesquely confusing, and many more times more complicated than the real facts. (1993, p. 603)

Neither Schultz nor Ortmann provided examples of recorded performance in support of their theories nor did they have high profile protégés to promote them.

During the twentieth century collections of interviews with famous pianists came into vogue and continued into the twenty-first century. The performers speak for themselves and there is little in the way of organisation of themes to be pursued. These anecdotal recollections give some very interesting insights into how renowned pianists have developed.

In the early twentieth century Harriet Bower published a two-volume collection, *Piano Mastery, Talks with Master Pianists and Teachers* (1915,1917) in which she interviews many famous pianists of the time including Jan Paderewski, Rudolph Ganz, Matthay, Ferruccio Busoni, and Hans von Bülow. In 1913 James Francis Cook published *Great Pianists on Piano Playing*, a compilation of 28 essays on many differing pedagogical topics by famous pianists including Josef Hofmann and Sergei Rachmaninoff. Later in the century Elyse Mach produced a two-volume collection of 25 interviews in *Great Pianists Speak for Themselves* (1980/1988) including luminaries such as Claudio Arrau, Vladimir Ashkenazy, Rosalyn Tureck, Glenn Gould, Lili Kraus and Vladimir Horowitz. In 2007 Carola Grindea published *Great Pianists and Pedagogues in Conversation with Carola Grindea*. This volume is a collection of interviews with 49 significant pianists conducted by Grindea and published during the 1980s and 1990s in the *Piano Journal* produced by the European Pianos Teachers' Association.

Another trend emerged in the earlier twentieth century in which pedagogical writers blended historical theory with newly emerging considerations of physiological and psychological aspects, as well as individual opinions based on years of teaching experience. Karl Leimer (1858-1944) teacher of the German pianist Walter Gieseking (1895-1956) produced two short books in the 1930s, which were later published in 1972 in a single volume as *Piano Technique*. He emphasises traditional weight technique and a detailed analysis of the score away from the keyboard. This mental practice he believes is as important as practise at the keyboard.

The American pedagogue, Abby Whiteside (1881-1956) further developed the weight-technique approach. She was trained in the United States with a short period of study with Rudolf Ganz in Germany in 1908. There are three volumes, *The Pianist's Mechanism* (1929), *Indispensables of Piano Playing* (1948) and the posthumous publication *Mastering the Chopin Etudes and Other Essays Abby Whiteside* (1969), prepared and edited by two of her students Joseph Prostackoff and Sophia Rosoff. Whiteside's approach was controversial. She eschews stressing fingering, strict development of the hand position, slow practice, counting or the use of exercises such as those of Hanon and Czerny. She advocates the

development of a “Basic Rhythm” that is the continuous activity in the arms and torso that controls the total physical organism during performance. Whiteside says,

Rhythm is an emotionally involved power which, in response to an auditory image, moves in a balanced, centered, lilting way towards a distant musical goal. (in Prostakoff & Rosoff, 1969, p. 198)

Whiteside places great emphasis on the use of the whole body to capture the rhythmic flow in performance. The harmonic outline of a new work is to be used as scaffolding, which drives the forward motion and activates the playing mechanism through the large levers of the upper arms and torso. In *The Well-Tempered Keyboard Teacher* by Uszler, Gordon and McBride-Smith, Gordon suggests,

Whiteside’s approach to piano playing might be accused of overemphasizing larger physical and mental concepts at the expense of mastery of detailed coordination. On the other hand, she elucidates with great conviction processes that are central to successful handling of the instrument and that are often neglected in teaching firmly rooted in historical tradition. Regarded in proper perspective, Whiteside’s views can be enormously helpful. (2000, p. 321)

The American musicologist William S. Newman (1912-2000) published in 1956, then re-edited in 1974, *The Pianist’s Problems*. He continues the theoretical lines of Ortmann and Schultz but the style is much simpler and clearer for the reader to comprehend. He structures the volume around five topics—Musicianship, Technique, Practice, Performance and Methodology. In Musicianship, Newman stresses the importance of playing by ear and sight reading, in Technique, he considers lever mechanisms in physiology—building on Schultz’s theories emphasising the use of relaxation, weight technique, and rotation only in relation to the specific demands of any particular work, and in Practice, he emphasises the importance of developing independence in learning through accurate preparation of all the musical elements including notation, fingering, rhythmic metre and pulse, as well as conducting regular slow practice during all the stages of mastering a new work. He advocates learning to count aloud and the use of the metronome. In preference to the use of exercises such as those of Hanon and Czerny he favours the creation of exercises that arise out of problems in specific works. In Performance, he outlines nine steps in learning a new piece from the point of the choice of a new work through to its final performance and in Methodology, he applies in detail the principles previously outlined in short pieces by Bach, Mozart and Chopin.

The conductor, Luigi Bonpensiere who died in 1944, penned *New Pathways to Piano Technique*, which was published in 1953 with an introduction by Aldous Huxley. It is both philosophical and psychological and outlines his theory of “ideo-kinetics”. His controversial approach uses mental imagery to deal with complex passages and ignores much of the accepted path in the development of piano technique through the use of planned fingerings and patterns. Instead he prefers more spontaneous responses to challenges, and the use of mental imagery to achieve the desired results in performance.

The Russian pedagogue Heinrich Neuhaus (1884-1964) who trained a number of internationally acclaimed pianists including, Radu Lupu, Emil Gilels and Sviatoslav Richter, wrote *The Art of Piano Playing*, which was published posthumously in 1967 and appeared in English translation in 1973. The work does not belong to any particular school or espouse a specific methodology. In anecdotal style he highlights that in the earliest stages of learning a composition it is necessary to understand its musical intent and artistic conception. Neuhaus insists,

Then let us agree on the following: work on the artistic image begins in the very first stages of studying music and learning to play an instrument. (1993, p. 9)

Technical development should be in response to the musical conception and not an end in itself. He endorses the development of inner aural perception, the study of scores away from the instrument, and the importance of rhythm and tone. He accentuates the need to understand the physiology of the playing mechanism, developing flexibility and the use of arm-weight technique. Slow heavy practice develops technical security. His attempts to define his ideas in a scientific manner lack the clarity of a trained scientist yet his ideas are influential in pianistic pedagogy.

József Gát (1913-1967) was a Hungarian pianist and pedagogue and a student of both Béla Bartók and Zoltán Kodály. In 1958 he published *The Technique of Piano Playing*. More than 300 photographs and film strips illustrating various famous pianists’ postures at the keyboard and over 200 musical examples and sketches illustrate this work. In a detailed exploration of the development of piano technique from the first lessons he places great store upon seating, posture and a freedom of all joints in playing, allowing for what he terms the “swing stroke”. Gát explores all aspects of the physicality of playing and links them to the pursuit of musical meaning, the development of emotional responses to the music, and inner aural perception. He supports limited slow practice for technical security but notes its ability to distort other important aspects of musicality and the ability to think in longer phrases that impel the music forward. As well, he strongly recommends callisthenic exercises for the upper torso performed away from the instrument.

In 1967 George Kotchevitsky published *The Art of Piano Playing: A Scientific Approach*. His history of piano pedagogy leads to a central thesis of the work that describes sensations experienced when signals are sent by the central nervous system to the cerebral cortex in performing movements. He refers to these “proprioceptive” sensations and espouses slow, deliberate and even exaggerated movements to train the skills needed in piano playing. He explains the difference between excitation and inhibition, the former being more impulsive responses to stimuli leading to rushed and uncontrolled performances, the latter more regulated responses leading to more controlled and focussed performances. Inner aural activity produces impulses that precede muscular movement. To gain speed, begin with slow practice and gradually increase the speed, occasionally drop it back and exaggerate muscular movement. Though awareness of physical sensations of the body parts involved in playing is necessary, technique is always in the service of musical and artistic goals.

Kotchevitsky addresses the issue of stage fright with the advice that careful analysis of the composition to be performed, combined with practice methods for control and thorough preparation, is the best antidote to the lack of control that performance anxiety induces.

In 1979 the Englishman Harold Taylor published *The Pianist's Talent*. This slim volume details the work of Taylor's former mentor, the blind French musician Raymond Thiberge and that of the more famous Frederick Matthias Alexander. They both explored the postural aspects of performance yet were unknown to each other. Taylor explores the significance of posture, which he regards as a fluid state in piano playing. He refers to an expanding or contracting anatomy. The expanding condition is regarded as optimal in piano playing. He also explores the importance of developing an ability in performance to visualise the whole—gestalt—and to dismiss interfering concerns to enable performance to happen unimpeded.

The Hungarian pianist György Sándor (1912-2005) published *On Piano Playing* in 1981. He refers to the work of Breithaupt and the early twentieth-century weight doctrine of the “free-fall” principle of the arm, hand and fingers from above the keys. Flexibility and elasticity of the hand and wrist are essential especially in enabling the thumb to initiate new positions as well forearm rotation.

In 1981 Max W. Camp produced *Developing Piano Performance: A Teaching Philosophy*. In a discussion of a developmental approach that emphasises independence in learning and musical understanding, Camp does not cover the standard technical regimes such as scales and exercises. Instead his holistic approach embraces the idea of the gestalt, that is, the perception of the whole in learning musical skills. Similar to the ideas of Whiteside he avows metric structure as the impelling force in learning and performing. He concludes with applications of his philosophy in the teaching of repertoire from early to advanced levels.

Isabelle Vengerova (1877-1956) was a very influential pedagogue teaching for many years at the Curtis Institute, Philadelphia, Pennsylvania, USA, where her students included Leonard Bernstein and Gary Graffman. She demanded an adherence to her technical approach, which insisted on close contact with the keys at all times, using the power of a flexible wrist employing falling weight as the wrist dropped. This closeness to the keys enabled a very smooth legato touch and the production of beautiful tone. Two publications by former students outline Vengerova's ideas, *The Vengerova System of Piano Playing* (1982) by Robert D. Schick and *Beloved Tyranna: The Legend and Legacy of Isabelle Vengerova* by Joseph Rezits (1995).

In 1991 the Russian-born and trained pianist Alexander Peskanov published in America, where he also studied, the six-volume detailed account of the rigorous Russian national school of piano technique development entitled *Alexander Peskanov's The Russian Technical Regimen for the Piano*. The first volume is a detailed *Introduction and Guide* explaining fully the method and how to use it, its genealogy from Beethoven through Leschetitzky to himself, and the emphasis in the regimen on posture, relaxation, arm weight and tone production. The five succeeding volumes are Volume I, *Scales in Single Notes*, Volume II, *Broken Chords*, Volume III, *Russian Broken Chords*, Volume IV, *Arpeggios and Block Chords*, Volume V, *Scales in Double Notes: Thirds Sixths and Octaves*. A number of instructional videos were produced entitled *In Search of Sound*, featuring demonstrations and performances by Peskanov, a manual and video *Piano Olympics Kit*, giving guidance to teachers and students in the practice of *The Russian Technical Regimen*, and at the time of publication Peskanov set up a video exchange between himself and students and teachers for which he recorded a detailed critique. Some of these can be found currently on YouTube.

Seymour Fink (1929-) gives a thorough account of piano technique in *Mastering Piano Technique* (1993) for which there is a videotape. He deals with the various movements—

fundamental, applied and synthesised—the rotation of the arm, both pronation (palm down) and supination (palm up), movements of the arm, abduction (away from the body), adduction (towards the centre of the body), providing exercises that can be done away from the keyboard, and demonstrates the application of these principles in selected musical examples. He employs the principle of working from the larger playing units through to the smaller, his ideas continuing the legacy of Breithaupt.

Approaches to developing effective practice methods have been produced in works such as *Practicing the Piano* (1958) by Frank Merrick, *The Art of Practicing the Piano* (1993) by Jeffrey Whitton and *The Art of Practicing* (1997) by Madeline Bruser.

Other publications offer simple accounts of developing piano technique in shorter works such as *Tone, Touch and Technique*, published in 1964, subsequently revised and re-issued in 2007 with an accompanying DVD, by the Australian Max Cooke, *Freedom in Piano Technique* (1980) by Joan Last, *Piano Study: Application and Technique* (1969) by Lillie H. Phillip, and the more substantial *Principles of Piano Technique and Interpretation* (1981) by Kendall Taylor. Louis Kentner provides a more broadly-based approach in his *Piano* (1976). More recently pianist Murray McLachlan, Head of Keyboard at the Chetham's School of Music, Manchester, UK has produced *The Foundations of Technique* (2014) followed by *Piano Technique in Practice* (2015) and *The Psychology of Piano Technique* (2017).

The use of videotape and subsequently DVD and YouTube began around 1980. The ability to demonstrate in sight and sound offers a virtual, practical medium in communicating piano pedagogical principles and allows the viewer to accept or reject the ideas demonstrated. Nelita True, Professor of Piano at the Eastman School of Music, Rochester, New York, USA, produced *Nelita True at Eastman: Technique Through Listening* (1991).

The work of Dorothy Taubman (1917-2013) was documented in five videotapes issued by the Taubman Institute of Piano in 1995, featuring classes by Edna Golandsky and segments of classes and commentary by Taubman. Central to Taubman's work is the physiology of playing, and the principles that she terms "coordinate motion", which she applies to relieve injuries in pianists. Her approach defines the best biomechanical conditions to move efficiently at the keyboard. She follows in the footsteps of Matthey, Ortmann and Gát.

Barbara Lister-Sink is Distinguished Professor of Piano and Artist-in-Residence at Salem College, Winston-Salem, North Carolina, USA. In 1996 she produced the videotape *Freeing the Caged Bird*, in which she outlines an injury preventative technique aiming for the best co-ordination of the whole body with the piano through efficient muscle use, optimal skeletal alignment and the avoidance of accumulating muscle tension and contraction.

Seymour Bernstein (1927-), the American pianist and pedagogue is the subject of the 2015 film directed by Ethan Hawke, *Seymour: An introduction*. In the film Bernstein demonstrates and discusses his teaching methods outlined in his publications, *With Your Own Two Hands* (1981) and the two-volume *Lessons in Keyboard Choreography* (1991). He shares his philosophical belief that good quality preparation and performance of music can be an important element in developing the whole person who is both the professional and amateur pianist. The film also addresses issues of performance anxiety, which motivated Hawke to make the film, and builds to a climax with Bernstein giving a public recital as an octogenarian, after decades without public performance.

Bernstein produced a videotape *You and the Piano* (n.d.) that combines the ideas in both publications, demonstrating many aspects of his technical approach including flexibility of hand position, thumb action, forearm positions, and upper arm roll. He attests to the discipline of good practice habits to promote the development of a healthy integrated psyche and spirit.

There are many offerings on the Internet for students and professionals to research. The material grows constantly and adds another dimension to the notion of genealogy as the world of pianism itself is gradually becoming a global village. It is an on-going progression of ideas and approaches shared by pedagogues world-wide. For instance, at the time of writing I subscribe to *Practising the piano—Online academy*, which is a comprehensive resource for teachers and pianists created by the pianist and pedagogue Graham Fitch. The website features a library of lessons and masterclasses, an eBook series, blogs, annotated scores, technique development materials, multimedia content including tutorials, guest experts on wide ranging subjects and much more. The site can be accessed at <https://practisingthepiano.com>

Knowing my place in the line of the development of the history of the keyboard, and understanding the gradual transformation of the instrument, the development of

associated techniques during this growth and the creation of a massive literature of music over the centuries of this development, as pianist and pedagogue, I must choose my path to pass on this knowing, understanding and skills to those who honour me by asking me to do so.

Unbroken lines as priceless heritage

Does it give you no pride to say
'My teacher's teacher learned from Liszt?'
Feel in your hands, before you play,
the body's marvellous architecture:
the muscles between hand and wrist
kept flexible; now try to picture

"the finger forming, from the point
where it rests on the key, an arc
curving through every finger-joint,
supporting the whole arm's free weight.
Now the least effort makes its mark.
The instrument can sing."

Gwen Harwood from A Music Lesson, 1975/2014

For the purposes of my study of the nature of the unique master-apprentice relationship, I interviewed significant pianists who recounted their own experiences of studies with famous teachers. As well I continue to observe many hours of lessons in a number of teaching institutions both within Australia and wherever I travel.

Some years ago I observed the teaching of Ronald Farren-Price based at the University of Melbourne. On that occasion in September 2001, Ronald was working with a number of post graduate students including Anna Goldsworthy. Later in November 2014 in an interview he granted me, I learned of his own journey as an apprentice, to that of becoming an eminent master, a similar path taken by his sister Ruth Nye, Head of Keyboard at the Menuhin School in the UK. I had the privilege of observing Ruth's work at the school for two days in September 2006. Both Ronald and Ruth as young adults of

considerable pianistic talent had the good fortune to become students of the internationally renowned Chilean-born pianist Claudio Arrau.

For both Farren-Price and Nye, Arrau's expertise and his own pedagogical genealogy are integral to their development as pianists, pedagogues, and as leaders in their profession. Arrau informs their worldview as musicians and, in turn, that of their students.

In interview, Farren-Price explains that his initial period of study with Arrau was for three years whilst abroad, Arrau being based in New York. Following that period of study Farren-Price returned to Australia to take up a teaching position at the University of Melbourne. He lauds the ongoing nature of his protégé-mentor relationship with Arrau in his own life and says, "the association never stopped while he was alive" (Farren-Price, 2014). His sister Ruth, with her then young family, moved to New York for a year of in-depth study with Arrau. She maintained a deep and lasting relationship with Arrau for the rest of his life.

The author Roma Randles, in her book *A Life in Music: Ruth Nye and the Arrau Heritage*, has reproduced two lectures given by Nye in London entitled "My Time with Arrau". Her first lecture's closing words encapsulate her own genealogy,

Those of you in this audience who are my students are beneficiaries of the following unbroken and priceless heritage:

I studied with Claudio Arrau.

Arrau studied with Martin Krause.

Martin Krause studied with Liszt.

Liszt studied with Czerny.

Czerny studied with Beethoven.

Beethoven studied with Haydn.

We have this unbroken line going right back to 18th century Haydn. It is a precious and valuable heritage of which we are privileged to be part. If you value it you also will feel a responsibility to pass it on to those who come after you. (Nye, 2005, in Randles, 2012, p. 68)

In this statement Nye is exhorting her students to value their own lived experience, to reflect on the influences in their own learning and to be aware of those influences when

engaged in education in the future. Indeed one could say that Nye is practising that which she preaches.

For those of us who are piano teachers, an understanding of this kind of genealogy is a given, a fact of the history of piano pedagogy, which can at times be taken for granted. For serious students of piano finding the 'right' teacher is extremely important. Often, as a student advances, it becomes essential for that student to move to wherever the sought-after teacher is, regardless of the association of that teacher with a particular educational institution or not. The finest teachers may or may not be attached to educational institutions. If the student continues into pianistic professional life, the lineage of instruction is almost always a feature in biography.

Teachers such as Artur Schnabel, Neuhaus, Nadia Boulanger, Egon Petri, Paul Badura-Skoda, Alfred Brendel and Maria Curcio, to name just a few, are examples of the teachers who influence through pedigree and the power of their unique personalities. Many accounts by students of such teachers reflect the unique quality of the pedagogical relationship, and its force in their own lives.

My inheritance

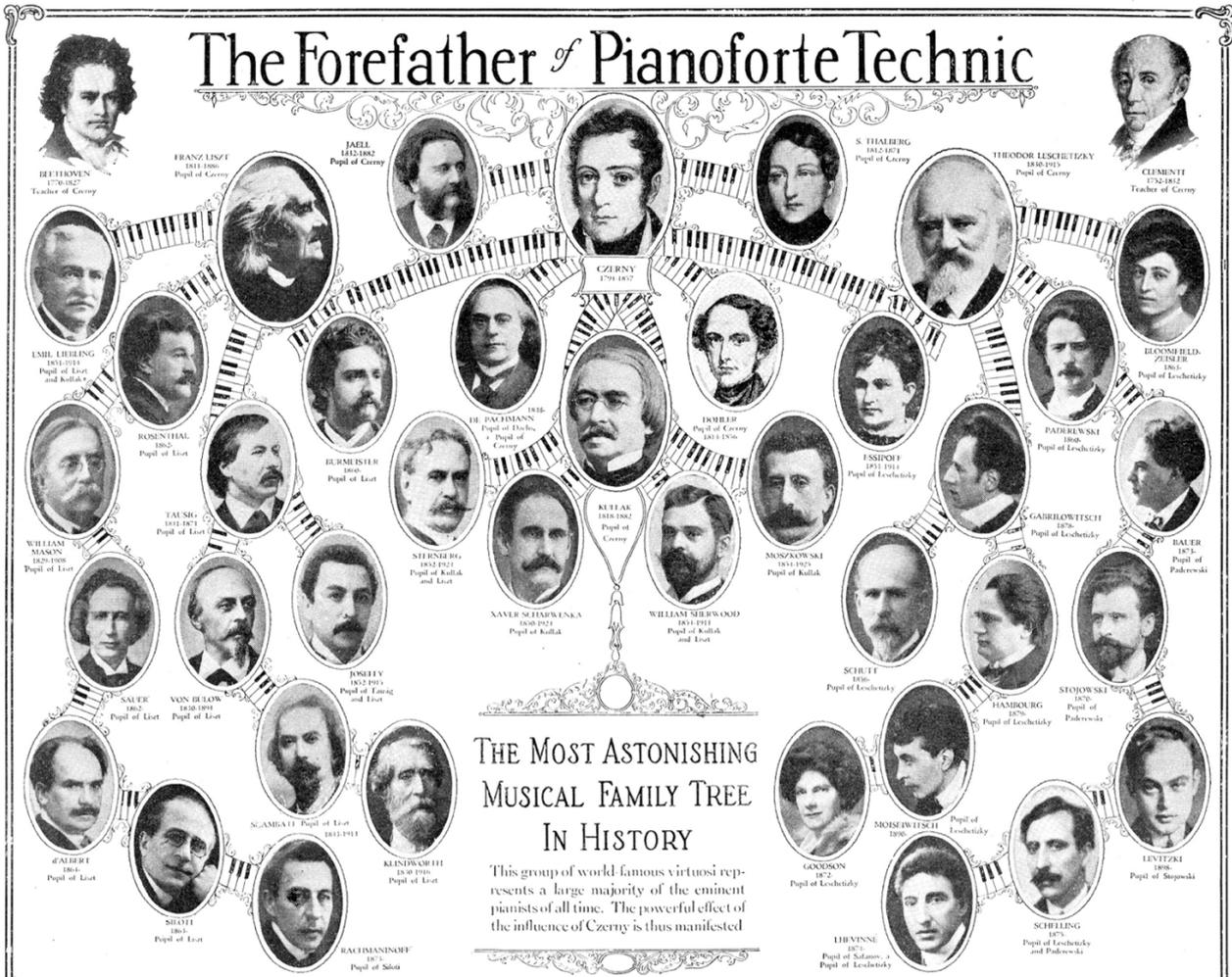
Illustration No. 8. is taken from the prominent American magazine for pianists, *The Etude*, a favourite of readers of music 1883-1957. In April 1927 "The Most Astonishing Musical Family Tree in History" appeared, this collage represents a group "...of world-famous virtuosi...a large majority of the eminent pianists of all time". The powerful effect of Czerny is thus manifested.

I can trace my own genealogy like this through links to Beethoven, a not uncommon genealogy for advanced pianists.

I began lessons with my mother. She became a student at the NSW Conservatorium in the late 1940s. Amongst her cohort were Richard Bonyngne, who later married fellow Sydney Conservatorium student Dame Joan Sutherland, and my own later teacher, the

outstanding pianist and teacher Gordon Watson. They were all enrolled as students of Laurence Godfrey-Smith.

Illustration No. 9, taken from the Sydney Conservatorium Piano Unit (Sydney University) web page, points to Godfrey-Smith and his pupil, my own teacher Watson amongst others, as “luminaries” in its “proud history” of teaching staff.



THE MOST ASTONISHING
MUSICAL FAMILY TREE
IN HISTORY

This group of world-famous virtuosi represents a large majority of the eminent pianists of all time. The powerful effect of the influence of Czerny is thus manifested

Illustration No. 8.

The Forefather of Pianoforte Technic.

(1927)

For a better view go to

https://www.reddit.com/r/classicalmusic/comments/16xuva/carl_czernys_musical_heritage_family_tree/

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Why study piano with us?

The Sydney Conservatorium of Music is one of Australia's leading institutions in music education.

- Our piano staff come from around the world and have included luminaries such as Laurence Godfrey Smith, Alexander Sverjensky, Isador Goodman, Gordon Watson and Nancy Salas.
- Our current staff are performing and recording artists and international prize winners.
- We provide various performance opportunities, including weekly concert practice and lunchtime concerts.
- We offer regular masterclasses given by visiting pianists such as Pascal Rogé, Louis Lortie, Arnaldo Cohen, Joanna MacGregor, Peter Donohoe, Paul Lewis and Lang Lang.
- We provide five performance venues and more than 130 teaching and practice studios.
- You'll be part of a dedicated group and we encourage you to form musical connections and collaborations with your peers in Piano Studies as well as other musicians.



We are home to Fazioli, Steinway and Stuart & Sons pianos.

Illustration No. 9. *Sydney Conservatorium Piano Department Web Page. (2019)*

I have been able to establish from Australian classical composer, musicologist and his former student, Ann Carr-Boyd (2014) that Godfrey-Smith was a pupil of Leschetizky, himself a student of Czerny, who in turn was a student of Beethoven. This lineage from Beethoven through Czerny and Leschetizky is treated with humour in Peter Goldsworthy's novel *Maestro*. The student of Eduard Keller, the teenage Paul Crabbe mocks his teacher's pride in his musical origins in discussing with his parents the details of a lesson.

'He also talked about his ancestors.'

‘His family?’

‘His *musical* ancestors.’

‘Tell us,’ my mother urged.

‘Beethoven begat Czerny,’ I recited as best I could. ‘Czerny begat Liszt. Liszt begat Lecherovsky—or someone. And Lecherovsky begat...Keller.’ (1989, pp. 19-20)

At this point in the narrative Paul’s mother looks in a music dictionary and discovers Leschetizky was indeed a pupil of Czerny, not of Liszt, who had also studied with Czerny. Leschetizky taught at the St. Petersburg Conservatorium in Russia from 1852 to 1878 and had many famous students including Paderewski and Schnabel.

Watson took postgraduate studies in the USA with the Dutch pianist Egon Petri. Petri was a student of the Italian pianist and composer Busoni. Busoni studied with the composer, conductor and pianist Carl Reineke. Reineke took lessons from the legendary composer and pianist Liszt, who was also a student of Czerny.

From 5 years old I have always been aware of the role in my musical education that my teacher had and that lineage is intrinsic to my ability to become a good pianist. Being accepted to study at the Sydney Conservatorium as a primary school-aged student was very special, and brought with it a great responsibility to work hard and continue to earn the privilege of scholarships for fees, and to maintain the place I had won with the best possible teacher. Indeed my own identity as a person and musician was deeply bound up in relationship with the ‘master’ with whom I willingly formed an attachment and with whose instruction I eagerly complied.

In 1983 after having moved from NSW to Tasmania I returned to pianistic study with Beryl Sedivka (1918-) in Hobart. I had seen and heard her perform and knew at once that I would be connecting with the great lineage of European artistry in pianism by working with her. She is still alive and living in Hobart and has been very keen to share her story with me and for it to be used in my research and writing.

Sedivka was truly gifted child who began lessons at 4 years of age in Dinan in France with a local teacher. That teacher gave her incredibly difficult works to learn, with which she struggled. There appears to have been no pedagogically based sequential approach from the teacher, in spite of which Sedivka was able to learn. At 6 years old while holidaying on the coast in France in the early 1930s, she was asked to perform for Marcel

Ciampi (1891-1980), who was based in Paris and taught at the Conservatoire. He spotted her talent and offered to teach her. Thus began overnight trips to Paris every six weeks with her mother and a “strict regimen of technical exercises” (Sedivka, 2014), which was the basis of the training provided by her famous teacher.

Ciampi’s own lineage links back to the eighteenth-century pianist and composer Francois-Adrien Boieldieu (1775-1834) and is part of a broad school of French pianism that has connections back to Mozart (1756-1791) and Clementi (1752-1832). These different schools are very important in the evolution of various types of pianism, which are distinctly recognisable, and are also related to the subtle or sometimes not so subtle differences in the construction of the instruments created across Europe at that time.

Ciampi tutored the sisters of the outstanding violinist and conductor Yehudi Menuhin, Hepzibah and Yalta, who were similar in age to Sedivka and studying with him at around the same time in 1930s France. Another member of the *Classe Ciampi* at that time was the French pianist and pedagogue Jean-Paul Sévilla who is still living in France. Sévilla was the teacher of the internationally renowned Canadian pianist and Bach specialist, Angela Hewitt. In my role as National Chairman of the Australasian Piano Pedagogy Conference Association it was my privilege to organise the appearance of Sévilla as Keynote Presenter at its 2007 Conference held at the Australian National University in Canberra.

Hewitt gave me a testimonial that bears witness to her relationship with her ‘master’ as she develops as an artist and as a person.

March 25, 2006

To whom it may concern,

I consider it one of the most fortunate things in my life that Jean-Paul Sévilla came to teach in Ottawa, Canada where I grew up. I began my lessons with him when I had just turned fifteen years old, and immediately he opened up another world to me. Not only was he familiar with the entire piano repertoire, but he could sit down and play it, and in a way that I had never before heard. His performances of the complete Ravel, of Fauré, of Liszt, of Schumann, of Brahms, of Bach’s Goldberg Variations—everything was a revelation to me at that age. He imparted his vast knowledge of music and the other arts to his students with such joie de vivre and colour that we were all greatly influenced by his character. I, in particular, appreciated his love of French music and I know I would not have had that training from most other piano teachers. He was a true “presence” in his students’ lives, not just someone for whom you played once a week.

In his teaching he concentrates on the most important things and gives practical advice that helps you later on with whatever you approach. He is a master at fingering, at how to work on a technical difficulty, at how technique and music are inextricably linked. He also gets to the bottom of each composer's style and how they differ one from the other. His lectures on keyboard repertoire are an experience in themselves and are always delivered with both passion and humour. I cannot recommend his teaching highly enough, and I hope that he will continue to influence many young musicians and music teachers for many years to come.

Angela Hewitt, O.C

From master to apprentice to master

We regard our teacher's lineage as an affirmation of the excellence of our own training and knowledge. As piano teachers our own pedagogical qualities are imbued with tradition and those whom we teach are keen to know where we come from in the musical chain.

The demands of pianism are legion. Through years of training and thousands of hours of practice a gifted student can become an outstanding performer. Of course, many who study the instrument develop only the most basic of skills, but of critical value is the manner in which the teaching and learning is structured.

The tradition of one to one teaching for pianists is the basis on which the hugely demanding skill set of physical, intellectual, emotional and artistic elements can be most effectively passed on and cultivated. For a student, this relationship with the 'significant other' is as meaningful and powerful, as any family relationship.

When exploring this idea with Sedivka in 2014 she remembers the effect her studies with Ciampi had on her family.

There is no doubt that when I was a kid Ciampi virtually ruled our life. I know my brother went to school, my father taught of course... but everything operated around my lessons with Ciampi, and how well I was doing with Ciampi.

This account demonstrates clearly the importance that long-term relationships can be for both students and their families and much discussion is current in the tertiary world of instrumental training as to the viability of such arrangements in the university funding model, and even if there may be a negative aspect to the nature of the one to one relationship.

In his Platform Paper “Enlightenment or Entitlement” Peter Tregear observes,

Any of us who have been privileged enough to have such music tuition provided to us as a child will recognise the educative value and power of the mentor-protégé relationship. At its best, arguably it cannot be bettered. (2014, p. 27)

Tregear was appointed as Professor and Head of the Canberra School of Music at the Australian National University in 2012, following a huge upheaval and deconstruction of that leading performance school, which resulted in a drastically reduced availability of one to one teaching.

In this paper he goes on to discuss the media coverage of what appeared to be a culture of harassment and abusive behaviour in all five of the specialist music schools in the UK—which I have visited and in which I spent many hours observing individual lessons and group activities. He quotes the UK pianist and musicologist Ian Pace, a graduate of the Chetham’s School in Manchester, who suggests that pupils could find themselves “under the spell of that teacher, who is their passport to success, and pleasing him or her becomes paramount” (in Tregear, 2014, p. 28). Teachers such as Pace describes are like Bernstein’s “monsters”.

To find the right path as an educator in such a relationship demands the development of a reflective pedagogical practice, which aims for the good in the ethical, as well as the educational, aspects of that practice. We must be worthy of the trust and power given to us, and by example in all our behaviours, bring out the best in our charges.

Accueil, Sévilla's Welcome for his website, says,

My philosophy of teaching is simple: to instil in my students absolute respect for composers and for what they have expressed in their works. This seems very easy, but is in fact very difficult. Many students think that they have to put their own personality first. The personality of an interpreter should bend to the written demands of the text written by the composer. The personality will add to that, but without deliberately doing so.

Music is not a solitary art: it is the sister of literature, poetry, painting, sculpture, architecture, nature, and certainly of philosophy and religion.

I ask my students to be involved in other forms of artistic and aesthetic expression.

(<http://www.jeanpaulsevilla.com>)

Here Sévilla draws attention to the basis upon which Western classical pianism is built. Pianism in this setting is a reproductive art, for which the training is very specific and exacting. The techniques acquired are in the service of bringing into being the creative intentions of great, and not so great, composers. Responsibility for revealing the truths of these compositions is considerable and requires enormous self-discipline.

Returning to Czerny

As I have become inseparable from my musical heritage I find I confidently teach young students to play. I practise the art of *teaching* the piano, as well as coaching and accompanying instrumentalists and vocalists, possibly more than the art of *performing* as a soloist. I rely heavily on demonstration in my lessons, and so performing is an essential quality required of part of my teaching practice.

How have I acquired this knowledge and been able to pass it on? If I examine the many genealogy trees available on the Internet, I can see that I belong to a tradition that is concerned with the transmission of techniques enabling pianists to be artistic agents, bringing into life the great works of others. Czerny's contribution is distinguished in this tradition. Goldsworthy's poem alludes with humour to a "Czerny without end".

Students the world over, learn many of the hundreds of piano studies of Czerny, all designed to develop the physical techniques required to play the piano effectively. Yet

these technical exercises are not in themselves the keys to the artistry and depth of cultural knowledge required to perform and interpret the wealth of literature that makes up the pianistic repertoire.

In his book *The Art of Piano Playing*, Neuhaus says,

I want to emphasize the importance of impressing upon every pupil from the beginning, just how precious is the stuff with which he will be dealing all his life if he really devotes himself to the service of the art. I never fail to feel that I am in the presence of a miracle as I explain to my pupils the works of genius of the great musicians, and we strive together to the best of our abilities to fathom their depth, probe their mysteries, understand their structure and raise ourselves to their lofty heights. I know that it is this awareness of the miracle and the joy it brings – the joy of sensing it and knowing it for what it is – which gives meaning to my life, which forces me as a teacher to work much harder than “staff regulations” require and to give of my self without stinting. (1993, p. 5)

Neuhaus here is revealing an important aspect of piano pedagogy—the ability to draw on his own knowledge and communicate it with passion and authority to his students, and to do so with historically informed authenticity.

In his book *The Tact of Teaching* van Manen explores the notion of influence in the pedagogical relationship.

With respect to culture and tradition everyone is always a late-comer and thus under the influence of what preceded. Not only the children who need education but educators too are under the influence of the past (and present), of tradition and culture. The question is, then, how is the educator able to develop a strong relationship with the sources of influence? (1991, p. 16)

van Manen suggests we “be neither iconoclasts who only rebel and tear down, nor iconolators who blindly submit to the monuments of their culture” (p. 16). For van Manen, if a teacher wishes to influence children, culture and tradition, the teacher must want to. He suggests the teacher develop a strong relation to influence of “the kind that wants to influence the influence”. The educator becomes a mediator of the influence of culture and tradition in the lives of young people (p. 16). Recalling Nye (2005) and Neuhaus (1993),

I am part of “an unbroken line”,
of my “priceless heritage” of influence.
I mediate my influence to influence
my student learners of piano
and bring them into spheres of lineage
that they might know
“just how precious is the stuff
with which they will be dealing all their lives”
if they learn to dedicate themselves
to the “service of the art”.

As the mentor in the master-apprentice pedagogical relationship I begin each new relationship with a goal in mind. From the first lesson, for which I have already given some account, I am always in pursuit of the best possible outcome for each student who is becoming a piano player. To those first lessons I bring my own pianistic pedigree and my knowledge of the history of the instrument, its literature and the evolution of theories and practices of mechanical and artistic techniques associated with that history. In my next chapter I illuminate the evolutionary approach to the developing piano technique that forms and informs my pedagogy. I write to relate my experience. In writing I come to understand.

Chapter 3

Étude No.2: Art of the possible

From all forms of music education, the most important is the *individual lesson*. With its huge opportunity, the teacher also has an equal responsibility.

Eleonora Sivan in Anna Goldsworthy, July 2017

We can be good-humoured when we imagine the points of view of the extended community. What do others think of us?

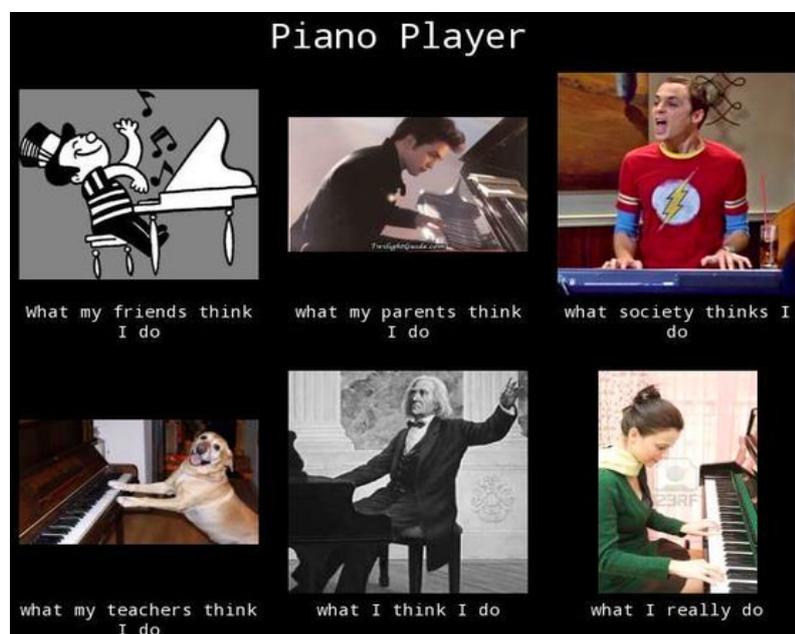


Illustration No. 10. *Piano Player*. (2019)

Yet we know that it is difficult for others to apprehend the complex processes in pianism that enable piano students to perform at an advanced level following a very long labour intensive, disciplined endeavour. For those who are not pianists, it is difficult to comprehend that the learning pianist needs to experience the teacher's attentive care from the very first lessons. As teachers we are bound to assist students to develop solid

foundations in technique from the beginning towards, in the longer term, virtuosic pianism.

In my own teaching practice, I instruct at all levels, from beginner to concert level. When I give the first lessons to a new beginner student I am aiming to set the student up on a path that could afford the student the opportunity to play at a virtuosic level if she chose to work assiduously enough to achieve that goal.

Technique is “a way of carrying out a particular task, especially the execution or performance of an artistic work or a scientific procedure”. The word derives from the “Latin *technicus*, from Greek *tekhnikós*, from *teknē* ‘art’” (ODE). For a pianist, technique means the ability to do whatever she wishes mechanically and artistically at the keyboard.

Pianist and pedagogue, Murray McLachlan has relatively new publications on how to develop keyboard technique. They include *Foundations of Technique* (2014), *Piano Technique in Practice* (2015) and the most recent, *The Psychology of Technique* (2017). McLachlan offers wholesome insight into what a sound piano technique yields to a pianist who wishes to attempt the most advanced repertoire.

Too many students still believe that piano technique is somehow divorced from artistic creativity. The subject is unfairly stereotyped as something exclusively sporty and mechanical. It is assumed that speed, strength and accuracy are all that technique is about. Nothing could be further from the truth...Piano technique is about putting into practice everything you wish to do. It is about fulfilling ambitions, hopes and desires. Technique makes dreams come true. It stands as a proverbial fairy figure from one of the Brothers Grimm tales: when technique is convincingly set up it seems to tell us ‘Your wish is my command’. (2014, p .5)

As a teacher, I wish to develop in my students a technique that allows for freedom of expression with physical ease and authority and can deal with the widest range of technical and artistic demands presented in the works they wish to perform.

Sharing knowledge and the gentle art of persuasion

There are myriad techniques required in the skill set of an advanced pianist and the associated pedagogical challenges presented to me as mentor. A concerto that I have worked on with a number of students is the Shostakovich *Concerto in F Major, Op. 102*. My experience of working on the first movement with a student who recently chose to learn it, at first by himself and then with me in lessons, tells of an unexpected challenge to my pedagogical relationship with him. As I narrate what happens I recognise some fundamental aspects of my own teaching practice and I ponder on such issues as, what are the skills necessary to successfully perform this work? How have I come to know what is an artistically and technically appropriate manner of its performance, and how do I meet the needs of my student in coming to be able to master all the elements of his chosen work?

In 1957 Shostakovich wrote this concerto for his son Maxim, a fine pianist, for his 19th birthday. Maxim premiered the work as part of his graduation from the Moscow Conservatory. When I teach a concerto, I usually perform the second piano reduction of the orchestral part in rehearsal and public performance. This allows the students to experience the orchestral part in the earlier stages of learning.

Henry discovers the piano style of Shostakovich

Henry, the student who asked to learn the first movement of this concerto, is a most charming young person in his final year of secondary school. He is part of a family of professional musicians, a gifted double bass player and a member of both a local and national youth orchestra. He is a Rubik's Cube enthusiast and a keen contestant, having recently competed in Europe at the World Cube Association competitions. He has a deep relationship with music and an equal passion for mathematics, which he will study at university with a view to a career involving mathematics. We are coming to the close of our pedagogical relationship as he will soon move interstate to pursue his tertiary studies. Henry came to me as a beginner and we enjoy a happy relationship. I have a very close connection with his family and enjoy the role of 'significant other' in his life.

For me Henry has always presented challenges because, as a result of his natural gifts, he has had little need, hence limited opportunities to strive in his studies both musically and academically until recent times. His practice methods have always been crude despite my best efforts to instruct him in much more reliable methods of learning, which require patience and self-discipline.

When Henry came for the initial lesson on the first movement of the Shostakovich concerto I was presented with some new challenges in communication and instruction, which arose largely because he prepared it over the long summer vacation without any advice from me. We can see in Score Illustration No. 1, found in the Compendium of Score Illustrations at the end of this thesis, the opening of the first movement where the first challenge in my story starts.

To assist my reader to follow my explanations in this narrative, I invite you to be attentive to the use of green notation within boxes in the examples taken from the first movement of this concerto. The Shostakovich Concerto examples are the only scores notated in this way in the Compendium.

The very first theme in the solo piano part is remarkably simple in octave unison crotchets between the hands with no indication of touch—see bar 3, line 2. Later in this opening theme—bar 2, line 3—the first five notes are written under the highlighted slur or phrase marking. Henry is not familiar with the performance practice of the Russian School of mid-twentieth century and he assumes that the first notes of the theme would be played legato, smooth and well connected. When I inform him that in fact the composer meant the un-slurred notes to be played in non-legato fashion he argues the contrary. I ask him has he considered the slurred notes in the second highlighted phrase and what the composer might be indicating. Further on in the movement a secondary, more lyrical, quasi-feminine theme, which is long and sinuous in character begins with the word, legato indicated at the start, see Score Illustration No. 3, line 4. Applying a Socratic questioning method of instruction, I ask him why Shostakovich might have composed in this way and made indications of touch in such a way.

Henry makes his strong views clear to me. He simply does not agree with my interpretation of the score. He has found a performance on YouTube in which the pianist plays the whole first theme legato thus, in his mind, confirming my error.

This becomes quite a challenge for me. From my own pedigree of training I have come to know of this particular practice of touch in the twentieth century Russian school from my teachers with whom I did not argue. I also have some recordings in which the pianists play as I am advising him.

Following that lesson, I search the Internet and to my delight find a link to a performance of the concerto with the composer as pianist. Dmitri Shostakovich plays the concerto with the touches I have suggested to Henry as correct. I immediately send the link of this performance to him and invite him to listen to it.

https://www.youtube.com/watch?v=BCTEx3w2_jU

Further research brings me to the website of Presto Classical, a UK based company selling classical music CDs and print music online. A set of CDs, including the two Shostakovich Piano Concertos and a selection of his Preludes and Fugues performed by the composer, are promoted with an opening sentence that I can show to Henry to support my view on the correct reproduction of the composer's intentions.

All Shostakovich's recordings are distinguished by his masterly technique and the clean, non-legato touch, which is wholly in keeping with the character of his music.
(Warner Classics, 2015)

Another aspect of my exchange with Henry is the role of the Internet in contemporary music education and in this particular instance how it provides authentication of the composer's intentions. Together we agree that the opportunity to find a performance of the Shostakovich concerto by Shostakovich himself is invaluable. Since the age of recorded music beginning in the late nineteenth century, an accurate account of performance practice has become easily available to us.

Henry and I continue to work together much more co-operatively on the movement than before. For me as teacher, the pedagogical-genealogical line must be clear and the pursuit of authenticity in the reproduction of composers' intentions is paramount in the teaching and learning of piano.

Recognising problems and ways of responding

Using the body watchfully, sensitively and with discipline and practice, the student pianist can learn to execute his pieces with ease as well as skill—fingers, hands, wrists, forearms, upper arms, shoulders, feet, legs, sitting bones, torso and the breath all must become as one body working in balance with poise and finely attuned to the demands of whatever he is playing. Exploring and understanding the techniques that teach the most natural body movements to employ when meeting those demands is uppermost in my mindful approach with Henry.

Score Illustration No. 2, page 3 of the first movement, highlights the need to be able to reproduce repeated octaves in the right hand and single notes in the left hand—see bars 2 and 3, line 3. The right-hand technique requires a flexible wrist and forearm motion. Any tension in the shoulders and upper arms inhibits the ability of the player to execute this passage with ease. The left-hand single repeated notes require an equally flexible wrist and skill in the rotation of the hand to avoid stiffness in execution.

Score Illustration No. 3, page 4 of the movement displays two features. The first highlight demonstrates whole chords in both hands requiring power through whole arm weight to produce the necessary resonance in this loud passage—see bar 2, line 1 and bar 1, line 2. The whole body from the feet through the legs, sitting bones, upper torso, shoulders, upper arms, forearms and hands are needed to give the ‘bounce’ for each chord to achieve resonance and accuracy without effort.

Another interesting feature in this example is the secondary theme indicated in line 4. This piano soft section is also marked legato—a deliberate marking by the composer indicating that the touch previously was most probably non-legato. The execution of this passage requires the pianist to produce a soft but warmly singing tone, cantabile, which will project in the concert hall over the orchestral accompaniment. A similarly relaxed upper body with freedom in the arms is required and firm fingers playing deeply into the keys to ensure depth of sound. The legato touch must be as smooth as possible without gaps or ‘smudges’ of sound produced through lack of correct finger articulation. As the melody is delivered in octave unison between the two hands the tone in each hand must be equal in clarity and depth.

Henry versus the piano

Working on this passage with Henry and many similar passages within the movement I am constantly aware of considerable tension in his whole body, most particularly in his arms and torso. I try a number of ways to help him release the tension with very limited success. Finally, I draw his attention to the manner in which his Timpanist father uses the mallets with a whole arm gesture to get the correct 'bounce' on the drums, which brings about good resonance. This mental imagery becomes the clue that allows him the freedom of movement necessary to produce a rich sonorous sound in these passages and elicit a distinct physical pleasure in so doing.

In Score Illustration No. 4—see bar 4, line 3 through to the end of line 4—the marked passage of extended double octaves presents a number of pianistic challenges. This six-bar passage, continued on the next page of the score, requires a very sound octave technique that allows for complete freedom in execution through relaxed arms and firm octave shaped hands. Any contraction of the octave shape produces incorrect intervals.

Henry is unable to play the whole six bars without 'seizing up' and stopping. His frustration is palpable. I demonstrate and then pencil in phrase markings on the score—shown in dotted lines—indicating how to internally 'phrase' the passage with obvious mental subdivisions suggestive of breaths. I demonstrate to him a process of practising that must begin slowly with obvious stops at the end of each phrase, then gradually increase the speed and reduce the gaps. By using this method, over the subsequent week of practice he eventually gains comfort and reliability in its execution.

Memory is a problem for Henry in this section. He finds the passage impossible to read and play at the same time. As well as the physical exhaustion he is experiencing, he simply cannot remember the passage completely. The phrasing technique I advise him to use is an example of the psychological technique for improving memory known as 'chunking'. The passage is broken down into smaller units, 'chunks', which are then re-assembled into a meaningful whole. Gradually Henry memorises this passage without errors and overrides his previous poor muscular memory with a more cognitively informed understanding of the passage, allowing him to reproduce it correctly without anxiety. I encourage him to consciously observe his breathing in the way he does when

breaking the passage up into slow phrases and continue this awareness as he increases the speed.

Score Illustration No. 5 shows where Henry is experiencing two difficulties. The first—see bar 3, line 3—is a rapid short passage for all five fingers of the right hand. The final fifth finger tops an octave. Steely strong fingers with clear articulation are required with the hand ready for the octave extension. Directing the hand by slight rotation towards the octave provides more power for the weaker fourth and fifth fingers to clearly articulate. I watch Henry often miss the final octave as his articulation is not clean, he does not employ wrist rotation, nor does he calculate the extension for the final octave, thereby often miscalculating the correct octave interval. Through carefully breaking down the tasks I show him how to achieve each task and reinforce his mental imagery for successfully executing the passage. Henry gradually improves his ability to master the passage.

The second difficulty for Henry is octaves in contrary motion—see bar 3, line 3 and bars 1 and 2, line 4. The initial octaves in contrary motion require the same interval of a third between each one in each hand. The symmetry of these octaves makes execution easier. The final pair of octaves are asymmetrical—the right leaps down a third, the left leaps up an interval of a fourth. The inclination is to continue the symmetry of a leap of a third in both hands. I invite Henry to focus carefully on the difference between the intervals and to employ slow, deliberate practice, gradually increasing the speed. Adopting correct mental imagery gives Henry a clear picture of the exact intervals in mind and now helps him to override his previous misconception of them.

Practice: Learning to love the process

...the ever-changing energy present in all music reveals itself most when we remember to 'play' rather than merely to 'work' at the piano. Our time at the instrument is at its most inspired and creative when we realise that the many hours we spend practising deserve to be filled with experiments and novel discoveries.

McLachlan (2017, p. 51)

In relating some of my encounters working with my students—Lily in her first lesson, and later Henry at a more advanced level—I am revealing the most important aspect of any lesson, the constant demonstration of what is required when practicing. The lesson

time is the tip of the learning iceberg. The real work of mastering the instrument is done elsewhere, at home on their own instruments and even more importantly in their minds, away from the instrument.

In his foreword to Madeline Bruser's *The Art of Practicing: A Guide to Making Music from the Heart* (1999) violinist and teacher Yehudi Menuhin says,

More and more we realize that practicing is not forced labor; more and more we realize that it is a refined art that partakes of intuition, of inspiration, patience, elegance, clarity, balance, and, above all, the search for ever greater joy in movement and expression. This is what practice is really about. (1999, p. xiii)

In the first lessons, I invite parents to attend and ask to them to supervise the practice sessions in between lessons. This is especially important with very young students who need assistance to recall the activities encountered during lesson times.

As the students develop skills over time, the need for parental supervision diminishes and, in most instances, parents gradually fade from attendance when it seems appropriate to do so. The aim is to develop a habit of effective practice from the very first instruction and for the student to become autonomous in the art of effective practising. As mentor to my students I am teaching a *habit* of pianism. Maurice Merleau-Ponty tells us,

Habit expresses the power we have of dilating our being in the world or of altering our existence through incorporating new instruments. (2012, p. 145)

Habit is “a settled or regular tendency or practice, especially one that is hard to give up”. It is derived from the “Latin, *habitus*, ‘condition, appearance’ and originally meant ‘dress, attire’, later coming to denote physical or mental constitution” (ODE).

A habit of pianism involves both the physical and mental constitution of the player. The ideal process of instruction and learning is to ensure that each new task is mastered in the correct manner from the outset and is then reinforced by repetition. My aim as mentor is to demonstrate correct habits of execution and to foster in my students the enjoyment of the *process* of mastering the instrument so that practising is intrinsically fulfilling. Initially very young students need extrinsic motivation to help develop the habit of practice. My ideal is to cultivate a love of music making and joy in the gaining of mastery through mindful, focused practice.

Personality affects the learner's attitude to practice. Students who are used to mastering new things and enjoying praise for their successes achieved with little or no effort, do not easily develop the habit of striving to gain mastery. Striving involves an acceptance of imperfection in oneself, an ability to deal with errors and finding ways to eliminate and overcome them in the learning process.

In his book *Learning Strategies for Musical Success* Michael Griffin refers to the classification made of these differing personality types by the psychologist Carol Dweck in her book *Mindset: The New Psychology of Success* as “fixed-intelligence mindset” and “growth-intelligence mindset”. Griffin suggests,

Children with this *fixed-intelligence mindset* get the impression that they do not need to work as hard as ‘average’ children do...People labelled as ‘naturally talented’ or ‘gifted’ can be ruthlessly protective of their labels and therefore avoid challenges or risks that might lead to their making mistakes...People who believe their intelligence is a potential to be developed through effort are less worried about short-term mistakes, difficulties and failures. They view these events as an essential part of the learning process. People with this *growth-intelligence mindset* tend to reach higher levels of achievement and enjoy the learning challenges inherent in the process. (2013, p. 5)

In *Mao's Last Dancer*, Li Cunxin's autobiographical account of his life becoming a world-class dancer, Li describes a significant lesson with one of his dance teachers at the Beijing Dance Academy in which as a young boy he had won a place. During one vacation period Li chose not to return to his distant home and be with his beloved family. Instead he chose to remain at the Academy and practise. Some of the teaching staff also remained. Li was having great difficulty mastering five consecutive pirouettes. Teacher Xiao, with whom Li had a good relationship, observed his difficulties and began a conversation with Li in an allegorical style to help him think differently about them,

‘Cunxin, have you ever tasted a mango?’

‘No.’ I wondered what he was talking about this time.

‘Mango is the most wonderful fruit with the most unique taste! One can only get it in certain parts of the world and only for a short season. I want you to treat pirouettes like a mango. If I gave you a mango now, what would you do with it?’ he asked.

‘Eat it,’ I replied.

He laughed. ‘You deprived boy!’

‘Why? Wouldn't you?’ I asked.

‘Why so impatient? I can understand that you want to taste the mango eagerly but the fun is the *process*. First I would admire the unique shape, notice the colour, enjoy the smell. I would feel the weight, cut the skin and even the nut if I were daring. *Now* comes the ultimate satisfaction, the pulp. Yes, you need to enjoy every step of the process, taste the many layers of the fruit and enjoy it for its full value. I want you to treat pirouettes in the same way. Be daring! Discover the secret and essence of pirouettes. If you don’t go all the way and taste the pulp, someone else will. I dare you!’

Teacher Xiao and his mango triggered my imagination and I challenged myself to go a step further, to experiment with new feelings. I poured myself into it and I started to enjoy each step of the process. (2003, Loc. 3433-3445 of 6308)

In this last statement Li shares with us his pleasure in the discovery of enjoying his efforts, eliminating the undermining emotion of frustration in not achieving his goals immediately. Li conveys his complete immersion in his practice in what Mihályi Csíkszentmihályi describes as a *flow experience*. Li is in a state of deep concentration and profound satisfaction in the activity. In *Finding Flow: The Psychology of Engagement with Everyday Life*, Csíkszentmihályi explains,

The metaphor of “flow” is one that many people have used to describe the sense of effortless action they feel in moments that stand out in their lives. Athletes refer to it as “being in the zone”, religious mystics as being in “ecstasy”, artists and musicians as aesthetic rapture. Athletes, mystics and artists do very different things when they reach flow, yet their descriptions of the experience are remarkably similar. (1997, Loc. 332 of 1923)

Achievement of a flow experience is more likely to happen if motivation for effective piano practice is intrinsic, enjoyment of effort being the reward in itself. In his book *The Positive Pianist: How Flow Can Bring Passion to Practice and Performance*, Thomas J. Parente notes,

Individuals simply learn better when motivated to do so for intrinsic reasons—that is, for the love of doing it—since the better one becomes at performing a task, the more one wishes to do it. Thus a “virtuous circle” is created, as the motivation to grow fuels growth, which in turn motivates further desire to grow and so on. (2015, p. 12)

Intrinsic motivation is the ideal that I as mentor hope to nurture in my students. I must share with my students the process of effective practice and constantly reinforce

what constitutes good practice habits. In their publication *Play Life More Beautifully: Conversations with Seymour* by Seymour Bernstein and Andrew Harvey, Bernstein reveals,

When I was fifteen, I observed that whenever I practiced well, and accomplished something, I felt good about myself when I left the piano. At moments like that everything else in my life seemed influenced by what went on in my practicing, especially the way I related to people. But when my practicing didn't go well, I felt out of sorts, guilty, and irritable with people. I concluded that there had to be a correlation between my practicing and life itself. I pondered whether life was influencing the way I make music, or is it the other way around—was my practicing influencing my life? Then I started to think about this: certainly life influences everything we do. Yet life is unpredictable. You can never trust what people are going to say or do. On the other hand, everything positive results when I practice conscientiously. Unlike life, there is a feeling of predictability. For after all, when Beethoven writes a B-flat, it's there for eternity. I therefore concluded that music and my practicing influences my life far more deeply than the other way around. (2016, p. 188)

What is involved in the process of effective practice? The heart of the act of piano practice opens to love. One needs to love the act of striving to master the instrument, bringing to life the music of the great composers and that which we may create ourselves. McLachlan, in his volume *The Psychology of Piano Technique*, in the chapter titled “Hedonistic Practising”, tells us,

Love needs to flow through all our musical lives. Love gives us energy, courage, concentration and facility. It makes us more creative, sensitive, curious and focused. Things unquestionably go wrong in our piano playing when we forget about it. Without the buzz of excitement and the sense of wonder, joy and inspiration that come from making music with love, there is very little point in practising. (2017, p. 15)

A famous anecdotal quote from Dr Shinichi Suzuki (1898-1998) shared often by instrumental music teachers who use his method is, “Practise only on the days that you eat”. Encouraging daily practice from the first lessons ensures progress. From the beginning with very short spans of practice the *habit* of practice thrives. Gradually the young pianist masters more tasks and material and the sessions naturally become longer. Regularity of practice reinforces memory. Practising for an hour a day is better than for seven hours once a week.

Slow Practice



Illustration No. 11. *The slower you go.* (2015)

Once we establish a routine of regular practice, we begin to learn that the best practice for mastery is to nurture the habit of slow practice. Our impulse to perform actions at full speed is difficult to restrain. To master all the elements of a new pianistic skill, which involves the mind and body simultaneously, is to proceed at a speed in which the mind can *inform* the body. Thinking before acting is our way to gain accuracy. As we need many correct repetitions of a passage, it is best to begin very slowly and gradually increase the speed. The student needs to be correct with every repetition no matter what the speed.

In this short video made for the UK based Associated Boards of the Royal Schools Music examination system, which provides music education materials and assessment systems internationally, pianist Hewitt discusses slow practice. With her kind permission it is available for viewing on this Unlisted YouTube file,

<https://youtu.be/ew4dMjbA2cg>

Hewitt here describes a practice method that is inherently varied. As well as emphasising the need for the *action* of slow practice she is describing an *active* mental

process during a slow practice session in which all the varied aspects of phrasing, articulation and dynamics are consciously observed. In contrast, she suggests reversing the speed of a slow work by practising it at a faster speed, which reinforces memorisation and, in her words “is good for the mind”. Here she insists on the need for mindfulness in practice for it to be effective.

A typical 30-minute practice session for the young student includes scales, exercises and pieces. Mindless repetition can be counter-productive by inducing the psychological response termed *habituation*, “the diminishing of an innate response to a frequently repeated stimulus” (ODE). Presenting a young baby with the same object repeatedly leads to loss of interest in that object, replacing the object arouses interest once more. Variety is the key to keeping interest and focus. Long blocks of practice with many repetitions of the same material are less worthwhile in terms of the labour and time invested and desirable outcomes. This kind of practice is particularly problematic when students are preparing technical work patterns of scales and exercises for assessment. The skill of dealing with random requests for individual patterns has not been developed. Students who practise in this fashion can only perform the patterns accurately in a particular ritualistic sequence as a direct consequence of a practice method that does not invite variation.

In a practice session where the young student is working on a passage of music, if he divides a difficult passage into smaller sections, which he can alternate in various ways, this encourages in him a mindful practice method. Often as he works on the last part of a section first and works backwards he gains more assurance in his playing. This can be a more dynamic way for him to be able to summon his memory and experience security in his playing.

Mind matters: Myelination

Hewitt advocates practising in ways that are “good for the mind”. Understanding the physiological make-up of the human brain is a worthy task if as teachers we want to nurture the minds of students who are learning an instrument. Myelin is a substance in the brain also known as white matter. It is a substance that insulates the axon of a neuron and appears to be of importance in learning and maintaining new skills. Myelin formation

has been found to be directly related to the amount of time professional pianists practise. In 2005 Swedish Professor Frederik Ullén, who is both an Associate Professor at the Stockholm Brain Institute and a piano virtuoso, did a study of professional pianists using a new brain-scanning technology called diffusion tensor imaging (DTI). He found that the pianists had more highly developed white matter regions in their brains than non-musicians. The number of hours a musician had practised a day directly affected the amount of myelination of the axons. In his article for the journal *Scientific American* “White Matter Matters” R. Douglas Fields informs us,

Myelin responds to the environment and participates in learning, in part by strengthening neuronal connections...Indeed, Ullén’s study revealed an additional finding: white matter was more highly developed throughout individuals who had taken up the instrument at an earlier age. In people who learned after adolescence, white matter development was increased only in the forebrain—the region that was still undergoing myelination. (2008, pp. 59-60)

In 2016 the mountaineering website *Uphill Athlete* featured an article entitled “How Myelination Can Make You a Better Athlete?”. The writer, name not known, considers how a baby learns to walk,

Think of a baby learning to take its first steps. What you are witnessing is myelination at work. With repeated attempts to solve the balance and locomotion problems of standing and walking, the baby’s brain is continually refining the correct motor units to recruit, the force with which to contract those muscles and the proper sequence to fire them. When the wiring and firing patterns are in their earliest stages, the movements are uncoordinated and the baby falls. But after some number of tries, the brain figured out a better recruitment and firing pattern and the baby walks. From that moment on, the motor patterns just keep getting better and better till these movements are done unconsciously. (2016, p. 1)

The website draws attention to the quality of practice with a subtitle “Only *Perfect Practice Makes Perfect*”—the quality of practice is equally as valuable as the quantity. The road to perfection is through,

Deep Practice—the name neuroscientists have given to repetitive skill acquisition where directed and perfected movement coordination is the central component. You try, you fail, you correct and you try again until the desired skill is developed. (2016, p. 2)

Repeating mistakes increases myelination of the wrong axons, those associated with repeating errors. One needs to learn from mistakes and correct them. Slow practice allows for the greater possibility of correct repetitions and secure embedding of whatever is being processed. It is not always possible to be so virtuous in our practice—to err is human.

It is the understanding that learning a musical instrument while young can contribute to the development of the brain and offer the opportunity for the cultivation of self-discipline in their children that is often the motivation for parents to seek instrumental instruction for them. For the student, the path to mastery can be arduous and unless great care is taken in the teaching, it can erode the natural vitality and enthusiasm of the child in gaining new skills. Correction is a feature of instrumental instruction and can have negative consequences such as bodily tension, which impedes facility. This kind of tension may lead to eventual pain and injury as well as emotional anxiety about issues of technical and musical accuracy. I try to find ways to help my students feel safe in their learning and practising, which allows them to acknowledge that in the learning there will be mistakes and it is perfectly natural to do so. Just as the very young toddler tumbles and falls as she learns to walk so does the emerging piano player. We need to nurture delight in trying to master new skills. Avoiding mistakes in the learning is the goal yet, without making errors, useful knowledge is unlikely to be gained. A mistake is “an act or judgement that is misguided or wrong” or “something, especially a word, figure, or fact which is not correct: an inaccuracy”. The word is derived “from Old Norse *mistaka*, ‘take in error’, probably influenced in sense by Old French, *mesprendre*” (ODE). Helping my students accept and learn from their errors without negative self-judgement is for me a primary aim in all my pedagogical encounters with them. I would like them to appreciate that some mistakes differ from others in terms of how helpful they might be. For instance, William Westney, in his book *The Perfect Wrong Note: Learning to Trust Your Musical Self*, describes “honest mistakes” and “careless mistakes”.

Yet the golden pathway to learning, not just in music but anything in life, is through one’s own, individual, honest mistakes...These mistakes form the quickest way, the healthiest way, to learning that is authentic and solid. Best of all, the process of working through honest mistakes has vital, positive energy because it grows out of an attitude of healthy self-acceptance. Why waste energy feeling guilty for no good reason?...the identifying trait of the careless mistake is inattentiveness, both in how the mistake is made and in how we respond to it...The careless mistake is one that gets rationalized, explained away. (2003, p. 61, p. 64)

Aiming for a 'flow' state in practice

In the story of the Mango in *Mao's Last Dancer* Li is given an ideal metaphor for learning from his mistakes and through that understanding he finds ways in his practice to overcome them. In his 'flow' state developed during his practice sessions with the help of his teacher, Li is displaying the traits of what Csikzentmihályi describes as an "autotelic" personality derived from the Greek words *auto*, self and *telos* goal.

Applied to personality, autotelic denotes an individual who generally does things for their own sake, rather than in order to achieve some later external goal. (1997, Loc. 1276 of 1023)

In his book *The Psychology of Piano Technique*, McLachlan summarises the attributes that Csikzentmihályi identifies in an autotelic personality as having,

- Positivity
- A willingness to learn from mistakes
- Interest and curiosity
- Low self-awareness
- Openness to new ideas
- Motivation for the sake of the activity rather than the reward that lies at its end
- The desire to take on challenging activities for the sake of the activities and the challenges themselves
- Persistence and stubbornness; a refusal to give up or leave a project unfinished. (2017, p. 32)

A student with the traits of an autotelic personality and a desire to master the piano is a gift for me as mentor. Such students do not swell the studios of teachers across the globe. Most of my students display in more *exotelic* traits than autotelic. They are motivated by external goals often set by parents and teachers. It is not until they have some level of competence that as new learners they gain opportunities to experience inner motivation to take the steps necessary to gain mastery. I centre my teaching on gaining skills in as joyful a way as possible to cultivate their engagement and focus. Despite my efforts to encourage them in the will to practise, I may not always succeed.

Studies such as that of John A. Sloboda, Jane W. Davidson, Michael J. A. Howe and Derek G. Moore, presented in the *British Journal of Psychology*, May, 1996, in an article entitled “The role of practice in the development of performing musicians” reinforce our understanding of the need for regular focussed practice for students to gain mastery at the higher levels and in particular how much of such practice is done. This study conducted over a 42-week period with students of widely varying levels of achievement concluded,

We believe that we have established, beyond any reasonable doubt, that amount of relevant practice is a key variable in the determination of music performance expertise. An important question that remains is how it comes about that high achieving musicians are able to sustain, from the earliest years, levels of formal practice which are greatly in excess of the population norm... we have shown that even the most able individuals find it hard to motivate themselves to rigorous practice, and that the role of the parents is absolutely crucial in this respect. Although there may be a few unusual individuals who have to be dragged away from their instruments to eat or go to school, most young children who go on to be high musical achievers do not enjoy formal practice very much and show little or none of the ‘rage to master’ which Ellen Winner (1995) has claimed to characterize the outstanding young visual artist. (1996, p. 308)

Sloboda is referring to Ellen Winner’s conference paper entitled “The rage to master: The decisive role of talent in the visual arts” (Revised 1995, p. 309).

Further research by this team indicates,

...little or no differences between high achieving young musicians and others in the level and age of incidence of very early signs of musical behavior or interests that have often been supposed to be signs of exceptional ‘talent’. (1996, p. 308)

Csikszentmihályi notes in an earlier book *Flow: The Psychology of Happiness*, similarly to these findings, that new learners need external encouragement in the initial stages,

Often children—and adults—need external incentives to take the first steps in an activity that requires a difficult restructuring of attention. Most enjoyable activities are not natural; they demand an effort that initially one is reluctant to make. But once the interaction starts to provide feedback to the person’s skills, it usually begins to be intrinsically rewarding. (1992/2002, Loc. 1431 of 6204)



"How expensive would it be to just skip practice and get right to perfect?"

Illustration No. 12. *Skip practice go to perfect.* (2019)

Deliberate practice

In their paper "The Role of Deliberate Practice in the Acquisition of Expert Performance" K. Anders Ericsson, Ralf T. Krampe and Clemens Tesch-Römer describe a method of instrumental practice that they refer to as "deliberate practice".

In contrast to play, deliberate practice is a highly structured activity, the explicit goal of which is to improve performance. Specific tasks are invented to overcome weaknesses, and performance is carefully monitored to provide cues for ways to improve it further. (1993, p. 368)

Having established that practice must be regular, with focussed mindful attention for a student to make progress and that it may require external motivation at least in the initial stages of learning the piano, it is of value for the student to develop the habits of creating specific goals in each practice session and evaluating the results of those efforts. At the beginning of each lesson I usually inquire about how the past week has gone for the student in a general life sense. This opens up an ease in communication and gives me the opportunity to 'tune in' to the general disposition of the student in the here and now.

Then I ask her about what she has achieved through her practice in that time. Answers vary from “Er...I don’t know”—which usually translates to “I hardly did anything”—through to “Well, I practised but I am struggling with...”—which is a great opener to the lesson as we are both then on a mutual path of problem solving.

Close to the end of the academic year is a very busy time in my studio as a number of my students are usually about to present for assessment in various examination settings. As a consequence of the direct pressure to perform at their personal best, the quality and quantity of the practice improves substantially for the majority of the cohort. For me as mentor, it is frustrating that the work is not consistent throughout the year and that the need for the extrinsic motivation of assessment is so obvious. The positive aspect of this short but intense burst of effort is that it greatly enhances motivation as well as focus and care in practice. The lessons become extremely productive with the students taking a far less passive role, asking directly for help and intervention to solve perceived problems. At such times, I reinforce that the ability to practise productively is obviously well known to the student and it is a skill, which, with constant implementation, reaps greater rewards than previously envisaged. The students make commitments to build on their new-found energy to learn fast, perform accurately and as artistically as possible. I live in optimistic hope that they will honour their promises, tempered by a healthy scepticism.

Janet struggles to practice

Janet, a lovely 14-year-old student who can do well when motivated, finishes her assessment in November, achieves a very good grading in her Grade 6 exam and as always is thrilled at her good result. The process of preparing her is extremely demanding for me, I use every means of motivation to hand and constantly reinforce all the types of practice needed to succeed over the time leading to the assessment. As soon as the exam is over Janet is keen to get all her new repertoire to prepare for the next grade. We are working well in the final weeks before the end of the year when the family return to their home country for the long holiday. Janet tells me there is a piano where she will be staying, and she is going to practise because she feels really keen to do so. This is in the light of many previous years of no practice at all in the summer breaks. I positively reinforce her resolve to the best of my ability and hope for the best.

Janet and I are in good relationship. She, her siblings and her parents treat me as a significant other in their family and they often seek my counsel on a range of life issues that arise. I enjoy their trust and affection and despite my disappointment in the less than ideal effort they make at piano study, I take pleasure in the relationships with each of them individually and the limited success as their piano teacher I am able to muster.

We come to the first lesson of the year. There is much excitement at the sight of the new grand piano installed in the studio since Janet was last here. She takes her place at the piano and after the initial friendly exchanges, she wriggles uncomfortably on the stool and begins to gesticulate rather defensively announcing, “Now, about my practice er, um, well I didn’t do very much”.

I inquire, “Were you busy travelling around?”

She replies “Er, nah, I lay on the couch thinking I must practise but the piano was about five or seven metres away and it seemed too far. I just wanted to lie down all the time”.

I enjoy her honesty. I can imagine that in tropical Malaysia. There is no point in reprimanding her and she knows quite well I am disappointed. We begin painful work, tediously reviving what ground we had covered on a reasonably demanding Bach piece. I feel her frustration hindering our best outcome in the lesson and finally decide that she should listen to four different performances of the work I have in my library and share them with her through my very good sound system. This gives me the chance to sit with her reading the score and to offer commentary as we listen and consult the score. The pedagogical moments arise to compare the subtle differences each performer chooses in the manner of Baroque performance practice. Three of the performances are on piano and one on the originally intended harpsichord.

When I point out that there are choices available to her she provocatively asks with a twinkle in her eye, “So, does that mean I don’t have to do what you tell me to do?”

I quickly reply, “No, it doesn’t because I have spent years gaining the historical knowledge about Baroque performance practice which I am trying to share with you right now. You can of course choose to learn from someone else if you prefer”.

Her face lights up and she tells me,

“No, I don’t want to learn from anyone else. I like *you*.”

Neuhaus discusses technique as a whole in *The Art of Piano Playing*. He draws attention to the derivation of the word from the Greek *technē* meaning art, and the importance of perceiving technique as a whole enabling through thorough practice habits the creation of an accurate and artistic performance.

Such qualities of velocity, precision and even faultless reading of the notes do not in themselves ensure an artistic performance which is achieved only by real, thorough and inspired work. That is why with very gifted people it is so difficult to draw a distinction between work at technique and work at music (even if they happen to repeat the same passage a hundred times). It is all one. The ancient truth: repetition is the mother of tuition, is a law for the weakest as well as the strongest talents; in this sense they are on an equal footing. (1993, p. 3)

Neuhaus emphasises the need for intense focussed practice that does not deviate by avoidance and procrastination from the demands of the work to be mastered.

This is the right method for it gives splendid results. The pianist works at attaining the best possible result, without putting it off till some later occasion. (p. 3)

He recalls a metaphor he often uses with his pupils.

...suppose you want to boil a kettle of water. You have to put the kettle on the stove and not take it off until it boils. But you bring the water up to a temperature of about 40° or 50° C, then turn off the flame, do something else, then you remember the kettle—the water having cooled in the meanwhile—you begin all over again and so on several times until you are so fed up with the whole thing that you wait the time required for the kettle to boil. In this way, you lose a lot of time and lower considerably your “working vitality”. (p. 3)

This metaphor appeals to Goldsworthy in his novel *Maestro*. The young pianist Paul Crabbe describes arriving for his lesson at the hotel where his teacher Eduard Keller resides.

As I entered he would rise and follow me up the stairs, already talking music. His recall of where we had left off the week before was total.

‘Have you finished the Rondo?’

‘Half-finished.’

‘That is not possible.’

‘I’m sorry?’

‘Is water at fifty degrees half-boiling?’

He was full of such advice, fragments of folk wisdom that had a vaguely oriental flavour to them. (1989, pp. 30-31)

My experiences with Janet demonstrate my difficulties as a master in cultivating intrinsic motivation in my students. Similar to the research of Sloboda et al. (1993), I find it is a rare student who is intrinsically motivated and that the more usual student tends to fulfill the metaphor of the not-quite-ever-fully-boiled kettle illustrated by Neuhaus.

Observations of practice strategies of top-ranked pianists

So far I have been characterising key aspects of productive practice in some of the ways I work with my students in the studio, including slow practice, dealing with errors, motivation and deliberate practice. The research of Robert A. Duke, Amy L. Simmons and Carla Davis Cash (2009) brings together in summary how the qualities of these strategies occur in effective piano practice.

In their article “It’s Not How Much; It’s How: Characteristics of Practice Behaviour and Retention of Performance Skills”, they give an account of a research experiment that observed the practice habits of 17 advanced graduate and under-graduate students at the University of Texas at Austin, USA.

Each of the pianists was given a short, difficult excerpt from a concerto to master. The experiment involved two sessions. The first required the pianists to master the passage after a 2-minute warm up and then unlimited practice time. The second session the following day, required the pianists—having honoured an agreement not to practise the passage over-night—to perform the excerpt after a 2-minute warm up. The target tempo, 120bpm, was given as well as a metronome and a pencil, at the beginning of the experiment.

The researchers recorded the performances digitally using Midi data from the keyboard as well as videotape. Then they thoroughly analysed the recordings to determine the distinguishing features of the practice methods each participant employed and to identify the characteristics of the most successful practice behaviours. Having filtered the 17 pianists’ efforts painstakingly, the researchers determined that three of the pianists were the most accurate in every aspect of reproduction both technically and

artistically. These are the strategies and methods employed by the three pianists that the researchers observed.

- A. Playing was hands-together early in practice.
- B. Practice was with inflection early on; the initial conceptualization of the music was with inflection.
- C. Practice was thoughtful, as evidenced by silent pauses while looking at the music, singing/humming, making notes on the page, or expressing verbal “ah-ha’s”.
- D. Errors were pre-empted by stopping in anticipation of mistakes.
- E. Errors were addressed immediately when they appeared.
- F. The precise location and source of each error was identified accurately, rehearsed, and corrected.
- G. Tempo of individual performance trials was varied systematically; logically understandable changes in tempo occurred between trials (slowed down enough; didn’t speed up too much).
- H. Target passages were repeated until the error was corrected and the passage was stabilized, as evidenced by the error’s absence in subsequent trials.

The following three observations also were made based on the three top-ranked pianists’ practice sessions. We list them separately here because they are not practice strategies but are nevertheless descriptive of the sessions we observed.

- I. When tempo was changed, the first trial at the new tempo was nearly always accurate.
- J. After the initial learning phase, errors were only intermittent; there were no persistent errors.
- K. At least 20% of all starts were complete, correct performances, although not necessarily at the target tempo of 120 bpm. (Duke et al., 2009, p. 317)

The researchers noted that those strategies listed as F. G. and H. above were employed by the three top-ranked participants, not the other 14.

The most effective way that the participants corrected errors was by making judicious changes in performance speed that facilitated the maintenance of accuracy following the correction of a given error...These results point to the importance of developing in young musicians effective approaches to correcting errors—procedures that preclude errors’ persistence. (pp. 318-319)

Mental practice: Creating musical visions

The practice of visualisation techniques evoking mental imagery away from the keyboard can help the pianist embody what she is practising. The French-born, German pianist Walter Giesecking (1895-1956) was a famous student of Karl Leimer (1858-1944) with whom Giesecking studied in Hanover. Together they published an account of Leimer's methods entitled *The Shortest Way to Pianistic Perfection*. A key method of Leimer adopted by Giesecking to develop a huge repertoire of works from memory was visualisation, learning a new piece through silent reading and imagining the physical performance.

By further development of this idea, one acquires the ability even to prepare the technical execution through visualization, so that, without studying at the instrument itself, the piece can be perfectly performed and this in a most astonishingly short time. (1933, p. 11)

This score-focussed technique can expand to embrace the whole execution of a work and be used as a powerful psychological tool to enhance security in public performance in much the same way as sports psychologists have assisted athletes to improve their performances through positive thinking and visualisation. McLachlan writes in *The Psychology of Piano Technique*,

Mental practising needs to include both visual and aural pre-played conceptions. A musician's 'vision' should entail an entire performance being pre-played and positively thought through in the inner ear. (2017, p. 56)

Persuading students of the benefits of mental rehearsal away from the keyboard is not always an easy task. I introduce the idea firstly for the learning of scales, arpeggios and the myriad patterns pianists learn, which require a theoretical understanding of the language of music tonality and the mastery of many fingering patterns associated with all keys used in western music. I insist that students, without looking at the keyboard, visualise and name the notes of a particular scale or arpeggio pattern and state the finger number pattern for them. This is often met with resistance but by example I can usually demonstrate the efficacy of the skill. This is a good introduction to the idea of practising away from the piano. I invite students to learn this technical work in idle moments. When it comes to compositions to be learned McLachlan suggests,

In order to be really secure with music that you are performing you should be able to literally 'play' every note of your concertos, sonatas and pieces in your head from memory, away from the instrument. Once students acquire the ability to do this,

their confidence and self-belief tends to soar. They can work away from the piano at each aspect of memory—aural, visual, kinaesthetic (fingering) and theoretical—and by so doing will feel liberated from the physical constraints of having to book a practice room, or feel frustrated by the poor quality of the instrument they own...Practising in your head can be done when you are lying on a bed, out for a walk in the park, or simply whilst sitting quietly at a desk, making occasional fingering movements on the work surface when you wish to check a challenging fingering or technical manoeuvre. (2017, p. 59)

In an interview conducted with Australian, London-based concert pianist Piers Lane AO for *Limelight Magazine*, Clive Paget discussed with Lane his formidable repertoire, which includes approximately 102 concertos and a similarly large discography. Lane describes one significant aspect of his practice regime.

I've always done a lot of work away from the piano, just mentally. Going on walks, I often finger passages in my head—it's very useful if you can do that. (July 21, 2017)

<https://www.limelightmagazine.com.au/features/the-end-of-the-piers-show/>

Embodiment as lived experience in music making

The large repertoire of a concert pianist such as Lane portrays the technical and expressive skills required in pianism from the first lessons constituting embodiment. Embodiment is “a tangible or visible form of an idea, quality, or feeling, the representation or expression of something in a tangible or visible form” (ODE). In his essay *Embodiment and Musical Experience* Ramón Pelinski (1932-2015) explains,

...the human condition of embodiment is implicated in our current musical practices and discourses, informed by the pre-conceptual and pre-rational basis of habits, bodily schemata, auditory images, metaphors, etc, which in turn rely on perception as a primarily brain-body-involving neural process...embodiment plays a decisive role in the production of musical meanings...learning to play a musical instrument cannot be accomplished by studying brainy theoretical treatises; rather, it is based upon developing musical (i.e. motor, aesthetic, social) abilities departing from models proposed by a teacher, and maintained by habitual practices of specific social groups. (2005, pp. 1-2)

This description of embodiment echoes the views of the phenomenologist Merleau-Ponty who distinguishes the objective body—the biological body—from the lived body, the body that is experienced in pre-reflective awareness. In the article for the online *Stanford Encyclopedia of Philosophy* Summer 2016 edition entitled “Bodily Awareness”, Frédérique de Vignemont describes Merleau-Ponty’s view of the lived body.

Instead of body representations, Merleau-Ponty appeals to the notion of action for the lived body. The lived body is understood in terms of its practical engagement with the world. The bodily space is a space of actions endowed with existential meanings, of ways of existing towards objects. (2016)

Embodiment in musical learning according to Pelinski occurs at the sites of the body, habits and motor abilities, and emotions.

A body schema is the way of expressing how the body is in the world...Musical performance habits transform and enrich the body schema. Thanks to them, the musical instrument integrates itself into the performer’s body as an extension of it...Musical performance habits operate on a subconscious level: after a certain level of competence, the musician knows how to play his instrument without being conscious of how he does it...Finally, the body is the site of musical emotions, although it doesn’t seem that these have a different corporeal profile than the profile of other, non-musical emotions. (2005, pp. 15-16)

The process of inculcating the skills that bring about the embodiment of music making at the piano is mimetic and is fundamental to the master-apprentice model of passing on the art. Pelinski describes it.

...the apprenticeship process is practical and consists basically in an aural, visual and motor mimesis of the teacher’s model...most apprenticeship processes, among them the musical ones, normally require the guidance of an instructor or teacher. (p. 16)

As the teacher in this mimetic master-apprentice model I belong to one of Pelinski’s “specific social groups”—the cohort of western classical pianists whose history is based on oral, aural and text transmission of specific technical and artistic abilities and the compositions that pianists bring into lived experience during performance. There are composer-pianists, but they are out-numbered by those pianists who devote their skills entirely to the reproduction of the compositions of others. The training of pianists is directed significantly towards the mastery of skills pertinent to the faithful reproduction

of the creations of composers and the knowledge of performance practice relevant to each composition.

I need to devise a pedagogically sound progression through the wealth of pianistic literature from the beginner stages through to concert level should their path take them to that point of competence. The possibilities of repertoire are legion and choosing the right material at each stage is in itself an artistic endeavour. In my next chapter I will examine some possibilities in building competencies through choices for the development of specific techniques and their application in the musical interpretation of compositions from the late seventeenth century to the present day.

Chapter 4

Sonata: The art of developing technique and suitable repertoire



Illustration No. 13. *Getting Started.* (2015)

The opening movement: First melodies

A demanding and creative activity for me as teacher is to conceptualise the sequence of repertoire that involves technical work, exercises and pieces essential for piano students to progress. My current group of students represents a cross section of the community with students as young as 4 years old through to senior citizens who are long retired from the work force. The range of pianistic abilities is as diverse as the age range of the cohort and requires me to give them each material that is pedagogically suitable at each stage of their learning.

During my career as a pedagogue and educator of teachers I have been employed by a leading music examination board to develop syllabi within a grade system of practical examinations that proceeds from the earliest stages through to concert level. I am also employed as an assessor in both the practical piano syllabi and the instrumental teacher examinations. I use an examination assessment order of progression for some of my students but not all.

In the movements of this chapter I narrate in quite extensive detail the responses I have to my questioning about my pedagogical practice in my lived experience of teaching and relating to students of all ages. The intentionality that compels me in this seeking and responding deepens my understanding of the relationships that develop between me and my protégés in the one to one setting of my private piano teaching studio. Foremost it illuminates our techniques and skills as we travel together on our paths from known to unknown, finding clarity step by step, correcting this way and that way, winding in and around each other as we come to shared understandings of our relationships as mentor and student. This journey emanates from a constant questioning of what might be possible. It requires me to seek that still point in reflection where it is possible to focus and concentrate the body, mind and spirit towards celebrating an inquiry that is ultimately compassionate and loving.

Very young beginners

There are countless methods of teaching the piano. Some begin with the use of notation from the outset and others, such as the method of Suzuki, teach students initially by rote and notation is introduced further along in the learning process. The idea of rote before note learning is akin to the manner in which we acquire language skills through immersion in the sounds, constant imitation, gradual development of vocabulary and then learning to read and write.

My own experience was somewhat unusual. I was taught to read music from my first formal lessons as a 5-year-old and found it an easier system of notation than that of the English I was being taught to read at the same time. As a consequence of this experience, in my own teaching I do not exclude notation for young beginners but introduce it after some initial time learning simple tunes and patterns by rote in which the basic physical movements of fingers, hands and use of the body can be established and some sense of pitch and rhythm cultivated. For these young beginners often with tiny hands, the use of the black keys for simple melodies creates the euphonious pentatonic scale enabling me to encourage improvisation supported by an accompaniment, which I provide. The life of a pianist can be lonely and any opportunity for shared music making is a boon.

During these early lessons I draw the activities on A4 sheets of paper in colour as a reminder for the student and supervising parent of what was done in the lesson. These graphics enable me to illustrate simple rhythm notation of the melodies introduced in the lesson and their rhythm names for beat values as used in the Kodály method of instruction such as *taa* for one beat and *ti-ti* for two half beats. After some weeks as I develop an understanding of the abilities of the new student, I introduce a beginner tutor book.

There are numerous such tutors aimed at each age group and I regularly change the books for beginners as new pedagogical approaches emerge. At present my very young students are enjoying an English series that is attractively presented with storybook style illustrations based around nursery rhymes and folk tunes. This tutor series begins with white notes centred around middle C. By the time I introduce this tutor the young beginners have transitioned to the white keys after the initial black key orientation. The use of familiar simple melodies in these tutors resonates with the method of classroom

music education created by Kodály (1882–1967) using the folk music of his Hungarian homeland, which he collected and recorded on phonograph cylinders in the early years of the twentieth century. The material gives a wonderful opportunity to encourage singing and learning these songs such as *Mary had a Little Lamb*, *Twinkle Twinkle Little Star*, *Little Bo-Peep*, *Old MacDonald Had a Farm*, *Yankee Doodle*, *Little Miss Muffet*, and for some of the young children I teach, it is the first opportunity they have to experience them.

The dearth of singing opportunities and any systemic music instruction in the overcrowded school curriculum is an unfortunate reality for many school students and creates difficulties for me as a studio teacher with only a short lesson time each week to teach the fundamentals of musicianship and develop instrumental skills. The ideal would be for all students to attend musicianship classes such as developed by Kodály to deal with the development of pitch, rhythm and notational skills that can then be applied in the learning of an instrument. Music education advocate Richard Gill (1941-2018) had been leading the charge for a music curriculum in schools based on singing and founded the National Music Teacher Mentoring Program, which to date has had some success in New South Wales, Victoria, Western Australia and the Northern Territory with plans to expand the program across the other states in the future. This program gives classroom teachers with little or no music training the opportunity to learn from qualified mentors and implement music programs in their classes. In his online article for *Limelight Magazine* May 11, 2016 “Richard Gill: Singing is our salvation!” Gill emphasises the need to continue and expand the program across the country.

It is of grave concern that so few children in Australia receive a complete and thorough music education based on singing. However, the Federal Government initiative is a step in the right direction which, when taken by more and more schools, should see this country turn its music education around and put it on a level with the rest of the educated world.

I look forward to a time when every child in this country has an opportunity to learn and make music.

Numerous articles have circulated across the digital media celebrating the outstanding achievements of the Feversham Primary School in Bradford, UK. In his article in *The Guardian*, October 3, 2017 “How to improve the school results: not extra maths but music, loads of it” journalist Josh Halliday tells us,

A Bradford primary school wants the world to know its newfound Sats success is down to giving all children up to six hours of music a week...The school bases its method on the Kodály approach, which involves teaching children to learn,

subconsciously at first, through playing musical games. Children learn rhythm, hand signs and movement, for example, in a way that will help their reading, writing and maths...As a bare minimum, each child gets a 30-minute music lesson, a half-hour follow-up lesson, plus a one-hour music assembly with a guest musician and group singing. Songs are incorporated into other classes and pupils often sing about times tables, or history.

The school is in a demographically disadvantaged area in the north of England and the majority of the population of 510 students speak English as a second language with half arriving at school with no English. In 2011 the school was lagging way behind the national average in reading, writing and maths in the UK National Curriculum assessments known colloquially as the *Sats* and morale was very low in the whole school community. In that year an intense Kodály based program of music tuition was introduced by incoming new Head Teacher Naveed Idrees and students were immersed in the program for up to six hours per week. Results at the end of the 2017 academic year put the school in the top 10% nationally for student progress in reading, writing and mathematics and school attendance had risen by 98% (Halliday, 2017).

There are other approaches that are useful for classroom instruction such as those developed by Carl Orff (1895-1982)—Orff Schulwerk, which combines movement, singing, playing and improvisation, and Émile Jaques-Dalcroze (1865 – 1950)—Dalcroze Eurhythmics, which emphasises learning and experiencing music through movement.

Adult beginners

In my experience, for my adult beginners, notation is appealing and learning reading skills is less difficult than mastering the physical demands of the new ways of using hands and body, which requires plasticity of the muscles and the mind in tall order. They find that beginning on the white keys is physically easier, as the white keys are wider giving a greater sense of security as they navigate the strange terrain of the musical keyboard. Rote learning of melodies is not essential as my adult learners aim to use notation to gain some limited autonomy in their learning. Their desire to progress rapidly can create frustration when the road travelled as an older beginner seems so slow as they develop their pianistic skills incrementally. They may well have a natural limit to the degree of facility that they

can master. Cultivating a love of the process of learning in these students is uppermost in my intention. To that end, I keep a constant supply of new material coming to avoid boredom and stimulate their notational skills. I actively discourage them from preparing for examinations as, from my observation, it reduces the pleasure and intrinsic motivation that brought them to music study initially. For these students the examination system is not an incentive—it is restrictive to the enjoyment of music making through its inherent emphasis on complete technical and musical accuracy in performance.

Introducing patterns and a little theory

For all my beginning students as soon as it appears that the basic use of the hands and fingers are established, which enables a rounded, relaxed hand position with a rudimentary ability to use the fingers to create a legato touch—smoothly connecting one note to the next—I teach by rote, the simplest of the major and minor scales employing no more than two black keys in the patterns. This enables me to work on the cultivation of the passage of the thumb smoothly under the hand and the hand over the thumb, which is the fundamental technique in moving around the keyboard. Simultaneously the students are learning about the basic patterns in Western music built around the system of keys developing the physical feel of these patterns and an aural awareness of their tonal characteristics. I introduce the basic tonic triad of each key to develop an awareness of harmony at the outset. Learning about the key system provides adult learners with the opportunity to grasp some understanding of music theory and the more cerebral aspects of the language of music. Theory texts and workbooks can be enjoyed by some of these students. On the whole, my approach to my adult students is to let myself be led by their responses and requests. Very often these students start buying music and attempt to learn independently, which sometimes causes disappointment if the work chosen is too difficult. I find that if I suggest something similar but more suited to their abilities I can be pedagogically efficacious without detracting from the intrinsic motivation to learn, which is the driving force in these keen amateurs.

Recognition of patterns is vital in learning music—both the feel of patterns of sound and rhythms and the look of patterns in notation. The eventual aim of training a functional musician is to develop what Edwin E. Gordon refers to in his book *Learning Sequences in Music: A Contemporary Music Learning Theory* as “audiation”.

Audiation is the process of assimilating and comprehending (not simply rehearing) music we have heard performed or have heard performed sometime in the past. We also audiate when we assimilate and comprehend in our minds music we may or may not have heard, but are reading in notation or composing or improvising. In contrast, aural perception takes place when we are actually hearing the sound only after we have aurally perceived it. (2007, pp. 1-2)

Achieving audiation is an ideal goal, which for a private studio teacher with only a short weekly contact can be difficult to achieve. Fortunately, in this digital age some assistance for reinforcing rhythm, aural and notation skills can be given through the use of judiciously chosen applications available on portable devices. School students are completely at home in using technology and I use part of the lesson time to introduce new applications and help to test progress in a particular skill and keep them engaged at the same time.

Second movement: A possible progression

In the account of some repertoire choices for my students I use as a framework, materials that reflect the system of grading used in the examination system with which I am professionally associated. Not all the works are on the syllabus but have equivalency in grading standards. The system begins with an initial Preliminary Grade moving through Grades 1-8, Certificate of Performance, Associate Diploma and finally Licentiate Diploma, requiring a concert standard of performance. It is possible for a young beginner to successfully follow such a system and complete a Licentiate Diploma during their school years. There are many such musicians throughout the country and not all of them pursue music study at a tertiary level after graduating from high school. The majority of these students take lessons in private studios such as mine.

In Chapter Three I describe my working with an advanced student Henry who at the time of writing was working on the Shostakovich Piano Concerto No. 2 in his final year of high school. I identify problems as he attempts to master the first movement that derive from his poor uptake of some basic technical, musical and intellectual habits and a practice method that was more often mindless than mindful. Indeed, that particular time of working with Henry on the concerto and other advanced repertoire became a

'breakthrough' period, where the years of instruction in how best to master his repertoire had been largely ignored in favour of a muscular rather than cerebral approach to his learning. Henry ended his lessons with me recently and we both enjoyed his higher level of engagement that the new-found insights and understandings had stimulated, which will see him in good stead in his next phase of life interstate where he is studying his other passion, mathematics. This experience has taught me that learning is not always a smooth continuum but if healthy seeds are sown they may well sprout at any time on the path to mastery.

With Henry in mind I outline a possible progression through a selection of materials from many that could constitute the path of a young beginner through to final diploma level. The focus on the repertoire chosen is the specific skills required to master the works and the list is limited to a selection of works that are useful for developing pianistic proficiency and at best possible virtuosity. A student who undertakes the many years of study required to reach a Licentiate Diploma will learn and perform many more works than I consider. In the studio I tailor my choices to each individual in the light of the pedagogical needs of the student at any particular stage. I must consider the physique and personality of the individual concerned as well as the possible musical quality and enjoyment in the learning and performing of the material. The selection covers Pre-Preliminary through to final diploma levels and addresses some basic principles of pianism to be mastered in the earlier stages of learning, establishing a solid foundation of technique to perform successfully at advanced levels.

Some basic skills in pianism to establish in early technique development and repertoire

I have drawn up a list that is not definitive, but it is one way of describing some of the skills that encourage the ease in playing I aim for in the training of beginner pianists. It focusses on younger beginners who are developing physically and mentally and have the necessary plasticity of physique and intellect to absorb these skills with comparative ease in relation to their adult beginner peers. When teaching adult beginners, I aim to inculcate these principles as best I can in dealing with what can be achieved post the developmental years of childhood and adolescence.

In this section of my thesis, I use the items on my list as sub-titles. I make constant reference to the Score Illustrations in the Compendium, which constitute examples of my pedagogical choices in technique development. I invite my readers to visit the Score Illustrations with me and study the scores in parallel with my text.

- Hand position, finger action, basic legato and staccato touches, thumb passage, developing finger independence.
- Differentiation of touch between the hands, and tonal balance of hands.
- A sense of keyboard geography.
- Developing contrapuntal technique and appropriate articulations in early music.
- Rotary action, *Alberti bass*, arpeggio technique, repeated notes.
- Double note technique including octaves.
- Phrasing, slurs and appoggiatura.
- Arm weight, dynamic variety, gradations of tone and voicing.
- Rhythm.
- Pedalling.
- Memorisation.
- Sight Reading.

Hand position, finger action, basic legato and staccato touches, thumb passage, developing finger independence

As described previously, in the early lessons in basic piano technique I encourage my students to acquire a balanced seating posture, a rounded and relaxed hand position and to master the simple articulation of the fingers to create a legato touch. Illustration No. 14. below assists the reader to envisage the anatomy of the hand.

I encourage an awareness of the three joints in each of the four fingers and the need to have the first joint, the Distal interphalangeal joint perpendicular to the key playing on

the tip of each finger. The soft pad of the tip of the finger should feel in comfortable contact with the keys with each stroke of the finger as the descent to the key bed is made.

The next touch to learn is that of staccato in which the notes are separated and detached. The fingers need to articulate quickly off the keys. It is sometimes helpful to ask the student to imagine the keys are 'hot' and the fingers need to 'hop' off the notes as suggested in this humorous cartoon. My students enjoy this illustration when I give it to them as they first encounter staccato touch.



Illustration No. 14. *Staccato Touch*. (2015)

When beginning to learn legato scale patterns, the passage of the thumb under the hand is an essential skill to be mastered by the student. Exercises such as that in Score Illustration No. 6, taken from the first book of the Oxford University Press Series *Piano Time* and another in Score Illustration No. 7, which students learn by rote, working on thumb passage under the second, third and fourth fingers in both hands are a useful tool. I draw attention to the action of the thumb and the hinge-like movement of the third large Carpometacarpal joint allowing the thumb to swing under the hand and the hand to swing over the thumb. Over time it is important for me to develop in all my

students a simple understanding of the structure of the hand including the three joints in the thumb and foster a technique of freedom and relaxation.

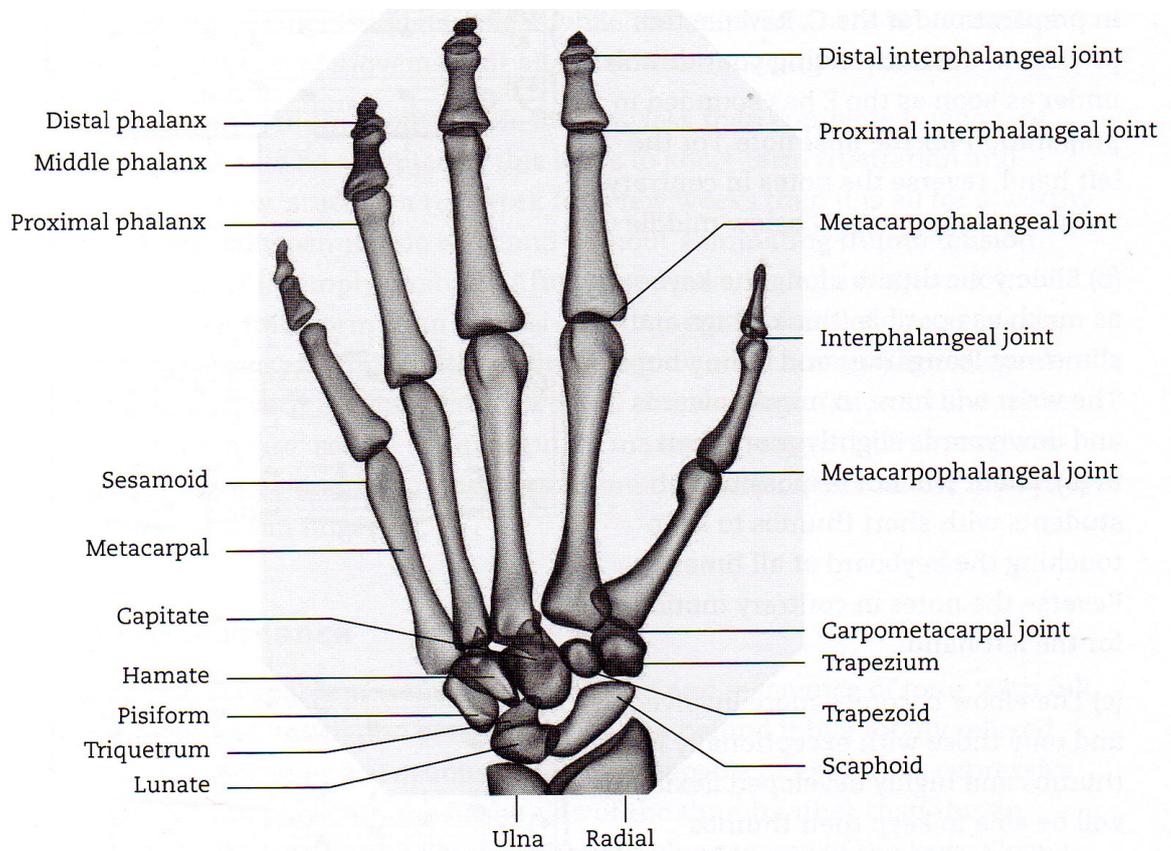


Illustration No. 15. *Bone Anatomy of the Hand.* (McLachlan, 2014)

To gain keyboard facility and technical strength the pianist needs to develop an awareness and control of each individual finger. The thumb passage is a primary enabler for smooth travel over the keyboard. The fingers need ease of articulation from the knuckle and the ability to function with equal strength despite the fact that the design of the hand makes the thumb naturally stronger than the smallest fifth finger. It is easier for the thumb (first finger), index (second finger) and little finger to move independently than it is for the middle finger (third finger) and ring finger (fourth finger) because these two fingers do not have flexor muscles (bending and contracting the joint) or extensor muscles (extending and straightening the joint) coming from the forearm to each finger

independently. In one sense the term *finger independence* is an anatomical misnomer. For pianists it is matter of using mindful exercises that encourage a conscious focus on each finger to gain command of each individually. In that sense the goal of practical finger independence can be achieved.

Jean-Jacques Eigeldinger cites the great composer, pianist and pedagogue Chopin found in *Chopin: Pianist and Teacher as Seen by His Pupils*. Chopin encourages understanding of the “particular charms” and is suggesting clearly what constitutes a master’s approach to the use of the fingers and the overall use of the hand and arm in a sound piano technique.

The goal isn’t to learn to play everything with an equal sound. A well-formed technique, it seems to me, [is one] that can control and vary [*bien nuancer*] a beautiful sound quality. For a long time we have been acting against nature by training our fingers to be all equally powerful. As each finger is differently formed, it’s better not to attempt to destroy the particular charm of each one’s touch but on the contrary to develop it. Each finger’s power is determined by its shape. The thumb has the most power, being the broadest, shortest, and freest; the fifth [finger] as the other extremity of the hand; the third as the middle and the pivot; then the second [...], and then the fourth, the weakest one, the Siamese twin of the third, bound to it by a common ligament, and which people insist on trying to separate—which is impossible and, fortunately unnecessary. As many sounds as there are fingers—everything is a matter of knowing good fingering...Just as we need to use the conformation of the fingers, we need no less to use the rest of the hand, the wrist, the forearm and the arm. (1986, p. 195)

In Goldsworthy’s novel *Maestro*, 15-year-old Paul Crabbe experiences something of Chopin’s attitude to the differences in each finger in his first encounter with his new teacher Eduard Keller. Crabbe arrives with his mother for the first meeting expecting to play something. Keller refuses to hear him play.

‘Today we will only look,’ he continued. ‘At hands. And fingers.’

He immediately began to explain, in language I thought simple and patronising, that five very different personalities were attached to the human hand.

‘They are great friends. A circle of friends. But also great rivals.’

His thumb ground painfully into the flesh of my upper arm. I bit my lip, trying not to cry out. I could sense my mother shift in her chair, startled.

‘Thumb is...too strong. A rooster, show-off. Sultan of the harem. He must be kept in place.’

He leant back, amused, watching me rub at the bruise on my arm.

‘But perhaps that is enough for this week. Next week...the forefinger’

‘Then you will take him?’ my mother asked.

‘We will see.’ (1989, pp. 6-7)

Once a student has developed some basic control of her fingers and she is able to use the thumb with a certain amount of flexibility, it might appear she needs to gain greater strength in the articulation of each finger, which allows her to execute even and controlled finger passage work in scales and pieces. Then I introduce the exercise found in Score Illustration No. 8 and No. 9—which my mother taught me when I was young—with more difficult variations added as each level is mastered. These variations are found in Score Illustration No. 10, 11, 12 and 13.

A completely relaxed arm, wrist and hand is essential in the execution of these exercises. The fingers that are holding down the tied notes should not push into the keys with tension in the hand. I encourage the student first trying the exercise to feel the weight of the hand fall into the key-bed of all five fingers and to gently rotate the wrist whilst feeling the tips of the fingers making good contact with the surface of the keys and the support of the key-bed as the anchor as they are held down. Once the feeling of weight and relaxation is established we then proceed to slowly articulate each finger in turn resting for two beats on the last of each note in which rhythmically the wrist is consciously relaxed and a breath is taken to encourage full relaxation.

Leonard learns to loosen up

A recent encounter with an early adolescent boy, whom I call Leonard, trying the exercise for the first time requires me to give him precise instructions to ensure he can manage the exercise without tension. His first reaction is to clench his jaw, hold his breath and push hard into the keys to sustain the notes. When he tries to use his left hand, the tension is so great at the point of articulating the fourth finger his fifth finger extends spontaneously upwards, obviously engaging the extensor muscle for the fifth finger in response to the general tension in his hand, causing him alarm at his inability to control it. We work slowly beginning with conscious relaxing of his jaw, observing his tendency to hold his breath and push into the keys to ‘control’ the sustained notes. Once he has

mastered the complete relaxation of the whole arm and dropping the weight into the keys he is able to slowly articulate each finger with relative ease.

Once Leonard has mastered this initial finger independence exercise and can execute it in a completely free and relaxed manner I introduce the variations found in Score Illustration No. 10 to 13. These exercises, which I learned by rote as a young player are slightly easier versions of similar more demanding exercises of the Hungarian composer, conductor, pianist and pedagogue Ernő Dohnányi (1877-1960) found in the 1929 publication *Essential Finger Exercises for Obtaining a Sure Piano Technique*. In Score Illustration No. 14 in the first exercise in the collection, the composer instructs the pianist to practise the exercises in a number of other keys other than the all-white-key of C major. This is a sound practice method for many other sets of finger exercises such as those of Hanon, also published in C major.

In the Preface to the collection of exercises, Dohnányi suggests that the use of finger exercises working on specific technical demands can be more efficient than learning longer studies (études) especially,

...if only for the reason that they can be practised from memory, and consequently the whole attention can be concentrated on the proper execution, which is most important. (1929, p. 7)

He goes on to emphasise the need to practise the exercises with mindful, focussed attention.

The less time spent on purely technical studies, the more important it is to practise with full concentrated thought. It is absolutely useless to practise exercises in a thoughtless, mechanical manner, especially when the eyes are riveted on the music. When playing even the simplest of exercises, the full attention must be fixed on the finger-work, each note must be played consciously, in short: not to merely practise with the fingers, but through the fingers with the brain. (p. 7)

This exhortation for the pianist to resist the temptation to divorce the act of piano practice from the involvement of the brain does not simply apply to practising technical exercises. The whole habit of instrumental practice is really only truly effective and productive when the mind is fully engaged in the process.

In addition to the mindful involvement in the execution of such exercises the physical condition is of vital importance. Mindless tension-filled repetitions of exercises can lead

us to many types of repetitive strain injuries. Being a piano pedagogue in the twenty-first century I need to encourage in all my students a relaxed, tension-free posture in the whole body with a keen awareness of any physical discomfort as a warning signal that the method of execution is not helpful. In using exercises such as those of Hanon I suggest that the student ignore the Hanon's prescription for the execution of his first exercise—see Score Illustration No. 15—to “lift the fingers high and with precision”. The student should do the opposite— employ a quietly resting hand position with the fingers comfortably on the keys before articulating each finger. The final part three of the Hanon collection offers exercises for a number of specific technical demands in the realm of finger independence including thumb passage, repeated notes, the trill, slurs, wrist action, and double notes. Executed with careful use of the body in a relaxed and balanced posture these individual exercises can be of benefit. Graham Fitch suggests ways to “jailbreak” the tension created by lifting the fingers high in mindless practice of the Hanon exercises. Fitch is a London-based pianist and pedagogue. He presents a real-life, clear demonstration of the ways to use exercises such as Hanon to avoid physical harm in his video on technical exercises made for 'The Pianists' Magazine TV Channel recorded in Steinway Hall London and posted on YouTube January 20, 2014. With his kind permission the master class is available for viewing as an Unlisted YouTube file on this link https://www.youtube.com/watch?v=Q9Jeb6v_SRE&feature=youtu.be

In this master class he espouses mindful practice and maintaining a relaxed posture whilst executing all the exercises in a flexible manner without tension and offers an array of exercises of great benefit to developing pianists.

We can find a very useful approach to gaining flexibility and awareness of the structures and functions of the hands in piano playing in the publication by the Russian virtuoso pianist GÉNIA *Piano-yoga Transform your hands: A complete ten-week course of piano exercises*. GÉNIA gives us a worthwhile yoga exercise for the wrists—*Exercise Four. Shadow Yoga Exercise* Illustration No. 16.—I find this particularly helpful with students who come to me from another teacher and have developed a substantial degree of accumulated tension in the arms and very little mobility in the wrists.

Exercise Four

Shadow Yoga Exercise

Aim: To make your wrists more flexible.

Initial Position: Interlace your fingers all the way to the webbing (Picture 3). Then bring them to the level of your chest keeping your elbows close to your body.

Exercise: Start making circular wrist movements in a figure of eight while pressing both palms closely together. Repeat ten times. Then proceed in the opposite direction.

Look out for: If you start hearing clicks and pops in your wrists please do not be alarmed. They indicate that you have some stiffness or blockages in the wrists joints and you may need to adjust the speed of rotation depending on how you feel. If you experience any tension then slow down and do the exercise gently.



Benefit: As in *Exercise Three*, your wrists will become flexible which will benefit your piano playing. In yogic tradition it is believed that the energy of the body gets trapped in the joints. By doing this exercise, you stimulate the flow of the body's energy and this benefits your entire well-being. This exercise is also highly beneficial for people who spend a lot of time at a computer.

Illustration No. 16. *Shadow Yoga Exercise from GéNIA, Transform your hands.* (2009)

Differentiation of touch between the hands and tonal balance of hands



Illustration No. 17. *One solution to the difficulties of playing hands together.* (2018)

In the earliest stages of learning to play with both hands simultaneously we begin the process of mastering differing touches in each hand, legato in one hand and staccato in the other. With the example *Tricky Trick* (Score Illustration No. 16) I introduce the technique of differentiation slowly in each hand, allowing the legato hand to remain for two long beats while the staccato hand is short and detached.

In *Hallowe'en march* (Score Illustration No. 17) the left hand plays a smooth legato line while the right hand provides an *ostinato* on the single note E using the third (middle) finger that should be played with a very relaxed and flexible wrist. This piece allows for the introduction of the technique of differing dynamics in each hand as well as touches. The right-hand repeated notes should not dominate but provide a quiet piano accompaniment to the singing melodic line of the left hand which must be a little louder, mezzo piano, than the right hand. Another feature of this little piece is the final diminuendo to a closing pianissimo requiring further dynamic shading.

Another simple exercise I give my students is to play the first five finger-position of C major in each hand simultaneously, one octave apart with the right hand beginning on the thumb and the left hand beginning on the fifth finger, alternating the touches in each hand legato and staccato, then piano and forte. Once scales hands together are mastered in both contrary and similar motion the alternating touches can be used to further enhance differentiation. The Hanon exercises in part one of the three-part volume can also be practised with differing touches in each hand to good effect.

Tonal balance of the hands presents difficulties for the pianist. The lower the pitch, the longer and thicker the piano strings become. If equal weight is used in both hands by the very nature of the structure of the instrument the lower strings will produce more tone than the upper higher strings. Many works require a quiet bass accompaniment in the left hand supporting a cantabile singing melody in the right hand. Score Illustration No. 18, *Study in C Major, Op. 176, No. 3* by Jean-Baptiste Duvernoy (c.1802-c.1880) requires a quiet relaxed *Alberti bass* in the left hand executed with flexible rotary action of the wrist accompanying a singing melody in the right hand. The indication *p dolce*, soft and sweet is best interpreted as the left-hand piano and the right-hand mezzo piano, a little louder than the left hand.

Jenny learns to strike the right balance

Jenny is a 7-year-old student who has recently passed a Grade 1 piano examination with a good mark. Her program includes the Duvernoy study and her experience of developing the requisite demands of this work including appropriate balance of the hands is not unusual. She first masters each hand separately. The *Alberti bass* in the left hand presents her with the first new technique she needs to master. It requires her to rotate the left-hand wrist away from the heavier thumb and direct the weight of her arm through the wrist towards the lower weaker fifth finger to avoid the thumb becoming loud on the weak beats in the pattern. The first note on the fifth finger is the strongest beat, the third note in the pattern is the next in the hierarchy of accents (louder notes) and the thumb occurring on the weakest second and fourth beats in the pattern needs to be the softest. Jenny at first finds it difficult to move her wrist. She fears the instruction as something unusual that she cannot do. To aid her in developing a free rotation of her hand and show her that she already knows how to rotate her wrist, we use a tennis ball shaped door handle in the studio to turn it fully in opening and closing direction. She correlates that

movement with the direction to rotate her wrist when playing the left-hand pattern, creating accents on the notes of the fifth and third fingers and less sound on the thumb notes. The ball-shaped door handle replicates the rounded hand position she needs at the piano.

The very simple notes of the right-hand melody need to sing over the left hand. To achieve a singing cantabile melody the hand should drop with relaxation into each note, not push with tension, with sufficient arm weight for the sound to carry. In combining the hands Jenny struggles to differentiate instructions for less weight in the left hand and more in the right hand. At times her frustration is palpable. An expression on her face accompanied by groans exudes, “I can’t do this. It’s impossible!” Gradually, with a lot of encouragement, constant reminders to distinguish what she is doing in each hand and to instruct each hand individually, “more weight in the right hand” and “less weight in the left hand”, Jenny masters the technique. She is delighted with her new-found mastery and even more when her report from the exam pronounces, “Excellent balance of the hands in the Study”.

The *Toccatina* by Dmitry Kabalevsky displayed in Score Illustration No. 19 presents a number of challenges for the young pianist. The left hand conveys the legato melodic line throughout and at the outset is marked *mf*, mezzo forte, moderately loud and cantando, in a singing style. The right hand provides a continuous accompaniment of staccato triads initially marked *p*, piano, soft. More weight is required in the left hand to project the melody and the light accompaniment in the right hand needs a very loose wrist action that ‘bounces’ into the keys creating the necessary crisply detached staccato effect. The geographical terrain of this piece explores both all white and all black key combinations. The performer needs to maintain a relaxed posture throughout to avoid accumulating tension in the upper torso, which impedes the necessary technical facility this little piece demands.

Katy juggles two touches at once

Katy is a 10-year-old pianist taking on the *Toccatina* for the first time. At first, she learns each hand separately, concentrating on the specific demands of touch and tone required. She finds the left-hand melody relatively easy to shape with a singing tone and the refinements of phrasing and articulations marked on the score. The right-hand staccato

chords are a little more difficult to master. I point out to her that almost all of the chords are the same shape, that of a first inversion triad utilising the same fingering throughout. To help her resist the urge to raise her shoulders and use her whole stiff forearm as the lever to bounce each chord, we play with a tennis-sized rubber ball using a loose wrist action to bounce the ball rhythmically back and forth to each other in the studio. Katy gets the feeling of ease in this activity, which is then less difficult for her to employ the right technique at the keyboard.

With both hands confidently mastered separately she begins to put the two hands together. She needs to go very slowly at first and I remind her to keep her shoulders and arms loose and to feel the two distinct demands of each hand simultaneously. At first the right-hand chords are much louder than the left-hand melody but gradually she is able to change the dynamic of each hand to the necessary singing left-hand line and the light detached accompaniment in the right. Over time she has the piece memorised and is able to focus her attention on all the fine musical details the composition demands in performance and subsequently she delivers a prize-winning performance in a local piano competition.

Developing the ability to generate two different activities simultaneously in piano playing is demanding for the student but as the skill develops the mental control it creates opens the pathway to increasingly complex music making.

Keyboard geography

In the very beginning stages of piano study the new piano player finds herself mostly confined to the central area of the 88 keys. At first the area she uses may only be within a five-finger span usually around Middle C. Gradually she explores new territories through developing an understanding of keys with different starting notes other than Middle C, aided by learning all types of scale patterns in both similar and contrary motion, broken chord patterns, octaves and double notes over a number of years. Not all piano pedagogy methods employ such an emphasis on technical work but wherever it is possible to pass on these skills I encourage my students to learn them.



Illustration No. 18. *Pianistes*. (Cook, 1978)

Score Illustration No. 20 *Rainbow Jumps* from *Piano Time 1* can give delight as Beryl Cook the artist suggests in her commentary on her painting *Pianistes* depicted in Illustration No. 18.

I'm not at all musical but love watching people play musical instruments.
Crossed hands have always seemed to me the very height of expertise in a pianist.
(1979, p. 50)

Isaac is easily irritated

Isaac is a 9-year-old who has been taking lessons with me for approximately 18 months. I also teach his 11-year-old sister. Home-life is quite stressful as Isaac's father carries the burden of Post-Traumatic Stress Disorder which has caused him to be medically

discharged from the Defence Services. His mother works extremely hard to provide an income allowing for education expenses such as piano lessons. She attends the lesson as often as her work allows but is not always at home to encourage regular practice. Father prefers to have the television as a child-management tool when they are at home alone with him. Isaac's practice habits are erratic as a consequence of this arrangement. I am aware of considerable tensions in the home as a result of the mental health problems Isaac's father has to deal with.

Lessons can be quite taxing for both Isaac and myself as he is not naturally dexterous, has a low-grade tremor in his hands and tends to be clumsy. He has a significant lisp, which at times makes understanding his words a little difficult. I have to listen very carefully to what he says. He is intelligent and deeply sensitive. The most difficult thing in teaching him is his inability to take any direction or correction easily. His frustration threshold is very low and if he cannot succeed with a new task on the first attempt expresses rage and is tearful. Following an outburst of frustration in a recent lesson after struggling with a little hands-together piece, I find myself spontaneously overriding Isaac's emotions with communication I deem to be of pedagogical importance. I am in the midst of a significant pedagogical moment. I ask him does he know what self-discipline means? He tearfully says he does not. I sense his natural intellectual curiosity is distracting him from the maelstrom of emotion swamping him. He would like to know what self-discipline is and my sixth sense tells me he is interested in why I am asking the question. I explain to him that it means being able to control oneself even when things are difficult and that it is good to develop that skill because it will help him in his whole life. I let him know how lucky he is to have the chance to learn a musical instrument because it is one of the best ways to gain the skill of self-discipline. I share with him that my own life has not always been very easy and how grateful I am that because of my music studies I have found the strength to persevere when things are tough. His tears are gone, and Isaac is thinking about what I am saying. I suggest we get back to the lesson. It is fortuitous he has just arrived at the point in his *Piano Time 1* tutor where he is to try out *Rainbow Jumps* in Score Illustration No. 20. I choose to move on to this new task and not resume the little piece that frustrated him at this time in the lesson. He allows me to show him how to explore the geography of the keyboard by swinging on his hips as warm-up. He enjoys the physicality of the movements that do not involve very fine motor coordination, he laughs as he does it. We locate the simple notes that make this little composition and he manages to 'get it' without too much difficulty. He is very happy. I grab the moment to return to the piece that caused the storm and talk to him about how to practise it at home to master it. I am very clear about my expectations that he will have mastered it for the next lesson. To our mutual delight he returns after his week of

practice with the piece mastered and he rises to my challenge to have it from memory next lesson. He then eagerly demonstrates *Rainbow Jumps* perfectly. He is keen to take on the next challenge in the book, which explores this early-stage leaping around the keyboard style a little further. We manage that without any tears. The whole lesson is productive. I live in hope that we may experience less tempestuous lessons in the future. Over time I learn to pace his lessons to moderate his emotions.

Belinda finds her balance over the keyboard

Score Illustration No. 21 *Gnomes Marching*, the popular little piece, which is at a Preliminary Grade standard, by Australian composer Miriam Hyde, gives 7-year-old Belinda the chance to explore the keyboard over four and a half octaves in the last line. She needs to remain centred in the middle of the keyboard with feet supporting her using the sitting bones to swing on the hips from the low bass notes to the high treble notes. This allows her upper torso to be in front of all the notes as she travels up the keyboard and then swiftly returns to the lower final two notes in the lowest region. There should not be any extension of the arms nor strain to find the notes if the body follows through along the whole keyboard. To aid in developing this skill I invite my young player to use her right hand to play the lowest of the 88 keys and then the left hand to play the top note of the keyboard. If done correctly the arms are not outstretched for the distance. The balanced support from the feet enables the easy sideways swing on the hips. She enjoys discovering her sitting bones and the ability to rock from side to side without tipping over. Mother and I join her in this rocking game and general mirth abounds. The discovery of the ability to cross her midline and find the top then bottom key with her young short crossed arm elicits great delight. Another feature of this piece is the staccato triads and single thirds requiring a loose wrist to 'bounce' the chords with ease. The delightful *Puddles* by Jennifer Trynes in Score Illustration No. 22 of Grade 2 standard gives Belinda similar opportunities for making octave leaps in the right hand.

Using the swinging technique of the hips is essential for mastering the exciting Kabalevsky *Étude in A Minor*, Score Illustration No. 23 of Grade 4 standard. This piece explores the whole keyboard in sweeping scalar patterns and with an energetic set of chordal leaps in the final two bars. The contrary motion leap for both hands on the first two beats of the penultimate bar requires practice back and forth in both directions to master it accurately and execute it at speed. A wonderful exploration of leaps with

weighty chords requiring the use of loose arm weight to produce a rich tonal palette occurs in the Heller *Study in D Minor* in Score Illustration No. 24 of Grade 6 standard.

The graded examples I have chosen above show a path to developing ease over the keyboard that lays the foundations for much more advanced and virtuosic works such as the concert études of Chopin and Liszt, should a student progress to that level of performance. Score Illustration No. 25 the *Chopin Étude In C Minor, Op. 25, No.12*, is a concert étude demanding of the performer great dexterity, energy and the ability to move in constant arcs up and down the keyboard. The principles of follow-through established at the earlier stages of learning allow for greater ease in the pianist's delivery of this challenging work.

Developing contrapuntal technique and appropriate articulations in early music

Keyboard music of the Baroque period, approximately 1600-1750, including the works of J. S. Bach and George Frederik Handel (1685-1759) are composed in a style that combines melodies simultaneously in a number of parts from which harmony is formed. This creates polyphony or counterpoint. The Greek *poluphōnia* combines the meaning of *polu-*, 'many' and *phōnē*, 'sound' and counterpoint comes from the Old French *contrepoin* from Medieval Latin *contrapunctum* that combines *contra-* 'against', *punctum* from *pungere*, 'to prick' (ODE). These polyphonic or contrapuntal textures demand of the pianist the ability to define the equal parts clearly as if the voices are in conversation. Polyphonic textures can appear in music of later composers of all subsequent stylistic eras to the present day in some measure but are not as predominant as in compositions of the Baroque period.

Mastering the technique of equality of hands and the ability to emphasise new melodic entries is demanding. A possible progression starts with the simplest of interweaving melodies stated initially in one hand and then imitated by the other as in Score Illustration No. 26 *Conversation*. This can be followed in time by the introduction of a slightly more challenging *Canon*, which is derived from the Greek *kanōn*, 'rule,' reinforced in Middle English by Old French (ODE). In the Canon different hands begin the same melody successively and overlap as in the vocal form known as a Round. Score Illustration No. 27 *Canon No 10 in C Major* by the Italian pianist and composer Ettore Pozzoli (1873-1957) is a good example of an early polyphonic challenge. A slightly more demanding

work such as the *Miniature Fugue in C Major* in Score Illustration No. 28, is from the collection *Five Miniature Preludes and Fugues* by the English Composer Alec Rowley (1892-1958). This is an appealing introduction to the apotheosis of polyphonic composition, the Fugue. A fugue is as “a contrapuntal composition in which a short melody or phrase (the subject) is introduced in one part and successively taken up by others and developed by interweaving the parts...from Latin *fuga*, flight related to *fugere*, to flee” (ODE). Rowley provides a simple analysis of the basic compositional elements of a typical fugue, which illuminates the progression of the Subject and Answer entries that ‘fly’ in and out.

This foundation opens the path through the Bach Two-Part Inventions and the Three-Part Inventions, known as Sinfonias, to the complexities of the fugues in his master works, the two-volume complete sets of Twenty-Four Preludes and Fugues in all 24 major and minor keys, *The Well-Tempered Clavier*. Bach compiled the first volume in 1722 and the second in 1742. The fugues range between two and five parts and demand technical and artistic skills of the highest order of the performer. The term *Clavier* in the title is generic indicating keyboard. In Bach’s lifetime he played the organ, the harpsichord and the clavichord. The early pianoforte was known to him, but it was not the instrument on which he performed. When playing Bach on the modern piano consideration of the nature of the instruments for which the works were created has some influence on the approach taken by a modern-day pianist. The harpsichord has a plucking mechanism and like the organ, touch does not produce varying dynamic levels of loud or soft. Various articulation of notes within the texture, in which some notes are smoothly connected and others detached, help to bring out the important melodic entries within the contrapuntal texture. I have illustrated a possible sequence of the polyphonic keyboard works of Bach, each of increasing complexity. I begin with *the Two-Part Invention in F Major, No. 8* (Score Illustration No. 29) followed by the *Sinfonia in E Major, No. 6* (Score Illustration No. 30) leading to the dense texture of the five-voiced fugue in B Flat Minor, No. 22 from *The Well-Tempered Clavier Bk 1* (Score Illustration No. 31).

In teaching the Inventions and the Preludes and Fugues I have to make historically informed interpretative decisions based on knowledge accessed through the various treatises outlining performance practices at the time—I outline these in Chapter 2. As a direct consequence of the efforts of musicologists and performers who have been researching since the middle of the twentieth century, teachers and performers have the opportunity to deliver reproductions of these early keyboard works with a genuine respect for the intentions of the composers and to create pianoforte ‘translations’ that have aesthetic integrity. Many fine recordings are available that portray variety in interpretative choices and help to inform the stylistic decisions I and my students make as

together we explore these great works. I discuss these decisions in more detail later in the Third Movement of this chapter.

Rotary action, Alberti bass, arpeggio technique, repeated notes

As pianists we need to cultivate a controlled oscillation of the forearm and wrist—referred to as rotary action. Matthay, mentioned in Chapter 2, highly regarded this technique. It is a key component of a technique founded on relaxation and flexibility principles. McLachlan tells us,

Rotation requires a sense of expansive freedom within a confined space as you rapidly swivel your arm and wrist in comfortable, oscillating movements that feel effortless. (2014, p. 44)

I introduce this fundamental technique at the earliest opportunity with my students. I suggest a few common patterns that are more easily executed with a free oscillation of the wrist and arm as McLachlan describes. When introducing the Duvernoy *Study in C* in Score Illustration No. 18 I describe the experience of Jenny learning the technique for the first time in executing the left-hand *Alberti bass*, which appears throughout the composition. This initial step opens the way for more opportunities to master increasingly more difficult works requiring rotary action. The classical period sonatinas, sonatas and concertos of Clementi, Mozart and Beethoven employ many variations of *Alberti bass*, trills and tremolos—the rapid oscillation of two or more notes—in both single and double notes, and the player needs to have a flexible rotary technique to execute them with ease.

The charming Duvernoy *Study in C Major, Op.120, No. 11* in Score Illustration No. 32 is a fine exercise for rotary action in each hand. From the first staccato note of each group of four semiquavers the player rotates wrist and forearm away from the thumb towards the fifth finger. This is to give necessary weight for emphasising the highlighted notes in the patterns. The extract from the first movement early Mozart *Concerto in C Major, K. 246* in Score Illustration No. 33 displays the various uses of rotary action in both the solo and orchestral reduction for second piano. *Alberti bass*, trills, circular patterns and tremolo feature throughout the movement. My final rotary action example is the Chopin *Étude in A Flat Major, Op. 25, No. 1* in Score Illustration No. 34, given the alternative title of *Aeolian Harp* by the composer Robert Schumann. Through the most artistic design of composition Chopin gives us a way to execute the rotation principle

with both aesthetic and technical virtuosity. In both hands we throw weight towards the enlarged melody and bass notes away from the heavier thumb, which is simply part of the harmonic texture. Our arms must be very relaxed and free in traversing the terrain of this beautiful work.

To play the many broken chord patterns, collectively referred to as arpeggios, over the span of the keyboard the pianist finds it easier if she uses a smooth thumb passage with a relaxed rotary action in the direction the hand is moving, either ascending or descending, and the arms freely moving without any restraint. If she combines this comfortable rotation technique with a smooth passage of the thumb it should not be difficult for her to master smoothly connected legato arpeggio patterns. Should she find the turning of the thumb under the third or fourth fingers difficult, inhibiting a smooth passage, I ask her to practise just the third or fourth finger on the third note of the arpeggio to the thumb on the fourth note several times, and then include the second finger, which follows after the thumb on the fifth note in both directions. This pivoting exercise is designed to cultivate the necessary flexibility of her wrist and the correct angle of her thumb allowing her to make a smooth join and create an arc over the duration of the pattern, which is contoured with no jerking movements.

Fingering patterns for all arpeggios are standardised, as are scale patterns. The knowledge has been developed over the history of the evolution of the repertoire and associated pedagogy. My students learn the many patterns by rote and it takes diligence on the part of both myself and them to ensure that they master the fingering. For some players the use of the third or fourth finger in some arpeggio patterns, may vary. I take the view in my teaching that what works best for the individual hand is of primary consideration rather than slavishly maintaining the tradition of fingerings handed down in all cases.

A useful introduction to the patterns and fingerings of arpeggios is to begin with simple exercises using three- and four-note basic chordal patterns over one octave then two octaves covering the root position and inversions with basic fingerings in simple keys using only white notes. Three illustrations, taken from the Australian Music Examinations Board publication, *Piano Technical Work Book* (2008), represented in Score Illustration No. 35, displays alternative third and fourth fingerings for the right hand in examples 2 and 3. Occasionally I encounter a player who finds it more comfortable to employ a similar alternative in the left hand.

Continuing the arpeggio progression with my students, I gradually introduce additional keys, adding more black notes and the range increases over four octaves using the basic three-note triads and four-note seventh chords in all positions. The Kabalevsky *Étude in F Major* in Score Illustration No. 36 is an enjoyable concert piece of approximately Grade 5 standard that employs scale and arpeggio patterns in an engaging manner.

The final arpeggio example in Score Illustration No. 37 is the Chopin *Étude in C Major, Op. 10, No. 1*. This monumental work for arpeggio patterns in the right hand is described by McLachlan as deserving of the “great ‘arpeggio icon’ prize” and he expands his description,

...a torrential tone poem requiring stamina, golden tone, vision and enormous strength mixed with velocity. (2014, p. 64)

McLachlan goes on to suggest consideration be given to an alternative fingering from that indicated by Chopin (1-2-4-5-1-2-4-5) to that of the Russian-German pianist Vladimir de Pachmann (1848-1933)—(2-1-2-4-2-1-2-4)—which he suggests is,

...surely directly inspired by Chopin’s own assertion that the thumb was the centre of the hand and certainly an approach that eliminates thumb accents on weak parts of the beat along with a lot of stiffness. (p. 64)

Rotary action of the wrist with free arms and a light touch is essential in developing a comfortable repeated note technique. The circular movement of the hand in clockwise or anti-clockwise motion enables the quick light rebound of the note. Scale patterns can be used to create exercises beginning with any two successive fingers per scale note working up to four in succession. McLachlan advises the pianist to

...imagine you are tickling the keys, allowing the notes to speak at the very threshold of sound before going for a rebound action with your next finger. (2014, p. 85)

The playful Kabalevsky piece *Playing Ball* in Score Illustration No. 38 is a good introduction to three-note repetitions in both hands. A little thrown weight into the fourth finger of each hand helps to facilitate the rebounds via the circular motion of the wrist and gives rhythmic definition to the triple metre. Score Illustration No. 39 features the *Bear Dance* of Béla Bartok. It is an exciting and challenging work for the younger pianist to master but with a relaxed rotary action combined with good rhythmic pulse it is not impossible to play and can be very enjoyable to perform. The final illustration of

repeated notes in Score Illustration No. 40 of the virtuosic concert étude *La Campanella* of Liszt is No. 3 of the *6 Grandes Études de Paganini* all based on themes by the nineteenth century violin virtuoso, Niccolò Paganini. In imitation of the virtuosic demands Paganini makes of the violinist, Liszt has explored the technique of the piano to extraordinary lengths. Hence the relentless repetitions in this étude are impossible unless the principles of rotation, light articulation and freedom in the arms are solidly built into the performer's technique.

Double notes legato and staccato, octaves

I introduce my students from the earliest stages to the technique of double note playing, another fundamental skill. In the expressive piece *Song* by Kabalevsky in Score Illustration No. 41 we find simple accompaniment figures such as the consecutive thirds for both left and right hands. In the *Prelude No. 2 in D Minor*, by Alec Rowley in Score Illustration No. 42 we find the left-hand accompaniment is in double thirds throughout. The initial difficulty for the young pianist in double third passages is ensuring she strikes the thirds synchronously. If she does not round her fingers and strike the notes with her finger tips, her longer finger strikes before the shorter finger, thus splitting the two notes, rather than producing an exact, simultaneous sounding of both notes. The next technique for her to master is to make the smoothest transition from one pair to the next with a gentle wrist motion for each one through using the most appropriate fingering to achieve the necessary flow. The passages in the Kabalevsky *Song* introduce the opportunity to master these techniques as well as some gentle phrasing off at the end of each phrased group. The young player has to master similar and related basic legato double note techniques in the Rowley *Prelude*.

Amy encounters double trouble

Amy, who is 9 years old is encountering the Rowley *Prelude* for the first time. I demonstrate for her the necessary shape of the hand by inverting my own hand, showing her how to achieve a straight line across the fingertips through the curvature of the fingers. In the first bar with the repeated thirds using the third and fifth fingers of her weaker left hand she must make the tip of the longest third finger be in line with the tip

of the shortest fifth finger. At first the two notes do not sound exactly together. I adjust her hand position reminding her to keep her wrist level, not dropping down and to play exactly on the tip of each finger. I encourage her to use a gentle wrist motion down and up for each repetition of the chords, keeping her fingers close to the keys. This close contact with the keys enables her to control the swing of each repetition, only releasing for the next swing down when she hears the sound cease at the point of escapement in the piano action. By employing this technique, she can make sure that the chords are not separated with a staccato touch and can produce a smoother accompaniment for the melody in the right hand.

As she progresses through the entire left-hand accompaniment of thirds, she encounters moments such as appears in the third and second last bars where the double notes share a note in common across adjacent chords—line 3, bar 2. Amy's instinct is to separate both notes as she has to lift the repeated note in common. I show her how the adjacent different notes can be joined in legato fashion. She hears first that line, which I play, and then I show her how to join those notes whilst lifting only the finger required for the repeated notes. At first, Amy finds this difficult but with very slow execution and fine focus on each finger individually she gradually gains the technique to achieve the smoothest progression from one chord to the next.

Once she masters the techniques for synchronicity of the double notes, smooth repetitions without any jerking of the wrist whilst keeping the fingertips in close contact with the keys, and a flowing line throughout, it is time for her to learn to be able to voice one note more than the other in each pair. This accompaniment provides a simple melodic element in the upper line of the thirds. I show Amy how to turn her hand towards the upper note to encourage a little more weight in that finger in each chord. With time and practice she gradually gains this additional skill for which she must listen very carefully to be able to judge the quality of the sounds she is producing.

The basic technique that the young student masters in this early stage will be the foundation for comfortable execution of the more difficult passages such as the opening bars of the first movement of the Beethoven *Sonata in C Major, Op. 2, No. 3* in Score Illustration No. 43, with the parallel thirds requiring firm finger tips and rotary action of the wrists to ensure clear synchronicity of all the pairs. The opening parallel whole tone double notes of the beautiful, atmospheric Debussy Prelude with the enigmatic title *Voiles*, in Score Illustration No. 44 require a sweeping movement across the keyboard

with a free arm, each pair of notes clearly articulated, and the upper line voiced to project the melodic line.

The staccato double thirds, which make up the texture of the *Dance* by Kabalevsky seen in Score Illustration No. 45, require the young pianist to develop a very flexible wrist action for each pair of notes—bouncing the notes in much the same way she can bounce a ball. She needs a similar technique to execute the parallel sixths in the Gerhard Schwertberger *Samba in Sixths* in Score Illustration No. 46 and should she progress to mastering the demanding Chopin *Étude Op. 25, No. 10* in Score Illustration No. 47, the basic flexibility in execution gained in the earlier double note mastery provides a sound basis for her to expand on it in this étude.

Phrasing, slurs and appoggiatura

Phrasing in music is about the organisation of musical ideas in much the same way that phrases and sentences are organised in language. The rules of punctuation in language give definition, meaning and emphasis to the strings of words that form phrases and sentences. Similarly, in music the phrases are indicated by the use of a curved line over the notes, which comprise a musical idea. The curved phrase line or slur indicates that the notes below it are to be played legato and at the end of the phrase the final note is to be played with a gentle ‘tapering off’ movement of the wrist by the pianist. The topic of phrasing does, in large measure, require more in-depth consideration when issues of interpretation arise in my teaching. In training my young student, I must ensure she develops the techniques that allow her the freedom to create beautiful phrases in all her playing. Not all musical phrases are played legato. There are many phrases that are entirely staccato and convey as much musical meaning as do the legato phrases. It is my focus at this point in discussing the development of the techniques my young student needs to build on, to suggest suitable repertoire that can gradually allow her to phrase off in a musically satisfying manner and with ease.

Score Illustration No. 48 is a simple piano arrangement of the English nursery rhyme *Green Gravel*. The eight-bar excerpt divides into two equal halves. The first uses three short phrase marks to define the sentence, “Green gravel, green gravel, the grass is so green”. The first two slurs taper off gently creating the natural accent on the first syllable

of “gravel” followed by the softer second syllable. This creates the triple metre inflection with the accent on the first beat of the bar. The end of the third short phrase lands on the stronger and longer first beat of the bar. The release of the first two-beat minim note on the word “green” comes momentarily before the beginning of the next longer four-bar phrase, “The fairest young lady that ever was seen”.

To create the tapered off slur on “gravel” the young pianist must drop her hand into the first strong note then gently lift the wrist off with a floating action. At first, she may think of the note as staccato, and lift the note off with a vertical bounce out of the key, making it louder and sharp. Then I show her that the stroke is a gently horizontal sliding across the key and then up to make the elegant, gentle phrase ending. I ask her to imagine she is gently stroking a tiny kitten when sliding across the key. The effect is produced by what can be termed a ‘drop-roll’ technique in which the wrist drops the finger into the first note and then gently rolls up and off the second lighter note. A useful exercise for her to practise this technique is to play one octave of C major scale ascending and descending using alternating pairs of fingers beginning with finger numbers 1-2, 1-2, 1-2, 1-2 ascending then 2-1, 2-1, 2-1, 2-1 descending. Another difficulty for her in this arrangement is to play the simple accompaniment without a break in the smooth melody of the second phrase. Here she must use the skill of simultaneous touches to keep the melody smooth whilst lifting the left hand to repeat the two-note chords.

Clowning by Kabalevsky is an excellent piece for gentle slur endings that have to be executed at speed—Score Illustration No. 49. Her arms and wrists need to be very relaxed and free throughout with an easy drop into the first note and a gentle quick slide off the second. In performing the *Waltz*, also by Kabalevsky in Score Illustration No. 50, she has to phrase simultaneously accented slur endings, those that come on the first beat of each bar in the right hand, and gently tapered slur endings that come on the weak second beat of each bar in the left hand.

An important expressive slur, which is a regular feature in the language of western art-music, is the *appoggiatura*, in which the first strong-beat note suspends the harmonic resolution of the second weaker-beat note. This musical suspension creates an emotional *frisson*-like tension on the first note, which finds its release in the second note. The first note is accented and the second gently phrased off. *Appoggiare* is the Italian verb meaning “to lean upon, rest” (ODE), and so in execution, she must learn to expressively “lean” into the first note and gently release the second. The *appoggiatura* has an emotional inflection in music suggestive of yearning, something akin to a sigh in speech. I ask her to

sing “Help me” as she plays the appoggiatura to emphasise its inherent musical meaning. The Score Illustration No. 51 of the Mozart *Minuet in G Major* features simple appoggiaturas in bars 2, 4, 10 and 12. In demonstrating the inflection, I show her how the poised old-world dance could perhaps involve a graceful bow or curtsy at that point in the dance, emphasising the expressive and gestural qualities characteristic of a musical device that is inherent in the musical language of so many composers.

Simple two-note slurs, appoggiaturas and longer phrase shapes appear in The *Waltz* by Amy Beach, Score Illustration No. 52, and features that create the grace and sweep of the elegant dance in a most charming style. At a more advanced level of pianism and artistry is the opening of the Beethoven *Sonata Op. 13 in C Minor* in Score Illustration No. 53. Given the title *Grande Sonata Pathétique* by his publisher, this powerful *Grave*, with its slow and solemn beginning, replicates the earlier Baroque period French Overture style with characteristic dotted rhythms. Appoggiaturas appear throughout creating a profound emotional tension and setting the scene for the dramatic *Allegro di molto e con brio*, fast and spirited, into which it leads.

Arm weight, dynamic variety, gradations of tone and voicing

Beautiful tone production in piano playing is a skill I strive to cultivate in all my students and many factors affect their ability to achieve it. Often the pianos available for them to practise on are poor acoustic models or they have digital instruments with limited sensitivity in their weighted keys. If a student who has a poor instrument shows ability and a desire to progress I try to encourage the family to consider upgrading their instrument. Despite these limitations it is possible to teach techniques, which when used on a good quality instrument such as those in most teaching studios, the keen player can enjoy the quality of sounds she can make.

The use of arm weight in piano playing allows her the experience of feeling the freedom of movement into the keys from the upper body through the whole arm to the fingertip. In his excellent book on piano technique *Yet Another Guide to Piano Playing*, the Australian pianist and pedagogue Max Jost describes what he refers to as the whole-arm stroke.

...it is one of the simplest and most rewarding to execute, bringing beauty and richness of tone over a wide dynamic range. From ff to pp. It is one flexible

movement from shoulder to finger tip...Play any scale and with each finger stroke lower the wrist and raise it again in preparation for lowering it on the next stroke. If you are completely relaxed, and analyse the movement carefully, you will discern that that “up – down” movement brings the upper arm into play. This, or a slightly circular whole-arm movement, is frequently used in cantabile playing. (1976, p. 23)

McLachlan evaluates arm weight technique thus,

Arm weight is a vital approach for minimising effort in performance in that it takes the effort away from your fingers and has a profoundly positive effect on the quality of your sound production...It is possible to feel all of the energy and impetus for articulation coming from this weight rather than from the knuckles and wrists. (2014, p. 28)

Score Illustration No. 54, *Ghosts* by Anthony Hopkins is a delightfully imaginative piece, which explores sonorities that work on an acoustic instrument. Using the gentlest drop of the whole arm into the fingertips the performer can settle the triad, which needs to be silently struck in the right hand thus opening up those strings to freely vibrate. Her left hand uses a free-fall whole arm stroke to bounce the ff, fortissimo triads triggering the desired harmonic resonance in the silently depressed triad. She uses this process throughout the composition and can use arm weight to great effect in all the dynamic ranges from pp, pianissimo to ff.

The vigorous *Bulgarian Dance No. 6* from the *Mikrokosmos Vol. 6* by Béla Bartók in Score Illustration No. 55 requires the pianist to throw whole arm weight into the ff triads as they swap from hand to hand. A similar throw into the fifth finger from the whole arm on the beginning of the groups of repeated note patterns will create ease, avoid tension and provide the necessary rhythmic accentuation the alternating rhythm requires as she performs.

A very creative exploration of sonorities and tonal gradations from ppp, pp, mp, mf to f can be found on page one of Martin Kutnowski's *Stars and Galaxies*, Score Illustration No. 56. The young player holds the sustaining pedal throughout and freely uses arm weight for all the notes. This technique allows her to thoroughly enjoy the sounds she can create and control with ease through all the varying degrees of volume indicated by the composer.

Voicing in piano playing is the ability to bring out certain notes more prominently in volume than others within a group struck simultaneously. Schumann, the nineteenth century composer, pianist and inspired pedagogue, reveals a deep understanding of the needs of the young developing pianist in his beautiful *Album for the Young Op. 68*. The first of the two works in Score Illustration No. 57, the melodious No. 3 of the collection, *Trällerliedchen*—Humming Song—begins with a simple right-hand melody and left-hand accompaniment requiring good balance of the hands in favour of the melody for the first eight bars. At bar 9 the right hand includes accompaniment harmony notes on the thumb and the melody notes in crotchets on the less strong fingers of the hand must be voiced to avoid being overpowered by the heavier thumb on the weak part of the beat. The young pianist needs to swivel the whole arm away from the thumb and drop more weight into the fingers articulating the melody notes so that she can project them successfully.

The second example in Score Illustration No. 57 is the extract from number 4, *Ein Choral*. This simple hymn is a good example of the need for the young pianist to create a smooth legato from each four-note chord to the next through the use of finger substitution or slip-fingering, as indicated by the editor in this Henle Urtext score. She can then work to voice the top-most soprano part by directing her arm weight into those fingers. This piece can be used as an exercise in voicing by aiming to voice each part, Soprano, Alto, Tenor and Bass in successive repetitions.

The exquisite Prelude by Debussy *Danseuses de Delphes*, the first page of which is Score Illustration No. 58, requires more advanced pianistic skills, employing arm-weight and voicing techniques to achieve the desired effects. Should the young pianist progress to this level of pianism the basic principles she has mastered early on provides a sound foundation on which to create the simultaneous levels of sound and tone gradation typical of Debussy's pianistic language.

Rhythm

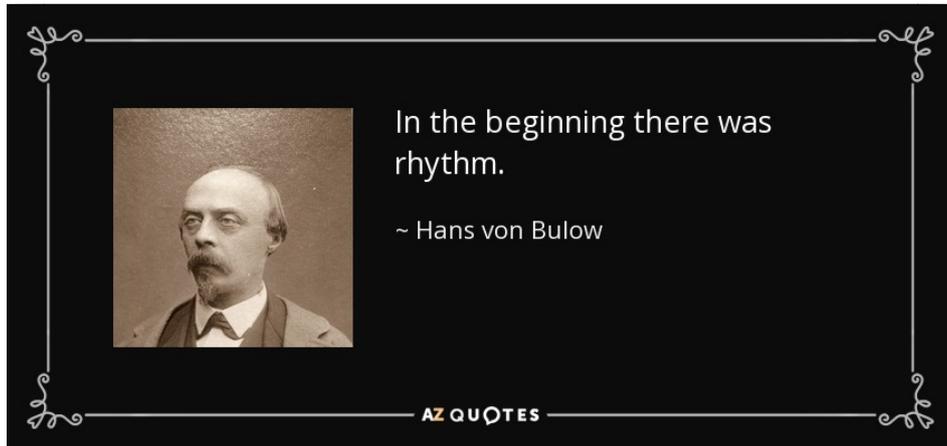


Illustration No. 19. *“In the beginning there was rhythm.”* Hans von Bülow (2018)

This illustration of the pithy quote from the nineteenth century conductor, pianist and composer Hans von Bülow (1830-1894) taken from the Internet, emphasises rhythm as a basic force in all life and thus fundamental to the expressive human art of music making. The origin of the word ‘rhythm’ occurs in the mid-sixteenth century, in the sense of ‘rhyme’, from French *rhythme*, or via Latin from Greek, *rhuthmos*, related to *rhein*, ‘to flow’ (ODE). In that sense, the overall rhythm of a composition can be experienced as having a forward momentum, which flows in time.

Previously I have discussed the pedagogical style of the American teacher Abby Whiteside who distinguished this flow of rhythm in a composition as the “Rhythm of Form” from that of the metric subdivision of beats in a composition that she termed “Rhythm of Meter” (in Prostakoff & Rosoff, 1969, p. 198).

British pedagogue Joan Last, in her useful text *The Young Pianist: A New Approach for Teachers and Students*, suggests that the difference between time and rhythm is often not clearly delineated because the word, ‘rhythm’ has multiple uses.

Rhythm, in its true sense, includes the pulse and swing of music: its natural accent, which leads to phrasing, tonal variety, climax, and so on. It would be better if the

word rhythm were never used as meaning a time-pattern, for it is here that the confusion arises. (1972, p. 62)

Last recommends that time and its notation should be “*taught*” as it is the arithmetic of music, whilst rhythm should be “*developed*” (p. 63).

The young pianist from the first lesson experiences the grouping of beats that drives the music she is learning to play. Clapping and counting patterns are helpful and even more she enjoys the use of familiar tunes such as nursery rhymes to develop an understanding of rhythmic patterns that she can then notate.

To experience rhythm is the core of listening to music as well as making it. Rhythm is a physical sensation, easier to feel than describe. Basic to the experience of rhythm is the realization of pulse and the grouping of pulses. It is only against the background of pulse and grouping that rhythm takes shape. (Uszler, Gordon & McBride-Smith, 2000, p. 8)

"I've got **rhythm**...



Illustration No. 20. *I've got rhythm: Rhythmic notation.* (2017)

This illustration taken from the Internet is a light-hearted depiction of syllabic counting in which words can be used to convey rhythmic cells. Another counting approach is metric, where numbers, for example, such as one for one beat notes, or one-two for two-note beats, are counted aloud whilst clapping or playing. The illustration uses English words to express the rhythmic pattern syllabically. The Kodály system, which has widespread pedagogical use, translates the pattern as “*ta ti-ti ta ta*”. The phrase can also be metrically counted as “one two-and three four”.

Rhythm in music is expressed always in subdivisions of two to the beat or three to the beat. A nursery rhyme such as *Twinkle, Twinkle Little Star* is a good example of subdivisions of two and *Humpty Dumpty* is useful for subdivisions of three. In each case the young pianist claps the whole beats while singing the words. She divides each beat into two syllables in “Twin-kle, twin-kle” as she claps the whole beat on each of “Twin-” and “-kle” of “Twin-kle” and three syllables as she claps on “all” and “hor-” in “all-the-king’s hor-ses-and”. Using the Kodály syllabic counting “Twin-kle, twin-kle” becomes “*ta ta, ta ta*” and “all-the-king’s-hor-ses-and” becomes “*ti-ti-ti, ti-ti-ti*”.

The new pianist has many tasks to master in the earliest stages and her focus is drawn to matters such as hand position, finger articulation and simple notation. I aim to ensure that all her music making from the very beginning emphasises the rhythmic elements that give it life and forward momentum. If she can maintain a steady pulse the result will be more fluent and enjoyable. I strive to help her feel the beat throughout no matter how simple the note values are in the initial stages. Gradually we explore the subdivisions of the beat as the repertoire becomes more complex.

The short *Sonatina*, by William Duncombe in Score Illustration No. 59 is a good example of varying divisions of the beat. The simple two crotchet, quarter note beats in the bar of the 2/4 time signature uses subdivisions of two or three per beat. I help the young pianist to distinguish the values so that the crotchet beat remains steady throughout. I ask her to clap the steady beats as I demonstrate the pattern of the first line of this *Sonatina*. Then we clap and sing or say the pattern syllabically using “*ta*” for the crotchets, “*ti-ti*” for the two half beats quavers or eighth notes and “*tri-o-la*” for the triplet quavers. The phrase is sung or spoken thus “*Ta, tri-o-la, ta, tri-o-la, ti-ti ti-ti, ti-ti ti-ti, ta, tri-o-la, ta, tri-o-la, ti-ti ti-ti, ta-a*”. We can also count metrically while singing or saying the counts in half beats using “one-and-two-and” for the quaver subdivisions and “two-and-a” for the triplet subdivisions. As the young pianist plays I clap the steady beat to reinforce the need for the pulse to be uniform throughout.

As she progresses I introduce the metronome, which becomes a staple in her practice routines. In discussion with her mother I recommend that the best metronome to purchase has the greatest volume rather than price. The student needs to practise with a metronome that cannot be over-ridden by the volume of her instrument. For her first encounter with the metronome, I invite her to clap steadily with single slow beats and gradually increase the tempo, encouraging her to internalise the beat rather than follow her initial instinct to look at the device. I suggest she shut her eyes and listen carefully.

Following this I ask her to step in time across the room to the beat. Later we share a ball game bouncing a tennis-sized ball back and forth to each other in time with the metronome. Another skill for her to master is that of clapping steady single beats and saying alternating subdivisions to them, firstly single beats “*ta*”, then two half subdivisions per beat “*ti-ti*”, three triplet subdivisions “*tri-o-la*” and finally four semiquaver, sixteenth-note subdivisions “*ti-ka-ti-ka*”.

Some years ago, one of the more creative supervising parents in my studio, whose son was struggling to grasp the concept of keeping a steady beat with the metronome, set him up to leap on his trampoline in time to it, much to his delight. Mother sang along with him the steady beats and clapped as encouragement, thus sharing the flow of the rhythmic drive. This whole-body approach enabled him to physically feel the beat with ease and pleasure.

The excerpt from the Mozart *Rondo in D Major, K. 485* in Score Illustration No. 60 employs alternating subdivisions of two, three and four to the beat. As she progresses to this level the skills the young pianist develops early in her rhythmic training come into play so as to maintain the overall steady pulse throughout. In mastering the rhythmic elements of a work such as this she can benefit from taking the advice of the pedagogue Neuhaus.

I urge pupils when studying a work and in order to master its most important aspect, the rhythmic structure, or the ordering of the time process, to do just what a conductor does with the score: to place the music on the desk and to conduct the work from beginning to end as if it were played by someone else, an imaginary pianist with the conductor trying to impress him with his will, his tempo first of all, plus, of course, all the details of the performance...I recommend that in studying a composition that the organization of time be separated from the rest of the process of learning... (1993, pp. 33-34)

The jaunty little piece *Salt and Pepper* by Elissa Milne in Score Illustration No. 61 is a basic example of alternating metres 5/8 and 3/4. The common denominator is the half beat quaver, 5 in the 5/8 bars and 6 in the 3/4 bars. At first, we count the quavers in each bar metrically. Eventually the feel of the two quaver and three quaver whole beats emerges. These alternating metres are a feature in much Eastern European music, an exciting example of which is the more virtuosic *Bulgarian Dance* by Bartok found in the Score Illustration No. 55 that I selected for demonstrating the use of arm-weight above.

This moves at a very rapid pace and the alternating 3+3/8+2 quaver beat groupings create energy and drive the lively forward momentum of the wild folk dance.

Syncopation in rhythm is the displacement of beats or accents, making strong beats weaker and weak beats stronger. The word ‘syncopate’ is derived from the Latin, *syncopare*, ‘to swoon’ (ODE). The example in Score Illustration No. 62, *Antics* by Pamela Wedgewood, uses simple syncopation with a tied note, a second quaver note on the same pitch that is not re-sounded on the beginning of the third beat in the right hand of bar 3, as the left plays against the tied note. The young pianist will feel the beat solidly in her left hand and experience the silent syncopation in the right hand. In bars 8, 13 and 14 the syncopations are performed without the aid of an accompanying steady beat, which is set up in the first two bars of the piece in the left hand.

Slightly more complex syncopations are found in Score Illustration No. 63, the Matyas Seiber *Cakewalk*. The Cakewalk is a late-nineteenth, early-twentieth century American dance form derived from music making and dancing at black African slave celebrations held on Southern plantations after Emancipation. It is also related to the American syncopated marches of that period and belongs to a genre of American syncopated music known as Ragtime. The syncopated rhythm in the first two bars can be said or sung syllabically as “*ti-kaa-ti, ti-ka-ti-ka, ti-kaa-ti, ti-ti*” with the left-hand quavers creating a march rhythm of four quavers per bar. The editor has suggested a useful exercise for beating out the rhythm on a table or the piano keyboard lid. The left hand beats the continuous steady quaver beats while the right hand simultaneously taps the syncopated rhythm—I practise this with my young pianist on the piano lid. At first, she simply taps the left-hand beats while I tap the right-hand syncopated pattern, then we swap parts and repeat the process and lastly, she beats both parts simultaneously.

Cross-rhythms or polyrhythms are more demanding rhythmic devices where two conflicting rhythms are played together. The pattern of two subdivisions of the beat played in one hand against three in the other appears in Score Illustration No. 64 of an extract from the Joseph Haydn *Minuet in C Major, Hob. IX: 8, No. 1*. The cross-rhythm of two quavers in the right hand against three triplet quavers in the left can be seen in bars 42-52.

Tristan triumphs over a tricky cross-rhythm

Tristan is an 8-year-old student who is working towards a Grade 4 examination. He is innately musical, taking great pleasure in the physicality of music making. He works hard, with help from his mother, to master whatever new challenges I give him. He loves the charm of this elegant Minuet and is keen to grasp the cross-rhythm in the middle B-section of the ternary form dance comprising three sections ABA. He learns the pattern in each hand separately keeping a steady beat with me tapping the whole beats as he plays. I set a metronome speed that is not too fast but maintains the forward impetus. Using the metronome, we both play the section with one hand each alternating our parts from right hand to left hand several times so that he can hear and feel the interconnection. After this I ask him to play and say syllabically very slowly, a pattern of words as in Score Illustration No. 65, which describes the intersection of the two rhythms exactly. I choose the words “Hot cup of tea” as the syllables. Numerically it would be “One, two-and-three”. In this illustration the right-hand duplet subdivisions occur on the syllables “Hot” and “of”. The left-hand triplet subdivisions occur on “Hot”, “cup” and “tea”. In action it creates the pattern “Both, left-right-left”, which I write on his score “B, L-R-L”.

At first Tristan hesitates to insert the right-hand second subdivision exactly between the even second and third triplets in the left hand thus distorting the rhythm. I ask him to play a few repetitions of the even left-hand triplets and then, continuing the left-hand triplets to insert only the second of the right-hand quavers exactly between the second and third triplets. He can hear that the left-hand stays evenly spaced and that the right-hand slips in halfway through the second and third triplets making the syllables “cup of” as he plays left-right on them. He is ready now to put the pattern together and enjoy the success of making the cross-rhythm correctly. We gradually increase the speed and work on the ten-bar passage to make it completely fluent. Eventually he can hear and feel the distinct subdivisions in each hand simultaneously.

Another common cross-rhythm is the ratio of three subdivisions in one hand against four in the other in Score Illustration No. 66. In this example the right hand plays four quavers against three in the left hand and the suggestion of the syllabic articulation “Pass the Peanut Butter” has the left hand slipping in between the right hand second and third quavers on “the” and third and fourth quavers on “nut”. Numerically articulated the phrase is uttered “One, two-and-three-and-four”. The hands coming together on “One”

then continuing with “right-left-right-left-right”. For my student I write on her score “B, R-L-R-L-R”.

Score Illustration No. 67 is an extract from *Reflection* by Kerin Bailey, which has subdivisions of three in the right hand over four in the left hand in bar 2 of line 2. At a more virtuosic level, the student pianist enjoys herself fluently executing the demands of the dazzling Chopin *Fantasia-Impromptu Op. 66, No. 4b* in Score Illustration No. 68, which features a rapid four semiquavers per beat in the right hand over triplet quavers in the left hand throughout. In each of these works the fundamental techniques she learns in simpler applications provide a solid foundation on which to execute more demanding cross-rhythms as she encounters them.

Another rhythmic device that gives variety to many compositions is the *hemiola* described as “a musical figure in which, typically, two groups of three beats are replaced by three groups of two beats, giving the effect of a shift between triple and duple metre”. The term is derived from the Greek *hēmíolia* meaning “in the ratio of one and a half to one’ from *hēmi* ‘half’ and *holos* ‘whole’” (ODE). It appears often in dance movements of the Baroque period in works by composers such as Bach and Handel. In the Romantic period it was favoured by Schumann and Johannes Brahms. It appears as a characteristic feature in folkdances such as the Andalusian *polo* and the Central American *huapango*.

When first introducing this interesting rhythmic device I use syllabic articulation, singing to my young student the short excerpt from the Leonard Bernstein song from *West Side Story* in Score Illustration No. 69, “*I Like to be in America*” and tapping out the continuous quavers as I do so. It is easy for her to feel the groups of six quavers changing from two groups of three on the words “I like to be in A -” and the three groups of two on “- mer-i-ca”. She can clap the whole beats and say numerically “One-two- three, One-two three, One-two, One-two, One-two” at the same time. I play the pattern on the piano and we sing it together.

Her understanding of the rhythmic impulse, which is the distinguishing feature of the *hemiola*, helps her to convey the changing metre comfortably in progressively more demanding works such as the Bach *Minuet* from *Partita No. 5 in G Major* in Score Illustration No. 70, and the even more complex Schumann *Romance in F Sharp Major, Op. 28, No. 2* in Score Illustration No. 71.

In these foregoing examples I outline some of the metric problems that the developing pianist encounters. She learns the basic skills of rhythmic notation and over time the works she studies introduce ever greater complexities. Her understanding of the subdivisions of the whole beat, which is kept at a constant tempo, established in her earliest experiences, provides a firm foundation for her to build her repertoire of rhythmic devices and demands.

Score Illustration No. 72 *Rain Tree Sketch II: In Memoriam Olivier Messiaen* by the Japanese composer Toru Takemitsu (1930-1996) is an example of increasingly complex rhythmic demands the more advanced pianist experiences. Takemitsu was greatly influenced by the seminal French composer Olivier Messiaen (1908-1992) in all aspects of his musical language including tonality, timbre, and rhythm. This work employs Messiaen-like alternating tempi and complex rhythmic cells. *Tempo I* has a constant beat of a quaver or eighth-note at a metronome speed of 90 meaning that the quavers move at 90 beats per minute. *Tempo II* is set at a quaver = 72.

Francis solves the polyrhythm

Francis is a gifted Year 12 student who is a keen musician and excels in mathematics, sciences and languages. He displays some characteristics of what is referred to by his parents—with whom I have an excellent relationship—as “being on the spectrum”. I find him to be very interesting, even when at times I am put to the test in dealing with his gruff manner, which causes him grief with some of his school teachers.

His sensitivities are very obvious. He has an acute aural awareness combined with an extraordinary ability to mimic and recall what he hears, which, combined with his mathematical skills, make him an ideal student to take on the Takemitsu. The extract I have chosen displays a method of working out the complexities of a particular polyrhythmic passage for him. At the top of the score is my mathematical illustration of the rhythmic breakdown of the section immediately below, which is marked off by a vertical dotted bar-line and a normal bar-line over four staves to be read and performed simultaneously. The smallest subdivision that the pianist needs to work from is that of demisemiquavers or thirty-second notes.

Francis grasps the breakdown with ease and together we count out the thirty-second notes slowly as he places the other parts in the exact positions my lines indicate to create the rhythmic texture. He is delighted by the piece and we enjoy working through the many musical challenges over time towards a highly successful presentation within his Diploma examination recital, for which he achieves a rarely given Distinction result.

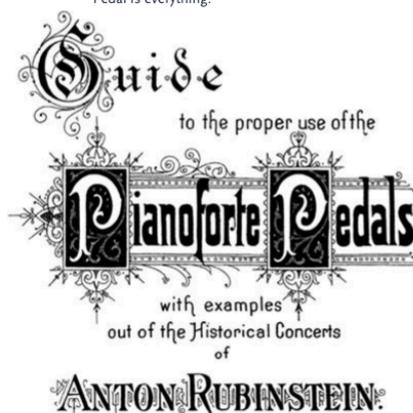
This discussion of the development of rhythmic skills is confined to the most basic elements of a major aspect of the training of the developing musician. As a studio music teacher who meets with the young pianist for only 30 minutes a week in the earliest stages of her piano studies, I aim to create opportunities in each of those lessons to cultivate all aspects of musicianship through carefully chosen repertoire. Within each piece she studies are all the musical elements of pitch, tonality, rhythm, notation, form and interpretation. Rhythm is the fundamental force that brings all the pieces the young pianist plays to life.

Pedalling



Anton Rubinstein said:-

"The more I play the more thoroughly I am convinced that the Pedal is the soul of the Piano; there are cases where the Pedal is everything."



translated from the German

by

John A. Preston.

This work is also published in French and German

BOSWORTH & C.

Illustration No. 21. *Facsimile of Title Page original Bosworth edition, 1897.*

(Rubinstein & Carreño, 2003)

Illustration No. 21. is taken from the Dover 2003 publication of two significant books on the art of piano pedalling in one volume entitled *The Art of Piano Pedaling: Two Classic Guides* by the renowned nineteenth century pianists Anton Rubinstein and Teresa Carreño. This facsimile of the original edition title page of the Rubinstein treatise contains his famous and oft-repeated quote describing the sustaining pedal on the piano as “the soul of the Piano”.

The sustaining pedal, also referred to as the damper pedal, is the far right pedal of the three on the modern grand piano. When depressed, all the dampers, which at rest stop the strings from vibrating, are released thus enabling the sympathetic vibration of all related notes when a key is struck. These related notes belong to what is termed the ‘overtones’ or ‘partials’ or ‘harmonics’ of any pitch, and they are referred to collectively as the ‘harmonic series’ for each pitch. This sympathetic vibration enriches the tone and prolongs the sound of the notes in use whilst the sustaining pedal is engaged.

The middle pedal is known as the sostenuto pedal, which releases the dampers only on the selected notes that are down when it is depressed. The third left pedal is the una corda pedal. On the modern grand piano this pedal shifts the keys and the action to the right, thus reducing the number of strings struck by the hammer on three-stringed low register notes from three to two, on two-stringed middle register notes from two to one, or on one-stringed high register notes from one to the softer, less used side of the hammer. Both the middle and left pedals function differently on an upright piano. The middle pedal uses a muffling device to substantially reduce the volume across the entire instrument for practice purposes. The left una corda pedal on an upright piano moves the hammers closer to the strings thus diminishing the length and strength of the blow on the strings and thereby reducing the volume. It does not change the texture of the sound as does the una corda pedal on the grand piano.

The writers Cora B. Ahrens and D. G. Atkinson provide a good summary of the functions of the three individual pedals in use on most modern pianos in their pedagogical guide “*For All Piano Teachers*”.

1. *The Damper Pedal* is used to prolong, enrich, augment and connect tones.
2. *The Una Corda Pedal* is used to reduce the quantity of tone, and (in the grand piano) to change its colour.
3. *The Sostenuto Pedal* is used to sustain any note or notes that are already being held down when the sostenuto pedal is depressed. (1955, p. 32)

The young pianist at first has limited need to engage the una corda pedal. As she develops pianistically, she learns to use it with discretion in sections marked *pp*, *pianissimo*, or softer. I discourage her from using it indiscriminately and to listen carefully to the effect on the tone it has, which is particularly powerful on a grand piano. She has few opportunities to use the sostenuto pedal unless she has a grand piano equipped with one to practise on. She will take on appropriate techniques for its use further along in her pianistic journey.



Illustration No. 22. *The First Pedalling Lesson.* (2017)

As the young pianist engages with the piano pedals she must first master the basics of using the sustaining pedal. Before she begins to use the sustaining pedal, I demonstrate how it works. I sit at the grand piano while she looks inside from the bass side of the instrument. I strike a low key quite loudly and hold it down. She sees the hammer hit the string whilst the single damper releases and she hears the string vibrating until I choose to release the key when she sees the damper fall onto the string and hears the sound cease.

Next, I strike the same low note quite loudly and shortly after I engage the sustaining pedal. She immediately hears the augmentation and enrichment of the sound and sees all the dampers released simultaneously. I release the sustaining pedal and the key, and she hears the sound cease. I explain the harmonic series very simply and demonstrate how sympathetic vibration occurs. I silently press down the keys of a simple C major triad and

engage the pedal. With my other hand I play a C major arpeggio over the keyboard around the held triad. I then release the pedal whilst still holding down the triad. She hears the original notes ‘singing’ as if they had been struck. The strings of the triad have been set into vibration by the arpeggio. She enjoys the almost magical effect of creating the sound through sympathetic vibration within the harmonic series for the silently held chord. This triggering of the harmonic series of notes struck silently is put to good effect in the atmospheric piece *Ghosts* by Hopkins that we already met in Score Illustration No. 54.

I introduce the sustaining pedal to the young pianist as early as possible. It may be difficult if she is very small and her feet cannot reach the pedals. If she is provided with a pedal extension at home with which to practise, she can begin pedalling while she is still short. If she does not have access to an extension, she may have to wait a little before she enjoys her first encounters of its sounds at home. The simple euphonious piece built on the pentatonic scale *The Japanese Koto* by Christopher Lee Goldston in Score Illustration No. 73 employs an unlimited engagement of the sustaining pedal throughout. If she cannot reach it at all and does not have access to an extension, I hold the pedal down for her in the lesson as she plays.

Once she is tall enough to use the pedal herself or is using the extension at home and in the studio the young pianist begins simple rhythmic pedalling such as that in the little piece by Richard Harris, *Twilight*, in Score Illustration No. 74. Here she depresses the pedal on the first beat of each four bars and releases it just before the end of those four bars. There is no opportunity to overlap the harmonies that change at the beginning of each four bars in this earliest of pedalling excursions. Another interesting feature of this piece is the use of staccato notes within the sustaining pedal texture that give a sparkle to the notes, quite different in sound to playing them legato within the pedal.

It is necessary for her to master the action of the pedal by keeping her heel on the floor whilst depressing the pedal with the sole of the foot just behind the toes. She must keep the shoe in contact with the pedal at all times through the full descent and return. Otherwise an unnecessary percussive sound of the shoe tapping the pedal occurs. She uses a relaxed action of the ankle to work the pedal, not a forced thrust, which will create an unwanted noisy action of the dampers when they are released.

The next pedalling technique the young pianist needs to master is referred to as syncopated pedalling. In this technique the sustaining pedal is depressed immediately after the notes are struck on which a pedal change is needed. This ensures a seamless connection between the sounds without gaps or smudges of blurred harmonies. A simple first exercise for the newcomer to this pedalling technique is for her to make a smooth legato C major scale played slowly with only the index finger of her right hand engaging the sustaining pedal to make the scale notes connect. A first excursion into syncopated pedalling is the arrangement of the Johann Christoph Bach *Prelude* arranged by Nancy and Randall Faber in Score Illustration No. 75.

Suzy and Syncopated Pedalling

Suzy is 10 years old and is very keen to master syncopated pedalling to enhance her performance of this little *Prelude*. The broken chord patterns in each bar produce pleasant harmonies that need to be smoothly connected without any break in the fluidity of the sounds or with any overlapping or blurring of the harmonies. Her mother is an amateur pianist and there is a grand piano at home. When her mother plays Suzy hears the enriching effects good use of the sustaining pedal brings to her piece and is highly motivated to copy her mother and acquire this new skill.

We begin with the one finger scale exercise. At first Suzy lifts her finger and her foot simultaneously when she changes the notes. She hears the gap in the sound as the damper falls back onto the string for each note when she releases the pedal. I encourage her to keep her foot down while she moves her finger from one note to the next, then to raise the pedal and immediately depress it when she feels her finger connect with the keybed of the new note. I remind her to keep her heel on the floor and her shoe in contact with the pedal throughout—the up and down movements made from her ankle with a relaxed leg. Once she has mastered this exercise we are ready to put the new technique into use in the *Prelude*. After a few initial mishaps she grasps the coordination of the foot and hands and is thrilled at the new tone colour the pedal brings to the piece.

A point of interest arises for me in the pedalling indications for Schumann's *Kleine Studie* in Score Illustration No. 76. This illustration is taken from the Henle Urtext edition, which is an exact reproduction of the Autograph edition. The pedalling indication is rhythmic with the sustaining pedal depressed at the beginning of each bar

and released before the end of each bar so that the harmonies are not connected. His wife, the pianist Clara Schumann, produced a later edition after his death in which she changed the pedalling indications from rhythmic to syncopated—Score Illustration No. 77. I make a quick scan on an Internet music purchasing site and find ten different pianists internationally all using the more harmonious and musically satisfying syncopated pedalling indications employed by Clara Schumann. This difference in the style of pedal usage indications reflects the slow evolution of syncopated pedalling from rhythmic pedalling throughout the nineteenth and into the twentieth century.

A slightly more challenging pedal indication can be seen in *The Rain and the Rainbow* by Sergei Prokofiev, spelt Prokofieff in the edition I cite, in Score Illustration No. 78. In the first two bars of both lines 3 and 4 syncopated pedalling is used on the weak second and fourth beats of the bar to capture the lower harmony notes. The young pianist initially practises slowly to coordinate the foot and hands as her instinct to pedal on the stronger first and third beats is gradually overcome.

As the young pianist advances her pedalling skills she uses more refined techniques. Half-pedalling is a technique in which only the bottom half of the pedal action is engaged. The foot does not allow the pedal to go all the way up before re-engaging. This technique can be used on pianos that do not have a sostenuto pedal. This type of pedalling allows the lower harmonies to be sustained whilst the upper harmonies are damped. Conversely, the technique of half-damping uses only the top half of the pedal action and is useful when less resonance is required such as in earlier Baroque period works originally intended for the harpsichord or clavichord. When used rapidly, half-damping is referred to as ‘flutter’ pedalling or pedal vibrato. This can be used to colour rapid scale passages such as can be seen in the extract from the final movement of the Beethoven *Sonata in E Major, Op. 14, No. 1*, Score Illustration No. 79. This movement is enhanced by skilful use of both harmonic syncopated pedalling and the light touch of pedal vibrato in the scalar passages.

The developing pianist must use her pedalling skills in many ways and apply them with informed discretion depending on the period and style of pieces she is playing. She will use less pedal in early music of the Baroque and Classical periods to maintain the clarity of the style. Later music through the Romantic and Impressionist periods, twentieth and twenty-first centuries, with more complex harmonic textures employ a wider range of pedal usage that she needs to apply with increasing sophistication. Score Illustration No. 44 of the Debussy Prélude *Voiles* that I refer to earlier in this chapter, is an example of a

composition that demands of the pianist great skill and precision in pedalling. It is constructed using three differing layers of musical texture simultaneously. The contemporary and friend of Debussy, E. Robert Schmitz (1889-1949) who recorded all of Debussy's piano music and penned the thorough and very detailed analysis of each work in his *The Piano Works of Claude Debussy* advises the performer,

In performance note that the quality of touch and pedalling must take into account the three distinct levels upon which the whole is built. (1966, pp. 136-7)

Schmitz further suggests,

...and a pedalling which does not mix appoggiaturas with their resolutions. (p. 137)

The young pianist learns over time that the sustaining pedal is a powerful tool that can enhance or destroy the beauty and integrity of any composition. As Ahrens and Atkinson suggest,

The damper pedal may be used too much or too little. It may be changed too often, or it may not be changed often enough...Pedalling often becomes a careless habit, indulged with little or no conscious idea of the actual effect that is being produced. One must diligently study when *not* to use the pedal, as well as when to use it. (1955, p. 31)

Memorisation

The long history of the evolution of pianism follows the trajectory of the evolution of the instrument itself. As the instrument evolves from the plucked-string harpsichord, through the early fortepiano to the later much stronger and powerful pianoforte so grow the compositions. By the time of Liszt and Chopin in the late nineteenth century with the creation of their extremely virtuosic works, the ability to read a score and play at the same time becomes increasingly difficult and memorisation comes to be an essential tool for the pianist. Once a performer has committed a particular work to memory successfully, the phrase 'knowing it by heart' is often used. For the young pianist this phrase is sage advice. To play successfully from memory she takes into her heart and mind every aspect of the works she commits to memory.

The young pianist learns to memorise her repertoire from her earliest explorations. It is helpful for her to begin with familiar nursery rhymes and children's songs she has already sung. In my first lesson with Lily she is learning *Hot Cross Buns* by rote, having sung and clapped it with me before copying and playing it on the three black keys. This is her first encounter with correlating the aural and tactile in music making and is a foundation from which she works as she progresses in her pianistic journey. Over time she learns to read music and as she builds up a repertoire of little pieces, such as *Hallowe'en March* in Score Illustration No. 17, I encourage her to play from memory as soon as she masters each one.

Memorising is inextricably linked to the quality of concentration in practice. Full focus on all the elements of the pieces the young pianist is learning during her practice sessions will lay the groundwork for her to succeed in playing her pieces from memory. She needs to understand her pieces in a number of different ways. The aural, visual, tactile, kinaesthetic and analytical aspects of the works she is learning all need to be understood and synthesised for her to confidently recall and perform her repertoire from memory.

To cultivate her aural memory the young pianist focusses on the elements of melody, harmony, rhythm, dynamics, tempi changes and recalls exactly how the music sounds. Her visual memory concentrates her recollection of the actual notation on the printed page as she aims to create a mental photograph of the score. Her tactile or haptic memory is the easiest memory to come and unfortunately the easiest to go. She knows the 'feel' of the notes in her pieces as she plays. She needs to use consistent fingering to avoid confusion in the process of memorisation. This type of muscular memory alone is not reliable. The young pianist needs to incorporate all the types of memory in her efforts to successfully recall the music in performance, especially when under the stress of public performance. Kinaesthetic memory is closely aligned to tactile memory. It is very useful for the developing pianist as it fixes her attention on her sense of position and direction over the keyboard. The analytical memory brings her attention to the form and structure of the piece. Her understanding of the overall progression of the piece helps her recall and recount the narrative accurately (Ahrens & Atkinson, 1955, pp. 80-1).

In their discussion on memorisation in *Psychology for Musicians: Understanding and Acquiring the Skills*, authors Andreas C. Lehmann, John A. Sloboda and Robert H. Woody observe that there are two variations of musical memory,

...one that happens more incidentally as a by-product of practice and one that requires great deliberation and effort to establish. (2007, p. 118)

They point to the role of ‘chunking’, to which I have previously referred, in learning music and how as the result of repetitious practice the musician creates sequential chunks. If only muscular memory is relied upon, the pattern of relying on one chunk to function as a cue to the next is the method of recall. Should a connection be broken between two chunks, due to performance anxiety or lack of concentration, the following chunk becomes lost and the performance collapses. This is particularly a problem for inexperienced performers. Lehmann et al. suggest,

Instead, experienced performers go another route. These musicians learn to establish a clear mental image of a piece that is rather independent of—but may include—tactile clues. Memorization strategies include writing down parts of the piece, analysing it away from the instrument, starting in different places, or singing one voice while playing another (for pianists). This work leads to storage of meaningful units (chunks) in a way that we can metaphorically picture as a tree-like structure in our heads. (p. 118)

April recalls accurately

April is a 9-year-old working around Grade 1 level. She is enjoying learning the miniature *Sonatina* by Duncombe in Score Illustration No. 59. She has mastered the rhythms with careful clapping and singing syllabically and numerically and has the notes for the piece comfortably in her hands with good attention to the dynamics. She has an obvious tactile and kinaesthetic memory forming but I am keen to help her build a more reliable memory of the piece. We look at its structure. The 24 bars have a clear symmetry that falls into the simple plan of ternary form Section A of eight bars, Section B of eight bars and a return to Section A of eight bars. Together we map this plan enabling her to clearly understand the beginning, middle and final sections as the narrative.

April can sing the piece whilst walking and clapping a steady beat to it around the studio. I ask her to make a mental photograph of the score and to read it in her mind as she imagines herself playing every note away from the keyboard. If she cannot recall one section, she can reinforce the visual memory by looking briefly at the score. Finally, she performs the piece confidently from memory. I advise her not to play the piece exclusively from memory in her practice sessions at home but in each practice session to play it once with the music to reinforce all the details on the score and once without to secure her memory. I explain to her that playing exclusively from memory opens the path

to small errors in accuracy akin to the fun children's game of Chinese Whispers, where a message is passed along a line of players one to the other and at the end it is most often significantly different in content to the original.

Last, in her useful pedagogical text *Interpretation for the Piano Student* advises,

Memory can only be reliable when the music is in the mind as well as in the fingers. The soloist who relies on muscular memory will come to grief directly [she] begins wondering what the next note is...I would stress that the music which has been studied and learnt with complete concentration is more likely to have impressed itself on the mind, than if the fingers have been allowed to 'take over' during certain sections of practice. (1960, pp. 131-132)

The principles for effective memorisation outlined for this simplest of pieces provides a basis for the developing pianist to improve her capacity to memorise much longer works as she progresses. As the pieces become more complex her understanding of the form and structure of them grows. I guide her understanding of works that are representative of the period in which they were written and point to typical compositional techniques of the time as she is learning them.

Polly grasps the plan

Polly is an 11-year-old student working at around Grade 4 level. She is tackling a slightly larger typical sonatina first movement from the Classical Period by Friedrich Kuhlau (1786-1832), *Sonatina in C Major, Op. 55, No. 3*. This work is not included in the Compendium of Score Illustrations due to its length. I explain to her that the title *Sonatina* is a small sonata that is a composition for a solo instrument with contrasting movements. The word is derived from the "Italian *sonare*, meaning 'sounded' as distinct from *cantare*, 'sung'" (ODE). As she learns the notes of the first movement sonata allegro form she builds up her tree-like image of the structure of the movement.

I show her the overall formulaic three-part structure of Exposition, Development and Recapitulation. Together we explore the two differing subjects in the Exposition, the robust First Subject in the tonic key of C major joining by means of a Bridge Passage to

the lyrical Second Subject in the dominant key of G major. The Exposition closes in G major with a sign to repeat the section before moving on to the Development.

We notice how the composer is less bound by structural rules in the short Development. The thematic material found in the Exposition is dealt with more freely as are the key relationships whilst working its way briefly through C major, E minor and G major back to the home key of C major to close the section.

The First Subject opens the Recapitulation minus the introductory bars of the Exposition, but the rest of the First Subject is the same. I point to the Bridge Passage changing slightly in tonality to lead to the Second Subject in C major the Tonic Key, thus allowing the composition to close in the original key.

Whilst Polly begins the process of memorising this movement she relies at first on tactile memory alone and her memory fails at this point in the performance. She is depending on her muscles to play the same patterns over the keyboard for similar material in a different key to that of the Second Subject in the Exposition. The geography over the keyboard is completely different in the Second Subject in G major as it occurs in the Exposition to that of C major in the Recapitulation. The bridge passage is altered to steer the Recapitulation to close in the Tonic key of C major. I reinforce the importance of knowing what all the chunks of the work are, and in what order they come, in just the same way that she tells a long story to a friend.

Mental practice, mentioned earlier, done away from the keyboard is an excellent technique to reinforce memory. Imagining a complete performance of a work from beginning to end in real time using visualisation is a useful exercise for the young pianist to strengthen her powers of recall and her confidence in public performance from memory.

Sight-reading

Literacy in Western classical music is essential particularly for those of us who work in this tradition. I would go further to urge that musician-teachers in other musical traditions could be helped by being literate in this tradition, since it provides a means of sound transcription that, once having been learned, can be applied in all sorts of different ways to notate other oral traditions.

E.R. Jorgensen, 2008

In the initial stages of her learning the young pianist experiences her first little songs by rote. She claps and sings them then finds the notes to play them. Similar to the ways she acquires language, first by speaking it and then learning the written code for her native tongue, she masters her early repertoire, as I gradually introduce the music notation of what she is playing.

Piano repertoire contains a vast collection of notated literature that the functional pianist needs to be able to promptly de-code and reproduce accurately with as much ease as possible. The skill of sight-reading can be defined as performing accurately written music that has not previously been seen, *a prima vista*, at first sight, so to speak.

Sloboda in his paper entitled “The Psychology of Music Reading” states,

...a musician with a sight-reading ability has an immense advantage over other musicians in nearly all walks of musical life. Many professional musicians could simply not perform their jobs without a high level of reading skill, and even among amateurs a good reader is more likely to enter into the more rewarding and fulfilling aspects of musical life. (1978, p. 4)

The ability to sight-read with facility is not a given for all proficient pianists. For some pianists and other professional musicians, making sense of new notated material takes practice and can be a vexing issue in their career paths. In my own studio the range of reading abilities varies considerably even amongst siblings whom I have taught in very similar fashion. I attend pedagogical conferences regularly and note how well supported sessions on improving sight-reading are and find that colleagues discuss this topic intensely when sharing professional experiences. There does not seem to be any particular ‘magic bullet’ for developing a good sight-reading technique in the young pianist but there are some principles that may help.

An understanding of how the eye works when reading is of interest to me as teacher. The eye does not function in the same way as a camera that takes a snapshot of an entire picture at once. Instead it focusses on small areas, one at a time, taking many snapshots to build up the full picture.

Lehmann, Sloboda and Woody tell us,

At normal reading distance from a book (30cm), the area in focus maybe about two words (10 letters) long. This focal point of our vision cannot be enlarged by training. (2007, p. 115)

They go on to explain that the eye jumps from one point to next approximately three to six times per second. These jumps are called *saccades*, which occur neither randomly nor fixed. They depend on

...(1) where in the visual field things are happening (2) where we expect things to happen, and (3) what information we are trying to extract...The pauses in between these movements are called *fixations*, and this is the only time that our visual system can actually gather information. (p. 115)

In an earlier paper “The Eye-Hand Span—An Approach to the Study of Sight Reading” (1974), Sloboda explains that the measurement of the number of words a person can relay accurately after the text they are reading has been suddenly made invisible is referred to as the “eye-voice span”. This title was given by the researchers Harry Levin and Eleanor L. Kaplan in 1970 following their studies into the cognitive processes involved in reading text.

Influenced by their research, Sloboda studied the movements of the hands of instrumentalists that are a basic part of the reading response and called this measurement the “eye-hand span”.

...it is the amount of material, measured in number of notes, that can be correctly played following the note on which the text was made invisible. (1974, p. 5)

Sloboda found that better sight-readers had larger hand-eye spans, approximately seven notes, than those who sight read less well, approximately four notes. Studies of eye movements of musicians who are sight-reading or sight-singing reveal some common behaviours. According to Lehmann et al.,

They are looking forward and backward from a midway point where they are currently gathering information...the eye is always a little ahead of the hands (or voice). (2007, p. 115)

Furthermore, they suggest it appears that an understanding of musical structure influences the scanning of music by the reader. The eye movements of readers of homophonic music follow vertical patterns while those of readers of polyphonic music were using zigzagging horizontal scans. Skilled readers search the score looking back and forth while less skilled readers look at every consecutive note. The skilled reader will recognise patterns and will have the tools to recognise specific patterns of melody, harmony and rhythm pertinent to varying styles of music. She will be able to construct larger chunks of patterns from the score and relay them to her hands more quickly than her less skilled peers.

In their 2003 paper, “Restricting the field of view to investigate perceptual spans of pianists”, Elizabeth Gilman and Geoffrey Underwood posed the question, “How much notational information do we require in fixations in order to read and perform music effectively?” A perceptual span can be described as the angular span, both vertical and horizontal within which the human eye has effective vision within fixations to perform an action accurately, such as reading or face recognition. Gilman and Underwood conducted an experiment with a number of pianists recording their eye-movements in three different types of sight-reading tasks and made the following observation.

The results indicate that good and poor sight-readers do not differ in terms of perceptual span. However, good sight readers were found to have larger eye-hand spans. Furthermore, the results show that increasing cognitive load decreases eye-hand span, but has little effect on perceptual span. (2003, p. 201)

My aim as teacher is to help the young pianist as she begins to learn to read musical notation gain the skills to de-code musical notation effectively, develop a confident eye-hand span at the piano, be able to look at the printed score and play without the constant need to look down at her hands whilst feeling the topography of what she sees on the score under her hands. The process of building these skills varies from student to student and their responses as varied as are their personalities.

There are some common themes associated with good sight-reading skills that I aim to address as we progress. One of the most challenging aspects for me as teacher is that for

some students the effort of developing the habit of reading, especially if their aural memory is effective, seems too difficult. These students memorise what they hear, often inaccurately, and see the score as a nuisance. In his article “The Science of Sight Reading” in the journal *The American Music Teacher* of June/July 2009, Kenneth Saxon suggests nine skills students can employ to develop their sight-reading techniques.

- Keep eyes on the page.
- Count out loud.
- Keep going—steady beat.
- Read by intervals.
- Do not correct mistakes.
- Play the entire piece without stopping. Never stop in the middle of a piece and start over.
- Preview the music before playing—the eyes have the first encounter.
- Encourage chunking behaviour.
- Practice using accessible music the student *can read*. (p. 23)

Starting with the simplest of materials such as *Under the Bridge* in Score Illustration No. 6 it is possible to apply all these suggested strategies and employ them as a basis from which to progress through more demanding levels of material. The young pianist at this stage can read these notes and as she encounters this little piece is able to play C major scale and the thumb passage exercise in Score Illustration No. 7 previously learned by rote.

Together we preview the simple exercise and note the patterns moving by step, intervallic reading, and observe the fingering for the thumb passage. We note the symmetry of the pattern for both the right hand in the treble clef and the left hand in the bass clef. Both begin on Middle C and use the same fingering moving in mirror like fashion. The right-hand pattern moves up and the left-hand passage moves down. We clap and count aloud the rhythmic pattern and discover it is the same for each hand. In this way she begins to see and build up the chunks of information that form each little pattern.

I ask her to find the first Middle C note in the right hand and set her hand in the correct position to read it asking her to try not to look down as she feels the adjacent

step-wise movements in her hand. This habit of avoiding looking down whilst reading the score is essential to gaining effective sight-reading skills. Some teachers like to cover the hands of their students to encourage this behaviour. I use this tactic only very rarely and if so briefly, merely to emphasise what the young player *can* do without looking down. I do not want her to feel that my actions are punitive rather than instructive. For me it is important that when guiding the student in an area that can promote anxiety that she should feel as comfortable as is possible.

As she begins to read the pattern for the first time, I encourage her to count aloud as she plays, to keep moving forward, not to stop if she makes an error but always looking ahead. If she makes an error, we can analyse what she misreads after the first reading and correct it in subsequent readings in which we ensure that her thumb passage technique is smooth.

These strategies are sometimes easier said than done in practice. Some students complain that they cannot count aloud and play at the same time nor keep their eyes on the page. I have to use all my powers of persuasion with these students to try to cajole them into developing those habits from the outset.

Jenny resists the beat

Jenny, the 7-year-old student whose narrative I began earlier, provides me with pedagogical challenges in trying to develop her sight-reading skills. She is very intelligent with an English language reading age way beyond her years. Her father, who assists her in her practice is a skilled pianist also highly linguistically articulate and a successful lawyer. He struggled with sight-reading as a young pianist but as he has matured has taken on the challenge to make himself read more and more and rely less on his very acute ear and strong muscle memory to learn new complex works and has discovered that his reading has improved.

His daughter is very strong willed and from the outset of her lessons has consistently refused to count aloud as she played even the simplest of pieces. Counting with her has not enticed her to join in. I encourage her to notate music herself and to recognise

patterns in everything she learns. Counting and clapping she will do reluctantly with me with coaxing.

Recently Jenny was invited to learn and perform in public two little pieces well below her current level of ability. To facilitate her ease in learning them I record them for her in the first lesson as she reads them with me. Each piece has interesting rhythmic subtleties, which I point out. I show her obvious patterns before we begin reading and try to persuade her to clap and count them before we begin. She claps the rhythm without enthusiasm and whispers the counts. It seems as if she insists on separating the driving visceral force of rhythm and all the musical elements when faced with notated music and is only willing to take on new material through her aural and muscular memory rather than other more reliable and long-term secure cognitive processes.

Over time by counting aloud for her as she plays, in a bid to encourage her to join in during her lessons with me, and with her father in her practice sessions at home, as well as using the metronome, she gradually absorbs the rhythm that drives her mastery of the notation and its physical expression.

There are numerous graded sight-reading tutors available, many of which emphasise the importance of rhythmic fluency with patterns to be clapped and counted first before the addition of pitch notation to be played. Exercises where patterns are to be transposed from one key to another aid in developing the geographical sense of the numerous keys in which pianists play. Software applications for use on portable devices introduce small pieces in which the previously played bars are removed to discourage stuttering repetition, encourage looking ahead and discourage correction of errors.

For the young pianist to develop her sight-reading ability she needs to build up her understanding of all the theoretical elements of music including knowledge of harmony, counterpoint, musical form, historical context and style as well as rhythmic patterns. In combination this accumulated knowledge gives her a grammar for the language of music, which allows her to predict what may be ahead as she reads a new score. Sloboda makes the following observation in his book *Exploring the Musical Mind*.

One may suppose that a lot of music is constructed according to rules which are similar to grammatical rules in that writing certain combinations of notes limits the range of notes which can follow them. (2005, p. 17)

He suggests musicians develop musical ‘grammars’ relative to individual composers and queries how much such understanding either automatically or unconsciously facilitates their reading.

The word ‘grammars’ is deliberately put in the plural since it is clear that the rules of musical construction vary, if not from composer to composer, from period to period. It is likely as we learn more about a particular composer, reading his music will become easier. Proficiency in reading Mozart only predicts proficiency in reading Messiaen insofar as their languages overlap. (p. 17)

In the limited time available in the weekly private lesson, I strive to provide as many opportunities for my young student to grasp all the elements of the written musical language, to foster her ability to read chunks of a score more readily by recognising patterns and be able to swiftly reproduce them through a synthesis of all that she gleans from the printed score. Lehmann et al. suggest,

...a sight reader is not merely engaged in a mechanical process of translating visual input automatically into motor programs...Rather, skilled readers reconstruct what the music should sound like based on the perceptual information...In the process, expectations and knowledge are integrated. What eventually feels for the performer like “intuition” and allows for quick and accurate guessing is really access to knowledge of style, performance practice, and music theory. (2007, p. 117)

Each new piece the young pianist encounters creates an opportunity for me to help her decipher all the clues in the score. Working from left to right together we analyse the clef, key and time indications. We extract rhythmic cells and clap and count them together. We observe the overall structure of the work and note obvious patterns with which she may already be familiar. As she progresses, we carefully scrutinise theoretical elements such as key changes and harmonic structure.

I reinforce analysis of the works the young student is learning through ongoing theoretical instruction. At each lesson she presents written work that builds up her knowledge of the language of music. I include regular brief aural activities that are related to the pieces she is studying to build up her overall musicianship. Should there be a chance for her to join a choir or learn another instrument I enthusiastically urge her to do so to broaden her experience of music making as much as possible.

This approach to developing the sight-reading skills of the young pianist is by no means foolproof. For some students reading a musical score is very difficult and may be an indication of what Elizabeth Morrow describes in her article, published by *The Strad Magazine* in April 2017, as “developmental dysmusia”. Morrow is a cellist and a language therapist and has applied her understanding of dyslexia and the use of the teaching method known as Multisensory Structured Language Education (MSLE) to her stringed instrument teaching practice. The method aims to use all accessible sensory pathways to enhance memory and learning. She lists some of the principles on which the method is built.

- Instruction must be systematic and cumulative
- It follows the natural order of musical language, beginning with the easiest and progressing methodically to subsequent elements, never skipping steps.
- Every element is presented explicitly and directly, an inference is never assumed.
- Each instructional session is diagnostic – the instructor must assess what is appropriate for the next lesson.
- Synthetic and analytical instruction must be integrated into all teaching. (2017, p. 2)

Morrow asserts that the use of MSLE can build the wiring between certain parts of the brain that do not intercommunicate in the dyslexic, and thus allow them to become fluent readers. Her teaching of music reading includes,

- Discovery learning of the staff (stave) through describing its history, structure and meaning.
- Alphabetic learning of the notes beginning with the letter A and proceeding logically one note at a time.
- Introduction of accidentals only after the concept of semitones and tones are understood.
- Beginning duration instruction with the semibreve (whole note) which is visually distinctive from other notes and learning additional durations in one direction only down through the numerical subdivisions of the whole note.
- Practicing handwriting of notation in support of the known research which emphasises the efficacy of manually notating in engaging the brain’s neural pathways.

- Simultaneous learning to read and write notation through dictation and learning to analyse and synthesise rhythms through breaking them down and building up the component parts.
- Incremental introduction of new material only when what has previously been taught is secure. (2017 p. 2)

This logic that Morrow emphasises in her approach to developing musical literacy in her students can best be summarised as being, to my mind, a fine example of one of the most fundamentally important educational maxims, to proceed pedagogically from the known to the unknown. It demands that at every stage of learning the basis of progression is built on securely understood knowledge upon which new knowledge can grow and expand. Each of the foregoing skills I introduce to the young student in as pedagogically logical sequence as possible, carefully assessing as I proceed that her knowledge and skills are securely understood and mastered before moving on to the next level of difficulty. This can present challenges for me when working with a new transfer student whose foundations are insecure. I proceed with authority and tact and invite the new student to engage with me in a process of change, which will improve her ability to play and enjoy her music making.

As the young pianist gradually masters the myriad physical and intellectual skills to reproduce the compositions she learns, or to improvise or compose and perform her own compositions, she is exposed to the possibilities of expressive communication by means of her pianism. A musical education that stresses technical prowess and performance bravado over deep understanding and expression of the ineffable qualities of the music she is playing is, for me, insufficient and deficient of virtue. I share with the young student all the elements of the music she is playing that allow her to access and convey its inherent musical meaning. The final third movement of my pedagogical sonata concerns the synthesis of all the pianistic skills the young pianist masters in the service of meaningful musical communication, and my revealing to her the artistic possibilities of interpretation.

Third Movement: Interpretation

To interpret is to “perform (a dramatic role or piece of music) in a way that conveys one’s understanding of the creator’s ideas, derived from Old French *interpreter*, or Latin *interpretari*, ‘explain, translate’, from *interpretes*, *interpret* ‘agent, translator, interpreter” (ODE). In her treatise *Music at Your Fingertips: Advice for the Artist and Amateur on Playing the Piano*, the pianist and former child prodigy Ruth Slenczynska (1925-) says,

Music is a living language, more eloquent than any spoken tongue. The performer is the translator, the interpreter.

From the first note at our first lesson, all through our musical lives, we must aim at making every sound meaningful. (1976, p. 18)

Slenczynska makes a valid point in suggesting that the young pianist should be inspired from the earliest of her music making to give it meaning and to express its communicative elements. It behoves me as the teacher to find ways to develop her means to interpret all that she plays.

In the initial stages she uses familiar materials such as nursery rhymes, which she can sing and play at the same time. The words and the music together give her expressive opportunities and help her to understand the narrative qualities in music. As she begins to master the tools of pianism, I help her to develop her performance skills to give a satisfactory interpretation of her repertoire. I guide her use of the elements of rhythm, pulse and tempo, the infinite gradations of tone and touch, attention to all the fine details of expressive markings, articulations and phrasing, and the appropriate use of both the sustaining pedal and the una corda pedal, all the while urging her to use her imagination to reveal the narrative of the all the compositions she studies as well as those she creates herself.

The young pianist may struggle to learn the notes of her pieces and find it difficult to consider the finer points of tone colour and phrasing. I ask her to proceed slowly to enable her to include the dynamics and articulations that detail the score. If she can learn those aspects as she masters the notation, the whole process of arriving at performance standard is quicker and more musically satisfying. In re-producing the written score of any composer, the pianist is bringing to life the creation of another and is therefore obliged to be faithful to all the composer’s intentions as indicated on the score. Slenczynska implores the pianist to re-create the music of others with life.

Creation is life, so re-creation must also be alive. Life is movement. Clouds float, leaves stir in the breeze. Our organs, our glands, are in motion even while we sleep, the moment they stop we are dead. A brook that stops flowing becomes a stagnant pool. A melody without direction becomes purposeless.

Most great music was written according to definite architectural lines; each small detail has its place, from the first sound to the last. (1976, pp. 21-22)

To successfully interpret a composition the pianist must clearly understand its architecture—how it is constructed from the simplest two-part binary form through to longer and complex forms such as sonata form. The young pianist benefits from creating an inner vision of the whole composition, which has varying sections leading to and from climax points in the narrative. The various sections within the narrative have differing characteristics that she brings out in her performance. Within these sections the important units of musical ideas are the phrases. Each phrase conveys the narrative of the piece—just as all the units of grammar from commas through to paragraphs and chapters are the building blocks that create meaning in a written text. McLachlan in *Piano Technique in Practice* provides a valuable insight into this aspect of interpretation.

It is vital for performers to understand how the music they play is constructed... To understand structure is to understand how to phrase. Phrasing – the art of making music intelligible, the joy of turning hundreds of notes on the printed page into musical sentences, paragraphs and stories – brings cohesion and logic to musical ideas. Working in partnership with rhythmic discipline, skilful phrasing is the main means by which pianists can bring a clear presentation of the musical flow, line and development to the listener. (2015, p. 79)

As she masters the techniques I have outlined previously, she gradually finds how best to use them in each work she learns. I lead her conception of each new piece and help her find the most appropriate way to express the composer's creation. What period does it belong to? What are the musical characteristics of that period? What other types of works did the composer create? What is the mood of the piece? Can you imagine a story that the piece is trying to tell? These are just a few of the questions I pose as together we take the journey of discovery to be had in each new composition she encounters.

Even the elementary beginner pieces the young pianist learns have a structure that she can reveal in her performance. *Hallowe'en March* in Score Illustration No. 17 is a simple composition that divides into two complementary sections. The right hand begins with a one bar introduction of a repeated note pattern, which maintains a steady piano

accompaniment throughout while the left hand plays the 16-bar mezzo forte melody beginning in bar 2. The phrases are simply balanced. The first phrase of four bars is then balanced by two one-bar phrases and then a two-bar phrase that marks the end of the first section. The second section begins with a four-bar phrase that slightly varies the opening phrase leading to the final four-bar phrase that is marked with a *diminuendo* leading to a pianissimo in the final bar.

Lily creates a narrative

Lily, whose first lesson I share earlier, is now ready to tackle *Hallowe'en March*. I supervise her sight-reading each hand separately. I show her how to play the right-hand repeated notes lightly with a relaxed wrist and how the pattern needs the march inflection, with a gentle accent on the first of each four beats and a slightly softer accent on the third of each beat. She reads the left-hand melody and I point out the shape of each phrase, singing along to help her hear and feel the breathing spots at the end of each phrase.

She puts it together, attempting to master the technique of playing the detached repeated notes in the right hand while at the same time playing the legato left-hand melody. After a little effort she can manage the different touches and we next work on the balance of the piano right hand and the mezzo forte left hand. I demonstrate the possibilities of using phrase shapes to make the story of this little piece come to life. The last notes of the first phrase descend, as do the notes of the following two short one-bar phrases. I suggest she taper the dynamic down to the last note of each phrase. The final phrase of the first section rises to a final higher note. She makes a little crescendo to this natural climax point. The second section begins with a similar four-bar phrase to that of the opening, which I suggest she divide into two each with a very slight diminuendo. We then work on shaping the final four-bar phrase making a diminuendo to the pianissimo close.

The important indication at the beginning of the piece is the word “mysteriously”. Having explored all the technical and musical elements the final ingredient I suggest Lily employs to really interpret this little piece is her own imagination—to conjure the atmosphere the title of the piece suggests. I ask her to imagine what might be happening in a piece about Hallowe'en when ghosts and spirits are believed to be about in the last

night of October. She plays it again and I can hear her imagination conveying that mysterious quality suggested by the composer in her performance.

Imagination is a boon to interpretation. Many of the pieces the young pianist learns have titles such as *Gnomes Marching* in Score Illustration No. 21, *Puddles* in Score Illustration No. 22, *Voiles* in Score Illustration No. 44 or *Dance* in Score Illustration No. 45. These ‘character’ pieces easily stimulate the imagination and help her to convey a narrative in them that the titles suggest. Other more abstract titles such as *Prélude*, *Sonata* and *Étude* on the surface may seem to be more elusive in terms of finding a narrative but the actual character of the music itself conveys meaning and emotion that can be expressed.

The English pianist Harold Taylor discusses interpretation in *The Pianist’s Talent: A new approach to playing based on the principles of F. Matthias Alexander and Raymond Thiberge*, the latter with whom Taylor studied in Paris.

As mind and body go hand in hand, so do art and technique. In interpretations, therefore, as in other fields, we are governed by twin factors of awareness and experience...as our co-ordination grows, so must our powers of interpretation...We develop our interpretative powers, not by doing things to the music, such as “putting in the expression”, but by letting it do things to us. (1979, p. 90)

Matters of style are of significance. Each period requires informed decision-making in the interpretation. I as pedagogue must share with the young pianist the knowledge I have accumulated over years of study and performance of the broad pianistic repertoire. She learns the difference in styles from the contrapuntal textures of the Baroque era, the clarity in contrasting materials revealed in the Classical era sonata form, the more subjective characteristics of works from the Romantic era and the myriad styles and textures that music of the twentieth and twenty-first centuries provide.

The appropriate interpretation of Baroque keyboard music on the piano is a significant topic, which I as pedagogue, must share with the young pianist in as simple and lucid manner as possible. There is a vast body of literature providing excellent historically informed guidelines on early music performance practice for me to draw on as well as many excellent recordings by pianists with a deep appreciation of Baroque style. The use of Urtext editions always reveals to the student the lack of markings on the score by early composers of interpretative clues such as dynamics and tempi. The character and

mood of the compositions provide implicit indications of style. The performance practices of the time were well known and shared from one to another. Treatises mentioned earlier such as those by C. P. E. Bach and Joachim Quantz give us an understanding of the musical conventions of the period.

The predecessors of the modern piano give further hints to the intended style of works from the Baroque and earlier Classical eras. The clavichord is a very expressive instrument capable of gradations in dynamics but lacking in volume. The harpsichord, due to the plucking of the strings, does not allow for gradations of dynamics from soft to loud through the touch, only variations of volume provided by using the different sets of strings in combination for each note, known as choirs. The basic single set of strings is that of 8 feet at normal concert pitch with additional sets of four feet and even 16 feet available separately or in combination on larger instruments. Fine tonal gradations are not available on the harpsichord, only blocks of tone provided by the sets of strings in use.

A particularly useful illustration of the differences in expressive possibilities between the harpsichord and the modern piano is demonstrated in the following excerpt I have taken from the Hyperion DVD *Bach Performance on the Piano* (2008) and uploaded as an unlisted YouTube link, with permission from both Hyperion and Hewitt.

<https://www.youtube.com/watch?v=-ZvDXjUqMYs>

In this excerpt Hewitt begins with a performance of the Bach 2-Part Invention No. 1 in C Major, BWV 772 on a superb Fazioli piano. She explains her preference for the expressive variation in tone colours which the modern instrument affords her. Using as an example a beautifully tapered two-note slur on an appoggiatura she tapers the second note of the slur softly giving full expression to the leaning note quality of the first note and then comments on the ability of the modern instrument to imitate the natural rise and fall of the human voice. She mentions the C. P. E. Bach treatise and its usefulness in understanding the performance practices in his father's lifetime.

Hewitt then goes on to demonstrate the possibilities of combining different tonal colours in polyphonic music performed on the modern piano in an excerpt from the third variation of Bach's Goldberg Variations BWV 988. She repeats the same variation on the harpsichord, which is not capable of such subtle variation in tone colour. This

video is a most helpful pedagogical tool in my lessons exploring the interpretation of Bach on the piano.

The young pianist learns to bring out the polyphonic elements in works such as the *Two-Part Invention No. 8* by J. S. Bach in Score Illustration No. 29 and the nature of the music influences her interpretative choices. The Subject on which this invention is built has a cheerful character inviting a strong rhythmic drive throughout. The *Sinfonia No. 6* by Bach in Score Illustration No. 30 suggests a pastoral flow in the sinuously shaped Subject that has a fluid forward momentum in the compound triple metre time signature. In performing these works on the pianoforte, she does not abandon its natural characteristics but makes her interpretation a translation as if from one instrument to the other, which respects the earlier instruments without denying the possibilities of the present instrument. I have deliberately chosen for these examples an edition, not exclusively Urtext, which is a faithful reproduction of the original giving no performance suggestions that can be of use to a modern-day pianist. For pedagogical purposes I use an historically informed and researched edition in which the Editor, Willard A. Palmer (1991) makes sound suggestions for *tempi*, tonal gradations, phrasing and articulations. There is debate within the pianistic community about the use of Urtext editions exclusively. I think the following illustration provides a humorous commentary on the importance of having an open mind when comparing editions. There are poor non-Urtext editions and there are also very useful non-Urtext editions. I as a pedagogue need to use my own knowledge to discern the usefulness of varying editions.



Illustration No. 23. *Urtext Police*. (2011)

Matters of tonal gradation and the use of pedal become points of careful and tasteful consideration as we make interpretative decisions. Jost offers sound advice on how best to proceed.

Now the piano cannot be treated as if it is a harpsichord: with no discreet touches of pedal and a rigidly level tone colour throughout, the piano, through trying to imitate something that it isn't, would sound a dull, boring, dead instrument. One is perfectly justified therefore in making the best of both worlds, by all means think in tonal blocks as with the harpsichord but alleviate monotony by adding *small* tonal gradations as on the clavichord.

The rigorists don't always approve of pedal in Baroque works but again I feel it to be essential considering the nature of the pianoforte...

My advice here may sound rather Irish! Use the pedal as if you aren't! (1976, p. 61)



Illustration No. 24. *Pedal-less Bach.* (2017)

Some basic rules of stylistic performance I share with the young pianist. Ornaments, on the whole, begin on the upper note, not on the note as is the practice for later music.

She can enhance longer trills by beginning slowly, gradually getting faster and then slowing down to finish. Occasionally she may like to add a small ornament in an appropriate spot in the music as would have been customary.

The touch on the whole is less legato in earlier music with leaps often separated. Phrases in both the Baroque and the music of the early Classical period in the compositions of Mozart and his contemporaries were not long in a continuous legato but articulated with shorter lengths separated by the use of slurs and staccato where appropriate. Chords of three or more notes can be arpeggiated either up or down rather than played solidly together.

Knowledge of some of rhythmic conventions of the Baroque period are useful for her to know. Dotted rhythm notation is not as literal as in latter usage. A single dot that would lengthen its note by one half is insufficient. The practice of the time was that of double-dotting, adding another quarter to the length and making the following note much shorter. Occasionally the young pianist encounters triplets in the right hand and a dotted rhythm in the left, which is a beat subdivision of four not three. She learns to play the final semiquaver note in each left-hand group with the final triplet of the right hand.

The keyboard music of the Classical period by composers such as Haydn, Mozart and the early Beethoven was written for performance on the earlier, less powerful fortepiano, which has a wooden frame, leather hammers, and thinner strings. I remind the young pianist to keep this in mind when performing works such the Mozart *Rondo in D Major, K. 485* in Score Illustration No. 60 and the Mozart *Concerto in C Major, K. 246, 1st Mvt.* in Score Illustration No. 33. She observes the balance of the hands when playing melody with *Alberti bass* accompaniment, strives for great clarity of articulation in the passage work, and aims through an imaginative process to convey the narrative, emphasising all the contrasting elements inherent in the Classical period form of compositions. I share with her the importance of opera in Mozart's *oeuvre*. The sonata allegro form of these movements with the contrasting robust, or masculine First Subject material with the more lyrical, or feminine Second Subject can be thought of as characters as in the drama of an opera. Together we try to imagine what tensions there may be in the plot that fuels her expressive intentions. Using the good quality technology available in my studio together we watch excerpts from Mozart operas such as *The Magic Flute* and the *Marriage of Figaro* to illuminate her understanding of Mozart's musical language and the power of narrative in all his music.

As the instrument evolved in the later part of the eighteenth century, becoming bigger and stronger, particularly the pianos of the Englishman John Broadwood created around 1777, the possibilities for greater volume and power gave composers a richer palette to use in their compositions. Beethoven owned a Broadwood piano and his more subjective and emotive late Classical and early Romantic period music is given greater expressive possibilities with the emergence of the more powerful instrument and an increase in range from five to six octaves. By the end of the nineteenth century the piano evolved to the now standard seven octaves with 88 keys becoming in effect a mini-orchestra in the pianist's hands.

During the nineteenth century, the rise of virtuoso pianist-composers such as Liszt and Chopin extended the possibilities of technical prowess and narrative in composition to previously unknown heights. The monumental *Études* for piano written by both of these virtuosos are at the peak of technical and musical demands for all pianists. Should the young pianist continue her journey to take on the challenges of the works of Chopin, Liszt and many other composers writing at the extreme end of pianistic possibilities her ability to interpret is subject to the powers of her overall technique to execute the notes accurately without injury, and her ability to use her imagination to express the ineffable that is at the heart of the language of music, the language of emotions.

Lucy gives expression to The Fisherman's Story

Lucy is a 10-year-old student working at around Grade 6 level on her piano journey. Like many of her young peers she prefers fast, lively and boisterous pieces to more contemplative styles of composition. I feel it important for her to explore all the possibilities of narrative, mood, tone colour and for me to help her to find enjoyment in as many types of musical expression as possible. I introduce her to the short, expressive piece *The Fisherman's Story* by the Spanish composer Manuel de Falla (1876-1946) in Score Illustration No. 80. This beautifully poignant and evocative piece is part of an orchestral suite written for a ballet *Love the Magician (El Amor Brujo)* originally in 1915 and revised in 1925. Falla later arranged a suite of four pieces for piano that includes *The Fisherman's Story*.

It takes some time for Lucy to master the technical demands of the piece. She can stretch an octave easily as she has unusually long fingers. The opening bars present a

challenge for her. She must co-ordinate the left-hand broken octave with the upper acciaccatura note struck immediately before the beat where both hands meet. She learns to relax her shoulders and not raise them as she crosses the right over the left and makes her left hand fifth finger meet exactly with the right-hand notes on each beat, overcoming her instinct to play the acciaccatura on the beat with her thumb instead of before the beat. As she progresses in her study of the piece, she develops a good finger legato in all the chordal writing and masters the clean pedalling that is required with the constantly changing harmonies.

Having the notes of the piece in her hands is the first part of the narrative journey. Together we explore what the music is expressing. I ask her to imagine what the fisherman might be like. I explain that the piece was written about one hundred years ago in a country in Europe called Spain. Fishing in coastal parts of Spain has always been important and the fisherman would be a real character in the life of a small village at that time. I show her on the globe of the world in my studio where Spain is. Lucy comes from China and we look at where China is too. I suggest he may be fishing with a rod and line or maybe with nets secured to a little fishing boat? Could it be water dripping we can hear in the acciaccatura before the beat dropping an octave? Does she think his story is happy or sad? Is he young or old?

Lucy thinks he is an old man who is telling a story of some very sad time in his life. She imagines him alone in the boat thinking about this time. I know that she likes to draw so I ask her if she can draw what she thinks this old man might look like and show how he might be feeling. She loves the idea. The following week she arrives in great excitement to show me her artistic interpretation of the old man who is sharing his story—reproduced in Illustration No. 25.

I am astonished at the technical prowess of her work and the depth of feeling it portrays. This is an outstanding example of how a young person feels and comprehends the profoundest of emotions and how with encouragement, she can find the means to express them. We progress on the journey of revealing this old man's sad story as she plays the piece. I have played it for her many times and we have heard some beautiful recordings of performances by other famous pianists. Now she has to make his story her own to tell with conviction and without fear of the more poignant and reflective aspects of the human condition it portrays. She becomes moved by its narrative and in so doing her interpretation is moving for me, the listener.

Each work the developing pianist studies has its own story to be revealed. She strives to develop her overall pianistic technique to be sufficient to be able to do so. Her technique is a means to an expressive end. She is in the privileged position of bringing to life the creations of others. The notes on the page are simply indications of what she must faithfully reproduce.

The outstanding English pianist John Lill shares his thoughts on the role of the interpreter in his 1986 interview found in the collection *Great Pianists and Pedagogues in Conversation with Carola Grindea*.

My constant concern remains the significance of performance and the role of the interpreter in [her] quest for perfection...[Her] greatest achievement is to be aware of being in harmony with the spirit of the works [she] wishes to communicate. I think even the word 'inspiration' must convey the idea of being 'in-spirit' and the role of the interpreter is to get into the spirit of the music [she] studies, and to prepare [herself] for performance with all [her] being. (2007, p. 104)

Lill calls this an "earth-bound" study and says, "it must be done in great detail and with great care and respect for the composer's intentions". He speaks of the pianist as a "creator of [her] own performance". She becomes inspired observing herself from outside and inside almost to the extent that she becomes "aware only of being in tune with the universe". She allows, "outside forces to sustain [her] desire to serve the music, which flows through [her] being towards [her] expectant audience" (p. 104).

Lucy's synthesis of drawing and performing the piece allows her the joy of expressing, in harmony with the composer, the inner pathos of the music that stirs her imagining and evokes an image of an old fisherman sadly reminiscing. I deliberately do not tell Lucy any more about the origins of the piece, not about the ballet libretto with its dark magical plot. I want her own responses to the title and mood of the piece with a little cultural background to be the stimulus for her to create her own meaningful narrative that allows her to communicate her interpretation to others effectively.



Illustration No. 25. Lucy Chen Drawing. (16th July, 2017)
Interpretation of *The Fisherman's Story* by Manuel de Falla.

In revealing my experiences with my students in the various narratives I have created I am made aware of the journey from learning through to teaching that has been my path as an educator. For me, learning never ceases and it informs my teaching, which changes and develops as I come to understand more. At this point in the overall narrative I reflect on my own experiences as a student with two significant teachers whose influence remains with me. I share that influence with my own students both from the knowledge base I gained and through the formation of my pedagogical disposition in relation to them. As well I relate the views of a friend and colleague they have in common and whose pianistic genealogy is of special interest to me. Like Goldsworthy's pun in his poem, the lineage is as if a "Czerny without end".

Chapter 5

Étude No.3: From Master to Apprentice: My lived experience



Illustration No. 26. *Gordon Watson*. (Dupain, 1964)

Gordon Watson

In Chapter 2 I introduce the genealogical concept of piano study, with knowledge and skills developed over more than four centuries, passed from teacher to student, as the primary basis of instruction worldwide in that time. I account for my own lineage and make mention of two very significant teachers in my journey. The first teacher I refer to is Gordon Watson AM (1921-1999). Above is a striking portrait of him by the renowned Australian photographer Max Dupain. It was taken in Watson's Sydney Conservatorium studio during his first year of teaching in 1964 after his return from London, where he had based himself as a touring performer from 1949. I was among his first intake of students in that year and at 12 years of age, the youngest in his group.

Gordon was not my first teacher and my journey to his door was bumpy—with a mixture of teachers who were either, as Bernstein describes “angels” or “monsters”. Gaining a place in Gordon’s studio for me was both hard won and a privilege. We all called him Gordon. He was a larger than life character, a true polymath, with an enormous enthusiasm for his art and his teaching. To me he seemed the epitome of sophistication and brilliance, an exotic person who had travelled widely, read on a vast array of subjects comfortably in both English and French and mixed with the most fascinating people in several countries.

One of Gordon’s own teachers at the Sydney Conservatorium was Laurence Godfrey-Smith who taught many leading emerging pianists at the time, including the famed pianist and conductor Richard Bonyngé. My mother was a student of Godfrey-Smith in the immediate post World-War-II period. Later, Gordon studied with the Dutch pianist Egon Petri (1881-1962) who had studied and subsequently collaborated with as an editor, the legendary Italian pianist, composer, conductor, writer and teacher Busoni (1866-1924). Gordon began studies with Petri at Mills College, Oakland, California, USA in 1946. During this period in America he won a scholarship to study composition with Darius Milhaud.

After two years study and performing in the USA he set off to launch his recital career in London giving many first performances of newly commissioned works and including a Wigmore Hall Recital on October 22, 1951. This Memorial Recital marked the 140th anniversary of the birth of Liszt with a performance of his 12 *Transcendental Études* and a new sonata by the English composer and friend Humphrey Searle, written especially in commemoration of Liszt, as forecast in the September 1, 1951 edition of the *Australian Musical News and Digest* (Unknown Author, 1951, p. 8).

Gordon’s artistic circle of contemporary musicians and literati included composers Searle and Constant Lambert and the famed English poet and eccentric Dame Edith Sitwell (1887-1964) with whom he formed a very close relationship, enjoying the even wider circle of the London artistic community including the poets Stephen Spender and Dylan Thomas who gathered frequently at Sitwell’s home in the Sesame Club, 49 Grosvenor St. Dame Edith’s knowledge of music was deep and broad ranging, and she was a great admirer of Gordon’s playing. He soon became a significant member of her inner friendship circle. Her description of Gordon quoted in the Victoria Glendinning biography of Sitwell, *Edith Sitwell: A Unicorn Among Lions*, portrays perfectly my own recollections of Gordon,

“...tall, with an exuberant vitality and a laugh that was loud enough to rattle the carefully socketed windows of Grosvenor Street...”(1981, p. 327)



Illustration No. 27. *Dame Edith Sitwell*. (Horst, 1948)

Gordon’s booming laugh could be heard throughout the corridors of the wonderfully characterful building of the Sydney Conservatorium at that time. The former stables to nearby Government House and on the edge of the exquisite harbourside Sydney Botanical Gardens was a warren of countless interesting studios, halls and gathering places that was a communal musical home to staff and students in equal measure, mingling in work and break times together with a common love of the muse.

I came to Gordon after a bad experience with my previous teacher at the Sydney Conservatorium who, to make matters even more complicated, occupied the studio next to his on the ground floor. Each floor of the building shared one telephone for the row of studios at one end on the outside wall, a buzzer inside the relevant studio would sound

for an incoming phone call and the teacher would walk outside to the phone to answer it. On the ground floor the phone was right outside my previous teacher's studio. There was no way to escape her possible seething scrutiny as I approached Gordon's studio should she need to use the telephone.

She and I parted in conflict because I was unable to accept her insistence on a particular pedagogical path she demanded I take, which I felt was unfair and anti-educational. In 1960s New South Wales the Australian Music Examinations Board used a marking system out of 100 for grade exam results. The NSW AMEB offered prizes for the students who gained the highest marks in grade examinations in the state and the names of the successful candidates and their teachers were listed in the national Manual of Syllabuses each year. It was considered enormously prestigious for both student and teacher to win one of these prizes. In 1964, when I sat for an AMEB examination I was unlucky to have the one examiner in the state who was renowned for not giving a 98 or 99 as his top mark, which would have assured my place as top in the state. He gave me a glowing report with his top mark of 96. I had worked incredibly hard and felt that I done a very good exam. When my teacher received the report, she was furious that the mark was not sufficiently high to win the prize. She insisted that I sit the exam again instead of moving on as I expected, allowing me to continue to expand my knowledge and satisfy my constant hunger for new repertoire. Her reaction threw me into emotional turmoil. I felt crushed and became very dispirited. My mother felt impelled to do something to restore my love of piano study. She was aware of Gordon's return to Sydney from London and as she had studied with Godfrey-Smith at the same time as he did, she felt that she could approach him to consider me for a place in his studio. Fortunately for me, he had heard me perform in student concerts held regularly within the Conservatorium and agreed to take me on. Despite the proximity of the studios and the fact that the two staff members would meet regularly in the building, Gordon was of sufficient personal strength and artistic integrity to fend off my offending teacher's hostility and helped me deal with the tricky transition by virtue of his considerable ability to deflect negativity.

Gordon's teaching style was firmly based in repertoire. He personally eschewed the tradition of scales and exercises believing that all technique could be gleaned through the compositions being undertaken. When I became his student I was using the AMEB examination system, which involved the presentation of quite a deal of technical work. He did not forbid me from learning scales and exercises. Instead he helped me master the many patterns, at times offering alternative, very practical fingerings, which I now pass on to my own students.

His repertoire suggestions for me were wide ranging. Bach was not his personal choice to play but he made it his business to ensure the Bach I chose to play was thoroughly understood in terms of polyphonic voicing and correct period performance practice, which was emerging as a new movement within the western music world in the mid-twentieth century. He introduced me to a wide range of music that broadened my understanding enormously. He was particularly fond of French music for which I had similar feelings. Studying Claude Debussy, Maurice Ravel, Albert Roussel and Germaine Tailleferre with him was a delight. He conveyed the underlying nuance and refinement in these compositions supported by his fluency in the French language and his experience of French culture, which he readily brought into the lessons.

This emphasis on the relationship of language to music was most significantly illustrated to me when I presented to him for the first time a newly chosen piece by the Hungarian composer Béla Bartók. After playing a part of the piece he stopped me and insisted that I did not understand the relationship of the Hungarian language to the inflection required in the shaping of the musical phrases. Being polylingual, he immediately added Hungarian words that fitted the melody in the piece I was playing, stamping his feet in dancelike rhythmic support of the Hungarian folk-song-like character of the piece. To all the music I studied with him he brought an abundant enthusiasm, and intellectual and musical rigour, which informs my own teaching.

Gordon treated his student cohort as a family of learners and lovers of music. He regularly opened his home on a Sunday afternoon for us to come and perform for each other, rummage through his library and sight-read new music and over refreshments share ideas and conversation on the widest of intellectual topics. As well as performing at the piano he could sometimes be persuaded to give a booming rendition in his gloriously deep and pipe-smoke-affected voice of the Sitwell poem *Scotch Rhapsody*, which is part of the set for the creation *Façade-An Entertainment* with music composed by William Walton to be performed as accompaniment to the recitation of the poetry. *Façade* was first performed publicly in London with Sitwell reciting the poetry and Walton conducting the music.

Do not take a bath in Jordan, Gordon,
On the holy Sabbath, on the peaceful day! '
Said the huntsman, playing on his old bagpipe,
Boring to death the pheasant and the snipe —
Boring the ptarmigan and grouse for fun —
Boring them worse than a nine-bore gun.
Till the flaxen leaves where the prunes are ripe,

Heard the tartan wind a-droning in the pipe,
And they heard Macpherson say:
'Where do the waves go? What hotels
Hide their bustles and their gay umbrelles?
And would there be room? —

Would there be room?
Would there be room
for
me?

There is a hotel at Ostend
Cold as the wind, without an end,
Haunted by ghostly poor relations
Of Bostonian conversations
(Like bagpipes rotting through the walls.)
And there the pearl-ropes fall like shawls
With a noise like marine waterfalls.
And 'Another little drink wouldn't do us any harm! '
Pierces through the Sabbatical calm.
And that is the place for me!
So do not take a bath in Jordan, Gordon,
On the holy Sabbath, on the peaceful day —
Or you'll never go to heaven, Gordon Macpherson,
And speaking purely as a private person

That is the place
— that is the place
— that is the
place
for
me! (Sitwell, 1950)

He loved the play on his first name in the poem and delivered his performances with energy and gusto. His guests would eagerly join him at easily recalled lines as a supportive chorus relishing the connection with the world of letters to which he introduced us. This world of letters was a noteworthy aspect of his pedagogical style with me. I was a highly skilled sight reader of music when I began studying with him and my reading of language was of a very high level given my age, indeed, my love of reading literature has always been as important to me as reading music. Gordon cultivated this interest and introduced me to writers such as William Faulkner, Iris Murdoch, George Simenon, Gertrude Stein,

Aldous Huxley, Ernest Hemingway and many others. In lessons we would discuss all manner of topics relating to the full gamut of human experience, which is an approach to teaching I hold dear. I aim to develop curiosity and wonder in all my students for I know what a balm to the soul they can be.

With the strength of his personality and character Gordon did not impose upon but treated each of his students as individuals and never discouraged initiative and inquisitiveness in his students. I would regularly appear at a lesson with a new composition that I had just discovered and despite wishing I would polish repertoire I already had begun work on, he never discouraged my explorations. Through the endless discovery of new repertoire, I have a lifelong learning that now exists as a substantial library that I share with my students. For Gordon, being a musician was his life, which he shared eagerly and energetically with his students. My treasured relationship with him embodies for me what Palmer suggests are good teachers.

Good teachers join self and subject and students in the fabric of life...Good teachers possess a capacity for connectedness. They are able to weave a complex web of connections among themselves, their subjects, and their students so that students can learn to weave a world for themselves...The connections made by good teachers are held not in their methods but in their hearts — meaning *heart* as in its ancient sense, as the place where intellect and emotion and spirit will converge in the human self. (2017, p. 11)

Gordon was appointed to the teaching staff of the Sydney Conservatorium in 1964 by the then Director Sir Bernard Heinze. In that role he was to succeed his friend and colleague Winifred Burston (1889-1976) who had also studied with and befriended both Busoni and Petri.

Here I would like to invite my reader to listen to Gordon Watson performing Constant Lambert's *Concerto for Solo Pianoforte and Nine Instruments* probably when he was in England during 1950s. This is a recording published on YouTube by James Stuart on June 4, 2016.

<https://www.youtube.com/watch?v=nn0Rcj5sC8M>



Illustration No. 28. *Larry Sitsky*. (Seselja, 1994)

Larry Sitsky

In an interview-conversation (2018) I held with Burston's former student Professor Emeritus Larry Sitsky (1934-), featured in the portrait above made by Loui Seselja in 1994, he describes Gordon and Burston's relationship as that of "soul mates". Sitsky studied with Burston for five years during which time he also got to know and befriend Gordon. Burston and Gordon both recommended Sitsky study with Petri, which he did between 1958 and 1961. Later Gordon would refer to Sitsky and himself as "Petriots".

My conversation with Sitsky exposes a living link with the two strong pedagogical influences in my life. Not only is Sitsky a voice for the influences coming through Gordon to myself but he is also a close friend and a colleague of Beryl Sedivka with whom I later studied and who continues to be a dear friend. Through Beryl I came to

know Sitsky personally and have had the great fortune of learning much from him, sharing professional development platforms with him, and enjoying the friendship of both he and his equally interesting wife Magda. I ask Sitsky about Burston's teaching style, which I am aware involved a study of all the arts, an emphasis on exploring new compositions, and an exploration of literature, particularly new twentieth century writers, which parallels my experiences with Gordon. Sitsky confirms this, adding that his experience with Petri was similar, describing it as a part of pedagogical tradition. "It was" he says, "an attitude to piano playing, an attitude to music as part of a broader spectrum of learning which includes everything really, literature, philosophy, art and so on". This is redolent of Sévilla's 2007 welcoming statement previously cited on page 6,

Music is not a solitary art: it is the sister of literature, poetry, painting, sculpture, architecture, nature, and certainly of philosophy and religion.

I ask my students to be involved in other forms of artistic and aesthetic expression.
(<http://www.jeanpaulsevilla.com>)

Sitsky, son of Russian-Jewish émigré parents was born in Tianjin, China, where as a gifted young musician he had piano lessons with Russian émigré teachers from Leningrad (St. Petersburg) skilled in the nineteenth century Russian romantic style of pianism passed on by the great pianist and founder of the St. Petersburg Conservatory Anton Rubinstein (1829-1894). Sitsky describes this approach to pianism as being in the "grand manner", which allows for flexibility in interpretation and an attitude to the printed score that sees it as a "blueprint" for the composer's intentions guiding the performer rather than being taken as a literal representation of what the composer intends.

One aspect of Sitsky's pedagogical training that is of interest to me is the fact that similarly to Gordon, he believes that piano technique can be gleaned from repertoire and the need for isolating technical development through the study of technical exercises and scales is not essential. I pursue this topic with him as I am aware that he does not work with very young pianists. I ask him about his early training as a young student in China. He tells me he began lessons with his mother, a "cultured amateur pianist", and then with Madame Khokhlatchkina, a graduate of the Rubinstein-led Leningrad Conservatory who insisted he learn scales and arpeggio patterns. He confesses that he was a reluctant student of technique and in the formal setting of his lessons with Khokhlatchkina found himself often in trouble—she always had a ruler at the ready. When he could not perform a particular formation on request in a lesson, "I got a whack!" he says. "Then she explained the fingering had to be learned as part of the muscular memory because they are used in pieces."

He goes on to explain that at that time the Russian method involved the provision in writing at the end of each lesson of a mark out of five as an appraisal of the student's effort and progress. Because of his reluctance to learn the specific technical requirements of his teacher he says, "I came back with a lot of ones to show my mother".

Despite this seemingly harsh treatment Sitsky never lost enthusiasm for his music studies. His was a world where strict discipline was given regularly by parents and teachers, and strong self-discipline was expected of the student at all times. He explains that rather similarly to my own situation in my studio, his complete music education in Tianjin was provided by the studio teacher including literacy, aural and theoretical elements with support at home from his amateur musician mother. There was no formal class music available at that time. His studio teacher provided all the elements of a musical education, even if it were at times somewhat *ad hoc*, allowing him to develop as a pianist. When Sitsky finished his studies with her, Khokhlatchkina urged his parents to find him suitable further musical training.

He and his parents fled Mao's China, arriving in Australia in 1951. Despite his parents' desire for him to take up a profession such as engineering, Sitsky forced the issue to take up piano studies at the Sydney Conservatorium of Music. His first encounter of a prospective teacher was another Russian émigré Alexander Sverjensky, with whom I had limited dealings as a student at the Conservatorium of Music—enough to instil in me an abiding fear. Sitsky found that Sverjensky's prescriptive approach in his role as teacher did not allow for students to make choices nor voice opinions. It simply did not work for him and on making inquiries as to with whom else he might take up studies, was led to Burston.

In Burston he found a woman who was "fairly formidable...it was a kind of non-sense situation". He played for her and as he was somewhat out of practice it was not his finest. She was critical of his playing and then asked him what he wanted to do. Sitsky indicated that he wanted his playing to "get better" and her reply was, "Well, I'll see if I can do something". Sitsky recalls, "It was just a different approach and I realised I wasn't going to be forced into anything".

He studied with Burston, whom he affectionately calls "Winnie", for five years in which time he graduated with the well-respected Diploma of Sydney Conservatorium of Music (DSCM) and continued lessons post his graduation until she decided she could not

offer him any more and urged him to continue his studies with Petri. She led his education as broadly as possible, introducing him to important writers, much new music from her travels and generally providing him an education that was wide ranging and deeply cultured. Her pedagogical style was a direct result of her own cultural immersion with Busoni and Petri and in no small measure did Gordon's own pedagogical practice resemble the same lineage. Sitsky describes Petri's approach to studying new works as "monumental...a Busoni thing...have to view a piece of music as a building. It begins with the general and works towards the particular".

This is my own pedagogical approach. I introduce whole new works to students both through performance and reading the score so that mastering the details makes some sense in terms of understanding the whole narrative from the outset.

Both Burston and Gordon collected, performed and promoted new music and encouraged curiosity in their students. They were, according to Sitsky, "both hungry for new music...contrary to a widely held opinion music does not consist of recognised canons of masterpieces. It's much wider than that".

Sydney-based pianist and former head of Keyboard at the Sydney Conservatorium of Music, Gerard Willems, was a student of Gordon at the same time as I was. He met Burston when he was 19 and played for her. She took an interest in him and attended his concerts. Author Laurel Johnson, in her monograph of Burston, *Winifred Burston: Virtuoso Pianist and Inspirational Teacher*, quotes Willems.

Winifred Burston was an inspirational teacher. She could inspire students to exceed their apparent limits and to excel. She could elicit great individual performance and artistic soul. She was a conduit to the great historic tradition of music making, through Czerny, Liszt, Tausig, Busoni and Petri. She was a holistic, inspirational figure, a person of great value. (2014, p. 36)

At the end of Sitsky's studies with Petri in 1961 he was offered the job as Head of Keyboard at the Queensland Conservatorium of Music, which was established in Brisbane in 1957. The parting words from Petri to Sitsky were, in emphasising the value of the tradition of passing knowledge from master to apprentice, "you are now a member of a particular club and part of your job is to pass the torch on".

Sitsky has taken these words to his heart in all that he has done in his professional career as a pianist, pedagogue, writer and composer. He draws attention to the need to value the tradition,

...when people don't understand about music being about tradition they fail to see that what is happening is a kind of thinking that is passed on...this is a very rich tradition that is passed on and needs to be valued of course...The similarity to someone passing on a torch in an Olympic relay isn't a bad one.

In further discussion with Sitsky I hear him echoing my own concerns for the maintenance of the master-apprentice model of music teaching in its purest form. As conservatories have been subsumed into universities the length of semesters and whole degrees have diminished considerably so that individual lessons are much less available and shorter in length. Similar problems afflict me, the studio teacher, who must run to time and try to offer as broad ranging musical education as possible in a short weekly lesson. The difficulties are compounded because of the limited general musicianship experiences available in the wider educational community to support my studio work.

As Emeritus Professor, Sitsky is provided a studio and facilities at the university and hand picks his postgraduate and occasionally undergraduate students, for which he deliberately takes no teaching fee. He can teach in each lesson for as long as he likes, resembling his own lessons with Petri, which sometimes may have lasted a whole day. As a consequence, Sitsky enjoys artistic and pedagogical satisfaction at this stage of his journey and continues to "carry the torch" without any involvement with the bureaucracy of the institution.



Illustration No. 29. *Beryl Sedivka.* (Franklin, 1991)

Beryl Sedivka

In 1961 when Larry Sitsky joined the staff of the Queensland Conservatorium of Music another new recruit Jan Sedivka (1917-2009) arrived from London to take up the position of Head of Strings. Jan Sedivka brought with him a group of musicians, some of whom remain in the musical life of Brisbane, and his pianist wife Beryl Sedivka (1918-), featured in this photo taken by David Franklin in 1991 in the living room of her Hobart home. Sitsky and the Sedivkas soon became artistic colleagues and life-long friends. The collaborations continued after Jan, Beryl and their extended family came to Hobart in 1965. Jan and Beryl took up teaching positions in the fledgling Tasmanian Conservatorium of Music at the request of its Foundation Director Rex Hobcroft. Both embraced the tradition of performing and teaching new or not so well-known compositions, which included Sitsky's works. Sitsky has been a regular visitor to Hobart ever since as a performer, teacher, adjudicator and lecturer.

In chapter two I have given a little background to my experiences with Beryl in relation to her own lineage as a student of Ciampi in France in the early part of the twentieth century. Here I relate more about that relationship and its influence on my own evolution as a mentor. My first encounter with Beryl was in 1982 when I attended a concert in Hobart in which she performed the *Études Op. 4* by the Polish composer Karol Szymanowski (1882-1937). At that time, I was unfamiliar with these works and was incredibly impressed by both the quality of the compositions and their performance. After that concert I decided that if it were possible, I would return to lessons with “Mrs Sedivka”—which she insisted I call her for a number of years, as she did with all her students in the typically formal European manner, though by that time I was married with two children.

My own path as a pianist had been jagged after leaving the Sydney Conservatorium. I have always had many interests. During that period of my life, as well as teaching at all levels from pre-school to tertiary level including special education, and raising a family, I also, with my then husband, managed a rural property in NSW where we bred exotic cattle. I did not take the direct path of training in the manner of my teacher, Gordon, and pursue overseas study with a view to becoming a full-time pianist, as it was not possible for me to do so. Despite deviations and meanderings in my life’s journey, music has remained a constant for me in some professional form or other.

When I came to Hobart and heard Beryl perform I was immediately aware of her cultural lineage and knew that I could learn a lot from her. To me it seemed that with her and the group of musicians with whom she arrived, they had brought Europe to Hobart. Her husband Jan later became Director of the Tasmanian Conservatorium (1972-1982) then for the following two decades held the position of Master Musician in Residence. In 1966, a year after their arrival, together with their colleague and extended family member the German-born Jewish master cellist, Sela Trau, they formed The Tasmanian Conservatorium Trio performing the canon of the genre, as well as introducing many new works in their regular concerts and ABC broadcasts.

In the period of Jan’s directorship and residency, the Conservatorium developed to become arguably the then leading String School in Australia, forging connections with conservatories in China and producing outstanding musicians who now hold positions all over the country and overseas. By the time I enrolled as a student in 1983 it was a thriving and intensely dynamic music education community. Since I was an advanced pianist I had the opportunity not only to play solo repertoire but to learn and perform

vast amounts of chamber music and receive the benefits of working with musicians who knew the repertoire intimately and were able to instruct in every detail the ways of working to come to understand and master it. My studies with Beryl and her colleagues gave me the opportunity to perform in numerous concerts and give regular ABC broadcasts.

Beryl's teaching style, like Gordon's, was repertoire-based. I was working at a professional level and working my way through a wide range of material. Having been raised in France and trained by one of the best piano teachers there from a very young age, Beryl brought to the lessons a deep cultural knowledge of that repertoire, which for me, was a natural progression from my earlier studies with Gordon. Her own training with Ciampi, which began as a 6-year-old, placed an emphasis on developing fundamental technique through meticulously learning technical exercises as well as scale and arpeggio patterns. She had lessons in Paris every six weeks or so from 1935-1939 and they stopped at the outbreak of the second world war. Beryl made the regular journey of 400 kilometres from Dinan in Brittany to Paris each time with her mother. At every lesson her mother assiduously took notes that she used to guide her supervision of her daughter's practice in between the lessons. During the war, though Beryl had ceased her studies, she did give some public recitals in the Dinan region. In July 1945 after the war had ended, she and her mother moved to London to give her the opportunity to continue her studies with both the renowned pianist known as Solomon (1902-1988) whose birth name was Solomon Cutner, for a brief time in 1945, and then with Solomon's student, Franz Reizenstein (1911-1968) from later in 1945 to 1947.

When she took lessons from the famed pianist Solomon in 1945 he was at the peak of his performing career. His own studies connected him directly with the great pianist, composer and teacher Clara Schumann (1819–1896). Amongst Schumann's many gifted students was the renowned English pianist and teacher Mathilde Verne (1865-1936). Verne was Solomon's teacher and as a young child prodigy he was sent to live with her. Beryl learned some useful techniques from Solomon and also his former student, then secretary and later wife, the Irish pianist Gwen Byrne. She does not consider her studies with Reizenstein to have been of use.

When technical difficulties arose for me in works I was studying with Beryl, she would carefully analyse the cause and suggest a practical remedy to overcome it. Often, she would suggest a simple exercise she fashioned to address a specific problem—a method I use frequently in my own teaching when a young student is experiencing difficulty.

Discussions on interpretation, both during my years of study with her and still today, have always been especially wide ranging and culturally enriching for me. Her understanding of colour and in particular the sophisticated use of the sustaining pedal, is revelatory and of particular use to me as a teacher.

Conversing with Beryl I become aware that the technical regime of training given to her by Ciampi when she was a very gifted young girl, who came to him with a fumbling and clumsy technique and later when she returned to study with him in 1950, left her with a solid technical foundation. Throughout her formative years Beryl actively pursued discovering ways to improve her own technique, which evolved from what Ciampi instilled in her. Unlike Gordon and Sitsky whose methods eschew the rigour of the study of technique specifically, Beryl believes, on the contrary, that strength and security in pianism is enhanced by the development of a good technical foundation. My mother and my earliest teachers gave me a strong technical foundation when I was very young, similar to what Beryl experienced with Ciampi. I have always endeavoured to create a similarly strong technical base in my own students. Beryl and I share the view that the development of a sound technique in a pianist is the means to a successful artistic and expressive end and it is not an end in itself.

She generously allowed me to film her at home in Hobart on April 28, 2014 at the age of 86. In that video she recalls with great clarity, then demonstrates and evaluates the efficacy, or otherwise, of the Ciampi exercises, some given her by Solomon and others she discovered in her own research as a student. My readers can view this video on the private YouTube link,

<https://www.youtube.com/watch?v=ze12DxbjELQ&feature=youtu.be>

The first set of Ciampi exercises she demonstrates are those to develop a flexible thumb passage somewhat akin to those I provide in Score Illustration No. 6 and 7. When she began her lessons with Ciampi she displayed a prodigious natural musical talent but no basic technique, as a result of an inexperienced amateur teacher providing her initial instruction. Her thumb technique was non-existent and Ciampi saw immediately it needed correction and development. As she continues the demonstration of thumb exercises they expand in difficulty, leading to a discussion on Ciampi's insistence on her learning scale fingerings. She then demonstrates an alternative fingering for the chromatic scale to the most conventional, which uses only the thumb and second and third fingers.

The alternative given to her by Solomon employs a fourth finger in appropriate positions in each hand. This then leads her to demonstrate Chopin's use of the third, fourth and fifth fingers only, in chromatic scale passages that provides an excellent exercise regime for the weaker fingers of each hand and then can be employed as the upper fingering patterns for double thirds scales both minor and major.

Mastery of the double thirds scales, in her words, came "much later" after her discovery, as a more advanced pianist, of the exercises of the pianist Rafael Joseffy (1852-1915) found in his 1902 publication *School of Advanced Piano Playing*. Here she is revealing her searches for material to develop her own technique and her pedagogical method of creating exercises as problems arise.

Finger independence exercises using a five-finger position on a whole-tone scale beginning on C she calls *Le Pont* or in Ciampi's words, *Tenue Debussy* meaning in the style of Debussy, who frequently employed the whole-tone scale in his compositions. She describes *Le Pont* meaning the bridge, as giving the correct and comfortable bridge-like shape to the hand, enabling each finger to be exercised from its first metacarpophalangeal joint. She notes that Sévilla, also another ex-*classe Ciampi* member whom I introduced her to in Hobart in 2009, recalls being given the same exercises. She recalls that when she was younger and her hands smaller, Ciampi used similar exercises on the five-finger position of C major. This resembles closely the exercises taught to me by my mother in Score Illustration No. 8 to 13 and in an even more expanded form, in the exercise of Dohnányi in Score Illustration No. 14.

To develop the freedom of the hand she demonstrates the exercise Ciampi called *battements*, she translates as 'beating'. Using a white key five-finger position and beginning with the thumb held down she raises the remaining fingers and taps them on the top of the keys producing no sound other than a percussive touch on the surface of the keys. Each finger of the hand is held down one after the other while the remaining fingers continue the *battements*. This silent tapping, she refers to as *muets*, 'dumb' and suggests that the exercise can be repeated, sounding the notes that would be *battements articulés*.

She gives an example of Ciampi's exercise called *pichnette* translating it as like 'flicking' and commenting, "It was awful". A C major arpeggio (CEG) is played in triplets moving rapidly up and down the keyboard. Going up, after each third note (G), the hand is flicked towards the next C causing a break in the legato of the arpeggio. She explains,

“and when you did *pichnette* you jumped onto the C. In other words, the *pichnette* sent you flying to the next note”. In her account Ciampi maintained that at speed it was not possible to achieve a smooth legato in arpeggio passages. We discuss this as I am aware of pedagogues who hold the same view with which I do not agree.

She then demonstrates the method used by Solomon keeping the thumb under the hand and rotating the wrist in the direction the thumb is heading, to allow for a smooth connection from the third finger to the thumb. She says, “He had fluidity of movement of course in his playing because he never used his thumb abruptly. It was all part of the movement of the hand”. She demonstrates this fluid technique of Solomon by gliding her hand up and down the keys with the thumb tucked under using a flowing whole arm movement. She recalls Solomon and Schnabel as both having large square hands and employing the same technique in their playing.

To master trills, she reveals a very disciplined approach to training all pairs of the fingers in all possible combinations through the use of the metronome kept at a constant steady beat. In both hands simultaneously, playing on the white keys, using the same finger numbers in succession, she gradually increases the number of oscillations from two, to three, to four, to six, to eight per beat and so on until the final full speed of the trill is achieved. “It’s a wonderful exercise and it is really not difficult to remember”, she suggests, “but you really have to want to do it. You tell students but they don’t do it”.

In expansion of the trill exercise she performs a double third trill that is to be practised in the same manner using the metronome and suggests an alternative fingering using finger numbers two and four in oscillation with numbers one and five. It is a very useful fingering I employ and share with students.

Beryl relates that she had difficulty in executing an exercise for repeated octaves without getting pain in her wrist, which Ciampi insisted she practise. She demonstrates playing a rapidly repeated octave and at the same time gradually moving her wrist in an arc going forward and back. Before introducing the octave Ciampi had her learn the same movement on a repeated sixth when she was younger and her hands were smaller. She complains, “I didn’t like that, but he insisted...I don’t know what the benefit was”. She continues this discussion mentioning, “I was never very good at...” executing single repeated notes with alternating fingers from the fourth to the thumb in a circular movement of the wrist, a technique I myself enjoyed mastering when young.

Beryl found Ciampi's exercises for the crossing of the hands in scales and arpeggios useful. She demonstrates a C major scale ascending and descending played without the use of the thumb in each hand. It begins with the fifth finger in the left hand then the second finger in the right hand in a left-hand 5432 then right-hand 2345 pattern ascending and then in reverse descending. She finds this to be a beneficial exercise because when crossing each hand over "it is not all that easy to find the note" and demonstrates the swift and accurate movement needed in each hand—and, I suggest, the corresponding eye coordination needed—to achieve accuracy. She applies a similar technique of crossing the hands over a C major arpeggio up and down the keyboard and insists, "that sort of thing...that was useful".

She questions the value of other exercises that Ciampi required her to learn such as the *précis* in which she plays the three positions of any triad in quick succession up the keyboard. "That was silly", she says, "whether that was useful I don't know, but I had to do it". She then performs the exercise *tiroir*, she translates as the 'drawer' in which she plays a slow ascending broken octave C major scale beginning on Middle C in the right hand, using thumb then fifth finger moving the hand in and out of the keyboard rhythmically as she proceeds. She questions its value, "I don't know why, I don't know what purpose this has but that's what I had to do as a kid". In discussion I remark that these exercises would have helped her to learn the geography of the keyboard. She agrees but criticises the limited range of the exercise suggesting that it should have begun in other places other than in the middle of the keyboard, "It should have been everywhere, but that was not taught".

Nor did she like the exercise *pression*, 'pressure', in which the three positions of the C major triad again beginning on Middle C are played slowly in succession stopping on each one. At the moment of striking each triad the wrist is low, below the keyboard, and then slowly to a steady count of four beats the wrist is raised rhythmically whilst holding the chord down. "I detested that", she bemoans, but on reflection notes that the top two notes in the first triad become the bottom two in the succeeding triad requiring the use of different fingers. She comments, "Like you say, you learn the geography of the keyboard. That is what it is".

The exercise Ciampi called *l'éventail* she calls the 'fan'. She begins with the left hand beginning on a low bass C and makes a broken chord moving back and forth employing differing intervals between the fingers. She shows a few different patterns in both hands, making the fingers extend through differing intervals of thirds, fourths and

fifths. “Oh, that thing! I hated that!” she says, and as she contemplates aloud why the exercise could be useful she demonstrates the execution of the broken chord pattern appearing in the left hand of the Chopin *Étude in A Flat Major, Op. 25, No. 1*, seen in Score Illustration No. 34. In doing so she realises it is in fact an exercise for a fluid arm movement back and forth, which enables ease in the execution of such patterns commenting, “So it would really be an arm movement, but he didn’t call it an arm movement, he called it the fan”. She adds, “You had to find your own way somehow, to do it”.

At my request she demonstrates Solomon’s exercise for developing a comfortable sweep over the keyboard in an arpeggio over four octaves ascending and descending. She plays it in her right hand using her left hand to gently push the right hand to its utmost point and then using it again to gently push the right hand back down. She comments, “It works, it’s lovely”, explaining whilst demonstrating the upward push once more, “In other words you learn the feel of this motion”. She goes on, “...and also I believe very much in moving the body”, and then demonstrates the practice playing the opening descending chord passage of the Grieg *Piano Concerto in A Minor, Op. 16*, once with her arms outstretched in obvious discomfort and then following through with her torso in front of each step in the descent. She declares, “This is what we don’t teach enough of. If you put yourself behind your hands it is so logical” and explains that one is much less likely to play wrong notes in a passage such as the Grieg Concerto opening if the upper body travels with the hands rather than extending the arms to reach far.

Returning to the Solomon arpeggio exercise she demonstrates in her left hand the reverse process. Her right hand pulls her left hand up and then pushes it down over the arc of the arpeggio. She excitedly says, “You feel the pull, it’s imaginary”, pointing to her head, “but it works”. In our conversation I share with her the suggestion to develop this skill given to me by a physiotherapist working with musicians. The physiotherapist advises pianists to practise using a thin silk scarf to lightly sweep up and down the full length of the keyboard. In so doing the player swings on the sitting bones to make the comfortable sweep in either direction. Beryl notes, “People who are gifted do it naturally, they feel it, they feel the feel of the piano. If not, you have to study it”.

She learned a technique for a smoother legato from Solomon’s then secretary and later wife, his former student the Irish pianist Gwen Byrne. Beryl demonstrates this, showing a slight overlapping of each note and slip fingering when necessary. She goes

on to apply it to produce a seamless connection in the upper melody of the opening bars from the Beethoven *Sonata in C Minor, Op. 13*, second movement. She smiles and says, “You can do it like a cello or a violin”. Here she is revealing her deep understanding of string playing, being herself a gifted cellist and having lived a life of music making with the master string players in her extended family.

A beautiful legato touch, creating a smooth connection of one note to another is a significant artistic goal for pianists. All human music making is derived from singing, the human voice being our original instrument of expressive communication. Trying to replicate a singing tone with smooth connection of notes is less easy on a keyboard instrument than when singing or playing wind or stringed instruments. Very refined listening habits need to be cultivated in student for them to hear the end of one note connecting smoothly to the next. Beryl demonstrates this careful listening, asking as she plays successive legato notes, “Can you hear there is a reverberation between the notes?”

Going on with her explanation of what she regards as a true legato she demonstrates a poor rendition of the opening bars of the Chopin *Nocturne in E Flat Major, Op. 9, No. 2*, raising each finger in tense stick-like fashion saying, “That’s not legato”. She then repeats the phrase using her smoother more refined and relaxed technique, which is much more expressive, commenting, “Somehow there is a difference in the feel as well, you sort of feel that you are shaping the phrase”.

Her final revelation alludes to the bleak period of her studies in London from September 1945 to early 1947 when she took lessons from Solomon’s pupil Franz Reizenstein (1911-1968). Reizenstein totally changed her basic finger technique, which she demonstrates. Using the flat of the fingers she strokes each individual note—this technique completely inhibited her ability to play fast with clear articulation. She complains, “It was so stupid, it was a disaster”, and adds, “I don’t know how I went on playing”.

Beryl did go on playing and in 1950 she won a British Arts Council scholarship to return to study with Ciampi in Paris. She took lessons with him from October 1951 until the end of 1952. She relates that Ciampi took her “back to square one”, revising the exercises she first learned from him when she was 6 years old and working her way through many Czerny studies. At the same time, she built up her repertoire sufficiently

to become a semi-finalist in the prestigious Queen Elisabeth Piano competition in Brussels in 1952.

Reflecting upon the approach to pianistic pedagogical practice taken by Watson, Sitsky and Sedivka, a common theme emerges. All three have a vocation in the deepest sense of the word, which derives from the Latin *vocare*, “to call” (ODE). For each of them, making, creating and teaching music has been part of a calling and a lifelong practice. They have in their own way done as Petri instructed Sitsky, they have “carried the torch” of tradition and constant inquiry as part of that calling. For me the experience is similar, I experience being part of a continuum of constantly evolving creation and practice in music learning and music making. My own vocation continues, and I endeavour to keep the torch alight to illuminate the musical lives of all my students and with them share, through our joint efforts, the promise in Goldsworthy’s poem,

...there is another day’s work,
there is perfection to be again disproved.

Chapter 6

Étude No.4: To be Perfect or Imperfect.

We have all become accustomed to a world that incorporates failure into daily life. It is not a pleasing part of our lives, and we remember the hurt that each failure provides. Yet we perpetuate failure and insist upon its necessity in the classroom, for in our schools we are concerned with the evaluation of the child. Our evaluators are grounded in positivism and relativism, and so, failure is built into the system.

Grace McPike, 2011

Goldsworthy poetically describes the pianist's fruitless pursuit of perfection, yet paradoxically throughout the constant honing of the art and craft of pianism she is driven by the desire to perfect. Both teacher and student strive to grasp this will-o'-the-wisp, which reminds us that there is always the possibility of a better performance of whatever we play. As a piano pedagogue I constantly assess the efforts of both my students and myself. From the very first lesson, I guide the new student into actions that she experiences as successful or not successful, appropriate or inappropriate, good or bad, pleasing or displeasing as a direct result of my judgements of her performance. This process of appraisal, both intrinsic and extrinsic, is essential in the gaining of mastery of the instrument and brings with it the possibilities of joy or, if experienced negatively, can bring sorrow. Appraisal does not only apply to the student, I as mentor, reflect on the quality of my work in at least equal measure to that of the student.

I write at a time in the seasonal cycle of the private instrumental studio when external assessment of the work of students who have chosen such a path in their music studies is taking place. The piano sections of our city eisteddfod have just finished and within the next month the first round of performance examinations in various systems including university will occur.

The students and their supporting families ranging in ages from 6 years to young adult presented themselves for public assessment in our large Town Hall, performing on a Steinway Concert Grand and were assessed and judged in an order of merit by an adjudicator from interstate. There were winners and losers as always, but this time there

was a certain discomfort in the local community at the outcomes and the attitude of the adjudicator. For those of who prepare the students and encourage parental involvement and support, as well as the volunteers who give up many days of their lives to find sponsors, create programs and run the sessions, the disposition of the chosen adjudicator is vital for the continued viability of the event and the fundamental nature of an eisteddfod, that is, a form of competitive community arts event with a history dating back to the twelfth century in Wales. As an adjudicator myself, I believe that to provide worthwhile judgements one needs to be confident of one's own abilities to assess and discriminate, give well-considered and encouraging comments as educational feedback, and come into the new community with a collegial attitude to the task at hand.

In recent times my own reflections cast a light on my own life as a pianist. As an older musician I have reduced substantially the amount of performing I engage in, largely because of personal commitments, the demands of my studio, the need to accept how physically and psychologically demanding high level performance as an accompanist and chamber music performer is, and to acknowledge that younger professional pianists are more robust. I found myself in conversation on this topic recently with a pianist who is 20 or so years my junior working as an accompanist at tertiary level at the extreme, which involves hours of daily playing, in a manner I once could manage. Her husband had recently asked her how long she felt she could sustain the output. She told him she knew that such a workload as an accompanist was not sustainable indefinitely, she could foresee the inevitable need to do less, and was already beginning to experience the desire to pursue other aspects of her own life.

In my recent considerations of my pianistic life I have struggled with all the demons that beset the performer and found myself considering abandoning public performance entirely. Performance as a soloist I gave up around 25 years ago at the time of the teenage years of my daughters when I became a single parent, and there was not the time to practice sufficiently as well as earn money to support our family on one income. I continued professional accompaniment and about two years ago reduced the amount drastically. With the view that my performance years were almost over, I was surprised to find that I would still be asked to prepare works and in so doing, I have kept fresh an understanding of how it is possible to prepare oneself effectively to deal with the doubts that can undermine a performance.

Angela's story

At the beginning of this year one of my more advanced students, a young girl who is just 17 in Year 12 at school, and whom I will refer to as Angela, began work on the first movement of the Saint-Saëns *Piano Concerto in G Minor, No. 2, Op. 22*. She wanted to enter a concerto section of the eisteddfod as she has done for several years and that she has often won. She likes to prepare the concerto with me, as the second pianist playing the orchestral part. It is not always the case that the teacher provides the orchestral accompaniment. We worked hard on the work and delivered a very creditable performance based on thorough research of the styles of performances of great artists available on electronic media, and our own understanding of the technical and musically expressive challenges involved and the narrative implications of the movement, in a historical context. The assessment by the adjudicator was surprisingly brief in comment, except to reveal a limited understanding of the work, in particular, the stylistic requirements. Colleagues in attendance were surprised that the performance was not awarded first place, as was I, but I allowed for my own bias in such thoughts and held back from public comment.

Later, her mother rang me and I mentioned I thought that perhaps the assessment was inappropriate. She let me know that her daughter did not care and in fact was very happy, as she felt she played well, and she had achieved her desire to perform the work with me and enjoy the experience. The eisteddfod continued for her and others in a number of sections and the results were mixed, with assessments erratic enough to have fellow teachers and families in energetic discussion of the almost random manner of judging. This reaction comes from a pianistic community well used to external assessment from leaders in the field from all over Australia and abroad. It is rare for such a reaction. The advice and criticism of senior pedagogues who support the work of the music community they enter is always valued.

In debriefing with this particular student after the event, I was moved to find that she was able to separate the experiences of success and failure in this particular eisteddfod, to evaluate her own performances, and in particular her method of preparation maturely, with little or no reference to the opinion of the adjudicator. This was an outstanding outcome in terms of her development and growth as a musician.

Two years ago her ambitious mother persuaded me, against my own professional judgement, to prepare Angela to sit for a major national diploma exam, the Licentiate of Music Australia (L. Mus. A). There are two examiners, a leading Federal Examiner who comes from interstate and travels the country assessing, and a second examiner, who is local, and in most cases supports the decision of the Federal Examiner.

Angela failed the examination. In terms of her playing, I was aware that she was well prepared but young. Technically she had performed accurately, her memory was reliable and her general knowledge interview successful. I was surprised at the standard of those in her cohort who did pass in comparison to her work. It is important to be aware that a single performance may not go as well as usual on the day, and I hoped that she would cope with the outcome. The report indicated a lack of artistry in her playing. I assumed this was a result of extreme anxiety inhibiting her ability to play expressively, perhaps because of her young age and consequent limited life experience.

Angela was devastated and cried for a whole day after receiving the news of her failure. Her mother apologised profusely to me for not taking my advice and expressed astonishment at the emotional effect the result had on her daughter. In light of the failure, which I felt as deeply as she, I decided I would not go down the path of demanding a review and a second exam, as I have seen some colleagues do, at great emotional cost for the student involved. I resolved to somehow persuade her to continue with her music studies, even though the self-doubt created by the crushing failure had her of a mind to give up music entirely.

Angela wanted to attempt the exam again. We discussed the need for her to be able to accept whatever the outcome is without internal defeat. Her reaction to her last eisteddfod performance had given me hope that she might be psychologically fitter than before. The most pleasing outcome of the eisteddfod was her request for new music immediately it was over and her joy in learning new material, which might not necessarily be part of her performance assessments in music for Year 12 at the University, the diploma exam, or other competitions in the remaining part of the year. She tended to be living what she explained she wanted from music after the experience of failure, that is, that music was to become her hobby. At that time, it seemed to me, she was becoming a true amateur, capable of a professional standard of performance, for her own pleasure.

My coming to understand Angela

At the same time as preparing my part of Angela's concerto for public performance, I was asked by the Head of Piano at the local Conservatorium, a young concert pianist, to perform a two-piano work with her, one that she knew I liked very much, in a lunch hour concert. The format of the program was the second, in what became an annual event in the Conservatorium concert calendar, that I helped her design and implement. It was an opportunity to have experienced pianists and students of all levels in the community performing multi-handed works on one or two pianos.

The life of a pianist can be isolated. They practise alone and often perform alone thus they enjoy less camaraderie in music making than other instrumentalists who form bands and orchestras from the earliest stages of playing. This multi-handed piano concert plan for either one or two pianos simultaneously is an attempt to offer similar pleasure in ensemble playing for pianists. The work I had chosen was *Jeux de Plein Air* by the early twentieth century French composer, Germaine Tailleferre. It is a reasonably demanding work but not overly virtuosic. It did require rehearsal to establish good ensemble and of course during this time I had to ensure I allowed for regular constructive practice as well as my other obligations. Our performance went very well and the collegiality we enjoyed in creating the event over a number of weeks was very enriching for us both. For me, I have come to realise that not playing at all is not possible, and by performing for and with my students, I am sharing our lived experience as music makers with all its demands, joys and sorrows.

The multi-handed concerts have been extremely positive for all involved, especially some of my very young students who found themselves really enjoying performing to a fully supportive audience and seeing what more experienced players could do, including presenting their own compositions. One family wrote me an email saying how beneficial the experiences of the concerts had been for their primary school-aged sons, who now regularly busk as duettists on a portable electric keyboard to raise money for an interstate school trip and have developed poise on stage without fear, even in competition now.

Over the many years of developing my studio teaching practice I have changed my views on the demands of assessment such as the eisteddfod scenario. As a young teacher and performer still recovering from poor psychological experiences of competitions and examinations as a student, I felt that to enter my students in competition was unhealthy

for them. Gradually I came to see that life itself in the company of others makes the avoidance of evaluation and judgement impossible. I came to realise it was better to prepare students for performance evaluation in a constructive and empathetic way, sharing their hopes and fears and helping them develop resilience for the difficulties involved and enjoyment in making the effort to do as well as they could in their own evaluation. Performing with and for them over the years, has added to my own sense—and I hope that of my students—of us taking a journey together.

Angela, while waiting to go on stage to perform her concerto with me, asked me whether I was nervous. I felt lucky to have just the right story to tell her in that critical pre-performance moment of heightened perceptions. I had recently enjoyed the film based on the life of the American piano pedagogue Bernstein entitled *Seymour: An Introduction* (2014). The American actor Ethan Hawke, who at the time of meeting Bernstein, was experiencing issues of performance anxiety in his own acting career, directs the film. Hawke had found himself at that first meeting sharing these anxieties with Bernstein whom I recalled recounting an anecdotal story that stayed with me involving the famous nineteenth century actress Sarah Bernhardt. The account was of a young actress who went backstage to Bernhardt's dressing room a little before a performance in pursuit of an autograph from the great artist. Bernhardt obliged and revealed a shaky hand as she wrote. When the younger actress remarked at how surprised she was that Bernhardt appeared to have pre-performance nervousness it was reported that Bernhardt replied, "My dear when you become an actress, you too will be nervous!" I felt that at that moment the story was mutually beneficial for us to contemplate.

Angela has an acute case of performance anxiety

Anxiety associated with public performance is one of the possible negative experiences of being a classical pianist. As the hundreds of hours of practice in preparation for assessment and competition proceed, the student learns through instruction, to develop the ability to evaluate the quality of their output continually whilst playing. This ability to critically self-evaluate is essential in the development of a music maker who may be reproducing the artworks of composers created over almost four centuries and is required to develop the physical, intellectual and artistic means to faithfully reproduce the texts of the great composers.

Thomas Carson Mark, in his book *Motion, Emotion and Love: The Nature of Artistic Performance*, offers an explanation of the complementarity of a composition, “a work of performing art” and the actual performance of a composition.

A work of performing art is an artwork created with the intention that it be performed; performance is the intended means of making the work available to an audience. An *instance* is an individual realization of a work of performing art in an appropriate medium perceivable to one or more of the senses. *Interpretation* refers to ways in which two instances of a single work may differ from one another while remaining instances of the same work. *Artistic performance* is the intentional activity of producing an instance of a work of performing art, with the purpose of making that work available to an audience. (2012, pp. 16-17)

In training to become a pianist capable of creating instances of artistic performances of the vast and often extremely demanding pianistic literature, this self-critical process can have both positive and negative aspects. It is essential to be able use that critical ability to modify and improve both the technical-mechanistic and the artistic-interpretative aspects of the preparation and performance of any composition. It is also possible that self-criticism can contribute to self-doubt, which is psychologically undermining. Anxiety associated with public performance can become a destructive force in the pianist’s ability to create successful artistic performances of repertoire when required.

Dianna T. Kenny, author of *The Psychology of Music Performance Anxiety* published in 2011, had already suggested a contemporary description of the manifestation of music performance anxiety in Patrik Juslin and Sloboda (2009) and repeats it in her book.

Music performance anxiety is the experience of marked and persistent anxious apprehension related to musical performance that has arisen through underlying biological and/or psychological vulnerabilities and/or specific anxiety-conditioning experiences. It is manifested through combinations of affective, cognitive, somatic, and behavioural symptoms. It may occur in a range of performance settings, but is usually more severe in settings involving high ego investment, evaluative threat, (audience), and fear of failure. It may be focal (i.e. focused only on music performance), or occur comorbidly with other anxiety disorders, in particular social phobia. It affects musicians across the lifespan and is at least partially independent of years of training, practice, and level of musical accomplishment. It may or may not impair the quality of the musical performance. (2011, p. 61)

As a performer I have experienced performance anxiety myself and as a teacher have witnessed it affect the ability of some of my students to perform at their best in public. Recently, Angela, who I had thought had overcome her self-doubt associated with the significant failure two years ago, became profoundly crippled with performance anxiety at the start of a very demanding new assessment period. The experience of assisting her to deal with the problem was a powerful test of all my skills as a pedagogue.

I have taught Angela for 13 years, since she was 4 years old. She has won numerous awards in competitions, which she began entering at 5, achieving very high marks in examinations and gaining her Associate of Music Australia (A. Mus. A) when she was 13.

Her failure of the Licentiate examination two years ago caused us both grief and at the time her reaction to it was extreme, causing her to consider terminating her piano studies. I spent a lot of time helping her to recover and to get back in the saddle, so to speak, as a performer. An important aspect of the devastating emotional impact of the failure was, that it was her first ever experience of failure in assessment as a pianist. She had been the best in her age group in a small capital city and had thrived on success whilst not experiencing any of the important aspects for personal growth that failure brings to the human experience.

In the period since failing the examination her preparation for assessments was varied in quality. Her practice was not always constructive and sufficient to maintain a high standard in performance and she found herself being out-ranked by a boy of similar age performing at the same level in several competitions. She did manage to prepare well for an end of year university High Achiever Course Recital in 2015 and gain a High Distinction. In particular she was developing her artistic communicative skills as she grew older and had more opportunities to reflect on how best to communicate as a musician. At that time I thought she was progressing well and had recovered from her self-doubt. On the basis of that success Angela, her mother and I felt she would probably be able to sit once more for her Licentiate, L. Mus. A. examination in September 2016.

Her experience in first semester of the year (2016) of competing in an eisteddfod, preparing well, performing well and experiencing an unreliable adjudicator in the first instance did not appear to faze her but in fact, her self-doubt grew over the months after the eisteddfod, especially in regard to the young man who had become her main rival. Later she announced after a particularly bad performance in a small competition, which

he won, “He is getting better all the time and I am dying”. This *cri de coeur* raised considerably my fears for her, as at the time there were two weeks left before the L. Mus. A. examination was to take place.

Angela and I work to overcome her demons: A multi-faceted regime

I was not sure at that time what was the best course of action for me as pedagogue to take. Should I suggest Angela withdraw, or try to help her overcome her fears and hopefully be able to succeed? It was an onerous decision, and so I suggested she think about it and discuss the matter with her mother. Her mother advised her not to withdraw. Consequently, when Angela rang me to tell me of her mother’s advice, I announced, “If you are going to do this exam you are going to have to fight as hard as you possibly can, and I will help you”.

This advice came without premeditation. It seems to me that it was, as van Manen would describe, one of many revelatory “pedagogical moments” (1991, p. 40) that are given to me. I needed immediately to decide on a course of action that was good for my student. In contemplating my lack of premeditation in my reaction I apprehend the spontaneous quality of my swift act of deciding. This illuminates the creative improvisatory qualities that instrumental music pedagogical relationships demand of the pedagogue. The spontaneous pedagogical moment provoked one of the most intense periods of coaching I have ever undertaken with a student, which involved daily contact with her, either in person, on the telephone, or by email and messaging.

On the basis of the description of performance anxiety given by Kenny I was able to observe that Angela’s manifestation of performance anxiety was “focal” that is, she focussed only on public music performance in which she had a high ego investment in situations where she felt an evaluative threat, and was fearful of failure. She did not appear to have any other prevailing anxieties such as social phobia, which could have compounded the problem. A number of areas needed attention—physical, intellectual, psychological and emotional. All these facets are intertwined but each needed discrete examination and evaluation to rebuild a more solid foundation which could withstand the intense pressure that the forthcoming examination was creating for her.

At once I implemented a series of strategies to examine all aspects of her life and prepare for the arduous examination that she wanted to pass. These strategies included sharing with her material on the Internet—written by musicians and health professionals who provided very sound advice on how to deal with the fears she was experiencing. This helped us to have some common reference points in discussion and aided me in directing her activities in the finest detail.

A significant website on dealing with performance anxiety as well as the best methods to practice, prepare and perform effectively, is one posted by Dr. Noa Kageyama, a US based violinist and psychologist who hosts *The Bullet Proof Musician*. I had previously referred Angela to particular topics and sent her the following link, which at the time listed “8 Keys to Becoming the Best You Can Be”.

<http://www.bulletproofmusician.com/what-every-musician-ought-to-know-about-stage-fright/>

1. Preparation: Learn how to practice the right way
2. Manage Energy: Learn how to control your body’s response to adrenaline
3. Confidence: Learn how to build confidence
4. Courage: Learn how to play courageously (vs. playing tentatively and worrying about mistakes)
5. Concentration: Learn how to slow down and regain control of your mind – even under pressure
6. Focus: Learn how to quiet the mind, focus past distractions, and stay in the moment
7. Resilience: Learn how to recover quickly from mistakes (so you don’t make even more mistakes)
8. Determination: Learn how to keep yourself motivated and relentlessly pursue your goals.

The eight keywords were hyperlinks to expansions on each topic and this site established a common language between us and afforded reinforcement of many of the strategies I felt were necessary for her to undertake to work towards a successful performance. Kageyama has since then updated his list to “Six Mental Skills” and names

them “Practice effectively”, “Manage nerves”, “Build confidence”, “Become fearless”, “Attention control” and “Resilience”.

A recurring theme in articles on and personal accounts of dealing with performance anxiety is that the preparation needs to be so intense that the program is totally secure in every detail. Kageyama’s website is called *The Bulletproof Musician*, a key indicator of what the aim of effective preparation is. Angela began to understand how broad the examination of her preparation had to be and she allowed me to scrutinise all her behaviours that would influence her ability to perform well.

I decided the first aspect needing evaluation was her sleeping and eating routines. Like many young adults in their final days of school preparing for university entrance examinations, she had developed a routine of studying long into the night and often had difficulty in rousing for the early morning starts at school. I explained how important it was for her to have sufficient sleep as a normal pattern, to improve her efficacy and fitness physically, intellectually and emotionally.

I was also aware that she had developed some self-image problems believing her very healthy weight was overweight, and consequently had been reducing her food intake in an unhealthy manner. One of her closest friends at school is my student too and they are collaborative pianists performing quite often in public. I suggested that they take lunches together, especially when they had both been working hard either academically or in music performance settings. The peer support inherent in this strategy grew to be more than just sharing food. It was a boost to Angela’s sense of security and reduced her feelings of isolation and fear.

A limiting problem was the instrument on which she practiced at home. It is a small Japanese upright with a light action and a limited tonal palette. When performing in lessons or publicly, her technique, developed on the slight instrument at home, was insufficient for the demands of her program. She was having difficulty in performing securely with technical clarity and the sophisticated range of colours the program required. Adjusting to different instruments is a pianist’s lot, and it is made much more difficult if the instrument on which the bulk of preparation is done, is insufficient to the demands of the works in preparation.

I worked on this constraint in several ways. First, I arranged for her to practice on an appropriate medium-sized grand piano at her school. On school days she changed her

routine to do the bulk of her practice at school on that instrument. I added a new form of practice on the light instrument at home, which although not artistically expressive, is a sound method for increasing finger strength. I asked her to practice all the works slowly and fortissimo throughout, at least once each practice session.

In a bid to help Angela overcome her difficulties in adjusting to different instruments, I prevailed on the family of another of my mature-age students who himself is a fine amateur pianist. His parents' large family home features a collection of four German concert grand pianos, in one large room. The family very kindly let me take Angela to practice performing on each of the instruments for a whole afternoon, which was quite a remarkable event for her. We had a long session on the instruments, with me coaching, and various family members creating a relaxed audience casually wandering in and out of the room as we worked. Following this session, the family shared a sumptuous afternoon tea and wonderfully convivial and supportive conversation with us, which was even more surprising to Angela. The loving generosity given to her was another boost to her sense of self-worth and ability.

Angela's general fitness to play a very demanding program of 45 minutes successfully under pressure needed attentive preparation. The works were the Bach *Prelude and Fugue in D Major, No. 5, Bk. 2*, the Beethoven *Sonata in C Major, Op. 2, No. 3* (four movements), the Chopin *Étude in C Minor, Op. 10, No. 12, The Revolutionary* and the Ravel *Jeux d'Eau*.

Subscribing to my theory that "to prepare for a marathon one does not run around the block" I proposed at end of the first week of this two-week regime she would come to my studio for an afternoon and perform the program three times in a row without a break, other than for a drink of water and something sweet-like from the bag of lollies a friend brought to her during her marathon performance. To encourage her to maintain focus during the performances, she was to keep up the momentum even with unexpected interruptions, such as various people I had arranged to appear randomly to listen, or the phone ringing and my dealing with it. She survived this feat surprisingly well and it proved to be a very effective strategy in handling the program under pressure, and her sense of fitness for the task. It was a rather lovely afternoon.

Another strategy was to record her program a number of times, and then listen critically to the performances on speakers in my studio, with reference to the scores, whilst making detailed observations of what she was doing, and what she needed to work

on to improve it, both technically and musically. I insisted that her practice sessions include the same pattern of recording and self-evaluation.

Angela was also dealing with a constant fear of failure in the exam, which was exacerbated by the fact she was to perform in front of the same Federal Examiner who had delivered the previous failure result. Attempting to reduce her negative anxieties I suggested a daily routine of visualisation based on the writings of Dr Glen O. Gabbard, an American psychiatrist and a thespian afflicted by what he terms “stage fright”. In his article “Stage Fright: Coping Methods and Formal Treatments” written for *The Piano Quarterly* Summer 1981 edition, Gabbard describes stage fright.

The stage fright experience is a continuum from a transient and well-concealed sense of anxiety moments before and after one’s emergence in front of an audience to a devastating physiological reaction which completely prevents the act of performance taking place. (1981, p. 15)

The article goes on to describe a number of strategies of a self-help nature advancing through to more formal medical interventions. I myself have adopted one of Gabbard’s strategies and shared it with students over many years since reading his article. Anecdotally, I have found it to be very useful. He refers to “Self-Programming”.

Self-Programming: This technique is a conglomeration that borrows from systematic desensitization, guided imagery, and self-hypnosis. It is based on the behaviourist principle that one can re-learn new mental and physical responses to the anxiety-provoking situation of performing. Moreover, one can program oneself to succeed where he has faltered before. A week or two before the performance, the performer spends a few minutes twice a day to visualize the performance in just the way he would like it to be. (1981, p. 18)

I asked Angela to make time each day when she was the most relaxed, perhaps as she was trying to get to sleep or upon waking, to visualise every aspect of her performance from entering the room, meeting the examiners, settling at the instrument and then performing the works in a resoundingly successful manner achieving exactly what she wished for in each work. She should pay attention to every moment of the successful performance including regular breathing and imagining what she was wearing and the experience of joy in the successful performance.

In building on developing Angela’s positive thought processes rather than negative self-destructive ideas I drew on the work of Barry Green whose book *The Inner Game of Music* (1986), written with input from W. Timothy Gallwey author of *The Inner Game of*

Tennis (1974), provides invaluable material for developing an understanding of the cognitive processes involved in performance anxiety and how to deal with them.

The Inner Game theory refers to two selves working at the same time when in the pursuit of mastery in activities such as sports or music making. The actual act of performance and solving the problems associated with technical execution of the activity in the real world, is referred to as “the outer game”. The inner problems, which directly affect the outer performance, are referred to as the “inner game”.

Within the inner game there exists two selves, Self 1 and Self 2.

Self 1 is our interference. It contains our concepts about how things should be, our judgements and associations. It is particularly fond of the words ‘should’ and ‘shouldn’t,’ and often sees things in terms of what “could have been.”

Self 2 is the vast reservoir of potential within each of us. It contains our natural talents and abilities, and is a virtually unlimited resource that we can tap and develop. Left to its own devices, it performs with gracefulness and ease. (Green & Gallwey, 1987, p. 28)

This is put more simply.

- If it interferes with your potential, it’s Self 1.
- If it expresses your potential, it’s Self 2. (p. 29)

In Angela’s case her Self 1 was severely undermining her ability to express her potential and allow her Self 2 to freely lead her public performances, because of self-doubt and an inability to believe in the worth of her efforts. She needed to be physically and psychologically fit enough to enable the possibility of achieving a state of flow in public performance similar to that which she could achieve when not in an assessment situation and was practising mindfully and with intense focus.

Describing the theory of flow as an “optimal experience” Csikszentmihályi tells us,

...Happiness is not something that happens. It is not the result of good fortune or random chance. It is not something that money can buy or power command. It does not depend on outside events, but, rather, on how we interpret them. Happiness, in fact, is a condition that must be prepared for, cultivated, and defended privately by each person. People who learn to control inner experience will be able to determine the quality of their lives, which is as close as any of us can come to being happy. (2002, p. 2)

He asserts the need for effort and striving to attain a state of flow in any pursuit. The process may be uncomfortable, but the reward is worth the discomfort.

The best moments usually occur when a person's body or mind is stretched to its limits in a voluntary effort to accomplish something difficult and worthwhile. Optimal experience is thus something we *make* happen. (p. 3)

I was aware that Angela's practice at times was not focussed and often mindless. By not practising in a mindful way she was leading herself open to failure once she was in the heightened mental state that public performance brings about. She needed to practise mindfully, to enable her to perform mindfully.

Parente suggests,

Mindfulness can be considered an enhanced attention to one's present reality. When applied to practicing the piano, this enhanced attention to current actions, with the student fully engaged in the moment, can enhance the acquisition of pianistic skills. (2015, p. 19)

Angela, like many instrumental students, would put time in at the instrument with her mind engaged elsewhere. This lack of attention in the practice setting was adding to the lack of solid foundation on which to build her public performance skills. I knew that at times she had experienced flow in her practice sessions, as she had over the years described the joy of a practice session where she completely lost track of time and was 'in the moment' for several hours. I had to keep reminding her that this was what she wanted to achieve as often as possible in her preparation for the forthcoming exam.

I asked Angela to vary her focus during practice sessions. I suggested she could concentrate on one specific aspect of each work she was practising in each performance. She could aim for deep concentration on the differing dynamic shades in one performance, or focus entirely on the pedalling in another, or pay attention to the structure of the narrative and progression of the work through the ebbs and flows that lead up to and away from climax points. I asked her to think of other discrete musical elements she could give attention to, herself. This variety of focus in practice reduces the opportunity for mindless repetition that results in soulless inexpressive playing and increases the chances for flow to occur.

Angela is an emotionally young teenager whose immaturity creates difficulties for her in situations when she prepares for an arduous examination like the Licentiate. As well as the need to access and express the full range of human emotions her program demands, a deep general knowledge of the works presented is a requirement of the examination. Candidates are engaged in a lengthy discussion with the examiners after their performance and are expected to fully understand the structure and historical context of the compositions, other works by the composers and their significant contemporaries. They should be able to evaluate their contribution to the history of Western art music as well as having a sound knowledge of the evolution of the instrument and stylistic practices appropriate to each period presented in the program. Preparation for this requires a lot of research and critical thinking. It is not possible for a teacher to 'spoon feed' such information into a student. The student must take responsibility for broadening her thinking and building up her understanding through deep analysis. This detailed comprehension of the structure and nature of each of the works in turn influences the depth of her interpretative skills and her ability to make the program her own with which to give expression. Elevating Angela's intellectual and emotional engagement in her program was a constant effort for me, as her default emotional posture was that of a naïve young child not a young woman emerging into maturity, with an inquiring mind.

Angela's big day

The examination day arrives, and the time is set for mid-morning. She is scheduled to perform immediately after her nemesis. The boy she is fearful of as a rival is taking the same examination before her. In an ironic twist of fate, they are both scheduled to compete against each other in the evening of the same day, at a local eisteddfod. I phone her in the morning before she goes to the venue. I know that she is frightened of the interstate examiner, the same examiner she had in her previous failed attempt to gain the diploma. This time the local co-examiner Angela knows. The co-examiner has previously assessed Angela very favourably in grade exams and in the Associate Diploma. I try to assuage Angela's fears by suggesting her thoughts that the interstate examiner will remember her previous failure are most probably unfounded. Two years have passed since her last attempt and in that time, he has examined many Licentiate candidates across the country. I advise her to mentally focus on directing her performance to the local examiner whom she considers friendly and I assure her that this examiner will want the very best for Angela in the performance.

Angela survives the examination and is able to let me know afterwards that she felt in control of the whole experience. She is happy about her performance and feels that her general knowledge was adequate. She does not sound exhausted but rather energised by the event. We discuss the evening competition. At first, she thinks of withdrawing from it feeling that the examination effort is enough for one day. I suggest she could go and play without any thought of competition, but to make it an occasion of enjoyment and a reward for all the effort she has made to own the program. I am encouraging her to share her music and relish the satisfaction of performing at her best without fear of failure. She reconsiders her decision and takes part in the evening competition. For Angela this is a day of successes. She gains her Licentiate diploma and wins each section in which she performs. Her reports are glowing and so is she.

At this point in time I am reminded of one of the many aphorisms the master teacher Eduard Keller pronounces to his teenage apprentice Paul Crabbe in Goldsworthy's novel *Maestro*.

'We never lose,' he chided me. 'We only learn.' (1989, p. 109)

For Angela and me this undertaking is educative. Together we have strived for success when the odds have seemed to be against achieving it. We have discovered the power of effort and commitment to overcome hurdles and the satisfaction that the process brings in doing so. We have lost nothing and learned a lot.

Angela's epilogue

Angela's musical path after her gaining the Licentiate and in the same year completing high school was less committed. She began studying medicine the following year. Like a number of her peers in first-year medicine who did similarly well in their music studies, she made use of the intense work and successful outcome to include her music studies as part of her matriculation subject choices. The high music mark and the general intellectual stimulus that the music studies contribute to their other subject choices, gives these students a decided advantage in their university entrance scores. Consequently, for these students, entry to courses such as medicine are easier to gain. Savvy parents are well aware of this advantage and see the music studies their children undertake as a means of

entrance to a more profitable profession rather than a pursuit that enriches the student and that can be part of a full life as they mature.

I did not think that medicine was the right choice for Angela, particularly because of her youth and immaturity, her limited critical thinking ability, and her narrow world view. Her close friend and duet partner won a university scholarship and took up a combined degree with a broad spectrum of choices including law, geography and environmental science. Her friend loves music making and will be a player all her life. She encouraged Angela to keep up their ensemble performances throughout the year. Angela struggled with the medicine course while her friend thrived in hers. At the end of the year Angela failed. Her friend won an exchange to a university in America. Last year Angela chose to leave home and pursue another course of study in the Business School of a leading interstate university. I wish her well and hope that some of what we learned together over our years sharing the discipline of music stays with her and provides comfort to her throughout her life.

Henry moves on: He shall have music wherever he goes

Henry, whose narrative in this thesis journey begins with our work together on the Shostakovich *Piano Concerto in F Major, Op. 102* has recently completed a very fulfilling year at an interstate university. His primary academic study is mathematics, which he has managed without too much effort. It seems that his days are still filled with endless music making. There are two tertiary music departments in the city to which he has moved. He spends time in both. His home university music department gives him access to pianos 24 hours a day and he has been known to sleep there. Most of his friends at the university are studying in the music department. He is also a highly skilled double bass player and plays in the student orchestra at the other tertiary music school, is a member of the Australian Youth Orchestra and picks up augmenting work on a casual basis with the state symphony orchestra.

Henry and his family keep in touch regularly. He is home for the summer vacation and his parents invite me to come to their home and share something with me that Henry has created and are sure I will enjoy. I arrive for morning tea and then together with them, make myself comfortable in their large television room that functions as a home cinema, with all the latest digital bells and whistles.

Henry's musician father has recently turned 60. He is a timpanist in the local state symphony orchestra, a conductor of many local music groups and a music arranger. He and Henry have a very special relationship and conduct intellectual banter continually, which is a delight to experience. Henry created a remarkable gift for his father's 60th birthday, a video that is a musical quiz with short examples for him to identify. He chose 60 short musical extracts from the widest range of sources, such as the double bass line in a particular part of Mahler's *Symphony No. 8*, the opening solo theme of Rachmaninov's *Piano Concerto No. 3*, extracts from musicals and even popular songs, which he arranged in the most diverse and creative ways. With the help of his sister who has a degree in audio-visual technology, they assembled performances of these extracts re-arranged by Henry for combinations such as piano and flute, piano and trombone, piano and trumpet, piano solo, all featuring Henry performing at times fiendishly difficult arrangements as the pianist. There were many other combinations too, string quartet, brass quintet, double bass duet, double bass quartet with all parts played by Henry. He recorded each of the four double bass voices using a metronome, then re-assembled them in split-screen with perfect synchronicity. It took six months of late nights with his friends in the music department to create the whole 30 minutes of the video. The result is a remarkable achievement of creativity and he is thrilled to share with me what he is doing with his pianistic skills now. As we watch it together, we enjoy our own usual banter as I suggest some little improvements here and there and he wittily responds.

For me this is the most satisfying outcome of a journey shared with a student from his beginnings as a pianist in early childhood. I am privileged to have travelled with him in shared effort and know that for Henry, music will always be in his heart and soul providing deep comfort. This is especially meaningful to us both because Henry and his family have had their share of suffering. The family lost his older brother in the most tragic circumstances when Henry was just 14. The two brothers were very close and made wonderful music together, his brother a pianist and bassoonist. To be part of keeping something alive and thriving in Henry's life is more than any teacher could wish for.

My experiences with Angela and Henry give me cause to reflect on my role as master in the master-apprentice relationship and the manner in which I pass on my own torch. The mimetic aspect of the relationship I share with my student does require me to demonstrate and instruct quite specifically how best to command the piano. As he gains skills he can become creative in many ways of his own choosing. I teach a wide repertoire

of music and do encourage improvisation where possible but that aspect, along with the other equally indispensable areas of general musicianship have to fit into a limited lesson time. In Henry's case what he has learned in becoming a pianist is how to use it creatively in its role as a mini orchestra and how to improvise, arrange, extend and embellish the musical ideas he generates himself or those of others. This gives him immense satisfaction. Jorgensen proposes,

Composition, improvisation, or arrangement of already composed music are all means of *creation*, through which musicians can express themselves imaginatively. Even though Western classical tradition has become somewhat hidebound and musicians are sometimes reluctant to perform their own compositions, improvise their own cadenzas, or make their own arrangements or transcriptions of pieces, one sometimes encounters musicians who are willing and able to do these things. (2008, p. 108)

Henry is certainly a young musician who is willing and able to express himself imaginatively through music and his instruments of music making—both the piano and double bass are extensions of himself. By means of embodiment through these instruments his new creations emerge. As a piano teacher I am sharing with my young student the experience of how to make this particular instrument, the piano, an instrument of deep expression both of the creations of others, and of himself. Merleau-Ponty emphasises that it is through our bodies that we experience and incorporate that which is happening around us. He suggests that a person's ego does not end at the boundary of his skin. He cites the example of the blind man with his cane. The cane is an extension of the blind man's body and he uses it to experience the world.

The blind man's cane has ceased to be an object for him, it is no longer perceived for itself; rather, the cane's furthest point is transformed into a sensitive zone, it increases the scope and the radius of the act of touching and has become analogous to a gaze. (2012, p. 144)

Similarly, the piano becomes the extension of the young pianist's body. Merleau-Ponty sees these "as examples of humankind's ability to relate to itself through instruments" (Alerby, Ferm, Fung, & Brown, 2005, p. 181).

To encourage creativity in my young student my own approach to him has to be creative, always ready to capture a new pedagogical moment with him, not be hidebound by the traditions of lineage but rather to continually re-create myself as mentor. I aim to ensure that my pedagogical practice is always in evolution and renewal, as is the history of the instrument itself, its pedagogy, literature and performance practice.

Tristan: Where might the journey take him?

I mention Tristan earlier describing his encounter with learning the two against three cross rhythm in Score Illustration No. 65. Time has passed since then and he is now just 10 years old and about to enter Year 4 in his primary school. He has begun working on a program that includes material for a Grade 6 piano examination and his first concerto movement this year. Tristan is a sensitive soul with a cheerful and at times harmlessly cheeky disposition. He enjoys playing the piano immensely and he and his mother work well together at home most of the time. I enjoy a good relationship with his mother and it is apparent that Tristan feels part of a supportive team.

He has just finished a difficult Year 3 at school. He did not connect well with his classroom teacher and was known sometimes on the first day of a new term to awake from sleep in tears affected by nightmares about the return to school. I was very concerned by accounts of his interactions with the classroom teacher and tried to influence a possible transfer to another class in discussions with his mother. That did not occur.

At one point during the year it comes to me that he is not realising his potential largely because he is bored at school and this is affecting his piano studies. I seize a pedagogical moment in the mid-year when he is preparing for a local eisteddfod. He comes for an extra lesson on a Saturday morning after a good sleep without having to rise early for school. He is bright-eyed and bushy-tailed and receptive to what I have to say. I suggest to him that he is bored and that he is practising at home in a boring, mindless, unproductive manner and if he wants to do as well as he can in the competition he has to follow all my instructions as to how to practice, and I assure him he will no longer have time to be bored—there is so much we both need to do to best prepare him for all the sections of the eisteddfod he has chosen to enter. He has done well in the past and is keen to keep doing well. I give Tristan similar strategies for mindful, focussed practice to those I gave to Angela and am pleasantly surprised at how hard he works from that time on for the remainder of the year. I let him know I understand how he has been feeling at school and I can see he feels understood and safe with me. He has a very successful year musically winning lots of prizes and getting an outstanding result in his Grade 5 examination.

I have good friends on the staff at the school he attends. It is a state primary school that has at least two classes per year group throughout. A colleague of mine takes a Year 4 class and I am particularly keen to help influence him being placed there. I keep communication going behind the scenes with a relative who works there as a teacher assistant across the school and is familiar with all the players in this situation. The teacher in whose class I hope he is placed is a very skilled musician. She is an excellent cellist playing in the local city chamber orchestra and a very competent pianist. She has been a music-maker all her life and has chosen to give up classroom music teaching for the primary setting. She is someone whom I regard as pedagogically creative.

I find out before Tristan that he is to be in her class for this year. He comes to me for a piano lesson in the morning before school on the day the announcements are to be made. There are two Year 4 classes with different teachers. He is unsure of what either teacher might be like so cannot decide which one he might prefer. I tell him about the teacher that I know and casually mention she is a musician. I can see his eyes light up at the thought of having a teacher who understands about learning music. I leave the topic at that and get on with what is the last lesson for the year. To my delight that evening I receive a phone call from him to tell me with great excitement who his classroom teacher is for the new year. That teacher already contacted me to ask for some piano duets to play with him and we together are working out a music enrichment program for him with her at school. She has plans for him to attend the next chamber orchestra concert in which she is performing.

It is not long before Christmas that all these events take place. His mother keeps up a steady series of messages to arrange for Tristan and herself to come with a Christmas gift for me. Being such a busy time of year, it is hard to get a mutually convenient time. I am surprised that she insists I be there, as other students often just leave something in the letterbox on the way to another engagement. When I open the door to a smiling Tristan he is holding a Christmas card that he wants to hand to me and watch me read. I understand why I need to be there in person. Here it is, in Illustration No. 30.

Dear Jody,
Thankyou for teaching me
piano this year. I could
tell that you were trying
hard to make me be a
better pianist. Thankyou for
all the corrections that
you did for me.
Without you I wouldn't
go anywhere. I really
appreciate that. I hope you
have a Merry Christmas
and a Happy New
Year!

Season's Greetings



Illustration No. 30. *Tristan - Christmas Card.*

(23 December, 2018)

This gift of communication from Tristan to me is a revelation not only of the sincere and heart-felt words but the honesty and purity of the drawing. I note the halo he has given himself and the way he has the music notes shared between us as I sit with him in his lesson. Something of the feel of safety between grandfather and grandson displayed in Illustration No. 1. *Grandfather and Grandson* by Ghirlandajo resonates for me in this Illustration No. 30. The Ghirlandajo is the illustration chosen as the cover for the van Manen book *The Tact of Teaching* (1991).

Tact as discussed earlier comes from the German *Takt* originally associated with rhythm in music. Over time as rhythmic permutations in Western composed music became more flexible the term was used in the social sphere. van Manen suggests,

This shift of *Takt* from the regular mechanical, vigorous mode to more subtle and restrained forms may have contributed to the application of the notion of tact to the social sphere, where it acquired the meaning of subtle sensitivity and of restraint or holding back in human relations and interactions. (1991, p. 132)

It is my hope that as Tristan and I progress on our musical journey together I can maintain sufficient tact in our pedagogical relationship for him as apprentice to always feel safe with me as master. I hope that his journey of music making continues throughout his life and he gains the life skills to continue to be as creative as his Christmas card reveals him to be.

True amateurs: The love of learning

Adult learners are for me, a great pleasure to teach. At present in my studio I enjoy working with a number of adults. There are those who are at early stages and there are those who are playing more advanced repertoire. Their professional lives are as varied as their pianistic skills. All of them pursue their piano studies and practice with the same enthusiasm and intrinsic motivation described in Goldsworthy's poem *Piano*.

Allowed inside it will not be ignored.

It expands to fill the biggest room.

It draws me like a planet

past armchairs, past cooling meals,

past better versions by other people

on *Deutsche Grammophon*.

Each of the adult students I teach leads busy lives. Somehow, they find time to pursue their love of the piano in the true sense of the word ‘amateur’, which derives from the Latin *amare*, to love (ODE). They, like Goldsworthy, gravitate to the instrument in preference to other recreational activities to explore its mysteries. Their individual journeys in piano study require me as teacher to respond to their efforts to master the instrument with tact and compassion. For adults who have no previous experience of playing an instrument the demands of gaining pianistic skills can be unexpectedly daunting. For these beginners an intellectual understanding of music can be more easily acquired than the physical practice of pianism and I must offer support and encourage enjoyment when at times frustration thwarts their efforts to play fluently. In leading an adult beginner to an enjoyment of making music at whatever level they can attain I am aware the novice adult learner will experience the natural limitations of brain plasticity and physical flexibility associated with her mature age. Coming to terms with these limitations can be discouraging especially if she achieves a high level of competency in other activities and assumes that in a few years of learning the instrument she will be performing virtuosic repertoire. I see my role in working with adult beginners to provide encouraging feedback at every milestone that they achieve and to cultivate the love of music, which draws them in, in Goldsworthy’s words “like a planet” to the instrument regularly.

John finds joy in his piano journey

John is a brilliant leading medical specialist who began lessons as a total beginner approximately three years ago. He practices most days and has very high expectations of himself. In the time since we began he has developed his pianistic skills to around Grade 3 level. This affords him the opportunity to play many compositions at that level, which are miniature masterpieces, including those by composers he loves and that complement his European cultural heritage. Smaller works by Bach, Mozart, Haydn and Schumann give him delight. I introduce him to the collection of 20 short keyboard pieces edited by the Australian music educator E. Harold Davies known as *The Children’s Bach*. The collection is taken from the two notebooks of music given by J. S. Bach as gifts to his second wife Anna Magdalena in 1722 and 1725 and known collectively as the *Notenbüchlein für Anna Magdalena Bach*. Davies’ popular selection was first published in 1933 and is still available in reprint.

Goldsworthy describes the significance of these small gems of music in his novel *Maestro*. Paul Crabbe, the teenage student arrives for a lesson with his exacting master Eduard Keller. Crabbe wishes to play Chopin but Keller insists, “We must play Bach before we play Chopin”. The young Crabbe attempts to perform the demanding Bach *Italian Concerto*. Keller refuses to let Crabbe play it, laughs and finds a copy of *The Children’s Bach*. Crabbe protests that he played that “years ago”.

‘You are too proud to play it again?’

‘It’s easy.’

The moist red eyes managed to look stern: ‘Bach is never easy.’...Keller placed the Bach on the piano and began to play. He played the entire book through—a half hour or so—then handed it back.

‘No-one can be too proud for this. You will learn each note by next week. Then I will teach you to fit them together. I will teach you the music.’ (1989, p. 27)

John responds well to the Bach selection and he comes to understand that despite the lack of virtuosity demanded of the player that there is much for him to learn and enjoy as he attempts to master them. He has a number of difficulties in the learning process that are not unique to him as an adult beginner. He does not take long to grasp the basic principles of music notation but synthesising all the elements of music making is an effort for him. Rhythm is quite a difficulty as he tries to navigate the geography of finding the notes on the keyboard. I direct him to proceed slowly enough to be able to play in rhythm without constant interruption to the flow of whatever he is playing. He finds slow playing a challenge but gradually over time he acknowledges the benefits of being able to think ahead as he is playing. He needs to learn to recognise musical patterns that enable him to process chunks of information rather than proceeding note by note. I encourage him to study music theory and in his lessons, we examine the structure of the pieces he is playing with attention to the overall form, the tonality, the harmonic structures, the rhythmic elements as well as the musically expressive features.

The physical act of music making using his whole body as flexibly as possible does not come naturally to John. I inquire as to whether he likes to dance and learn that he has never liked dancing and refused to participate in dancing classes as a school student. Gradually we work together on loosening rigidity in his pianistic posture and developing a more integrated response to the pulse and rhythmic structures of what he is playing. Together we clap the rhythmic patterns and count aloud to encourage him to develop a steady pulse when playing. Over time he comes to understand that his desire to be in control at all times, his high expectations of himself and intense self-criticism whenever

he makes the slightest error, leads to physical tension especially in his arms and hands, which reduces his ease and freedom in playing.

I want John to try a simple rhythmic use of the sustaining pedal such as is shown in Score Illustration No. 74 the Harris *Twilight*. He finds that he can manage that without too much difficulty but when I introduce him to the syncopated pedalling in the Schumann *Little Study* in Score Illustration No. 77 he finds the combination of thinking about his two hands and his foot is quite a challenge.

I introduce him to scales, broken chord patterns and basic technical exercises but he prefers to work on repertoire rather than technique. John, like a number of adult beginner students I teach, likes a constant flow of new short pieces to master, which I choose carefully to provide him with new challenges as well as pleasure. In this way we maintain and sustain his interest as he continues to savour the process of learning and developing the kind of repertoire that draws him to the instrument.

Amelia becomes more at ease

Amelia is a comparatively advanced player who began lessons with me just over a year ago. She is returning to piano studies, as a mother of a toddler and with a view to perhaps attempting to undertake a Licentiate Diploma examination in the future. She also wants to develop her pedagogical understandings as she begins building up a clientele of young beginner students. She loves music making and has some challenges, which gradually reveal themselves to us both as we begin working together.

Amelia is well educated and has worked as a journalist in Australia and abroad. She is a determined person and she believes she must work hard at everything she attempts to be able to make progress. Her music making is hampered by some fundamental problems. Her pianistic posture is not flexible and her technique is built on weak foundations. In addition, she is a poor sight reader. In combination these weaknesses create stress and rigidity for her both intellectually and physically, which in turn reduces her fluency.

Unlike Keller in the Goldsworthy novel I cannot insist we begin on simpler more manageable works to address these problems. Amelia really wants to attempt advanced repertoire that could be used for examination purposes. I choose works very carefully for her beginning with a Bach Prelude and Fugue then a Beethoven Sonata, a Chopin Nocturne and a mid-twentieth century work by the American composer Samuel Barber. At the same time, she has been studying musical theory at a more advanced level and brings written work to each lesson, which she finds very stimulating.

Amelia is a deep thinker and as we gradually work through her fundamental problems she comes to appreciate what the weaknesses in her pianistic foundations are and is keen to overcome them. She learns that her music reading is most always confined to the treble clef or right hand only. She has not gained the skill as a young student of reading both clefs simultaneously, which comes as quite a surprise to her.

She comes to understand that the most natural posture and technique for piano playing has eluded her. Concepts of whole arm weight, rotation and flexibility of all the joints, built on a balanced and poised posture are very new to her and at times when I demonstrate and ask her to imitate she tells me that it feels “weird”. Over time her technical difficulties ease somewhat and she begins to enjoy the positive feedback of increased fluency and more pleasing tone production. It then occurs to Amelia that she needs to work less hard to make greater progress and becomes quite philosophical in her view of herself in action in the world.

For me to help both John and Amelia at their widely different levels of pianistic ability to make musical meaning out of their repertoire I encourage them to develop an understanding of the structure of their compositions, to develop a sense of a narrative in them and to use their imaginations to create that narrative. This is not always easy but it is worth the effort. In her book *Speaking the Piano: Reflections on Learning and Teaching*, pianist and author Susan Tomes discusses the difficulties experienced by adult amateur pianists and the role of the imagination.

They say that ‘a picture is worth a thousand words’, and students often find a good image more helpful than a spreadsheet of technical instructions. If you ask a good musician to imagine that, for example the notes are falling like snow, or that the sound is paper-thin, or that the music is getting dark as they play, they respond with instinctive alteration of their touch and weight on the keyboard...Neurologists have told us that when we *imagine* music, the neurons and circuits active in the brain are

the same ones active when we are actually hearing music...Imagining a musical result is an authentic form of practice. (2018, pp. 24-25)

Without imagination the complexities of playing the instrument can be overwhelming and inhibit fluency and any opportunity for expressiveness. Tomes reasons,

Many musicians would endorse the idea that 'play' is a wonderful word for sound-creation and music making. Yet many musicians would probably also agree that the word 'play' is a misnomer for something that feels so very much like work. The instrument often feels like a recalcitrant lover who has to be conquered anew every day. (p. 27)

Here Tomes depicts the struggles of a piano player who is constantly drawn to the piano. For the amateur pianist who is not driven by professional obligation, the paradox of learning not to work too hard to achieve a better result can be a challenge to accept. Goldsworthy's poem *Piano* elucidates this,

...I sit safely each night,
stern-faced, rod-backed,
posed as if before a mirror,
or on a starting-block, facing the music,
aiming to break the minute waltz.

The minute-waltz cannot be broken, there is no starting block, facing the music is not a race to perfection. Music making is a process to enjoy, not a "recalcitrant lover who has to be conquered". I remind my adult amateur students of their love of the art and to judge their own efforts with kindness and to take pleasure in their achievements.

Chapter 7

Finale: A short coda

After silence that which comes nearest to expressing the inexpressible is music.

Aldous Huxley, 1970

Apprentice to my master

Creating this thesis is a journey for me. I start from the point of view of master to my apprentice students and my companion is a new master with whom I make this thesis journey, as her apprentice. My lifelong pursuit of knowledge is a constant path from the known to the unknown. Just as I shine a torch for my own students in the dark of their unknown, I am aided in my thesis journey by a master. She shines the light in mysterious new territories in the life of the mind, towards which I am drawn. This torch bearer is my thesis supervisor, a woman of substance and intellectual rigour. I am one of many apprentices for whom she lights the way.

I first met my current master some eight years ago when I was invited to attend a colloquium of thinkers, many of whom were educators and the majority of whom were enrolled in post-graduate degrees. The idea of the colloquium was new to me. The word derives from Latin *colloqui*, to converse, which is a conjunction of *col*, together and *loqui*, to talk (ODE). We came together once a month led by two academics, my master one of them. They stimulated the minds of the group with a wide variety of philosophical readings, which we took turns to read around a large antique table in a beautiful room, in an historic building, situated in the grounds of a leading girls grammar school.

The readings covered the widest range of philosophical scholars who for the most part belong to the philosophical movement that came into prominence during the twentieth century known as phenomenology. The word 'phenomenon' is derived from Greek *phainomenon*, thing appearing to view, based on *phainen*, to show, combined with -

ology, denoting a study or interest, which is derived from Latin *-logia* (ODE). Phenomenology focusses its attention on consciousness and the lived experience.

Over time I gain much new knowledge, my master leading me towards scholars who have contributed to this human science encouraging me to read extracts from the works of Husserl, Heidegger, Gadamer, Levinas, Merleau-Ponty, van Manen, Arendt, Sokolowski, Derrida and others. Though this reading has deepened my appreciation of the role of philosophy in my understanding of myself I do not make reference to all of them in my thesis. At the outset these thinkers and their language are hard to grasp, their concepts and terminology bemuse and intrigue me. Sarah Bakewell writes about phenomenology in her book *At the Existentialist Café: Freedom, Being and Apricot Cocktails* in which she explores the evolution of the phenomenological movement through the late nineteenth into the twentieth century, paving the way for the emergence of existentialism. She explains that phenomenology is a method of describing phenomena and that for the observer who is describing the phenomena, the approach to use is that which the philosopher Husserl advocated his students to employ.

It meant stripping away distractions, habits, clichés of thought, presumptions and received ideas, in order to return our attention to what he called the ‘things themselves’. We must fix our beady gaze on them and capture them exactly as they appear, rather than as we think they are supposed to be. (2016, p. 40)

Bakewell describes the phenomenologist’s understanding of phenomena.

The word phenomenon has a special meaning to phenomenologists: it denotes any ordinary thing or event *as it presents itself to my experience*, rather than as it may or may not be in reality. (p. 40)

I come to understand that this unbiased focus on the phenomenon is described thus.

This ‘setting aside’ or ‘bracketing out’ of speculative add-ons Husserl called *epoché* — a term borrowed from the ancient Sceptics, who used it to mean a general suspension of judgement about the world. (p. 41)

Another term used by phenomenologists for this process is phenomenological ‘reduction’.

I decide to ask my master for an interview in which I give her the opportunity to share with me her understanding of what phenomenology is. She carefully explores my questions with me. I learn that in practice phenomenology is writing about the lived experience, something for which one has a passion and holds in awe. The writing allows the writer to pose questions about the subject or object of interest and aims to shed her

own biases and prejudices in considering what is before her. During the process of writing and gaining insights my master directs me to read other scholars and to explore, through my love of literature, ideas with which to enrich those insights.

My writing space becomes what the phenomenologist writer van Manen refers to as a “textorium”, which he describes,

The writer dwells in an inner space, inside the self. Indeed this is a popular way of envisioning the self: an inner and an outer self. But phenomenologically it is just as plausible to say that the writer dwells in the textorium: the virtual space that the words open up. (2014, p. 358)

My master encourages me to write through telling the story of my lived experience as a piano teacher and pedagogical mentor. I question my own musical lineage and how I have acquired my skills and probe the traditions of pianism in which I and my students are situated. My master tells me that she is learning about music from me. What has been for her the foreign world and language of music that she had not been attuned to in her childhood, but longed for during the years of her maturing, has encouraged her to turn fuller attention to music as the ‘thing itself’, so to speak. We enjoy the symbiosis of each being master and apprentice. She notes how good teachers know that they can learn a lot from their students.

I learn that the phenomenological approach I take in my teaching practice allows me to emphasise compassion and good intentions in my interactions with my students and colleagues. Through careful reflection on my actions as mentor I am aiming for the good and moral purpose described by the Greek philosopher Aristotle as *eudamonia* derived from the Greek *eu*, meaning good and *daimōn*, genius (Speake & LaFlaur, 2002). It can be translated as ‘happiness’ or ‘well-being’. The idea for the ancient Greek philosophers was that through the cultivation of moral virtue and hard work a life of fulfilment and contribution could be achieved. The practice of self-questioning and reflection creates the opportunity for me as mentor to pursue an ethical path in relation to all my students. In his paper “Personhood of the Music Teacher: A Narrative Plea for Humility and the Good”, Yaroslav Senyshyn asks questions such as,

How does one put philosophy into action through music education?...How does one acquire a genuine empathy for your students if you don’t like them in the first place? (2012, p. 241).

During the course of my master's supervision of this writing I invite her to my studio on a Saturday afternoon in the winter of 2015, where I am hosting a session for students preparing for various imminent public performances. It is an opportunity for the students to perform in front of a small interested audience, to give each other feedback and support, and for me to conduct a master-class workshop. Amongst the performers are Angela and her co-artist friend who are preparing the Francis Poulenc *Sonata for Four Hands*.

The afternoon is enriching for us all and at the time of her departure I ask my master for feedback. She tells me she will do so in the future. Sometime later she sends me a written account of her experience that afternoon in a long poetic form. She has given me permission to quote from that account in which she describes my interaction with the girls working on the Poulenc. The title of the whole piece is *Poetic observing and re-presenting lived experience*.

The girls approach the piano in unison and take their places most naturally.
They are comfortable to be together,
To respect each other's place and space.
They smile before the piano and the music they must play.
Jody stands at what must be the right practised distance from them,
To their left and a little behind.
She is close enough to read their music with them.

This preparation completely captures my attention.
It is the beginning of mesmerisation —
One is pulled into a place by its occupants,
Their body language, their culture, their knowledge and their tradition.
Without having a say in it, I become transfixed.

I am watching the teaching.
I watch what has been the teaching.
Four young arms reach out to the keyboard
Fingers fly over note after note
Reached as fingers flicker back and forth
Along the entire sets of piano keys
Four arms intertwining without touching.
Twirling, ravelling, curling and then unthreading the melodies.
At each interstice, stillness, knowing when to fly again.

All of that discipline, all of that intelligence,
All of that passion and brilliance to learn

Without fear
The complex composer's dream,
Not lost in it entirely,
But aware still of their teacher beside them,
With them, jumping in
To point already agreed tips written above the bars
Back to let them go on
Humming in her throat
Trilling her voice
To slow their bodies and minds down
To speed them up
To thum their rhythm
As if she were the composer's agent,
His insurance that his dream will be heard,
Understood from the depths of his soulfulness.
Three play as one.

There is a particular part that requires refinement.
Jody retells the music's story.
The girls listen to her voice and know her smile
And pleasure though she continues to stand behind them
Their eyes still focussed on the keys before them.

I think it is about conveying the mightiness of the storm that plays
Into the winter season of the music.
Something about the force and joy and relief it brings.

The girls take the part up.
When the storm comes
The one on the right must reach her full body
Across the front of her companion
To thunder out the storm and to thrill its lightning.

Jody beams and claps soundlessly.
The girls know.
Their companion apprentices glow and clap too.
And I am enraptured,
Extreme pleasure flows into my consciousness.

I have just witnessed a miracle of teaching. (Roya Pugh, 2015)

Here my master is demonstrating with artistry her creation made in her own “textorium” of a hermeneutic interpretation of her own lived experience. She learns from my teaching, I learn from her poetic depiction.

In writing this thesis I have allowed my master to help me attain my stated goals. Just as I urge my own apprentices to persevere and overcome their own resistance to effort, I make use of her strength and intellectual rigour to keep my chosen path illuminated. Her authenticity in her role as master resonates for me. I too aim to give my students an education which influences their whole lives, not only musical training.

Mr. K

I consider the power of one music teacher in America, Jerry Kupchynsky (1930-2011), a post-World-War-II Ukrainian emigré. His demanding personality is eloquently portrayed in a memoir, *Strings Attached: One tough teacher and the art of perfection*, written by his former students Joanne Lipman, journalist and author, and Melanie Kupchynsky, his gifted professional violinist daughter. Their account paints a picture of a remarkable man whose own life was most difficult coming into the community of East Brunswick, New Jersey, and creating an exceptional school string orchestra through the force of his exacting pedagogical methods. Despite the fact that on the face of it he could have been perceived as what Bernstein describes as a “monster”, to those students who met the efforts he demanded of them to achieve way beyond their imaginings, he became for them, one of Bernstein’s “angels”.

In writing the forward to the book Lipman and Kupchynsky describe “Mr. K” as “without a doubt the toughest teacher we ever had” and,

“Discipline. Self-confidence. Resilience. These are lifelong lessons,” as one of his old students told us. “Whether we stuck with the music or not, it stuck with us.” (2013, p. xvii)

Kupchynsky taught violin to individual students and trained the school string orchestra. His manner with the students of both primary and secondary school age appears to be forbidding.

He stomped up the steps to rehearsals, pounding his feet so that the whole staircase shook. The clamor of his stomping matched the volume of his voice, which apparently was stuck on HOLLER. (p. 19)

To his young students he was frightening and to be obeyed at all times.

“Orchestra eez not democracy,” he would yell. “Eez benign dictatorship”. (p. 19)

Kupychynsky's teaching style in individual lessons was equally brusque and challenging for his young charges, including his own daughter. Holding a sharp pencil, he would poke at his students, constantly correcting, always demanding more of them. Lipman recounts,

“Again!”...If you were to count up all the words he uttered in his entire life, I have no doubt that *again* would come out number one. (p. 83)

Kupychynsky believed he could help any child play an instrument through developing their inner self-discipline and ability to strive.

“Now you listen to me seester,” he would bark when he got frustrated. And eventually, no matter how much or how little God-given talent you started out with, you actually did get it right. You knew you did, because Mr K. would give you that highest compliment of all, the one that made you run home and practice even harder: “Not bad.” (pp. 83-84)

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What makes a young student want to please a demanding master so? Love. Kupychynsky clearly loved his art and his students. His respect for both is clear. He knows that to lead a good life one needs to learn through effort and reaping the rewards of having made it. As he is dying from the severe effects of Parkinson's disease in his 81st year, his daughter Melanie plays to him the famous *Méditation* from *Thaïs* by Jules Massenet on the violin by his hospital bed. He had taught it to her as a child, later she played it at her mother's funeral.

...I play it because it says everything I somehow cannot: That I love him, and mourn him, and miss him. That I'm grateful for everything he taught me, grateful he has passed along this incredible gift to me that I can now pass along to my own children.

That he was right: I would thank him someday. That day is today. (2013, pp. 304-305)

Melanie Kupychynsky performs the piece taught to her by her father with all the expressive love in her power. He appears to be asleep, but is not, simply breathing in the music, he opens his eyes as she finishes,

Then softly, gently, my father utters one of the last words he will ever speak to me: “Again.” (p. 305)

The love of father to daughter, and master to apprentice is beautifully captured in the photo of Melanie with her father shown in this last Illustration No. 31. Melanie is safe in

the loving correction of her violin hold done by her father. He is ensuring that both arms, wrists and fingers are in the correct set-up for the greatest ease in playing effectively on the instrument without injury and allowing for maximum facility both technically and artistically. There is something of the same feeling of safety shared between this couple that is expressed in the Ghirlandajo portrait *Grandfather and Grandson* in Illustration No. 1.

It is a strange coincidence that Kupchynsky died on St. Cecilia's Day, November 22, 2011. St. Cecilia is the patroness of musicians in the Christian faith. The news of his death spread rapidly across the globe via the Internet and over one hundred former students and colleagues spanning four decades and their musician family members gathered at the Hammarskjold Middle School in East Brunswick, to pay tribute to their beloved Mr. K.

Mr. K understood better than anyone the bond music creates among people who play it together...as all of us crowded onto the stage, we saw that the legacy he had left behind was pure joy. (p. 310)

This photo taken by Arthur Montzka (dec.), along with a video slide show of Kupchynsky's life, accompanied by a moving performance of the Massenet *Méditation*, can be found on the Classical Minnesota Public Radio website article about the book, by Luke Taylor, dated December 24, 2013:

<https://www.classicalmpr.org/story/2013/12/24/strings-attached-celebrates-music-teacher-jerry-kupchynsky-benign-dictatorship>



Illustration No. 31. *Jerry and Melanie Kupchynsky. (n.d.)*

A tactful and virtuous disposition

My thesis ends with my plea. In times when learning music at school today is becoming less honoured I am bound by my thesis to appeal to all teachers of music in their classrooms and in their private studios with some notes from both my intellect and my heart. My approach to my students is not quite as forbidding as that of Mr. K but it is equally as determined in pursuit of excellence. For me that pursuit is the virtue in the master-apprentice pedagogical relationship I have with each of my students. It is a sharing of mutual respect. I try to bring out the best in them by encouraging them to work hard, by applying rigour to my own teaching and asking for a similar effort from them. My students know I expect them to strive and aim for their personal best. I hope that the lessons they learn from me about the demands of mastering the instrument will become part of their overall lives, that through the self-discipline they gain from their endeavours they develop resilience, which will support them as they mature. My moral purpose is for the good and I aim for tact and compassion in each of the unique relationships of master and apprentice I conduct in the studio. At times I must be clear in communicating with a student that my criticism is aimed at the work in hand and not directed to her as a person. A sense of humour is my most useful pedagogical tool, laughter is a human gift to be shared at every opportunity. van Manen comments on its worth.

Humor is a humane means at our disposal to loosen, free, or restore situations that have become pedagogically unproductive. (1991, p. 201)

The message from Tristan that he “could tell I was working hard to make him a better pianist”, thanking me “for all the corrections” and determining that without me he “wouldn’t go anywhere” is a fillip to my efforts as master. My journey with my apprentices continues, it is a river that is like the following saying, attributed to the ancient Greek philosopher Heraclitus,

Into the same rivers we step and do not step, we are and are not. (Graham, 2015)

This description is open-ended, as the river flows one cannot experience the same water twice as it changes constantly. All human experience is that of change and evolution, for me each day in the studio brings the promise of the poem by Goldsworthy with which I begin this thesis journey,

...there is hope, there is another day’s work,
there is perfection to be again disproved.

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Permissions

Permission to use copyright material from Ann Carr-Boyd AM

Interview conducted by Jody Heald with Ann Carr-Boyd AM, April 3, 2014.

I hereby give permission for Jody Heald to include the abovementioned material in her higher degree thesis for Curtin University, and to communicate this material via the espace institutional repository. This permission is granted on a non-exclusive basis and for an indefinite period.

I confirm that I am the copyright owner of the specified material.

Name: Ann Carr-Boyd AM

Date of Signature: 31st January, 2019

Position: Composer and musicologist

Permission to use copyright material from Lucy Chen

Drawing made by Lucy Chen to illustrate the piano piece *The Fisherman's Story* by Manuel de Falla.

I hereby give permission for Jody Heald to include the abovementioned material in her higher degree thesis for Curtin University, and to communicate this material via the espace institutional repository. This permission is granted on a non-exclusive basis and for an indefinite period.

I confirm that I am the copyright owner of the specified material.

Name: Lucy Chen

Date of Signature: 29th August, 2018

Position: Student

Permission from the National Portrait Gallery to reproduce photographic portrait of Gordon Watson AM by Max Dupain

Correspondence with Diane Morris is listed. Permission by Danina Dupain Anderson Copyright holder is given.

Email reply to Jody Heald from Diane Morris National Portrait Gallery July 2, 2018.

Dear Jody,

Thank you for submitting a request to use the portrait of Gordon Watson by Max Dupain.

Out of curiosity, may I ask what time frame Gordon Watson was your teacher? We do not have a date for the photograph and some insight into when it may have been taken would be helpful for the Gallery.

I will need to seek clearance from the copyright holder before I am able to supply the image. I will use the description below to assist with the request but please do let me know if you would like to provide some further details for me to send through to the copyright holder for their consideration.

All the best,

Diane

Reply to Dianne Morris from Jody Heald July 2, 2018.

Dear Diane,

I was a student of Gordon Watson at the Sydney Conservatorium in the studio where this photo was taken and later in a bigger studio in the years between 1964 and 1969.

The pipe was a constant comfort to him - only removed for performance on stage! I can still smell his tobacco and remember him stuffing it and shoving it in his pocket when needs must.

My recollection is that Gordon returned to Australia after a long period away around 1962 and took a lecturing position at the Conservatorium at that time.

My thesis is focussed on the pedagogical relationship peculiar to the Master-Apprentice model in piano teaching (as in all classical music instrumental instruction). It is a long tradition with distinct genealogical threads over the centuries of western keyboard music. The relationship is of great significance to both parties. I will account for my time with him as my teacher and his enormous impact and influence on my life.

Gordon was a larger-than-life character - a true polymath worthy of the portrait that also hangs in a main corridor of the Sydney Conservatorium.

A little of his character is revealed in snippets to be found in the Victoria Glendinning biography of the eccentric English poet and woman of letters Dame Edith Sitwell "A Unicorn Among Lions". Gordon was a close friend and confidante to her.

I have thumb-nail jpgs that were sent to me by Eric Sierens at Max Dupain and Associates in April 2009. I gather there were two sittings 1964 when the studio photos were taken and 1967 where he is seen in his performance tails, I suspect taken in his home in Balmain.

There are approximately 30-40 images in that collection according to Mr Sierens. I will attach them. I prefer the profile chosen by the NPG and it will be easier for me to reference and include it in a list of formal permissions, which has to be in an addendum to the thesis, should permission be given.

I hope this has been of interest and assistance.

All the best, Jody Heald AM

Reply to Jody Heald from Diane Morris July 2, 2018.

Dear Jody,

That is fascinating, particularly the selection of shots that were taken of Gordon Watson that you have attached. I would like to forward the below on to our Senior Curator for consideration around the date of our portrait of Gordon if that is okay with you? I have sent an email to the copyright holder with the below and will hopefully hear back overnight. If not I'll jump on the phone. When is your deadline for the image?

All the best,

Diane

Email sent to Jody Heald from Diane Morris containing Danina Dupain Anderson permission July 3, 2018.

Dear Jody,

As discussed, please find correspondence with the copyright holder below. She has kept it very brief.

All the best, Diane.

Yes I'm happy for Jody to use this Max Dupain portrait of Gordon Watson in her thesis.

Thank you,

Danina Dupain Anderson

Permission to use copyright material from Ronald Farren-Price AM

Interview conducted by Jody Heald with Associate Professor Ronald Farren-Price AM, November 14, 2014.

I hereby give permission for Jody Heald to include the abovementioned material in her higher degree thesis for Curtin University, and to communicate this material via the espace institutional repository. This permission is granted on a non-exclusive basis and for an indefinite period.

I confirm that I am the copyright owner of the specified material.

Name: Ronald Farren-Price AM

Date of Signature: 1st February, 2019

Position: Principal Fellow and Associate Professor Melbourne University

Permission to use copyright material from Graham Fitch

Email from Jody Heald to Graham Fitch June 8, 2018.

Dear Graham Fitch,

You will not recall but we met in Melbourne in 2003 at the Australian Piano Pedagogy Conference. I am now National Chair of that organisation.

I am writing to ask permission to use your video exploring technical exercises that is available on YouTube in my PhD thesis exploring the master-apprentice relationship in piano teaching.

This is the link that was posted by Pianist Magazine January 20, 2014, it is available at

https://www.youtube.com/watch?v=uFjz_O9TUSA

I am enrolled at Curtin University in Australia and must comply with all copyright obligations in submitting my work. I have been in correspondence with the copyright experts at the university and am acting on their advice in writing to you.

As it is listed on YouTube with a Standard Licence I understand I may paste the URL in my thesis for the examiners to connect to and stream.

The thesis will be sent to the examiners as a digital file and a hard copy of the successful thesis kept in the University archive.

I am a little concerned that since I will not be submitting the thesis until late in 2019 that the YouTube link maybe removed.

Would you be willing to give me permission to download the video and relaunch it in an unlisted YouTube file I create for it which will only be available to myself and nominated Curtin University staff and the final examiners to whom I give the URL?

That way it will not be lost for my research and analysis purposes. The file will be fully referenced and acknowledged with your permission listed in a compulsory Appendix to the thesis listing all permissions given. The material will not be published. It is simply part of my research.

I look forward to hearing from as soon as is convenient for you as I cannot proceed without knowing whether I am permitted to use the material in manner specified.

Yours sincerely, Jody Heald AM

Email reply to Jody Heald from Graham Fitch June 8,2018.

Hello Jody,

How lovely to hear from you. I am honoured and delighted that my video is of interest to you, and it would be completely fine to use it in your thesis (may I request a copy once it has been published?).

All of your ideas and requests are completely fine with me so please do go ahead. Wishing you the very best of luck with your work - an arduous undertaking, especially with all the red tape that goes along with it.

Happy memories of my visits to the APPC, I think it was five consecutive keynotes with recital. I especially enjoyed Melbourne - and still miss dear Nehama.

Kind regards,

Graham

www.grahamfitch.com www.practisingthepiano.com

Permission to use copyright materials owned by Angela Hewitt, Pianist

Email to Angela Hewitt from Jody Heald June 4, 2018.

Dear Angela Hewitt,

We met last year when you played so beautifully in Hobart, Tasmania. I was amongst the guests at supper at the home of Mary Pridmore where we shared the knowledge of of common friendship with your former teacher Jean-Paul Sevilla.

I am currently writing a PhD thesis on the master-apprentice relationship in piano teaching. The thesis will be submitted digitally to examiners anywhere in the world as well as being kept in the university archive as hard copy.

I am writing seeking permission to use a segment of your DVD, "Bach Performance on the Piano", in particular Chapters 1 and 1.3. I did find it originally on YouTube and was able to stream it but it has been removed. I have the DVD as well.

I have made that segment available on my computer. To enable examiners to access the materials I am using on video I need to create a YouTube link in which I will upload that segment. I have a number of other links to other standard YouTube licensed pieces that can be shared for streaming not downloading. I am hoping to use that segment as well as the segment you have on the ABRSM site on Slow Practice.

In addition, I am hoping to have your permission to quote you on your impression of Jean-Paul Sevilla as your teacher from a To Whom It May Concern letter, which you sent to me as publicity to use in promoting him as a Keynote Speaker at the Australasian Piano Pedagogy Conference in Canberra July 2007.

All these pieces will be fully referenced as per the regulations for submitting the thesis. The thesis will not be published, only submitted for examination and kept in the Curtin University Library archive of successful theses.

I have been following your continued progression across the globe on Facebook and see Jean-Paul enjoyed a special 80th birthday celebration with you and dear friends for his 80th. I am sure he was thrilled. My husband and I are very happy that he has recovered so well from his health issues last year.

I look forward to hearing from you soon.

Yours sincerely, Jody Heald AM

Email reply from Angela Hewitt to Jody Heald June 5, 2018.

Dear Jody,

Thanks for your message.

I'm completely swamped at the moment, so I've asked Simon Perry of Hyperion to answer you on this.

Yes, I took down the DVD myself as I was very unhappy with it being there for free and somebody else making money off of it.

Simon will let you know his decision about using it.

Very best wishes for everything!

Angela

Email reply to Jody Heald from Edward Taylor Hyperion Records June 6, 2018.

Dear Jody,

Thank you for your request to include excerpts from Ms Hewitt's *Bach Performance on the Piano* DVD in your doctoral thesis, which has been forwarded to me. In principle we have no objection to limited academic usage of this sort, subject to common sense restraints of duration and accessibility on YouTube, if that is where you wish to host your thesis, but can you give me precise details of the 'segment' you wish to use? I assume from your mail that you mean excerpts from chapters 1.0 and 1.3, but would ask you to confirm this.

With best wishes,

Edward Taylor

Copyright & Licensing Manager

Hyperion Records Limited

PO Box 25

London SE9 1AX

Tel: 020 8318 1234

www.hyperion-records.co.uk

Company registration No 1501587

Registered offices at 20 The Chiltonian Estate, Manor Lane, Lee, London SE12 0TX

Reply from Jody Heald to Edward Taylor Hyperion Records June 6, 2018.

Dear Edward,

Thank you for your prompt reply.

The excerpts are from chapters 1.0 and 1.3 and are 7 minutes and 45 seconds combined. In these excerpts Angela plays the first Bach 2-part Invention on the Fazioli piano. She then discusses the performance of Bach on the piano, followed by a demonstration of the difference in colour between the piano and harpsichord using the Canon at the Unison from the 3rd Goldberg Variation. It will support my discussion on teaching Bach on the piano.

I have the excerpts on my computer. To ensure that there is no publication element, with permission, I will upload them into an Unlisted YouTube file which will generate a URL that will then be pasted into the thesis. As an Unlisted file it will only be available to myself, Curtin University Staff (my Supervisor in this case) and the examiners to whom I expose the URL. The thesis is submitted to the examiners as a digital file. A hard copy of successful theses go to the Curtin University Archive.

Once permission is given I am obliged to include the written permission in an appendix to the thesis listing all such permissions. The thesis is not a publication. I am simply asking to use the material as part of my research, analysis and discussion along with other digital examples for which I am also asking permission. It will be referenced in detail (i.e. the DVD that I possess) in the same manner as every quote from literature and reproduction of musical scores is in the significant reference list that my work is generating.

I hope this provides sufficient clarity for you to grant me permission as the material is a significant and valuable illustration of my pedagogical argument in the thesis.

I look forward to hearing from you once again.

With best wishes,

Jody Heald AM

Email reply to Jody Heald from Edward Taylor at Hyperion Records June 6, 2018.

Dear Jody,

Thank you for the additional details and I am pleased to grant permission for you use the excerpts from *Bach Performance on the Piano* as you have set out below. I'm happy to leave the exact wording of a credit line to your discretion but will provide one if you would prefer.

We wish you every success with your doctorate.

Best wishes,

Edward Taylor

Copyright & Licensing Manager

Hyperion Records Limited

PO Box 25

London SE9 1AX

Tel: 020 8318 1234

www.hyperion-records.co.uk

Company registration No 1501587

Registered offices at 20 The Chiltonian Estate, Manor Lane, Lee, London SE12 0TX

Email to Angela Hewitt from Jody Heald requesting further permissions June 5, 2018.

Dear Angela,

I understand that Simon Perry from Hyperion will make the decision regarding the Bach Performance video.

I have two more permissions I need from you that were listed in the email yesterday. I emphasise that none of this material will be published. It is all part of my research and supporting material for my thesis. The university world is very insistent on correct procedure to protect all parties. Hence, I need your written reply giving me permission to use these materials. Permissions will be added as an Appendix to the thesis.

1. Are you willing to give me permission to reproduce the publicity letter lauding Jean-Paul Sevilla as an important influence in your musical studies entitled 'To Whom It May Concern' that was widely distributed in our advertising for the conference in 2007?
2. Are you willing to give me permission to use the URL for the YouTube made for ABRSM on Slow Practice that is freely available with a Standard YouTube Licence rating? The URL will be in an Unlisted YouTube file, which means it is totally private and only available to those who use the link from the thesis i.e. myself, my supervisor at Curtin University and the examiners.

I am sorry to bother you when you are so busy. I am at crucial time in the work and cannot proceed until I know what your response is. I hope I have explained this well enough to help you come to your decision in my favour and that you can find a moment to give a simple answer to each question.

All the best,

Jody

Email reply from Angela Hewitt to Jody Heald June 5, 2019.

Those two things are fine, Jody. Of course!

Very best, Angela

Permission to use copyright material from Peter Hurley

Interview conducted by Jody Heald with Peter Hurley April 30, 2016.

I hereby give permission for Jody Heald to include the abovementioned material in her higher degree thesis for Curtin University, and to communicate this material via the espace institutional repository. This permission is granted on a non-exclusive basis and for an indefinite period.

I confirm that I am the copyright owner of the specified material.

Name: Peter Hurley

Date of Signature: 23rd January, 2019

Position: Pianist and Pedagogue

Permission to use copyright material from Robyn Lawson

Painting: *The Piano Lesson*. Artist: Robyn Lawson.

I hereby give permission for Jody Heald to include the abovementioned material in her higher degree thesis for Curtin University, and to communicate this material via the espace institutional repository. This permission is granted on a non-exclusive basis and for an indefinite period.

I confirm that I am the copyright owner of the specified material.

Name: Robyn Lawson

Date of Signature: 24th January, 2019

Position: Artist

Permission to use copyright material from John O'Conor

Email Correspondence from Jody Heald to John O'Conor June 8, 2018.

Dear John O'Conor,

I am writing to ask permission to use your video with tips for a first piano lesson made at Shenandoah University, which is available on YouTube, in my PhD thesis exploring the master-apprentice relationship in piano teaching.

This is the link that was posted by Shenandoah University on January 26, 2016.

<https://www.youtube.com/watch?v=niz9oT26QO0&t=11s&list=FL7JPKREvLeHI5dp-1M4WwWw&index=7>

I am enrolled at Curtin University in Australia and must comply with all copyright obligations in submitting my work. I have been in correspondence with the copyright experts at the university and am acting on their advice in writing to you.

As it is listed on YouTube with a Standard Licence I understand I may paste the URL in my thesis for the examiners to connect to and stream.

The thesis will be sent to the examiners as a digital file and a hard copy of the successful thesis kept in the University archive.

I am a little concerned that since I will not be submitting the thesis until late in 2019 that the YouTube link maybe removed.

Would you be willing to give me permission to download the video and relaunch it in an unlisted YouTube file I create for it which will only be available to myself and nominated Curtin University staff and the final examiners to whom I give the URL?

That way it will not be lost for my research and analysis purposes. The file will be fully referenced and acknowledged with your permission listed in a compulsory Appendix to the thesis listing all permissions given. The material will not be published. It is simply part of my research.

I look forward to hearing from as soon as is convenient for you as I cannot proceed without knowing whether I am permitted to use the material in manner specified.

Yours sincerely, Jody Heald AM

Email reply from John O'Conor to Jody Heald June 8, 2018.

Dear Jody,

You certainly have my full permission and I wish you well in your thesis.

Best wishes

John O'Conor

John O'Conor, PhD, DMus, MusD, FRIAM, LRAM, LRSM, ARCM
Artistic Director, Dublin International Piano Competition
Distinguished Artist in Residence, Professor of Music and Chair of the Piano Division,
Shenandoah Conservatory at Shenandoah University, Winchester, VA.
Professor of Piano, The Glenn Gould School at the Royal Conservatory of Music,
Toronto
International Visiting Artist, Royal Irish Academy of Music, Dublin
Visiting Professor, Showa University of Music, Japan

Permission to use copyright material from Roya Pugh

Interview conducted by Jody Heald with Dr Roya Pugh, October 7, 2014.

I hereby give permission for Jody Heald to include the abovementioned material in her higher degree thesis for Curtin University, and to communicate this material via the espace institutional repository. This permission is granted on a non-exclusive basis and for an indefinite period.

I confirm that I am the copyright owner of the specified material.

Name: Dr Roya Pugh

Date of Signature: 12th April, 2019

Position: Sessional Supervisor PhDs Curtin University, Australia.

Permission to use copyright material from Beryl Sedivka

1. Interview-conversation with Jody Heald. April 21, 2014.
2. Video made by Jody Heald: Beryl Sedivka: Demonstration and Discussion of Exercises by Ciampi, Solomon and Reizenstein. April 28, 2014.

I hereby give permission for Jody Heald to include the abovementioned material in her higher degree thesis for Curtin University, and to communicate this material via the espace institutional repository. This permission is granted on a non-exclusive basis and for an indefinite period.

I confirm that I am the copyright owner of the specified material.

Name: Beryl Sedivka

Date of Signature: 18th September, 2018

Position: Pianist and Pedagogue

Permission to use copyright material from Larry Sitsky

Interview conducted by Jody Heald with Emeritus Professor Larry Sitsky, December 28, 2018.

I hereby give permission for Jody Heald to include the abovementioned material in her higher degree thesis for Curtin University, and to communicate this material via the espace institutional repository. This permission is granted on a non-exclusive basis and for an indefinite period.

I confirm that I am the copyright owner of the specified material.

Name: Larry Sitsky

Date of Signature: 10th January, 2019

Position: Emeritus Professor Australian National University.

Permission to use copyright material from Tristan Thiessen

Text and drawing created by Tristan Thiessen contained in Christmas card given to Jody Heald. December, 2018.

I hereby give permission for Jody Heald to include the abovementioned material in her higher degree thesis for Curtin University, and to communicate this material via the espace institutional repository. This permission is granted on a non-exclusive basis and for an indefinite period.

I confirm that I am the copyright owner of the specified material.

Name: Tristan Thiessen

Date of Signature: 27th March, 2019

Position: Student

Compendium of Score Illustrations

Allegro

Piano 1

Piano 2



1

p

1. Non-legato



2. Legato



Score Illustration No. 1. *Piano Concerto in F Major, Op. 102, 1st Mvt.* Bars 1-12.
Non-legato and legato touches. (Shostakovich, n.d.)

First system of musical notation, including treble and bass clefs, notes, rests, and dynamic markings.

4

Second system of musical notation, starting with a boxed number 4.

gva

Third system of musical notation, marked *gva* (ritardando).

1. Repeated octaves and single notes

cresc.

Fourth system of musical notation, marked *cresc.* (crescendo).

5

(8)

Fifth system of musical notation, starting with a boxed number 5 and a circled number 8.

Score Illustration No. 2. *Piano Concerto in F Major, Op. 102, 1st Mvt.* Bars 28-39.

Repeated octaves and single notes. (Shostakovich, n.d.)

1. Resonant chords

6

2. Legato melody

Score Illustration No. 3. *Piano Concerto in F Major, Op. 102, 1st Mvt.* Bars 40-52.

1. Resonant Chords Needing Arm Weight.

2. *Legato* singing melody. (Shostakovich, n.d.)

10

ff

8^{vb}

ff

(8)

(8)

3. Double octaves

sf

11

Score Illustration No. 4. *Piano Concerto in F Major, Op. 102, 1st Mvt.* Bars 85-100.

Beginning of Extended Double Octave Passage. (Shostakovich, n.d.)

8va

12

8va

1. Rapid Artic.

2.

2.

Score Illustration No. 5. *Piano Concerto in F Major, Op. 102, 1st Mvt.* Bars 101-112.

1. Rapid Five finger articulation R.H.

2. Contrary Motion Octaves with Asymmetrical Leaps. (Shostakovich, n.d.)

Under the Bridge

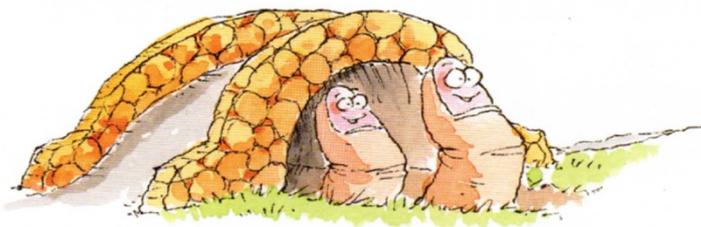
To get around the notes on the piano you will need to tuck your thumb under your fingers.

Make a nice curved bridge with your 3rd finger and swing your thumb under and back.

Thumb go - ing un - der, and thumb go - ing un - der, and thumb go - ing un - der and home.

Now try the same with your left hand:

Thumb go - ing un - der, and thumb go - ing un - der, and thumb go - ing un - der and home.



Thumb on the Move

Practice swinging your thumb under the bridge in this tune.

Thumb go - ing un - der and up to the sky. Thumb go - ing un - der and down to the deep!

Score Illustration No 6. *Under the bridge and Thumb on the move.*

Early thumb passage exercises. (Hall, 2004)

R. H.

L. H.

The image displays two staves of musical notation. The top staff is labeled 'R. H.' and the bottom staff is labeled 'L. H.'. Both staves show a sequence of notes with corresponding fingerings indicated below them. The right hand (R.H.) sequence is: 1 2 1 2, 1 2 3 1 3 2, 1 2 3 4 1 4 3 2, 1. The left hand (L.H.) sequence is: 1 2 1 2, 1 2 3 1 3 2, 1 2 3 4 1 4 3 2, 1.

Score Illustration No. 7.

Smooth thumb passage under second, third and fourth fingers, right and left hands. (Heald, n.d.)

R. H. ♩ = 60

5 4 3 1 2 2 3 3 4 4 5

5 4 4 3 3 2 2 1

Score Illustration No.10. *Finger independence exercise Variation 1, right hand.*

(Heald, n.d.)

L. H. ♩ = 60

1 2 3 5 4 4 3 3 2 2 1

1 2 2 3 3 4 4 5

Score Illustration No. 11. *Finger independence exercise Variation 1, left hand.*

(Heald, n.d.)

R. H. ♩ = 60

5 4 2

1 3

2 4

3 5

5 3

4 2

3 1

Score Illustration No. 12. *Finger independence exercise Variation 2, right hand.*

(Heald, n.d.)

L. H. ♩ = 60

1 2 4

5 3

4 2

3 1

1 3

2 4

3 5

Score Illustration No.13. *Finger independence exercise Variation 2, left hand.* (Heald, n.d.)

Excerpt from Ernő Dohnányi's *Essential Finger Exercises*

Exercises for the independence and the strengthening of fingers.

To be practiced in the keys of B \flat , B, D \flat and D major.

The image displays a musical score for a piano exercise, consisting of four systems of music. Each system is written for piano (p) and includes both a treble and a bass clef. The music is in common time (C) and features a sequence of eighth notes in the right hand and a sequence of eighth notes in the left hand. Fingerings are indicated by numbers 1-5 above or below the notes. The first system has fingerings: 5, 2, 1 above the first note; 3, 4 above the second and third notes; 4, 5 above the fourth and fifth notes. The second system has fingerings: 1, 2, 3 below the first note; 5, 4 below the second and third notes; 4, 3 below the fourth and fifth notes. The third system has fingerings: 3, 5 above the first and second notes; 4, 3, 5 above the third, fourth, and fifth notes. The fourth system has fingerings: 5, 3 below the first and second notes; 4, 5, 3 below the third, fourth, and fifth notes. The score concludes with a double bar line and repeat dots.

Score Illustration No. 14. *First exercise for finger independence.* (Dohnányi, 1929)

Excerpt from C. L. Hanon's *The Virtuoso Pianist*

Stretch between the fourth and fifth fingers of the left hand in ascending, and fourth and fifth fingers of the right hand in descending.

For studying this exercise from *The Virtuoso-Pianist, Pt. 1*, begin with the metronome set at 60, gradually increasing the speed up to 108.

Lift the fingers high and with precision, playing each note very distinctly.

1. Ascending

2. Descending

Score Illustration No 15. *The Virtuoso Pianist, Exercise No.1. Bars 1-23.* (Hanon, 1929)

A Tricky Trick

Practice this carefully, so you can play **legato** in one hand and **staccato** in the other.

The first system of the musical score is in 2/4 time. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. Fingerings are indicated: '1' for the left hand and '2' for the right hand.



The second system of the musical score is in 2/4 time. The right hand (treble clef) plays a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. Fingerings are indicated: '1' for the right hand and '2' for the left hand.

Score Illustration No. 16. *A Tricky Trick*.

Simultaneous touches *legato* and *staccato*. (Hall, 2004)

Hallowe'en March

Mysteriously

The musical score is written for piano in 4/4 time. It consists of three systems of music. The first system shows the right hand playing a triplet of eighth notes (marked with a '3' above the first note) starting on a whole note rest in the left hand. The right hand continues with a steady eighth-note pattern, while the left hand plays a half-note accompaniment. The second system continues the eighth-note pattern in the right hand and the half-note accompaniment in the left hand, with some notes beamed together. The third system concludes the piece with a *dim.* (diminuendo) marking and ends on a *pp* (pianissimo) dynamic. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes.

Score Illustration No. 17. *Hallowe'en March*.

Simultaneous touches, differing dynamics *piano* and *mezzoforte*. (Hall, 2004)

Moderato

p dolce

cresc.

dim.

p

Score Illustration No. 18. *Study in C Major, Op. 176, No. 3.* (Duvernoy, n.d.)

Balance of hands, rotary action of wrist.

Score Illustration No. 19. *Toccatina.* Bars 1-24

Toccatina

The word toccatina means “little touch-piece.” It is a study in contrasting legato and staccato touch between left and right hand. This is one of Kabalevsky’s most popular short pieces.

Allegretto marcato ♩ = 120-128

The score is written for piano in 2/4 time. It consists of five systems of music. The right hand part features chords with fingerings 5-2-1 and 4-2-1, often with staccato articulation. The left hand part features a melodic line with slurs and various articulations. Dynamics include *p*, *mf cantando*, *cresc.*, *mf*, *dim.*, and *f*. The piece concludes with a final chord in the right hand.

Score Illustration No.19. *Toccatina*. Bars 1-24. Different touches between the hands. (Kabalevsky, 1992)

Rainbow Jumps

In this piece the left hand crosses over the right, and the right hand crosses over the left. Make the moving hand swing in a curve like a rainbow as it moves up and down.

The musical score consists of two systems of piano notation. The first system has four measures. The right hand (treble clef) plays a series of chords: a triad of G4, B4, D5 in the first measure, a triad of A4, C5, E5 in the second, a triad of B4, D5, F5 in the third, and a triad of C5, E5, G5 in the fourth. The left hand (bass clef) plays a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, 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A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370

Gnomes Marching

Tempo giusto (Moderato) ♩ = 112-120

* For little arms, these last high black notes could be taken with the right hand.

Score Illustration No. 21. *Gnomes Marching*. (Hyde, 1985)

Puddles

Scherzando ♩ = 104-108

The musical score for 'Puddles' is written in 4/4 time with a Scherzando tempo of 104-108 beats per minute. It consists of four systems of piano and bass staves. The piano part features chords and triplets, with dynamic markings *mp*, *p*, and *ff*. The bass part features a steady eighth-note accompaniment. Fingerings and articulation marks are provided throughout. An 'ossia' section is indicated at the end of the first system.

Note from the composer: please imagine rain falling lightly, and small children in gumboots (or even without!) jumping and stomping in puddles.

Score Illustration No. 22. *Puddles*. (Trynes, 1990/2014)

Poco maestoso

The score is written for piano and bass. It begins with a fortissimo (*ff*) dynamic. The first system includes fingering numbers 5, 4, 2, 1 in the right hand and 2, 5 in the left hand. The second system features alternating piano (*p*) and fortissimo (*f*) dynamics with complex fingering patterns like 5, 2, 4 and 2, 4. The third system continues with *p* and *f* dynamics and includes a fermata. The fourth system has a fortissimo (*f*) dynamic and includes a fermata. The fifth system alternates between *p* and *f* dynamics and includes a fermata. The score is annotated with 'Red' and '*' symbols, likely indicating specific performance techniques or corrections.

Score Illustration No. 24. *Study in D Minor, Op. 45, No. 15. Bars 1-22.* (Heller, n.d.)

Allegro molto con fuoco ♩ = 80

1 1 5 3

2 1 5

1 5

1 5

1 5

Score Illustration No. 25. *Étude in C Minor, Op. 25, No. 12. Bars 1-14. Chopin, n.d.)*

Conversation

Smoothly

The first system of musical notation is in 3/4 time. The treble clef staff begins with a finger number '5' above the first note. The bass clef staff has a measure rest in the first two measures, followed by a sequence of notes. A first ending bracket labeled '1' spans the final two measures of the system.

The second system of musical notation continues the piece. It features a melodic line in the treble clef and a supporting line in the bass clef, both concluding with a double bar line.

Score Illustration No. 26. *Conversation*. Simple imitation between the hands. (Hall, 2004)

Andantino molto calmo

The image shows a musical score for a piece titled "Andantino molto calmo". The score is written for piano and consists of two systems. The first system is in 2/2 time and features a treble clef with a piano (*p*) dynamic marking and a bass clef with fingerings 5, 4, and 3. The second system continues the piece with a double bar line at the end.

Score Illustration No. 27. *Canon No 10*. (Pozzoli, 1935)

Miniature Fugue

Moderato

① Subject ② Answer ③ Subject inverted ④ Answer inverted

Score Illustration No. 28. *Miniature Fugue*. (Rowley, 1946)

Invention No. 8 in F Major BWV 779

Vivace ♩ = 112-120

① *Busoni* phrases as follows, but is inconsistent (in several measures he uses the phrasing suggested in this edition).

Score Illustration No. 29. *Two-Part Invention in F Major, No.8*. Bars 1-11. (Bach, 1991)

Sinfonia No. 6 in E Major BWV 792

Allegro moderato ♩ = 84-92

The image displays a musical score for the first 12 bars of the Sinfonia No. 6 in E Major, BWV 792. The score is written for piano and consists of four systems of two staves each (treble and bass clef). The key signature is E major (three sharps) and the time signature is 3/8. The tempo is marked 'Allegro moderato' with a metronome marking of ♩ = 84-92. The first system (bars 1-3) begins with a piano (*p*) dynamic and features a first finger fingering (1) in the right hand and a triplet of eighth notes (3) in the left hand. The second system (bars 4-6) includes a mezzo-forte (*mf*) dynamic and a 'sempre legato' instruction. The third system (bars 7-9) continues with various fingering patterns (4-5, 4, 5) and a triplet (3) in the left hand. The fourth system (bars 10-12) concludes with a forte (*f*) dynamic and includes a 7-measure rest in the right hand. The score is annotated with numerous fingerings and articulation marks throughout.

Score Illustration No. 30. *Sinfonia in E Major, No.6.* Bars 1-12. (Bach, 1991)

Fugue No. 22 in B \flat Minor BWV 876

Andante con molto alla breve

The image displays six systems of musical notation for the Fugue No. 22 in B-flat Minor, BWV 876. Each system consists of a piano (right) hand and a bass (left) hand. The notation includes notes, rests, and various musical symbols such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The score is written in B-flat minor, indicated by five flats in the key signature. The tempo is 'Andante con molto alla breve'. The systems show the beginning of the piece, with the piano part starting on a whole note and the bass part on a half note. The first system includes a 'L' marking. The second system includes a 'R' marking. The third system includes a '4' marking. The fourth system includes a '3' marking. The fifth system includes 'L' and 'R' markings. The sixth system includes a '45' marking. The score ends with a final cadence in the piano part.

Score Illustration No. 31. Prelude and Fugue in B Flat Minor, Bk. 1, No. 22. Bars 1-36.

(Bach, 1924)

Allegro moderato ♩ = 126

p leggiero
staccato
cresc.
legato
p ten.
cresc. f dim.
ten.

Score Illustration No. 32. *Study in C Major, Op. 120, No. 11.* Bars 1-14.

Rotary Action.

(Duvernoy, n.d.)

2 3 5 2 3 5 2 5 3 1 1 2 4 5 1 4 2 4 1 3 5 2 5

1 3 1 4 3 4 1 5 4 3 2 1 3 3 5

legato Red * Red 5 1 * 1 3

2 3 3 2 3 1 1 1 2 1 3 1 3

1 5 1 4 * *senza Red* 2 4

5 3 4 3 2 3 2 3 2 3

4 5 4 5 1 3 2 5 4 2 4 3 2 4 2

cresc. Red * Red * Red * *Tutti* *f*

Score Illustration No. 33. *Concerto in C Major, K. 246, 1st Mvt. Bars 79-91.* (Mozart, n.d.)

Étude No. 1 in A♭ Major Op. 25

Allegro sostenuto ♩ = 104

The musical score is presented in four systems, each with a treble and bass staff. The key signature is A-flat major (three flats) and the time signature is 3/4. The tempo is marked 'Allegro sostenuto' with a quarter note equal to 104 beats per minute. The dynamic begins at piano (*p*). The score includes various fingerings (2, 3, 4, 5) and performance markings such as 'Red.' and '*'.

Score Illustration No. 34. *Étude in A Flat Major, Op. 25, No. 1*. Bars 1-8.

(Chopin, n.d.)

1. ♩ = 114

Exercise 1 is a piece in C major, 2/4 time, with a tempo of 114 beats per minute. It consists of two staves. The treble staff begins with a quarter note C4, followed by eighth notes D4, E4, F4, G4, A4, B4, and C5. The bass staff begins with a quarter note C3, followed by eighth notes B2, A2, G2, F2, E2, D2, and C3. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group eighth notes in both hands.

2. ♩ = 76

Exercise 2 is a piece in D major, 2/4 time, with a tempo of 76 beats per minute. It consists of two staves. The treble staff begins with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, and D5. The bass staff begins with a quarter note D3, followed by eighth notes C#3, B2, A2, G2, F#2, and D3. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group eighth notes in both hands.

3. ♩ = 76

Exercise 3 is a piece in F major, 2/4 time, with a tempo of 76 beats per minute. It consists of two staves. The treble staff begins with a quarter note F4, followed by eighth notes G4, A4, B4, and C5. The bass staff begins with a quarter note F3, followed by eighth notes E3, D3, C3, and F3. Fingerings are indicated by numbers 1-5 above or below notes. Slurs are used to group eighth notes in both hands.

Score Illustration No. 35. *Selected arpeggios major and minor broken chords.*

(Heald, 2018/AMEB, 2008)

Étude in F Major

This etude, or “study”, employs step-wise motion in one hand against broken chords in the other, and some excellent practice with arpeggios in parallel motion. It is more than an exercise, since it makes a brilliant show-piece in performance.

Allegro marcato ♩ = 112-116

The image displays the first 12 bars of the Étude in F Major by Dmitri Kabalevsky. The score is written for piano in F major, 2/4 time, and is marked 'Allegro marcato' with a tempo of 112-116 beats per minute. The music is in common time (C) and features a dynamic marking of *f* (forte). The score is presented in four systems, each with a grand staff (treble and bass clefs). The first system (bars 1-3) shows the right hand playing a descending eighth-note scale (F5, E5, D5, C5, B4, A4, G4, F4) and the left hand playing a broken chord pattern (F4, A4, C5, F4). The second system (bars 4-6) continues the right hand scale and the left hand broken chord pattern. The third system (bars 7-9) features a right hand scale with a trill on the final note (F4) and a left hand broken chord pattern. The fourth system (bars 10-12) concludes the passage with a right hand scale and a left hand broken chord pattern. The score includes numerous fingering numbers (1-5) and articulation marks such as slurs and accents.

Score Illustration No. 36. *Étude F major*. Bars 1-12. (Kabalevsky, 1992)

Étude No. 1 in C Major Op. 10

Allegro ♩ = 176

Score Illustration No. 37. *Étude in C Major, Op.10, No. 1*. Bars 1-14. (Chopin, n.d.)

Playing Ball

Kabalevsky has suggested the 4-3-2-fingering for the repeated notes. This should be practiced with each hand separately before the piece is begun. Notice how the “ball” is tossed rapidly from one hand to the other. Careful observance of the dynamic signs is of utmost importance.

Vivace leggero ♩ = 60-72

The musical score for 'Playing Ball' (bars 1-29) is presented in five systems. Each system consists of two staves (treble and bass clef). The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Vivace leggero' with a quarter note equal to 60-72 beats per minute. The score includes various dynamics: *p* (piano) at the beginning, *f* (forte) in the second system, *mf* (mezzo-forte) in the fourth system, and *f* (forte) at the end. A *cresc* (crescendo) is marked in the fifth system. Fingerings are indicated by numbers 1-5 above or below notes. A 4-3-2 fingering is specifically noted for repeated notes in the first system. A triplet is marked in the third system. The score also includes articulation marks such as slurs and accents.

Score Illustration No. 38. *Playing Ball*. Bars 1-29. (Kabalevsky, 1992)

Bear Dance

Allegro vivace ♩ = 104-120 *molto marcato*
2+3

f 4 3 2 1

mf 4 2 1 V 5 3 1 4 2 1 V 4 2 1 4 2 1 V 4 2 1 V

poco dim - - - - -

4 2 1 V 4 2 1 5 3 1 4 2 1 V 5 3 1 5 3 1 4 2 1 5 3 1 V

4 2 1 4 2 1 3 2 1 4 3 2 1 *mf*

p

1 2 5 1 2 5 1 2 4

1 3 5 1 2 5 1 2 4 1 2 4 1 2 5 1 2 4 1 3 5 1 2 5 1 3 5

Score Illustration No. 39. *Bear Dance*. Bars 1-29. (Bartok, n.d.)

8va

8va

(8)

8va

8va

3 2 1 4 3 2 4 3 2 3 3

p

3 3

Score Illustration No. 40. *Étude No. 3, La Campanella*. Bars 51-62. (Liszt, n.d.)

Song

This plaintive melody is among Kabalevsky's most charming. The phrasing must be carefully observed, with a slight lifting of the hand between the slurred groups of notes.

Andantino ♩ = 60-80

p dolce

mf

p *cresc.* *f*

p subito *poco rit.*

Score Illustration No. 41. *Song*. (Kabalevsky, 1992)

Prelude in D Minor

Andante
p
mp
p
mf
p
dim.
rit.
pp

Score Illustration No. 42. *Prelude in D Minor*. (Rowley, 1946)

Allegro con brio

4 3 4 5 4 3 5
1 2 1 2 1 2 1

p *p* *sf*

4 2 4 3 2

1 5 3

Score Illustration No. 43. *Sonata in C Major, Op. 2, No. 3, 1st Mvt.* Bars 1-7. (Beethoven, n.d.)

Modéré (♩ = 88)
(Dans un rythme sans rigueur et caressant)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The upper staff begins with a series of chords and a melodic line, marked *p très doux*. The lower staff has a simple bass line. The system concludes with a *p* dynamic marking and a *più p* instruction.

The second system continues the piece. The upper staff features a melodic line with a *pp expressif* marking. The lower staff has a bass line with a *pp!* marking and a *toujours pp* instruction.

The third system continues the piece. The upper staff has a *très doux* marking. The lower staff has a *pp!* marking and a *toujours pp* instruction.

Score Illustration No. 44. *Prélude Bk.1, No. 2. Voiles*. Bars 1-13. (Debussy, n.d.)

Dance

This is a Russian dance, full of interesting harmonic surprises. It is especially valuable for the development of skill in the performance of thirds, both in the right hand and the left.

Moderato scherzando ♩ = 112-132

The musical score is presented in five systems, each with a piano (piano) staff and a vocal staff. The key signature is one flat (B-flat major), and the time signature is 2/4. The tempo is Moderato scherzando, with a metronome marking of ♩ = 112-132. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf* and *f*. Fingerings are indicated by numbers 1-5 above or below notes. The vocal line includes the syllable "do" in the final system. The piano accompaniment features complex rhythmic patterns and harmonic textures, including many triplets and slurs.

Score Illustration No. 45. *Dance*. Bars 1-29. (Kabalevsky, 1992)

Samba in Sixths

♩ = 132

The first system of music is in 2/2 time. The right hand (treble clef) starts with a half note chord (F4, C5) marked with a '5' and a '1' above it, followed by a half note chord (F4, C5) marked with a '5' and a '1' above it. The left hand (bass clef) starts with a half note chord (F2, C3) marked with a '2' below it, followed by a half note chord (F2, C3). The dynamic marking *mf* is placed between the staves.

The second system continues the piece. The right hand has a half note chord (F4, C5) with a fermata, followed by a half note chord (F4, C5) marked with a '5' and a '1' above it. The left hand has a half note chord (F2, C3) marked with a '2' below it, followed by a half note chord (F2, C3) marked with a '1' below it, and then a half note chord (F2, C3) marked with a '4' below it. The dynamic marking *p* is placed between the staves.

The first ending system consists of two measures. The right hand has a half note chord (F4, C5) marked with a '5' and a '1' above it, followed by a half note chord (F4, C5) marked with a '5' and a '1' above it. The left hand has a half note chord (F2, C3) marked with a '2' below it, followed by a half note chord (F2, C3) marked with a '2' below it. The dynamic marking *mf* is placed between the staves. A first ending bracket is above the right hand.

The second ending system consists of two measures. The right hand has a half note chord (F4, C5) marked with a '5' and a '1' above it, followed by a half note chord (F4, C5) marked with a '5' and a '1' above it. The left hand has a half note chord (F2, C3) marked with a '1' below it, followed by a half note chord (F2, C3) marked with a '1' below it. The dynamic marking *mf* is placed between the staves. A second ending bracket is above the right hand.

Score Illustration No. 46. *Samba in Sixths*. (Schwertberger, 2003/2008)

Tempo I

f > *cresc.*

ff >

cresc.

cresc.

8va

il più f possibile

(8)

Score Illustration No. 47. *Étude in B Minor, Op. 25, No. 10*. Bars 104-120. (Chopin, n.d.)

Green Gravel

mf (repeat *p*)

Green gra - vel, green gra - vel, the grass is so green. The
fair - est young la - dy that ev - er was seen.

The score consists of two systems of music. The first system has four measures. The vocal line is in 3/4 time and features a melodic line with slurs over the first three measures and a final note in the fourth. Fingerings 5, 3, and 1 are indicated above the first three notes. The piano accompaniment is in 3/4 time and consists of a simple harmonic accompaniment. The second system has four measures. The vocal line continues the melody from the first system. The piano accompaniment continues with the same harmonic accompaniment. The score ends with a double bar line and repeat dots.

Score Illustration No. 48. *Green Gravel*. Slurs. (Hall, 2004)

Clowning

Vivace ♩ = 120-128

The musical score for "Clowning" (bars 1-24) is presented in five systems, each with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "Vivace" with a metronome marking of ♩ = 120-128. The first system begins with a forte (*f*) dynamic and includes a "simile" marking. The second system starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The third system begins with a piano (*p*) dynamic. The fourth system features dynamics of mezzo-forte (*mf*) and forte (*f*). The fifth system starts with a piano (*p*) dynamic. Fingerings and articulations are indicated throughout the piece.

Score Illustration No. 49. *Clowning*. Bars 1-24. (Kabalevsky, 1992)

Waltz

Allegro cantabile ♩ = 60-80

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro cantabile' with a metronome marking of ♩ = 60-80. The dynamics are *p* (piano) in the first system, *mf* (mezzo-forte) in the fourth system, and *p* (piano) at the end of the fourth system. The right hand features a melodic line with slurs and fingerings (1-5), while the left hand provides a rhythmic accompaniment of eighth notes with slurs and fingerings (2, 7).

Score Illustration No. 50. *Waltz*. Bars 1-16. (Kabalevsky, 1992)

Menuett

The musical score for the Minuet in G Major, K.1, (1c) by Mozart is presented in five systems. Each system consists of a treble and bass clef staff. The key signature is G major (one sharp, F#) and the time signature is 3/4. The score includes various musical notations such as slurs, trills, repeat signs, and fermatas. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign and a fermata.

Score Illustration No 51. *Minuet in G Major, K.1, (1c)*. (Mozart, n.d.)

Waltz

Cantabile ♩ = c. 138

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Cantabile' with a quarter note equal to approximately 138 beats per minute. The dynamics range from piano (*p*) to forte (*f*), with intermediate markings for *cresc.*, *mf*, and *f*. The score includes numerous slurs, ties, and fingerings (numbers 1-5) for both hands. The bass line features a consistent accompaniment pattern of eighth notes, often with a dotted quarter note, and includes some chromatic movement. The treble line features a more melodic and expressive line with various intervals and slurs.

Score Illustration No. 52. *Waltz*. Bars 1-43. (Beach, 1991)

Sonate Pathétique

Grave

fp *fp* *sf* *p* *cresc.* *sf* *sf* *p* *ff* *p* *ff* *p* *cresc.* *sf* *p* *sf*

Score Illustration No. 53. *Sonata in C Minor, Op. 13, 1st Mvt.* Bars 1-11. (Beethoven, n.d.)

Ghosts

Slowly ♩ = 60-69

5
4
2

silent¹

ff

1

silent

sempre ff

(transfer to RH)

pp

(both pedals)

p

lift off both pedals

¹ To play silently, place the fingers down very slowly. The 'ghost' effect will only work on an acoustic piano.

♩.♩.♩ = 56

f

simile

simile

Score Illustration No. 55. *Mikrokosmos Vol. 6, No. 153. Bulgarian Dance No. 6. Bars 1-16.*

(Bartók, 1940)

Stars and Galaxies

Free and arhythmic

The musical score consists of three systems of piano notation. The first system features a treble and bass clef with a key signature of one flat. The treble staff contains a melodic line with a first finger fingering (1) and a first ending bracket (1). The bass staff includes the instruction "let vibrate". Dynamics range from *mf* to *pp* and *f*. The second system continues the melodic lines with dynamics *mf*, *pp*, *mp*, and *pp*. The third system is a chordal section with dynamics *p* and *ppp*, including the instruction "una corda".

|| means to hold the note longer than \circ
 Accidentals affect each note of the same pitch and octave for the remainder of each line and no further.

Score Illustration No. 56. *Stars and Galaxies*. Page 1. (Kutnowski, 2010/2014)

Trällerliedchen

Nicht schnell

3. *p*

4. *p*

Score Illustration No. 57. *Humming Song. Chorale*, Bars 1-16. Op. 68, Nos. 3 and 4. (Schumann, n.d.)

Lent et grave ♩ = 44
doux et soutenu

The first system of the musical score consists of two staves, treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo and mood are indicated as 'Lent et grave' with a quarter note equal to 44 beats, and 'doux et soutenu'. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with a slur over the first two measures, followed by a series of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It features a piano (*pp*) dynamic in the right hand, with a 7-measure rest indicated by a '7' above the staff. The left hand has a 7-measure rest indicated by a '7' below the staff. The system includes a triplet of eighth notes in the right hand, marked with a '(3/4)' above the staff. The dynamic returns to piano (*p*) in the right hand.

The third system continues the piece. It features a piano (*pp*) dynamic in the right hand, with a 7-measure rest indicated by a '7' above the staff. The left hand has a 7-measure rest indicated by a '7' below the staff. The system includes a triplet of eighth notes in the right hand, marked with a '(3/4)' above the staff. The dynamic returns to piano (*p*) in the right hand.

doux mais en dehors

The fourth system continues the piece. It features a piano (*pp*) dynamic in the right hand, with a 7-measure rest indicated by a '7' above the staff. The left hand has a 7-measure rest indicated by a '7' below the staff. The system includes a triplet of eighth notes in the right hand, marked with a '(3/4)' above the staff. The dynamic returns to piano (*p*) in the right hand.

Score Illustration No. 58. *Prélude Bk.1, No. 1. Danseuses de Delphes*. Bars 1- 12. (Debussy, n.d.)

Sonatina in C Major

Allegretto

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature is C major and the time signature is 2/4. The first system begins with a forte (*f*) dynamic. The second system includes a mezzo-piano (*mp*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The score features various musical notations including slurs, accents, and fingerings (1-5) for both hands. The piece concludes with a double bar line.

Score Illustration No. 59. *Sonatina in C Major*. (Duncombe, 1993).

legato

legato

Score Illustration No. 60. *Rondo in D Major, K. 485*. Bars 112-135. (Mozart, 1878)

Distinctly ♩ = 300

mf L.H.

2 3 4
3 2

R.H. L.H. R.H.

L.H.

p

mf L.H. *ff* R.H. L.H. *8va* *8vb*

In B: 3 2 2 3 4

| | | | | |
|----------------|----------------|----------------|----------------|----------------|
| D [♯] | E [♯] | G [♯] | A [♯] | B [♯] |
| C [♯] | D [♯] | F [♯] | G [♯] | A [♯] |
| C | D | E | F | G |
| A | B | C | D | E |

In C: 3 2 2 3 4

Score Illustration No. 61. *Salt and Pepper*. (Milne, 2004/2007)

Antics

Ant-speed! ♩ = 112-120

The musical score for "Antics" is presented in four systems. The first system begins with a treble clef staff containing a whole rest, marked with a forte (*f*) dynamic. The bass clef staff contains a half note G2, marked with a mezzo-piano (*mp*) dynamic. The second system continues the treble clef staff with a melodic line of eighth notes, while the bass clef staff has a half note G2. The third system shows the treble clef staff with a melodic line of eighth notes, marked with a forte (*f*) dynamic, and the bass clef staff with a half note G2. The fourth system features the treble clef staff with a melodic line of eighth notes, marked with a piano (*p*) dynamic, and the bass clef staff with a half note G2, marked with a forte (*f*) dynamic. The score concludes with a double bar line.

Score Illustration No. 62. *Antics*. (Wedgwood, 1997)

Cakewalk

$\text{♩} = 96$

First system of musical notation. Treble clef, bass clef, 2/4 time signature. Treble staff starts with a triplet of eighth notes (mf), followed by eighth-note patterns with fingerings 2, 4, 3, 2. Bass staff starts with a staccato eighth-note pattern (mf), followed by eighth-note patterns with fingerings 4, 2, 3, 1, 4.

Second system of musical notation. Treble clef, bass clef, 2/4 time signature. Treble staff features eighth-note patterns with fingerings 1, 3, 2, 4, 1, 1. Bass staff features eighth-note patterns with fingerings 4, 1, 1, 2, 4, 2, 3, 1, 4.

Third system of musical notation. Treble clef, bass clef, 2/4 time signature. Treble staff features eighth-note patterns with fingerings 2, 3, 2, 4, 2(1), 1. Bass staff features eighth-note patterns with fingerings 3, 2, 5, 2, 2, 2, 2, 2.

Fourth system of musical notation. Treble clef, bass clef, 2/4 time signature. Treble staff features eighth-note patterns with fingerings 3, 2, 4. Bass staff features eighth-note patterns with fingerings 1, 3, 1, stacc., 1, 4.

Fifth system of musical notation. Treble clef, bass clef, 2/4 time signature. Treble staff features eighth-note patterns with fingerings 3, 2, 1. Bass staff features eighth-note patterns with fingerings 2, 3, 1, 4, 4, 1, 1.

Sixth system of musical notation. Treble clef, bass clef, 2/4 time signature. Treble staff features eighth-note patterns with fingerings 2, 4, 1, 1, 2, 3, 1. Bass staff features eighth-note patterns with fingerings 2, 4, 2, 1, 4, 3, 1, 2, 5.

Rhythmical exercise

Rhythmical exercise notation. Two systems of eighth-note patterns in treble and bass staves, each enclosed in a double bar line with repeat dots.

Score Illustration No. 63. *Cakewalk*. (Seiber, 1937,1996)

2. *mp*

1

2 4 5 1 2 4 3 1 2 5 1 2

1 4 2 1 4 5 2 4

2 4 5 1 2 4 3 1 2 5 1 2

1 5 *f* *tr* 2 3 5 1 3 5 4 5

2 1 *tr* 2 5 3 1 5 5 1 (5) 4

Da capo al Fine

Score Illustration No. 64. *Minuet in C Major, Hob. IX:8, No. 1*. Bars 41-61. (Haydn, 2002)

The image shows a musical score for the phrase "Hot cup of tea". It consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb). It contains three notes: a quarter note on G4, a quarter note on A4, and a quarter note on Bb4. A bracket above these three notes is labeled with the number "2", indicating a two-beat duration. The lower staff is in bass clef and contains three notes: a quarter note on G3, a quarter note on F3, and a quarter note on E3. A bracket below these three notes is labeled with the number "3", indicating a three-beat duration. The lyrics "Hot cup of tea" are written below the lower staff, with "Hot" under the first note, "cup" under the second, "of" under the third, and "tea" under the fourth note.

Score Illustration No. 65. *Hot Cup of Tea*.
Cross-Rhythm Ratio 2:3 Syllabic Articulation
(Heald, 2018.)

A musical score illustration for the phrase "Pass the peanut butter". The notation is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The melody consists of four quarter notes: G4, A4, B4, and C5. The lyrics "Pass the peanut butter" are written below the staff, with hyphens under "pea - nut" and "but - ter". A thick horizontal line is drawn under the first four notes, with the number "4" centered below it, indicating a 4:3 cross-rhythm ratio.

Score Illustration No. 66. *Pass the Peanut Butter.*

Cross-Rhythm Ratio 4:3 Syllabic Articulation

(Heald, 2018.)

2 4 1 3 5 3 2 1 3 1 2 4 1

cresc. *f*

tre corde

5 2 3 4 1 5 3 1 5

mp *f* *rit.*

8va

ad lib. 4 2 5 3 2 1 3 2 4 2 5 4 2 5 2 1 3 2

L.H. R.H. L.H. R.H. L.H. R.H. L.H. R.H.

5 2

pp a tempo *mp*

una corde

4 1 4 5 3 2 1 2 1

mp

Score Illustration No. 67. *Reflection*. Bars 19-35. (Bailey, 1991)

Fantasie-Impromptu Op. 66, No. 4b

Allegro agitato ♩ = 84

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is F# major (three sharps) and the time signature is 3/4. The tempo is marked 'Allegro agitato' with a quarter note equal to 84 beats per minute. The first system begins with a forte (*f*) dynamic in the bass line and a piano (*p*) dynamic in the treble line. The bass line features a series of sixteenth-note patterns with fingerings 3 and 6. The treble line has a melodic line with fingerings 2, 3, 4, and 3. The second system continues the piano introduction with a piano (*p*) dynamic. The bass line has fingerings 4 and 3. The treble line has fingerings 2, 3, 4, and 3. The third system shows the piano introduction continuing with a piano (*p*) dynamic. The bass line has fingerings 4 and 3. The treble line has fingerings 3, 4, 2, and 3. The fourth system features a crescendo (*cresc.*) in the bass line and a decrescendo (*dim.*) in the treble line. The bass line has fingerings 1, 4, 1, and 4. The treble line has fingerings 1, 4, and 4. The fifth system begins with a forte (*f*) dynamic. The bass line has fingerings 2 and 3. The treble line has fingerings 2 and 3.

Score Illustration No. 68. *Fantasie-Impromptu Op. 66, No. 4b*. Bars 1-14. (Chopin, n.d.)

Tempo di Huapango (fast)

Musical score for 'Tempo di Huapango (fast)'. The score is in 6/8 time and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked *f* (forte) and *marcato*. The first two measures are marked *marcato*, and the last two measures are marked *dim.* (diminuendo). The melody in the upper staff consists of eighth notes, while the bass line in the lower staff consists of quarter notes.

GIRLS (except Rosalina)

Musical score for 'GIRLS (except Rosalina)'. The score is in 6/8 time and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked *p* (piano) and *lightly*. The melody in the upper staff consists of eighth notes, and the lyrics are: "I like to be in A - me - ri - ca!". The piano accompaniment in the lower staff consists of quarter notes.

Score Illustration No. 69.

I like to be in America. Hemiola.

(Bernstein, Oxford Music Online, n.d.)

Tempo di Minuetta

The musical score is presented in five systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The first system is titled "Tempo di Minuetta". The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a time signature of 3/4. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a repeat sign and a final cadence.

Score Illustration No. 70. *Minuet, Partita No .5, BWV 829, G Major*. Bars 1-30. (Bach, n.d.)

Einfach ♩ = 100

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature is F# major (three sharps) and the time signature is 6/8. The tempo is marked 'Einfach ♩ = 100'. The score begins with a piano (*p*) dynamic. The first system contains three measures. The second system contains four measures, with a forte (>) dynamic marking. The third system contains four measures, with a piano (*p*) dynamic marking. The fourth system contains four measures, with a forte (>) dynamic marking. The fifth system contains four measures, with a ritardando (*ritard.*) dynamic marking. The score concludes with a fermata over the final notes. Fingerings are indicated by numbers 1-5. Some notes are marked with an asterisk (*). The bass clef staff in the third system has a piano (*p*) dynamic marking.

Score Illustration No. 71. *Romance in F Sharp Major, Op. 28, No. 2*. Bars 1-17.

(Schumann, n.d.)

Thirty-second note subdivisions

poco mf

poco riten.

Tempo II *poco mf*

p

ppp

mf *ff*

pp

Celestially Light
Tempo I ♩ = ca. 90

as echo *p* *let ring*

più p

ppp

In Tempo

poco riten. - - - *8va*

poco mf

Score Illustration No. 72. *Rain Tree Sketch II: In Memoriam Olivier Messiaen*. Bars 30-41.

(Takemitsu, 1992)

The Japanese Koto

Freely ♩ = 132-144

The first system of musical notation is in 4/4 time. The right hand (treble clef) begins with a piano (*p*) dynamic and a quarter rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. A slur covers the notes from the first quarter rest to the end of the system. The left hand (bass clef) has a quarter rest, followed by a half note G3, and then rests for the remainder of the system. A finger number '2' is written below the first bass note.

keep the right (damper) pedal down throughout

The second system continues in 4/4 time. The right hand (treble clef) has a half note G4 with a slur above it, followed by quarter notes A4 and B4, and a half note C5. A finger number '4' is written above the second quarter note. The left hand (bass clef) has a half note G3, followed by a half note chord of G3 and B3, and then rests. Finger numbers '2' and '5' are written below the first bass note, and '1' is written below the second bass note.

The third system continues in 4/4 time. The right hand (treble clef) has quarter notes G4, A4, and B4, followed by a half note C5. A slur covers the notes from the first quarter note to the end of the system. The left hand (bass clef) has a half note G3, followed by a half note chord of G3 and B3, and then rests. A finger number '1' is written below the second bass note.

The fourth system continues in 4/4 time. The right hand (treble clef) has a half rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. A slur covers the notes from the first quarter note to the end of the system. A finger number '1' is written above the first quarter note. The left hand (bass clef) has a half note chord of G3 and B3, followed by quarter notes G3, A3, and B3, and a half note C4. A finger number '3' is written below the first bass note, and '1' is written below the second bass note.

Score Illustration No. 73. *The Japanese Koto*. (Goldston, 2005/2010)

Twilight

This piece uses the pedal - sit forward on your piano stool to reach it if you need to. Although the pedal blurs the sound, make sure you still play with a really bouncy staccato and keep it 'pianissimo'. The result is a mysterious, twilight sound.

Slow ♩ = 60

The score consists of four systems of music. Each system has a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The tempo is marked 'Slow' with a quarter note equal to 60 beats per minute. Fingerings are indicated by numbers 1-5 above or below notes. A 'ped.' marking with a symbol is placed below the bass staff in each system, indicating the use of the sustain pedal. The first system has fingerings 4, 1, 5, 2, 5, 3 in the treble and 2 in the bass. The second system has 5, 1, 1, 5, 1, 3, 4, 2, 3, 1, 4, 2 in the treble and 5 in the bass. The third system has 5, 2, 1, 5, 1, 3, 1 in the treble and 5 in the bass. The fourth system has 3, 1, 5, 2 in the treble and 5 in the bass. The piece concludes with a double bar line.

Score Illustration No. 74. *Twilight*. (Harris, 2002/2014)

Prelude in A Minor

Andante ♩ = 120

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and a single bass line below. The key signature is one flat (B-flat) and the time signature is 3/4. The first system (bars 1-3) begins with a piano (*p*) dynamic. The right hand plays a sequence of eighth notes: G4 (finger 1), A4 (finger 3), B4 (finger 5), G4, F4, E4, D4. The left hand plays a single eighth note G3 in each measure. The second system (bars 4-6) continues the right-hand sequence: D4 (finger 1), E4 (finger 3), F4, G4, A4, B4, G4, F4, E4, D4. The left hand continues with G3. The third system (bars 7-9) shows the right hand playing: D4 (finger 1), E4 (finger 2), F4 (finger #3), G4 (finger 5), F4, E4, D4. The left hand plays a sequence of eighth notes: G3 (finger 1), F3, E3, D3, C3, B2, A2, G2. A repeat sign is placed at the end of the first system, and another at the end of the third system. The final measure of the third system is marked with a forte (*f*) dynamic.

Score Illustration No. 75. *Prelude in A minor*. Bars 1-9. (J. C. Bach, N. & R. Faber, Eds., 1991/2010)

Kleine Studie

Leise und sehr egal zu spielen

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains five measures of music, each with a slur over a quarter note and an eighth note. The lower staff is in bass clef with the same key signature and time signature, containing five measures of music, each with a slur over a quarter note and an eighth note. Below the staves, there are five pairs of 'Ped.' and '*' symbols, one pair under each measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music. The lower staff is in bass clef with the same key signature and time signature, containing six measures of music. Below the staves, there are six pairs of 'Ped.' and '*' symbols, one pair under each measure.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music. The lower staff is in bass clef with the same key signature and time signature, containing six measures of music. Below the staves, there are six pairs of 'Ped.' and '*' symbols, one pair under each measure.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music. The lower staff is in bass clef with the same key signature and time signature, containing six measures of music. Below the staves, there are six pairs of 'Ped.' and '*' symbols, one pair under each measure.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains six measures of music. The lower staff is in bass clef with the same key signature and time signature, containing six measures of music. Below the staves, there are six pairs of 'Ped.' and '*' symbols, one pair under each measure.

Score Illustration No. 76. *Little Study Op. 68, No. 14*. Bars 1-29.

Rhythmic Pedalling. (Schumann, n.d.)

Kleine Studie

Leise und sehr egal zu spielen

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Leise und sehr egal zu spielen'. The notation includes various fingerings (1-5) and articulation marks such as slurs and fermatas. A first ending bracket is present over the final two bars of the first system. A second ending bracket is present over the final two bars of the second system, with a 'dim.' marking. The piece concludes with a fermata in the final bar.

Score Illustration No. 77. *Little Study Op. 68, No. 14*. Bars 1-39.

Syncopated Pedalling. (Schumann, 2005)

The Rain and the Rainbow

Andante

4 3 2 1

f

mp R.H.

mf

p

2 3

2 3 4

4 3 2 1

1

3 2

3 2 1

3 2

p L.H.

p L.H.

2 3 4

1 2 3 4

5

p dolce

poco cresc.

3

5

2

3

3

1 3 2

4

5

p

dim.

p

mf

5

2 1

5

2 1

p

mp

dim.

p

rit.

dolce.

5

3 2 1

1 2 1

1 3

3

3

Score Illustration No. 78. *The Rain and the Rainbow* Op. 64, No. 8. (Prokofieff, 1971)

Musical score for the 3rd movement of Sonata in E Major, Op. 14, No. 1 by Beethoven, bars 78-103. The score is in E major and 3/4 time. It features a piano and a right hand. The piano part has a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The right hand part features a complex melodic line with triplets, slurs, and various dynamics including crescendos, decrescendos, and fortissimo (sf) accents. The score is divided into six systems, each with a grand staff (treble and bass clefs).

Score Illustration No. 79. *Sonata in E Major, Op. 14, No. 1, 3rd Mvt.* Bars 78-103.

(Beethoven, n.d.)

The Fisherman's Story/The Magic Circle

Andante molto tranquillo ♩ = 44

m.d. sopra

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and dyads, starting with a *pp* dynamic. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat).

The second system continues the piece. The upper staff shows a melodic line with some grace notes and a *mf* dynamic. The lower staff continues the eighth-note accompaniment. The key signature remains one flat.

The third system features a *pp* dynamic in the upper staff. The lower staff continues the accompaniment. The key signature remains one flat.

The fourth system includes tempo markings: *poco rit.* and *a tempo*. The upper staff starts with a *p* dynamic, followed by *mf* and *pp*. The lower staff continues the accompaniment. The key signature remains one flat.

The fifth system concludes the piece. It includes the marking *breve* above a final chord and *poco rit.* above the final bass line. The upper staff ends with a *pp a tempo* dynamic. The key signature remains one flat.

Score Illustration No. 80. *The Fisherman's Story*. (Falla, 1996)