

IMAGINATIVE VISIONS AND MUSICAL COMMUNICATION:  
A CRITICAL EXAMINATION OF  
THE PIANO PEDAGOGICAL APPROACH OF  
ELEONORA SIVAN (B. 1941)  
AS APPLIED TO THE PRELUDES OP.34 OF DMITRI SHOSTAKOVICH

by

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## Abstract

The current study is the first scholarly investigation of the pedagogical methodology of Eleonora Sivan (b.1941), whose teaching has had cascading influence, and was brought to an international audience through Anna Goldsworthy's memoir, *Piano Lessons*. Sivan's approach fosters creative learning through nurturing fantasy and imagination, while advancing the logical realisation of musical ideas. The study critically examines Sivan's approach in the context of the spectrum of literature that embraces educational and learning theories, and includes the perspectives of pedagogues, performers, composers, and musicologists.

The study developed a research methodology to investigate how a teacher's fundamental principles and strategies can be articulated, developed, and evaluated in the learning environment. It is not a social-science experiment, but rather, a subjective investigation of Sivan's teaching methodology, and more suitably described as "case-studies". The study extends the available research tools beyond the standard questionnaires, surveys, observations, and interviews to include a new software program to enhance the qualitative analysis of the case-studies. This research tool articulated the musical parameters within Sivan's approach and underpinned consistency during the lessons.

The research project applied Sivan's methodologies and observed their impact, especially noting the immediate responses of the student cohort. Ten students of approximately Seventh Grade Australian Music Examinations Board (AMEB) level and aged between ten and eighteen years and from ten different teachers, received ten one-hour individual lessons. Every student learnt Prelude No.1 from Shostakovich's Preludes Op.34 along with a second Prelude from the Opus, (No.2, 15, 16, 19 or 24). The data collected lay the foundation for an extensive investigation of Sivan's approach in the context of the literature and offer important insights into the development of each individual students' musical expertise. The thesis analyses the results of the study, focusing on the observations of the teacher-researcher, and the students' verbal and non-verbal responses to the approach.

From the research, it is argued that Sivan's pedagogical approach not only provides practical strategies for Creative Teaching but also that these strategies can empower students in their capacity for Creative Learning. It is argued that the approach nurtures the students' musical engagement, establishes logical foundations for imaginative interpretation, and ultimately facilitates individual musical communication of the score.

## Declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint award of this degree.

I give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

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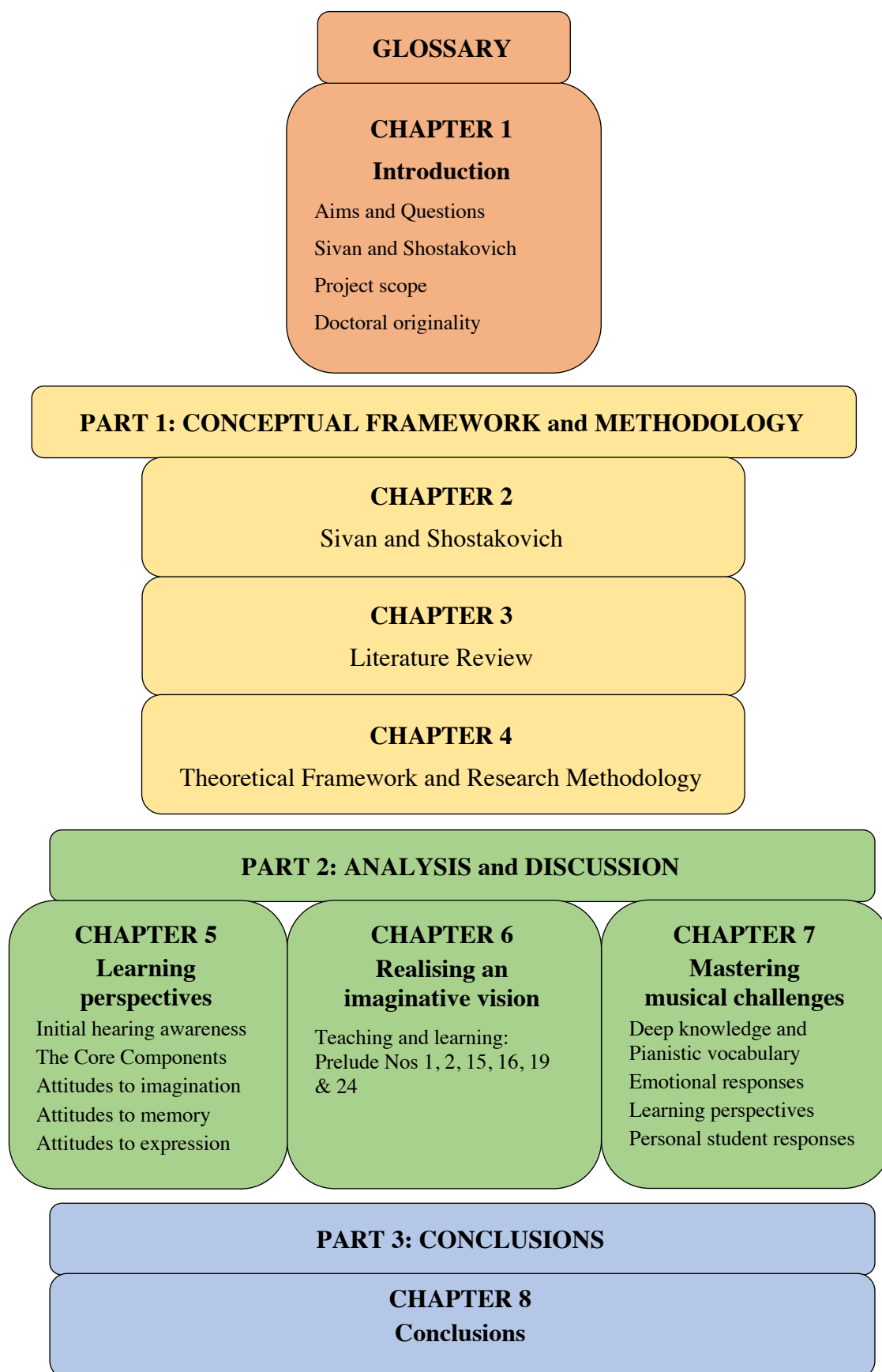
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## Schematic overview of the thesis



## Glossary

The terminology in the Glossary is used extensively during the lessons in the research project, and as a deductive coding system for the analysis of the data.

### *The Core Components of Sivan's approach*

In this study, Sivan's approach is investigated against five core components.

**Imaginative vision:** the first stage of learning where mental images and perceptions of the music are created, and meaning is assigned.

**Deep knowledge:** the profound awareness of facts, information and skills acquired through experience or education. This is a long-term goal acquired over many years.

**Pianistic vocabulary:** often referred to as technique in the literature. In Sivan's approach it is more extensive and likened to language, thereby expressing the expectation to communicate musically. The realisation of the musician's intention requires pianistic vocabulary with techniques or movements that facilitate pianistic artistry.

**Emotional response:** an answer that relates to the underlying emotions or feelings implied by the score; it is personal and individual.

**Musical communication:**<sup>1</sup> referred to as performance in the literature. Sivan expects the music to communicate in sound, to convey or share ideas and feelings.

These core components are interconnected, with Sivan explaining: "Your pianism has to be completely out of your inner emotional story. Playing the piano is projection of the imagination."<sup>2</sup>

### *Terminology relevant to Sivan's approach*

**Aesopian language:** a seemingly innocent message but conveying hidden messages to those who understand the subtext more clearly. In 20<sup>th</sup> Century Russia, the term Aesopian language emerged to describe "cryptic or ambiguous language authors used in subversive material."<sup>3</sup> Ambiguity and double meanings were used extensively.<sup>4</sup>

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<sup>1</sup> "Communication," in *Merriam-Webster.com Dictionary*, accessed April 27, 2023, <https://www.merriam-webster.com/dictionary/communication>.

<sup>2</sup> Anna Goldsworthy, *Piano Lessons* (New York: St. Martin's Press, 2009), 42.

<sup>3</sup> "Aesopian," *Merriam-Webster.com Dictionary*, accessed April 27, 2023, <https://www.merriam-webster.com/dictionary/Aesopian>.

<sup>4</sup> Allan Ho and Dmitry Feofanov, *Shostakovich Reconsidered* (London: Toccata Press, 2006), 170.

**Choreography:** a ballet term that refers to the composition of movements set to music. Sivan refers to choreography as the movements that assist students to create the sounds they desire to convey, such as clapping, dancing, and as if “sprinkling icing sugar”.<sup>5</sup>

**Conducting:** the means through which a musical vision is delivered as if a conductor in front of an orchestra. In Sivan’s approach, a pianist needs to have such a vision and control of the musical elements to produce a cohesive performance. This is a fundamental aspect to develop in piano students since they have no accompanist to assist.

**Constructive education theory:** “a theory that learning is an active process and that people gain knowledge and understanding through the combination of experiences and ideas.”<sup>6</sup>

**Giftedness:** the “possession and use of untrained and spontaneously expressed outstanding natural abilities or aptitudes (called gifts)”.<sup>7</sup> In this study, it is synonymous with “potential”.

**Hearing:**<sup>8</sup> the expectation for the performer to remain aurally aware in practice and throughout a performance: to be able to hear ever-increasing detail within the music while playing. Hearing begins before the first note sounds, with the student pre-imagining the sounds internally.

**Inflexion of the beat:** the subtle projection of the time signature through control of the hierarchy of the beats and pulses as if conducting. For example, the first beat of the bar needs to convey the strongest inflexion.

**Innate abilities:** fixed inherited abilities that appear spontaneously regardless of experience.<sup>9</sup>

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<sup>5</sup> Goldsworthy, *Piano Lessons*, 32.

<sup>6</sup> “Constructivism,” *Cambridge Dictionary*, accessed January 21, 2023, <https://dictionary.cambridge.org/dictionary/english/constructivism>.

<sup>7</sup> François Gagné and Gary E. McPherson, “Analyzing musical prodigiousness using Gagné’s Integrative Model of Talent Development,” in *Musical Prodigies: Interpretations from Psychology, Education, Musicology, and Ethnomusicology*, ed. Gary E. McPherson (Oxford: Oxford University Press, 2013), Oxford Scholarship Online, accessed November 19, 2022, <https://doi.org/10.1093/acprof:oso/9780199685851.001.0001>.

<sup>8</sup> Heinrich Neuhaus, *The Art of Piano Playing*, trans. K.A. Liebovitch (London: Khan & Averill, 2006), 9-10.

<sup>9</sup> François Gagné, “Yes, Giftedness (Aka “innate” talent) does exist! 1,” in *The Complexity of Greatness: Beyond Talent or Practice*, ed. Scott Kaufman (Oxford: Oxford University Press, 2013), 12. Oxford Scholarship Online, accessed November 19, 2022, <<https://oxford-universitypressscholarship-com.proxy.library.adelaide.edu.au/view/10.1093/acprof:oso/9780199794003.001.0001/acprof-9780199794003-chapter-10>>, 204.

**Inside:** the hearing of one musical element within another. For example, the rhythm is heard inside the melody, and the melody is heard inside the harmony. This sounds logical, but for a student to control them takes explanation and focused work.

**Intervention:** a term in education research where a strategy is applied experimentally to check whether an outcome is consistent with an expectation.<sup>10</sup>

**Meaning:** is ascribed by connecting ideas within the music to non-musical elements. In this study, the teacher-researcher suggests possible inferences by the composer. For example, a Prelude in 3/4 time could suggest a waltz, and soft sounds could be inspired by imagining sounds in the distance or a feeling of fear. In some Preludes, students suggested alternative observations and connections.

**Metaphor:** an expression in literature “that describes a person or object by referring to something that is considered to have similar characteristics to that person or object.”<sup>11</sup> Sivan uses expressive metaphors, similes, images, and allusions to convey musical and technical implications within the music, and to stimulate students’ individual imaginations.

**Natural ability:** or “giftedness” is potential that develops during childhood through experiences and increasing maturity.<sup>12</sup>

**Position:** the preparation of a pianist’s five fingers over a group of keys on the piano. The position may correlate not only to a triad, or an arpeggio, but also to any group of notes that the hand can cover in an organised way.

**Pulse:** the grouping of smaller note values inside a beat contributing to the hierarchical organisation of the rhythm.

**Scaffolding:** a building term that is used metaphorically in education in conjunction with constructive education theories. First coined in 1976,<sup>13</sup> it encapsulates the concept of a teacher designing judicious, constructed steps for students to build their knowledge and capabilities.

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<sup>10</sup> Donald Ary, Lucy Jacobs, Christine Sorensen and David Walker, *Introduction to research in education*, 9<sup>th</sup> ed. (Belmont, CA: Wadsworth Cengage Learning, 2014), 250.

<sup>11</sup> “Metaphor,” *Cambridge Dictionary*, accessed April 27, 2023, <https://dictionary.cambridge.org/dictionary/english/metaphor>.

<sup>12</sup> Gagné, “Yes, Giftedness does exist! 1,” 194.

<sup>13</sup> David Wood et al., “The Role of Tutoring in Problem Solving,” *Journal of Child Psychology and Psychiatry*, accepted manuscript received 1 September 1974, vol.17, no.2 (1976): 98.



**Simultaneous playing:** a form of modelling whereby a teacher plays music at the same time as the student. In Sivan’s approach, the music may be the same, or it could be a variation that highlights the underlying harmonies, or the pulse, or the skeleton.

**Skeleton:** “something reduced to its minimum form or essential parts.”<sup>14</sup> In Sivan’s approach, a skeleton is the essential notes that create a framework for the melody and harmony.

**Talent:** a term often used synonymously with giftedness, as can be seen in several references in the literature. However, in this study and from later research talent refers to “the outstanding mastery of systematically developed competencies (knowledge and skills)”.<sup>15</sup>

**Touch:** has multiple shades of meaning, from “control of the hands: such as a manner or method of touching or striking especially the keys of a keyboard instrument,” to the “particular action of a keyboard with reference to the resistance of its keys to pressure.”<sup>16</sup>

**U-turn:** a turn made “in order to go back in the direction from which it has come.”<sup>17</sup>

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<sup>14</sup> “Skeleton,” *Merriam-Webster.com Dictionary*, accessed April 27, 2023, <https://www.merriam-webster.com/dictionary/skeleton>.

<sup>15</sup> Gagné, “Yes, Giftedness does exist! 1,” 193.

<sup>16</sup> “Touch,” *Merriam-Webster.com Dictionary*, accessed April 27, 2023, <https://www.merriam-webster.com/dictionary/touch>.

<sup>17</sup> “U-turn,” *Cambridge Dictionary*, accessed April 20, 2023, <https://dictionary.cambridge.org/dictionary/english/u-turn>.

# Chapter 1 Nature and scope of the study

## Introduction

A high demand for instrumental music teaching exists in our communities as a fundamental aspect of a well-rounded education to bring many benefits to learning and promote long-term well-being. It encompasses a plethora of styles, genres, and approaches. There are multiple challenges, including maintaining and enhancing the engagement of the student, developing their musical expertise or mastery, and assisting them to give convincing performances. One piano pedagogue who has had a cascading influence in these areas is Eleonora Sivan (b.1941). Her approach was brought to an international audience through Anna Goldsworthy's memoir, *Piano Lessons*, and Peter Goldsworthy's novel, *Maestro*,<sup>18</sup> both of which have been translated into many languages, adapted for theatre, and used in high school curricula.<sup>19</sup> The current teacher-practice-led study is the first study to critically examine the piano teaching methodology developed by Eleonora Sivan.

Teachers regularly encounter students who seem to have reached the limit of their ability. However, difficulties may arise not only from a student's natural aptitudes and prior knowledge, but also from the limitations of a teaching approach. The literature reports that "engagement in high quality music-making projects"<sup>20</sup> is important for children to benefit.

Methods and methodologies for teaching and learning piano music are well documented, and more recent research in teaching, learning and practice has added to the literature. Given the complexity of this creative endeavour, research on the subjective world of how a student learns and the impact of specific pedagogic practices on piano students is still limited, especially in the under 19 age-group.

Broadly, this study aims to expand knowledge about instrumental music education, and more specifically, to investigate the impact of the teaching and learning practices embedded in Sivan's pedagogical approach.

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<sup>18</sup> Peter Goldsworthy, *Maestro* (North Ryde, N.S.W.: Angus & Robertson, 1989).

<sup>19</sup> For many years, *Maestro* was on the set works list for Year 12 English in South Australia. Laura Gordon, "Piano Lessons Teaching Notes," accessed April 30, 2023, Black Inc. Books, [www.blackincbooks.com.au/sites/default/files/Piano-Lessons-Teaching-Notes.pdf](http://www.blackincbooks.com.au/sites/default/files/Piano-Lessons-Teaching-Notes.pdf).

<sup>20</sup> Susan Hallam, *The Power of Music* (London: Sonustech Digital Solutions, 2005), 16.

## Aims

1. To investigate Sivan's piano pedagogical approach in the context of established learning theories,<sup>21</sup> as well as the literature of musicians specialising in pedagogy, performance, musicology, and composition.
2. To critically examine Sivan's approach as it is applied to teaching and learning a selection of Preludes from Op.34 by Dmitri Shostakovich (1906-1975).
3. To analyse how specific teaching and learning strategies in Sivan's approach develop musical engagement, expertise, and communication.

## Research Questions

1. How does Sivan's approach reference established learning theories and approaches to making music?
2. What strategies in Sivan's approach most assisted the questions, problems and challenges facing the student cohort as they studied a selection of Preludes from Shostakovich's Op.34?
3. What was the impact of Sivan's approach on the students' learning outcomes in terms of their expertise, their fluency, accuracy and ease, and their musical communication?

## Eleonora Sivan

Sivan's musical background is rooted in the prestigious music schools and Conservatory of Leningrad (St. Petersburg). Arriving in Adelaide in 1981, she was invited to give a concert and masterclass at the Elder Conservatorium of The University of Adelaide, following the success of which she was appointed as a Senior Lecturer in Piano, a position she held for 22 years. There, and in her private music studio, Sivan focused on guiding individual teachers and students with her extensive understanding of concert pianism, applying and developing her signature pedagogical approach.

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<sup>21</sup> The theories range from traditional to constructivist, student-centred theories established by Lev Vygotsky (1896-1934), especially the Theory of The Zone of Proximal Development.

María Puy Pérez Echeverría, "How Teachers and Students Conceive Music Education: Towards Changing Mentalities," in *Learning and Teaching in the Music Studio: A – Student-Centred Approach*, ed. Juan Ignacio Pozo, María Puy Pérez Echeverría, Guadalupe López-Íñiguez and José Antonio Torrado (Singapore: Springer, 2022), 85-114.

Natalie Lacaille, Richard Koestner and Patrick Gaudreau, "On the value of intrinsic rather than traditional achievement goals for performing artists: a short-term prospective study," *International Journal of Music Education*, vol.25, no.3 (2007): 245-257.

Vasily Davydov, "The Influence of L.S. Vygotsky on Education Theory, Research, and Practice," *Educational Researcher*, vol.24, no.3 (1995): 12-21.

After her official years at the Elder Conservatorium, Sivan continues to engage with and influence concert pianists, musicians, teachers, and students, ever passionate to encourage the next generations to be involved with music: to have careers in music fields, to be engaged music-makers, and to be active audience attendees. Her approach embraces the aspirations of many musicians and educators that: “It is increasingly necessary that conservatories work to promote attentive listening from their citizens.”<sup>22</sup> However, Sivan expands the expectation to instrumental teachers beyond the sphere of the conservatorium.

### **Dmitri Shostakovich and the repertoire selection**

The repertoire in the current study is confined to six Preludes selected from *Twenty-four Preludes*, Op.34 by Dmitri Shostakovich.<sup>23</sup> It is a significant choice in that Dmitri Shostakovich had a huge impact and influence on Sivan from a very early age.

As a reflection of history through music, Shostakovich’s Preludes contribute to the broader body of knowledge that represents contemporary events and attitudes. They embody Rubinstein’s assertion: “*whether and in what degree*, music not only reflects the individuality and spiritual emotion of the composer, but is also the echo or refrain of the age, the historical events, the state of society, etc., in which it is written.”<sup>24</sup> Similarly, renowned pianist, Vladimir Ashkenazy (b. 1937), argues that: “far from being elitist .., serious music is one of the most comprehensive tools for the perception of and comment upon human existence.”<sup>25</sup>

### **Shostakovich in a time of turmoil and change**

Shostakovich lived during times of immense political turmoil. The political earthquake of the October 1917 Revolution precipitated the replacement of the monarchical system by communism and orthodox religion by atheism; the moving of the capital from St. Petersburg to Moscow; changing of the name of the city of St. Petersburg to Petrograd and then

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<sup>22</sup> Guadalupe López-Íñiguez et al., “Learning and Teaching Music in the Twenty-First Century,” in *Learning and Teaching in the Music Studio: A – Student-Centred Approach*, ed. Juan Ignacio Pozo, María Puy Pérez Echeverría, Guadalupe López-Íñiguez and José Antonio Torrado (Singapore: Springer, 2022), 5.

<sup>23</sup> Dmitri Shostakovich, *Twenty-four Preludes for Solo Piano, Op.34* (London: Boosey & Hawkes, 1992).

<sup>24</sup> Anton Rubinstein, *A Conversation on Music*, trans. Mrs. John P. Morgan (New York: Chas. F. Tretbar, 1892), 8.

Furthermore, as examples, Rubinstein outlines his perception of the effects of the historical events surrounding Composers of Music in the nineteenth century. Rubinstein, *A Conversation on Music*, 142-149.

<sup>25</sup> Ian MacDonald, *The New Shostakovich* (Pimlico, London: Random House, 2006), xiv.

Ashkenazy’s view is reminiscent of the abstract artist Wassily Kandinsky: “With few exceptions, music has been for some centuries the art which has devoted itself not to the reproduction of natural phenomena, but rather to the expression of the artist’s soul, in musical sound.” “Kandinsky: Quotes,” accessed April 30, 2023, <https://www.wassilykandinsky.net/quotes.php>.

Leningrad; and replacing the Julian calendar with the Gregorian. Shostakovich, just 11 years old at the time and living in St. Petersburg, witnessed the cataclysmic events of 1917 first hand. Maxim Shostakovich (b. 1938), son of the composer, describes the society:

The scenarios of Shostakovich's ballets imperfectly reflect the early economic experiments of the USSR. Their slogan was: 'We'll destroy the old world completely and build something new!' The musical equivalent was 'Out with Tchaikovsky and Beethoven! ... Each revolution is followed by a search for the new. Eisenstein. Meyerhold. Kandinsky. Mayakovsky. The big talents that can really create something new are rare.'<sup>26</sup>

The four icons of Russian culture referenced by Maxim Shostakovich, had world-wide influence: Sergei Eisenstein (1898-1948) was a film-maker who revolutionised and established film language that is still used today<sup>27</sup>; Vsevolod Meyerhold (1874-1940) was a theatre director who established his own theatre and developed a style of production where "the actors behave in puppet-like, mechanistic ways" ... that became known as biomechanics<sup>28</sup>; Wassily Kandinsky (1866-1944) was a painter and a pioneer of abstract art<sup>29</sup>; Vladimir Mayakovsky (1883-1930) was a "leading poet of the Russian Revolution and of the early Soviet period<sup>30</sup>." Later, he wrote film scripts and plays, and acted. In 1929, Shostakovich collaborated with Meyerhold<sup>31</sup> to compose incidental music for his production of Mayakovsky's political satire, *The Bedbug*.

All areas of the arts: poetry, art, literature, music, theatre, and ballet, mirrored the society that emerged. The painting seen below in Figure 1-1 represents the changes pictorially, just as

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<sup>26</sup> Maxim Shostakovich, "Six Lectures on the Shostakovich Symphonies," trans. and ed. John-Michael Albert in *Shostakovich Reconsidered*, ed. Allan Ho and Dmitry Feofanov (London: Toccata Press, 2006), 406.

In their works, both Eisenstein and Kandinsky referenced musical concepts and terminology such as rhythm, metre, fugue, and counterpoint. Kandinsky, claimed that: "Music is the ultimate teacher." "Kandinsky: Quotes," accessed April 30, 2023, <https://www.wassilykandinsky.net/quotes.php>.

<sup>27</sup> Born in Latvia, Eisenstein lived in St. Petersburg from 1910 before moving to Moscow. Notably, his first article on film editing to "create the maximum psychological impact," was in a journal published by Mayakovsky, one of the revolutionaries nominated by Maxim Shostakovich in the quote above. "Eisenstein, Sergey (Mikhaylovich)," in *Encyclopædia Britannica*, 15th ed. (Chicago: Encyclopædia Britannica, Inc. 1993), Micropædia, vol.4, 406-407.

<sup>28</sup> "Meyerhold, Vsevolod Yemilyevich," in *Encyclopædia Britannica*, Micropædia, vol.7, 971.

<sup>29</sup> "Kandinsky, Wassily," in *Encyclopædia Britannica*, Macropædia, vol.6, 711.

Brenda Leach, *Looking and Listening: Conversations between Modern Art and Music* (Rowman & Littlefield Publishers, 2014).

<sup>30</sup> "Mayakovsky, Vladimir Vladimirovich," in *Encyclopædia Britannica*, Macropædia, vol.7, 265.

<sup>31</sup> Shostakovich first met Meyerhold in 1927. Meyerhold was impressed when he heard Shostakovich's *First Symphony*, providing the foundation for them to collaborate soon after. Elizabeth Wilson, *Shostakovich, A Life Remembered*, (New Jersey: Princeton University Press, 1995), 77.

Shostakovich captured them in sound. The title, “Old and New Ways” references the sentiments of Maxim Shostakovich’s quotation above.



Figure 1-1: *Old and New Ways* (1927),<sup>32</sup> by Sophia Zaklikovskaia (1899-1975)

Showing his immense musical gifts and talent from an early age, Shostakovich studied at the Petrograd Conservatorium from the age of 13 in 1919. He graduated both in piano in 1923 aged 17 years, and in composition in 1926 aged just 20 years. Alexander Glazunov (1865-1936) was Director of the Conservatory with Fay noting Glazunov’s “extraordinary evaluation of Shostakovich as someone ‘possessing a gift comparable to Mozart’.”<sup>33</sup>

In 1933, the same year that he completed the *Twenty-four Preludes*, Shostakovich expressed that his music would be representative of his era: “the class struggle is still taking place in our country, and still taking place in music, because music naturally reflects everything that is going on in the country.”<sup>34</sup> Sophia Gorlin reflects that the *Twenty-four Preludes* are a:

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<sup>32</sup> Cyclowiki.org, “Софья Людвиговна Закликовская.,” [Sofia Ludvigovna Zaklikovskaia], Accessed May 12, 2023, [https://cyclowiki.org/wiki/%D0%A1%D0%BE%D1%84%D1%8C%D1%8F\\_%D0%9B%D1%8E%D0%B4%D0%B2%D0%B8%D0%B3%D0%BE%D0%B2%D0%BD%D0%B0\\_%D0%97%D0%B0%D0%BA%D0%BB%D0%B8%D0%BA%D0%BE%D0%B2%D1%81%D0%BA%D0%B0%D1%8F](https://cyclowiki.org/wiki/%D0%A1%D0%BE%D1%84%D1%8C%D1%8F_%D0%9B%D1%8E%D0%B4%D0%B2%D0%B8%D0%B3%D0%BE%D0%B2%D0%BD%D0%B0_%D0%97%D0%B0%D0%BA%D0%BB%D0%B8%D0%BA%D0%BE%D0%B2%D1%81%D0%BA%D0%B0%D1%8F).

Two years later, in 1929, Eisenstein used the same title, *The Old and the New*, for his film that depicts the changes in agrarian life after the 1917 Revolution.

<sup>33</sup> Laurel Fay, *Shostakovich: A Life* (New York: Oxford University Press, 2005), 15. Quoting Valerian Bogdan-Berezovskiy, *Dorogi iskusstva: kniga pervaya (1903-1945)* [The Journeys of Art, book 1]. Leningrad, 1971.

<sup>34</sup> L. Grigoryev and Ya. Platek, compilers, *Dmitri Shostakovich: About Himself and His Times*, trans. Angus and Nelian Roxburgh (Moscow: Progress Publishers, 1981), 35.

Reflection of Shostakovich's perception of a *new reality – a new lifestyle* of post-revolutionary Soviet Russia in 1930s. This new content – *a sarcastic vision* and, as a result, a strong tendency to expose things in a distorted, grotesque way – will become an inalienable part of Shostakovich's mature musical language.<sup>35</sup>

### **Sivan and *Twenty-four Preludes, Op.34***

Sivan regards that while the Preludes of Frédéric Chopin (1810-1849) reverberate with the freedom of his new technique, Shostakovich's Preludes reflect his emancipated artistic imagination and pianistic freedom. From this perspective, Sivan considers that they provide an effective vehicle to assist students to develop their imaginative vision and musical communication that can be applied to the broader piano repertoire. Sivan's expectation that a performance communicates, and that "sounds can talk much more than any words,"<sup>36</sup> resonates with Shostakovich's description in 1964 of the communicative potential and power of music:

Real music can express only great humane emotions, only progressive, human ideas. If music is insipid and empty, it expresses nothing; but if it is full of profound content, it urges forward. This happens because music itself is the world of human feelings and aspirations, poeticised and raised to the level of the universal. *Human* feelings, not inhuman.<sup>37</sup>

## **Scope of the Project**

### **The mode of research: teacher-practice-led<sup>38</sup>**

Practice-led research in universities has developed relatively recently. The literature recommends that care is needed to avoid regarding practice as research. In addition, there needs to be awareness of objectivity.<sup>39</sup> When she met Eleonora Sivan, the author had completed a Bachelor Degree of Music in Piano Performance (Honours) and a Graduate Diploma in Teaching. After studying piano for nearly twenty years, she had already developed ways of learning and teaching music. Witnessing the immediate radical changes in

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<sup>35</sup> Sophia Gorlin, "24 Preludes Op.34 for Piano by Shostakovich – the ABC's of Shostakovich's Compositional Style," *DSCH Journal*, no.28 (2008): 59.

<sup>36</sup> Eleonora Sivan, "Music through inspiration: from the past, through the present to the future," (Guest speaker at the Annual General Meeting of The Music Teachers' Association of South Australia, Kent Town, February 19, 2012): *The Music Stand*, May/June 2012.

<sup>37</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 254.

<sup>38</sup> In the literature, practice-based research produces an artefact such as a composition or a performance, whereas practice-led research is "founded in practice" but not producing an artefact. Linda Candy & Ernest Edmonds, "Practice-Based Research in the Creative Arts: Foundations and Futures from the Front Line," *Leonardo*, vol.51, no.1 (2017): 64.

<sup>39</sup> Andrew McNamara, "Six rules for practice-led research," *Journal of Writing and Writing Courses Online* (2012), accessed April 27, 2023, <https://eprints.qut.edu.au/54808>.

Sivan's first group of piano students, the author was curious to learn more. She began to study piano with Sivan and found her established ways of learning and teaching challenged by Sivan's musical expectations. The author developed an understanding of Sivan's pedagogical approach and now for over forty years, has utilised it as the foundation in her studio piano-teaching practice, which is predominantly with teenage young people. Her students have attained increasingly higher levels of accomplishment. They have increased their engagement with music making, and as a result, have pursued their piano studies for a longer time. Her students have won prizes and scholarships in increasing numbers, with many students pursuing tertiary studies in piano, and then committing their career to this endeavour. In addition, many of her students have continued their musical interests into their working lives: continuing lessons while studying and working in other fields and being avid concert performers and concertgoers. The achievements could not be attributed to the author's initial musical commitment and qualifications alone.

This unique experience of transforming her own musical practices, motivated the author to investigate Sivan's approach from a scholarly perspective. For this study, given that the researcher is a participant-observer, care was needed to maximise the objectivity. To this end, this research is restricted to the observations and results from the current project.

For the most part, the student participants had not learned any music by Shostakovich prior to the study, nor had many learned very much repertoire from the twentieth century. This lack of familiarity minimised any preconceptions as they were introduced to compositional idioms with the stylistic characteristics that were new to them. The students were from ten different studio piano teachers. The documentation of the lessons was on the teacher-researcher designed software that generated some numerical data, and where the teacher-researcher observations, and voluntary comments and non-verbal responses from the students were recorded.

### **The cohort: ten young piano students**

The project involved teaching ten students from the age of 10 to 18 years in ten individual, one-hour lessons. The size of the student cohort is consistent with research in education where learning processes are investigated.<sup>40</sup> As a qualitative study, the depth of the responses is

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<sup>40</sup> Hal Abeles, "A Guide to Interpreting Research in Music Education," in *Handbook of research on music teaching and learning: a project of the Music Educators National Conference*, ed. Richard Colwell (New York: Schirmer Books, 1992), 235.



significant. Therefore, the number of students involved is typically smaller than for social-science experiments that focus on quantitative research.<sup>41</sup>

For example, in Barry's study of practice strategies in 2007,<sup>42</sup> students and teachers were asked open-ended questions regarding how they practised or were advocated to practise. There were 3 teachers and 12 students who gave individual answers. In contrast, in Hallam's study in 2012,<sup>43</sup> closed questions were provided, with over 3,000 students responding. This latter study had a broader cohort generating valuable insights but with more general responses.

## **Doctoral originality**

### **Eleonora Sivan and her pedagogical approach**

After four decades in Australia, Sivan continues to teach, mentor, and influence highly successful piano students, teachers, and musicians with her passion for music and belief in its power to transform lives. Concert musicians and teachers from her school include: Prof. Anna Goldsworthy (pianist, currently Director of the Elder Conservatorium, The University of Adelaide, Festival Director, and writer), Kate Stevens (solo pianist and accompanist based in the U.S.A.), Edward Ananian-Cooper (conductor based in Europe, currently Chorus Master of the Dutch National Orchestra in Amsterdam), Dr. Gabriella Smart (pianist, curator and Artistic Director of Soundstream New Music, Adelaide), Marianna Grynchuk (solo pianist, associate artist and chamber musician, currently based in Europe), and Hana Kawauchi (teacher and pianist now based in Melbourne). Many teachers who have studied with Sivan have become active within the music community, in performance, education, conducting, curation and administration. Their contributions reflect the diversity within Sivan's approach through focus on individual strengths, interests, and needs.

Although a memoir and a novel reflect Sivan's pedagogical approach, this is the first scholarly investigation, providing the opportunity not only to apply her methodologies and observe their impact, but also to learn from the immediate and later responses of the student cohort.

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<sup>41</sup> Ary et al., *Introduction to research in education*, 620.

<sup>42</sup> Nancy Barry, "A Qualitative Study of Applied Music Lessons and Subsequent Student Practice Sessions," *Contributions to Music Education*, vol. 34 (2007): 51–65.

<sup>43</sup> Susan Hallam, Tiija Rinta, Maria Varvarigou, Andrea Creech, Ioulia Papageorgi, Teresa Gomes and Jennifer Lanipekun, "The development of practising strategies in young people," *Psychology of Music*, vol.40, no.5 (2012): 652–680.

## Learning and teaching instrumental music

Music education has many facets and has been researched using various methods: observation of student instrumentalists and/or teachers;<sup>44</sup> interviews or questionnaires with students and/or teachers;<sup>45</sup> analysis of recordings;<sup>46</sup> review of historical records and/or teaching genealogies;<sup>47</sup> or using mixed methods.<sup>48</sup> Most research is from the perspective of observation, but there are examples of insider knowledge with observations.<sup>49</sup>

Often the literature focuses on classroom music teaching, and the way individual instrumental music students work together in groups.<sup>50</sup> Nonetheless, there has been much research into the subjective world of how an instrumental music student learns. Especially in the earlier years, the focus is found to be on technique, with the development of music's communicative power not always given adequate attention.<sup>51</sup> Other studies reveal the impact of specific pedagogic practices, frequently with tertiary students in conservatoriums that incorporate traditions of

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<sup>44</sup> Katie Zhukov, "Teaching styles and student behaviour in instrumental lessons in Australian conservatoriums" (PhD thesis, University of New South Wales, 2002).

<sup>45</sup> Hallam et al., "The development of practising strategies," 652–680.

<sup>46</sup> Sofia Lourenço, "European Piano Schools: Russian, German and French Classical Piano Interpretation and Technique," *Journal of Science and Technology of the Arts*, vol.2, no.1 (2010): 10.

Sofia Moshevich, *Dmitri Shostakovich, Pianist* (Montreal: McGill-Queens University Press, 2004), 70-119.

<sup>47</sup> For example, Irena Kofman, "The history of the Russian piano school: Individuals and traditions" (D.M.A. thesis, University of Miami, 2001).

<sup>48</sup> Using lesson observations and questionnaires: Barry, "A Qualitative Study," 51–65.

<sup>49</sup> Viviana Ferrari, "The Vincenzo Vitale Piano School Technical/Expressive Training Matrix: A Systematic Approach to Piano Skills Development," *Proceedings of the Joint Conference of XXXIst ANZARME Annual Conference and the Ist Conference of the Music Educators Research Center (MERC)*, ANZARME (2009): 58-62.

Helena Gaunt, "One-to-One Tuition in a Conservatoire: The Perceptions of Instrumental and Vocal Students," *Psychology of Music*, vol.38, no.2 (2010): 178–208.

Eeva Kaisa Hyry-Beihammer, "Narratives in Teaching Practice: Matti Raekallio as Narrator in His Piano Lessons," *Music Education Research*, vol.13, no.2 (2011): 199–209.

<sup>50</sup> Juan Ignacio Pozo, María Puy Pérez Echeverría, Guadalupe López-Íñiguez and José Antonio Torrado, eds. *Learning and Teaching in the Music Studio: A – Student-Centred Approach* (Singapore: Springer), 2022.

<sup>51</sup> Anna Reid, "Variation in the Ways that Instrumental and Vocal Students Experience Learning Music," *Music Education Research*, vol.3 no.1 (2001): 28.

the master-apprentice model.<sup>52</sup> A notable exception is a longitudinal study with adolescent students in Australia by McPherson et al.<sup>53</sup>

The current study seeks to address the teaching of instrumental music in the adolescent years, a significant age category in that during this time, students transition from realistic to conceptual thinking.<sup>54</sup> Sivan concurs with Anton Rubinstein, founder of the St. Petersburg Conservatory where Sivan studied and lectured, that adolescent students need guidance through these years.<sup>55</sup> Although there is currently an emphasis toward a student-centred approach to learning, the same aspects of autonomy regularly deemed desirable in tertiary aged students, are not necessarily possible or beneficial for younger students.

Some piano pedagogy research focuses on recognisable characteristics of the main National European Piano Schools.<sup>56</sup> Nonetheless, it is observed that within each National School, pianists and pedagogues develop their own individual interpretations and pedagogical schools.<sup>57</sup> The current study follows other research on schools of piano pedagogy<sup>58</sup> in the quest to expand understanding of effective teaching and learning practices.

Multiple perspectives in learning to play an instrument have been researched, including giftedness and talent,<sup>59</sup> motivation and perseverance, psychological and neuroscientific

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<sup>52</sup> Juan Ignacio Pozo, José Antonio Torrado and Lucas Baño, “Teaching Music: Old Traditions and New Approaches,” in *Learning and Teaching in the Music Studio: A – Student-Centred Approach*, ed. Juan Ignacio Pozo, María Puy Pérez Echeverría, Guadalupe López-Íñiguez and José Antonio Torrado (Singapore: Springer, 2022), 21-46.

Hyry-Beihammer, “Narratives in Teaching Practice,” 199.

<sup>53</sup> Gary McPherson, Jane Davidson and Robert Faulkner, *Music in our lives: rethinking musical ability, development, and identity* (London: Oxford University Press, 2012).

<sup>54</sup> Larry Smolucha and Francine Smolucha, “A Fifth Piagetian Stage: The Collaboration Between Imagination and Logical Thought in Artistic Creativity,” *Poetics* (Amsterdam), vol.15, no.4 (1986), 475.

<sup>55</sup> Rubinstein, *A Conversation on Music*, 138.

Sivan, “Music through inspiration,” 5.

<sup>56</sup> For example: Russian, French, German, Neapolitan, and English schools.

<sup>57</sup> Lourenço, “European Piano Schools,” 6-14.

For example, Matti Raekallio in Finland who developed a narrative approach in lessons. Hyry-Beihammer, “Narratives in Teaching Practice,” 199-209.

Also, Vincenzo Vitale in Italy and America, whose premise was that “technique and interpretation cannot be separated.” Nonetheless, Vitale placed much detailed emphasis on the physiological elements of playing such as weight of the finger and rotation of the forearm. Gianluca Strazzullo, “The Contribution of Sigismund Thalberg and Vincenzo Vitale to the Neapolitan Piano School” (ProQuest Dissertations Publishing, The University of Memphis, 2019) 59.

<sup>58</sup> Viviana Ferrari, “The Vincenzo Vitale Piano School: Myth or Method?” (PhD thesis, University of Melbourne, 2019).

<sup>59</sup> Gagné and McPherson, “Analyzing musical prodigiousness.”

factors,<sup>60</sup> and socio-economic influences,<sup>61</sup> with evidence of many social and emotional benefits.<sup>62</sup> In addition, there are studies in the practicalities and models of teacher-student relationships in one-to-one lessons, but again, predominantly at the tertiary level.<sup>63</sup>

This study investigates Sivan's emphasis that music needs to communicate not only to transfer notational information<sup>64</sup>, but more importantly, to share interpretational ideas.<sup>65</sup> This begins with having an imaginative vision, and an emotional connection,<sup>66</sup> that drive the technical development. A student needs to know not only what to play, but also why music needs to be performed a certain way, and how to achieve their desired sounds.<sup>67</sup> It is the combination of intellectual ideas and practical skills. Meanwhile, a teacher has the responsibility to know not only the what, why and how to make music, but also, to be able to answer those same questions in relation to teaching the music.<sup>68</sup>

Learning from a music score assumes that students have theoretical knowledge commensurate with the music being studied. Nevertheless, the literature suggests that students do not always transfer their theoretical knowledge automatically,<sup>69</sup> and once the sounds are learnt, they can

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<sup>60</sup> Susan Hallam, "The Power of Music: Its Impact on the Intellectual, Social and Personal Development of Children and Young People," *International Journal of Music Education*, vol.28, no.3 (2010): 269–89.

Anita Collins, *The Music Advantage: How Learning Music Helps Your Child's Brain and Wellbeing* (Allen & Unwin, 2021).

Anita Collins, "Neuroscience Meets Music Education: Exploring the Implications of Neural Processing Models on Music Education Practice," *International Journal of Music Education*, vol.31, no.2 (2013): 217–31.

<sup>61</sup> Gagné and McPherson, "Analyzing musical prodigiousness."

<sup>62</sup> Susan Hallam and Evangelos Hionides, *The Power of Music: An Exploration of the Evidence* (Cambridge: Open Book Publishers, 2022).

<sup>63</sup> Gaunt has researched the benefits and limitations of various one-to-one teaching scenarios. For example: Gaunt, "One-to-One Tuition in a Conservatoire," 178–208.

Helena Gaunt, Guadalupe López-Íñiguez and Andrea Creech, "Musical engagement in one-to-one contexts," in *Routledge international handbook of music psychology in education and the community*, eds. Andrea Creech, Donald A. Hodges and Susan Hallam (Routledge, 2001), 335-350.

Zhukov, "Teaching styles and student behaviour," 252-253.

<sup>64</sup> Goldsworthy, *Piano Lessons*, 2.

<sup>65</sup> Goldsworthy, *Piano Lessons*, 5.

<sup>66</sup> Collins, "Neuroscience Meets Music Education Practice," 228.

<sup>67</sup> Juan Ignacio Pozo, María Puy Pérez Echeverría, Guadalupe López-Íñiguez and Amalia Casas-Mas, "SAPEA: A System for the Analysis of Instrumental Learning and Teaching Practices," in *Learning and Teaching in the Music Studio: A – Student-Centred Approach*, ed. Juan Ignacio Pozo, María Puy Pérez Echeverría, Guadalupe López-Íñiguez and José Antonio Torrado (Singapore: Springer, 2022), 154.

<sup>68</sup> Sivan, "Music through inspiration," 6.

<sup>69</sup> Gaunt, "One-to-One Tuition in a Conservatoire," 180.

Robert Duke and Michael Pierce, "Effects of Tempo and Context on Transfer of Performance Skills," *Journal of Research in Music Education*, vol.39, no.2 (1991): 99.

be difficult to change.<sup>70</sup> Such ongoing challenges for both students and teachers are researched here.

This current study offers important insights into how musical expertise can be developed systematically yet creatively, rather than relying predominately on natural abilities. Sivan's approach consciously aims to develop a student's individual potential to its maximum.<sup>71</sup> It addresses not only the initial learning of a piece of music, and its subsequent development, but also the challenge of adjusting what has been learned with incorrect pitch or rhythm. The students' responses to Sivan's methodology are investigated in the context of educational and learning theories, ranging from what are regarded as traditional teacher-centred approaches to more progressive student-centred pathways. These include aspects from Vygotsky's Theory of The Zone of Proximal Development<sup>72</sup> and Theory of the Imagination and Creativity of the Adolescent<sup>73</sup> that became the foundation for constructivist education theories. Constructivism promotes the student's active engagement, understanding, emotional connection and self-reflection. Other theories considered are Creative Pedagogy Theory,<sup>74</sup> and Goal Theory.<sup>75</sup> In addition, music specific literature includes theories of hearing by Jeanne Bamberger (b.1924),<sup>76</sup> theories of analysis by Heinrich Schenker (1868 – 1935),<sup>77</sup> and the research of

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<sup>70</sup> Jeanne Shapiro Bamberger, *The Mind behind the Musical Ear: How Children develop musical intelligence* (Cambridge: Harvard University Press, 1991), 4.

Juan Ignacio Pozo, "The Psychology of Music Learning," in *Learning and Teaching in the Music Studio: A – Student-Centred Approach*, eds. Juan Ignacio Pozo, María Puy Pérez Echeverría, Guadalupe López-Íñiguez and José Antonio Torrado (Singapore: Springer, 2022), 50-51.

<sup>71</sup> Sivan, "Music through inspiration," 10.

<sup>72</sup> Davydov, "The Influence of L.S. Vygotsky," 12-21.

<sup>73</sup> Lev Vygotsky, "Soviet Psychology/ Imagination and creativity of the adolescent," accessed April 27, 2023, <https://www.marxists.org/archive/vygotsky/works/1931/adolescent/ch12.htm>.

<sup>74</sup> Yu-Sien Lin, "Fostering Creativity through Education: A Conceptual Framework of Creative Pedagogy," *Creative Education*, vol.2, no.3 (2011): 149-155.

<sup>75</sup> Lacaille et al., "On the value of intrinsic goals," 245 and 246.

<sup>76</sup> Bamberger, *The Mind behind the Musical Ear*.

<sup>77</sup> Richard Cohn, "Schenker's Theory, Schenkerian Theory: Pure Unity or Constructive Conflict," *Indiana Theory Review*, vol.13, no.1 (1989): 2-19.

Henkjan Honing, (perceptions of rhythm),<sup>78</sup> music education researchers,<sup>79</sup> and piano pedagogues.<sup>80</sup>

### **Learning and teaching music from Shostakovich's *Twenty-four Preludes, Op.34***

There is extensive literature about Dmitri Shostakovich and his musical legacy. His life, his compositions, his pianism, and his humour in music have been researched comprehensively. The Preludes were not composed specifically for pedagogical purposes, but rather for concert performance, and they regularly featured in Shostakovich's solo concerts. There are specific analytical studies of the Preludes Op.34,<sup>81</sup> with recommendations for performance, but there seems to be limited consideration from the perspective of their pedagogical value.<sup>82</sup> This is addressed in the current study, as six Preludes, Nos. 1, 2, 15, 16, 19 and 24 are explored through Sivan's pedagogical approach. The music is developed with the cohort of students through building imaginative vision, ascribing meaning, and understanding Shostakovich's use of Aesopian language and satirical humour,<sup>83</sup> to assist finding technical answers to musical problems.

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<sup>78</sup> Henkjan Honing, "Structure and Interpretation of Rhythm in Music," in *The Psychology of Music*, 3<sup>rd</sup> ed., ed. Diana Deutsch (Amsterdam: Elsevier Inc., 2013), 369-404.

<sup>79</sup> For example: Susan Hallam, Nancy Barry, and Juan Pozo et al.

Susan Hallam, "21<sup>st</sup> century conceptions of musical ability," *Psychology of Music*, vol.38, no.3 (2010): 308-330.

Barry, "A Qualitative Study."

Pozo et al., "Learning and Teaching in the Music Studio," 2022.

<sup>80</sup> Neuhaus, *The Art of Piano Playing*.

As well as Sviatoslav Richter (1915-1997), Neuhaus taught other famous pianists such as Emil Gilels (1916-1985). Richter said of Neuhaus that "it was to Neuhaus that all the pianists in Russia beat a path." Bruno Monsaingeon, *Sviatoslav Richter: Notebook and Conversations*, trans. Stewart Spencer (London: Faber and Faber, 2001), 30.

<sup>81</sup> Sofia Moshevich, *Shostakovich's Music for Piano Solo: Interpretation and Performance* (Bloomington: Indiana University Press, 2015).

Anatole Leikin, "Decoding the Twenty-four Preludes of Shostakovich: A Hermeneutic Approach," *American Journal of Semiotics*, vol.13 no.1 (1996): 165-181.

Tze Lee, "Tonal Perspectives in the Selected Piano Preludes of Shostakovich (Op.34: Nos.1, 3, 6, and 24): An analytical study" (M.A. thesis, University of North Texas, 1994).

<sup>82</sup> Samuel Aster, "An analytical study of selected "Preludes" from Shostakovich's 24 Preludes for Piano, Op.34" (Dissertation, Columbia University 1975) 3, 47 and 293.

Moshevich, *Shostakovich's Music for Piano Solo*, 43.

<sup>83</sup> Esti Sheinberg, *Irony, Satire, Parody, and the Grotesque in the Music of Shostakovich: A Theory of Musical Incongruities* (Burlington: Ashgate, 2000), 149.

## Source materials: primary and secondary

The range of primary materials includes a transcription of Eleonora Sivan's guest lecture to the Music Teachers Association of South Australia in 2012,<sup>84</sup> as well as interviews for the *Adelaide Review* (1985)<sup>85</sup> and the *Adelaide Advertiser* (2011).<sup>86</sup> The score of Shostakovich's Preludes is the repertoire foundation of the study, and in addition to the printed score, facsimiles of his original scores were sighted at the Centre Chostakovitch in Paris.<sup>87</sup>

The research project provided a wealth of data to analyse. The students' questionnaires and individual interviews provide the opportunity to relate their personal perceptions to their spontaneous responses during the lessons, which were video recorded for later reference. In addition, the teacher-researcher designed software to establish a framework for the lessons and to facilitate the collection of the data.

While the primary materials provide the foundation of the study, the extensive secondary materials in the form of the published literature contribute invaluable knowledge and perspectives to the discussion of the results.

## Methodology

Research into teaching and learning strategies for piano students is becoming more common in the literature, but studies on the impact of specific pedagogic practices are still limited. The increasing use of computers and analytical software have the capacity to enhance complex studies to further understand the phenomena of learning music.

The challenge was to investigate the impact of Sivan's pedagogical approach on learning music. The solution was to employ standard methods such as questionnaires and completion surveys, but in addition, to develop a new computer software program to facilitate the data collection and subsequent multi-layered correlations in the analysis. The software was coded in "Visual Basic," an event-driven programming language found within Excel.<sup>88</sup> Data includes the time spent on 27 musical parameters, a rating for fluency, accuracy and ease, and the students' individual responses. The research is not a social-science experiment, but rather, a

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<sup>84</sup> Sivan, "Music through inspiration."

<sup>85</sup> Peter Goldsworthy, "Masterclass," *The Adelaide Review*, No.20 (December 1985), 8-9.

<sup>86</sup> Louise Nunn, "How a Russian émigré became a key player," *The Advertiser, SA Weekend*. June 25, 2011, 1-2, accessed April 27, 2023, <https://www.adelaidenow.com.au/ipad/how-a-russian-emigre-became-a-key-player/news-story/9a958b9952df07b7bdac761884661eac>.

<sup>87</sup> Association Internationale "Dimitri Chostakovitch" is located at 19bis rue des Saints Pères, 75006 Paris.

<sup>88</sup> Excel is the spreadsheet software within "Microsoft Office" – a suite of software programs.

subjective investigation of Sivan's teaching methodology, and more suitably described as "case-studies" with numerical support.

The analysis is from the perspectives of the verbal and non-verbal responses of the students, the observations of the teacher-researcher, and the data generated from the software, in the context of the literature.

## **Structure of the thesis**

This thesis comprises eight chapters.

Chapter 1 establishes the background to the research and presents the scope of the teaching project that is the foundation of the investigation. The source materials are summarised, and the significance and the doctoral originality identified.

Chapter 2 presents Eleonora Sivan's background and musical life in Leningrad in the USSR, and then in Australia. Sivan's pedagogical approach is outlined, from its philosophical perspectives to its core components. The chapter details aspects of the life and compositional style of Dmitri Shostakovich, especially in relation to the *Twenty-four Preludes*, Op.34.

Chapter 3 explores the literature surrounding Sivan and her pianistic background; concepts relating to pedagogy; and Shostakovich, his compositional language, and his Preludes Op.34.

Chapter 4 outlines the theoretical framework based on key pedagogical theories, followed by the methodology of the research project, including explanation of the data collection, the data management, and the data analysis.

Chapter 5 begins with an overview of the students' awareness of musical elements prior to the study. It includes their attitudes towards imagination, memory, and musical expression.

Chapter 6 comprises six sub-chapters that present the results of teaching and learning each of the selected Preludes. Each sub-chapter outlines the development of the student's imaginative vision, followed by the understanding and realisation of the musical concepts and ideas.

Chapter 7 discusses the learning strategies that address specific pianistic challenges, such as rhythmic accuracy and awareness of expression through harmony. It discusses pedagogical issues such as memorisation, and the student's self-initiated application of strategies from Sivan's approach to their other repertoire. The students' performances and responses, and the teacher-researcher observations are considered in the context of the research questions.

Chapter 8 summarises the research, draws conclusions, and makes recommendations for further research.



## Chapter 2 Eleonora Sivan and Dmitri Shostakovich

This chapter outlines Eleonora Sivan's musical journey and perspectives of her pedagogical approach, along with Dmitri Shostakovich's pianistic background and his *Twenty-four Preludes*, Op.34.

### Eleonora Sivan

#### Musical journey

##### *Leningrad, USSR*

Eleonora Sivan was born in 1941 during World War II and lived in Leningrad, a city enduring internal threats and under siege within a year of her birth.<sup>89</sup> Renowned Russian concert pianist Sviatoslav Richter (1915-1997), recalls the turmoil at that time: "My father was arrested and shot. It was in 1941. ... Of course, it was easy to denounce other people on the flimsiest of pretexts."<sup>90</sup> Furthermore, Richter recalls the hardship in 1943: "The shelling had been terrible, though nothing in comparison to what Leningrad suffered. In Moscow, there was danger everywhere, but it was at least possible to survive after a fashion, whereas Leningrad was absolute hell."<sup>91</sup>

In this atmosphere and in the aftermath of revolution and war, the arts flourished.

Participation within the arts was highly prized. Sivan received her musical education in the Special Music School of the Leningrad Conservatory.<sup>92</sup> "She was aged five when she gave her first recital, and at seven, was invited to participate in concerts on Leningrad radio."<sup>93</sup> In an interview in 1985, Sivan elaborated on her early years and connection with Shostakovich:

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<sup>89</sup> The siege (September 8, 1941, to January 27, 1944), is described as "one of the most grueling and memorable sieges in history." "Leningrad, Siege of," in *Encyclopædia Britannica*, Macropædia, vol.7, 265.

<sup>90</sup> Monsaingeon, *Richter*, 92.

<sup>91</sup> Monsaingeon, *Richter*, 54-55.

<sup>92</sup> Program notes from a *Piano Recital by Eleonora Sivan* at Edmund Wright House, Adelaide, 10 July 1982.

<sup>93</sup> Program notes, 10 July 1982.

He wasn't my teacher. I performed his compositions as a child – five, six, seven – for other composers, under his guidance. He was more my musical god. He was the first to tell me – very politely – about just what it is to be a pianist. He brought home just how complex it was, combining so many different things: understanding music, hearing, discipline, but also development of an individual personality. It's more than just giving an interpretation, it's more – how to explain it? – *translation* of the sounds. It must be absolutely natural, as though the piano plays itself. Shostakovich was the first to make me understand that. He was a very good pianist himself.<sup>94</sup>

Shostakovich described the musical opportunities in the Soviet Union in 1958 when Sivan was studying:

Artistically talented young people are carefully and attentively nurtured in the Soviet Union, and they have a huge network of children's music schools, music colleges and conservatoires at their disposal. State grants, halls of residence, rest homes, sanatoria, youth concerts – these are just a few of the many benefits our young people enjoy.<sup>95</sup>

Shostakovich continues to describe what would become significant values within Sivan's pedagogical approach:

There is another important factor, too: following Russian musical traditions, young Soviet performers put their whole hearts into their performance, aiming to convey the composer's intention to the audience without distorting it by a show of virtuosity or by some artificial interpretation.<sup>96</sup>

Sivan continued to study at the Leningrad Conservatory and became her teacher's assistant while still a student. "After finishing Post Graduate Courses, she also became a reader in the History and Theory of Fortepiano playing."<sup>97</sup> She worked at the Conservatory for eighteen years, combining a concert career with her teaching. Sivan's individual pianistic style "bears the stamp of the Essipoff – Leschetizky School."<sup>98</sup>

There are many branches of piano pedagogy that arose from the two iconic Russian conservatories, St. Petersburg (Leningrad) and Moscow, that brothers Anton (1829-1924) and Nikolai (1835-1881) Rubinstein founded in the 1860s.<sup>99</sup> From these Conservatories emerged generations of musicians including pianists and composers who highly valued piano music and education, and strived to pass their knowledge and culture to the next generation through

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<sup>94</sup> Peter Goldsworthy, "Masterclass," 9.

<sup>95</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 197.

<sup>96</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 197.

<sup>97</sup> Program notes, 10 July 1982.

<sup>98</sup> Program notes, 10 July 1982.

<sup>99</sup> Kofman, "The history of the Russian piano school," 13 and 16.

compelling performance, disciplined pedagogy, and engaging compositions. There are consistent fundamental pianistic principles: individuality, *rubato*, the communication of human emotions, the command of the instrument and a singing tone.<sup>100</sup>

Sivan's pedagogic method has its roots in the musical genius of Ludwig van Beethoven (1770-1827), through Carl Czerny<sup>101</sup> (1791-1857), Theodor Leschetizky<sup>102</sup> (1830-1915), and his student and second wife, Anna Essipoff<sup>103</sup> (1851-1914). Like his teacher Czerny,<sup>104</sup> Leschetizky rejected the concept of teaching piano through a method.<sup>105</sup> He advocated no

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<sup>100</sup> Anita Chang, "The Russian School of advanced piano technique: Its history and development from the 19th to 20th century" (D.M.A. thesis, The University of Texas, 1994) 1.

<sup>101</sup> Czerny, born and educated in Vienna, was most famous as a teacher, composing many studies to assist his students' musical development. A student of Beethoven, he is noted as the teacher of Franz Liszt (1811-1886), and other composers, including Leschetizky. "While Liszt never was a systematic teacher, Leschetizky certainly was, and he got a good deal from Czerny, whose methods were not too dissimilar." Harold Schonberg, *The Great Pianists: From Mozart to the Present* (New York: Simon and Schuster, 1987), 101.

<sup>102</sup> Born in Poland, Leschetizky moved with his family to Vienna where he studied with Czerny from 1841. In 1852, he moved to Russia and in 1862 was appointed Head of the Piano Department at the newly established St. Petersburg Conservatory. He was married to his student, Anna Essipoff from 1880 to 1892. In 1878 Leschetizky returned to Vienna, where he taught until his death in 1915. He was teacher to many famous pianists such as Ignacy Paderewski (1860-1941) and Artur Schnabel (1881-1951). Donna Bashaw, "The Evolution of Philosophies and Techniques of Piano Pedagogy from 1750 to 1900 Traced through the Teachings of C.P.E. Bach, Clementi, Czerny, Chopin, and Leschetizky" (MA thesis, California State University, 1980) 109.

<sup>103</sup> Kofman, "The History of the Russian Piano School," 20.

Fay, *Shostakovich: A life*, 385.

Wilson, *Shostakovich, A Life Remembered*, 58.

On her return to Russia in 1893, Essipoff taught Sergei Prokofiev (1891-1953) and Maria Yudina (1899-1970), who although a courageous opponent of the regime of Joseph Stalin (1878-1953), was one of his favourite pianists. A contemporary of Shostakovich and exponent of his work, Yudina was a student of Essipoff and then Leonid Nikolayev, (the piano teacher of Shostakovich).

Sivan observed of Prokofiev: "When Prokofiev began to play it was very different. More subtle. And brighter, more imaginative. More experimental. Prokofiev was from the Essipoff school." Peter Goldsworthy, "Masterclass," 9.

<sup>104</sup> "Czerny decided that in actual practice, there could be no such thing as a method applicable to all. That even extended to fingerings, he said, for hands differ in shape, size, and formation. Every piece of music, then, had to be applied specifically to the case at hand." Schonberg, *The Great Pianists*, 101.

<sup>105</sup> Various students describe Leschetizky's teaching as a "system," a "method of methods" and "more accurately as the 'Leschetizky attitude'." Schonberg, *The Great Pianists*, 294-296.

In her thesis, Bashaw notes that although Leschetizky did not write a method book himself, several of his students did. She claims that their books are very different, which reinforces Leschetizky's claim of approaching each student individually. Bashaw, "The Evolution of Philosophies and Techniques of Piano Pedagogy," 87.

One such book is by Malwine Brée, one of Leschetizky's piano teaching assistants. Brée writes with extensive directions about the movements of the fingers, wrists and arms needed for *legato*, *staccato*, and different touches. Although the pianist is encouraged to always listen to the tonal qualities, the emphasis is on technical execution. Leschetizky endorsed Brée's book. Malwine Brée, *The Leschetizky Method: A Guide to Fine and Correct Piano Playing* (London: Dover, 1997).

more than three hours of practice in a day lest the music became mechanical.<sup>106</sup> Leschetizky focused on the capabilities and weaknesses of each the individual student, teaching them to listen intently to the tone of the music they produced. He was influenced by the Bohemian pianist, Julius Schulhoff in a concert in Vienna around 1850, and wrote:

Under his hands, the piano seemed like another instrument. ... I began to foresee a new style of playing. That melody standing out in bold relief, that wonderful sonority – all this must be due to a new and entirely different touch. And that Cantabile, a legato such as I had not dreamed possible on the piano, a human voice rising above the sustaining harmonies! ... From that day I tried to find that touch. I thought of it constantly, and studied the five fingers diligently to learn the method of production.<sup>107</sup>

Essipoff was a graduate in the first class of St. Petersburg Conservatorium,<sup>108</sup> and professor of piano there from 1893 to 1914. She was famous in both Europe and the USA<sup>109</sup> for her interpretation of Chopin. Essipoff's legacy continued, with one of her assistants teaching Sivan at Leningrad Conservatorium. Sivan recounts:

When I was eighteen, I met my professor, and I was amazed by her pianism. Such economy, such visions! She puts hands on the piano, just like this, so concentrated, so compact, and absolute depth of belonging. ... I recognise *exactly* what I have been looking for. She learned from Anna Essipoff by the way.<sup>110</sup>

Her professor's approach inspired Sivan, who observed and adopted the economical movement of her hands, as well as her technical ease. These are cornerstones of Sivan's pianistic approach.

In an interview in 2011, Sivan describes the conservatorium environment she enjoyed:

Passing artists like Shostakovich and Khachaturian in the street or corridors of Leningrad Conservatorium was a daily event. 'I was very lucky to be born in Leningrad,' she says. 'It's the capital of culture. I was very fortunate to meet incredible people and be surrounded by huge talents. And it was without any material rewards. It was a spiritual uprising.'<sup>111</sup>

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<sup>106</sup> Schonberg, *The Great Pianists*, 296-297 and 300.

<sup>107</sup> Schonberg, *The Great Pianists*, 299.

<sup>108</sup> Anton Rubinstein, *Autobiography of Anton Rubinstein, 1829-1889*, trans. Aline Delano (Boston: Little, Brown, and Company, 1890), 105.

<sup>109</sup> Essipoff lived in western Europe and toured the USA before returning to Russia to teach at the St. Petersburg Conservatory. Schonberg, *The Great Pianists*, 351-353.

<sup>110</sup> Goldsworthy, *Piano lessons*, 103.

<sup>111</sup> Nunn, "How a Russian émigré became a key player," 1-2.

One of Sivan's lecturers was Nathan Perelman (1906-2002), author of *Autumn Leaves*<sup>112</sup> which outlines his artistic and wise musical reflections. Perelman was a professor at the Leningrad Conservatory from 1937 to 2002, and had studied piano with Shostakovich's piano teacher, Leonid Nikolayev (1878-1942). Sivan has described that Perelman played music extensively in his classes, and that she was influenced by his musically communicative approach.<sup>113</sup>

Sivan graduated from Leningrad Conservatory at the age of 22 with countless awards and competitions to her credit. By then she was also an experienced solo performer, accompanist and ensemble player, and personal assistant to her professor, helping to train younger students and later preparing them for international competitions.<sup>114</sup>

Sivan was an assistant to her professor as Essipoff (and others) had been for Leschetizky.<sup>115</sup> She applied this model in Australia.

### *Australia*

On her arrival in Adelaide, Sivan gave several solo concerts, commenced teaching at the Elder Conservatorium, and established her private studio teaching practice. She guided her students to reflect their individual music interests in creating their careers. They became active within the music community: performing in solo and ensemble concerts and competitions, piano teaching in schools and in private studios, classroom music teaching, examining, convening conferences and competitions, examining and adjudicating, giving conference presentations, curating festivals and concert series, conducting, concert reviewing, and participating in arts administration.

In 2010, Larry Sitsky AO, composed and dedicated an extended solo piano work *The Golden Dawn*<sup>116</sup> to Eleonora Sivan, with individual movements dedicated to musicians and teachers

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<sup>112</sup> Nathan Perelman, *Autumn Leaves*, trans. Henry Orlov (Washington: H. A. Frager & Co., 1994).

<sup>113</sup> Sivan's personal correspondence with the author.

<sup>114</sup> Nunn, "How a Russian émigré became a key player."

<sup>115</sup> There are similar examples of musical assistants within the schools of the renowned pedagogues in Russia: Neuhaus (1888-1964) and more recently his student and assistant, Lev Naumov (1925-2005).

Prokofiev describes the roles of Essipoff's assistants in his diary entries. Sergey Prokofiev, *Diaries, 1907-1914: Prodigious Youth*, trans. Anthony Phillips (New York: Cornell University Press, 2006), 551, 617 and 659.

<sup>116</sup> Larry Sitsky, *The Golden Dawn: Suite for Piano in Seven Movements* (Perth: The Keys Press, 2010).

*The Golden Dawn* suite had two performances from the dedicatees, both in the presence of the composer. The first was the premiere: *The Golden Dawn: Larry Sitsky in Concert* in the Hartley Concert Room at The University of Adelaide, November 27, 2010. The second performance was a concert to celebrate Sivan's 70<sup>th</sup> birthday at Elder Hall, The University of Adelaide, June 25, 2011. This concert was titled, *The Poetry that Lives in Our Hearts*.

from her school: Anna Goldsworthy, Gabriella Smart, Jane Burgess, Inna Fursa, Rosanne Hammer, Phuong Vuong, and the author. The idea of writing this Suite emerged during a Music Teachers' Association Conference<sup>117</sup> in Adelaide where Sitsky was the Keynote Speaker. He observed Sivan interacting with pianists from her school and composed this Suite of seven movements for them. His vision was for the Suite to have a unique premiere where the seven pianists would remain on the stage while each movement would be performed by a different pianist; it would take the form of a ceremony.<sup>118</sup> Sitsky's, *The Golden Dawn* reflected the school that Sivan had developed, with its roots in her experiences in Russia. Subsequently, Sitsky dedicated another piano solo work to Sivan - *Nocturne Magique*.<sup>119</sup> It is based on a *Fioratura* motive from the spelling of Eleonora Sivan.

## **Pedagogical approach**

### *Philosophical foundation*

Sivan outlined her philosophical position when guest speaker for studio instrumental teachers in 2012:

We are all united by great passion, and great love in our life - Her Majesty, Music. Music – it's not just a profession. Music is a way of living, breathing, thinking. Music is the language of Eternity. Music is connection with the Universe: contact with God, journey inside of ourselves. We dedicate our whole life to Music and Music Teaching. It means we have double responsibility: in front of Music and in front of the Future. We are alive conductors of Eternity: alive and highly important contact between past and future. Only Music can connect the momentary and eternity. And not only we must, but we are obliged to teach with inspiration: directing, convincing, inspiring every student coming to us.<sup>120</sup>

Sivan emphasises ethical and moral values that emerge from this position. She articulates that students represent themselves, the instrument, the composer, and the score<sup>121</sup> in the music they

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<sup>117</sup> The conference was titled, *Life, Time, Music*, January 13-15, 2009.

<sup>118</sup> From the composer's note in the program for the work's premiere at: *The Golden Dawn: Larry Sitsky in Concert*.

<sup>119</sup> Larry Sitsky, *Nocturne Magique: for Solo Piano* (Perth: The Keys Press, 2011).

Anna Goldsworthy premiered *Nocturne Magique* in Elder Hall, The University of Adelaide, April 14, 2016, and included it on tour in China later that year.

<sup>120</sup> Sivan, "Music through inspiration," 4.

<sup>121</sup> These principles are expressed extensively by many of Sivan's contemporaries. Bruno Monsaingeon, entrusted by Richter to write his biography and make a documentary, said of Richter that in his [Richter's] "eyes, the interpreter did not exist or rather he was merely a mirror that reflected the score, the fanatically exact and scrupulous reader of the score. It was a fanciful vision, of course, as the force of Richter's personality was such that he was one of the few pianists whom one could identify from the very first note. Gould and Richter." Monsaingeon, *Richter*, xv.

create, and this needs to be done with an awareness of the responsibility. Through continually deepening involvement, knowledge, and pianistic development, students are encouraged to ascribe meaning to the music. Meaning is associated with creating personal contact with the music. Then through performance, they communicate these as personal answers to the mysteries of the score, while remaining consistent with the understood intentions of the composer. The realisation of the score is a process of discovery, a “journey together”.<sup>122</sup>

### *Perceptions of giftedness and talent*

Sivan outlines her perspective:

What is it, talent [giftedness]? First of all, it's just potential; ... Potential could be huge, but we don't always have results. Every talent [gift] needs huge work! - directed and inspired. It's like money in the bank - it depends on how we use it. How we develop it.<sup>123</sup>

The current study follows Sivan's premise that talent is multi-faceted: it is the result of potential that has been developed. Sivan articulates further: “You ask me what talent [giftedness] is? Some people think pitch, some people say it's rhythm, co-ordination, animal abilities. But it's nothing in comparison with intelligence.”<sup>124</sup>

### *Modelling versus mimicry*

Sivan uses modelling in her lessons, frequently playing simultaneously with the student in a higher register on the same piano. She maintains that: “every word has to be supported by demonstration.”<sup>125</sup> However, she makes it clear: “I don't want you to *copy*, monkey-style.”<sup>126</sup> (Such copying, mimicry, has been associated with giftedness in young children.)<sup>127</sup> Sivan's modelling is more varied. At times she plays the melodic line with the student, or summarises the harmonies as chords, or supports the rhythm with pulsing, effectively creating a duet that underpins the musical learning. When referring to simultaneous playing in this study, there is an expectation that the teacher is aware and engaged with the sounds produced and its effects on the students. The students' responses to instances of simultaneous playing are discussed in Chapter 7.

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<sup>122</sup> Sivan, “Music through inspiration,” 4-5.

Neuhaus had similar views of lessons with students. Neuhaus, *The Art of Piano Playing*, 5.

<sup>123</sup> Sivan, “Music through inspiration,” 10.

<sup>124</sup> Goldsworthy, *Piano Lessons*, 52-53.

<sup>125</sup> Sivan, “Music through inspiration,” 5.

<sup>126</sup> Goldsworthy, *Piano Lessons*, 17.

<sup>127</sup> Gagné and McPherson, “Analyzing musical prodigiousness,” 90.

Sivan regards listening to recordings as a precarious form of modelling, in that students can copy isolated ideas without understanding the logic that an artist has applied in the interpretation of a whole work. Sivan's view is that recordings are, "very important for inspiration and learning. But if you rely on them, it's like eating left-over food. We need to understand and digest everything that we are doing."<sup>128</sup>

### Memory

Memory is a fundamental aspect of learning. In Sivan's approach, the development of memory is encouraged to assist freedom in the musical communication. It is underpinned by the meaning ascribed to the music, the fantasy and emotion, supported by the logical realisation of the score through its melodies, rhythms, and harmonies.

#### *The core components of Sivan's approach*

Sivan describes her approach to learning of music as having three interconnected phases: "arts, science, arts" or artistic, analytic, and returning to the artistic. Her approach is interpretative and iterative. It begins with an imaginative, artistic vision, it travels analytically through all the details of the score, developing deep knowledge, pianistic vocabulary, and emotional responses, and then it realises the imaginative vision through musical communication (performance). Following each performance, the student revisits the imaginative vision with greater artistic freedom to communicate more effectively. Sivan summarises her approach:

We have to teach Arts in Science, and Science in Art; huge investigations and analysis have to be done. ... We're obliged to follow and respect the will of the composer. Never change any mark and never beautify them. We have to come through everything: melodic patterns, every harmony, logic of rhythm, every note in construction, breathing spaces. Make students understand and be able to feel it: space, articulation, emotionally supported phrasing, meaning of the dynamics rather than just doing it. Every little detail, every nuance is important. Every little thing has its very special aim. The result in their performance will be an honest and sincere interpretation based on simplicity and thoughtfulness.<sup>129</sup>

### Arts: imaginative vision

In teaching practice, imaginative vision is more frequently referred to simply as imagination. Sivan asserts that, "Music is logically created fantasy,"<sup>130</sup> and that, "the piano is an instrument

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<sup>128</sup> Sivan, "Music through inspiration," 4.

<sup>129</sup> Sivan, "Music through inspiration," 7.

<sup>130</sup> Goldsworthy, *Piano Lessons*, 3.



of fantasy, of projection, limited only by your imagination.”<sup>131</sup> Fantasy<sup>132</sup> is a heightened level of imagination and is imperative to creating music. Nonetheless, both imagination and fantasy need to have boundaries. “Fantasy needs to be directed and supported by musical demands with full understanding and internal contact inside the composer’s ideas.”<sup>133</sup>

In Sivan’s approach, the concept of imagination is coupled with vision,<sup>134</sup> implying a sense of intent. The first step when approaching a new work is to take the score and read it mentally as one reads a book: to play it internally as if a conductor. The style and the character of the score are determined before playing any sounds. The students’ ability to create a mental picture of the musical story needs to be developed so clearly that they can communicate through the sounds of their instrument.

### Meaning

Sivan expects the student to be aware of both the possibilities, and the boundaries when ascribing meaning to underlie their musical interpretation. She explains: “Every note is important; every note says something. Every piece tells a story.”<sup>135</sup> This resonates with Maxim Shostakovich’s description of learning music: “Shostakovich spoke through his music. For me, every note is a word. From childhood, we have been taught as musicians to understand what composers are trying to tell us. Music influences us immediately without using words.”<sup>136</sup> Dmitri Shostakovich wanted his music to be understood and not just played. In 1931, before composing the Preludes Op. 34, he wrote: “I always try to make myself as widely understood as possible, and if I don’t succeed, I consider it my own fault.”<sup>137</sup>

Sivan uses expressive connections through analogies, similes, images, and sound associations to stimulate the student’s individual imagination to ascribe meaning to musical ideas. For example, a march in music could represent real soldiers, children acting as soldiers or indeed, toy soldiers. In a specific example, Sivan has said that “whereas trills in Tchaikovsky can be

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<sup>131</sup> Goldsworthy, *Piano Lessons*, 56.

<sup>132</sup> “Seemingly conceived by unrestrained fancy.” “Fantastic,” in *Merriam-Webster.com Dictionary*, accessed March 22, 2023, <https://www.merriam-webster.com/dictionary/fantastic>.

“Whim.” “Fancy,” in *Merriam-Webster.com Dictionary*, accessed April 27, 2023, <https://www.merriam-webster.com/dictionary/fancy>.

<sup>133</sup> Sivan, “Music through inspiration,” 5.

<sup>134</sup> Goldsworthy, *Piano Lessons*, 75.

<sup>135</sup> Goldsworthy, *Piano Lessons*, 9.

<sup>136</sup> Maxim Shostakovich, “Six Lectures,” 401.

<sup>137</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 22-23.

like birds, Shostakovich's trills often reflect trembling."<sup>138</sup> Such a concept can inform the technical as well as musical perspective since trembling trills create different sonorities from imagining bird-like sounds.

Each imaginative vision inspires a different musical performance, and the ability to adjust a single vision opens the possibility for different interpretations.

If we will teach them in only one way - only "do it this way," they will never develop their fantasy and personal individuality. We need them to create their own stories as well, and we need to give them the opportunity to express themselves.<sup>139</sup>

### Hearing

Sivan connects hearing to both artistry and technique.

What is the difference between good and great pianist? ...Little bits. *Little bit* more hearing, *little bit* more understanding, *little bit* more logic in fantasy, *little bit* more fantasy in logic. Do you understand how little bits? But these little bits take whole lifetime.<sup>140</sup>

In Sivan's approach, hearing is the expectation for the performer to remain aurally aware in practice and throughout a performance: to relate the sounds to their intended meaning rather than "just reciting it [music] as a sequence of notes."<sup>141</sup> Sivan asserts that: "It is only by hearing a sound first in your imagination that you relax."<sup>142</sup> And it is only by relaxing that you properly hear that sound, be mindful of that sound, understand it as a sound in time, in context of a past and future."<sup>143</sup> In her memoir, Goldsworthy connects the concepts of hearing and technique. "For a moment I understood her meaning ... I felt the freedom of 'inside hearing': the astonishing dissolution of technical problems through a slight change in perspective, a different way of listening."<sup>144</sup>

Sivan's approach to hearing celebrates connections; it develops *legato* in its fullest sense from the Italian verb *legare*, meaning to bind, to unite, to connect.<sup>145</sup> The connections are from

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<sup>138</sup> Sivan's personal correspondence with the author.

<sup>139</sup> Sivan, "Music through inspiration," 5.

<sup>140</sup> Goldsworthy, *Piano Lessons*, 187.

<sup>141</sup> Goldsworthy, *Piano Lessons*, 42.

<sup>142</sup> "To make less severe or stringent." "Relax," in *Merriam-Webster.com Dictionary*, accessed April 27, 2023, <https://www.merriam-webster.com/dictionary/relax>.

<sup>143</sup> Goldsworthy, *Piano Lessons*, 8.

<sup>144</sup> Goldsworthy, *Piano Lessons*, 89.

<sup>145</sup> "Legare," in *Collins-Sansoni Italian Dictionary: The Authoritative Italian and English Dictionary*, 3<sup>rd</sup> ed., ed. Vladimiro Macchi (Florence: Sansoni, 2002).

many perspectives that reference a student's individual prior knowledge; link conceptual ideas; utilise analogies and metaphors; and hear detail in the relationships of the sounds consciously and unconsciously.

It should be noted that Sivan uses the expression "playing piano" to refer to music-making that sounds as if the music-maker is not engaged with the sounds, as Goldsworthy reflects: "You playing. Not hearing."<sup>146</sup>

The current study scrutinises the learning journey with the students to internalise logical connections, and for logic to underpin their creative connections in order to facilitate interpretation and communication in performance. The investigation examines the students' immediate responses as they were guided to connect ideas and sounds.

### Conducting

Sivan encourages students to approach their music-making as if a conductor. "We don't play, we conduct."<sup>147</sup> Conducting is inextricably connected to how music is heard internally. Preparatory conducting at the piano provides an opportunity to imagine what is to be played; it superimposes intent on how the music needs to sound and becomes another precursor to interpretation. Sivan explains the connection:

The biggest instrument of our musical life is the *Orchestra*. Why do I call the *Orchestra* an instrument? Because it is under the will of one person, the conductor. He is the only one who dictates the *Orchestra*, and these musicians are obliged to follow him. The only instrument, completely equal to *Orchestra* is the Piano. By the way, the Piano's real name is *Royal. King*. It is a king instrument. Instrument of unlimited capabilities and possibilities. *Orchestras* have huge power, of course, but every conductor has to work with this particular *Orchestra* and these particular musicians, this particular concertmaster.<sup>148</sup>

The conductor establishes the tempo, the rhythmic character and inflexions, and the energy of the pulse to communicate an imaginative vision. The inflexion of the beat is the subtle projection of the metre. For example, without overt demonstration, the first beat of the bar

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<sup>146</sup> Goldsworthy, *Piano Lessons*, 89.

<sup>147</sup> Goldsworthy, *Piano Lessons*, 75.

<sup>148</sup> Sivan, "Music through inspiration, 10.

There is an uncanny resemblance to the following description of a conductor and his role: "There is no explanation, beyond the obvious one of psychological personality, for the way in which a conductor can, often with a minimum of rehearsal, impose his own style on an orchestra he may not have encountered before, often completely changing the quality of sound or tone-colour even when the orchestra is used to regular performance under another permanent conductor." "Conducting," in *The Oxford Dictionary of Music*, 6<sup>th</sup> ed., eds. Michael Kennedy, Joyce Kennedy and Tim Rutherford-Johnson (Oxford: Oxford University Press, 2013), 181.

naturally conveys the strongest inflexion. The sounds are not simply louder or softer but convey the time signature through understanding the hierarchy of the beats and pulses. The importance of the inflexion of the beat is highlighted by Goldsworthy as she remembers her lack of awareness when she began lessons with Sivan: “I was tone-deaf to inflexion as a person speaking a foreign tongue. To me the keys of the piano were still on-off buttons, that could be played loud, or soft, or somewhere in-between.”<sup>149</sup>

### *Rhythm*

Sivan emphasises the importance of both metre and pulse: “First of all, conduct. And always remember pulse: pulse of your hearing, pulse of your inside, pulse of your feeling ...”<sup>150</sup> She proposes that: “rhythm itself gives you all storylines.”<sup>151</sup> Sivan’s approach addresses all facets of rhythm,<sup>152</sup> from tempo to timing, and from awareness of the hierarchy of the beats to the nerve and evenness of the pulse. While tempo refers to the speed of the performance,<sup>153</sup> (ostensibly measurable through a metronome), metre embraces the “underlying framework of the pulses and accents.”<sup>154</sup> The terms pulse and beat are frequently used interchangeably,<sup>155</sup> but Sivan uses pulse to indicate the subdivision of the beat into its smaller components, including the organisation of groupings into twos or threes. For example, although 3/4 and 6/8 each have six underlying quaver pulses, 3/4 groups the quavers in twos to form three beats, while 6/8 groups the quavers in threes to form two beats. The timing<sup>156</sup> aspect of rhythm

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<sup>149</sup> Goldsworthy, *Piano Lessons*, 13.

<sup>150</sup> Goldsworthy, *Piano Lessons*, 140.

<sup>151</sup> Goldsworthy, *Piano Lessons*, 213.

<sup>152</sup> Rhythm encompasses “everything pertaining to the *time* aspect of music as distinct from pitch, including the effects of beats, accents, measures, grouping of notes into beats, grouping of notes into measures, grouping of measures into phrases, etc.” “Rhythm,” in *The Oxford Dictionary of Music*, eds. Kennedy et al., 703.

<sup>153</sup> Tempo is “the speed at which a piece of music is performed.” “Tempo,” in *The Oxford Dictionary of Music*, eds. Kennedy et al., 848.

<sup>154</sup> The metre is “distinct from rhythm in that it provides the underlying framework of pulses and accents against which a particular rhythm is defined. Although rhythm and metre may closely coincide, this is not always the case. The syncopated rhythm of ragtime, for example, achieves its effect because it deliberately works against the underlying metre.” “Metre,” in *The Oxford Dictionary of Music*, eds. Kennedy et al., 552.

<sup>155</sup> Pulse is “a term sometimes used as a synonym for ‘beat,’ but a distinction is occasionally made, for example, 6/8 time may be said to have six ‘pulses’ but only two beats.” “Pulse,” in *The Oxford Companion to Music*, ed. Alison Latham (Oxford University Press, 2011), accessed April 30, 2023, <<https://www-oxfordreference-com.proxy.library.adelaide.edu.au/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-5411>>.

<sup>156</sup> Timing is “the ability to select the precise moment for doing something for optimum effect.” “Timing,” in *Merriam-Webster.com Dictionary*, accessed September 20, 2020, <https://www.merriam-webster.com/dictionary/timing>.

encompasses the breathing spaces between sections and phrases in the music, as well as slowing and quickening of the tempo, or nuances through delaying sounds.

### **Metronome**

Sivan often uses the metronome as a reference at the beginning of learning to aid the establishment of the rhythmic character. The metronome has a valuable place in developing evenness in the beat and the pulse. However, Sivan does not use the device to dictate an unrelenting, computerised beat, but to assist students to develop their own inner metronome.

### **Rhythmic character**

Sivan connects rhythm to the musical character and mood: “Rhythmic mood - is decoration of the moment - jewellery sometimes. Flirtatious, spontaneous, humorous, wildness, eccentricity. Everything is rhythm.”<sup>157</sup>

### **Tempo**

Typically, Sivan begins the learning process at the tempo expected in the final performance; the goal is to develop the music at the tempo of the imaginative vision.<sup>158</sup>

### **Pulse**

Pulse has several implications. In the musical context, the first consideration is the subdivision of time. However, pulse can also refer to an “underlying sentiment or an indication of it.”<sup>159</sup> This energy or nerve of the pulse, can be for example, laid back, vibrant, or anxious, depending on the imaginative vision.

### **Science: analytical development**

The second phase of Sivan’s approach is developmental. It seeks to understand the theoretical details of the score (the deep knowledge), to master the skills in order to realise the imaginative vision (the pianistic vocabulary), and to be aware of the expressive elements (the emotional response).

#### **Deep knowledge**

In teaching practice, deep knowledge is more frequently referred to as knowledge, but deep knowledge implies more profound awareness. It is a lifetime aspiration and informs the students as they ascribe meaning to the music. Sivan’s approach encourages the student to

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<sup>157</sup> Sivan, “Music through inspiration,” 8.

<sup>158</sup> Richter revealed the same approach: “Sometimes I play the passage slowly, but I do this very rarely, as I prefer to work at the actual speed from the outset.” Monsaingeon, *Richter*, 139.

<sup>159</sup> “Pulse,” in *Merriam-Webster.com Dictionary*, accessed April 27, 2023, <https://www.merriam-webster.com/dictionary/pulse>.

continually expand their knowledge of history and culture, including literature, opera, ballet and art, their understanding of composers and their context, and their comprehension of musical theory, as well as knowledge of pianistic vocabulary to achieve different sounds and reflect different emotions.

Sivan refers to the importance of knowledge in her talk to music teachers: “It [a piano lesson] has to be an enormously friendly atmosphere: huge trust, huge support, great knowledge.”<sup>160</sup> Intuition, inextricably linked with imagination and interpretation is described by Sivan as “knowledge that has come inside.”<sup>161</sup>

### *Inside*

The concept of “inside” refers to hearing or listening to the music in increasing detail: hearing the rhythm inside the melody; the rhythm and melody inside the harmony; the harmony inside the pedal; and a passage within a dynamic. Sivan encourages students to develop their capacity to think in terms of hand positions with the sounds happening inside: “But so easy; just positions.”<sup>162</sup> This logical organisation of the hands into positions over regular diatonic chords, or indeed, over any group of notes under the hand span influences choices in fingering, which in turn assists memorisation.

Many of these concepts sound logical, but for a student to control them takes explanation and focused work in lessons and practice. Significantly, Sivan refers to inside in the context of the imaginative vision: “journey inside of ourselves..., internal contact inside the composer’s ideas..., their own answer inside of this music.”<sup>163</sup>

### *Layers and polyphony*

Sivan is always aware of the student hearing the layers within the music. This focus is essential in polyphony. In Goldsworthy’s *Piano Lessons*, Sivan relates polyphony to ensemble and family: “Two things: vertical and horizontal. You live your own life: horizontal, yes? But altogether terribly important to live together [in one’s family] in vertical. ... This is the secret of polyphonism and ensemble.”<sup>164</sup> Her description highlights how the students need to be aware of the melody (the horizontal) and its simultaneous convergence with the harmony (the vertical).

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<sup>160</sup> Sivan, “Music through inspiration,” 10.

<sup>161</sup> Goldsworthy, *Piano Lessons*, 230.

<sup>162</sup> Goldsworthy, *Piano Lessons*, 124.

<sup>163</sup> Sivan, “Music through inspiration,” 4-5.

<sup>164</sup> Goldsworthy, *Piano lessons*, 197.

The concept of layers brings organisational logic to melodies with accompaniment. One step to develop this hearing acuity is to learn the hands separately before playing them together. The aim is not purely technical, but more importantly, linked to hearing the detail of the sound of each hand before they converge. In learning the accompaniment, one goal may be to isolate and play the bass-line in its entirety. The student could listen for the bass-line with awareness of its shape as a phrase as well as its character, while incorporating choices of touch. For example, one aim could be for the sound to resemble an instrumental quality of *pizzicato* on a cello, or the *staccato* of a trombone.<sup>165</sup>

### *The skeleton*

Sivan's concept of the skeleton is a horizontal layer that captures the essence of the pitch of the notes. The students are encouraged to identify the skeleton and be aware of it while playing. For example, Prelude No.1, seen below in Figure 2-1, begins with an *Alberti* Bass with a skeleton in the right-hand thumb-line, played on the first and third beats of the bar, and falling the interval of a third over four bars. See below in Figure 2-2. However, there is another skeleton in the background through the line of the little finger, also falling a third.



Figure 2-1: Prelude No.1, bars 1-4

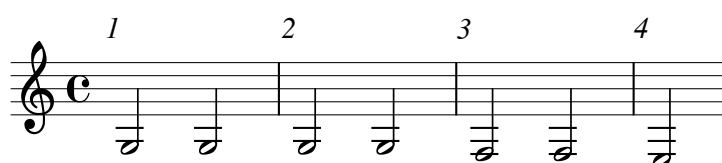


Figure 2-2: Prelude No.1, bars 1-4, harmonic skeleton from the right-hand thumb

Goldsworthy associated understanding the skeleton in an octave passage with achieving ease.<sup>166</sup> The current study encouraged the students to find and hear the skeleton lines within each Prelude and investigated their musical impact.

<sup>165</sup> Neuhaus describes the possibilities for piano imitating different instruments. Neuhaus, *The Art of Piano Playing*, 63-64.

<sup>166</sup> Goldsworthy, *Piano Lessons*, 124.

### Rhythm and the concept of pulsing

Pulsing is a key strategy in Sivan's approach to rhythmic understanding. To use pulsing is to articulate the sub-divisions of the beat in a melodic line or harmony. It requires awareness of the hierarchy of the beats and pulses within the time signature. As an example, the opening melody of Prelude No.19 in Figure 2-3 below can be seen pulsed in Figure 2-4. Pulsing can be slower than the final tempo. However, awareness of the tonal qualities of the sounds needs to be maintained.

Andantino ♩ = 84

*p* *p* *dolce*

2 3 4 5

6 7 8 9 10

Copyright acknowledged Boosey & Hawkes

Figure 2-3: Prelude No.19, bars 1-10

2 3 4 5

6 7 8 9 10

Figure 2-4: Prelude No.19, bars 2-10, showing the melody when pulsed

### Pianistic vocabulary

Pianistic vocabulary is more frequently referred to as pianism or technique. In Sivan's approach, a good technique is not the main goal. Instead, she divulges: "I believe that technique by itself does not really exist. It exists in general, but more and more, we're talking



through the instrument. And with the choreographic response we are ‘dancing’ our music. It needs to be natural, and we need to find it together.”<sup>167</sup>

By linking the word “vocabulary” to pianism, Sivan relates music-making to language,<sup>168</sup> placing further focus on the capacity of music to communicate. It is the creative realisation of the musician’s intention.<sup>169</sup> As an example, a soft dynamic may convey many varieties of emotion, from peacefulness to fear, and in each situation would be played differently. Sivan incorporates language, images, and ideas to inspire the pianistic vocabulary and the musical communication, and to contribute to the development of imaginative performances in students from an early age.

### *Choreography*

A term more associated with ballet, choreography is described as “the skill of combining movements into dances to be performed.”<sup>170</sup> However, Sivan regularly connects choreography with a pianist’s movements that are motivated by the need to produce specific sounds. An interview in 2011 reflects how she was inspired by the renowned ballet dancers of Leningrad:

Eleonora Sivan was a young accompanist at a ballet rehearsal in Leningrad when she saw the thrilling technique of the great Russian dancer Mikhail Baryshnikov. “It was incredible, ... Baryshnikov was flying. I looked and thought, ‘it’s so easy,’ so I decided to fly myself. When I went home I was leaping about and my mother said, ‘what are you doing, you’ll break your hips.’ I said, ‘Why? It’s so easy.’ I realised then the technique was in the freedom.”<sup>171</sup>

Sivan uses analogies to inspire pianistic movements that produce specific sounds:

Playing the piano is choreography. Possibilities *endless*. We clap, we embrace, we dance, we sprinkle – what is it? – icing sugar! But these are motivated movements coming from need, coming from intention. We fly with our sounds, not with our arms.<sup>172</sup>

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<sup>167</sup> Sivan, “*Music through inspiration*,” 6.

<sup>168</sup> Regularly, Sivan references the communicative aspects of language as moving from information to translation, and then interpretation. The connection of music to language echoes Chopin: “We use sounds to make music just as we use words to make language. One abstract sound doesn’t make music, just as one word doesn’t make language.” Jean-Jacques Eigeldinger, *Chopin: Pianist and Teacher – as Seen by His Pupils*, trans. Naomi Shohet, Krysia Osostowicz and Roy Howat, 3<sup>rd</sup> ed., ed. Roy Howat (Cambridge: Cambridge University Press, 1986), 195.

<sup>169</sup> Goldsworthy, *Piano Lessons*, 83.

<sup>170</sup> “Choreography,” *Cambridge Dictionary*, accessed April 27, 2023, <https://dictionary.cambridge.org/dictionary/english/choreography>.

<sup>171</sup> Nunn, “How a Russian émigré became a key player.”

<sup>172</sup> Goldsworthy, *Piano Lessons*, 32.

A broad palette of pianistic skills facilitates creative interpretation, and functions like a store of vocabulary. It allows the communication of musical ideas through control of choreography of the hands and body,<sup>173</sup> including subtle varieties of touch, to produce breathing spaces and execute musical nuances such as expressive inflexions and intonations. Even a slight drop of the hand or the lift of an individual finger contributes to the musical effect. Sivan describes working through this perspective with students: “Together we choose the best choreographic response to the full and digested ideas, especially for this particular interpretation.”<sup>174</sup>

Each finger is regarded as having distinct characteristics, with the thumbs and little fingers having special roles in pianism, as Goldsworthy describes in her memoir:

Sivan: ‘It is the thumb that makes a pianist.’ Goldsworthy: ‘Over time I learnt that the thumb is the key to the hand’s relaxation, its check point, navigator and conductor.’

Sivan: ‘It’s the little finger that makes an artist. Like waving to a friend: *bye-bye*.’ Goldsworthy: ‘It would take me a decade to understand its possibilities: the tiny candle-lights it sets up at the top of a melody, its sleigh-bells, its *coloratura*, its left-hand foundations and invitations.’<sup>175</sup>

#### *Freedom to facilitate expression*

Two occurrences significantly impacted Sivan in her approach to pianism. First, she was deeply interested to understand the pianistic style of Anna Essipoff who was noted for the freedom in her effortless virtuosity, economical movements and singing tone.<sup>176</sup> The second influence was when Sivan accompanied choreographic ballet classes and witnessed the freedom of movement by dancers like Rudolph Nureyev (1938-1993) and Mikhail Baryshnikov (b.1948). Sivan connected this concept of freedom to creating specific choreographic decisions in her pianistic approach that facilitated technical and emotional emancipation. She embraced the simplicity of natural communication through artistic truthfulness. Sivan describes the importance of freedom: “To be a great artist, of course you must first be great scientist, you must understand every little thing! Without organization, it is chaos. Anarchy. But without freedom, it is .... Dead. It is *post-mortem examination*.”<sup>177</sup>

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<sup>173</sup> Typically, in Sivan’s approach, the choreography is assisted by having the height of the piano stool on the high side and supporting the hands by holding the elbows a little higher than the wrists.

<sup>174</sup> Sivan, “Music through inspiration,” 10.

<sup>175</sup> Goldsworthy, *Piano Lessons*, 12.

<sup>176</sup> Schonberg, *The Great Pianists*, 351.

<sup>177</sup> Goldsworthy, *Piano Lessons*, 40.

## Emotional response

Sivan encourages and expects students to respond to the emotional layer of a score: “Your pianism has to be completely out of your inner emotional story. Playing the piano is projection of the imagination.”<sup>178</sup> Sivan advocates balance in developing the emotional and logical aspects in students’ learning: “Develop, first of all their heart and then their brain.”<sup>179</sup> This individuality is developed from the earliest days of learning:

Music must always be alive. We can’t teach students to only decorate or illustrate notes. Music is full of ideas: emotional and mental logic. First of all, we have to teach [students] honest response because music is the only art where you cannot lie. You can, but the music will not be touching. Sounds can talk much more than any words. Every student has to understand and recognise the truthfulness of our suggestions. ... We create our own story inside of the composer’s ideas, always ‘inside’, never ‘instead’. As a result, students develop sharpness of the eyes, sharpness of the ears; they really develop the freedom of communication and connection with the digested ideas, trying to find their own emotional answer.<sup>180</sup>

Similarly, Shostakovich reflects on the significance of emotion within music and its role in society:

The purpose of art is to help man understand himself and the surrounding world, to educate him, and to inspire him to fight for a better, more perfect life. And music, together with the other arts, serves these ends. Its sphere is that of feelings, thoughts and ideas. It creates a spiritual image of a man, teaches him to feel, and expands and liberates his soul.<sup>181</sup>

## Arts: musical communication

Sivan regularly refers to performance as musical communication:

Always remember, music is natural communication in sound. It’s language combined of your wisdom, of your generosity, of your fantasy, of your imagination, of your physical precision – yes? – and of your absolutely clear communication.<sup>182</sup>

In Sivan’s approach, the emphasis on communication encourages the student to have something to convey or express, not only note information but also musical ideas and

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<sup>178</sup> Goldsworthy, *Piano Lessons*, 42.

<sup>179</sup> Sivan, “Music through inspiration,” 5.

This echoes Neuhaus emphasis on “cold reason and a warm heart.” Neuhaus, *The Art of Piano Playing*, 59.

<sup>180</sup> Sivan, “Music through inspiration,” 5-6.

<sup>181</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 253-255.

<sup>182</sup> Goldsworthy, *Piano Lessons*, 223.

emotions. This perspective is consistent with Dmitri Shostakovich, and a motivation behind choosing his Preludes for this study:

Music has nothing to do with passive reproduction in sound in certain aspects of reality. Music is strong in ideas and generalisations. Its forte is the revelation of the inner, spiritual essence of life. This quality of music makes it akin to poetry and philosophy.<sup>183</sup>

Sivan asserts that having explored the musical detail, it is essential to remain aware of the original imaginative vision since all the expressive aspects work together:

Of course, rhythm itself give you all storylines. But at the same time, all integrated: rhythm is [connected to] the melody, and harmony is [connected to] the rhythm, and melody is [connected to] the harmony. They absolutely working like heart, liver and brain. One damaged, and no life! What point in being proud of healthy liver, if already dead from heart attack? This music combination of incredible visions. I told: fantasy unlimited on piano.<sup>184</sup>

The musical integration in performance connects the eyes and the ears to the brain and the hands. Translating and interpreting a composer's score involves reading and telling a story abstractly through music.

## **Dmitri Shostakovich**

### **Pianistic background**

Shostakovich's early piano teachers were Ignaty Glyasser, and then from 1919, Professor Alexandra Rozanova, in her class at the Petrograd (St. Petersburg) Conservatory.<sup>185</sup> After a year, Shostakovich transferred to study piano with the leading piano pedagogue at the Conservatory. Leonid Nikolayev<sup>186</sup> (1878-1942) had graduated from the Moscow Conservatory with the Gold Medal in both piano and composition,<sup>187</sup> and had pianistic roots in the pedagogical school of Leschetizky.<sup>188</sup> "In his early lessons with Shostakovich, Nikolayev paid particular attention to the study of polyphonic compositions."<sup>189</sup> This influence was reflected in Shostakovich developing his own individual style of polyphony, eventually

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<sup>183</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 332.

<sup>184</sup> Goldsworthy, *Piano Lessons*, 213.

<sup>185</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 35.

<sup>186</sup> In addition to Shostakovich, Nikolayev was the teacher of other exceptional pianists such as Vladimir Sofronitsky (1901-1961), and Maria Yudina (1899-1970). Fay, *Shostakovich: A life*, 375-376.

<sup>187</sup> Moshevich, *Dmitri Shostakovich, Pianist*, 17-18.

<sup>188</sup> Kofman, "The History of the Russian Piano School," 20.

<sup>189</sup> Moshevich, *Dmitri Shostakovich, Pianist*, 19. Quoting Shvarts, "Neskol'ko sobitii i faktov," in *L. V. Nikolayev*, 121-122.

composing *Twenty-four Preludes and Fugues*, Op.87 (1950-1951). For many years, he consulted with Nikolayev on his compositions.<sup>190</sup> Indeed, Shostakovich dedicated his Piano Sonata No.2, Op.61, “To the memory of Leonid Vladimirovich Nikolayev,”<sup>191</sup> as it was Nikolayev who had encouraged Shostakovich to “pursue his career as a composer.”<sup>192</sup>

### *Twenty-four Preludes, Op.34*

Shostakovich composed the Preludes sequentially from December 30, 1932, to March 2, 1933, in Leningrad, with just one Prelude (No.8) composed in Moscow. 1932 was the year that marked the close of the Cultural Revolution and the implementation of Stalin’s first Five Year Plan.<sup>193</sup> In early December, internal passports were introduced to minimise the migration of workers into the larger cities,<sup>194</sup> and within two weeks of completing the tragic, satirical opera, *Lady Macbeth of Mtsensk District*, Op.29, Shostakovich began to compose the Preludes, Op.34. These miniatures continued his response to the ideological terror that was already gripping the country.<sup>195</sup> The literature suggests that *Twenty-four Preludes*, had “initial favorable reviews,”<sup>196</sup> but were caught up in the condemnation of Shostakovich in 1936.<sup>197</sup>

*Lady Macbeth* is a huge opus reflecting the extremes of human passion. The opera enjoyed multiple performances, but in 1936 Stalin attended a performance,<sup>198</sup> following which it was deemed as “Chaos instead of Music.”<sup>199</sup> Along with other works composed between 1932 and

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<sup>190</sup> Moshevich, *Dmitri Shostakovich*, Pianist, 17-19.

Wilson, *Shostakovich, A Life Remembered*, 58.

<sup>191</sup> Ho and Feofanov, *Shostakovich Reconsidered*, 123.

<sup>192</sup> Moshevich, *Dmitri Shostakovich*, Pianist, 104.

<sup>193</sup> Simon Sebag Montefiore, *Stalin: The Court of the Red Tsar* (Great Britain: Phoenix, 2004), 45.

Gregory Freeze, *Russia: A History*, 2<sup>nd</sup> ed. (Oxford: Oxford University Press, 2002), 270.

Norman Kay, *Shostakovich*, (London: Oxford University Press, 1971), 19.

<sup>194</sup> Freeze, *Russia: A History*, 303.

<sup>195</sup> Ho and Feofanov, *Shostakovich Reconsidered*, 560.

Moshevich, *Dmitri Shostakovich*, Pianist, 64.

<sup>196</sup> Aster, “An analytical study of selected Preludes,” 1.

<sup>197</sup> Matthew Roy, “The Genesis of the Soviet Prelude Set for Piano: Shostakovich, Zadertsky, Zhelobinsky, and Goltz” (MA thesis, Eastern Washington University, 2012) 65.

<sup>198</sup> Solomon Volkov, *Shostakovich and Stalin: The Extraordinary Relationship Between the Great Composer and the Brutal Dictator*, trans. Antonina Bouis (New York: Alfred A Knoff, 2004), 105-107.

<sup>199</sup> Multi language Documents, “Chaos instead of Music,” from *Pravda*, January 29, 1936, trans. Victor Serov, accessed January 4, 2023, <https://vdocuments.site/chaos-instead-of-music.html?page=1>.

Also titled: “Cacophony Instead of Music,” Grigoryev and Platek, *Dmitri Shostakovich*, 67.

1934,<sup>200</sup> *Twenty-four Preludes* represent “a measurable stylistic break with *Lady Macbeth*”<sup>201</sup> and significant in establishing Shostakovich’s compositional style.

### *Influence of Chopin*

Shostakovich’s set of *Twenty-four Preludes* follows the same key pattern that Chopin used in his *Preludes*, Op.28.<sup>202</sup> Using the circle of fifths, each major key is followed by its relative minor: C major, A minor; G major, E minor; etc.<sup>203</sup> Shostakovich was a great admirer of Chopin. Indeed, one of the earliest indications of Shostakovich’s respect is his inclusion of a Chopin score in his portrait at the age of 13, seen below in Figure 2-5.



Figure 2-5: *Portrait of Shostakovich* (1919), by Boris Kustodiev (1878-1927)<sup>204</sup>

<sup>200</sup> Piano Concerto No.1 in C minor, Op.35 (1933) and the Cello Sonata in D minor, Op.40 (1934).

<sup>201</sup> David Haas, “Guide to Shostakovich’s harmonic language,” in *The Cambridge Companion to Shostakovich*, eds. Pauline Fairclough and David Fanning (New York: Cambridge University Press, 2008), 305-306.

<sup>202</sup> Chopin, *Preludes*, Op.28 (Warsaw, Poland: Instytut Fryderyka Chopina, 1972), 5.

<sup>203</sup> In 1950-1951, Shostakovich followed this same order of keys in his 24 Preludes and Fugues, Op.87, although the inspiration to compose them came from Bach’s sets of 24 Preludes and Fugues where the order is chromatic, i.e., C major, C minor, C# major, C# minor.

<sup>204</sup> Wiki∞.org: *Encyclopedia of Infinite Art*, accessed April 27, 2023, <https://wikioo.org/he/paintings.php?refarticle=8XXQJS&titlepainting=Portrait%20of%20Mitya%20Shostakovich&artistname=Boris%20Mikhaylovich%20Kustodiev>.

In 1949, Shostakovich specified aspects in Chopin's music that were so important to him, and that resonate with Sivan's approach. These qualities include truthfulness, ideas, and genuine expression:

Frédéric Chopin is one of the most popular composers in our country. ... No-one who loves music can be indifferent to Chopin. Why? Because Chopin, like a true friend, speaks only the truth. His music contains unfeigned feelings, a dream of the future, and crystal-clear, fervid exciting ideas. The great composer's musical language is classically simple and ideally expressive. His love for man rings out clearly both in his lyrical preludes – now pensive, now impassioned – and in his humorous, fiery folk dances. The soul of Chopin's music – the melody – is never artificial, contrived or schematic; it is born of life and genuine emotions – this is what gives it power. ... Chopin knew what he wanted to say in every phrase of music.<sup>205</sup>

An exceptional pianist, Shostakovich was a finalist in the first Chopin Competition held in Warsaw in 1927. He received an honorary diploma and in letters to his mother, wrote detailed descriptions of the competition and responses to his performances.<sup>206</sup>

### *Structure*

Gorlin argues that *Twenty-four Preludes Op.34* is “a highly integrated cyclic musical composition, the precursor of future Shostakovich's symphonies – the greatest creations by him.”<sup>207</sup> The cycle has an arch structure and covers a broad emotional range that reflects Shostakovich's perception of musical expression:

Music is capable of expressing overwhelming, sombre drama and euphoria, sorrow and ecstasy, burning wrath and chilling fury, melancholy and rousing merriment – and not only all these emotions, but also their subtlest nuances and the transitions between them, which words, painting and sculpture cannot express.<sup>208</sup>

The opening two Preludes share the same key signature and establish the opus's stylistic foundation that incorporates fantasy and satire. Prelude No.1, seen below in Figure 2-6, presents Shostakovich's style of polyphony that involves seemingly incongruous ideas that sound simultaneously.<sup>209</sup> Their collision results in an underlying satire. Neuhaus describes

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<sup>205</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 128. Quoted from *Literaturnaya Gazeta* (October 15, 1949).

<sup>206</sup> Rosa Sadykhova, “Shostakovich: Letters to His Mother,” in *Shostakovich and his World*, trans. Rosa Sadykhova, ed. Laurel Fay (New Jersey: Princeton University Press, 2004), 22-26.

<sup>207</sup> Gorlin, “24 Preludes Op.34,” 59.

<sup>208</sup> In 1964. Grigoryev et Platek, *Dmitri Shostakovich*, 255.

<sup>209</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 77 and 149.

polyphony as a “multiplane structure,”<sup>210</sup> and that to create such a texture is one of the most demanding aspects of music. He contends that:

Polyphony expresses in musical language the highest union of the personal and the general, of the individual and the masses, of Man and the Universe, and it expresses in sound everything philosophical, ethical, and aesthetic that is contained in this union.<sup>211</sup>

Such perception of polyphony could suggest heightened significance to Shostakovich’s choice of style for his opening Prelude. Teaching Shostakovich’s style of polyphony is explored in Chapter 6. In the relative minor key, Prelude No.2, seen below in Figure 2-7, consolidates the importance of fantasy which is investigated extensively in this study.



Figure 2-6: Prelude No.1: Opening bars



Figure 2-7: Prelude No.2: Opening bars

Prelude Nos.13 and 14 are linked as a dramatic turning point, with the cheerful march of Prelude No.13 pivoting into the “cataclysm”<sup>212</sup> of No.14. The transformation is underpinned by the change from sharp to flat key signatures, being the same point of change as in the Chopin Preludes Op.28.<sup>213</sup> In Shostakovich’s Prelude No.13, the music segues enharmonically from its final octave on A sharp, seen below in Figure 2-8 to the opening of Prelude No.14 where an E flat minor chord emphasises B flat (enharmonic A sharp) in the right hand. See

<sup>210</sup> Neuhaus, *The Art of Piano Playing*, 73.

<sup>211</sup> Neuhaus, *The Art of Piano Playing*, 138.

<sup>212</sup> Leikin, “Decoding the Twenty-four Preludes,” 174.

<sup>213</sup> Chopin, *Preludes*, 24-26.



Figure 2-9.<sup>214</sup> Prelude No.14 is the most tragic of the Preludes. Later, Shostakovich orchestrated it in his suite from his film score for *Zoya*,<sup>215</sup> entitling it *Tragedy of a Loss*.

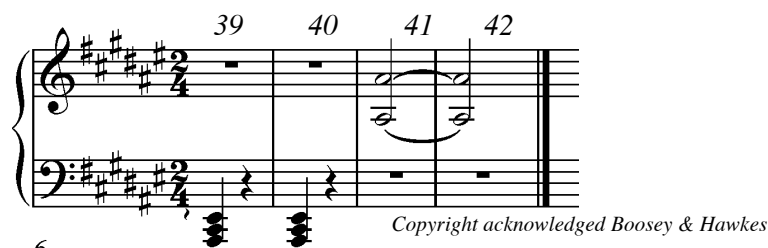


Figure 2-8: Prelude No.13, bars 39-42

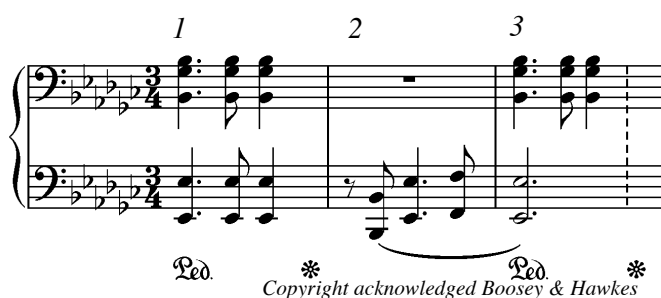


Figure 2-9: Prelude No.14, bars 1-3

Prelude No.15 (another of the selected Preludes), seen below in Figure 2-10, moves away from the implied tragedy of Prelude No.14, and contrasts through its energetic tempo, crisp articulation, and lightened mood. Its accompaniment references the *sharmanka*, a portable folk instrument popular at Russian fairgrounds.<sup>216</sup> “In Russia the *sharmanka* is associated with the repeating cycle of life, the sun rising after the night, hope returning after despair. It symbolises patience, hope and the inevitability of fate calling the tune.”<sup>217</sup> Prelude 16 (another selected Prelude), seen below in Figure 2-11, follows with the character of a satiric Soviet march.

<sup>214</sup> Leikin, “Decoding the Twenty-four Preludes,” 174.

<sup>215</sup> MacDonald, *The New Shostakovich*, 101.

<sup>216</sup> The Russian “*sharmanka*” is translated “street-organ, barrel-organ” and refers to a portable instrument that was often carried in front of the street musician, supported by a strap around his neck.” “*Sharmanka*,” in *Russian-English Dictionary*, 16<sup>th</sup> rev. ed., ed. Prof. A. I. Smirnitsky (Moscow: Russky Yazyk Publishers, 1992).

<sup>217</sup> Sharmanka Kinetic Theatre, “Small Organ Grinder (1975) & Big Organ Grinder (1981)”, accessed April 29, 2023, <https://sharmanka.com/wooden-kinemats>.



Figure 2-10: Prelude No.15: Opening bars



Figure 2-11: Prelude No.16: Opening Bars

Prelude No.24, seen below in Figure 2-12, is like an epilogue to the entire opus. The satirical character resembles clown-like movements, with grotesque qualities that are investigated in Chapters 6 and 7. A coda concludes with a short epilogue that Sivan terms “a philosophical statement” based on the opening phrase.



Figure 2-12: Prelude No.24: Opening bars

### *The selection of Preludes*

The selection of Preludes for the study reflects Sivan’s perspective that the beginning and end of the opus need to be represented to achieve a sense of the architecture and the emotional journey. All students learned Prelude No.1, and then one Prelude that comprised a melody with accompaniment from Prelude Nos. 2, 15, 16, 19 and 24. The rhythm in each of these accompaniments suggest a genre: a waltz, a march, a barcarolle, and a gavotte. Within them, the study analyses solutions to many pianistic challenges, such as octaves and wide leaps. As well as the historical context, cultural associations provided insights to assist the student’s imagination for interpretation. For example, the students were introduced to a 1935 painting

by Pavel Filonov<sup>218</sup> (1883-1941), titled *Shostakovich's First Symphony*,<sup>219</sup> that was inspired by that work's premiere. See below in Figure 2-13. The qualities of the painting were discussed with the students as they learned Shostakovich's Prelude No.1; its impact is discussed in Chapter 6.



Figure 2-13: *Shostakovich's First Symphony*,<sup>220</sup> by Pavel Filonov (1883-1941)

The repertoire selection provides a spectrum of genres, moods, and emotions, as well as technical challenges, against which to investigate Sivan's pedagogical approach.

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<sup>218</sup> Filonov's paintings were hidden for decades and have only been made available to the wider public in more recent years. Olga Mataev, "Olga's Gallery," accessed April 27, 2023, <https://www.freeart.com/gallery/f/filonov/filonovbio.html>.

<sup>219</sup> Shostakovich composed his Symphony No.1 in F minor, Op.10 in 1924-1925 as his graduation piece in Composition at the Leningrad Conservatory. It was dedicated to his friend, Misha Kvadri, a Moscow composer who was "arrested and shot in 1929, the first of Shostakovich's friends to perish in the years of Stalinist repression." Wilson, *A Life Remembered*, 47.

<sup>220</sup> Symphony No.1 was first performed in 1926 by the Leningrad Philharmonic Orchestra, with Filonov representing it in his cubist style in 1935. WikiArt, *Visual Art Encyclopedia*, accessed April 27, 2023, <https://www.wikiart.org/en/pavel-filonov/shostakovich-s-first-symphony-1935>.

## Chapter 3 Literature Review

The literature review presents: Eleonora Sivan and concepts of learning and teaching, and Dmitri Shostakovich and the *Twenty-four Preludes*, Op.34. It encompasses perspectives of pedagogues, performers, composers, and musicologists.

### Eleonora Sivan

The most direct literature source about Sivan's approach is a transcript of a guest lecture that she delivered at the AGM for The Music Teachers' Association of South Australia in 2012. Subsequently, it was published in the Association's Newsletter, *The Music Stand*.<sup>221</sup> Here, she outlined her pedagogical philosophy, provided teaching ideas for inspiring different ages of students, and divulged some of her perceptions of music and composers.

Further insights into Sivan's background in Russia are provided by a program from a solo concert when she first arrived in Adelaide, and two interviews: one for the Adelaide Review in 1985 and another for the Adelaide Advertiser before her 70<sup>th</sup> birthday concert in 2011.

Two books based on Sivan are from different genre perspectives. The first is a novel from 1989: *Maestro*. The main character is a piano teacher whose musical insights are reflections that the author, Peter Goldsworthy, noted as he listened to his daughter's piano lessons over several years.<sup>222</sup> The second book is a memoir from 2009: Anna Goldsworthy's *Piano Lessons* in which she and Sivan are the main characters.

### Pedagogical concepts

This study investigates learning practices associated with the development of mastery in musical performance. Gagné and McPherson group the "potentially significant causal influences of musical prodigiousness"<sup>223</sup> into components, three of which are discussed here: giftedness and talent (that encompasses intelligence, audition or hearing abilities, absolute pitch, mimicry, memory, manual dexterity); personal development (investment of time and energy – focus, concentration and deliberate practice); and intrapersonal aspects (emotional sensitivity to music, attention to detail, and perseverance).

#### Giftedness and talent

There is an extensive body of literature pertaining to giftedness and talent. In the early research literature, assessments of talent and musical ability were comparable to traditional

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<sup>221</sup> May/June edition, 2012.

<sup>222</sup> Deborah Bogle, "Two hands strike the right note," *The Advertiser, SA Weekend*, October 18, 2008.

<sup>223</sup> Gagné and McPherson, "Analyzing musical prodigiousness," 90.

intelligence tests. As research evolved, a broader understanding of talent and the role of giftedness, with its trademarks of “ease and speed of learning”<sup>224</sup> and being successful, grew.<sup>225</sup> The development of musical expertise<sup>226</sup> was linked to teaching and learning processes, and the significance of the guidance of a teacher. The nature versus nurture debate emerged, investigating the concept of natural abilities as opposed to the development of skills.

Facets that influence learning and the eventual acquisition of ability became articulated: “prior knowledge and skills, concentration, competitiveness, self-confidence, and anxiety level.”<sup>227</sup> Research established that giftedness is connected to genetics and “is at least partly innate”; that there are predictors of “exceptional levels of mature performance”; that early predictors provide “indications for who is likely to excel; that only a minority are talented”; and that “talents are relatively domain-specific.”<sup>228</sup>

Anecdotally, the terms giftedness and talent are used synonymously when discussing students’ potential. However more recently, the literature has offered useful distinctions:<sup>229</sup> giftedness refers to innate abilities that indicate potential and focus on the future, while talent reflects “outstanding systematically developed competencies”<sup>230</sup> that focus on what has been achieved. Notably, outstanding performance achievement is not necessarily indicative of further exceptional potential. “Systematically developed competencies” have been found to facilitate students to learn more quickly than those who rely on their natural abilities. For these students, “the hereditary component makes them much more resistant to change”.<sup>231</sup>

Various musicians and researchers identify different facets of musical ability as indicators of talent: Schenker highlights the “ability to hear structure in a large-scale form”<sup>232</sup> while

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<sup>224</sup> Gagné and McPherson, “Analyzing musical prodigiousness,” 7.

<sup>225</sup> Hallam, “21st century conceptions of musical ability,” 308.

<sup>226</sup> Barry, “A Qualitative Study,” 51–65.

<sup>227</sup> Michael Howe et al. “Innate Talents: Reality or Myth?” *Behavioral and Brain Sciences*, vol.21, no.3 (1998): 405.

<sup>228</sup> Howe et al. “Innate Talents,” 399-400.

<sup>229</sup> William Angoff, “The Nature-Nurture Debate, Aptitudes, and Group Differences,” *The American Psychologist*, vol.43, no.9 (1988): 717.

Gagné, “Yes, Giftedness (Aka “innate” talent) does exist! 1.”

<sup>230</sup> Gagné, “Yes, Giftedness does exist! 1,” 1-2.

<sup>231</sup> Gagné, “Yes, Giftedness does exist! 1,” 205.

<sup>232</sup> Nicholas Cook, “Schenker’s Theory of Music as Ethics,” *The Journal of Musicology*, vol.7 no.4 (1989): 435.

Honing's research contends that the internalisation of beat induction is innate.<sup>233</sup> Both of these fall into Gagné and MacPherson's model of giftedness. From pedagogic experience, Neuhaus identifies talent as: "daring, persistence, temperament, passion, energy, and quick thinking,"<sup>234</sup> which are mostly intrapersonal aspects from Gagné and MacPherson's model.

An additional perspective to consider is that the recognition of giftedness or potential and talent is dependent upon those who assesses its presence or non-presence. Even exceptionally talented people are not always recognised. For example, Moshevich reports that despite having previously identified the talent of his nephew, Sergei Rachmaninoff (1873-1943), Alexander Siloti (1863-1945) was less enthusiastic about the musical potential of Shostakovich, saying that: "The boy will never have a career."<sup>235</sup>

### *Intelligence*

In recent research, the focus on giftedness and talent has been joined by the value music is seen to bring to students, irrespective of the students' perceived musical potential. The established benefits of learning music are wide ranging, from general social and personal perspectives, to enhancing many aspects of intelligence: the acquisition of language and literary skills, spatial awareness, self-regulation, creativity, and academic attainment.<sup>236</sup> This perception is consistent with Neuhaus:

In lulling ourselves with words such as: talent, genius, natural gift etc., we are avoiding the most burning problem of all, the problem which should be the primary concern of the searcher and teacher. I am convinced that a dialectically designed method and school must encompass all degrees of talent [giftedness] – from the musically deficient ... to the natural genius.<sup>237</sup>

### *Audiation – hearing abilities*

Audiation, the term coined by researcher, Edwin Gordon, links inner hearing to meaning. Gordon acknowledged that: "although music is not a language, the process is the same for

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<sup>233</sup> Henkjan Honing, "Without It No Music: Beat Induction as a Fundamental Musical Trait," *Annals of the New York Academy of Sciences*, vol.1252, no.1 (2012): 90.

<sup>234</sup> Neuhaus, *The Art of Piano Playing*, 91.

<sup>235</sup> Moshevich, *Dmitri Shostakovich: Pianist*, 14.

Siloti was a piano teacher at the Moscow Conservatory,

<sup>236</sup> Gagné and McPherson, "Analyzing musical prodigiousness," 41.

Hallam, *The Power of Music*, 9-19 and 103.

Hallam, *The Power of Music*, 103.

Hallam, "The Power of Music: Its Impact," 281.

<sup>237</sup> Neuhaus, *The Art of Piano Playing*, 8.

audiating and giving meaning to music as for thinking and giving meaning to speech.”<sup>238</sup> Neuhaus linked hearing similarly:<sup>239</sup> “Music lives within us, in our brain, in our consciousness, our emotions, our imagination; its ‘domicile’ can be accurately established: it is our hearing.”<sup>240</sup> Ideally, internal hearing begins before a student starts to play and is connected to personal memory of sounds, prior knowledge, and what can be imagined. This inner hearing is the mechanism to facilitate mental practice and to compose.<sup>241</sup>

Gagné and McPherson describe audiation as “hearing abilities: Pitch/rhythm/timbre discrimination.”<sup>242</sup> They regard the capacity for audiation as an indicator of giftedness. This concept of audiation<sup>243</sup> is equivalent to Sivan, Neuhaus’, and Bamberger’s references to hearing; its development within learning and teaching is explored throughout the study.

### *Modelling - mimicry*

The earliest form of copying is mimicry, prevalent to varying degrees in young children. Gagné and McPherson connect mimicry to audiation, the capacity to think musically, and “motor aptitude, the ability to reproduce that specific musicality.”<sup>244</sup> Copying is fundamental to models of direct teaching,<sup>245</sup> which is regarded as a teacher-centred approach. Students tend to imitate or model what they hear from teachers, peers, and recordings.

Modelling can be based on good or bad examples, or comparisons of different possibilities. However, at higher levels, for the learning to be student-centred there needs to be “profound reflection”<sup>246</sup> by the students and their teachers that develops the student’s understanding:<sup>247</sup> of

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<sup>238</sup> Edwin Gordon, *Learning Sequences in Music: A Contemporary Music Learning Theory*, 2012 ed. (Chicago: GIA Publications, 2018), 5.

Collins, “Neuroscience Meets Music Education Practice,” 218.

Pozo et al., “Teaching Music,” 26.

<sup>239</sup> Neuhaus, *The Art of Piano Playing*, 20.

<sup>240</sup> Neuhaus, *The Art of Piano Playing*, 9-10.

<sup>241</sup> Collins, “Neuroscience Meets Music Education Practice,” 227.

<sup>242</sup> Gagné and McPherson, “Analyzing musical prodigiousness,” 90.

<sup>243</sup> Gagné and McPherson, “Analyzing musical prodigiousness,” 33.

<sup>244</sup> Gagné and McPherson, “Analyzing musical prodigiousness,” 36.

<sup>245</sup> Echeverría, “How Teachers and Students Conceive Music Education,” 101-102.

<sup>246</sup> Amalia Casas-Mas and Guadalupe López-Íñiguez, “Instrumentalist Teacher Training: Fostering the Change Towards Student-Centered Practices in the Twenty-First Century,” in *Learning and Teaching in the Music Studio: A – Student-Centred Approach*, ed. Juan Ignacio Pozo, María Puy Pérez Echeverría, Guadalupe López-Íñiguez and José Antonio Torrado (Singapore: Springer, 2022), 361.

<sup>247</sup> Pérez Echeverría, “How Teachers and Students Conceive Music Education,” 100.

Pozo et al., “SAPEA,” 155.

the expressive and technical elements; of their sounds as interpreters of the score; and of the movements needed to produce their sounds.

Neuhaus concurs. “Imitation, and particularly blind, unreasoned imitation (a fairly widespread phenomenon) is of course only harmful; but to *learn* from someone who knows more is always useful.”<sup>248</sup> There is evidence that modelling through a constructive learning approach is very effective, both in its stability and its lasting effect.<sup>249</sup> Furthermore, this constructivist type of learning and teaching is considered to encourage students to apply new knowledge to different situations independently.<sup>250</sup>

Constructivism proposes that meaningful learning occurs when students become more and more able to find and solve musical problems themselves, with appropriate, caring guidance (and modelling) from their teachers, and with mutual dialogue.<sup>251</sup>

Listening to recordings of professional artists as examples is frequently recommended, and can certainly assist developing an “aural schemata,”<sup>252</sup> and overview of a musical work.<sup>253</sup> However, knowing that students need understanding of sounds and their production, it has been recommended that such listening is best at the later stages of learning to “avoid being overly influenced.”<sup>254</sup>

The literature suggests that modelling could be used more widely in lessons.<sup>255</sup> Sivan’s modelling through simultaneous playing goes beyond a traditional, master-apprentice approach. Rather than solely demonstration and copying, it is a shared experience of understanding the music. It is like a duet, where different possibilities are explored to solve problems in musical storytelling: shaping the phrasing; creating more precise articulation; strengthening the rhythmic pulse; or hearing the underlying harmonies. The aim is to

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<sup>248</sup> Neuhaus emphasises that learning from imitation is valuable because there is an expectation to understand, contrasted with copying without understanding. Neuhaus, *The Art of Piano Playing*, 18.

<sup>249</sup> Pozo, “The Psychology of Music Learning,” 50.

<sup>250</sup> Pozo, “The Psychology of Music Learning,” 50-51.

<sup>251</sup> Marissa Silverman, “A performer’s creative processes: implications for teaching and learning musical interpretation,” *Music Education Research*, vol.10, no.2 (2008): 264.

<sup>252</sup> Hallam et al., “The development of practising strategies,” 654.

<sup>253</sup> Hallam et al., “The development of practising strategies,” 672.

<sup>254</sup> Peter Hill, “From Score to Sound,” in *Musical Performance: A Guide to Understanding*, ed. John Rink (Cambridge University Press, Cambridge, 2002), 133.

<sup>255</sup> Hallam et al., “The development of practising strategies,” 673.

Barry, “A Qualitative Study,” 57.



understand the sounds and their means of production rather than direct copying. Sivan's use of simultaneous playing does not appear to have been researched in the literature.

### *Memory and memorisation*

Psychologist, Lev Vygotsky focuses on visual and emotional memory. Descriptive adjectives, imaginative analogies and pictorial images may assist a student to associate and replicate known sound qualities for specific passages.<sup>256</sup> Meanwhile, musicologist-pianist, Jeanne Bamberger's observations focus on a student's personal aural sense. She contends that prior knowledge and understanding determine what can be imagined to play.<sup>257</sup> Pozo concurs: "Musical interpretation also needs to be associated or related to previous experiences. It requires having a musical memory and knowing how to use it."<sup>258</sup> Shostakovich writes how memory of experiences informs artistic expression:

The artist, if he is sensitive and sharp-sighted, is bound to respond to these powerful impulses from life; he hears it all and stores it deep in his mind and memory. And then in his works he reproduces the images, colours and spirit of life, but they are transformed and reinterpreted. This is the great ability of art; born of life, it returns to life and affects its course.<sup>259</sup>

From another perspective, Smolucha and Smolucha observe the trend for children from the age of six, to increasingly "recognize perceptual resemblances between different things (isomorphisms)."<sup>260</sup> They note that: "Any intellectual enterprise that involves the ability to perceive organizational patterns also requires the perception of isomorphisms."<sup>261</sup> Their research highlights the influence of isomorphisms on visual creativity, and also finds their presence in the "non-verbal sensorimotor domain" of "athletes, dancers and musicians."<sup>262</sup> In music, a performance relies on memory whether it is with or without a score. Research suggests that memorisation to play without the score can be categorised as automatic or

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<sup>256</sup> Neuhaus, *The Art of Piano Playing*, 62.

Robert Woody, "Musicians' Cognitive Processing of Imagery-Based Instructions for Expressive Performance," *Journal of Research in Music Education*, vol.54 no.2 (2006): 127.

<sup>257</sup> Bamberger, *The Mind behind the Musical Ear*, 5.

<sup>258</sup> Pozo, "The Psychology of Music Learning," 66.

<sup>259</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 322.

<sup>260</sup> Smolucha and Smolucha, "A Fifth Piagetian Stage," (1986): 489.

"A correspondence that is held to exist between a mental process (as perception) and physiological processes." "Isomorphism," in *Merriam-Webster.com Dictionary*, accessed July 19, 2020, <https://www.merriam-webster.com/dictionary/isomorphism>.

<sup>261</sup> Larry Smolucha and Francine Smolucha, "A Fifth Piagetian Stage: The Collaboration Between Imagination and Logical Thought in Artistic Creativity," *Visual Arts Research*, vol.11, no.2 (1985): 90.

<sup>262</sup> Smolucha and Smolucha, "A Fifth Piagetian Stage," (1985): 97.

cognitive. It finds that the most confident performers who memorise use a combination of automatic, intellectual, and analytic approaches,<sup>263</sup> which include understanding form, modulations, and rests. Memorisation can be aural (including playing by ear), visual (through remembering how the page looks), and kinaesthetic or psychomotor (through remembering the pattern of finger movements).<sup>264</sup> Higher levels of learning tend to use analytical knowledge to assist memory.<sup>265</sup> Gagné and McPherson recognise memory, both “long-term (declarative) auditory memory for melodies” and “long-term (procedural) motor memory for fingering sequences” as indicators of giftedness.<sup>266</sup> The more complex the music, the more challenging it is to memorise. Consequently, memorisation is acknowledged as more difficult for piano than for single line instruments.<sup>267</sup>

A major advantage of memorisation is when it allows the musician to be less engrossed in the written score, thereby facilitating greater freedom for personal expression.<sup>268</sup> This echoes Richter’s observation that: “It’s not as easy to retain the same degree of freedom with a score open in front of you.”<sup>269</sup>

## **Personal development**

### *Time investment - practice*

Practice is regarded as “essential for music progress”<sup>270</sup> as this is when students implement suggestions from teachers and consolidate their expertise. Practice is not always regarded as “inherently enjoyable” but necessary for improvement.<sup>271</sup> Mental practice, encouraged in

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<sup>263</sup> Susan Hallam, “The development of memorisation strategies in musicians: implications for education,” *British Journal of Music Education*, vol.14, no.1 (1997): 95.

<sup>264</sup> Perelman, one of Sivan’s lecturers at the Leningrad Conservatory, identified that “fingering is a memory device.” Perelman, *Autumn Leaves*, 27.

Hallam, “The development of memorisation strategies in musicians,” 92.

Gagné and McPherson, “Analyzing musical prodigiousness,” 39.

<sup>265</sup> Hallam et al., “The development of practising strategies,” 671.

<sup>266</sup> Gagné and McPherson, “Analyzing musical prodigiousness,” 90.

<sup>267</sup> Hallam, “The development of memorisation strategies in musicians,” 92.

<sup>268</sup> Hallam, “The development of memorisation strategies in musicians,” 94.

<sup>269</sup> Monsaingeon, *Richter*, 142.

<sup>270</sup> Barry, “A Qualitative Study,” 52.

<sup>271</sup> Hallam et al., “The development of practising strategies,” 672.

John Sloboda, Jane Davidson, Michael Howe and Derek Moore, “The role of practice in the development of performing musicians,” *British Journal of Psychology*, vol.87 no.2 (1996): 288.

Susan Hallam, “The Predictors of Achievement and Dropout in Instrumental Tuition,” *Psychology of Music*, vol.26, no.2 (1998): 127.

Sivan's approach, is silent, internal practice and has been found to be very effective in conjunction with the more frequent physical practice.<sup>272</sup>

The literature indicates that even at tertiary level, students do not always use effective practice strategies, and that teachers need to give more direction and support in this area.<sup>273</sup> In her study of instrumental teaching practices in tertiary education, Zhukov observed that the instrumental teachers focused on "exhorting them to practise more and to practise slowly," despite the research advocating a range of effective strategies such as chunking,<sup>274</sup> modelling, and mental practice.<sup>275</sup> Elsewhere, students were found to practise using the strategies demonstrated and used "repeatedly and vividly" in the lessons, more than those described only through verbal instructions.<sup>276</sup> They tended to follow the approaches taken by their teachers in their teaching and learning conceptions, for example, whether they embraced more traditional or constructive methods.<sup>277</sup>

The literature reports that often the learning focus is on tangible, technical areas of development alone. However, to achieve a higher level of mastery, students need to develop personal connection to the music not only technical mastery. While some researchers have suggested that it is unclear how students develop expressive performance,<sup>278</sup> others have noted

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<sup>272</sup> Nancy Barry, "The Effects of Practice Strategies, Individual Differences in Cognitive Style, and Gender upon Technical Accuracy and Musicality of Student Instrumental Performance," *Psychology of Music*, vol.20 (1992), 112.

Hill, "From Score to Sound," 141.

<sup>273</sup> Gaunt, "One-to-One Tuition in a Conservatoire," 204.

Hallam et al., "The development of practising strategies," 672.

<sup>274</sup> To chunk is "to organize (separate units of information) into a single large unit that is retained in the memory and easily recalled." "Chunk," in *Merriam-Webster.com Dictionary*, accessed April 27, 2023, <https://www.merriam-webster.com/dictionary/chunk>.

Gruson refers to "chunking" as breaking down passages into smaller phrases to practise. Linda Gruson, "Rehearsal Skill and Musical Competence: Does Practice Make Perfect?" in *Generative Processes in Music: The Psychology of Performance, Improvisation, and Composition*, ed. John Sloboda (New York: Oxford University Press, 2001), 21.

Kochevitsky cites the example of uniting tones conceptually rhythmically, to play faster. George Kochevitsky, *The Art of Piano Playing: A Scientific Approach* (Princeton, N.J: Summy-Birchard Music, 1967), 45.

<sup>275</sup> Zhukov, "Teaching styles and student behaviour," 252-253.

<sup>276</sup> Barry, "A Qualitative Study," 58 & 60.

<sup>277</sup> Guadalupe López-Íñiguez and Juan Ignacio Pozo, "Like Teacher, Like Student? Conceptions of Children from Traditional and Constructive Teachers Regarding the Teaching and Learning of String Instruments," *Cognition and Instruction*, vol.32, no.3 (2014): 243-244.

<sup>278</sup> Woody, "Musicians' Cognitive Processing," 125-137.

that expressive development is linked to playful, exploratory musical activities,<sup>279</sup> and emotional relevance.<sup>280</sup>

Indicators of effective practice include organisation, the use of appropriate practice strategies, whether the practice is deliberate, and the length of time,<sup>281</sup> with the factor of practice quality being more important than the time spent.<sup>282</sup> While gifted students learn more quickly and easily,<sup>283</sup> some practice strategies have been found to be more effective than others.<sup>284</sup>

Deliberate practice has been found to be goal oriented,<sup>285</sup> linked to motivation and “key to achieving further improvement in performance.”<sup>286</sup> It is more evident in advanced musicians and higher achievement.<sup>287</sup> Deliberate practice relies on awareness, concentration, and a mindset on improving mastery, rather than relying primarily on natural abilities.<sup>288</sup>

Repetition is a fundamental aspect of practising. Neuhaus notes that: “The ancient truth: repetition is the mother of tuition, is a law for the weakest as well as the strongest talents.”<sup>289</sup> Richter reflects that “however difficult it may be, there isn’t a passage that doesn’t become

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<sup>279</sup> Sloboda et al., “The role of practice,” 289.

<sup>280</sup> Guadalupe López-Íñiguez and Juan Ignacio Pozo, “The Impact of Teaching Conceptions and Practices in Elementary Level Musical Instrument Learning,” in *Learning and Teaching in the Music Studio: A – Student- Centred Approach*, ed. Juan Ignacio Pozo, María Puy Pérez Echeverría, Guadalupe López-Íñiguez and José Antonio Torrado (Singapore: Springer, 2022), 226.

<sup>281</sup> Robert Duke, Amy Simmons and Carla Cash, “It’s Not How Much; It’s How: Characteristics of Practice Behavior and Retention of Performance Skills,” *Journal of Research in Music Education*, vol.56, no.4 (2009): 310.

Susan Hallam, “What predicts level of expertise attained, quality of performance, and future musical aspirations in young instrumental players?” *Psychology of Music*, vol.41, no.3 (2013), 268.

Gagné and McPherson, “Analyzing musical prodigiousness,” 89.

<sup>282</sup> Peter Miksza, “Effective Practice: An Investigation of Observed Practice Behaviors, Self-Reported Practice Habits, and the Performance Achievement of High School Wind Players,” *Journal of Research in Music Education*, vol.55, no.4 (2007): 359–375.

<sup>283</sup> Gagné, “Yes, Giftedness does exist! 1,” 194.

<sup>284</sup> Duke et al, “It’s Not How Much; It’s How,” 318.

<sup>285</sup> Hallam et al., “The development of practising strategies,” 653.

<sup>286</sup> Barry, “The Effects of Practice Strategies,” 112-123.

Peter Miksza, “Relationships among achievement goal motivation, impulsivity, and the music practice of collegiate brass and woodwind players,” *Psychology of Music*, vol.39, no.1 (2011): 50–67.

Hallam, “What predicts level of expertise attained?” 268.

<sup>287</sup> Barry, “A Qualitative Study,” 52.

Miksza, “Relationships among achievement goal motivation, impulsivity, and music practice,” 50–67.

<sup>288</sup> Barry, “A Qualitative Study,” 52.

Miksza, “Relationships among achievement goal motivation, impulsivity, and music practice,” 51 & 53.

<sup>289</sup> Neuhaus, *The Art of Piano Playing*, 3.

easy if practised a hundred times.”<sup>290</sup> However, studies show that “mindless drill with little or no understanding of the task” is not conducive to musical engagement.<sup>291</sup> In contrast, understanding the fault,<sup>292</sup> and relearning in different ways<sup>293</sup> can expand “our basic knowledge - aural, intellectual, musical – of the music.”<sup>294</sup> The choice of what to repeat can be a significant factor,<sup>295</sup> including repetition of larger sections of music.<sup>296</sup>

The extensive research into students’ practice strategies has been through self-reporting questionnaires and interviews, as well as observations, with lessons (at times just one or two), and sometimes with practice sessions video recorded. One study<sup>297</sup> researched aspects of students’ learning from an experiential perspective.<sup>298</sup> The following is a collection of practices strategies from the research.<sup>299</sup> They include aspects that are organisational, conceptual, analytical, procedural, aural, and visual with each relating to the level of expertise already achieved.<sup>300</sup> As expertise increases, there is more utilisation on focused repetition, identification of errors, playing the hands separately, and self-correction.<sup>301</sup>

- Getting an overall idea of the music first
- Hearing the music internally before playing
- Researching the historical background
- Familiarising any unknown terms and signs in the notation

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<sup>290</sup> Monsaingeon, *Richter*, 139.

<sup>291</sup> McPherson et al., *Music in our lives*, 13.

<sup>292</sup> Hill, “From Score to Sound,” 139.

<sup>293</sup> Guadalupe López-Íñiguez, María Puy Pérez Echeverría, Juan Ignacio Pozo and José Antonio Torrado, “Student-Centred Music Education: Principles to Improve Learning and Teaching,” in *Learning and Teaching in the Music Studio: A – Student-Centred Approach*, ed. Juan Ignacio Pozo, María Puy Pérez Echeverría, Guadalupe López-Íñiguez and José Antonio Torrado (Singapore: Springer, 2022), 377.

<sup>294</sup> Hill, “From Score to Sound,” 141.

<sup>295</sup> Gruson, “Rehearsal Skill and Musical Competence,” 88.

<sup>296</sup> Miksza, “Relationships among achievement goal motivation, impulsivity, and music practice,” 52.

<sup>297</sup> Reid, “Variation in the Ways that Students Experience Learning Music,” 25–40.

<sup>298</sup> Phenomenography vs phenomenology – The study of how people experience a phenomenon versus the study of the phenomenon itself. The current study explores both: aspects of Sivan’s approach, and the students’ experiences in its application.

Funda Ornek, “Phenomenography,” *Asia-Pacific Forum on Science Learning and Teaching*, vol.9, no.2 (2008), accessed April 30, 2023, [https://www.eduhk.hk/apfslt/v9\\_issue2/ornek/ornek2.htm#b](https://www.eduhk.hk/apfslt/v9_issue2/ornek/ornek2.htm#b).

<sup>299</sup> Barry, “A Qualitative Study.”

Duke et al, “It’s Not How Much; It’s How.”

Hallam et al., “The development of practising strategies.”

<sup>300</sup> Hallam et al., “The development of practising strategies,” 656.

<sup>301</sup> Hallam et al., “The development of practising strategies,” 653.

- Sight reading the work from the beginning to the end
- Listening to a recording or performance from the teacher
- Recording one's own performance
- Analysing the structure and the key changes
- Reading and singing through the work
- Counting the rhythm aloud
- Silent fingering
- Practising slowly
- Isolating technically difficult passages
- Repeating notes, bars, and longer passages
- Slow practice
- Using a metronome to increase the tempo over time<sup>302</sup>
- Marking personal phrasing, breathing, bowing, fingering
- Identifying and making lists of what to practise
- Setting goals
- Memorising
- Playing with hands together early in the learning
- Playing with separate hands

Lower-level practice strategies included playing through, at times incompletely, and without systematic correction of errors.<sup>303</sup> In the early stages of learning, there was a greater tendency to correct single notes.<sup>304</sup>

Effective practice by tertiary aged students included: stopping in anticipation of mistakes; precise identification of errors; counting out the rhythms before playing<sup>305</sup>; mastering rhythms

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<sup>302</sup> Barry, "A Qualitative Study," 57.

Hallam, "What predicts level of expertise attained?" 286.

Hallam, et al., "The development of practising strategies," 672.

<sup>303</sup> Hallam et al., "The development of practising strategies," 669.

Sloboda et al., "The role of practice."

<sup>304</sup> Gruson, "Rehearsal Skill and Musical Competence," 88.

Miksza, "Relationships among achievement goal motivation, impulsivity, and music practice," 52.

<sup>305</sup> Barry, "A Qualitative Study," 57.

including slow practice;<sup>306</sup> correcting errors immediately; and repetition until errors were corrected.<sup>307</sup>

Higher-level practice strategies associated with professional musicians involved establishing an overview of the work and being able to hear it internally, first.<sup>308</sup> They divided the difficult parts into smaller passages to master before re-joining them into longer passages.<sup>309</sup> Neuhaus outlines many pedagogic solutions, but advocates that after focusing on detail, these smaller fragments need to be re-joined cohesively:

One thing only is important: one must remember that after the temporary fragmentation of living musical matter into molecules and atoms, these particles, having been duly processed, must once more become living parts of the musical organism.<sup>310</sup>

### *Model of Sivan's approach*

Sivan's succinct model of Arts, Science, Arts, encapsulates her approach and is present in the literature as a "macro-micro-macro"<sup>311</sup> model with some variation in terminology, represented below in Table 3-1.

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<sup>306</sup> Miksza, "Effective Practice: An Investigation," 371.

Barry, "A Qualitative Study," 58.

<sup>307</sup> Duke et al., "It's Not How Much; It's How," 317-318.

<sup>308</sup> Hallam, "What predicts level of expertise attained?" 269.

Hill, "From Score to Sound," 138.

<sup>309</sup> Miksza, "Effective Practice: An Investigation," 361.

Miksza, "Relationships among achievement goal motivation, impulsivity, and music practice," 64.

Hallam, "What predicts level of expertise attained?" 267-291.

Sloboda et al., "The role of practice," 289.

<sup>310</sup> Neuhaus, *The Art of Piano Playing*, 52.

<sup>311</sup> Lane notes that the macro-micro-macro model is a frequent model used by conductors, an intriguing link with Sivan's pianist-conductor. In the model there is "a general overview of the work, followed by a cyclical process of identification and decision making, concluding with a reconstruction of the piece into an internal sound image." Jeremy Lane, "Undergraduate Instrumental Music Education Majors' Approaches to Score Study in Various Musical Contexts," *Journal of Research in Music Education*, vol.54, no.3 (2006): 215-30.

Table 3-1: The phases of learning music in Sivan’s approach

Terminology of three phases	Sivan	Neuhaus <sup>312</sup>	Kohut <sup>313</sup>
Artistic vision	<b>Arts:</b> “the conscious use of skill and creative imagination especially in the production of aesthetic objects.” <sup>314</sup>	<b>Thesis:</b> “a position or proposition that a person advances and offers to maintain by argument.” <sup>315</sup>	<b>Synthesis:</b> the combining of often diverse conceptions into a coherent whole. <sup>316</sup>
Analytic development	<b>Science:</b> “the state of knowing:” <sup>317</sup> having knowledge that implies “acquaintance with or understanding of a science, art, or technique.” <sup>318</sup>	<b>Antithesis:</b> “the second stage of a dialectical process.” <sup>319</sup>	<b>Analysis:</b> “separation of a whole into its component parts.” <sup>320</sup>
Artistic vision reflected in performance	<b>Arts:</b> the imaginative vision is revisited through the dimension of performance.	<b>Synthesis:</b> “the dialectic combination of thesis and antithesis into a higher stage of truth.” <sup>321</sup>	<b>Synthesis:</b> “The composition or combination of parts or elements so as to form a whole.” <sup>322</sup>

<sup>312</sup> Neuhaus explains, “I insist on the following dialectic triad: thesis, antithesis, synthesis: music is the thesis, the instrument is the antithesis, and the synthesis is the performance.” Neuhaus, *The Art of Piano Playing*, 8.

<sup>313</sup> Kohut recommends: “Synthesis – analysis – synthesis.” Daniel Kohut, *Musical Performance: Learning Theory and Pedagogy* (New Jersey: Prentice-Hall, 1985), 81.

<sup>314</sup> “Art,” in *Merriam-Webster.com Dictionary*, accessed April 28, 2023, <https://www.merriam-webster.com/dictionary/art>.

<sup>315</sup> “Thesis,” in *Merriam-Webster.com Dictionary*, accessed April 28, 2023, <https://www.merriam-webster.com/dictionary/thesis>.

<sup>316</sup> “Synthesis,” in *Merriam-Webster.com Dictionary*, accessed April 28, 2023, <https://www.merriam-webster.com/dictionary/synthesis>.

<sup>317</sup> “Science,” in *Merriam-Webster.com Dictionary*, accessed April 28, 2023, <https://www.merriam-webster.com/dictionary/science>.

<sup>318</sup> “Knowledge,” in *Merriam-Webster.com Dictionary*, accessed April 28, 2023, <https://www.merriam-webster.com/dictionary/knowledge>.

<sup>319</sup> “Antithesis,” in *Merriam-Webster.com Dictionary*, accessed April 28, 2023, <https://www.merriam-webster.com/dictionary/antithesis>.

<sup>320</sup> “Analysis,” in *Merriam-Webster.com Dictionary*, accessed April 28, 2023, <https://www.merriam-webster.com/dictionary/analysis>.

<sup>321</sup> “Synthesis,” in *Merriam-Webster.com Dictionary*, accessed April 28, 2023, <https://www.merriam-webster.com/dictionary/synthesis>.

<sup>322</sup> “Synthesis,” in *Merriam-Webster.com Dictionary*, accessed April 28, 2023, <https://www.merriam-webster.com/dictionary/synthesis>.



## Arts: Imaginative vision

Music is imagined, first in the mind of the composer, then in partnership with the performer, and ultimately communicated in sound<sup>323</sup> in a continually evolving process.<sup>324</sup> Imagination per se, “has the capacity to produce new ideas by reorganising or simplifying past impressions.”<sup>325</sup> “Musical imagination, which comprises internal cognitive representations, is at the core of both musical perception and musical production.”<sup>326</sup> Internal cognitive representations include fantasy, mental images that are literal, and other references that are symbolic or metaphorical.<sup>327</sup> Furthermore, imagination and perception underpin creativity,<sup>328</sup> and connect human consciousness with the intangible elements of “intuition, perception, thinking and feeling.”<sup>329</sup> At levels above beginner, this perspective of imagination is regularly overlooked.

Nonetheless, the lessons of many highly revered pedagogues have been devoted to developing music with artistic, imaginative vision.<sup>330</sup> Franz Liszt “stressed the importance of grasping the spirit of a composition,” with musical imagination being the foundation of its realisation.<sup>331</sup> Neuhaus regarded the content of the music, the meaning, the “artistic image” as the starting point for a student to communicate a work.<sup>332</sup> Along with others, he lamented that the “artistic

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<sup>323</sup> Hill, “From Score to Sound,” 129

José Antonio Torrado, Juan Ignacio Pozo and María Puy Pérez Echeverría, “Instrument Mastery Through Expression: Learning Instrumental Technique,” in *Learning and Teaching in the Music Studio: A – Student-Centred Approach*, ed. Juan Ignacio Pozo, María Puy Pérez Echeverría, Guadalupe López-Íñiguez and José Antonio Torrado (Singapore: Springer, 2022), 229.

<sup>324</sup> Aránzazu González and Alfredo Bautista, “Re-Thinking How to Assess Students of Musical Instruments,” in *Learning and Teaching in the Music Studio: A – Student-Centred Approach*, ed. Juan Ignacio Pozo, María Puy Pérez Echeverría, Guadalupe López-Íñiguez and José Antonio Torrado (Singapore: Springer, 2022), 300.

<sup>325</sup> David Hargreaves, “Musical imagination: Perception and production, beauty and creativity,” *Psychology of music*, vol.40 no.5 (2012): 541.

<sup>326</sup> Hargreaves, “Musical imagination,” 540.

<sup>327</sup> Reid, “Variation in the Ways that Students Experience Learning Music,” 286.

<sup>328</sup> Mary Reichling, “Images of Imagination,” *Journal of Research in Music Education*, vol.38, no.4 (1990): 282 and 287.

<sup>329</sup> Reichling, “Images of Imagination,” 282-293.

<sup>330</sup> Neuhaus describes that the comments of his teacher, the famous Russian piano pedagogue Leopold Godowsky (1870-1938), were “aimed exclusively at the music.” Neuhaus, *The Art of Piano Playing*, 12.

<sup>331</sup> Kochevitsky, *The Art of Piano Playing*, 7.

<sup>332</sup> Neuhaus, *The Art of Piano Playing*, 2 and 9.

József Gát, *The Technique of Piano Playing*, trans. István Kleszky (London: Collet’s Publishers, 1980), 78.

Hill, “From Score to Sound,” 133.

Kohut, *Musical Performance*, 10.

image”<sup>333</sup> is often treated as secondary to the importance of technical mastery. Neuhaus suggests that the piano needs to be approached imaginatively because it doesn’t have the intrinsic sound qualities of string or wind instruments.<sup>334</sup>

Fantasy and metaphorical imagination feature extensively in Sivan’s approach and their applications are examined in this investigation.

### Meaning

An imaginative vision ascribes meaning to the music and involves abstraction since any programmatic links can be a source of inspiration but are not absolute.<sup>335</sup> Indeed, there is much questioning from an historical musicological perspective of what is meant by meaning in music.<sup>336</sup> Nonetheless, some assumptions of meaning are readily accepted and are connected to Shostakovich’s concept of equating “programme with content ... a story with plot ... or a generalised idea or network of ideas.”<sup>337</sup> For example, it is widely accepted that different genres have different characteristics and implied associations: a march is in 2/4 or 4/4 time and suggests military ideas;<sup>338</sup> many dances are in 3/4 time<sup>339</sup> and suggest entertainment and leisure; a barcarolle, a boat song, is in 6/8 time and suggests the pleasure of swaying through the lapping of the water. Students need to be able to hear the difference between the genres, and not only understand their theoretical descriptions analytically, but also their practical representations creatively.

Research highlights that developing students’ understanding of the music and making it relevant, is fundamental. When the sole focus of learning music is on the notes and technical questions, and “where there is no clear mental image of what is being played,” students

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<sup>333</sup> Neuhaus, *The Art of Piano Playing*, 1.

Neuhaus devotes a whole chapter to the importance and development of “the artistic image.” Neuhaus, *The Art of Piano Playing*, 7-29.

<sup>334</sup> Neuhaus, *The Art of Piano Playing*, 64.

<sup>335</sup> Neuhaus, *The Art of Piano Playing*, 26.

<sup>336</sup> Patrik Juslin and John Sloboda, “Introduction,” in *Music and Emotion; theory and research*, ed. Patrik Juslin and John Sloboda (Oxford: Oxford University Press, 2001), 5.

<sup>337</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 137.

<sup>338</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 25.

<sup>339</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 6-8.

Some of the dance genres in 3/4 time are waltz, minuet, mazurka, and polonaise. Each has its own rhythmic character of accentuations and inflexions of the beat that the musician needs to understand and master for the dance to be recognisable to a listener.

become disengaged.<sup>340</sup> Furthermore, it can be an underlying factor in students stopping to play or in developing muscle tension or performance anxiety.

Learning music involves different levels of mastery, depending on age and how long the student has studied an instrument. Learning often begins with copying and a technical focus, followed by adding some expressive elements such as dynamic interest or articulation. A higher level of learning is considered to incorporate musical meaning.<sup>341</sup> A still higher level of learning incorporates a personal connection to the music, with the pedagogue Neuhaus rating the communication of meaning as the primary goal of a pianist.<sup>342</sup>

### Development of hearing

Bamberger<sup>343</sup> has researched extensively, the nature and role of hearing in school-aged and adult musicians. She asserts that “there can be multiple possible hearings of the same phenomena depending on what one is paying attention to.”<sup>344</sup> However, “What we hear depends on what we are able to think of to hear – even though we are quite unaware that thinking is going on at all.”<sup>345</sup> Bamberger argues that “a hearing is a performance” and that through focus on different aspects within the musical complexity, many different hearings [or performances] become possible.<sup>346</sup> It stands to reason that if students expand their aural awareness, the possibilities of personal interpretation can be increased.<sup>347</sup> For example, whether a note is a beginning or an ending changes the logic of the musical connections and the resultant interpretation.<sup>348</sup> The greater the level of aural flexibility, the capacity to focus on different aspects within the music while playing,<sup>349</sup> the more the students are able to respond to their own inner feeling of the moment, as well as a different audience, piano, or venue. As students develop, they need to be able to hear ever-increasing detail within the

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<sup>340</sup> Sally Chappell, “Developing the complete pianist: a study of the importance of a whole brain approach to piano teaching,” *British Journal of Music Education*, vol.16, no.3 (1999): 254.

<sup>341</sup> Reid, “Variation in the Ways that Students Experience Learning Music,” 28.

<sup>342</sup> Neuhaus, *The Art of Piano Playing*, 61.

<sup>343</sup> Pedagogically, Bamberger was a student of Artur Schnabel, himself a student of Leschetizky.

<sup>344</sup> Bamberger, *The Mind behind the Musical Ear*, 44.

<sup>345</sup> Bamberger, *The Mind behind the Musical Ear*, 5.

<sup>346</sup> Jeanne Bamberger, “Turning music theory on its ear: Do we hear what we see; Do we see what we say?” *International Journal of Computers for Mathematical Learning*, vol.1 (1996): 53.

<sup>347</sup> Bamberger, *The Mind behind the Musical Ear*, 4.

<sup>348</sup> Bamberger, *The Mind behind the Musical Ear*, 86.

<sup>349</sup> Bamberger, *The Mind behind the Musical Ear*, 44.

music while playing. This mirrors Perelman’s advice: “Be able to hear what you listen to.”<sup>350</sup>

It has been found that once a student hears the music internally and plays it in a certain way, it is tricky and often difficult to change.<sup>351</sup> To change, students need to understand and accept a different way to what may have become automated. They need to use their understanding of their own learning to change: their metacognition.<sup>352</sup>

### Conducting

There is very little literature that directly associates the role of a conductor with that of a pianist. However, like a conductor, a piano student is responsible for the delivery of a complete performance, without the assistance of an accompanist as other solo instrumentalists usually have. Neuhaus advocates such a connection:

I suggest to the pupil that he should study a piano composition, i.e. the notes, as a conductor studies a score, that is, not only as a whole (this should be done first of all, otherwise there can be no complete idea of the composition, no complete image) but also in detail, taking the composition apart to see its component elements, the harmonic structure, the polyphonic structure; taking separately the main elements – for instance, the melodic line, the “secondary” elements – for instance, the accompaniment; to dwell particularly on the decisive “turnings” of a composition.<sup>353</sup>

Maxim Shostakovich extends this connection, reflecting on the significance his father placed on being a pianist as preparation to be a conductor: “My father was a great pianist, but he wanted to devote himself to composition. He told me, ‘To be a great conductor, you must be a great pianist.’”<sup>354</sup>

### Rhythm

Rhythmic precision has been found to underpin secure performances,<sup>355</sup> with the literature often focusing on the technical aspects of speed and evenness. It associates the use of the metronome with higher achievement scores.<sup>356</sup> Although advocating the use of metronome to

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<sup>350</sup> Perelman, *Autumn Leaves*, 38.

<sup>351</sup> Bamberger, *The Mind behind the Musical Ear*, 4.

Hallam et al., “The development of practising strategies,” 654.

<sup>352</sup> Pozo, “The Psychology of Music Learning,” 72.

<sup>353</sup> Neuhaus, *The Art of Piano Playing*, 21.

<sup>354</sup> Maxim Shostakovich, “Six Lectures,” 402.

The website of the St. Petersburg Conservatory cites piano skills as a prerequisite for some conducting courses. Saint Petersburg Conservatory, accessed April 14, 2023, <http://istud.conservatory.ru/node/893>.

<sup>355</sup> Duke et al., “It’s Not How Much; It’s How,” 315.

<sup>356</sup> Hallam et al., “The development of practising strategies,” 654.

Miksza, “Relationships among achievement goal motivation, impulsivity, and music practice,” 50–67.

develop “evenness and control of rhythm” for technical work, Brée acknowledges that “if taken too accurately, it is a stiff pedant without any emotion.”<sup>357</sup> The literature from pedagogues tends to emphasise the logical flexibility of the beat and scored tempo changes, warning against mechanical imitation of a “ticking clock.”<sup>358</sup> Calls remain for research into the impact of metronome usage.<sup>359</sup>

The aspects of rhythmic character are often overlooked: the energy that conveys the genre and the spirit of the composer;<sup>360</sup> the inflexion of the beat that reflects the metre; and the timing, the spaces that breathe life into the music.<sup>361</sup> Neuhaus outlines the importance of developing individual possibilities within rhythmic character rather than opting for a mechanical adherence to metre:

The rhythm of a musical composition is frequently – and not without reason – compared to the pulse of a living organism. Not to the swinging of a pendulum, or the ticking of a clock or the beat of a metronome (all this is metre, not rhythm), but to such phenomena as pulse, breathing, the waves of the sea, the swaying of a wheat field, etc.<sup>362</sup>

Neuhaus also connects pulse to the artistic image, or style, and cites that the spirit of a Liszt Rhapsody should not sound like the music of Bach.<sup>363</sup>

### Science: Analysis and realisation

#### Deep knowledge and prior knowledge

The foundation of an imaginative vision and learning is a student’s prior knowledge,<sup>364</sup> both explicit and implicit,<sup>365</sup> as well as his/her tacit knowledge from personal experience. Prior knowledge informs the ideas and opinions which provide a student with “something to say,”<sup>366</sup> and continually deepens over time.<sup>367</sup>

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<sup>357</sup> Brée, *The Leschetizky Method*, 53.

<sup>358</sup> Neuhaus, *The Art of Piano Playing*, 30.

<sup>359</sup> Hallam, et al., “The development of practising strategies,” 672.

<sup>360</sup> Neuhaus, *The Art of Piano Playing*, 46.

<sup>361</sup> Neuhaus, *The Art of Piano Playing*, 33.

<sup>362</sup> Neuhaus, *The Art of Piano Playing*, 30.

<sup>363</sup> Neuhaus, *The Art of Piano Playing*, 46.

<sup>364</sup> Pérez Echeverría, “How Teachers and Students Conceive Music Education,” 88.

<sup>365</sup> López-Íñiguez et al., “Student-Centred Music Education,” 373.

<sup>366</sup> Neuhaus, *The Art of Piano Playing*, 4.

<sup>367</sup> López-Íñiguez et al., “Student-Centred Music Education,” 373-374.

Neuhaus advocates that imaginative vision is developed by understanding broader artistic expressions: that a deep knowledge of music forms like opera,<sup>368</sup> ballet, lieder and symphonic work inform a student's musical and technical understanding of their solo works. Similarly, the tools of artistic expression like metaphor, analogy,<sup>369</sup> imagery, inspiration of creativity from the natural world, and emotional life events can assist this endeavour.<sup>370</sup> These sentiments are consistent with Sivan's approach.

Pianist and teacher, Alfred Cortot (1877-1962), highlights this cultural literacy and development of imagination as indicative of whether a teacher is "good or bad":

For the development of the psychological side, which is above all a function of personality and taste, pedagogy can only rely upon the enrichment of general culture, upon the development of the imaginative and analytical faculties which open the way to the translation of emotions and sensations evoked by music. For this purpose, there exist neither good or bad systems, but only good and bad teachers.<sup>371</sup>

### *The skeleton*

As described in Chapter 2, Sivan uses the analogy of a skeleton to refer to the underlying connections of sounds that students need to hear and to follow aurally for the music to make sense. This concept is reminiscent of the analytical tonal theories of Heinrich Schenker, Polish by birth, but who studied,<sup>372</sup> taught piano, and developed his theories in Vienna from around 1884. Schenker established a new style of music analysis where the sound was the

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<sup>368</sup> Neuhaus, *The Art of Piano Playing*, 21.

Shostakovich was influenced by operas that he saw as a child, notably, *The Tale of the Tsar Sultan* by Rimsky Korsakov and *Ruslan* by Glinka. Shostakovich completed two operas, *The Nose*, Op.15, (1928) and *Lady Macbeth of Mtsensk District*, Op.29, (1932) and sketched four more. Roman Ilich Gruber, "Responses of Shostakovich to a Questionnaire on the Psychology of the Creative Process," trans. Malcolm Brown in *Shostakovich and His World*, ed. Laurel Fay (Princeton, New Jersey: Princeton University Press, 2004), 28.

Richter, whose father worked as an organist at the Odessa Opera (Ukraine), considered that seeing many operas, especially *The Tsar's Bride* (Rimsky-Korsakov), *La Bohème* (Puccini), and *Aida* and *Rigoletto* (Verdi), was a fundamental aspect of his education. Monsaingeon, *Richter*, 14.

<sup>369</sup> The utilisation of analogy and metaphor is consistent with the teaching of Chopin, as reported by his students. Eigeldinger, *Chopin: Pianist and Teacher*, 12.

<sup>370</sup> Neuhaus, *The Art of Piano Playing*, 20-21.

Reichling, "Images of Imagination," 283.

<sup>371</sup> Alfred Cortot, *Rational Principles of Pianoforte Technique*, trans. R. Le Roy-Métaxas (Paris: Editions Salabert, 1930), 1.

<sup>372</sup> It is of pedagogical significance that Schenker studied piano with Karol Mikuli, a student and assistant of Chopin.

William Drabkin, "Heinrich Schenker," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 813.

Eigeldinger, *Chopin: Pianist and Teacher*, 174.

focus. “The art of hearing in motion – that is the sum total of the Schenkerian method.”<sup>373</sup> His work highlighted the tonal structure of the music in a linear form, and the concept of background and foreground elements,<sup>374</sup> the hierarchy of the sounds that are realised and conveyed consciously or unconsciously in performance.<sup>375</sup> The underlying harmonies of the background bring coherence to the more active elements in the foreground.<sup>376</sup> Schenker’s pupil, Felix Salzer (1904-1986) wrote *Structural Hearing*,<sup>377</sup> that focuses on the way music is heard. The title connects with Bamberger’s later theories of hearing discussed above.

### *Rhythm and the concept of pulsing*

At the heart of Sivan’s approach to rhythm are the concepts of conducting, pulsing, the energy of the pulse, and breathing spaces. These facets are echoed in the studies of Henkjan Honing into “rhythmic pattern, meter, tempo and timing.”<sup>378</sup> Honing’s extensive research into beat induction, “the cognitive skill that allows us to hear a regular pulse in music to which we can then synchronize,”<sup>379</sup> is broad, and argues that awareness of a regular beat and the underlying pulse is innate. This cognitive ability allows musicians to account for a rest, or a tied note, or syncopation.<sup>380</sup> In Figure 3-1 below, Honing presents a diagram of a metrical tree: a rhythmic notation, followed by a visual representation of the sounds as lines and the underlying pulses as dots, without the clarification of a time signature or bars. This mirrors how digitally produced sounds are heard.<sup>381</sup> The final representation displays the underlying hierarchy of the pulses for the listener to hear the rhythm inside the 2/4 time signature. Honing explains that:

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<sup>373</sup> Adele Katz, “Heinrich Schenker’s Method of Analysis,” *The Musical Quarterly*, vol.21, no.3 (1935): 328.

<sup>374</sup> Background and foreground are reflective of “heart and brain; it is not a matter of stringing notes together in one way or another.” Cook, “Schenker’s Theory of Music as Ethics,” 429.

The reference to heart and brain is reminiscent of “Develop, first of all their heart and then their brain,” Sivan, “Music through inspiration,” 5. And “cold reason and a warm heart,” Neuhaus, *The Art of Piano Playing*, 59.

<sup>375</sup> Drabkin, “Heinrich Schenker,” 814 and 816.

<sup>376</sup> Cohn, “Schenker’s Theory,” 7-8.

Katz, “Heinrich Schenker’s Method,” 314.

<sup>377</sup> Felix Salzer, *Structural Hearing: tonal coherence in music* (New York: Dover Publications, 1952).

<sup>378</sup> Honing, “Structure and Interpretation of Rhythm,” 371.

<sup>379</sup> Honing asserts that “recent empirical findings can be taken as a support for a genetic predisposition for BI [beat induction], rather than it being a result of learning.” Honing, “Without it no music,” 85–91.

<sup>380</sup> Honing, “Without It No Music,” 86.

<sup>381</sup> Honing, “Without It No Music,” 86.

“the numbers in the metrical tree represent the ... depth of the tree at that position of the rhythm.”<sup>382</sup>

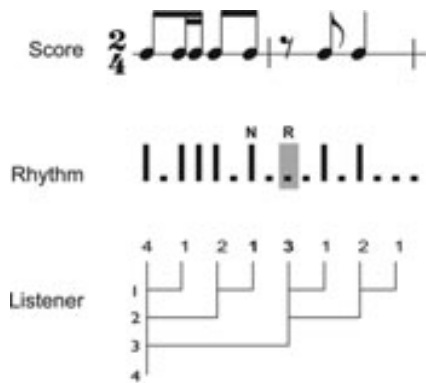


Figure 3-1: Honing’s representation of rhythm and metre as a metrical tree

This visual representation of Honing’s hierarchy of the beat and allocation of pulses<sup>383</sup> relates to the aural awareness in Sivan’s approach in hearing the hierarchy<sup>384</sup> of the rhythmic inflexion and the underlying pulse. As an example, pulsing the underlying quavers of the right-hand in Prelude No.16, bars 16 to 19 can be seen articulated from Figure 3-2 to Figure 3-3 below. Figure 3-4 applies the concept of Honing’s metrical tree to bar 16.

<sup>382</sup> Honing, “Without It No Music,” 87.

<sup>383</sup> Honing, “Without It No Music,” 87.

<sup>384</sup> Honing, “Without It No Music,” 86.



Figure 3-2: Prelude No.16, bars 16-19

Figure 3-3: Prelude No.16, bars 16-18 showing the thirds pulsed as quavers

Figure 3-4: Prelude No.16, bar 16 showing the right-hand rhythm through Honing’s metrical tree diagram.<sup>385</sup>

Honing’s four components of rhythm can be related to the selected Preludes. His first category, rhythmic pattern, suggests the genre such as a waltz or march. His second, metrical structure, applies to the levels and groupings of the beat, such as the compound time of a barcarolle or the simple time of a march. Regarding the tempo and timing components of rhythm, Honing identifies that when sounds are slightly shorter than the perceived beat or pulse, the music sounds “mechanical or rushed.”<sup>386</sup> This was evidenced in the rhythmic control during the learning phase and the performances of each Prelude.

<sup>385</sup> Honing, “Without It No Music,” 87.

<sup>386</sup> Honing, “Structure and Interpretation of Rhythm,” 371-372.

### Pianistic vocabulary: pianism and technique

Pianistic vocabulary, or technique does not exist in a vacuum, but is underpinned by imaginative vision, deep knowledge, and emotional response to the sounds.<sup>387</sup> Neuhaus notes that the Greek origins of the word “technique” is “art.”<sup>388</sup> Pianism refers to “technical skill or artistry in playing the piano.”<sup>389</sup> However, skill and artistry are quite different. Skill implies a focus on technical execution, but artistry has greater connection with aesthetics.<sup>390</sup> Technique is the physical perspective of how to manage a musical problem; it involves conscious awareness of how to master difficult passages. Indeed, the literature reports that physical aspects of playing often dominate teaching with the assumption that expression follows technical perfection.<sup>391</sup>

When subjects identified technical challenges in the music, such as performing wide pitch intervals or uniform rhythms precisely, their thoughts were less oriented to the imagery provided. This supports the well-accepted notion among music teachers and musicians that technically accurate performance (i.e., the correct pitches and rhythms) is a prerequisite to working on the expression.<sup>392</sup>

The conclusion in Reid’s description of five levels of learning, is that the lowest levels rely on technique and copying, and then increasingly develop greater meaning, communication, and personal connection.<sup>393</sup> The traditional model of focusing on “mastery of code and technique,”<sup>394</sup> is called into question with the expressivist models that concentrate on expression, as well as constructive models<sup>395</sup> that encourage students to be interpretative and associate meaningful connections. If students are purely trying to get the correct notes and

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<sup>387</sup> Roland Persson, “The subjective world of the performer,” in *Music and Emotion: theory and research*, ed. Patrik Juslin and John Sloboda (Oxford: Oxford University Press, 2001), 279.

<sup>388</sup> Neuhaus, *The Art of Piano Playing*, 2-3.

<sup>389</sup> “Pianism,” in *Oxford Reference*, accessed April 27, 2020, <http://oxforddictionaries.com/definition/english/pianism?q=pianism>.

<sup>390</sup> John Sloboda and Patrik Juslin, “Psychological Perspectives on Music and Emotion,” in *Music and Emotion: theory and research*, ed. Patrik Juslin and John Sloboda (London: Oxford University Press, 2001), 81.

<sup>391</sup> Pérez Echeverría, “How Teachers and Students Conceive Music Education,” 95.

<sup>392</sup> Woody, “Musicians’ Cognitive Processing,” 134.

<sup>393</sup> Reid, “Variation in the Ways that Students Experience Learning Music,” 28-33.

The levels follow Sivan’s associations between music and language, that there is information, followed by translation and later, interpretation.

<sup>394</sup> Pozo et al., “Teaching Music,” 42.

<sup>395</sup> Pozo, “The Psychology of Music Learning,” 76.

focus on technique, or technical skill, creativity is neglected. If they don't learn to listen to the sounds they are producing, the brain is disengaged, and performances lack expression.<sup>396</sup>

Sivan is consistent with Liszt and Neuhaus who approached technical challenges from an alternative perspective. They contended that in pursuing an artistic vision and striving for the sounds imagined, including in *bravura* passages,<sup>397</sup> the technical answers are generated.<sup>398</sup> “Musical goals – not technical constraints – come first.”<sup>399</sup> Still, it is a reciprocal relationship. Neuhaus contends that: “Technique is not about what must be done but how one must do what is known as artistic piano playing... the clearer what is to be done, the clearer, too, how it must be done.” Neuhaus quotes the Italian sculptor and painter, Michelangelo (1475-1564), “*La mano che ibbidisce al intelletto*” (the hand which obeys the intellect.)<sup>400</sup> Similarly, the pedagogue József Gát (1913-1967) reinforces that: “there must be a close interrelation between the musical imagination and the physical motion,”<sup>401</sup> to realise the musical concept.

### *Choreography*

In the literature, movements are regularly referred to as “procedural memory” and “muscle memory”<sup>402</sup> and imply a degree of non-conscious repetition. In addition, the term “gesture” is used to signal emotion to an audience.<sup>403</sup> Even small gestures are linked to musical understanding,<sup>404</sup> and their effects on sound. The musician chooses which choreography produces the desired sounds to communicate the emotion within the music.<sup>405</sup> Bamberger observes that, “Knowing *how* may be different from knowing *about* ...”<sup>406</sup>

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<sup>396</sup> Chappell, “Developing the complete pianist,” 254.

<sup>397</sup> Neuhaus, *The Art of Piano Playing*, 3, 54 and 82.

<sup>398</sup> Kochevitsky, *The Art of Piano Playing*, 7.

Neuhaus, *The Art of Piano Playing*, 101.

<sup>399</sup> Hill, “From Score to Sound,” 143.

<sup>400</sup> Neuhaus, *The Art of Piano Playing*, 82.

<sup>401</sup> Gát, *The Technique of Piano Playing*, 79.

<sup>402</sup> In the literature, “muscle memory” is referred to as “procedural memory.” It is “the ability to repeat a specific muscular movement with improved efficiency and accuracy that is acquired through practice and repetition.” “Muscle memory,” in *Merriam-Webster.com Dictionary*, accessed April 27, 2023, <https://www.merriam-webster.com/dictionary/muscle%20memory>.

<sup>403</sup> Patrik Juslin and Daniel Västfjäll, “Emotional Responses to Music: The Need to Consider Underlying Mechanisms,” *Behavioral and Brain Sciences*, vol.31, no.5 (2008): 581.

<sup>404</sup> Jeanne Bamberger, “Recapitulation and Coda,” in *Discovering the Musical Mind: A view of creativity as learning* (Oxford, 2013; online ed, Oxford Academic, Jan. 23, 2014), accessed April 30, 2023, <https://doi.org/10.1093/acprof:oso/9780199589838.003.0019>.

<sup>405</sup> Torrado, “Instrument Mastery Through Expression,” 231.

<sup>406</sup> Bamberger, *The Mind behind the Musical Ear*, 3.

The development of the spectrum of touch and tonal qualities is reliant on choreography and specialised movements.<sup>407</sup> Essential for pianism, it is often neglected.<sup>408</sup> A student needs to know how to achieve the sounds they desire to produce.<sup>409</sup> Pianists and pedagogues such as Chopin, Leschetizky and his assistant, Brée, along with Anton Rubinstein, regularly refer to touch.<sup>410</sup> Chopin's perspective was that: "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."<sup>411</sup>

This study investigates the development of the inter-related concepts of hearing, relaxation combined with movements, and technical challenges. Of necessity, relaxation cannot be absolute, but can be maximised by understanding the points of relaxation within the music and one's own body. Thereby, muscle tension is removed, and nervous tension alleviated.<sup>412</sup>

### *Freedom*

Neuhaus asserted that freedom facilitates good tonal production,<sup>413</sup> and that it is founded on mastery of many musical elements. "Strictness, co-ordination, discipline, harmony, sureness and mastery, this is the real freedom!"<sup>414</sup> In addition, Richter observed: "Perhaps I started to play with greater freedom as I threw off the shackles of existence and rejected the superfluous and all that distracts us from the essential."<sup>415</sup>

Maxim Shostakovich expressed the importance of freedom in his father's music:

Why he [Stalin] tortured him [Dmitri Shostakovich] I can say, I can answer. Stalin understood that when a person really descends into the world of Shostakovich's music, is surrounded by it, at that moment he becomes free. And that he couldn't take, Stalin.<sup>416</sup>

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<sup>407</sup> Pozo, "The Psychology of Music Learning," 66.

<sup>408</sup> Neuhaus, *The Art of Piano Playing*, 54 and 56.

<sup>409</sup> Pozo et al., "SAPEA," 154.

<sup>410</sup> Rubinstein describes different touches for the music of various composers, combined with use of the pedal including: "scholastic, short, clear touch and very little pedal" for Hummel, and "brilliant execution and pedal" for Weber and Mendelssohn with Weber needing "operatic, dramatic" and Mendelssohn, "lyric character." Rubinstein, *A Conversation on Music*, 126-127.

<sup>411</sup> Eigeldinger, *Chopin: Pianist and Teacher*, 195.

<sup>412</sup> Kochevitsky, *The Art of Piano Playing*, 9.

<sup>413</sup> Neuhaus, *The Art of Piano Playing*, 69.

<sup>414</sup> Neuhaus, *The Art of Piano Playing*, 32.

<sup>415</sup> Monsaingeon, *Richter*, 153.

<sup>416</sup> Maxim Shostakovich, "Six Lectures," 398.

In the study, Sivan's approach is investigated from the perspective of attaining freedom and ease in performance.

### Emotional response

The literature acknowledges that the underlying emotions or feelings inspired by the score<sup>417</sup> are personal and unique, informed by deep knowledge and experience.<sup>418</sup> Emotional response involves an intellectual understanding to the best of one's ability to represent the implications of the music and the composer's intentions.<sup>419</sup> The emotion of the music is not produced only by playing the correct key.<sup>420</sup>

From a longitudinal study, McPherson et al. observe that "teaching students how to generate and monitor expression is not a luxury, but an imperative."<sup>421</sup> Similarly, self-expression, the expression of personal meaning, is a fundamental aspect in Reid's descriptions of the highest levels of learning a musical instrument.<sup>422</sup>

Sivan's perspective of emotional response does not promote expression through melodrama or demonstration but instead, refers to the student engaging with the music to make logical and personal sense of its meaning and musical connections.

### Arts: Musical communication

Within the literature, musical communication is also referred to as expression or interpretation and emerges when both the composer and performer have clear awareness of the ideas and emotions they wish to express.<sup>423</sup> Playing with expression is an expectation placed on young performers and yet studies show that it is generally perceived as a reflection of a student's natural abilities rather than something that can be taught,<sup>424</sup> or indeed, developed. The most successful performances are deemed to have character,<sup>425</sup> can communicate expressively,<sup>426</sup>

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<sup>417</sup> Sloboda and Juslin, "Psychological Perspectives on Music and Emotion," 92.

<sup>418</sup> Kohut, *Musical Performance*, 62.

<sup>419</sup> Roy Howat, "Performance as research and *vice versa*," in *Music Research: New Directions for a New Century*, eds. Michael Ewans, Rosalind Halton and John A. Phillips (London: Cambridge Scholars Press, 2004), 2.

<sup>420</sup> Pozo, "Teaching Music," 25.

<sup>421</sup> McPherson et al., *Music in our Lives*, 227.

<sup>422</sup> Reid, "Variation in the Ways that Students Experience Learning Music," 34.

<sup>423</sup> Pozo et al., "Teaching Music," 38.

López-Íñiguez and Pozo, "The Impact of Teaching Conceptions and Practices," 226.

<sup>424</sup> Eleanor McPhee, "Finding the Muse: Teaching Musical Expression to Adolescents in the One-to-one Studio Environment," *International Journal of Music Education*, vol.29 (2011): 334.

<sup>425</sup> Duke et al, "It's Not How Much; It's How," 315.

<sup>426</sup> Reid, "Variation in the Ways that Students Experience Learning Music," 28.

and take a performance into the domain of interpretation.<sup>427</sup> The music becomes personal and subjective.<sup>428</sup> Shostakovich summarises: “But the main object remains the same as before: man, his spiritual world, his ideas, dreams and aspirations. In this direction the artist’s search knows no bounds.”<sup>429</sup>

In their learning models, as seen earlier in Table 3.1, both Neuhaus and Kohut describe performance as synthesis, where the musical elements converge together,<sup>430</sup> expressively and technically. Nonetheless, Juslin observes that: “music teachers tend to spend more time and effort on the latter than the former.”<sup>431</sup>

### *Metacognition*

Metacognition has been a consideration in education since the 1970s.<sup>432</sup> It is fundamental in student-centred, constructive learning.<sup>433</sup> It is “awareness or analysis of one’s own learning or thinking processes.”<sup>434</sup> This awareness is considered a deeper level of understanding or higher order learning.<sup>435</sup> Metacognition is the students’ ability to identify their own unique inner mental steps of learning. Metacognition comprises memory, comprehension, problem solving and critical thinking, and includes concentration,<sup>436</sup> planning, and goal setting.<sup>437</sup> Research has established that: “the students carry out a more sensitive and personal interpretation, but also more technically tighter, when the activity requires a metacognitive control of their actual

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<sup>427</sup> Nicholas Cook and Nicola Dibben, “Musicological Approaches to Emotion,” in *Music and Emotion: theory and research*, ed. Patrik Juslin and John Sloboda (Oxford: Oxford University Press, 2001, reprinted, 2006), 65.

<sup>428</sup> Sloboda and Juslin, “Psychological Perspectives on Music and Emotion,” 72.  
Rubinstein, *A Conversation on Music*, 9.

<sup>429</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 332.

<sup>430</sup> Neuhaus, *The Art of Piano Playing*, 5 and 8.

Kohut, *Musical Performance*, 81.

<sup>431</sup> Patrik Juslin, “Communicating emotion in music performance: a review and a theoretical framework,” in *Music and Emotion: theory and research*, ed. John Sloboda and Patrik Juslin (Oxford: Oxford University Press, 2001), 310.

<sup>432</sup> Carol Benton, *Thinking About Thinking: Metacognition for Music Learning* (Plymouth: Rowman & Littlefield, 2014), 10.

<sup>433</sup> Pozo, “The Psychology of Music Learning,” 54.

<sup>434</sup> “Metacognition,” in *Merriam-Webster.com Dictionary*, accessed April 28, 2023, <https://www.merriam-webster.com/dictionary/metacognition>.

<sup>435</sup> Benton, *Thinking About Thinking*, 11.

<sup>436</sup> Michael Martinez, “What Is Metacognition? Teachers Intuitively Recognize the Importance of Metacognition but May Not Be Aware of Its Many Dimensions. Mr. Martinez Explores the Varieties of Metacognitive Skills and Then Offers Suggestions for Cultivating Them in Learners of All Ages,” *Phi Delta Kappan*, vol.87, no.9 (2006): 699.

<sup>437</sup> Benton, *Thinking About Thinking*, 13.

interpretation, instead of mechanically following previously fixed instructions.”<sup>438</sup> Learning becomes more effective as students’ own metacognition develops, in conjunction with explanations and modelling<sup>439</sup> from a teacher.<sup>440</sup>

In Sivan’s approach, the concepts of imaginative vision and emotional response, along with hearing and pianistic vocabulary, can be understood metacognitively. Hearing is the students’ awareness of the detail of the music that they are producing, connected to how they listen to their sounds to convey their understanding of the emotion of the music. These relationships are investigated extensively in the study.

## **Dmitri Shostakovich**

### **Compositional style**

Maria Yudina, a pianist contemporary with Shostakovich, describes his compositional style: “Shostakovich has his own precise language, his constructive thinking, his rhythmic and intonational formulas, signs, symbols and images.”<sup>441</sup> While intonation<sup>442</sup> is not widely referred to within the literature, Sivan refers to the intonation of sounds when differentiating tonal qualities. For example, musical sounds may request politely or order authoritatively.

The acknowledged aspects of Shostakovich’s compositional style including Aesopian language, polyphony, and humour, are evidenced in his Preludes, and are outlined below.

### *Significance of programme music*

In 1951, Shostakovich expressed the importance of “establishing live contact between the composer and listener.”<sup>443</sup> To this end, he embraced the notion of programme music,<sup>444</sup> explaining that: “such music is usually attractive to the mass audience, it concentrates their attention and activates their imagination.”<sup>445</sup> Shostakovich revealed: “personally, I equate

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<sup>438</sup> Pozo, “The Psychology of Music Learning,” 77.

<sup>439</sup> Henrique Meissner and Renee Timmers, “Instrumental Teachers’ Instructional Strategies for Facilitating Children’s Learning of Expressive Music Performance: An Exploratory Study,” *Music Education Research*, vol.21, no.1 (2019): 22.

<sup>440</sup> Hallam et al., “The development of practising strategies,” 655 and 672.

<sup>441</sup> Maria Yudina, “Dmitrii Dmitriyevich Shostakovich (On his 60th birthday),” 1966, ed. Bob Lombard, accessed April 28, 2023, <http://math.stanford.edu/~ryzhik/shost.html>.

<sup>442</sup> “The sound changes produced by the rise and fall of the voice when speaking, especially when this has an effect on the meaning of what is said.” “Intonation,” in *Dictionary.cambridge.org*, Cambridge Dictionary, accessed April 28, 2023, <https://dictionary.cambridge.org/dictionary/english/intonation>.

<sup>443</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 137.

<sup>444</sup> “Programme music: Instrumental music that tells a story, illustrates literary ideas, or evokes pictorial scenes.” “Programme music,” in *The Oxford Dictionary of Music*, eds. Kennedy et al., 670.

<sup>445</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 138.

programme with content. Music cannot be valuable, full-blooded or beautiful without certain idea-content. ... But the content of music need not be a story or plot: it can be a generalised idea or network of ideas.”<sup>446</sup>

This premise is relevant to the *Twenty-four Preludes*, where the musical expression is based on recognisable primary genres: marches, dances and songs.<sup>447</sup> These provide the foundation for what has been described as “a series of psychological sketches.”<sup>448</sup> They reflect “emotional and intellectual depth”<sup>449</sup> within Shostakovich’s unique parodic compositional idiom.<sup>450</sup> They radiate feelings that range from tenderness, peacefulness, beauty, optimism, love and fantasy, through to mocking celebration, satiric joking and grotesque antics, and yet further to emotional heaviness, nervousness, instability, dejection, turmoil, fear, tension, fury and explosiveness.

This spectrum of emotional diversity provides a foundation to investigate Sivan’s approach. Shostakovich’s imagination and fantasy, his polyphonic style, and his satiric humour<sup>451</sup> are examined and explored with the students, noting the impact on their individual learning, their pianistic responses, and their musical communication.

### *Aesopian language*

Aesop’s famous fables told stories about human nature through talking, personified animals. In 20<sup>th</sup> Century Russia, the term Aesopian language emerged to describe “cryptic or ambiguous language authors used in subversive material.”<sup>452</sup> Seemingly innocent words contained hidden messages to those who understood the subtext more clearly. Within the constraints of the Soviet Regime, there was a tendency in the arts to avoid overt statements of

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<sup>446</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 137.

In 1929, Shostakovich described how he ascribed meaning in a scene for his film score of *New Babylon*. Grigoryev and Platek, *Dmitri Shostakovich*, 22-23.

<sup>447</sup> Gorlin, “24 Preludes,” 30-31.

<sup>448</sup> Ivan Martynov, *Shostakovich: the man and his work*, trans. T. Gural'sky (New York: The Philosophical Library, 1947, reprinted 2006), 54.

<sup>449</sup> Leikin, “Decoding the Twenty-four Preludes,” 169.

<sup>450</sup> Shostakovich’s parodic style is outlined extensively in Sheinberg’s *Irony, Satire, Parody, and the Grotesque*. She demonstrates how these forms of humour rely on irony, and that “parody is an ironic utterance, the layers of which are embedded in two or more incongruent encoded texts.” Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 141.

<sup>451</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 27.

<sup>452</sup> “Aesopian,” in *Merriam-Webster.com Dictionary*, accessed April 27, 2023, <https://www.merriam-webster.com/dictionary/Aesopian>.



opinion.<sup>453</sup> Ambiguity and double meanings were used extensively.<sup>454</sup> Not reliant on spoken language, the abstract arts like music and ballet, flourished.<sup>455</sup>

Shostakovich's compositions included quotations from folksongs and known tunes. However, "as composer-philosopher, supreme dramatist and musical master-architect, Shostakovich knew precisely when and how to employ this 'collage' technique."<sup>456</sup> The quotations became "Aesopian motifs"<sup>457</sup> that facilitated the delivery of hidden messages. It has been expressed that, "in a totalitarian era, all of us learned to read the newspapers 'between the lines.' And we best understood Shostakovich's text when we discovered that his deepest meaning was 'between the words.'"<sup>458</sup> It is widely acknowledged that Shostakovich regularly used "Soviet doublespeak."<sup>459</sup>

There has been much controversy over whether Shostakovich was willingly compliant with the Regime, or whether his music conveyed hidden references. However, there are many testimonials including those of the composer's son, Maxim Shostakovich,<sup>460</sup> and renowned pianist and conductor, Vladimir Ashkenazy.<sup>461</sup> The latter musician affirms that:

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<sup>453</sup> Many musicians avoided criticism of the Soviet Regime, as expressed in their later interviews. Katia Choquer. "Vladimir Ashkenazy," *Pianist*, vol.10 (2003): 16-19.

Michael Cookson, "Composer Rodion Shchedrin in Conversation with Michael Cookson, April 2014," *Seen and Heard International* (2014), accessed April 28, 2023, <https://seenandheard-international.com/2014/04/composer-rodion-shchedrin-conversation-michael-cookson-april-2014>.

<sup>454</sup> Ho and Feofanov, *Shostakovich Reconsidered*, 170.

Jennifer Gerstel, "Irony, Deception, and Political Culture in the Works of Dmitri Shostakovich," *Mosaic: A Journal for the Interdisciplinary Study of Literature*, vol.32, no.4 (1999): 35-51.

<sup>455</sup> Maxim Shostakovich, "Six Lectures," 407.

<sup>456</sup> Lev Lebedinsky, "Code, Quotation and Collage: Some Musical Allusions in the Works of Dmitry Shostakovich," in *Shostakovich Reconsidered*, ed. Allan Ho and Dmitry Feofanov (London: Toccata Press, 2006), 480.

<sup>457</sup> Vladimir Zak, "Shostakovich's Idioms," in *Shostakovich Reconsidered*, ed. Allan Ho and Dmitry Feofanov (London: Toccata Press, 2006), 495.

<sup>458</sup> Zak, "Shostakovich's Idioms," 498.

<sup>459</sup> Leikin, "Decoding the Twenty-four Preludes," 166.

<sup>460</sup> Ho and Feofanov, *Shostakovich Reconsidered*, 39-40.

<sup>461</sup> There has been significant antagonism between supporters of Solomon Volkov's *Testimony*, first released in 1979, that claims to be the memoir of Shostakovich, and some musicological naysayers. Nonetheless, Ashkenazy has written forewords for three books, verifying many truths within Volkov's work.

Ho and Feofanov, *Shostakovich Reconsidered*, 9-11.

MacDonald, *The New Shostakovich*, xiii-xiv.

Solomon Volkov, *Testimony: The memoirs of Dmitri Shostakovich*, trans. Antonina W. Bouis (New York: Limelight Editions, 2004), xlii-xliv.

“We knew without a shadow of a doubt that Shostakovich deeply detested the system in which he lived, we knew how much he suffered from it and how helpless he felt about being unable to do anything except express himself through his music.”<sup>462</sup>

### *Humour*

Linked to the concept of Aesopian language is Shostakovich’s musical humour. Often satiric, it is facilitated by his polyphonic style. Shostakovich composed many large-scale theatrical works: “I love the art of theatre very much and am strongly attracted to it.”<sup>463</sup> He was especially attracted to its possibilities for irony and satire. In 1929, he composed incidental music for Meyerhold’s production of Mayakovsky’s political satire, *The Bedbug*. His first opera, *The Nose*, Op.15 (1928-1929), was composed just four years before *Twenty-four Preludes* Op.34 and based on Gogol’s satiric story of the same name.<sup>464</sup>

Esti Sheinberg’s *Irony, Satire, Parody, and the Grotesque in the Music of Shostakovich* describes in detail various facets of these categories of humour and how they manifest in specific works.<sup>465</sup> Sheinberg contends that:

In the years 1931-1933, ... he was engaged with compositional issues of musical characterization, tonal manipulations and his stylistic use of parody, as can be seen in three of his works written at this time: the opera *Lady Macbeth<sup>466</sup> of the Mtsensk District* (op. 29), his set of 24 Piano Preludes (op. 34), and his First Piano Concerto (op. 35).<sup>467</sup>

By applying Sheinberg’s descriptions, the presence of irony and satire can be identified in Prelude Nos. 1, 2, 15, 16 and 24, with grotesque<sup>468</sup> elements highly evident in Prelude No.24. The humour relies upon all participants, the composer, the performer, and the audience being aware of the musical references and ascribing similar meaning to them.<sup>469</sup> Nonetheless, Sheinberg maintains that even if the meanings are not absolute, the performances may be

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<sup>462</sup> Ho and Feofanov, *Shostakovich Reconsidered*, 9.

<sup>463</sup> Gruber, “Responses of Shostakovich to a Questionnaire,” 32.

<sup>464</sup> Shostakovich explained: “I was attracted to *The Nose* because of its fantastic, absurd content, presented by Gogol in a very realistic manner. I did not feel the need to back up the satire in Gogol’s text with irony or parody in the music – indeed, on the contrary, the musical accompaniment is perfectly serious.” Grigoryev and Platek, *Dmitri Shostakovich*, 15.

<sup>465</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*.

<sup>466</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 100.

<sup>467</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 106.

<sup>468</sup> Shostakovich’s conscious awareness of depicting the grotesque is evident from his quotation: “It would be more fitting to call this work [Symphony No.1] ‘Symphony-Grotesque’.” Wilson, *Shostakovich: A Life Remembered*, 46. Quotation from a letter dated December 4, 1924 (G. M. Kozlova, (ed.) *Letters to Lev Oborin*, 244.)

<sup>469</sup> Zak, “Shostakovich’s Idioms,” 495.

enriched through the performer's awareness and realisation of implied possibilities.<sup>470</sup> These perspectives of humour are investigated in the current study.

### *Use of the pedal in piano works*

There is mixed recognition of the effect of Shostakovich's use of pedal in his piano works. Leikin observes that Shostakovich's pedal markings<sup>471</sup> in the Preludes are "meticulous" but "indiscriminate," and range from "overindulgent" to "dry, non-pedaled sound." He suggests that Shostakovich's approach to pedal is "parodic," and needs adjustment to convey the music well. Moshevich's perception contrasts that of Leikin. Her research into Shostakovich's piano compositions including his own recordings of them, attests to his extensive pianistic understanding of the tonal possibilities of the instrument.<sup>472</sup> Moshevich observes that although Shostakovich included no pedal markings in the *Three Fantastic Dances*, Op.5, his recordings reveal "his exquisite mastery of pedaling. His spectacular pedal is especially effective in supplying a bold contrast between the episodes with ample pedal and those played completely *senza pedale*."<sup>473</sup> Moshevich quotes Grigoriy Ginzburg (1904-1961), the fourth prize-winner at the first Chopin Competition in Warsaw in 1927: "Performers who do not observe Shostakovich's pedal indications damage the composition no less than if they play wrong notes or different articulation."<sup>474</sup>

This study provides the opportunity to investigate Shostakovich's pedal markings through the experiences of the student cohort.

### *Twenty-four Preludes Op.34*

While there is an abundance of literature analysing Shostakovich's compositions, specific discussion regarding Op.34 is more limited. It focuses on the contexts of history and satirical humour, and harmonic analysis.

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<sup>470</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 27.

<sup>471</sup> Leikin, "Decoding the Twenty-four Preludes," 172-173.

<sup>472</sup> Moshevich notes that: "Shostakovich's manuscripts testify that he tried to express his pedalings as accurately as possible. He sometimes changed and clarified initial pedal marks in the manuscript (see mm. 1, 4, and 7 of the Prelude in C-sharp Minor, op. 34), occasionally even changing the pedaling for the printed version (see the Prelude in E Minor, op. 34, mm. 23-24). Unfortunately, not all of these markings have been preserved in the published editions. For example, although Shostakovich drew a circle around every release sign in the Piano Sonata No. 2, many of his indications were misplaced or missed altogether, particularly in the second and third movements. No wonder, in his next large piano work, the Twenty-four Preludes and Fugues, op. 87, he marked a pedal only once—in m. 49 of the Prelude in C-sharp Minor!" Moshevich, *Shostakovich's Music for Piano Solo*, 2.

<sup>473</sup> Moshevich, *Shostakovich: Pianist*, 20.

<sup>474</sup> Grigoriy Ginzburg, "Zametki o masterstve" [Notes on the artistry]. *Sovetskaya muzika* no.12 (1963): 70-75. Quoted in Moshevich, *Shostakovich's Music for Piano Solo*, 2.

Gorlin's article<sup>475</sup> is the most complete consideration and frequently aligns with Sivan's perceptions of the Preludes. Gorlin analyses the structure of the opus, investigates the sub-genres within each Prelude, outlines Shostakovich's compositional style including his Aesopian language, and ascribes credible meanings.

Sheinberg provides a detailed analysis of Prelude No.2, capturing the complexities of satire, harmony, and style. In addition, her perspectives of musical satire have been applied to a selection of the Preludes elsewhere in the literature.<sup>476</sup>

Other research focuses on the historical context,<sup>477</sup> with the perspective of Aesopian language referenced frequently.<sup>478</sup> Structural analyses of a number of Preludes include reductive diagrammatic schema that follow tonal shifts.<sup>479</sup> These include using "analytical diagrams derived from Salzer's *Structural Hearing*."<sup>480</sup> In his tonal analysis, Lee refers to the Preludes in terms of their "emotional impact,"<sup>481</sup> while Moshevich, Gorlin, and Aster, like Sivan, recognise their educational benefit to students.<sup>482</sup>

## Overview

While the research into teaching and learning is extensive, there have been limited practitioner-observer studies. This study is unique in that it combines the various theoretical and analytical perspectives of the Preludes, with the practical challenge of translating these specific scores into sound. It is the first study to critically examine the application of pedagogical approach of Eleonora Sivan, offering insights into the principles and strategies commonly used in instrumental teaching, as well as additional ideas, perceptions, and considerations. From a research perspective, this study offers a model to investigate effective instrumental music learning.

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<sup>475</sup> Gorlin, "24 Preludes Op.34."

<sup>476</sup> Timothy Martin, "The Identification and Interpretation of Irony in Dmitri Shostakovich's Solo Piano Music" (D.M.A. thesis, University of Alabama, 2006).

<sup>477</sup> Roy, "The Genesis of the Soviet Prelude Set for Piano."

<sup>478</sup> Leikin, "Decoding the Twenty-four Preludes."

<sup>479</sup> Lee, "Tonal Perspectives in the Selected Piano Preludes of Shostakovich."

<sup>480</sup> Aster, "An analytical study of selected Preludes," 6.

<sup>481</sup> Lee, "Tonal Perspectives in the Selected Piano Preludes of Shostakovich," 6.

<sup>482</sup> Moshevich, *Shostakovich's Music for Piano Solo*, 43.

Gorlin, "24 Preludes Op.34," 59.

Aster, "An analytical study of selected "Preludes," 3.

## Chapter 4 Theoretical framework and research methodology

The review of the literature showed that while there are many education and learning theories and studies of music, questions related to instrumental teaching and learning remain. The study addresses the impact of teaching and learning practices in music, the development of imagination and creativity, and the effectiveness of specific practice strategies in piano teaching.

The first sub-chapter outlines the theoretical framework of the study. The second describes the research methodology used to investigate and analyse Sivan's pedagogical approach, including the teacher-researcher designed software that served as a research tool.

The teacher-researcher studied the selected Shostakovich Preludes extensively with Sivan and presented and performed them in several pedagogical and musicological conferences. Nonetheless, the teacher-researcher established the methodology of this study (the student cohort, the chosen repertoire and the recording and analysis of the data), with a view to maximising the objectivity of the research.

### Theoretical framework

The broad range of educational and learning theories covers a spectrum from traditional, seemingly teacher-centred approaches to more progressive student-centred pathways.<sup>483</sup>

Traditional approaches in music focus on learning facts, notes, and symbols, and assume that students will personalise them to create their own emotional realisation of a score.

Researchers find that this direct style of teaching is used extensively with younger students who have limited prior knowledge of musical notation. Then learning moves to a more interpretative approach, with more explanation than demonstration,<sup>484</sup> and where the learner uses processes to produce results. The learning is mostly managed by a teacher and incorporates the expectation to be expressive.<sup>485</sup> What has become a more progressive approach that is favoured among education sectors, is associated with constructivist theories, where the learning involves a student constructing meaning of new ideas in the context of prior knowledge. It is considered especially desirable in higher levels of learning.

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<sup>483</sup> Alfredo Bautista, Maria del Puy Pérez Echeverria and Juan Ignacio Pozo, "Music Performance Teachers' Conceptions About Learning and Instruction: A Descriptive Study of Spanish Piano Teachers," *Psychology of Music*, vol.38, no.1 (2010): 88.

<sup>484</sup> López-Íñiguez and Pozo, "Like Teacher, Like Student?" 221.

<sup>485</sup> Bautista et al., "Music Performance Teachers' Conceptions About Learning and Instruction," 88.

Four educational theories are considered here in more detail as relevant to Sivan's approach: the theories of Lev Vygotsky, including his Theory of the Zone of Proximal Development (ZPD) and his Theory of the imagination and creativity of the adolescent; Goal Theory; and Creative Pedagogy Theory.

### **Educational theories from Lev Vygotsky**

An extensive group of educational theories are associated with Vygotsky, whose work in Russia in the 1920s<sup>486</sup> was translated to English in the 1960s. His theories were influential in the development of constructivism in education. Vygotsky's theories have a socio-cultural foundation and propose that education's prime purpose is to "develop personality" and that personality is "linked to creative potential."<sup>487</sup> In addition, his theories have socio-cognitive characteristics in that students are treated individually and expected to be active and willing participants in the learning process as they develop their metacognition.<sup>488</sup> Although Vygotsky's theories are regularly applied to classroom teaching, their application is equally significant in one-to-one teaching.

Born in the Russian Empire, in the current state of Belarus, Vygotsky developed educational theories that seem to resonate with many principles from Sivan's approach: the importance of individual development, the significance of cultural and historical context, the development of personality, and the development of imagination.

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<sup>486</sup> Rob Wass and Clinton Golding, "Sharpening a tool for teaching: the zone of proximal development," *Teaching in Higher Education*, vol.19, no.6 (2014): 671.

<sup>487</sup> Davydov, "The Influence of L.S. Vygotsky," 13.

Lev Semenovich Vygotsky, *Mind in Society: The Development of Higher Psychological Processes*, eds. Michael Cole, Vera John-Steiner, Sylvia Scribner and Ellen Souberman (Cambridge: Harvard University Press, 1978), 5.

<sup>488</sup> Sadhana Puntambekar and Roland Hubscher, "Tools for Scaffolding Students in a Complex Learning Environment: What Have We Gained and What Have We Missed?" *Educational Psychologist*, vol.40, no.1 (2005): 3.

Bautista et al., "Music Performance Teachers' Conceptions About Learning and Instruction," 100.

### *The Zone of Proximal Development (ZPD)*

Vygotsky's Theory of the Zone of Proximal Development<sup>489</sup> asserts that students can extend their learning more efficiently by being shown by "a more knowledgeable other."<sup>490</sup> It is represented visually below in Figure 4-1. Vygotsky's theory argues that a child's development is more extensive when facilitated through teachers with expertise, rather than only through trial and error.<sup>491</sup> Implicitly, Vygotsky's ZPD theory acknowledges the significance of prior knowledge as a student develops understanding of new concepts.

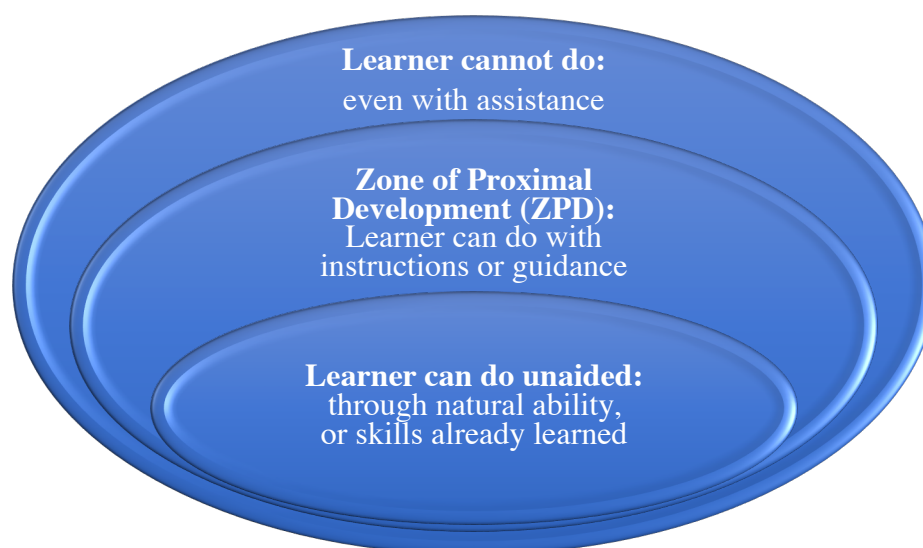


Figure 4-1: Vygotsky's Zone of Proximal Development<sup>492</sup>

Vygotsky's work was expanded by others<sup>493</sup> who researched the development of meaning; learning through scaffolded steps; the role of modelling; student's self-reflection; and creative exploration.<sup>494</sup>

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<sup>489</sup> "The zone of proximal development (ZPD) is central to Vygotsky's view on how learning takes place. He described this zone as: 'the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers.' Vygotsky maintained that learning occurs just above the student's current level of competence." Michael Dahms, Kristina Geonnotti, Daniela Passalacqua, James N. Schilk, Allison Wetzal and Michelle Zulkowsky, "The Educational Theory of Lev Vygotsky: an analysis," *Ashford University*, accessed April 28, 2023, <https://www.coursehero.com/file/13255155/Article-The-Educational-Theory-of-Lev-Vygotsky/>, 5.

Rheta DeVries, "Piaget and Vygotsky: Theory and Practice in Early Education," in *21<sup>st</sup> Century Education: A Reference Handbook*, ed. Thomas Good (London: SAGE Publications, 2008), 184-193.

<sup>490</sup> Jeanne Ormrod, *Human Learning*, 6<sup>th</sup> ed., (New Jersey: Pearson, 2012), 314-318.

<sup>491</sup> Peter Smagorinsky, *Vygotsky and Literacy Research: A Methodological Framework* (Rotterdam: Sense Publishers, 2011), 51-52.

<sup>492</sup> Modified figure. Ormrod, *Human Learning*, 317.

<sup>493</sup> Davydov, "The Influence of L.S. Vygotsky," 13.

<sup>494</sup> Ormrod, *Human Learning*, 321-326.

## Scaffolding

The term “scaffolding” is a metaphorical reference synonymous with the ZPD theory, although not used by Vygotsky himself.<sup>495</sup> A teacher identifies steps that facilitate students to learn more quickly and efficiently, and to exceed what their perceived natural abilities would suggest.<sup>496</sup>

Vygotsky’s theory relies on the teacher having the knowledge, experience, and wisdom to establish the best steps for an individual student.<sup>497</sup> In this aspect, it is vital that the teacher is creative,<sup>498</sup> and that the students are confident with the steps provided.<sup>499</sup> The teacher needs to be receptive to when the student has internalised the learning and no longer needs a scaffold.<sup>500</sup> Consequently, the ZPD is always shifting until the moment when the student may no longer need the teacher. The teacher has several roles: to introduce new concepts; to assist the student to achieve a desired goal; to provide modelling; and to provide feedback.<sup>501</sup> This is connected to the ever-present question of giftedness and talent and a student’s “ease and speed of learning”.<sup>502</sup> Vygotsky’s ZPD Theory seeks to maximise potential rather than rely primarily on natural ability.

Scaffolding is connected to Goal Theory in that goals are articulated as learning steps. The goals need to be established with creative flexibility to address the specific needs of individual students, as represented in Creative Pedagogy Theory,<sup>503</sup> described below.

## Modelling

While modelling is used extensively in traditional teaching models, it is equally relevant in constructivist approaches and a fundamental aspect in Vygotsky’s ZPD Theory. It involves the teacher providing possible ways to achieve mastery, including using forms of demonstration.<sup>504</sup> Consistent with the aim of developing metacognition, “the techniques are

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<sup>495</sup> Puntambekar and Hubscher, “Tools for Scaffolding,” 2.

<sup>496</sup> Pozo, “The Psychology of Music Learning,” 79.

<sup>497</sup> Silverman, “A performer’s creative processes,” 264.

Duke and Pierce, “Effects of Tempo and Context,” 93.

Hallam et al., “The development of practising strategies,” 673.

<sup>498</sup> Davydov, “The Influence of L.S. Vygotsky,” 17.

<sup>499</sup> Puntambekar and Hubscher, “Tools for Scaffolding,” 4.

<sup>500</sup> Puntambekar and Hubscher, “Tools for Scaffolding,” 2-3.

<sup>501</sup> Puntambekar and Hubscher, “Tools for Scaffolding,” 2.

<sup>502</sup> Gagné and McPherson, “Analyzing musical prodigiousness,” 7.

<sup>503</sup> Lin, “Fostering Creativity,” 153.

<sup>504</sup> Dahms et al., “The Educational Theory of Lev Vygotsky,” 5.



aimed at making the student aware of the procedures they use and why they use them.”<sup>505</sup> With emphasis on student-centred learning, the modelling is accompanied by profound reflection, both by the student and other influencers, with the aim that the student will have greater autonomy in future learning situations. One of the indications that this has happened is the student applying knowledge to different contexts.<sup>506</sup>

### *Theory of the imagination and creativity of the adolescent*

Vygotsky’s theories include the differentiation between lower order and higher order functions, with the latter promoting learning through deliberate awareness. Vygotsky viewed the development of both imagination and logic as higher order thinking. He maintained that “the adolescent’s imagination forms a close link with thinking in concepts,”<sup>507</sup> the development of self-talk, and inner speech. Furthermore, Vygotsky argues that fantasy is “the successor to childish play,”<sup>508</sup> referring extensively to visual images, often linked to the various senses, that underpin a child’s memory and thinking. With the changing emotional and intellectual world of an adolescent, these images shift to inform imagination and fantasy,<sup>509</sup> continuing to mature into adulthood, but with less “intensity and originality.”<sup>510</sup> Arguably then, a child’s broad range of experiences and cultural knowledge provide the foundation for a rich imagination.<sup>511</sup>

### **Goal theory**

Two main types of goals are identified in the literature: performance and mastery. While performance goals target the demonstration of competence and seek external rewards, mastery goals focus on internal rewards, the motivation being to learn, to understand, and to improve,<sup>512</sup> consistent with student-centred learning. Mastery goals are associated with greater achievement<sup>513</sup> and positive processes. Several goals may exist simultaneously, or the emphasis may shift from one to another given different situations, such as playing during

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<sup>505</sup> Pérez Echeverría, “How Teachers and Students Conceive Music Education,” 100.

<sup>506</sup> Pérez Echeverría, “How Teachers and Students Conceive Music Education,” 99.

<sup>507</sup> Vygotsky, “Imagination and creativity of the adolescent,” 1.

<sup>508</sup> Vygotsky, “Imagination and creativity of the adolescent,” 12.

<sup>509</sup> Vygotsky, “Imagination and creativity of the adolescent,” 7, 9 and 12.

<sup>510</sup> Vygotsky, “Imagination and creativity of the adolescent,” 6.

<sup>511</sup> Natalia Gajdamaschko, “Lev Semenovich Vygotsky,” in *Encyclopedia of Creativity*, accessed April 30, 2023, <https://www.sciencedirect.com/science/article/pii/B9780123750389002314>.

<sup>512</sup> Lacaille et al., “On the value of intrinsic goals,” 246.

Miksza, “Relationships among achievement goal motivation, impulsivity, and music practice,” 53.

<sup>513</sup> Hallam et al., “The development of practising strategies,” 652–680.

Miksza, “Relationships among achievement goal motivation, impulsivity, and music practice,” 51.

lessons versus performing in a concert. However, if the motivation for the learning involves intrinsic value, the enjoyment of and satisfaction with subsequent music performances seems to be higher.<sup>514</sup>

In the literature, goals that focus on a musical outcome are more effective than the goal of practising for a certain length of time.<sup>515</sup> If practice has unclear goals, improvement has been found to be impacted, with diminished results leading to a decrease in motivation.<sup>516</sup> Mastery learning has been found to be an effective education model when there are clear aims, focused feedback, and corrective strategies.

### **Creative Pedagogy Theory**

Music learning is regularly linked to creativity. Creative Pedagogy Theory promotes the need for creative teaching, teaching for creativity, and creative learning.<sup>517</sup> It encourages teachers to be imaginative in their guidance, and to promote imagination and curiosity within their students.<sup>518</sup> The theory presumes that all students have the potential to be creative, and that creativity can be developed.<sup>519</sup> It promotes students as active learners<sup>520</sup> rather than unquestioningly copying, or learning passively without understanding. “Possibility thinking”<sup>521</sup> becomes a key element in the development of creativity.

Sivan regularly references creativity in her teaching. In her guest lecture to the Music Teachers’ Association, she articulated that: “Our teaching must be highly creative – varied, distinctive.”<sup>522</sup>

### **Sivan’s approach and learning theories**

In this study, Sivan’s pedagogical approach is investigated in the context of the range of teaching theories from traditional, direct, teacher-centred approaches to more constructive,

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<sup>514</sup> “Intrinsic goals associated with aesthetic expression and enjoyment seemed to be particularly helpful for performing artists.” Lacaille et al., “On the value of intrinsic goals,” 245-247 and 249.

<sup>515</sup> Duke et al, “It’s Not How Much; It’s How,” 311.

<sup>516</sup> Woody, “Musicians’ Cognitive Processing,” 135.

<sup>517</sup> Lin, “Fostering Creativity,” 153.

<sup>518</sup> Lin, “Fostering Creativity,” 152.

<sup>519</sup> Lin, “Fostering Creativity,” 150.

<sup>520</sup> Yu-Sien Lin, “A Third Space for Dialogues on Creative Pedagogy: Where Hybridity Becomes Possible,” *Thinking Skills and Creativity*, vol.13, Elsevier B.V. (2014): 2.

<sup>521</sup> Lin, “A Third Space for Dialogues on Creative Pedagogy,” 2.

Vlad Glăveanu, Zayda Sierra and Lene Tanggaard, “Widening Our Understanding of Creative Pedagogy: A North-South Dialogue,” *Education 3-13: Creativity and Creative Pedagogies*, vol.43, no.4 (2015): 367.

<sup>522</sup> Sivan, “Music through inspiration,” 4.

student-centred pathways. Intrinsic to the study are concepts of giftedness and talent, the significance of prior knowledge and imagination, the creation of meaning, and learning through scaffolded steps.

## **Research methodology**

The first section of this sub-chapter describes the implementation of a research project as the foundation for the study. The second and third sections outline the methods of data collection and management, and the data analysis.

The study developed a research methodology to investigate how a teacher's fundamental principles can be articulated, developed, and evaluated in the learning environment. It extends the available research tools beyond the standard questionnaires, surveys, observations, and interviews to include a new software program to enhance the qualitative analysis with numerical support.

The data collected laid the foundation for an extensive investigation of Sivan's approach in the context of piano pedagogy and offer important insights into the development of the students' musical expertise.

### **The research project**

The research project was designed to investigate key features of Sivan's approach as understood by the author, in the context of educational theories. It examined development of the mastery of specific musical parameters or objectives, their interactions, and their interdependence. Creatively, it used historical context, mental imagery, and aural recollections to establish artistic vision. It applied individual scaffolding to learning processes during each student's ten lessons. It explored patterns within the scores, visually and aurally. It scrutinised the effects of creative teaching and learning along with the effect of setting goals.

This teacher-practice-led quasi-experiment<sup>523</sup> generated qualitative primary data in the form of case-studies. It comprised an introductory meeting with a PowerPoint presentation that

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<sup>523</sup> An experiment implies the use of random processes. However, effective teaching and learning require a level of scaffolding, necessitating that learning strategies are not applied randomly. In addition, in education research the student cohort is not routinely chosen randomly, nor is there necessarily a control group. Therefore, this experiment is regarded as a quasi-experiment, a common form of experimentation in education.

John Busch and James Sherbon, "Experimental Research Methodology," in *Handbook of Research on Music and Learning: A Project of the Music Educators National Conference*, ed. Richard Colwell (New York: Schirmer Books, 1992), 132-133.

Ary et al., *Introduction to research in education*, 29.

included performances of the Preludes selected for study, an initial pen-and-paper questionnaire, individually documented piano lessons, a voluntary concert, and a final pen-and-paper questionnaire and interview at the end of the lessons.

The necessary ethics clearances were sought and granted.<sup>524</sup> The teacher-researcher is a qualified music teacher, with full registration accreditation<sup>525</sup> from the Teachers Registration Board of South Australia.

The design of the study was for ten piano students selected from ten different studio piano teachers to learn two Preludes<sup>526</sup> from Op.34 by Shostakovich, applying Sivan's pedagogical approach. The students had no, or limited experience of Shostakovich's music (or, it emerged, music from the twentieth century generally). The Preludes would be Prelude No.1 that reflects his individual style of polyphony, and another prelude that comprises melody and accompaniment. Each student had the opportunity to receive ten, one-hour lessons over eighteen weeks with the teacher-researcher. The students were aged from 10 to 18 years, and around 7<sup>th</sup> grade level (AMEB and ABRSM).<sup>527</sup>

### *Introductory group meeting with PowerPoint presentation*

#### Research elements

First, the research project was outlined. Since the student cohort comprised school-age students under the age of 18, the permissions of the students' guardians were added to the usual ethics requirements. The families were provided with an invitation to participate document, an information sheet, and consent forms to be signed by both the students and their guardians. See Appendices 1a, 1b and 1c.

#### Historical and cultural context of the Preludes

The teacher-researcher performed the selected Preludes and gave a PowerPoint presentation that outlined the historical and cultural background related to Shostakovich, his musical language, and the Preludes. Through visual images and verbal analogies, the students were familiarised with the historical turbulence and changes in Shostakovich's home city of Leningrad, and Russian culture, to encourage them to connect with the music conceptually.

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<sup>524</sup> Ethics approval number: HP-2013-027.

<sup>525</sup> The teacher-researcher is approved to teach individual lessons under the Teachers Registration Board of South Australia., number 386361.

<sup>526</sup> From a motivational perspective, the repertoire would be suitable choices for school music performances and for AMEB examinations.

<sup>527</sup> Australian Music Examinations Board and The Associated Board of the Royal Schools of Music

With the student cohort including some whose first language was not English and belonging to an age-group of visual thinkers, still<sup>528</sup> and moving images,<sup>529</sup> provided a foundation for imaginative development and awareness of the influences on Shostakovich's musical language. The approach is consistent with constructivism in that exploring the context of the music becomes a foundation for the student to understand, to assign meaning, and to become more engaged.<sup>530</sup> Musically, the *Twenty-Four Preludes* Op.34 were connected to the influence of Chopin's piano music, and the emergence of satirical humour in the arts in Soviet Russia.

### *The lessons: delivery of Sivan's approach*

The lessons followed Sivan's premise, the ideal that working with students is like a journey:

We need them to create their own stories as well, and we need to give them the opportunity to express themselves. But every little sign in music has to be investigated and followed. It has to be like a journey together.<sup>531</sup>

The learning followed Sivan's directive that: "To be a pianist is great detective job. ... You must not miss one detail! Not one! In Shostakovich, every sign is important."<sup>532</sup> Shostakovich too, expressed the importance of following the composer's directions: "What a good performer can do is to read the composer correctly, convey his ideas, and give his own interpretation of a work." [1965]<sup>533</sup>

Lesson by lesson,<sup>534</sup> the students were encouraged to develop more detail in their imaginative vision through increased focus on Shostakovich's extensive expression markings.<sup>535</sup> The Preludes were considered from different musical perspectives, with the inclusion of the

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<sup>528</sup> In addition to the previously described paintings by Zaklikovskaia and her teacher, Filonov, paintings by Kandinsky and Marc Chagall (1887-1985) were presented.

<sup>529</sup> Documentary footage of the 1917 Revolution, and a film clip of Eisenstein's seminal silent film from 1925, *Battleship Potemkin*, were shown.

<sup>530</sup> López-Íñiguez and Pozo, "Like Teacher, Like Student?" 225.

<sup>531</sup> Sivan, "Music through inspiration," 4.

<sup>532</sup> Goldsworthy, *Piano Lessons*, 39.

<sup>533</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 266.

<sup>534</sup> The lessons were delivered on an elderly Steinway Grand Piano. The study did not account for the quality of the pianos that the students used to practice, whether they be grand, upright, or digital. There is limited research into the practical effects of basing lessons or practice on digital pianos. Digital instruments are computer-controlled and mimic the sounds of acoustic instruments, and therefore always have restrictions in the nuances of the sounds. This has been associated with reduced capacity for spontaneity and creativity. Pablo Arencibia, "Discrepancies in Pianists' Experiences in Playing Acoustic and Digital Pianos," in *Perspectives in Performing Arts Medicine Practice: A Multidisciplinary Approach*, ed. Sang-Hie Lee et al. (Springer International Publishing AG, 2020), 179-194.

<sup>535</sup> "Shostakovich's meticulous notation of performance directions, including metronome and pedal markings, provides invaluable insight into his interpretation. Such detailed markings are rare in his later works." Moshevich, *Dmitri Shostakovich: Pianist*, 70.

expressive details providing purpose to repetition, which is one of the key factors in learning. As an example, a learning strategy may be to learn the hands separately before playing them together. However, a deeper level of mastery could be to isolate and play the accompaniment's bass-line and listen with awareness of its shape as a phrase, and if appropriate, with a touch that resembles a supportive cello line. The mastery goals were not purely technical, but more importantly, linked to the communication of the sounds. Still, the teacher-researcher needed to be aware of how much change to each student's hearing could be pursued at any given time. In Sivan's words, "Very important to know measure. Too much, and immediately they intimidated. Too little, and no point."<sup>536</sup> Gradually increasing the detail reflected the principle of scaffolding.

While the lessons focussed on expectations that Sivan has in her approach, they were implemented somewhat differently from her regular lessons. The lessons in the study needed to be from a research perspective, necessitating some controls and variables to facilitate documentation. Every lesson dedicated approximately half the time to each Prelude. An artistic vision of each Prelude was explored from the perspective of specific musical parameters or objectives, from the beginning to the end of the Prelude. The students' verbal and non-verbal responses were recorded at the end of each focus of activity during the lessons. For example, the music in Prelude No.16 could be considered primarily from the perspective of the evenness of the underlying pulse, with the energy of the march genre, but with the additional expectation of conveying the chord progressions cohesively. Then, the development of mastery was recorded according to the level of fluency, accuracy, ease; the time taken; and the students' responses.

Each lesson was focused on the over-arching perspective of ascribed meaning and logical communication of ideas, underpinned by ever-increasing levels of mastery of the musical detail, carefully scaffolded until the final performances.

### [Imaginative vision](#)

After the initial PowerPoint presentation, the piano lessons continued to develop the imaginative vision of each Prelude, remembering the expectations of Shostakovich and Sivan to represent the composer's score genuinely. Interpretatively, Sivan uses strategies to change her imaginative vision, some of which would be suggested to the students:

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<sup>536</sup> Goldsworthy, *Piano Lessons*, 177.

I can change my interpretation a hundred times, depends on mood of day. Can be hopeful, like this, can be nostalgic, can be wise, can be more sustained, like this. Can have space here, or suddenly more light, more freedom, younger even.<sup>537</sup>

Changing a student's hearing began with their imaginative vision of the sounds, supporting Bamberger's observation:

To make a hearing different from one's own often requires a fundamental restructuring of the material – for example, regrouping, making new boundaries, giving priority to different features, perhaps even liberating features that were previously left unnoticed, even inaccessible. ... Restructuring one's hearing is risky – it is disorienting, queasy, confusing; it attacks the very roots of previous coherence.<sup>538</sup>

Consistent with Sivan's approach, the imaginative vision encompassed not only the overarching "what?" the music was to communicate, but also the detail of "how?" this could be done.

#### Initial internalisation through conducting

At the beginning of the early lessons, the teacher-researcher conducted through the music, reading it aloud as one would read a book. Shostakovich's metronome indication was used as a guide to gain an insight into his vision for the *tempo*.<sup>539</sup> Shostakovich is well known for his fast *tempo* indications. His own recordings vary from the printed metronome *tempi*, the fast Preludes sometimes faster and the slow Prelude No.14, sometimes slower.<sup>540</sup> This could suggest that the indicated metronome markings are suggestions rather than absolute.

The students listened to the rhythm of the Prelude inside the sound of the metronome, absorbing it internally. This initial process was repeated during the lesson if students had difficulty musically or technically. The verbal reading followed the melodic line but sometimes focused on other aspects of the music, such as the accompaniment, or bass-line.

#### Simultaneous playing

Simultaneous playing with the teacher-researcher was used as a strategy to support an imaginative vision, and to assist the development of mastery. The aim was to provide models for the students: the character; the elements that contribute to the musical communication

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<sup>537</sup> Goldsworthy, *Piano Lessons*, 235.

<sup>538</sup> Bamberger, *The Mind behind the Musical Ear*, 4.

<sup>539</sup> While the students found that Shostakovich's indicated *tempi* were very fast and challenging, it did provide the foundation for their interpretations, and encourage them to aspire for a faster interpretation than they were initially comfortable with.

<sup>540</sup> Moshevich, *Dmitri Shostakovich, Pianist*, 71 and 74.

such as the tempo and energy of the pulse; the articulation and dynamics; and the connections within the harmonic progressions. Simultaneous playing was investigated in terms of the impact it had upon the students to change both their hearing, and their physical movements, that made changes in the sounds achievable.

### Deep knowledge, pianistic vocabulary, and emotional response

The detail of “how?” to improve a pianistic performance was explored through developing each student’s understanding: deep knowledge, pianistic vocabulary, and emotional response. How the music could be made clearer. How the style and character could be conveyed. How the music could be shaped. How the pianistic challenges could be mastered. How a student could be guided to change a hearing when needed.

One of the specific challenges was to investigate whether, like Goldsworthy, the students experienced an “astonishing dissolution of **technical problems** through a slight change in perspective, a different way of listening.”<sup>541</sup>

### Hearing musical layers

#### *Polyphony*

All students learnt Prelude No.1, providing the opportunity to examine Sivan’s approach without the variable of repertoire differences. An example of Shostakovich’s style of polyphony, it was considered an apt introduction to the composer and his musical language. Awareness of the polyphonic voices provided the foundation for students to be aware of the layers of melody, bass-line and inner intervals or triads in the other preludes.

#### *Melody*

To communicate the musical character and evolving narrative of each Prelude, the students needed to master the accuracy of the pitch and rhythm of the melody, along with the extensive musical detail, including articulation. Each Prelude required clarity in the independent melodic lines that comprise well-shaped phrases underpinned by harmonic awareness and accurate rhythm. This included the logical inflexion of the beat according to the time signature, along with the evenness of the pulse.<sup>542</sup>

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<sup>541</sup> Goldsworthy, *Piano Lessons*, 89.

<sup>542</sup> Sivan describes different accentuations: “Not, this accent different. Always listening to volume, always listening to inside pulse.” Goldsworthy, *Piano Lessons*, 89.



### Accompaniment

There were two main aspects relevant to mastering the harmony: logical connection between the bass note and the inner interval or triad of each chord (vertical awareness),<sup>543</sup> and logical progression from one chord to another, (horizontal awareness). Within the chord progressions, there were two layers: a clearly defined bass-line, and the harmonic layer of the inner triads. Meanwhile, the energy of the rhythm needed to communicate the genre. For example, the energy of the dotted rhythm in the march accompaniment in Prelude No.16 seen below in Figure 4-2, is different to the lilt of the barcarolle accompaniment in Prelude No.19 seen below in Figure 4-3. The students were guided to hear and control each harmony, and to develop economical movements to each new hand position, while simultaneously projecting the energy of the pulse appropriate for the genre.



Figure 4-2: Prelude No.16, bars 1-2 reflecting characteristics of a march

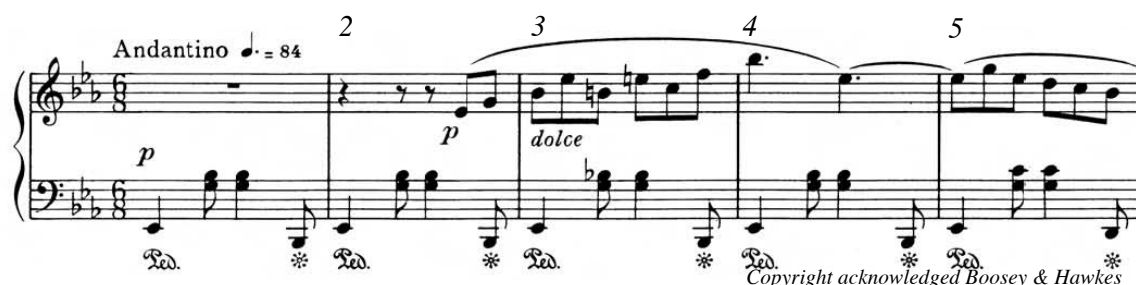


Figure 4-3: Prelude No.19, bars 1-5 reflecting characteristics of a barcarolle

### Combining the hands together

For the most part, the melodic line in Preludes Nos.2, 16, 19 and 24 is presented in the right hand, while in Prelude No.15, the melody is in the left hand. Each Prelude required the students to balance the melody above the accompanying harmony, simultaneously listening to the melody inside the harmony. The students needed to master each characteristic accompaniment figure to underpin the suggested genre. From a rhythmic perspective, the

<sup>543</sup> Sivan expresses her expectation for harmonic engagement: “Listen, don’t play. The inside story of this harmonic chord is incredible: its emotional story. And altogether we must think about pulse, and about hearing volume.” Goldsworthy, *Piano Lessons*, 83.

students needed to synchronise the pulses, and to hear and coordinate the irregular rhythms between the hands. Eventually, the students’ performances reflected their degree of mastery of the detail as the melody, harmony and rhythm converged.

### Developing mastery of pianistic vocabulary (technique)

#### *Rhythm*

An important rhythmic element is the metrical structure where there are two or more levels of metric hierarchy such as, in a crotchet beat, the underlying quaver pulse, and the underlying semiquaver pulse, etc. The Preludes are underpinned by characteristic rhythmic patterns that utilise the metrical hierarchy and are paramount in conveying the simple time of a march, and the compound time of a barcarolle.

#### *Legato*

The students were guided to hear *legato* connections, whether slurred, *staccato*, or *non-legato* within the melodic lines or phrases. For example, in Prelude No.15, although the left-hand melody primarily uses *staccato* articulation there are still *legato* connections, and implied phrases, marked by arrows below in Figure 4-4. In addition, the melodies in each Prelude have integral connections with the harmony, that the students needed to hear logically in order to convey them expressively.

Figure 4-4: Prelude No.15, bars 1-11 with arrows marking the implied phrases

#### *Hearing the effects of fingering choices*

The early lessons of the study worked through the most effective fingering patterns for each individual student. Consistent with Sivan’s approach, the fingering could differ from student to student, depending not only on the structure of their hands, but also on their hearing and whether a specific sound is created through a stronger or weaker finger.

### *Hearing the effects of the pedal*

An excellent pianist himself, Shostakovich's pedal marks are very specific and reflect his genius knowledge and understanding of the piano and its possibilities. Shostakovich's use of pedal is inextricably linked to touch. The students were guided to use pedal for harmonic support, phrasing support, rhythmic support, and to contribute to the creation of atmospheric sounds. The students were guided to listen to the effects of the pedal engagement, in the context of the sounds they intended to create.

#### **Expressive indicators – *espressivo*, *marcato*, *tenuti* and accentuations**

In most of the selected Preludes, Shostakovich uses *espressivo* at the beginning of melodic phrases, requiring special attention from the students. Moshevich notes that: "Where *espressivo* is marked for an individual voice, it usually indicates that this voice should assume a leading role (similar to Bach's *solo* marking)." <sup>544</sup>

*Marcato*, *tenuti* and accentuations are frequent in Prelude No.16. Moshevich argues that Shostakovich's *marcato* indicates "a resolute non legato articulation" while his *tenuti* imply a somewhat detached, often declamatory articulation." <sup>545</sup> A few accentuations appear in Prelude No.24 and toward the end of Prelude No.19, while Prelude No.15 has accentuated *staccati* that indicate more pointed articulation. The students were encouraged to follow these indications to create strong character in each genre.

#### **Musical communication**

The lessons culminated in performances to camera <sup>546</sup> during the lessons, and at the final voluntary concert.

#### **The data collection and data management**

The investigation is based on the collection of both qualitative and numerical data, shown below in Figure 4-5. The data collection began with the students completing an initial pen-and-paper questionnaire to give context to their individual learning journeys. See Appendix 2a. <sup>547</sup>

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<sup>544</sup> Moshevich, *Shostakovich's Music for Piano Solo*, 2.

<sup>545</sup> Moshevich, *Shostakovich's Music for Piano Solo*, 2.

<sup>546</sup> To perform to camera indicates that the point of view of the performance is through the lens of the camera; it is as if the camera were the audience.

<sup>547</sup> The initial questionnaire was based on a questionnaire developed by another candidate in Education, Elizabeth Foster, and kindly shared with the author.

The next collection stage was during the lessons, with the continuous assessment of the students as they learnt two Preludes. Customised teacher-researcher designed software was developed to focus on specific parameters of Sivan’s approach. The lessons were video recorded for subsequent correlations.

Finally, a pen-and-paper questionnaire and one-to-one interview provided opportunity for the students to articulate their impressions and experiences from the study. See Appendices 2b and 2c.

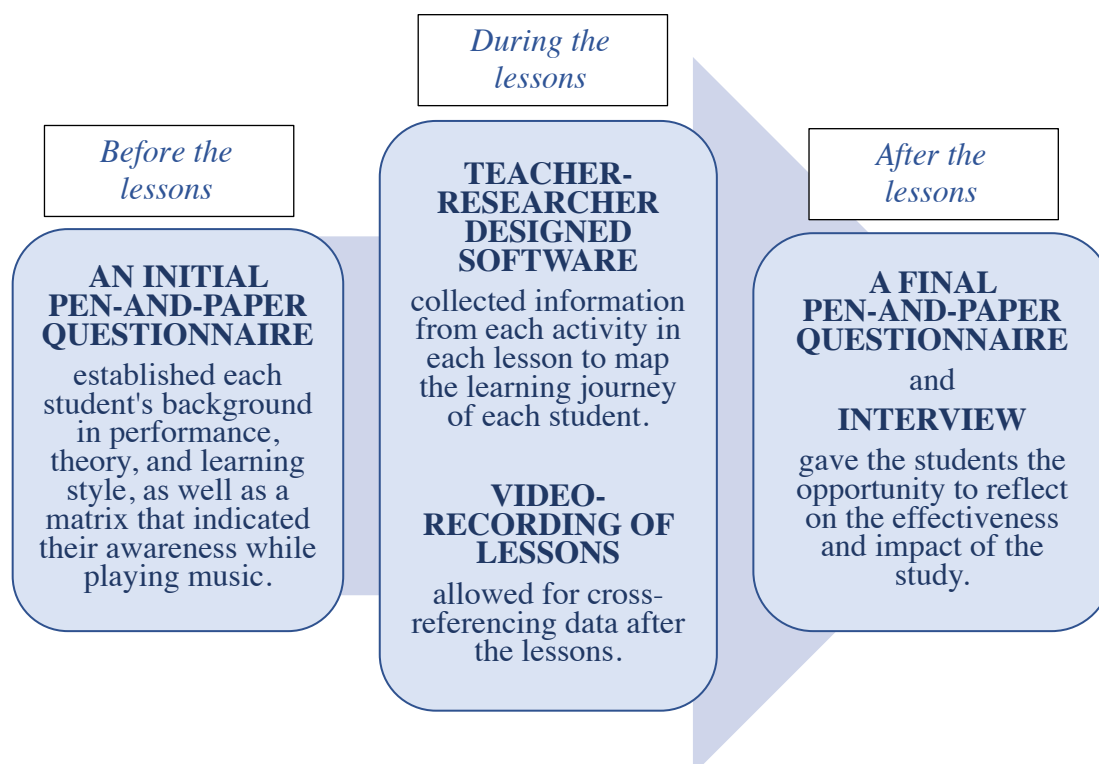


Figure 4-5: The collection of data

#### *The initial music-learning questionnaire*

The initial pen-and-paper questionnaire provided insights into each student’s musical background and prior musical performances, exams, concerts, and competitions, as well as their theoretical achievement and motivations.

Of special significance to this study was a new matrix<sup>548</sup> developed by the teacher-researcher to ascertain what the students were aware of while playing music. Seen below in Table 4-1, the matrix list was linked to musical expectations within Sivan’s approach. For example, the student’s awareness of specific layers within the music, such as the bass-line; or awareness of

<sup>548</sup> Similarly, a matrix was presented to categorise the technical drills of piano pedagogue, Vincenzo Vitale. Ferrari, “The Vincenzo Vitale Piano School Technical/Expressive Training Matrix,” 58-62.

the underlying harmonic progressions; or awareness of the dynamics. The list served to draw the students' attention to hearing the music as they played from the beginning of the study, and to provide a context for the analysis.

Table 4-1: Matrix of student's awareness when playing music

When playing music, I think about:	Not at all	Once in a while	Fairly often	Always
Telling a story	1	2	3	4
Expressing feelings or emotions from the score	1	2	3	4
Imitating sounds like water, birds, voices, or other instruments	1	2	3	4
Form and structure	1	2	3	4
Dynamics	1	2	3	4
The sound of using the pedal	1	2	3	4
Layers within the music like melody and accompaniment	1	2	3	4
Chord progressions	1	2	3	4
Position of the hands (i.e., the fingers covering groups of notes as in a chord)	1	2	3	4
Listening to the beat	1	2	3	4
Listening to the underlying pulse of the music	1	2	3	4
Phrasing melodies	1	2	3	4
Other thoughts or ideas about listening to the music you play (please describe).	1	2	3	4

The matrix relates to previous research with intermediate and advanced level students on reading notated musical scores. Bautista investigates how students learn musical scores, and what they learn from them.<sup>549</sup> Marin classifies students' descriptions of learning a new piece of music into three levels: notational accuracy, syntactic understanding, and artistic

<sup>549</sup> Alfredo Bautista et al., "Piano Students' Conceptions of Musical Scores as External Representations: A Cross-Sectional Study," *Journal of Research in Music Education*, vol.57, no.3 (2009): 182.

communication.<sup>550</sup> Marin's syntactic and artistic levels include identification of musical aspects such as structure, tonality, and style. Elsewhere, the literature notes that students' theoretical knowledge, which includes reading notation, is not always transferred practically, automatically,<sup>551</sup> The matrix in the current study assumed notational accuracy, and focused on the syntactic and artistic levels, with emphasis on what the students thought about, and their active listening as they play.

### *The teacher-researcher designed software*

It was decided that a database management system was needed to record the utilisation of strategies from Sivan's approach as they were applied. For this purpose, the teacher-researcher designed a software program, based on an open-source software program called "Open Office"<sup>552</sup> which has a section called Open Office Base.<sup>553</sup> Since computers can process data in a short space of time and correlate many aspects of the data simultaneously, complex relationships can be investigated efficiently, bringing some numerical support to a qualitative study. The program provided greater clarity in processing the data.

### *The Card File Template*

The teacher-researcher developed a Card File Template that was customised to reflect musical expectations within Sivan's approach. Its focus was a list of musical parameters or objectives to be explored during the lessons, with the data from each musical activity to be collected in each lesson. See below in Figure 4-6.

The template comprised:

1. A list of the musical parameters to bring research focus to the lessons.
2. An inbuilt timer to measure the duration of each learning activity.
3. A rating assessment completed by the teacher-researcher to indicate the fluency, accuracy, and ease of the student's playing.
4. A comments box where verbal and non-verbal responses of the student, and observations by the teacher-researcher were made.

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<sup>550</sup> Cristina Marín et al., "Using the musical score to perform: A study with Spanish flute students," *British Journal of Music Education*, vol.29, no.2 (2012): 199.

<sup>551</sup> Duke and Pierce, "Effects of Tempo and Context on Transfer of Performance Skills," 99.

<sup>552</sup> [www.openoffice.org](http://www.openoffice.org)

<sup>553</sup> Open Office Base enabled coding for graphs in Chapters 5, 6 and 7, and Appendix 6.

LESSON DATA:		Week:	Lesson No:	Prelude No.:
<b>Primary</b>	<b>Secondary</b>	<b>TIMER</b>		
IV: Perception of character IV: Style IV: Creation of sounds DK: Context DK: Fantasy DK: Form DK: Musical layer – melody DK: Musical layer – accompaniment DK: Musical layer – bass line DK: Sound colour PV: Rhythm – Evenness of the pulse PV: Rhythm – Inflection of the beat PV: Melody – Shape PV: Melody – Skeleton PV: Harmony – Chords/Positions PV: Harmony – Chord progressions PV: Harmony – Skeleton PV: Sounds – Touch PV: Sounds – Articulation PV: Sounds – Dynamics PV: Sounds – Pedal PV: Form – Structure PV: Right Hand PV: Left Hand PV: Recalling notes ER: Narrative/flow ER: Emotion	IV: Perception of character IV: Style IV: Creation of sounds DK: Context DK: Fantasy DK: Form DK: Musical layer – melody DK: Musical layer – accompaniment DK: Musical layer – bass line DK: Sound colour PV: Rhythm – Evenness of the pulse PV: Rhythm – Inflection of the beat PV: Melody – Shape PV: Melody – Skeleton PV: Harmony – Chords/Positions PV: Harmony – Chord progressions PV: Harmony – Skeleton PV: Sounds – Touch PV: Sounds – Articulation PV: Sounds – Dynamics PV: Sounds – Pedal PV: Form – Structure PV: Right Hand PV: Left Hand PV: Recalling notes ER: Narrative/flow ER: Emotion	<b>Time: mins</b> <input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5 <input type="radio"/> 6 <input type="radio"/> 7 <input type="radio"/> 8 <input type="radio"/> 9 <input type="radio"/> 10 <input type="radio"/> 11 <input type="radio"/> 12 <input type="radio"/> 13 <input type="radio"/> 14 <input type="radio"/> 15 <input type="radio"/> 16 <input type="radio"/> 17 <input type="radio"/> 18 <input type="radio"/> 19 <input type="radio"/> 20 <hr/> <b>Fluency</b> <input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5 <b>Accuracy</b> <input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5 <b>Ease</b> <input type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5 <b>Comment</b> <div style="border: 1px solid black; height: 50px; width: 100%;"></div>		

Figure 4-6: The Card File Template

### 1. The list of musical parameters

The teacher-researcher established a list of musical parameters linked to the matrix of musical awareness in the questionnaire and the terminology in the Glossary. Each learning activity would focus the students' hearing of two parameters from the Primary and Secondary Lists. The core components of Sivan's approach were used as the foundation for the parameters: creating an imaginative vision of the score (IV), travelling through deep knowledge (DK), pianistic vocabulary (PV), and emotional response (ER), and final realisation as musical communication. The parameters provide a list of the range of musical facets the students would develop as they learnt and performed the Preludes; they became the focus in the investigation of the teaching process. The responses recorded indicated each student's ability to apply their theoretical knowledge in a practical situation.

### 2. The inbuilt timer

The inbuilt timer was activated as each pair of parameters was explored. The awareness of, or strategy related to each pair, was applied from the beginning to the end of the Prelude. The timing reflected the variable of the duration of each lesson activity.

### 3. A ratings assessment

The learning process was monitored through a ratings assessment for fluency, accuracy, and ease. Used as a guide during the lessons, it provided an indication of the development of mastery for each student. Consistency would be through only one person allocating the rating; through frequent ratings assigned during each lesson; and through the lessons occurring over a relatively short space of time, 18 weeks.

The fluency rating indicated the continuity of the playing: not only the tendency to make corrections, but also the hearing of the logical progression of the sounds. The accuracy rating indicated not only the pitch and rhythm, but also the style and character through articulation, pedalling and dynamic realisations. The ease rating indicated the natural movements of the student versus panicked or unnecessary gestures.

### 4. The comments box

The comments box allowed for further qualitative observations, such as verbal and non-verbal responses of the student, as well as observations by the teacher-researcher.

#### The database

During the lessons, the teacher-researcher completed a Card File for every learning activity. There were eight to twelve card files created per student per lesson, with a total of 850 card files created over the course of the lessons. At the completion of the lessons, the data files were imported from the teacher-researcher designed software to an Excel spreadsheet to create a database. The process is represented below in Figure 4-7.

The resultant spreadsheet, seen complete in Appendix 5, has 850 rows, where each row represents the information from a single card file. There are 16 columns, where each column represents a “field” from the card file. Therefore, there are over 13,600 discreet data units. These only have meaning when positioned in the context of a row and a column. Excel has the capacity for further programming to correlate the data.

The database was the foundation for the final analysis stage, where Excel’s “Visual Basic” was used to build a number of “user defined functions.”<sup>554</sup> For example, to facilitate detailed comparisons, data was extracted to focus on a specific Prelude or group of Preludes; on a specific student or group of students; and on specific musical parameters.

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<sup>554</sup> <https://support.microsoft.com/en-us/topic/description-of-limitations-of-custom-functions-in-excel-f2f0ce5d-8ea5-6ce7-fddc-79d36192b7a1>.



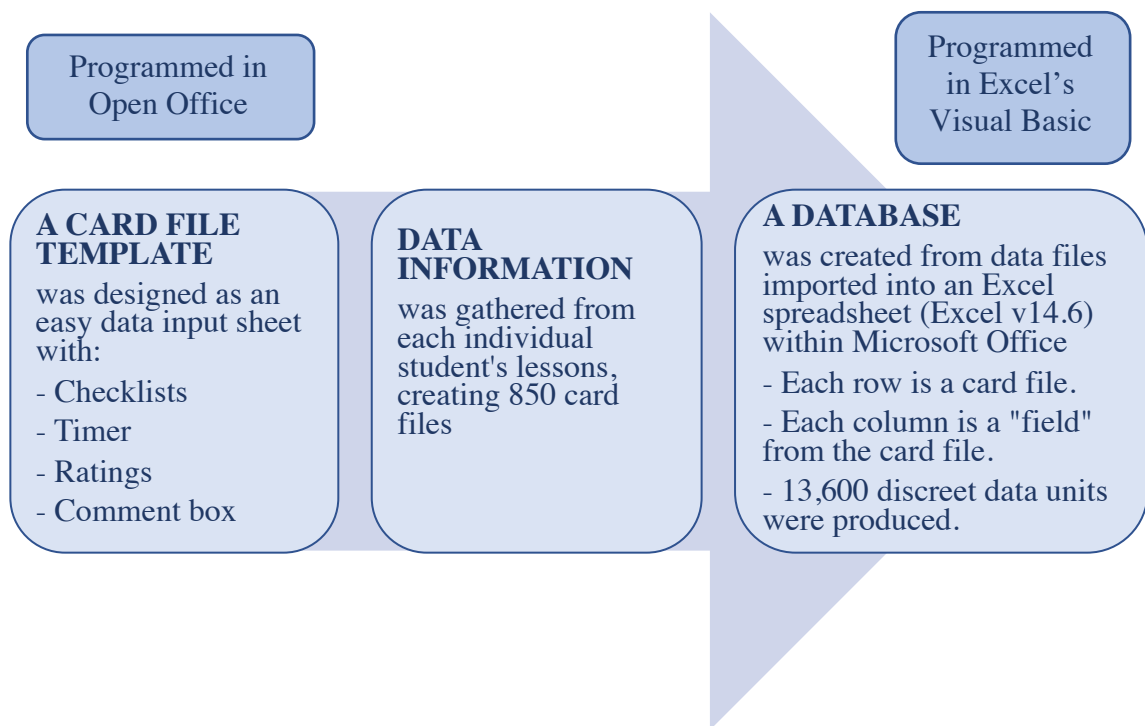


Figure 4-7: Transfer of the data collected during the lessons to a database

#### *Video recordings of the lessons and performances*

In the analysis stage, the video recordings of the piano lessons were checked and coded against the teacher-researcher software to assist verification. They included the students' complete performances of their Preludes in the final lessons and at the final voluntary concert that was staged for students, teachers, parents, and guardians.

#### *Final questionnaire*

The final pen-and-paper questionnaire asked the students to reflect on their participation, and to respond to specific learning strategies that were utilised. Of principle interest was the students' awareness of imaginative vision; their performances of the preludes including the use of memorisation; and a repeat of the matrix that indicated their awareness of the various musical parameters in their music-making.

#### *Individual student interviews after the project*

A final individual interview with each student was conducted two months after the lessons. The interviews allowed further discussion, gave additional insight into the students' experience, and verified or modified previous responses. The interview questions were open-ended with students tending to focus on different aspects of the study.

### The data analysis

The musical parameters listed on the Card File Template remain the foci in the analysis. They are integrated with data gathered in the questionnaires and interviews which provide a context for the students' perceptions of their learning. The data collection is comprehensive: two pen-and-paper questionnaires, 97 hours of recorded lessons, over 800 individual records of observations, as well as individual interviews with the participants. This allows for much cross-referencing. Learning concepts and individual responses of the students are connected and supported through tables and graphs created from the numerical data collected during the lessons. The focus on parameters related to harmony, melody and rhythm are mapped for each student over their course of lessons.

The analysis investigates the learning patterns of each individual student: the realisation of the imaginative vision of each Prelude and the musical and technical challenges, especially the development and mastery of hand positions, awareness of harmonic progressions, and rhythmic strategies. The Preludes, with their wide range of musical genres, provide a broad spectrum of pianistic challenges to investigate.

The Preludes were selected to provide the opportunity for the students to communicate musically through activating their imagination, while still aware of logical aspects of the score. Sivan's approach is predicated on what are objective and subjective features in music: what is communicated through the score and its background, and what the performer brings to its realisation.<sup>555</sup> Each student's interpretation is a reflection of their own inner world. These perspectives are investigated in the following chapters.

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<sup>555</sup> Sivan, "Music through Inspiration," 6.

## Chapter 5 Learning perspectives

As discussed in Chapter 3: Literature Review, many elements influence music learning, including each individual student's natural abilities, prior knowledge, time and focus during lessons and practice, and intrapersonal aspects such as perseverance,<sup>556</sup> interwoven with the teaching approach. The following chapters focus on the effectiveness of learning strategies from Sivan's approach to transform a student's abilities.

As the study progressed, recognised natural abilities<sup>557</sup> in the students became evident. Some students had vivid, visual and/or aural imagination, some were very good sight-readers, some memorised readily, and others had very good manual dexterity. It emerged that one student had absolute pitch. In terms of concentration, all students were focused during the lessons and were prepared to pay attention to the detail within the score. As to be expected, there was a mixed commitment to practice time and use of deliberate practice over the course of the 18-week study. Nonetheless, all the students grew in their understanding of Shostakovich's music: historically, emotionally, pianistically, and expressively.

The students' ongoing verbal and non-verbal responses during the lessons, and in the interview after the study provide valuable insights into their learning processes and metacognition. For the sake of anonymity, the names of the students have been changed, but match their identity as girls and boys, to acknowledge the participants as having individual personalities. The teacher-researcher observations provide perceptions from a teaching perspective. The analysis and discussion aim to represent the spectrum of achievements by the students in the context of the approach and the literature. They range from identifying musical and technical problems, to overcoming the articulated obstacles.

### **The students' initial hearing awareness**

The study commenced with an initial pen-and-paper questionnaire to identify each student's hearing awareness in the context of hearing expectations in Sivan's approach. The responses revealed their metacognitive awareness, their conscious focus on specific musical elements as they play. It became apparent during the course of the lessons, that prior to the study, some students had not been aware of some of the parameters in the questionnaire. For example, some students played a rhythm without awareness of the rhythmic layers of beat and pulse,

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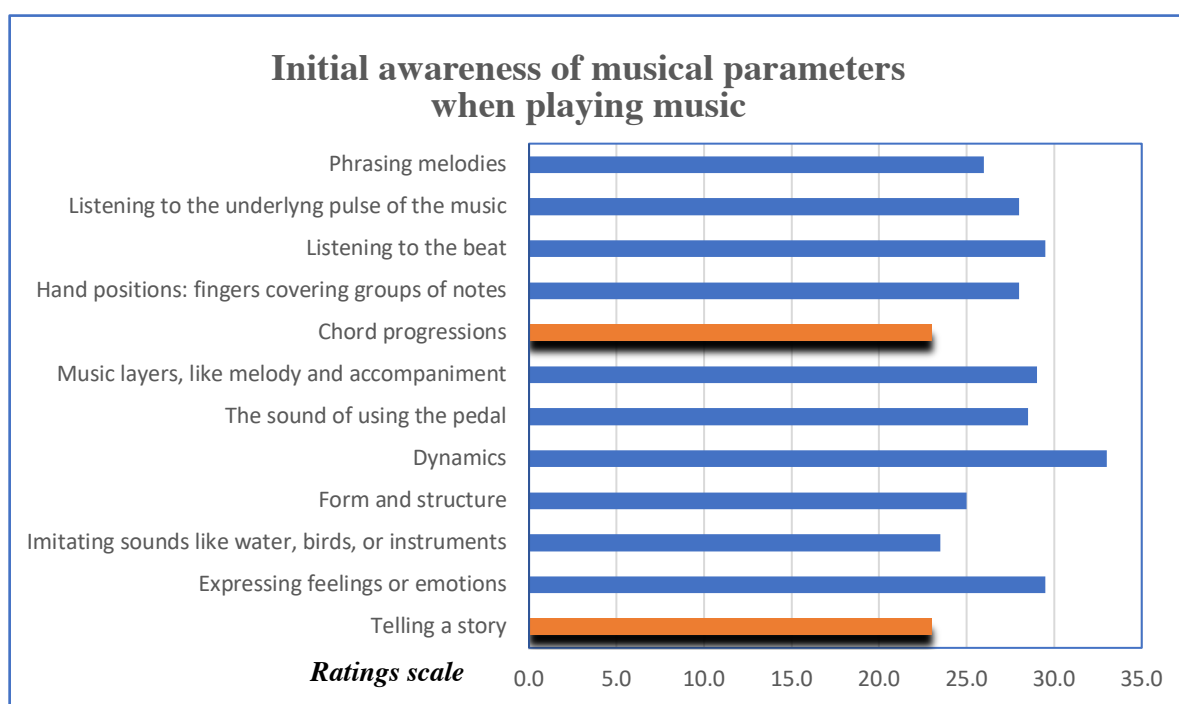
<sup>556</sup> These areas coincide with McPherson's identification of three of the causal influences on musical prodigiousness outlined in Chapter 3: giftedness and talent, personal commitment, and intrapersonal qualities.

<sup>557</sup> Gagné and McPherson, "Analyzing musical prodigiousness," 6-7.

while others had not associated groups of notes as chords, nor listened to the flow of chords as harmonic progressions. Therefore, the initial questionnaire was an early signal to the students of some of the elements that would be focused on in the study. For the teacher-researcher, the responses provided the starting point in the study and indicated where focus could be needed.

The parameters are seen in the accumulated student ratings below in Table 5-1. The most focused awareness of the cohort is seen to be on dynamics, expressing feelings and emotions, and listening to the beat. Of least attention and shown in Table 5-1 in the orange bars, was the notion of telling a story, and awareness of chord progressions that contribute to the emotion of that storytelling. The specific responses of each student are seen in Appendix 3.

Table 5-1: From the initial questionnaire: the accumulated ratings of students' awareness when playing music



### Application of the Core Components

Musical parameters were connected with the Core Components in Sivan's Approach: Imaginative Vision, Deep Knowledge, Pianistic Vocabulary and Emotional Response, which together contribute to Musical Communication. The parameters were articulated in the Card File Template in Figure 4-6, that was used to record the focus in each activity during the lessons. They appear below in Table 5-2 below.

Table 5-2: Four Core Components and associated musical parameters used in the lessons

Core Component	Musical parameter
Imaginative vision (IV)	Perception of character Style
Deep knowledge (DK)	Context Fantasy Form Musical layer – melody Musical layer – accompaniment Musical layer – bass-line
Pianistic vocabulary (PV)	Rhythm – Evenness of the pulse Rhythm – Inflexion of the beat Melody – Shape Melody – Skeleton Harmony – Chords/positions Harmony – Chord progressions Harmony – Skeleton Sounds – Touch Sounds – Articulation Sounds – Dynamics Sounds – Pedal Form – Structure Right hand Left hand Recalling notes
Emotional response (ER)	Narrative/flow Emotion

The Card File Template entries were the foundation for the database seen in Appendix 5, from which many figures and graphs were generated. Figure 5-1 and Figure 5-2 below show the relative time spent on the Core Components for Prelude No.1 with its polyphonic style, and the other Preludes with melody and accompaniment. The time establishing the Imaginative Vision was the same for both. Although a proportionally short time, just 5%, it provided the foundation for the sounds that would be developed in the analytical phase of learning. The most significant difference in focus was between Deep Knowledge and Pianistic Vocabulary. The disparity may be because the polyphonic Prelude No.1 was the first focus in each lesson, when the musical concepts were explained. For example, the horizontal layers within the music, and the hands forming positions over groups of notes, or it could be that the students needed more time to understand the polyphonic construction.

The Pianistic Vocabulary to convey the desired musical outcome relied on each student’s metacognition, their understanding of how to change their movements to adjust the various musical sounds.<sup>558</sup> Although the Preludes are by a single composer, each genre required distinctive pianism in rhythmic pulse, touch, and pedal, to convey its character.

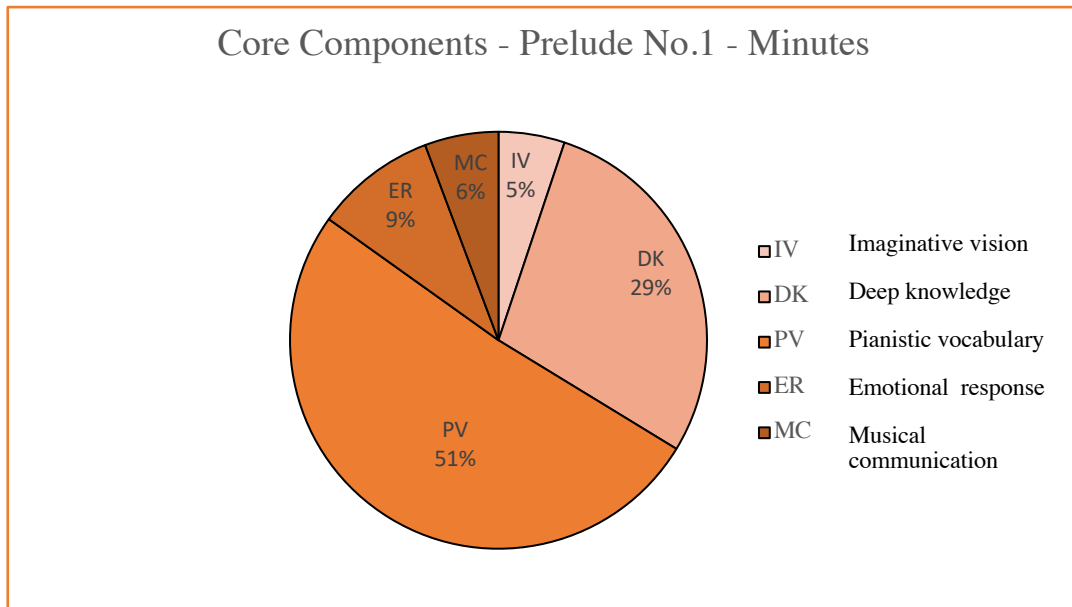


Figure 5-1: The relative amount of time spent on the Core Components for Prelude No.1

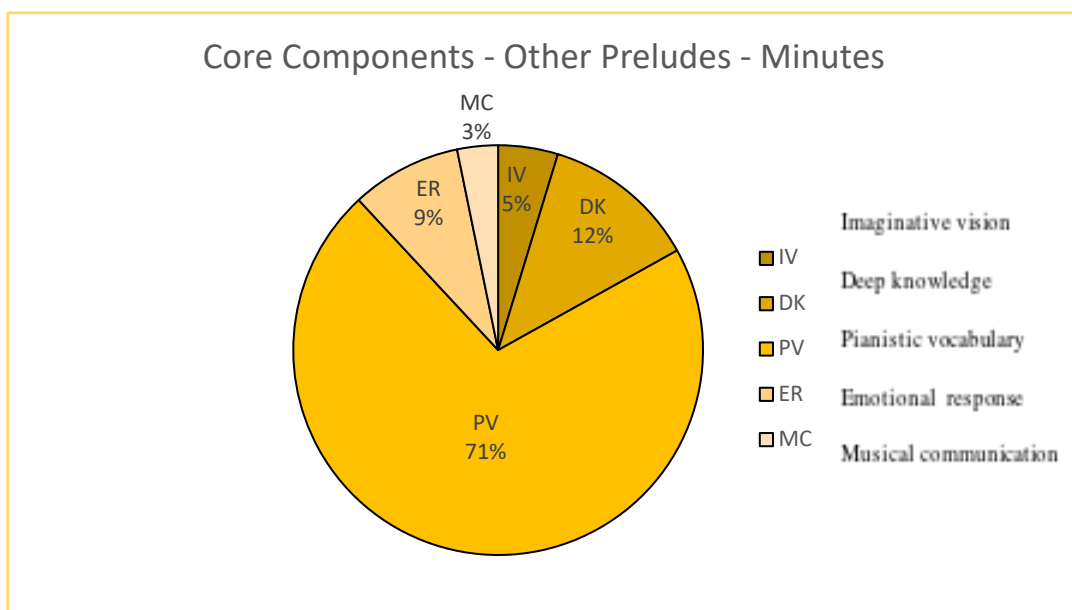


Figure 5-2: The relative amount of time spent on the Core Components for the second Prelude with melody and accompaniment

<sup>558</sup> Torrado, “Instrument Mastery Through Expression,” 230.

## Imaginative vision

Sivan emphasises emotional truthfulness: that students do not project feelings through exaggerated demonstration or gesture, but instead concentrate on the sounds, the artistic ideas, and the musical logic, to communicate sincere expression. She explains:

Sounds themselves are emotional response and reflection of contents of your heart and mind. Music is not just playing right notes in right time, but digestion hugely important. Enormous job really, but so rewarding, and so makes it worth to live!”<sup>559</sup>

Table 5-3 below outlines the genre and character of each selected Prelude that required the students’ understanding. These resonate with Shostakovich’s description of “programme with content ... a generalised idea or network of ideas.”<sup>560</sup> A more comprehensive summary, and the student allocation can be seen in Appendix 4.

Table 5-3: The selected Preludes with their underlying genre and character

Prelude No.	Underlying genre & character
1	Prologue – Shostakovich’s polyphonic style
2	Waltz – improvisatory and fanciful
15	Waltz – humoristic
16	March – satiric humour
19	Barcarolle – lyrical
24	Gavotte and musette – playful, with philosophical coda

From the initial questionnaire, seven students were conscious of using their imagination when learning music, with four aware of how they used it. In terms of historical and social context that informs imagination, most students indicated that they researched general knowledge about the music towards the end of the learning process, often in preparation for an exam. Tim and Natalia were the only students who regularly researched the background of the music before they began to learn. It seems significant that the regular teachers of these two students had recommended them as having very good imaginative skills; their imagination had foundations in their prior knowledge. Another two students had mixed responses to imagination applied to music, while two other students did not relate imagination to producing music at all. See below in Table 5-4. The responses with less connection to imagination are highlighted in blue.

<sup>559</sup> Goldsworthy, *Piano Lessons*, 5.

<sup>560</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 137.

Table 5-4: Students initial awareness of imagination, and response to general knowledge presented in the PowerPoint demonstration

<b>Student</b>	<b>Age in years</b>	<b>Initial awareness of using imagination</b>	<b>Usual prior research of general knowledge</b>	<b>Response to imagination and general knowledge in the PowerPoint presentation</b>
<b>Tim</b>	14	Yes, visually and making aural connections to other instruments	Yes: "Always!" Before playing	I focused a lot more on Shostakovich and how he fits into that [time in history] and how a lot of artists fit into that.
<b>Natalia</b>	13	Yes, visually	Yes: from the beginning to assist interpretation	It was good to have something to relate back to. It helped a lot because I hadn't done that before.
<b>Carol</b>	15	Sometimes	For exams	I liked the different characteristics of each piece; there's a little story for each piece. ... When I was doing the No.15, I thought about the mechanical stuff.
<b>Derek</b>	12	No feedback	For exams	I did not think about the presentation.
<b>Byron</b>	17	Yes: visually in Impressionist music; emotionally in Romantic	Yes: Usually before exams	The turbulent times in Russia was really interesting and gave a bit more insight into him, and why he was writing.
<b>James</b>	13	Yes: made emotional connections and imagined stories	Not really: "Only if I come across something I don't know."	I did not think about the presentation.
<b>Kate</b>	10	No	Yes: after learning.	I thought a bit about the castle and the water.
<b>Sarah</b>	12	Sometimes: but don't know how	Sometimes: Towards the end	It was good to hear them. I tried to connect the music with the background.
<b>Brendon</b>	16	No	Researching some Italian words throughout	I did not connect the music to its context.
<b>Hannah</b>	12	Yes: if she couldn't relate to the music	Learns Italian: Doesn't research about the composer	I connected the suggested association of clowns.



## *Memory*

This study utilised interconnected aspects of memory: memory of images, sounds and emotions that informed the imaginative vision; memory of movements that formed choreography (procedural memory in the literature); and memorisation of the music score. Each student's memory provided their imagination with possibilities, linking their prior knowledge with the current lessons, and the past with the future.

### *Memory of experiences and visual images*

Consistent with Vygotsky's theories, Shostakovich, Neuhaus and Sivan link experience, including awareness of the arts, with the development of imagination. These musicians and teachers reference art forms other than music as significant: "Use every means to develop in him [the student] a love of other forms of art, particularly poetry, painting and architecture, and most important of all – making him feel the ethical dignity of the artist, his obligations, his responsibilities and his rights."<sup>561</sup> These elements were discussed in the PowerPoint presentation and during the lessons.

Tim and Hannah connected well to historical references. Byron expressed that remembering the context kept him engaged in Prelude No.1. Carol liked the stories about each Prelude, and Kate recalled photos of the Winter Palace on the Neva River that related to the barcarolle character of Prelude No.19. Sarah revealed that she tried to connect the music to the history but when concentrating on musical detail she found other connections difficult. Derek, James, and Brendon did not openly relate to the historical aspects presented.

### *Memory of sounds*

The musical challenge was to imitate non-piano sounds through the medium of the piano.<sup>562</sup> Reference was made to various types of instrumental sounds that could trigger the students' aural imagination, which in turn, strengthened their interpretations. In the questionnaire, imitation of sounds was an area that rated very low in the students' musical self-awareness. See above in Table 5-1. Dialogue about the representation of non-piano sounds on the piano was encouraged in the lessons, inspiring choreographic responses, and more personal interpretations. For example, in Prelude No.1, the sound of the bass octaves could replicate the solid and secure foundation of Baroque organ pedals. In Prelude No.15, the accompaniment could suggest the style of the *sharmanka*, the popular barrel-organ. In

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<sup>561</sup> Neuhaus, *The Art of Piano Playing*, 21.

<sup>562</sup> Hargreaves, "Musical imagination," 541.

Prelude No.16, the march genre could be enhanced by capturing the sound of a perfect fourth characteristic of trumpets, and a rhythmic fanfare reminiscent of a snare drum. In Prelude No.19, the melody could simulate a gondolier's song. In Prelude No.24, the sound of the laughter of clowns was suggested, resulting in the students achieving greater choreographic freedom in a passage of broken chords. This specific reference is reminiscent of Shostakovich's perspective of humour, writing in 1935, "I consider laughter just as essential in music as lyricism, tragedy, inspiration, and other 'elevated' qualities."<sup>563</sup>

The students needed to know the sounds of the various instruments from their "personal inner music library"<sup>564</sup> to be able to recreate them imaginatively. At times the references were straightforward, and other times the students needed dialogue and demonstration. The sound references, analogies and colourful descriptions were used in keeping with Shostakovich's premise that, "it is a question of ... establishing live contact between the composer and listener,"<sup>565</sup> with the students seeking to bridge this gap.

### *Conducting*

Apart from Brendon, the students reported that hearing (conducting) the music internally before playing, benefitted their learning: from understanding the character (James and Hannah), to understanding the rhythm (Derek, Sarah, and Hannah), and from hearing the melody inside the beat (Natalia), to embracing a faster tempo than they adopted otherwise (Tim and Carol). The teacher-researcher noted that the faster tempo assisted the students to develop economical movements and avoid ungainly mannerisms.

At times, some students became somewhat resistant to internalising the music before playing and were keen to play the music before thinking about the character. From their own intuition, the students tended to play each Prelude quite slowly. However, by listening internally to the music at the tempo indicated by Shostakovich, their hearing adjusted, and with the assistance of strategies that assisted their ease, they increased their speed, ultimately creating more vibrant performances.

The study used the metronome judiciously to assist the conducting of the musical interpretations. It emerged that the metronome served not to achieve a specific tempo, but

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<sup>563</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 54.

<sup>564</sup> Hargreaves, "Musical imagination," 547.

<sup>565</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 137.

more importantly, could assist capturing the character. Ultimately Perelman’s advice was followed:

If the metronome figure does not agree with your own characteristics as a musician, search for your own tempo which is favorable to you and does not distort the composition. This may injure the composer’s pride but will do good to the presentation of his work.<sup>566</sup>

Carol, Byron, Sarah, and Hannah reported using internalisation in their practice outside the lessons and found conducting through the music useful.

### **The development of emotional expression**

Initially, expressing feelings received the third highest rating. See below in Table 5-5.

Table 5-5: The students’ initial self-awareness of expression

<b>When playing music I think about:</b> Expressing feelings or emotions from the score	<b>Rating</b>	<b>No. of students</b>	<b>Students and (Second Prelude)</b>
Always	4	2	Tim (No.2), Natalia (No.2)
Fairly often	3	5	Carol (No.15), Byron, Derek and James (No.16), Hannah (No.24)
Often and once in a while	2.5	1	Sarah (No.19)
Once in a while	2	2	Kate (No.19), Brendon (No.24)

The students were guided to connect to the development of emotional intensity in the music: as it increased through the dynamic level; as it incorporated more notes additional to the diatonic harmonies; as it used higher pitches; and as it applied various accentuations. The students’ comprehension evolved as they expanded their understanding of Shostakovich’s compositional style and thereby developed more effective personal interpretations.

None of the students from this cohort could sight-read the selected Preludes immediately, so each Prelude was learnt incorporating strategies from Sivan’s approach.<sup>567</sup> Although the strategies provided the opportunity to be systematic, they were applied with sensitivities to the needs, interests, and capacities of each individual student, in keeping with the ideal of student-centred learning.

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<sup>566</sup> Perelman, *Autumn Leaves*, 25.

<sup>567</sup> Neuhaus too, emphasises that many musical factors that gifted students do by instinct can be taught, corroborating the significance of nurture. Neuhaus, *The Art of Piano Playing*, 72.

## Chapter 6 The musical challenge of realising the Preludes

### Realising an imaginative vision

The following sub-chapters are case-studies of the imaginative vision that informs the character of each selected Prelude. This is the aspect that Sivan refers to as “Arts” in the broad perspective of her approach. The case-studies examine the background presented in the PowerPoint demonstration, followed by the students’ initial learning of each Prelude, their musical improvement, and at times, the significant changes that were needed where notational and rhythmic inaccuracies had been learned and practised. The focus is on the impact of the imaginative vision on the development of each student’s understanding and hearing: through reflection, dialogue, modelling, experimentation of movements, and drawing attention to hearing, with the aim of solving musical and technical problems.

### Journeys in teaching and learning Prelude No.1

#### Background and the initial PowerPoint presentation

In this research, Prelude No.1 is regarded as an introductory prelude to the entire Opus 34.<sup>568</sup> It establishes Shostakovich’s musical language, especially his style of polyphony. According to Sheinberg, Shostakovich’s polyphony reflects the principle of irony where there is “juxtaposition of incongruous styles”<sup>569</sup> and “where there are double layers of meaning without resolution.”<sup>570</sup> Prelude No.1 comprises three independent voices that present different musical styles: a mercurial melodic line reminiscent of a melody by Nikolai Rimsky-Korsakov<sup>571</sup> (1844-1921); a mesmerising, Classical *Alberti* Bass figure (despite not being the bass layer); and slow, low octaves reminiscent of the sound of Baroque organ pedals.

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<sup>568</sup> Gorlin too, refers to the “cyclic position” of Prelude No.1 as being the “Prologue of the prelude cycle.” Gorlin, “24 Preludes,” 32.

<sup>569</sup> Sheinberg establishes that: “Music that has the following characteristics will be regarded as conveying irony: juxtapositions of more than one stylistic or topical context, none of which could be regarded as ‘governing’.” Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 64.

<sup>570</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 27-29.

<sup>571</sup> Leikin identifies that the opening melody is reminiscent of the motif associated with the Queen of Shemakha in Rimsky-Korsakov’s satiric opera, *The Golden Cockerel*. Leikin, “Decoding the Twenty-four Preludes,” 177.



In the PowerPoint presentation, Shostakovich's polyphonic style was contrasted to that of Bach, described by Sivan in Goldsworthy's memoir, *Piano Lessons*:

We have three voices, but opposite of polyphonism in Bach. Bach brings full peace of contact, of surroundings, of support, of communications, and of respect. This is his experience of life. But Shostakovich's experience different. What is it to live in community, in hundreds, in thousands, and be completely lonely? What is it to have never ever chance to have consonance?<sup>572</sup>

Furthermore, the students were introduced to a painting from 1935 by Pavel Filanov titled *Shostakovich's First Symphony*, inspired by its first performance in Leningrad. See below in Figure 6-1. The painting depicts juxtaposed, hairless heads and faces looking in different directions, from many angles, at times fragmented and then repeated; every mouth is closed and curiously, there is only one head that reveals an ear. Visually, this image could be viewed as reminiscent of Sheinberg's description of polyphony as "many voices speaking through one utterance," and "multi-voicedness."<sup>573</sup> Later, some students likened Shostakovich's polyphonic style of merging incongruous styles<sup>574</sup> to the visual incongruity evident in Filanov's painting.<sup>575</sup> Of all the images in the PowerPoint presentation, this painting prompted the most reaction from the students.

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<sup>572</sup> Referring to the Shostakovich Trio under consideration. Goldsworthy, *Piano Lessons*, 198-199.

<sup>573</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 172.

<sup>574</sup> Sheinberg describes the elements of musical parody: "Like all ironic structures, parody is composed of two incongruent layers. In the specific case of parody, both layers are taken from pre-existing cultural contexts, such as ... stylistic genres, topics or stylistic periods." Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 149.

<sup>575</sup> This painting by Filanov was introduced in Chapter 1, but this is its first description.



Figure 6-1: *Shostakovich's First Symphony*, by Pavel Filonov

Next, the students were introduced to the revolutionary concepts in film editing that began in Russia in the 1920s where the concept of juxtaposing ideas was utilised. Where previous editing had created a single, coherent story line, the revolutionary Eisenstein introduced theories of montage,<sup>576</sup> especially the telling of two or more parallel stories through intercutting.<sup>577</sup> This juxtaposition of storylines creates another layer of meaning.

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<sup>576</sup> “The production of a rapid succession of images in a motion picture to illustrate an association of ideas.” “Montage,” in *Merriam-Webster.com Dictionary*, accessed April 28, 2023, <https://www.merriam-webster.com/dictionary/montage>.

<sup>577</sup> Eisenstein uses musical terminology to describe the montage of two parallel stories. He employed metrical montage, where the visual image is cut evenly without consideration of the content of the images; and rhythmical montage, where the visual image is cut rhythmically with consideration given to the balance of the parallel stories: for example, where the film cuts become shorter and shorter to heighten the tension. Eisenstein’s third category is tonal montage which he describes as “melodic-emotive,” the emotional tone of the movement in the storytelling. Sergei Eisenstein, “Methods of Montage,” trans. W. Ray in *Film Form: Essays in Film Theory*, ed. Jay Leyda (San Diego: Harcourt Inc, 1977), 80.

Similarly, awareness of the emotional tone is paramount in the music of Shostakovich and always a focus in Sivan’s approach.

The students were shown the famous sequence on the Odessa steps from Eisenstein’s seminal film, *Battleship Potemkin*, 1925.<sup>578</sup> Here Eisenstein juxtaposes images of intimidation by Tsarist forces in a 1905 uprising in Odessa. He presents the personal narrative of a mother as she struggles to climb the steps with her baby in a pram. She loses control of the pram such that it hurtles uncontrollably down the steps amid protestors and soldiers. Still images from the film can be seen below in Figure 6-2. Eisenstein heightened his emotional message of the chaos through intercutting extreme points of view within the various storylines.

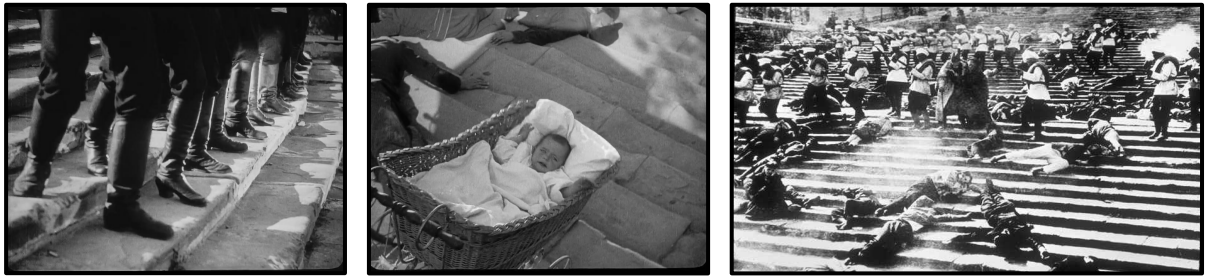


Figure 6-2: Still images from the “Odessa Steps” sequence from *Battleship Potemkin* (1925)<sup>579</sup>

The relevance of this film clip is twofold. Set in the year prior to Shostakovich’s birth, *Battleship Potemkin* mirrors the revolutionary times surrounding his life. The film was made in the same year that Shostakovich completed his First Symphony (1925) which was later celebrated by Filonov’s painting. Secondly, the clip demonstrates revolutionary aspects of film editing in this evolving art form. Through his parallel editing, Eisenstein creates a montage of the stories which he terms “visual counterpoint.”<sup>580</sup> His concept of montage is not dissimilar to Shostakovich’s style of polyphony and its juxtaposition of musical references.

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<sup>578</sup> Director, Brian de Palma paid homage to this scene on the Odessa steps in his film *The Untouchables*, 1987.

<sup>579</sup> The boots of the soldiers shown marching down the Odessa Steps, a baby in a carriage falling down the Odessa Steps, and a wide shot of the massacre on the Odessa Steps; accessed May 11, 2023, [https://en.wikipedia.org/wiki/Battleship\\_Potemkin#](https://en.wikipedia.org/wiki/Battleship_Potemkin#).

<sup>580</sup> Eisenstein asserts that the greater the “interval” between the counterpoint or the two parallel stories, the greater the emotional effect. Sergei Eisenstein, “A Dialectic Approach to Film Form,” in *Film Form: Essays in Film Theory*, trans. John Winge (San Diego: Harcourt, Inc., 1977), 47.

Sheinberg identifies such extremes in music as characteristic of indicating satire and the grotesque. Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 23-24.

## Musical challenges

Table 6-1: Prelude No.1: Shostakovich's musical language to communicate, and the students' prior self-awareness.


The opening bars	
<p>Prelude No.1 suggests a Prologue and uses Shostakovich's individual style of polyphony.</p>  <p style="text-align: right;"><small>Copyright acknowledged Boosey &amp; Hawkes</small></p>	
Musical aspect	Shostakovich's indications, the students' awareness in the matrix of the initial questionnaire, and the focus in the teaching.
Rhythmic foundation	<p>Time signature: C, Common time, simple quadruple time with 4 crotchets in a bar, MM = 69. Tempo: <i>Moderato</i>.</p> <p>From the initial matrix<sup>581</sup>: while listening to the beat was the second highest priority in the students' awareness, focus on the underlying pulse was much lower.</p> <p>The aims: to capture Shostakovich's style from the outset; to project the character of an introduction; to master the rhythmic inflexion of the time signature; to maintain a stable pulse.</p>
Harmonic character	<p>Key: C major, with many notes additional to the diatonic harmonies. The harmonic progressions are clearly defined through the broken chord <i>Alberti Bass</i> and arpeggio figures.</p> <p>From the initial matrix: while the students' awareness of hand positions was low, awareness of the chord progressions rated the lowest.</p> <p>The aims: to become accustomed to the notes additional to the diatonic harmonies; to develop the hearing of the harmonic beginning and end of each phrase; to connect the harmonic shifts with the emotional implications.</p>
Melodic character, including articulation	<p>The style is polyphonic: a melodic layer, another layer of broken chords, and a bass-line of octaves. The phrases are irregular in length, with <i>legato</i> articulation. A single layer frequently passes between the hands.</p> <p>From the initial matrix: while the students' awareness of phrasing was quite low, awareness of expression, including articulation was high.</p> <p>The aims: to create the <i>legato</i> connections within each phrase and incorporate appropriate breathing spaces between them; to observe the articulation detail; to hear and define each layer.</p>

Table continued ...

<sup>581</sup> The responses of the individual students in the initial questionnaire are seen in detail in Appendix 3.



<b>Musical aspect</b>	<b>Shostakovich's indications, the students' awareness in the matrix of the initial questionnaire, and the focus in the teaching.</b>
Dynamic range and expressive indications	<p>Range: <i>ppp</i> to <i>mf</i>, with <i>espressivo</i> indications that highlight the beginning of the melodies that need to be in the foreground of the sound.</p> <p>From the initial matrix: dynamics rated the highest score for the students' awareness.</p> <p>The aims: to master the dynamic balance of the primary melodic layer, the countermelody, and bass octaves; to create sounds that were calm but alert, peaceful but not pastoral,<sup>582</sup> especially within the predominantly soft dynamic.</p>
Contribution of the Pedal	<p>Shostakovich indicates supportive harmonic pedalling throughout. In addition, the pedal is often held over many chromatic notes, creating special atmospheric effects when combined with a touch that produces soft sounds.</p> <p>From the initial matrix: awareness of the pedal featured in the top half of the students' ratings.</p> <p>The aims: to pedal clearly to support the harmonic shifts; to listen to the effect of the pedal on notes that could sound very dissonant if played too loudly; to adjust sounds that differ from the imaginative vision.</p>

### **Application of Sivan's approach**

#### *Imaginative vision: Shostakovich's style of fantasy and polyphony*

The three polyphonic layers of Prelude No.1 can be seen below in Figure 6-3. The students needed to hear not only the horizontal voices as in Bach's polyphony, but also, to perceive and project these incongruous layers as they converge within Shostakovich's polyphonic idiom.<sup>583</sup> Therefore, the teacher-researcher guided the students to isolate the three voices, and to master each voice individually before combining them together. For several students, this was a very slow and challenging task.

<sup>582</sup> Sivan had made these distinctions in lessons with the author.

<sup>583</sup> Sheinberg notes that: "All modes of ambiguity rely on an active reader, and their perception and comprehension depend on the apprehension of their double-layered structure and on its successful interpretation." Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 28.



Figure 6-3: Prelude No.1, bars 1-4 showing the three independent layers

The students who had practised the Preludes before the first lesson had started to learn hands separately. (This well-used learning strategy is encouraged by many piano teachers as indicated in Chapter 3: Literature Review).<sup>584</sup> These students had not considered that there were three separate layers, which when isolated, created different hearings.<sup>585</sup> This was especially in the passages where a single hand played two layers simultaneously.

Both Natalia and James adjusted to reading individual layers readily. Natalia indicated that she had isolated voices previously: “I’d done that before, especially in Bach. In fugues, you have to do that otherwise you wouldn’t get the main theme, and how the main theme jumps between different voices and how the other things complement it.”

Derek had the most difficulty in identifying individual layers and was confused seeing so many accidentals (lesson 2). He maintained some resistance to playing each layer separately; he preferred to “play hands separately – not think about the layers” (lesson 4). It is possible that this mind-set was related to his absolute pitch. The literature suggests that at times, students with absolute pitch rely on reading notes individually rather than understanding their relative pitch.<sup>586</sup> This seemed to be the case when viewing the recordings of the lessons where his sight-reading was a little stilted, as he read note-by-note. Derek’s difficulty and, at times, frustration in applying the key signature and accidentals to notes, necessitated that the teacher-researcher address the problem in ways that were not going to alienate him from learning.

All students began by isolating the “layers,” with some students able to incorporate additional musical aspects, such as control of the dynamics. At times, adding another dimension of expectation added greater focus to achieve the original musical goal. By lesson 2, most

<sup>584</sup> Barry, “A Qualitative Study,” 56.

<sup>585</sup> Bamberger, *The Mind behind the Musical Ear*, 5.

<sup>586</sup> Ken’ichi Miyazaki, “Absolute Pitch as an Inability: Identification of Musical Intervals in a Tonal Context,” *Music Perception*, vol.11, no.1 (1993): 67.

students could include another musical aspect when reading the accompaniment voice, whether it be another layer, the pedal, or the *espressivo* marking. The exceptions were Sarah and Derek, who needed to focus only on the consolidation of each individual voice. Sarah had significant difficulty in fluency and appeared more comfortable when her focus was restricted. Her fluency improved as she became more familiar with the various learning strategies employed.

### The opening melody including *flashing legato*

The first melody in the Preludes, seen below in Figure 6-4, is fanciful and capricious; the tricky syncopation and fast demisemiquavers challenged the students. The development of the syncopation will be discussed further in Chapter 7. This opening was revisited every week to develop mastery and freedom of expression.

Figure 6-4: Prelude No.1, bars 1-4 showing the *flashing legato*

Initially, the very fast demisemiquavers were demanding for all students. Several musical and technical strategies were utilised to master this scale passage. The first was through metaphoric reference to it as *flashing legato*<sup>587</sup> – a sudden burst of sounds. Then there was the technical challenge of how to make the scale so fast that it sounded “as quick as a flash,” rather than as an obvious scale. Its pianistic development will be discussed in Chapter 7. As the students mastered the opening two phrases, they were encouraged to refine their expression by approaching it as if it were an improvisation. While this was only possible if the students had a certain ease and rhythmic freedom, the aspiration encouraged them to aim for that character. This was ventured with Natalia (lesson 7) and Tim, Carol, Hannah, and Byron (lesson 9).

<sup>587</sup> Sivan had used the term *flashing legato* when guiding the author in her preparation of the Preludes for performance.

## *Establishing musical character*

### *The Alberti Bass figure*

At times the students struggled with the sequences of triads in the *Alberti* Bass configuration. This is reflected in the graphs of Figure 6-5 below, where for all students, the aspect of harmony had predominance in the first three lessons.

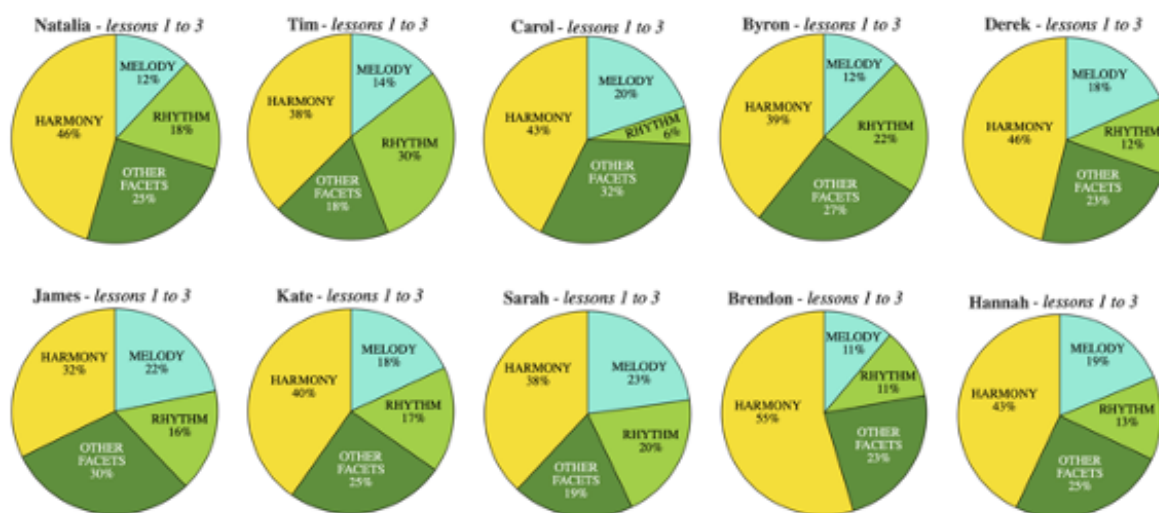


Figure 6-5: Prelude No.1: Graphs show the emphases through the percentage of time spent on melody, rhythm, harmony, and other facets.<sup>588</sup>

Initially, many of the students were unable to aurally connect individual sounds as a single harmony. Sometimes, even grouping chords visually from the score proved difficult. The opening triads of the *Alberti* Bass can be seen reduced from Figure 6-6 to Figure 6-7 below.

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<sup>588</sup> The graphs are breakdowns from the parameters of Deep Knowledge and Pianistic Vocabulary. Within harmony: Chords/Positions, Chord progressions, Bass-line, Skeleton, accompaniment, and pedal. Within melody: Melody, shape, and melodic skeleton. Within rhythm: Inflexion of the beat and evenness of the pulse. Other facets include the remaining parameters.

Figure 6-6: Prelude No.1, bars 1-4 with the opening figure of the *Alberti Bass*

Figure 6-7: Prelude No.1, bars 1-4 showing the reduction of the *Alberti Bass* to triads.

Brendon admitted that he tended to read each note individually, rather than in the context of a chord (lesson 2). He was encouraged to find and name the position of each triad (lesson 3). In addition, the students needed to be aware of the passage as a harmonic progression. Derek found this especially challenging but very beneficial, taking quite a long time (12 minutes) to read the accompaniment voice, although with a seriously uneven pulse (lesson 1).

Initially, some students' sounds were agitated. They tended to read notes individually, bouncing their hand from one to the next in the opening. By controlling their hand positions triad by triad, their hands became more still, with more logical fingering resulting in calmer sounds (for example, Kate and Sarah, lesson 2). By imagining the sense of being alert, the students sought to incorporate more nuanced emotion into their performance.

Choreographically, after playing a note, Byron's second and third fingers would splay out stiffly, and at times, point upwards into the air (lesson 2). It was apparent that this awkward finger movement was hindering both his tempo and his ease. Byron was guided to "prepare the position" for each triad. This encouraged him to hold his fingers over groups of notes before sounding them. Byron tended to bounce his hand for every note, a movement that musically divided the notes of the triad rather than unite them as a group of sounds. His second and third fingers continued to fly up after playing another finger, but he became more aware and when aware, could keep his hands more organised (from lesson 3). Byron extended his understanding by naming each triad. Identifying the notes as specific chords and playing each chord as a group of notes (a position), assisted his hearing. His aural connections, fluency of the pulse, accuracy of the pitch and ease of physical movements all improved. Byron's hands became more organised and calmer (by lesson 8) and his finger movements

more independent. At the end of the study, his idiosyncratic movement of splaying his fingers upwards was no longer apparent.

Initially, Hannah's playing indicated that she had not understood the chords as harmonies; she approached them as individual accompanying notes. Harmonically, summarising the *Alberti* Bass into triads clarified the sound of the progression of the harmonies. Hannah expressed that after playing the harmonies as triads her hands "knew where to go more" (lesson 10). This was most evident in bars 16-17, seen below in Figure 6-8.

Figure 6-8: Prelude No.1, bars 13-21. The score shows a treble and bass clef. Annotations include 'B flat major' and 'C sharp minor' for bars 16-17, and 'B flat major' and 'C sharp minor' for bars 17-18. Performance markings include 'ppp', 'espr.', 'con Ped.', 'dim.', 'p', and 'pp'. The score is annotated with 'Red.' and asterisks, and includes a copyright notice for Boosey & Hawkes.

Figure 6-8: Prelude No.1, bars 13-21

### Transferring a voice from one hand to the other

A common difficulty was to master the transfer of a voice from one hand to the other. See below in Figure 6-9, bar 2.

Figure 6-9: Prelude No.1, bars 1-4 showing the transfer of the middle voice from the right-hand to the left in bar 2

Derek said that he had never played a piece where the notes changed hands during a phrase before. This was a reminder that what may seem like a small detail for a teacher, can be a larger obstacle for a student. Initially in this bar, most students lost the momentum of the pulse when the voice passed the notes of the same C major triad from the right-hand to the left; the change of hands caught the students by surprise.

In such passages, the phrase was repeated and improved first at the point of difficulty, and then from the beginning to the end of the phrase, until there was fluency of the pulse, accuracy in the pitch, and ease in the hand movements. The number of repetitions was determined not only by the degree of mastery attained, but also by each student's inclination for improvement. Guiding within the students' individual Zones of Proximal Development required sensitivity to each student's motivation and readiness for meaningful repetition. As the chordal voice was isolated and improved, the students developed their hearing of that layer and mastery of the ascribed, imaginative vision of "calm but alert."

#### Hearing the middle voice in bars 5 to 6

Often, the fluency of the middle voice was interrupted. From the beginning, James could isolate the melodic layers easily. However, having begun without the concept of layers, most students were unaware of the *legato* connection of the accompaniment as it transferred from the left to right-hand in bar 5, shown by the arrow below in Figure 6-10. Instead, they played the notes from the B flat on the fourth beat of bar 5, merging two layers into one when they lay within the one hand, and sounding as in Figure 6-11 below.

The students were guided to listen consciously to the longer note "C" and the tied note, "F" in the upper voice, to avoid the layers blurring into a single voice and making the two voices indistinguishable. Focus was needed on the shorter notes sounding inside the longer notes. This awareness resulted in improved clarity of the individual layers.

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Figure 6-10: Prelude No.1, bars 5-8

Figure 6-11: Prelude No.1, bars 5-6 showing how the students merged the two upper voices to re-form as a single melodic line.

### Overlapping phrases

A further challenge to fluency was when the voices begin to overlap their phrases. An example is marked by arrows below in Figure 6-12, bars 8-12. Here, the melodic lines are seen to transform from melody to an accompaniment figure and vice versa. In the early lessons, each phrase was considered independently, assisting the students to make musical sense of the tricky passage.

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Figure 6-12: Prelude No.1, bars 5-12 with arrows indicating the overlapping, melodic phrases.



### Combining the voices

Having isolated the individual voices, the students began to explore the combinations of two voices. They found the combination of the melody with the *Alberti* Bass accompaniment to be the most complex, and quite often problematic. The challenge was twofold: first, to control the sounds horizontally to convey each phrase with its own storyline, and secondly, to listen to the simultaneous vertical sounds as harmonies when the two voices combined.<sup>589</sup> They needed to remain aware of the dynamic balance to communicate the relative importance of each voice. Mastering the individual voices first, and then the various combinations of two voices of music, served as scaffolding steps in the process of learning in this style.

At times the teacher-researcher needed to revert from the focus on two voices, to right-hand or left-hand separately, drawing attention to where two layers were represented in a single hand. At other times, the focus extended to the two complete voices with the middle voice shared between the hands. Finally, the three voices were combined.

### Conveying the conclusion

#### Melodically: the last melodic interval in bars 20-21

All students needed to develop the logical sound of the final phrase at the end of the Prelude, seen below in Figure 6-13. At times, they did not aurally connect the last two melodic notes (Kate and Sarah, lesson 1). They were guided to listen to the top “A,” relax the thumb and listen to the sound of the falling second. The relaxation of the thumb assisted everyone to achieve the *legato* connection and softer sounds, to better reflect a sense of mystery in the *ppp* indication. All the students developed this atmospheric ending as if it were intuitive (Kate as early as lesson 2).

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<sup>589</sup> Sivan outlines the challenge in polyphony: “Two things: vertical and horizontal. You live your own life: horizontal, yes? But altogether terribly important to live together in vertical. .... And yet living together in vertical, one happy family! This is the secret of polyphonism and ensemble.” Goldsworthy, *Piano Lessons*, 197. [Previously quoted in Chapter 2 but revisited here where the concept is applied.]

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Figure 6-13: Prelude No.1, bars 17-21

### Harmonically: bars 18-21

At the Prelude's close, the students needed to master Shostakovich's pedal indications through listening with the aim of creating an artistic, atmospheric, tonal effect. Some students disconnected the sound of the final octaves in the dominant to tonic progression, thereby missing the sound of the final Perfect Cadence. See above in Figure 6-13, bars 18-21. The concept of hearing the connection of the harmonies was discussed and then mastered tonally. On first playing the perfect cadence James overlooked the Dominant to Tonic chord progression, resulting in an illogical (loud) landing on the low C octave (lesson 2). Being aware of what he had played, he self-corrected and played the Dominant to Tonic ending again and connected the two harmonies through tonal logic. James' reaction reflects the essential role of metacognitive self-monitoring that facilitates the development of hearing, mastery and interpretation.

Initially, Sarah approached the octaves as isolated sounds. The teacher-researcher demonstrated the ending effect of the Dominant to Tonic chords that create a Perfect Cadence. Sarah recognised the logic of this familiar progression. She was encouraged to "relax the hands and listen to the sound of the octaves." With this guidance, and more focused hearing awareness, Sarah was able to achieve the sound of the octaves continuing as an ending. Although she understood the octave connections visually, she needed guidance on how to achieve the sound connections from a practical perspective. This resonates with Bamberger that: "...Knowing *how* may be different from knowing *about* ..." <sup>590</sup>

Byron was guided to listen to the Perfect Cadence of the G to C ending (lesson 8). Rather than listening to them as individual notes, he was guided to listen to the repetitions of G in bar 18 progressing to the repeated C sounds in bars 19 to 21. See below in Figure 6-14.

<sup>590</sup> Bamberger, *The Mind behind the Musical Ear*, 3.

G	G	G	C	G	C	G	G	C	C	C & G
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Figure 6-14: Prelude No.1, bars 17-21 showing the Perfect Cadence

### *Musical communication*

#### *First performances*

Perhaps the students could have learnt the music from their own natural abilities and prior knowledge. However, based on the feedback and comments from the student cohort, and the author’s observations during the lessons and review of the video-recordings, the students were witnessed to have benefitted from the systematic guidance to develop mastery. Some students began to play the three voices of Prelude No. 1 together as early as lesson 4, but others not until lesson 9, reflecting the diversity of the students’ learning processes. Natalia, Tim, and Kate first performed Prelude No.1 in lesson 5, Brendon in lesson 7, Byron, Derek, Sarah, and Hannah in lesson 8, and Carol and James in lesson 9.

#### *Final performances*

All students performed Prelude No.1 to camera in the final lesson with high levels of fluency, accuracy, and ease, and with individual representations. Consistently, everyone conveyed the *Alberti* Bass figure as unified harmonies, and an effective, atmospheric ending. Four of the seven students who performed at the voluntary concert chose to present Prelude No.1. For the most part, these students had mastered the fundamentals of the harmonic, melodic and rhythmic elements and had spent an increased time on the other facets that contributed to more nuanced expression. The performances were fascinating, given that despite the same approach being applied, there was still diversity within the strengths and weaknesses. This expressive range is described below.

Hannah’s learning of Prelude No.1 was very effective. In her final lesson, she established an excellent tempo with good control of dynamic gradation, and natural awareness of the triads as unified harmonies. Her pedalling still needed to connect sounds more effectively. In the concert, Hannah performed Prelude No.1 with increased mastery. From memory, it was a

thoughtful performance with improved dynamic gradation, soft sounds, and engaged hearing of the melody in the lower voices.

Broadly, there was a mixture of musical effectiveness. Two students performed the Prelude at a tempo very close to Shostakovich's metronome marking. However, although the score was realised, both performances seemed a trifle fast, achieving a more agitated musical effect, and missing the contemplative mood. One student's pedalling and control of the soft dynamic was excellent. In his final performance to camera, the other student achieved some atmospheric sounds and a few expressive timings. However, he could have sounded more connected to the music by listening to the beginnings of the *espressivo* phrases and the ends of all phrases. This student performed the Prelude at the final concert, but under performance conditions had a narrower range of dynamics and limited control of expressive timing.

Other students adopted quite a slow tempo but with individual variation in aspects of musical expression and engagement. Two of these students gave performances that reflected conscious involvement in the sounds. One created a very contemplative atmosphere coupled with expressive timing and build of dynamics. Although less accurate, the other's excellent control of the soft dynamic contributed to a thoughtful performance. Another two students performed fluently, accurately and with ease. Both students mastered some expressive timing and conveyed engagement through relying on the contrast in dynamics, with one having excellent control of the very soft dynamic.

Another student played fluently, but the slow tempo impeded the sense of flow. Another student performed at a steady tempo but with some hesitations in both the last lesson and the final concert. Although his sounds were soft, they were not atmospheric, and perhaps he seemed a little detached. Nonetheless, it was visible that he had a high level of ease. Yet another student gave a calm performance with atmospheric sounds and effective soft dynamics, but the crescendo could have been stronger for a more communicative effect. She managed some expressive timing. However, some insecurities were manifest through her unevenness in the pulse and irregular rhythmic inflexion. Occasionally she missed a pulse completely or sped up. The student who missed two lessons had more difficulty with fluency, accuracy, and ease. Nonetheless, he was able to create atmospheric sounds, to connect the sound of the *Alberti* Bass triads as unified harmonies, and to communicate an expressive end.

The students had developed their skills and performance, step by step, with focus on their individual needs. Of those who received 10 lessons, 4 achieved a "5" rating in all areas of fluency, accuracy, and ease achieved while the others achieved at least one "5" rating. See

Table 6-2 below. The variation and achievement in the performances are indicative of the students' individualities in abilities and personal connections to the music. Table 6-3 below shows the developments of the students that contributed to their musical communication.

Table 6-2: Performances of Prelude No.1 showing the levels of fluency, accuracy, and ease, where 5 is the highest possible rating.

Student name	First performed to camera and	Fluency, Accuracy, Ease	<i>From memory</i>	Fluency, Accuracy, Ease
	Final performance		First performed	
			Final performance	
Natalia	Lesson 5	4 4 4	Lesson 10	4 4 5
	Lesson 10	5 5 5		
Tim	Lesson 5	5 4 5	Lesson 8	4 4 4
	In concert	5 4 5	Lesson 10	5 4 5
Carol	Lesson 9	4 3 4		
	Lesson 10	5 5 5		
Byron	Lesson 8	2 4 3		
	Lesson 10	4 4 5		
Derek	Lesson 8 (Final lesson)	4 3 4		
James	Lesson 9 (Final lesson)	4 4 5		
	In concert	4 4 5		
Kate	Lesson 5	4 4 4		
	Lesson 10	5 5 5		
Sarah	Lesson 8	3 3 2		
	Lesson 10	5 4 5		
Brendon	Lesson 7	4 4 4		
	Lesson 10	5 5 5		
	In concert	5 4 5		
Hannah	Lesson 8	4 3 4	In concert	5 5 5
	Lesson 10	5 4 5		

## The development of mastery: in answer to the research questions

Table 6-3: Prelude No.1: Musical realisations

Musical aspect developed	The impact of Sivan's approach on the students' musical communication
Rhythmic foundation	Mostly, the students projected the introductory mood with a steady, even pulse. They achieved the rhythmic inflexion with good awareness of conducting the time signature and the character, that was especially tricky where a voice transferred from one hand to the other, and where notes were tied. Although most students included expressive timing, a couple would benefit from a little more personal engagement through listening more to the beginning and ending of phrases.
Harmonic character	All students developed the capacity to unify the <i>Alberti</i> Bass triads as harmonies and to listen to the flow of the harmonic progressions. The most challenging passage was in bars 5 to 6 when the right-hand encompasses two voices and the left-hand introduces moving octaves. Many of the students were able to convey the dissonances <sup>591</sup> not only with tension in bars 11 to 12, but also atmospherically in the final phrases.
Melodic character, including articulation	The students controlled the <i>legato</i> connections within each phrase, and many included expressive breathing spaces between them. They followed the articulation detail throughout. The students mastered the <i>flashing legato</i> phrase with different levels of freedom. All students were engaged as they communicated the atmospheric ending.
Dynamic range and expressive indications	The students mastered the dynamic balance of the voices. Sometimes, there was a narrow dynamic range, but most students reflected the gradations quite well. Most performances conveyed the atmospheric sounds emphasised and developed during the study.
Contribution of the Pedal	By their last performance, every student managed the pedal well both as harmonic support and to create soft, atmospheric sounds across harmonies with added notes.

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<sup>591</sup> “Dissonance in tonal music, a chord or interval that requires to be resolved to a consonance (or the note responsible for producing this effect). Although certain intervals (e.g. minor 9<sup>th</sup>) are more jarring to the ears than others (e.g. perfect 5<sup>th</sup>), the definition of dissonance (as a phenomenon falling outside the consonant norm) is historically and culturally mobile, being determined by the prevailing style.” “Dissonance,” in *The Oxford Dictionary of Music*, eds. Kennedy et al., 233.

In this study, the students referred to notes additional to the diatonic harmonies as dissonances (as does Sheinberg in *Irony, Satire, Parody, and the Grotesque in the Music of Shostakovich*).

## Student responses

### *To the initial PowerPoint presentation*

In the final interview, James indicated that he “did not think back to the presentation,” while Brendon said: “I don’t think it affected me a lot really because I don’t know how to bring some of the things you said into learning the piece really. I don’t know how the context really affects the piece.” Nonetheless, other students did relate the music back to the original presentation, mostly remembering and responding to Filonov’s painting, *Shostakovich’s First Symphony*. Some twenty weeks after the presentation, Natalia reflected:

You showed me the painting with the faces and there was one in the middle of the picture that was really clear and it was looking one way and you could see all the other heads in the background – the difference between them, like all the voices you could hear in the music they’re all so contrasting yet they’re all sort of saying the same thing, like one was crying out ‘this is what’s happening’ and another (whispering) ‘this is what’s happening but I’m going to be secretive about it.’

Hannah indicated how the same painting impacted her: “Well that picture of the faces facing different directions. That picture popped up into my mind whenever I played it. ... No.1. Yeah. It was very strange. And the picture was very strange too.”

### *To the learning challenges*

During the final interviews, all the students except for Byron and James (learning Prelude No.16, the march) said that they found Prelude No.1 the easier Prelude to learn. Tim identified that it was “less technically difficult,” easier to “feel the expression,” and easier to memorise than Prelude No.2. Derek expressed that: “Once you got the techniques it became much easier.” Carol found the awareness of the changing positions challenging but said that she practised in positions as suggested: this prepared, “the right finger positions at the right time,” and the music became easier. Hannah found the notes additional to the diatonic harmonies, the accidentals, tricky. She said: “No.1, it felt very free. You had to have a lot of relaxation freedom in it.” Natalia observed that learning “to do two things [voices] with the one hand” was the most challenging aspect. Byron expressed the challenges: “With the layers in the first one” and “playing softly and things like that, there was a level of control that I didn’t have. So technically I found the first one harder and more demanding.” However, he wrote: “At first, it [Prelude No.1] just sounded foreign. As I played it more, however, I think I began to listen for, or hear, the melodic lines and layers.” Brendon indicated that he “couldn’t get the rhythm right for a long time” in the initial *flashing legato* run. He did not focus on the layers: “Usually I just listen to the melody [the top line].”

## Journeys in teaching and learning Prelude No.2

### Background and the initial PowerPoint presentation

The literature links Prelude No.2 to the waltz<sup>592</sup> and mazurka<sup>593</sup> dance genres, as well as Spanish idioms.<sup>594</sup> The PowerPoint presentation discussed Prelude No.2 as a dance with a single beat in each bar of 3/4 time, over four-bar phrases. It highlighted the perspective of musical fantasy, the “free play of creative imagination.”<sup>595</sup> These concepts, combined with the fast tempo and melodic flourishes would demand musical freedom from the students. It was drawn to their attention that Shostakovich had used *Fantasy* in earlier titles. According to Moshevich, *Fantastic Dance*,<sup>596</sup> the second movement in *Suite for Two Pianos*, Op. 6, is a “swift, captivatingly energetic dance, and polyphonically rich scherzo in the key of A minor.”<sup>597</sup> Prelude No.2, also in A minor, resembles these descriptions and although not consistently polyphonic, has dance and *scherzo* characteristics, and Spanish rhythmic idioms. The PowerPoint presentation referenced the more frequently known *Three Fantastic Dances*, Op.5 (1920-1922). “The ‘First Dance,’ was probably connected to Shostakovich’s younger sister, Zoya’s love of dance and her studies at ballet school.”<sup>598</sup> Then, “in the winter of 1923-1924, Shostakovich, aged 17, collaborated with and accompanied Mariya Ponna on her choreography of these *Three Fantastic Dances*. A follower of the controversial dancer, Isadora Duncan (1877-1927),<sup>599</sup> Ponna’s dancing was “both liberating and eccentric, characteristics that corresponded to Shostakovich’s taste in art.”<sup>600</sup> In the absence of a photo

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<sup>592</sup> Gorlin describes Prelude No.2 as a “gallant waltz” or elegant waltz, with guitar-like arpeggio accompaniment, and the sound of the tambourine from bars 19-22. Gorlin, “24 Preludes,” 32.

<sup>593</sup> Aster proposes that alternately focusing on the third and second beats of the accompaniment suggests a “lively mazurka.” Aster, “An analytical study of selected “Preludes,” 79.

<sup>594</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 176.

<sup>595</sup> “Fantasy,” in *Merriam-Webster.com Dictionary*, accessed April 28, 2023, <https://www.merriam-webster.com/dictionary/fantasy>.

<sup>596</sup> In February 1922, Shostakovich’s father died. “Dmitriy’s mourning was expressed in music. In March, he completed *Suite for Two Pianos*, Op.6, which he dedicated to memory of his father.” Fay, *Shostakovich: A Life*, 21.

<sup>597</sup> Moshevich, *Dmitri Shostakovich, Pianist*, 26.

<sup>598</sup> Moshevich, *Dmitri Shostakovich, Pianist*, 20.

<sup>599</sup> Revolutionary in her free style of dance, Isadora Duncan “was invited to establish a school in Moscow in 1920.” She married the Russian poet, Sergei Yesenin in 1922. “Duncan, Isadora,” in *Encyclopædia Britannica*, Macropædia, vol.4, 272.

Elizabeth Souritz, “Isadora Duncan’s influence on dance in Russia,” *Dance Chronicle*, vol.18, no.2 (1995): 281-291.

<sup>600</sup> Moshevich, *Dmitri Shostakovich, Pianist*, 33.



of Ponna, the students were shown a photo of Duncan, barefoot and dressed in her signature, free-flowing, Greek-style dance costume, seen below in Figure 6-15.



Figure 6-15: Magic lantern slide of Isodora Duncan dancing, 1915.<sup>601</sup>

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<sup>601</sup> Picryl, Public Domain Collections, “Genthe Collection - Isodora Duncan dancing”, accessed May 12, 2023, <https://picryl.com/media/isadora-duncan-dancing-5b6c27>.

## Musical challenges

Table 6-4: Prelude No.2: Shostakovich's musical language to communicate


The opening bars	
<p>Waltz character in an improvisatory style and with strong elements of fantasy</p>  <p style="text-align: right;"><small>Copyright acknowledged Boosey &amp; Hawkes</small></p>	
Musical aspect	Shostakovich's indications, the students' awareness in the matrix of the initial questionnaire, and the focus in the teaching.
Rhythmic foundation	<p>Time signature: 3/4. Tempo: Allegretto, triple time with a single beat in a bar, MM = 63. The accompaniment figure is rhythmically distinctive, and improvisatory in character. Polyrhythms have semiquavers against triplets. From the initial matrix: both students reported the highest rating to listening to the beat and listening to the underlying pulse while playing music.</p> <p>The aims: to convey the rhythm inside a single beat in the bar; to develop the fast tempo; to achieve ease in the fast, improvisatory flourishes and in the rhythmic co-ordination of the hands.</p>
Harmonic character	<p>Key: A minor. Extensive chromaticism, melodically and harmonically. From the initial matrix: while Tim was aware of both the chord progressions and hand positions fairly often, Natalia was more aware of the chord progressions than the hand positions.</p> <p>The aim: to become accustomed to the chromaticism and diatonic harmonies with additional notes.</p>
Melodic character, including articulation	<p>Fast, scalar passages and flourishes abound, with a mixture of <i>staccato</i> and slurred articulation. From the initial matrix: both students reported the highest rating to thinking about phrasing while playing music.</p> <p>The aim: to convey the melodic fantasy as if improvising; to use the articulation to assist a sense of whimsy.</p>
Dynamic range	<p>Range: <i>p</i> to <i>fff</i></p> <p>From the initial matrix: Tim reported the highest rating to thinking about dynamics while playing music, while Natalia thought about dynamics, fairly often.</p> <p>The aims: to achieve the <i>flashing legato</i>, <i>crescendo</i> in the opening melodic phrase; to shape the scalar flourishes, including the dynamic build to the culmination in the middle; to master the final atmospheric flourish and definitive cadence.</p>

Table continued ...

<b>Musical aspect</b>	<b>Shostakovich’s indications, the students’ awareness in the matrix of the initial questionnaire, and the focus in the teaching.</b>
Contribution of the Pedal	<p>Harmonic pedal supports the individual chords, and pedalling across chromaticisms creates an atmosphere of fantasy.</p> <p>From the initial matrix: both students reported thinking about pedalling fairly often.</p> <p>The aims: to follow Shostakovich’s pedalling, including across the chromaticisms; to listen to the musical effect and adjust the holding of the pedal as well as the depth of the pianistic touch to achieve an atmosphere of fantasy while avoiding cacophony.</p>

### **The student participants**

The teachers of Natalia and Tim had recommended them as having good musical imagination. These were the only students who reported that they researched the context of a piece of music before they began to study it, supporting the principle that prior knowledge underpins an imaginative outlook. Both students responded positively to the sound of Prelude No.2 and the prospect of learning it. Indeed, Natalia volunteered that as she played the melody, she enjoyed listening to its “whimsy” (lesson 3). The students were encouraged to incorporate fantasy in their approach, and to expand the expectations of their musical imagination.

Table 6-5: Prelude No.2: The students’ profiles

	<b>Natalia</b>	<b>Tim</b>
Age	13 years	14 years
Number of years studying piano	8	8 – 9
Prior AMEB Level achieved	7 <sup>th</sup> Grade	6 <sup>th</sup> Grade
English as a second language student	No	No
No. of lessons for Prelude No.2	10	10

### **Application of Sivan’s approach**

#### *Imaginative vision*

#### *Students’ prior perspective of imagination in music*

In the initial questionnaire, both students described how they use visualisation to connect with the music. Natalia wrote: “I put a picture to the music so I can imagine the emotion more clearly and portray the character I see in the music.” She liked to “give others the image I

see,” while Tim found it “useful to visualise things. I imagine instruments, scenery – mostly percussion instruments.”

### Exploration of the musical character

Both students had prior knowledge of the sounds of a waltz to underpin their interpretations. However, they found Prelude No.2 very challenging with very fast passages that needed a large degree of musical ease to capture the fantasy and free spirit. The fantasy is implied through Shostakovich’s dynamic, improvisatory melodic line, his harmonic inventiveness, and his inflexions on the first beat of the bar characteristic of the waltz genre.<sup>602</sup> Tim observed, “Realistically if it was much slower it would not have embodied at all what Shostakovich had envisioned in it.”

### Internalisation through conducting

Natalia was not accustomed to internalising the music through conducting before playing. However, at the end of the study she expressed that:

It was good. Because it was different: definitely different. I hadn’t done that before. Instead of just jumping into the music and figuring it out as I went, it gave me something to think about as I did it and how to use that beat, the melody over it, and how the beat came in to it and made certain notes more clear.

Tim also appreciated the initial internalisation through conducting. In the final interview, he expressed that:

I felt sometimes that it was ... quick, especially the second one [Prelude No.2] because that was over in a flash. It was gone; something like 37 seconds. It was ridiculously quick. I think perhaps that [internalising the music first] was particularly useful because what tended to happen was that [during the lessons] we did go through everything slower.

### *Establishing musical character*

#### The opening

##### Character from the accompaniment

The introductory accompaniment figure establishes the musical character. The initial bass note is followed by a slurred, arpeggiated chord. See below in Figure 6-16. Visually the slurring suggests that the hand covers the chord as a position, implying use of the fingering 5 3 2 1. The students were guided to listen to the harmonic progression of the two opening bars: to listen for the rising intervals in the bass-line; to hear the movement of the inner chords; and to create some fantasy in the falling interval of the thumb-line. Through following these

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<sup>602</sup> As in Chopin’s Waltzes

patterns throughout the Prelude, the students gradually developed the harmonies to provide an atmospheric foundation for the melodic storyline.

Both students needed encouragement to incorporate the pedal (lesson 5). Natalia's first playing of the left-hand tended to be messy. However, she became clearer through following Shostakovich's pedal indications<sup>603</sup> that support the hearing of the beginning and ending of each harmony, highlighted by arrows below in Figure 6-16. Natalia developed the connection of sounds and hand coordination through awareness of tonal quality and choreography, slowly and then faster. As she came to relax her left-hand, she increased the brisk tempo with more and more ease (lesson 6), and the clarity of her musical communication.

In bar 2, the pedal links D natural with D sharp harmonically. Noticing this as unusual was an opportunity for discussion about musical satire.<sup>604</sup> In this example, the harmonic norm of D natural is disturbed by the inclusion of D sharp.

Ease was developed through relaxing the thumb at the chord ending in each bar, creating another song-layer, marked with short, dotted lines below in Figure 6-16, (Natalia, lesson 5; Tim, lessons 6 and 7). This awareness assisted Tim's realisation of the fantasy character inside the waltz genre. His relaxation of his thumb facilitated tonal colours throughout his interpretation. Tim mastered the left-hand at a brisk tempo, with expressive, fantasy elements, and only a couple of hesitations to consolidate (by lesson 8).

The image shows a musical score for the first four bars of Shostakovich's Prelude No. 2. The score is in 3/4 time, marked 'Allegretto' with a tempo of quarter note = 63. The left hand has a 'pedal' line with markings 'ped.' and asterisks. The right hand has a melody with a 'flashing legato' passage in bar 4. Annotations include 'p' (piano), 'Flashing legato' with an arrow pointing to a scale-like passage in bar 4, and blue arrows pointing to the pedal markings in each bar. The score is credited to Boosey & Hawkes.


Figure 6-16: Prelude No.2, bars 1-4

### Character from the melody

Prelude No.2 has many scale-like passages, including chromatic figures. Often, the scalar phrases assume the character of a flourish. Indeed, the Prelude begins with a *flashing legato* scalar flourish, marked with an arrow above in Figure 6-16, bar 4. The approach to fast scalar passages will be discussed in Chapter 6. Natalia was reminded to relax her thumb before

<sup>603</sup> "Shostakovich was noted for his clean pedalling in reviews. Shostakovich has a powerful attack and clean pedalling." Moshevich, *Dmitri Shostakovich, Pianist*, 33.

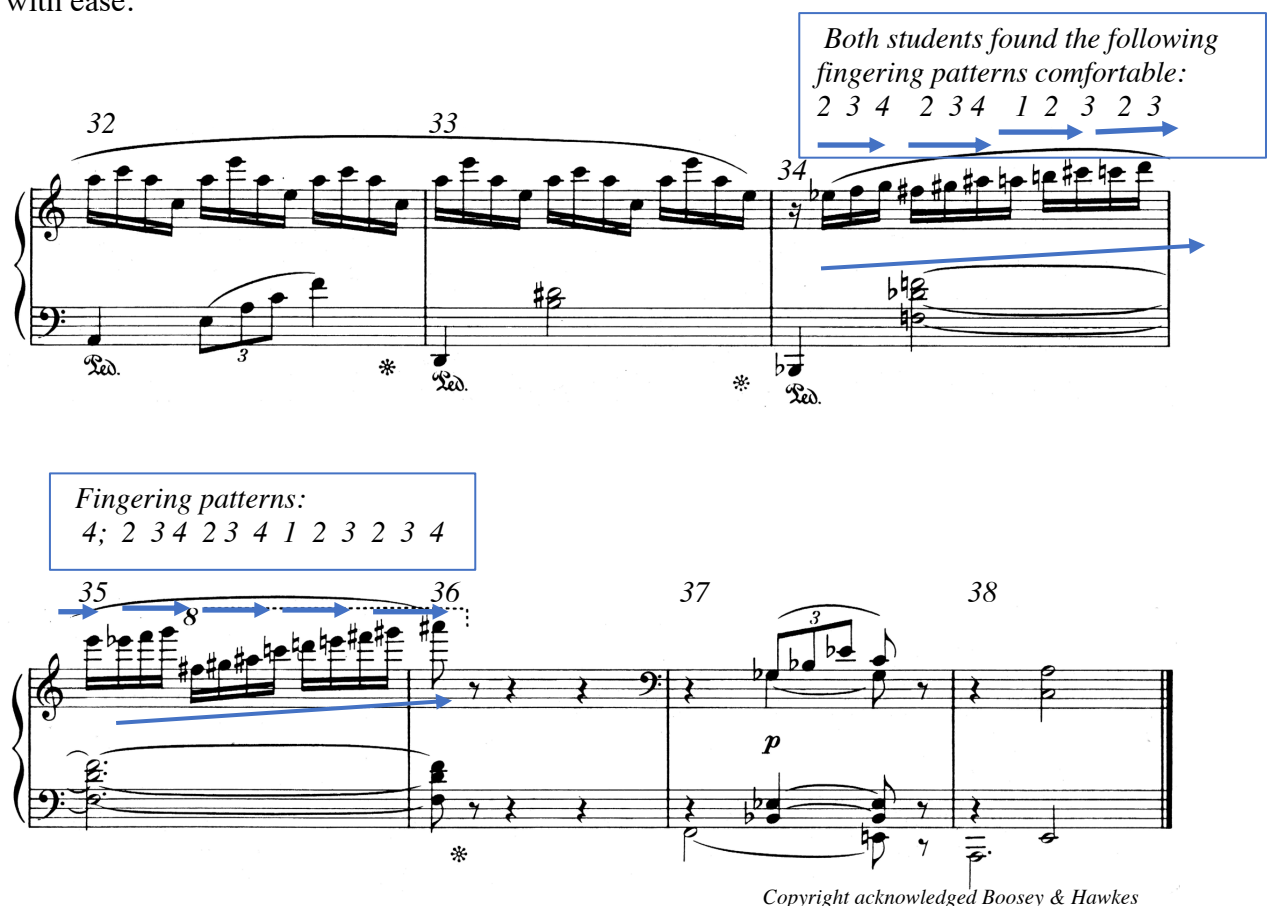
<sup>604</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 77.

beginning the melodic opening to assist her realisation of the *p*  (lesson 8). Her relaxation of the thumb was a focus again at the beginning of the final flourish. See Figure 6-17, bar 34 below.

### The conclusion

#### The flourish: bars 34-36

In the very early lessons, this final flourish, seen below in Figure 6-17, looked quite daunting to the students, but they were encouraged to explore the fantasy within it. Understanding came from identifying the note patterns. The long arrows below the notes show a one-bar pattern that is repeated an octave higher in a second statement; only the last three notes differ. Each statement comprises four, three-note groups that the students learned in positions, indicated by the shorter arrows. The students developed the ability to maintain the subtle inflexion of the beat to convey the groups of four semiquavers (rather than group them as triplets from the three-note groups). With understanding, they played fluently, accurately and with ease.



Both students found the following fingering patterns comfortable:  
2 3 4 2 3 4 1 2 3 2 3

Fingering patterns:  
4; 2 3 4 2 3 4 1 2 3 2 3 4

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Figure 6-17: Prelude No.2, bars 32-38

Initially, Natalia's wrist rose up and fell down (lesson 3) in this flourish. She was encouraged to create the sounds as if a *glissando* (lesson 2). She explored keeping her wrist still, to create greater ease at a faster tempo. However, the last few semiquavers sounded as if they were being thrown away. Natalia was encouraged to listen consciously to the evenness of the pulse and depth of touch (lesson 4). After some modelling, she translated her thinking that she needed "to sort of, not accent it, but make it more pronounced, because it's the start of a new bar and it's the end of a phrase."

With this metacognition, Natalia's evenness improved, and her mastery provided a more decisive end before the final statement at bar 37. Natalia controlled the ending, fully aware of the sounds she was creating, her musical communication no longer determined by her unconscious procedural memory (lesson 8). After reflection in each lesson, Natalia produced an effective ending, but would return to the next lesson still effectively throwing away the last notes. However, by lesson 10, she controlled her ending, highlighting that mastery develops with patience and practice over time. Natalia developed the detail of her hearing and changed her procedural memory over several weeks using various strategies: conscious awareness, metaphor, analogies, modelling, pulsing, and creating (ascribed) meaning. She enjoyed the improvements.

Similarly, Tim was guided to pay attention to the end of this phrase, rather than "throw away" the last few notes (lesson 7). It was suggested that he listen to the final note at bar 36 as the first beat of the bar, yet still inside the continuing left-hand harmony. Then he listened to silence during the rests before communicating the final statement at bar 37, a cadence with the potential to sound like a philosophical statement.<sup>605</sup> Thus he developed a convincing sense of whimsy within his musical interpretation.

Shostakovich's pedal is held across the many chromatic notes, seen in bars 34-35. This extended pedal supports a single underlying harmony in the left-hand. The students adopted a light yet clear touch to avoid a cacophony. This effect was explored in the lessons. Once the students were clear in their intention, and had experimented with their movements, they played the phrase effectively.

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<sup>605</sup> Gorlin refers to the cadence as "The Poet speaks" moment, and "the final 'wink' – 'sorry' of the composer." "The Poet speaks," references the last piece in Schumann's *Scenes from Childhood* that is like a personal statement. Gorlin, "24 Preludes," 40 and 59.

### The final statement: bars 37-38

The final statement, seen below in Figure 6-18, bars 37-38, sounds like a rhythmic iteration of the original accompaniment figure. The students were encouraged to develop the statement like a final cadence, a conclusion, and to listen to the full length of the final long sounds (Natalia from lesson 1; Tim from lesson 5).

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Figure 6-18: Prelude No.2, bars 35-38

Natalia was guided to be aware of the tonal qualities of the last interval by supporting her left-hand little finger, and listening to the inner chord, marked by the arrow in bar 38 (lesson 3). She experimented, first using the thumb and then the second finger to sound the left-hand “E”, eventually choosing the second finger to achieve a softer tone. The second finger was still pointed and tonally clear, with the vision for this second beat to sound inside the bass-note. Natalia’s hand was rather restricted when she played this interval because of tension in her thumb (lesson 4). As an extension to her mastery, the teacher-researcher showed Natalia how it is possible to “play, relax, and wave the thumb,” the principle being that if the hand is relaxed while the fingers sounding the notes remain firm, the other fingers can move flexibly. Natalia tried to move her thumb while holding this interval of a fifth, but her hand was rigid. She asked, “How can you move your thumb like that?” Dialogue followed on the ability to relax the hand to provide flexibility and control, not only for the sake of movement, but to produce sounds with creative awareness. Using this relaxation, Natalia then played the last note inside the sound of the bass effectively. Following the combination of hearing the chords, preparing the positions, isolating the skeleton, and fine controlling her relaxation, Natalia was able to play the complete left-hand with pedal at a brisk tempo, creating many aspects of fantasy within her sounds.

Both students instinctively wanted to use pedal in the final cadence but were encouraged to follow Shostakovich’s score and create the sounds through touch alone. They listened to the



bass-line, and then to the melody and chords inside those bass notes. Both students heard that the inner chords sounded like an interruption when they were accentuated.

Natalia was encouraged to listen consciously to the detail of the quaver rest in the penultimate bar, before playing a weighted (but not over-accentuated) “A” bass-note. This created greater definition of the cadence since “A” flags the new harmony, the tonic, on the first beat of bar 38 (lesson 5). Natalia was reminded not to “snap off” the phrase-ending of bar 37, but to listen instead to its elegance (lessons 7 and 8). The words, “list-en to me,” were suggested to highlight the character and inflexion of this phrase. From this rhythmic modelling through words, Natalia the shape of the phrase evolved quite quickly.

### *Musical communication*

#### Expression

Both Tim and Natalia captured the elements of fantasy in their final performances through their imaginative visions and inner hearing, their control of choreographic movements and their awareness of relaxation. Natalia was encouraged to follow the dynamic detail and inflexion of the beat, to listen to the endings of the phrases and rests, and to create playful, whimsical sounds (lesson 8). She was emboldened to listen to the fantasy of the ending in bar 36, and the ominous silence before the final cadence. She was guided to explore tonal possibilities for the final chord by playing the last right-hand interval weakly, and then as if it were alert. Natalia listened intently for the difference in her sounds with these two different touches, then made the interpretative decision of making the sounds “alert.”

Tim had excellent metacognitive awareness and reflected:

I found it a lot more difficult [than Prelude No.1]. So, it [Prelude No.2] was much harder for me to capture the fantasy aspects of that and it felt joking in nature. ... I found that harder to get into because of the barrier of the technical work was harder to overcome at the start. But I found that I did actually respond to it in the end.

#### First and final performances

Natalia first performed the Prelude No.2 in lesson 7. Due to travel plans, she could not participate in the concert.

Tim first performed in lesson 6 without pedal and in lesson 8 with pedal, (arguably, an easier task than without pedal given the tonal demands). By lesson 10, he played well to camera. At the voluntary concert, Tim chose to play Prelude No.1 and not Prelude No.2, although he had performed it effectively in lesson.

### The development of mastery: in answer to the research questions

There were occasions when strategies from Sivan’s approach which the students had not known of or previously considered, assisted their fluency, accuracy, and ease. Each strategy required the students to have an underlying imaginative vision of what the music needed to sound like first. Then the focus was on the sounds and their associated movements.

Suggestions and modelling were accompanied by explanation, exploration of possibilities, and reflection to develop metacognitive understanding of how to produce the sounds that would contribute to a personal communication of the Prelude.

Table 6-6: Prelude No.2: Musical realisations

<b>Musical aspect developed</b>	<b>The impact of Sivan’s approach on the students’ musical communication</b>
Rhythmic foundation	By hearing the rhythm inside a single beat in the bar, the students developed consistent projection of the waltz genre, and a faster tempo than they had practised at home. Table 6-7 below shows that development of the inflexion of the first beat of the bar was the highest single parameter focus: 20 to 22% of lesson time. Step by step, this underpinned the rhythmic co-ordination of the hands, and ease in the fast, improvisatory flourishes. Figure 6-19 below shows that rhythm received the most focus in the last three lessons.
Harmonic character	The students became accustomed to the chromaticism and diatonic harmonies that included additional notes. Figure 6-19 below shows that harmonic focus was greatest in the first three lessons. Tim’s dedication to harmonic fluency and expression underpinned his ultimate interpretative performance.
Melodic character, including articulation	The articulation was followed from the outset, mostly through the example of simultaneous playing. The articulation was supported by internalisation of the music first and then hand positions, economical movements, and fingering choices. Figure 6-19 below shows that melody remained a fairly constant focus throughout the lessons. Table 6-7 below shows that Natalia dedicated 8% of her lesson time to articulation and touch, while Tim’s melodic focus was more on the melodic shape of the phrases.
Dynamic range	The dynamic focus included how to achieve the growth of tone in the opening melodic phrase, the shaping of scalar flourishes, the dynamic build to the culmination in the middle, and the final atmospheric flourish and definitive cadence. Table 6-7 below does not indicate specific attention to dynamics. Frequently, the dynamic shifts were incorporated in the phrase repetitions associated with other parameters.
Contribution of the Pedal	Table 6-7 below reflects that 3 to 5% of lesson time focused on the pedal. It was found that when the students followed Shostakovich’s pedalling, the harmony, phrasing, and expression improved in clarity.

Table 6-7: Prelude No.2: Tables showing the use of parameters by minutes, and then as a percentage of lesson time.

NATALIA: Prelude No.2			TIM: Prelude No.2		
Parameters in order of time spent over 10 lessons	Total minutes of playing time	% of total playing time	Parameters in order of time spent over 10 lessons	Total minutes of playing time	% of total playing time
PV: Rhythm - inflexion of the beat	110	20%	PV: Rhythm - inflexion of the beat	126	22%
PV: Left Hand	81	14%	PV: Left Hand	99	17%
ER: Narrative/flow	58	10%	PV: Right Hand	56	10%
PV: Right Hand	49	9%	PV: Harmony - Skeleton	44	8%
DK: Musical layer - melody	40	7%	IV: Perception of character	36	6%
PV: Harmony - Chords/Positions	39	7%	DK: Musical layer - melody	36	6%
PV: Sounds - Articulation	29	5%	PV: Sounds - Pedal	31	5%
IV: Perception of character	26	5%	DK: Musical layer - accompaniment	29	5%
DK: Fantasy	20	4%	PV: Melody - Shape	26	5%
MC: Performance	20	4%	ER: Narrative/flow	21	4%
PV: Rhythm - Evenness of the pulse	17	3%	DK: Musical layer - bass line	18	3%
PV: Sounds - Touch	16	3%	PV: Harmony - Chords/Positions	18	3%
PV: Harmony - Skeleton	15	3%	PV: Rhythm - Evenness of the pulse	17	3%
PV: Sounds - Pedal	15	3%	MC: Performance	10	2%
DK: Musical layer - accompaniment	12	2%	ER: Emotion	5	1%
DK: Musical layer - bass line	12	2%			
PV: Melody - Skeleton	5	1%			
<b>Total lesson time</b>	<b>564</b>	<b>100%</b>	<b>Total time</b>	<b>572</b>	<b>100%</b>

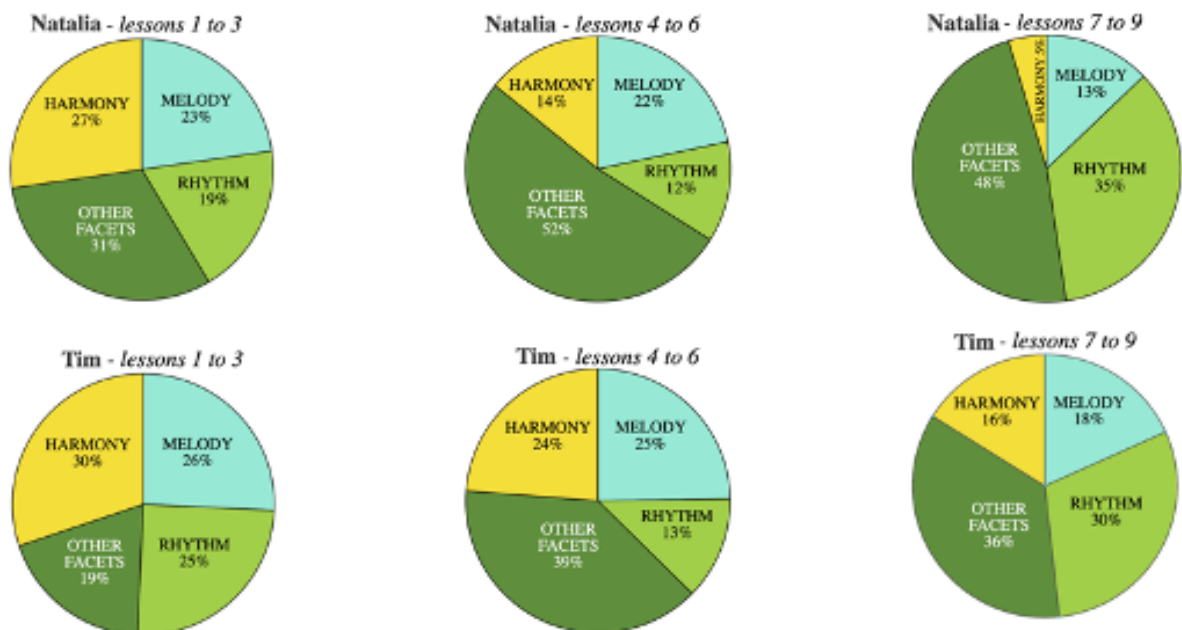


Figure 6-19: Prelude No.2: Graphs show the emphases through the percentage of time spent on melody, rhythm, harmony, and other facets.<sup>606</sup>

<sup>606</sup> The graphs are breakdowns from the parameters of Deep Knowledge and Pianistic Vocabulary. Within harmony: Chords/Positions, Chord progressions, Bass-line, Skeleton, accompaniment, and pedal. Within melody: Melody, shape, and melodic skeleton. Within rhythm: Inflexion of the beat and evenness of the pulse. Other facets include the remaining parameters.

## Student responses

### *To the initial PowerPoint presentation*

Both students found that the presentation of the changing times historically and culturally provided context to the music. Natalia expressed that, “it was good to have something to relate back to. It helped a lot because I hadn’t done that before.” Tim had some prior knowledge of Russian history from school and his personal research. After this presentation, he “focused a lot more on Shostakovich and how he fits into that [time in history] and how a lot of artists fit into that.”

### *To the learning strategies*

Tim had prior knowledge of many of the strategies but observed that this Prelude seemed harder than 7<sup>th</sup> Grade level. Natalia enjoyed practising the Preludes. She reflected that the various musical strategies assisted realising her vision:

It was really interesting [the presentation] so doing the practice of that [the Preludes] was interesting, intriguing, like I wouldn’t go, ‘Oh no, I have to do this.’ I would want to practice what we had just gone through, and how could I do that in my other music as well as this new music?

### *To the learning challenges*

#### Dissonance

Both students were challenged by the sounds that were additional to the diatonic harmonies. Natalia reflected: “Classical music had dissonance. It didn’t have as much: the whole A to A# thing in one beat that would make you sit up and go ‘what’s happened there?’” Similarly, Tim, who was accustomed to analysing and memorising his repertoire harmonically, found Prelude No.2 more difficult. He expressed that: “It’s really difficult to categorise a lot of the components in the chords, so trying to memorise it that way is not the best way to do it I think.”

#### Rhythm: semiquavers sounding together

Tim revealed that he felt challenged when there were semiquavers in both hands, as in bars 16 and 23 (lesson 6 and 7). See below in Figure 6-20. In lesson 6, the whole prelude was played focusing on the musical detail bar by bar and from the beginning to the end of each phrase to follow the logic of the phrases; the focus was on what notes coincide and the inflexion of the beat that underpins the character of the waltz. It was apparent that many musical aspects could be focused on simultaneously, which is needed in developing an interpretation. Tim remarked that the tempo in the lessons was faster than he was practicing at home. This was evident with

many students, but the lessons were the opportunity for the students to hear the music at the required faster tempo, and to find the movements to achieve it.

16

*cresc.*

*ped.* \*

23

*cresc.*

*cresc.*

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Figure 6-20: Prelude No.2, bars 16 and 23 showing semiquavers sounding simultaneously

## Journeys in teaching and learning Prelude No.15

### Background and the initial PowerPoint presentation

In the presentation, the students were introduced to the satirical elements of Prelude No.15: a melody that spirals up and down and around incessantly, with loud dynamics, rhythmical accentuations, pitches additional to the diatonic harmonies, and obsessive repetitions. These musical qualities are described by Sheinberg as the “unreal, unnatural aspects” of the grotesque:

The triple metre, which enhances the feeling of whirling, uncontrollable motion, sudden unexpected outbursts, loud dynamics, extreme pitches, marked rhythmical stresses, dissonances or distortions of unexpected harmonic progressions, and many repetitions of simple and short patterns. These traits ... enhance a feeling of compulsive obsession that relates to the insane, bizarre side of the grotesque and to its unreal, unnatural aspects.<sup>607</sup>

By way of context, the PowerPoint presentation connected the incessant, obsessive character of the accompaniment to the mechanisation of Russia in the late 19th and early 20th centuries, and referenced the description of Soviet citizens as “cogs.”<sup>608</sup> Figure 6-21 below, is a drawing from 1920s Russia where “the mechanized individual is reduced to a mere component part in the mass which has become the machine” by the Russian artist, Vladimir Krinski (1890-1971).<sup>609</sup> In Solomon Volkov’s *Testimony*, Shostakovich is quoted as saying:

... a man has no significance in a totalitarian state. The only thing that matters is the inexorable movement of the state mechanism. A mechanism needs only cogs. Stalin used to call all of us cogs. One cog does not differ from another, and cogs can easily replace one another. ...Anyone can become a genius on the orders of the leader.<sup>610</sup>

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<sup>607</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 221.

<sup>608</sup> “Cogs in the machine” is a phrase used from the beginning of the twentieth century and was closely associated with Marxist Theories which claim that Capitalism “turns the individual worker into just another cog in the machine.” Adam Booth, “Marx’s Capital: Chapters 12-14 – Productivity, Co-operation, and the Division of Labour,” *Socialist Appeal*, accessed April 28, 2023, <https://www.socialist.net/marx-s-capital-chapters-12-14-productivity-co-operation-and-division-of-labour.htm>.

This concept was applied further to the needs within education. Davydov, “The Influence of L.S. Vygotsky,” 12.

<sup>609</sup> See also, MacDonald, “*The New Shostakovich*,” 43.

<sup>610</sup> Volkov, *Testimony*, 211-212.

**LIBRARY NOTE:**

This figure has been removed to comply with copyright.

Figure 6-21: A constructivistic symbolic drawing by Vladimir Krinski (1890-1971) <sup>611</sup>

With the student cohort belonging to the digital age rather than the mechanical age, a straightforward image of cogs was used to visualise the concept and the mechanical character of the accompaniment. See below in Figure 6-22.



Figure 6-22: Image of cogs<sup>612</sup>

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<sup>611</sup> The Charnel-House: From Bauhaus to Beinhaus, accessed April 27, 2023, <https://thecharnelhouse.org/wp-content/uploads/2015/07/the-mechanized-individual-is-reduced-to-a-mere-component-part-in-the-mass-which-has-become-the-machine-constructivistic-symbolical-drawing-by-krinski.jpeg>.

<sup>612</sup> AI generated, May 16, 2023, [https://cdn.discordapp.com/attachments/1101673285680369696/1107614326442971146/marioandreaocchio\\_many\\_cogs\\_in\\_old\\_pocket\\_watch\\_many\\_cogs\\_closeu\\_98fd6936-c9d5-451a-a178-f4af95374938.png](https://cdn.discordapp.com/attachments/1101673285680369696/1107614326442971146/marioandreaocchio_many_cogs_in_old_pocket_watch_many_cogs_closeu_98fd6936-c9d5-451a-a178-f4af95374938.png).

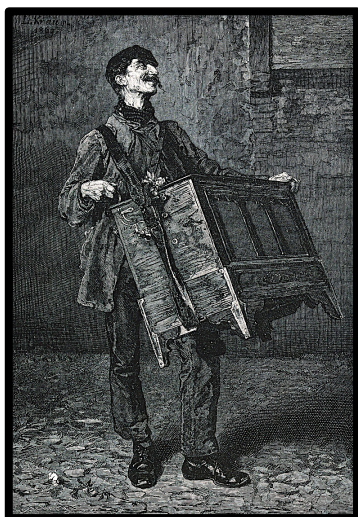
The repetitive rhythm, the initially restricted use of harmonies, the even tonal qualities, and the narrow pitch range are reminiscent of the Russian *sharmanka*,<sup>613</sup> or barrel-organ,<sup>614</sup> and its association with the repeating cycle of life. This portable folk instrument could play a restricted number of pre-set melodies.

The regular two-bar figure in the accompaniment comprises a lower note followed by an inner interval marked by lines below in Figure 6-23. The characteristic pattern uses only the tonic and dominant chords before it evolves with more distant harmonies. This pattern is similar to an earlier waltz from Shostakovich's ballet, *The Bolt* Op.27,<sup>615</sup> later incorporated as *Waltz-Scherzo* in his piano suite, *Dances of the Dolls*.<sup>616</sup> See below in

Figure 6-24. The harmonic units are marked by the horizontal lines. Shostakovich used the same style in the *Barrel Organ Waltz* from his score for the film, *The Gadfly*, 1955.

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<sup>613</sup> The photo below shows a *sharmanka* (barrel organ) worn with a strap around the neck.



“A man playing a barrel organ. Wood engraving by H. Kaeseberg after L. Knaus,” accessed, May 21, 2023, <https://wellcomecollection.org/works/qz4e5bmb>.

<sup>614</sup> The barrel organ is a “musical instrument in which a pinned barrel turned by a handle raises levers, admitting wind to one or more ranks of pipes; the handle simultaneously actuates the bellows.” “Barrel organ,” in *Encyclopædia Britannica*, Micropædia, vol.1, 914.

The sound of the barrel-organ was “like a musical box.” “Barrel-organ,” in *The Oxford Dictionary of Music*, eds. Kennedy et al., 58.

Gorlin identifies other Preludes that reference the barrel-organ style: Nos. 5, 10, 13, 17 and 21. Gorlin, “24 Preludes,” 33, 34, 50-54.

<sup>615</sup> Moshevich, *Dmitri Shostakovich, Pianist*, 65.

The music of *Dances of the Dolls* was drawn from Shostakovich's three ballets, *The Golden Age*, Op.22 (1930), *The Bolt*, Op.27 (1931), both of which predated the *Twenty-four Preludes* Op.34, and *The Limpid Stream* (1935). Moshevich, *Dmitri Shostakovich, Pianist*, 118.

<sup>616</sup> The Russian musicologist, Vladimir Zak references dolls and their possible implications in describing Shostakovich's Fifteenth Symphony. “Its “doll-like” character has herein a very serious concealed meaning: what are we to expect after a cloudless childhood? Are we going to have our heads wrung off in the same way as happens to ‘puppets’?” Zak, “Shostakovich's Idioms,” 499.



Allegretto  $\text{♩} = 76$

*f* *dim.* *p* *cresc.*

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Figure 6-23: Prelude No.15, bars 1-5

Animato, ma non troppo presto

*p staccato* [senza Ped.]

Copyright acknowledged Boosey & Hawkes

Figure 6-24: *Waltz-Scherzo* from *Dances of the Dolls*, bars 1-5<sup>617</sup>

The title *Waltz-Scherzo*, translated *Waltz-Joke*,<sup>618</sup> signals Shostakovich's humoristic style present in Prelude No.15. Maxim Shostakovich reflected that his father, "hated the word 'scherzo'; his 'jokes' were very serious,"<sup>619</sup> further suggesting a satiric perspective. In Prelude No.15 the continuous, circling waltz figure ends abruptly, and the music closes with a coda in which clearly, the humour is over. See below in Figure 6-25.

<sup>617</sup> Dmitri Shostakovich, *Dances of the Dolls* (London: Boosey & Hawkes, 1965), 14.

<sup>618</sup> "Scherzo" can also be translated as a prank or a trick. "Scherzo," in *Collins-Sansoni Italian Dictionary*, 2046.

<sup>619</sup> Maxim Shostakovich, "Six Lectures," 411.

Figure 6-25: Prelude No.15, bars 48-59

### Musical challenges

Table 6-8: Prelude No.15: Shostakovich’s musical language to communicate

The opening bars	
<p>Waltz character with accompaniment figure like <i>Waltz Scherzo</i> from <i>Dances of the Dolls</i></p> <p>Allegretto <math>\text{♩} = 76</math></p> <p style="text-align: right;">cresc.</p>	
Musical aspect	Shostakovich’s indications, the students’ awareness in the matrix of the initial questionnaire, and the focus in the teaching.
Rhythmic foundation	<p>Time signature: 3/4. Tempo: Allegretto, triple time; MM a dotted minim beat = 76. The accompaniment has a distinctive rhythmic figure that implies a satiric waltz.</p> <p>From the initial matrix: Carol reported that she listened to the beat fairly often, and to the underlying pulse once in a while.</p> <p>The aims: to project the waltz character with subtle clarity of the first beat of the bar; to master the evenness of the underlying quaver pulse; to remain aware of the rhythm inside the harmonic progressions.</p>

Table continued ...

<b>Musical aspect</b>	<b>Shostakovich's indications, the students' awareness in the matrix of the initial questionnaire, and the focus in the teaching.</b>
Harmonic character	<p>Key: D flat major, but with many notes foreign to the diatonic harmonies. From the initial matrix: while Carol reported that she was aware of hand positions fairly often, she was less conscious of the chord progressions.</p> <p>The aims: to be aware of each underlying harmony; to understand the rhythm inside the harmonic units; and to listen for the effect of the chord progressions. Initially, the chords are diatonic but change slowly; as the changes become more frequent, they incorporate more additional notes.</p>
Melodic character, including articulation	<p>Structurally, there is a predominance of eight-bar phrases, with mostly <i>staccato</i> articulation; each four-bar phrase culminates in a short, slurred phrase, the first marked as <i>espressivo</i>. The final contrasting atmospheric coda appears with a sustained <i>legato</i> line as if an epilogue.</p> <p>From the initial matrix: Carol reported that she was aware of phrasing melodies once in a while.</p> <p>The aims: to dynamically shape the eight-bar scalar phrases that were emphasised by the articulation detail of the short, slurred intervals. This is the only selected prelude where the melody is mostly in the left-hand.</p>
Dynamic range and accents	<p>Range: <i>pp</i> to <i>ff</i> with <i>staccato</i> accents</p> <p>From the initial matrix: Carol thought about dynamics fairly often.</p> <p>The aims: to follow the dynamic shaping of the melodic phrases and to build first to <i>f</i> at the emphatic sequence in bar 28, and then to <i>ff</i> at the culmination in bar 42 when the right-hand states the theme; to convey a hushed, atmospheric change that emphasises a philosophical close.</p>
Contribution of the Pedal	<p>Shostakovich only indicates the sustaining pedal in the final statement, adding to the tonal contrast of the psychological change. His pedal marking is unconventional in that it begins during the rest before the first sound of the epilogue (coda), creating a special atmospheric effect.</p> <p>From the initial matrix: Carol reported the highest rating to thinking about pedalling while playing music. She was the only student to have reported this highest level of awareness.</p> <p>The aim: to follow Shostakovich's specific pedal markings.</p>

### **The student participants**

Carol and Derek were allocated Prelude No.15. Carol liked this prelude and responded well immediately. However, during Derek's first lesson the teacher-researcher realised that he was very resistant. He expressed that he didn't like reading black notes. With five flats in the key signature and many accidentals, Prelude No.15 seemed overwhelming. Acknowledging Derek's reluctance, the teacher-researcher gave him the option to change to Prelude No.16,

which he preferred (lesson 2).<sup>620</sup> Although the key signature was the same as Prelude No.15, there were less accidentals and the character of the rhythmic pulse appealed to him. The teacher-researcher changed his Prelude allocation consistent with the concept of scaffolding and student-centred learning, where the student’s needs are evaluated and responded to for learning to be maximised.<sup>621</sup> The modification resulted in a slight structural adjustment to the research study. With this change, only one student learnt Prelude No.15. However, three students learnt No.16, allowing for more observations with that Prelude.

Table 6-9: Prelude No.15: The students’ profiles

	<b>Carol</b>	<b>Derek</b>
Age	15 years	12 years
Number of years studying piano	5	6
Prior level achieved	5 <sup>th</sup> Grade, ABRSM	5 <sup>th</sup> Grade, AMEB
English as a second language student	Yes	Yes
No. of lessons for Prelude No.15	10	1

## **Application of Sivan’s approach**

### *Imaginative vision*

#### *The student’s prior perspective of imagination in music*

In the initial questionnaire, Carol indicated that she used imagination with her music making “sometimes.” In Prelude No.15, Carol needed to communicate the charm of Shostakovich’s waltz, while integrating his subtle satiric humour.

#### *Exploration of the musical character of the waltz*

Carol was encouraged to project the mechanised character through the fast, scalar, *staccato* melodic line underpinned by the barrel-organ style accompaniment. This required consistent control of all the musical elements. Then suddenly at the coda in bar 52, every aspect of her sounds needed to change. Introduced to the historical background, Carol used the concept of hushed fear to inform her response to the sudden *pp* indication.

<sup>620</sup> The reading of the flats as sharps will be discussed in the following sub-chapter that observes Derek’s learning of Prelude No.16.

<sup>621</sup> “A second key element of scaffolding is that the adult provides appropriate support based on an ongoing diagnosis of the child’s current level of understanding. This requires that the adult should not only have a thorough knowledge of the task and its components, as well as the sub-goals that need to be accomplished, but should also have knowledge of the child’s capabilities that change as the instruction progresses.” Puntambekar and Hubscher, “Tools for Scaffolding,” 3.

## Internalisation through conducting

At the beginning of the first five lessons, the teacher-researcher conducted through the music following either the melodic line or the accompaniment at Shostakovich's indicated metronome mark. Carol repeated this in her practice at home. "Before I play, I use the metronome to hear how the normal speed is and I try to keep as fast as it should be and keep in time." Carol found the tempo very fast and challenging. However, over the course of the lessons, the various learning strategies facilitated her development of fluency, accuracy, and ease at an increasingly faster tempo.

### *Establishing musical character*

#### Motor movement of the brisk melody

Shostakovich's melody is *staccato* throughout, punctuated by sudden, slurred intervals at the end of each four bars in the eight-bar phrases.<sup>622</sup> The first of these short, slurred phrases is marked *espressivo*, seen below in Figure 6-26, bar 7. It would be reasonable to interpret that similar slurred phrase endings could also be *espressivo*. Carol was guided to aim for a deep, pointed tone on the first *espressivo* note and to listen to it descend expressively, but without sounding romantic (lessons 4 and 5).

Allegretto  $\text{♩} = 76$

2 3 4 5

*f* *dim.* *p* *cresc.*

6 7 8 9 10 11

*espr.* *dim.* Copyright acknowledged Boosey & Hawkes

Figure 6-26: Prelude No.15 bars 6-11

The teacher-researcher played much faster than Carol was accustomed to. Although she was encouraged to adopt the faster tempo, she still needed to take the music more slowly for fluency (lesson 3). At all *tempi*, Carol was encouraged to incorporate all the articulations.

<sup>622</sup> The punctuation of the phrase endings is reminiscent of Sivan's advice: "Words important, yes? But punctuation vitally important to meaning of words. We must know exact grammar of every pulse. Remember always: emotional perspective of punctuation." Goldsworthy, *Piano Lessons*, 140.

## Epilogue: coda with sudden change

From the outset, Carol was guided to convey the change in character at the Prelude's close. During the beat's silence in bar 52, the mood changes abruptly and ominously, as if a philosophical statement.<sup>623</sup> Carol tended to rush the rest in bar 52. It sounded as if she were keen to finish (lesson 10). She was encouraged to “enjoy the rest” and listen to the silent preparation before the final statement and then to imagine the sounds as if the melodic notes were floating from one to the next, especially when the sustaining pedal was added (lesson 2). Carol achieved this tonal quality readily from this analogy or suggested imaginative vision. Every week, the atmospheric possibilities were highlighted and explored. She was encouraged to listen to the last intervals inside a single pedal: to support the first intervals tonally, and to be aware of the U-turn (lesson 3).

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Figure 6-27: Prelude No.15, bars 48-59

### *Musical communication*

#### Expression

Carol indicated that prior to the study, she had not played any music by Shostakovich or “really done these types of music before.” With explanation of the character, articulation, and compositional structure, she read the music promptly; her movements and hands were quite relaxed, apart from some twisting of the wrist when passing the thumb under. Carol’s first performance was quite fluent and with ease (lesson 6).

<sup>623</sup> Gorlin refers to this passage as another example of “The Poet speaks.” Gorlin, “24 Preludes,” 53 and 59.

In her interview, Carol reflected that she was challenged by the tempo, and the need for the left-hand melody to sound louder than the right-hand accompaniment. She had been guided to consolidate her fluency at a slower speed. To still achieve the necessary character at the slower tempo, she needed to project a sharper touch and clearer articulation (lessons 8 to 10). It was fascinating that the more she listened for the single beat to the bar, the faster she played. During the course of lessons, Carol found that to achieve the brisk tempo, her hand movements needed to be direct and economical; extra, unnecessary movements impinged on the speed. The logic of her hand positions and comfortable fingering patterns developed her technical ease. Refinement of her articulation and tonal inflexion strengthened her musical expression.

In lesson 8, the scalar melody was likened to movement as if people were turning around and around. This reference was consistent with Sheinberg's observations of Shostakovich's satiric humour and the imaginative analogy assisted Carol to master the fluency of the relentless momentum.

#### [First and final performances](#)

Carol first performed Prelude No.15 in lesson 6. Then before her final performance to camera (lesson 10), she was asked whether she listened to the right or left-hand more – the accompaniment or the melody. On reflection, she said that she listened more to the right-hand (the accompaniment). Before she performed again, it was suggested that she listen to the left-hand melody more. Through adopting this suggested change in mindset, Carol performed with better balance of melody and harmony, demonstrating the powerful effect of thinking about the music from a different perspective. She was fluent and conveyed expression mainly through the ebb and flow of the dynamics.

In this final lesson, Carol performed Prelude No.15 by memory. In the initial questionnaire, Carol had indicated that she liked to practise but not perform from memory as she tended to become nervous and forgetful. She usually memorised by playing the music many times. In the final questionnaire, Carol reflected that she liked to practise Prelude No.15 from memory “so you feel more confident and don't have to focus too much on reading the notes.”

Carol performed Prelude No.15 at the voluntary concert, using the music score, consistent with her answers in the initial questionnaire. She controlled many of the musical aspects but appeared a little nervous; greater relaxation and ease could be developed further for performance conditions.

### The development of mastery: in answer to the research questions

The primary challenge was to create the sound of a waltz capturing the satiric elements implied by Shostakovich's score. Within this vision, Carol identified and addressed problems in realising her musical ideas. Table 6-10 below outlines the impact of Sivan's approach on her musical development, and the fluency, accuracy, and ease in her musical communication.

Table 6-10: Prelude No.15: Musical realisation

Musical aspect developed	The impact of Sivan's approach on the students' musical communication
Rhythmic foundation	By listening to the rhythm inside a single beat in the bar, Carol increased her tempo. Figure 6-28 below shows that rhythm had greater focus in the last few lessons. Step by step, Carol improved her mastery of the rhythmic inflexion, and structural, clear hearing of the rhythm inside the harmonic progressions that aided the coordination of her hands. This necessitated that the harmonic progressions were secured first.
Harmonic character	Carol became accustomed to the sound of the notes additional to the diatonic harmonies quite quickly. She developed her hearing of the beginning and ends of the harmonies that in turn strengthened her projection of the rhythmic inflexion and the musical character. Figure 6-28 shows that the harmonic elements needed less focus in the last few lessons.
Melodic character, including articulation	From the beginning, Carol had ease in her movements, except at times for an exaggerated twist in her wrist at times when she passed the thumb. This impacted the evenness of her pulse in the melody. Figure 6-28 shows that significant lesson time was spent focused on melodic elements. Table 6-11 shows that 3% of the lesson time was focused on the articulation and touch.
Dynamic range and accents	Carol achieved the accents and the atmospheric soft ending. While her melodies had some dynamic graduation, they could be developed to have a greater range from soft to loud. Table 6-11 does not show specific focus on dynamics, rather, they were incorporated into the other expressive developments.
Contribution of the Pedal	In the epilogue, Carol followed Shostakovich's pedalling, listening to the harmonic effect of the pedal accumulating the notes together. A little extra harmonic pedal was added from bars 42 to 51, seen below in Figure 6-29.



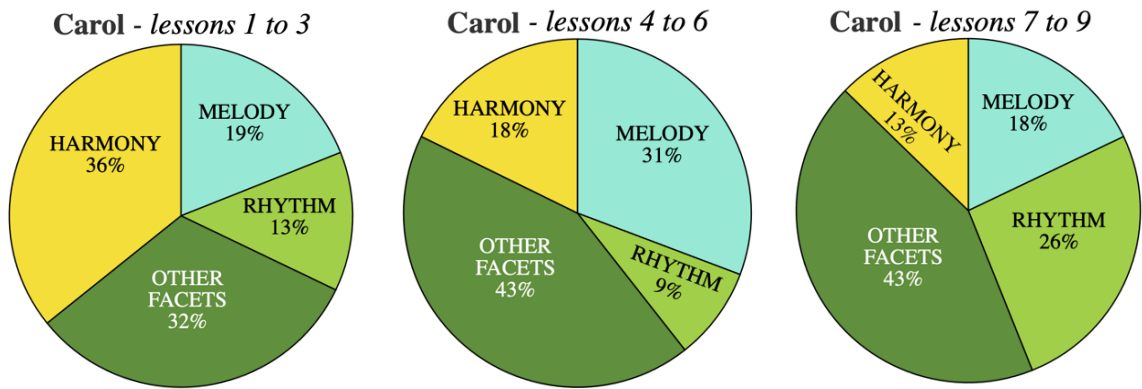


Figure 6-28: Prelude No.15: Graphs show the emphases through the percentage of time spent on melody, rhythm, harmony, and other facets<sup>624</sup>

Table 6-11: Prelude No.15: Table showing the use of parameters by Minutes, and then as a percentage of lesson time

<b>CAROL: Prelude No.15</b>		
<b>Parameters in order of time spent over 10 lessons</b>	<b>Total minutes of playing time</b>	<b>% of total playing time</b>
PV: Left Hand	82	15%
PV: Harmony - Skeleton	73	13%
PV: Right Hand	64	12%
PV: Rhythm - inflexion of the beat	63	12%
DK: Musical layer - melody	58	11%
ER: Narrative/flow	33	6%
PV: Harmony - Chords/Positions	26	5%
MC: Performance	26	5%
PV: Melody - Shape	24	4%
PV: Rhythm - Evenness of the pulse	20	4%
PV: Harmony - Chord progressions	15	3%
PV: Form - Structure	15	3%
IV: Perception of character	13	2%
DK: Musical layer - accompaniment	9	2%
PV: Sounds - Articulation	9	2%
PV: Sounds - Touch	7	1%
DK: Musical layer - bass line	3	1%
ER: Emotion	2	0%
<b>Total time</b>	<b>542</b>	<b>100%</b>

<sup>624</sup> The graphs are breakdowns from the parameters of Deep Knowledge and Pianistic Vocabulary. Within harmony: Chords/Positions, Chord progressions, Bass-line, Skeleton, accompaniment, and pedal. Within melody: Melody, shape, and melodic skeleton. Within rhythm: Inflexion of the beat and evenness of the pulse. Other facets include the remaining parameters.

Figure 6-29: Prelude No.15, bars 38-52 showing the added pedal

### Student responses

#### *To the initial PowerPoint presentation*

After the study, Carol revealed that she “liked the different characteristics of each piece; there’s a little story for each piece.” In describing her concept of the character of Prelude No.15, Carol referred to the introductory PowerPoint presentation and the reference to citizens as “cogs.” With English as her second language, Carol had remembered the visual historical references more than the verbal connections to the *Waltz-Scherzo*. Prelude No.15 is very direct in its expression, and reflective of Shostakovich’s individual, modern style. Carol referred to this directness several times, saying: “When I was doing the No.15, I thought about the mechanical stuff.”

## Journeys in teaching and learning Prelude No.16

### Background and the initial PowerPoint presentation

By way of context to the character of the music, the students were shown images of Soviet displays of power from the 1920s and 1930s. These highlighted the military atmosphere at the time Shostakovich composed the 24 Preludes.



Figure 6-30: A still image from a military parade (1935)<sup>625</sup>

Seven Preludes from Twenty-four Preludes, Op.34 are satiric marches,<sup>626</sup> inspired by the celebratory and patriotic nature of the Soviet military marches.<sup>627</sup> Sheinberg describes the satiric characteristics, which can be applied to Prelude No.16:

A march is a musical topic that correlates with the military. If some elements are presented in a way that is incongruous with its stylistic norms, e.g. by their exaggeration, then not only the musical topic of the march will be satirized, but the whole ethics correlated with the military (i.e. nationalism, order, obedience, as well as pomp, callousness, and showing off) will be highlighted in a derogatory light.<sup>628</sup>

<sup>625</sup> Wikimedia Commons, “Category: Kremlin Stars”, accessed May 16, 2023, [https://commons.wikimedia.org/wiki/Category:Kremlin\\_stars](https://commons.wikimedia.org/wiki/Category:Kremlin_stars).

<sup>626</sup> Leikin suggests that there are “seven marches – or rather march spoofs: Nos. 6, 12, 13, 16, 18, 20 and 5 (the left-hand part).” Leikin identifies the melody of this left-hand as a “rhythmically accurate caricature of the popular military march *Krasnaya armiya vseh sil’ney* (The Red Army is the Strongest) by Samuil Pokrass.” Leikin, “Decoding the Twenty-four Preludes,” 172 and 177.

Meanwhile, Gorlin, in her extensive analysis of the genres referenced in each Prelude, identifies No.6 as a “synthesis of a polka-march and a gallop,” No.12 as a “lyrical impressionistic toccatina,” No.13 as a “march-parody in a barrel-organ style,” No.18 as a “gallop-buffo treated in a sarcastic manner,” No.20 as originating from “theatrical declamatory genres of cinematographic music,” and the left-hand of No.5 as having “elements of the march-grotesque.” Gorlin, “24 Preludes,” 32-34.

<sup>627</sup> Leikin, “Decoding the Twenty-four Preludes,” 172.

<sup>628</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 25.

One military connection in Prelude No.16 could be the short rhythmic figure in the left-hand (at bar 29) that is reminiscent of a snare drum, an instrument that was significant in Shostakovich's Seventh Symphony (1941). Maxim Shostakovich recalled the effect of the snare in that symphony's premiere in Kuibyshev: "I remember the standing ovation, my father and mother and sister being there. And this theme in the symphony with a small drum that gave me a feeling, even as a small boy, that something evil was approaching."<sup>629</sup> This quotation resonates with the premise that musical meaning is constructed through the knowledge, experience and associations of the listener and the composer, through those of the performer.

### Musical challenges

Table 6-12: Prelude No.16: Shostakovich's musical language to communicate


The opening bars	
<p>March character inferred by the rhythmic and accompaniment figures</p>  <p style="text-align: right; font-size: small;">Copyright acknowledged Boosey &amp; Hawkes</p>	
Musical aspect	Shostakovich's indications, the students' awareness in the matrix of the initial questionnaire, and the focus in the teaching.
Rhythmic foundation	<p>Time signature: C, Common Time. Tempo: Andantino. MM = 120. Distinctive triplet and dotted rhythmic figures with strong <i>marcato</i> and <i>tenuti</i> indications provide strength in the march genre.</p> <p>From the initial matrix: listening to the beat received the highest awareness rating for both Derek and James, with focus on the underlying pulse rating lower. Byron reported that he listened for the beat and underlying pulse, once in a while.</p> <p>The aims: to listen to the inflexion of the beat and its subdivisions to communicate the march character; to develop rhythmic control, and clear, structural hearing of the rhythm inside the harmonic progression.</p>

Table continued ...

<sup>629</sup> Sarah Shannon, "Maxim Shostakovich: It's in my blood," *The Independent* (May 3, 2005), accessed April 28, 2023, <https://www.independent.co.uk/arts-entertainment/music/features/maxim-shostakovich-its-in-my-blood-491459.html>.

Musical aspect	Shostakovich's indications, the students' awareness in the matrix of the initial questionnaire, and the focus in the teaching.
Harmonic character	<p>Key: B flat minor with many notes additional to the diatonic harmonies.</p> <p>From the initial matrix: while the students reported that they were aware of hand positions fairly often, Derek and James were aware of the chord progressions less consciously.</p> <p>The aims: to be aware of the chordal positions and harmonic progressions, despite the wide leaps between the bass-note and inner triads in the accompaniment; to convey the final statement (coda) with its repeated dominant to tonic chords as a definitive perfect cadence.</p>
Melodic character, including articulation	<p>Structurally, there are four-bar and two-bar phrases, often based on harmonic triads. <i>Marcato</i>, <i>espressivo</i>, <i>tenuti</i> and <i>staccato</i> indications strengthen the communication of the march genre. The fast octaves need to be heard melodically. The final statement is heralded by a <i>marcato</i> rhythm, reminiscent of a snare drum.</p> <p>From the initial matrix: James indicated that he was aware of the phrasing fairly often, Byron and Derek reported that they were aware of the phrasing of melodies only once in a while.</p> <p>The aims: to shape and project direction in the phrases, including the fast, melodic octaves; to observe the articulation; to identify hand positions with effective fingering, and economical movements.</p>
Dynamic range and accents	<p>Dynamic range: <i>p</i> to <i>ff</i> with one <i>sf</i>, two accents, and five <i>marcato</i> indications as well as some phrases marked with <i>tenuti</i>.</p> <p>From the initial matrix: Derek and James reported the highest rating to thinking about dynamics while playing music, while Byron thought about dynamics fairly often.</p> <p>The aims: to build up the dynamics, first to <i>f</i> at bar 22, and then to <i>ff</i> at the culmination in bar 23.</p>
Contribution of the Pedal	<p>Shostakovich's indications for the harmonic pedal support the rhythmic drive throughout. His pedal marking is unconventional from bars 21 to 24 where the pedal still supports the harmonies but is engaged on the second and fourth beats rather than the usual first and third beats, creating a syncopated effect harmonically.</p> <p>From the initial matrix: Derek and James reported thinking about pedalling fairly often, while Byron thought about it just once in a while.</p> <p>The aim: to follow Shostakovich's pedal markings, including the release of the pedal at the end of each harmony.</p>

## The student participants

The three students were of various ages, representing different stages of maturity. The number of lessons they attended varied, as seen below in Table 6-13. Derek, a highly intelligent student, had absolute pitch which, from the literature, may have had an impact on his ease of reading large key signatures and frequent accidentals. During the study, it emerged that Derek often played flats as if they were sharps. He viewed them all as black notes. Research suggests that students with absolute pitch can tend to rely heavily on this natural ability, reading note-by-note, and eventually developing difficulties with reading relative pitch.<sup>630</sup> This certainly seems a possible explanation for Derek’s challenges when reading music notation.

Table 6-13: Prelude No.16: The students’ profiles

	<b>Byron</b>	<b>Derek</b>	<b>James</b>
Age	17 years	12 years	13 years
Number of years studying piano	5.5	6	5.5
Prior AMEB Level achieved	6 <sup>th</sup> Grade	5 <sup>th</sup> Grade	5 <sup>th</sup> Grade
English as a second language	No	Yes	Yes
No. of lessons for Prelude No.16	10	7	9

## Application of Sivan’s approach

### *Imaginative vision*

#### Students’ prior perspective of imagination in music

In the initial questionnaire, Byron described his approach to imagination: “With Impressionist music, I try to imagine the scenes going on, or being depicted; with Chopin and the Romantics, focus on the emotions.” James indicated that: “If the music is happy, I’ll try to imagine a story that is bright and happy.” Derek did not give any feedback regarding imagination in music. The challenge was to guide the students not only to learn the Prelude in the allocated time, but to assist them to engage with the music and to facilitate its musical communication; this was through a range of imaginative connections.

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<sup>630</sup> In one study (in 1990), “Miyazaki found that certain tones important harmonically or melodically in the C major scale (C, D, E, and G) were identified most accurately and quickly, while non-diatonic tones foreign to the C major key (for example, F#, G#) were at the other extreme.” Miyazaki, “Absolute Pitch as an Inability,” 67.

### Exploration of the musical character of the march

The march character was established through identifying its military connections. Byron's associations assisted him immediately to present his sounds less as information, and more assertively as a confident march (lesson 1). Derek and James associated "brass instruments" with a march (lesson 2). Therefore, passages that imply typical sounds of trumpets, especially the repetitive, triumphant perfect fourth, were identified and played definitively. This interval of a fourth is used repetitively from bar 25 to the end at bar 31. The fourth is even camouflaged in melodic octaves, marked with arrows below in Figure 6-31 below.

Serendipitously, there was one research day when military march music was being played outside in the nearby Parade Grounds. Two students having lessons then, remarked on the connection of the character of the music they could hear, with what they were learning.

The image displays a musical score for the final section of a piece, spanning bars 23 to 31. The score is written for piano and features a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The notation is presented in three systems, each with a grand staff (treble and bass clefs). Blue arrows are drawn across the score, pointing to specific intervals in the bass line that are identified as rising perfect fourths. These intervals occur in bars 23, 24, 25, 26, 27, 28, 29, 30, and 31. The score includes various dynamic markings such as *sf*, *ff*, *dim.*, *p*, *mp*, *mf dim.*, and *p*, as well as articulation marks like *Red.* and *marc.*. The piece concludes with a double bar line and a fermata over the final note. Copyright information for Boosey & Hawkes and the reference 'Leningrad, 7.2.33' are included at the bottom of the score.

Figure 6-31: Prelude No.16, bars 23-31 showing the frequency of the rising Perfect 4<sup>th</sup> interval

The students were encouraged to master Shostakovich's musical detail. Byron began with exploration of the Italian expressions and the various accentuations (lesson 1).<sup>631</sup> *Marcato*, *espressivo*, *staccato* and *tenuto* articulations, accents including *sforzando*, dynamic shifts, and harmonic pedal support, were shown to contribute to the musical communication of the march. The students' observations of these markings facilitated the expression of the subtle, satiric humour; they focused attention on Shostakovich's deviation from expected norms, his insistent accompaniment patterns, and excessive repetition of the interval of a fourth. It was highlighted that satirical humour is not literal: that satire occurs when ideas are ridiculed through exaggeration, or when incongruous concepts occur simultaneously.

The students were guided to use their imagination with the dynamics, for example, the soft opening could be associated with many soldiers marching in the distance (Derek, lessons 4 and 5; Byron, lesson 7). Initially, Derek's dotted notes implied skipping movements; he was encouraged to imagine people marching to inform his sounds. Remarkably, this verbal association of physical movements improved his tonal representation immediately.

#### Internalisation through conducting

In the early lessons, the teacher-researcher conducted through the music following either the melodic line or the accompaniment at Shostakovich's indicated metronome mark. The musical reading focused on the march character with its intermixing of dotted rhythms and triplet figures. At times, the music was conducted using only the skeleton line. The students were guided to hear the synthesis of the musical elements as if it were an evolving story.

Byron adopted this strategy (by lesson 6) and explained that most of his practice had been looking at the score mentally and making connections, especially determining the positions of the hands. He revealed that internalising the music before playing, so fundamental to Sivan's approach, had become very effective in his learning.

Notably, Derek frequently counted aloud with the teacher-researcher. In his final interview, Derek reflected that he thought conducting before playing was useful: "Probably giving me like, at least tell me what the rhythm is so I heard it before I played it. I think it's easier to play if I know the rhythm." He said that he did not apply this strategy to his other repertoire "unless it is really hard." Derek's responses indicated that, although he did not connect imagination with playing the music, he found that the learning strategies were useful. In his

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<sup>631</sup> Byron was curious whether Shostakovich's *Preludes* were inspired by Bach's *Preludes and Fugues*, initiating a broader explanation of the influence of Chopin's *Preludes*, Op. 28 (lesson 1).



final interview, James expressed that conducting through the music before playing, “Helped with the character – to understand the character more.” He did not use the strategy at home, but like Derek, he found it useful during the lessons.

### *Establishing musical character*

#### *The opening*

The three students were guided to add the pedal to underpin the introductory perfect cadence,<sup>632</sup> seen below in Figure 6-32. The resultant rhythmic energy provided the foundation for the ensuing theme and accompaniment, a rhythmic figure that establishes the march character. James found that Shostakovich’s pedal indication on the dominant chord facilitated the strength and tension of the dominant’s need to resolve to the tonic (lesson 4).

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*Ped.*            \* Dominant to Tonic, continuing with the dotted rhythmic pattern

Figure 6-32: Prelude No.16, bars 1-2 showing the opening perfect cadence with pedal

#### *The final statement*

The character of the ending was consolidated in every lesson, following Sivan’s emphasis that it is crucial that there is a logical sense of an ending in the final statement. As can be seen below in Figure 6-33, bar 29, a short rhythmic figure in the left-hand interrupts the musical ideas. The suggested analogy of a snare drum assisted the students to convey the music with stronger rhythm (Derek and James, lesson 2).

The following G, the first note of bar 30 begins the final phrase. The students were guided to convey the dominant to tonic relationship from bar 30-31, with attention drawn to the use of the same chord positions in the right-hand that were used in the opening, seen above in Figure 6-32 (lessons 1 and 2).

After playing the final left-hand notes of F to B flat in bar 31, Byron threw his fingers backwards and up into the air, interrupting his musical communication (lesson 4). He was

<sup>632</sup> Although not indicated in the edition of the score used in the study, Shostakovich’s original manuscript has a pedal marked in the opening. Dmitri Shostakovich, *Twenty-four Preludes*, 30.

reminded to listen to these sounds inside the interval of a fifth. This musical focus assisted him to avoid his awkward movement.

Figure 6-33: Prelude No.16, bars 26-31

### *Musical communication*

Although Byron could play the entire Prelude, his march character was not robust (lesson 9). He said that he was “struggling with how to make the dotted notes strong.” Byron reflected that previously he had not listened to the sounds in the context of the genre of the piece, or in terms of the convergence of the sounds within a bar. Shostakovich’s satirical representation of the march was discussed: the role of repetition in conveying satire, and the demonstration and celebration of military power through marches. Byron said that through these lessons, he was listening to more elements within the music and their connections. Following the discussion, Byron played the accompaniment more decisively.

Byron approached the Prelude thoughtfully and over the course of the lessons developed greater awareness of the sounds he produced. At the end of the study, he was especially conscious of preparing what he had to say musically, including his communication of the phrases. In his final interview, Byron expressed that he enjoyed the “grandness” of Prelude No.16. In the final questionnaire, Byron reflected that he was, “Imagining the character of the piece to inform how I play it. Sometimes listening for a phrase to begin in my mind before playing, particularly in the Prelude No.16.”

## Contribution of choreography to expression

In the first lessons, Byron exhibited some awkward hand-movements. Gradually, these reduced through organising his hands into positions so that they were prepared for where they needed to be. For example, he tended to bounce his right-hand for each note of the descending triads in bars 6 to 8 (lesson 8), seen below in Figure 6-34. This had the effect of dividing the sounds within the triads, rather than connecting them harmonically. Byron was guided to keep his hand still and just use his fingers, and thereby facilitated the harmonic connections. Then the fluency of the anacrusis before each triad was included (lesson 9).

The *espressivo* indication at bar 8 became a focus as a melodic culmination. Byron was shown how to lift his right-hand in the choreography of an up and over arc to achieve an expressive response on the high E natural (lesson 10). James was guided to focus on the *espressivo* in the left-hand by listening to last note of the rising minor 7th arpeggio, and then to drop the hand naturally<sup>633</sup> onto the G flat, the first note of the falling second (lessons 6 and 8). In this way, James achieved the *espr.* naturally and effectively.

Figure 6-34: Prelude No.16, bars 6-12 showing the phrase direction and *legato* connections

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Figure 6-34: Prelude No.16, bars 6-12 showing the phrase direction and *legato* connections

Choreography played a significant role for Derek. From bars 21 to 22, a G minor triad sounds melodically over two octaves. See below in Figure 6-35. Derek passed his thumb under early, distorting his hand and losing his position (lesson 2). He was guided not to “put his thumb

<sup>633</sup> The direction to drop the hand is reminiscent of Sivan: “Here we are *dropping position*. But here, clapping!” Goldsworthy, *Piano Lessons*, 37.

under; just move across to the new position.” This change of choreography facilitated greater evenness in the tonal qualities, and more harmonic continuity.

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Figure 6-35: Prelude No.16, bars 20-22

### First and final performances

Derek’s first and final performances of Prelude No.16 was in his seventh lesson on this prelude, although he had started to prepare the first few lines together as early as the second lesson. He could play the whole prelude fluently hands separately but was restricted to the first page when combining his hands. The most challenging section was the climactic passage from bars 16 to 25. In the final questionnaire, Derek described his feelings about practicing the Preludes: “It felt pretty difficult and a different style of pieces to what I normally play.”

Byron first performed Prelude No.16 in lesson 4. At the end of the lessons, he performed to camera both with the music score and from memory. His tempo wavered somewhat in the tricky passages.

James first performed Prelude No.16 in lesson 7. At his final lesson, lesson 9, he performed to camera fluently to bar 21. He had some slips in the syncopated passage from bars 21 to bar 25 but recovered to finish securely. He projected the march character strongly. James’ additional performance at the voluntary concert was mostly fluent and communicated the music with character and expression. In the final questionnaire, he described that, “It was interesting to learn pieces from a new composer [to him]. I felt curious about his style of playing music.” Regarding performing he said: “I felt nervous when I started it got better as I immersed myself into the music.”

### The development of mastery: in answer to the research questions

The primary challenge was to create the sound of a spirited march capturing the satiric elements implied by Shostakovich’s score. Within this vision, the students identified and addressed problems in realising their ideas. Table 6-14 below outlines the impact of Sivan’s approach on the students’ musical development, and the fluency, accuracy, and ease in their musical communication.

Table 6-14: Prelude No.16: Musical realisations

<b>Musical aspect developed</b>	<b>The impact of Sivan's approach on the students' musical communication</b>
Rhythmic foundation	<p>The students developed control of the inflexion of the beat through conducting, and evenness of the underlying pulse through pulsing, both underpinning the strength of the march character. These two parameters featured strongly, reflected in the parameter results in Table 6-15 below. Apart from the hands separate parameters, Byron and Derek needed the most focus on evenness of the pulse. Meanwhile, James developed his rhythm through focus on inflexion of the beat, confirming that different emphases may be needed for individual students. Hearing the rhythm inside the harmony aided their ease, their co-ordination, and faster tempi. The biggest challenge was to combine the hands rhythmically. Figure 6-36 below shows that rhythm became a stronger focus as the lessons developed, and once the harmonies had been secured.</p>
Harmonic character	<p>The students became accustomed to the notes additional to the diatonic harmonies. They developed their hearing of the beginning and ends of the harmonies that in turn strengthened the projection of the inflexion of the beat, and the strength of musical character. Derek expressed that he had difficulty with black notes and needed much guidance in achieving pitch accuracy. This is reflected in Derek's focus on Chords/Positions in Table 6-15. While still significant for Byron and James, the time devoted to Chords/Positions was less since both had prior knowledge that facilitated them to hear and to think harmonically: Byron through improvising and James through prior awareness of positions. This is implied in Figure 6-36 where James had less focus on harmony than the other parameters.</p>
Melodic character, including articulation	<p>All the students shaped and directed the phrases. They were encouraged to identify the chords and hand positions, to understand the logic behind the fingering selections and to develop economical movements. With his prior experience in awareness of positions, James had economical movements when reading from sight. Byron and James focused 2 to 4% of their lesson time on the articulation and touch. See Table 6-15 below.</p>
Dynamic range and accents	<p>The students responded to Shostakovich's dynamic markings, especially the build to <i>ff</i> at bar 28 that contributed to their musical expression. The dynamic levels were developed simultaneously within the focus on other parameters. Derek developed his expression through focusing on the primary elements of melody, harmony, and rhythm. See Table 6-15 and Figure 6-36 below.</p>

Table continued ...

Musical aspect developed	The impact of Sivan's approach on the students' musical communication
Contribution of the Pedal	The students were guided to release the pedal at the end of each harmony as Shostakovich indicated. They found that this allowed them to prepare and articulate the next harmony clearly. It facilitated the logical inflexion of the beat and assisted the flow of their musical communication. Mastery of the pedalling of the reversed harmonies (inner triad followed by the bass-note) in bars 21 to 24 underpinned their accuracy, fluency, and ease. Both Byron and James had some focus on the use of the pedal recorded in Table 6-15. This was not a focus for Derek, who needed more concentration on pitch accuracy.

Table 6-15: Prelude No.16: Tables showing the use of parameters by Minutes, and then as a percentage of lesson time

BYRON: Prelude No.16		
Parameters in order of time spent over 10 lessons	Total minutes of playing time	% of total playing time
PV: Right Hand	101	18%
PV: Rhythm - Evenness of the pulse	82	15%
PV: Left Hand	75	14%
PV: Harmony - Chords/Positions	49	9%
ER: Narrative/flow	30	5%
PV: Rhythm - inflexion of the beat	29	5%
PV: Harmony - Chord progressions	28	5%
MC: Performance	28	5%
PV: Sounds - Pedal	26	5%
PV: Sounds - Articulation	23	4%
DK: Musical layer - accompaniment	21	4%
IV: Perception of character	19	3%
PV: Melody - Shape	19	3%
DK: Musical layer - melody	14	3%
PV: Form - Structure	6	1%
<b>Total time</b>	<b>550</b>	<b>100%</b>

DEREK: Prelude No.16		
Parameters in order of time spent over 7 lessons	Total minutes of playing time	% of total playing time
PV: Left Hand	65	15%
PV: Rhythm - Evenness of the pulse	64	15%
PV: Harmony - Chords/Positions	60	14%
PV: Right Hand	57	13%
PV: Rhythm - inflexion of the beat	45	11%
DK: Musical layer - melody	43	10%
PV: Harmony - Chord progressions	28	7%
IV: Perception of character	22	5%
DK: Musical layer - accompaniment	19	4%
ER: Narrative/flow	13	3%
PV: Melody - Shape	7	2%
PV: Harmony - Skeleton	4	1%
MC: Performance	1	0%
<b>Total time</b>	<b>428</b>	<b>100%</b>

JAMES: Prelude No.16		
Parameters in order of time spent over 9 lessons	Total minutes of playing time	% of total playing time
PV: Right Hand	89	17%
PV: Rhythm - inflexion of the beat	84	16%
PV: Left Hand	76	15%
PV: Rhythm - Evenness of the pulse	68	13%
ER: Narrative/flow	62	12%
PV: Harmony - Chords/Positions	36	7%
PV: Sounds - Pedal	29	6%
DK: Musical layer - melody	19	4%
MC: Performance	19	4%
PV: Harmony - Chord progressions	18	3%
IV: Perception of character	12	2%
PV: Sounds - Touch	6	1%
PV: Sounds - Articulation	4	1%
<b>Total time</b>	<b>522</b>	<b>100%</b>

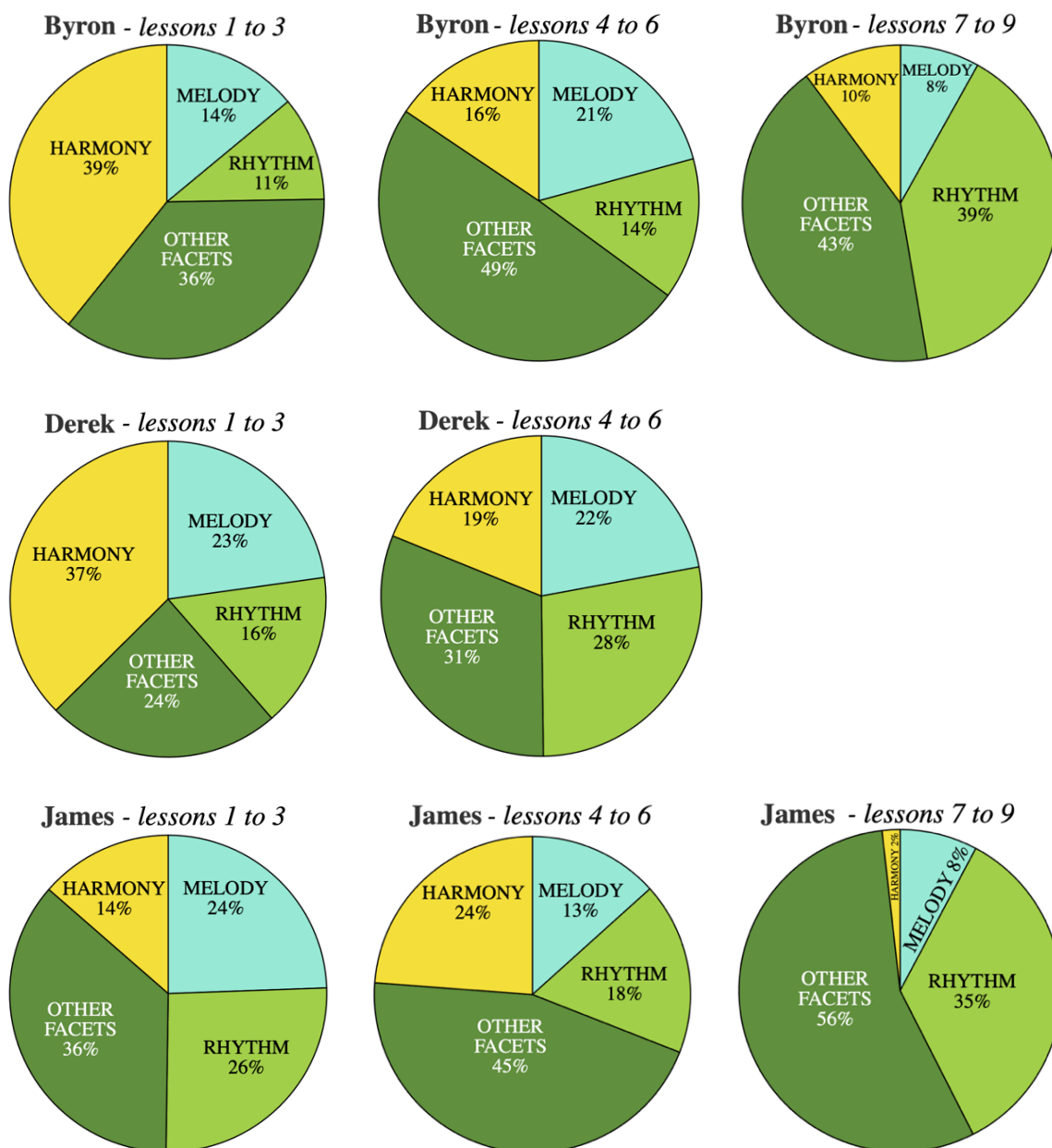


Figure 6-36: Prelude No.16: Graphs show the emphases through the percentage of time spent on melody, rhythm, harmony, and other facets.<sup>634</sup>

<sup>634</sup> The graphs are breakdowns from the parameters of Deep Knowledge and Pianistic Vocabulary. Within harmony: Chords/Positions, Chord progressions, Bass-line, Skeleton, accompaniment, and pedal. Within melody: Melody, shape, and melodic skeleton. Within rhythm: Inflexion of the beat and evenness of the pulse. Other facets include the remaining parameters.

## Student responses

### *To the initial PowerPoint presentation*

In the final interview, Byron reflected:

Normally [knowing about the background to the music] was just kind of tacked on at the end when you needed to know your general knowledge in more depth for the exam. The turbulent times in Russia was really interesting and gave a bit more insight into him [Shostakovich], and why he was writing.

Both Derek and James expressed that they did not think about the PowerPoint presentation, or its connection to the music, at all during the study. This could be due to the character of the students, but also could reflect their younger age.

### *To the learning challenges*

In his final interview, Byron expressed that due to limited practice, he found it challenging to sight-read the music each lesson. He reflected that the lessons contrasted with how he usually learnt music. Byron also revealed that “not having played a lot of 20th century music,” he found the harmonic language challenging: “It took me a while to get used to the harmonic sound of the piece because I’m not really used to it [dissonances].”

Derek revealed that he did not like the black notes in Prelude No.15 (lesson 1) and even when he changed to Prelude No.16, he still found them challenging (lesson 4). This description of sharps and flat notes as black notes was revealing, because when reading, Derek regularly confused the opposing concepts of raising and lowering a note a semitone. He interpreted sharps and flats as changing to a black note, rather than whether the note was raised or lowered. He also ignored natural signs (lesson 4). His accuracy when reading accidentals needed attention throughout the study.

In the final interview, Derek reflected that he found the strategies associated with the approach easy during the lessons, but difficult at home when he practised. He expressed that Prelude No.16: “Sounded pretty cool. The first page was really easy. It started off pretty easy, but the middle section was really, really hard. I think that part really stuffed me up.”

In the final interview, and having missed one lesson, James expressed that he would have liked more lessons because: “It doesn’t seem like I quite learnt them well enough.”

Nonetheless, James was the only student to present Prelude No.16 at the voluntary concert and performed quite well, with ease, fluently, and accurately except for a couple of hesitations.



## Journeys in teaching and learning Prelude No.19

### Background and the initial PowerPoint presentation

By way of giving context to the character of Prelude No.19, the students were introduced to St. Petersburg, renamed Petrograd and then Leningrad,<sup>635</sup> the city where Shostakovich lived and studied. Built on canals, it is known as the “Venice of the North.” This Prelude is founded on the barcarolle genre, reminiscent of the boat songs of the Venetian gondoliers.<sup>636</sup> Usually in 6/8 time, it is characterised by the lilt of strong and weak pulses that suggest a rowing rhythm. The students were shown photos of the canals and the beautiful Neva River, on its banks the famous Winter Palace of the Russian Tsars that is now the State Hermitage Museum. See below in Figure 6-37. Reflecting his feeling for Leningrad, in 1941 Shostakovich wrote that: “Leningrad is my home town, I was born there, grew up there and went to school there. The Soviet Union is my homeland, but Leningrad is even closer to my heart – my own house, as it were.”<sup>637</sup>

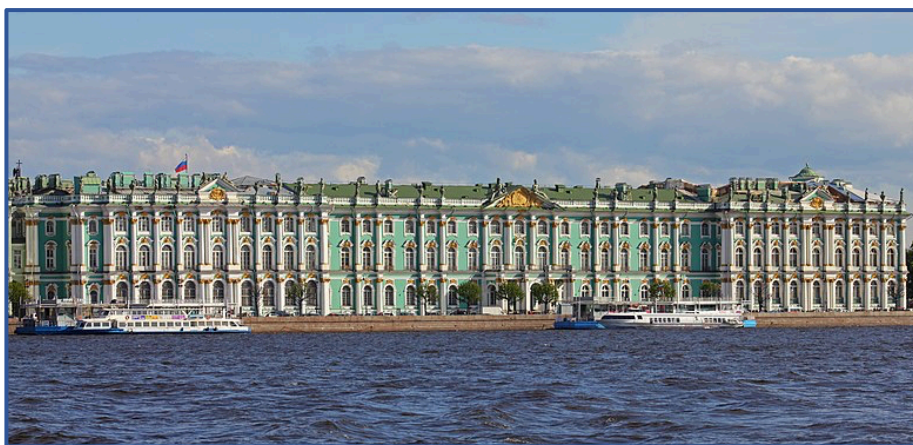


Figure 6-37: The State Hermitage Museum, previously the Tsars’ Winter Palace, «© A.Savin, WikiCommons»<sup>638</sup>

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<sup>635</sup> With the advent of WWI in 1914, “the Germanic form of the city’s name [St. Petersburg] was changed to the Russian version of Petrograd.” In 1924, the city was renamed Leningrad to honour the Soviet leader, Vladimir Lenin who had died in that year. After the collapse of the Communist regime in 1991, the city’s name was restored to the historical St. Petersburg. “Saint Petersburg,” in *Encyclopædia Britannica, Macropædia*, vol.26, 1030-1036.

<sup>636</sup> “Barcarolle,” in *The Oxford Dictionary of Music*, eds. Kennedy et al., 56.

<sup>637</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 90. Cited in the reminiscences of Yuri Zhukov, *Muzykalnaya Zhizn*, No. 4, (1975).

Confirming Shostakovich’s predisposition for Leningrad, Ashkenazy reflects that first performances of Shostakovich’s works were in Leningrad, rather than Moscow. Volkov, *Testimony*, xliiii.

<sup>638</sup> Wikimedia Commons, *File:Spb 06-2012 Palace Embankment various 14.jpg*, accessed May 11, 2023, [https://commons.wikimedia.org/wiki/File:Spb\\_06-2012\\_Palace\\_Embankment\\_various\\_14.jpg](https://commons.wikimedia.org/wiki/File:Spb_06-2012_Palace_Embankment_various_14.jpg).

## Musical challenges

Table 6-16: Prelude No.19: Shostakovich's musical language to communicate

The opening bars	
<p>Barcarolle character indicated through the accompaniment features</p> <p style="text-align: right;"><small>Copyright acknowledged Boosey &amp; Hawkes</small></p>	
Musical aspect	Shostakovich's indications, the students' awareness in the matrix of the initial questionnaire, and the focus in the teaching.
Rhythmic foundation	<p>Time signature: 6/8. Compound duple time, MM = 84. Tempo: <i>Andantino</i>. The accompaniment comprises a distinctive rocking rhythmic and harmonic figure reminiscent of a barcarolle.</p> <p>From the initial matrix: both students reported that they listened to the beat fairly often, and to the underlying pulse once in a while.</p> <p>The aims: to project the barcarolle character through mastery of the lilt of the long and short rhythm inside two beats in the bar; to master the rhythmic inflexion underlying the melody and the harmonic progressions.</p>
Harmonic character	<p>Key: E flat major, but with many notes additional to the diatonic harmonies. Some cadences clearly punctuate the melody and contribute to the form.</p> <p>From the initial matrix: while Kate reported that she was aware of hand positions fairly often, she was less conscious of the chord progressions. Sarah indicated that she never thought about either hand positions or chord progressions.</p> <p>The aims: to become accustomed to the notes additional to the diatonic harmonies; to develop the hearing of the beginning and ends of the harmonies supported by clear pedalling.</p>
Melodic character, including articulation	<p>Structurally, the phrases are irregular in length, with mostly <i>legato</i> articulation. The melody appears in both hands with some overlapping of melodic phrases in the developmental section.</p> <p>From the initial matrix: Kate reported that she was aware of the phrasing of melodies once in a while, while Sarah indicated that she never thought about the phrasing.</p> <p>The aim: to be aware of the <i>legato</i> connections within each phrase and the breathing spaces between them; to identify hand positions for economical movements and fingering selections; and to observe the articulation detail.</p>

Table continued ...

<b>Musical aspect</b>	<b>Shostakovich’s indications, the students’ awareness in the matrix of the initial questionnaire, and the focus in the teaching.</b>
Dynamic range and expressive indications	<p>Range: <i>pp</i> to <i>f</i> with <i>dolce</i> and <i>espressivo</i> indications.</p> <p>From the initial matrix: Kate and Sarah reported thinking about dynamics fairly often.</p> <p>The aim: to master the dynamic balance of melody, countermelody, and harmonic figures; to build up the dynamics from <i>p</i> to <i>mf</i>, first at bar 19, then at bar 28, and ultimately reach <i>f</i> at bar 40, a sudden contrast from the previous <i>p</i> bars.</p>
Contribution of the Pedal	<p>Shostakovich indicates supportive harmonic pedalling throughout. In the last five bars, the pedal is held over many chromatic notes, creating a special atmospheric effect.</p> <p>From the initial matrix: Kate reported thinking about pedalling fairly often, while Sarah thought about it a little less.</p> <p>The aims: to pedal clearly to support the harmonic shifts; and to master Shostakovich’s pedal indications in the coda<sup>639</sup> to create an artistic, atmospheric effect in sound.</p>

### **The student participants**

The profiles of the two students who studied Prelude No 19 can be seen below in Table 6-17. They were the youngest in the cohort.

Table 6-17: Prelude No.19: The students’ profiles

	<b>Kate</b>	<b>Sarah</b>
Age	10 years	12 years
No. of years studying piano	5	7
Prior AMEB Level achieved	6 <sup>th</sup> Grade	5 <sup>th</sup> Grade
English as a second language student	Yes	No
No. of lessons for Prelude No.19	10	10

<sup>639</sup> Gorlin refers to this coda passage as “‘The Poet Speaks’ phrase.” Gorlin, “24 Preludes,” 34.

## Application of Sivan's approach

### *Imaginative vision*

#### Students' prior perspective of imagination in music

In the initial questionnaire, Kate expressed that usually she did not associate imagination with the music that she played. Any general knowledge surrounding the music was researched after learning it. Sarah researched general knowledge "sometimes" towards the end of the learning phase. She considered that she used imagination but did not know how.

#### Exploration of the musical character of the barcarolle

A frequent analogy used to assist the students' imagination for the accompaniment, was that of a rocking movement, as if a boat on water. In addition, Kate's attention was drawn to the beauty and romance<sup>640</sup> of the city of Venice where the barcarolle originated. The connection was made with the canals of St. Petersburg (Leningrad). Other words associated with water and boats, such as floating, were used frequently to encourage Kate to listen to the quality of her sounds, and to think choreographically about her movements to produce those sounds.

Initially, Sarah played the music very slowly and carefully. She revealed that she had not learnt a piece of music in 6/8 time previously and had some confusion with its sounds (lesson 4). To begin, she had a note-by-note approach, therefore, the lessons focused on listening to the music flow melodically and harmonically. Lesson time was spent encouraging her hearing to adopt a faster tempo. This was consolidated in the first section, and then applied to the whole Prelude. The analogy of the rocking motion of a boat was applied much later (lesson 7), and at this stage, assisted Sarah's tempo to become much faster and representative of the barcarolle (lessons 8 and 9).

Musically, the rocking sound was captured when the students controlled the inflexion of the 6/8 time signature, and the broken chord pattern of the harmony. They were guided to develop the lyrical qualities of Shostakovich's beautiful melody that becomes more complex as the music progresses, and to hear the simultaneous phrases as if in duet, marked by horizontal lines below in Figure 6-38.

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<sup>640</sup> The reference to romance was linked to Shostakovich's *Romance* from his later piano suite, *Dances of the Dolls* that has the same style of rhythmic accompaniment.

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Figure 6-38: Prelude No.19, bars 15-18

### Internalisation through conducting

Both Kate and Sarah needed reassurance that they may not ultimately play as fast as Shostakovich's indicated tempo. However, counting the music through at that speed established the rhythmic character of the barcarolle genre. Kate said that she did not do this at home; her practice was to play straight away without hearing the music internally. Even so, in the final interview, she said: "when we did that, [count through the rhythm] it makes it much easier to play the music." Sarah too, said: "None of my teachers have done that before but it was really helpful for the rhythms and the sounds as well." Sarah indicated that she had applied the strategy independently in her home practice.

### *Establishing musical character*

#### The opening

As a scaffolding step to understand the accompanying figure and its barcarolle character, both Sarah and Kate were guided to isolate and play the bass-line of the first section from bars 1-12. Bars 1-13 can be seen below in Figure 6-39 with the bass-line skeleton in Figure 6-40. This simple reduction strategy clarified the two layers of the accompaniment. Then as a further step, the students were guided to incorporate the barcarolle lilt, seen below in Figure 6-41 (Kate, lesson 5; Sarah, lessons 6 and 7).

Figure 6-39: Prelude No.19, bars 1-14

Figure 6-40: Prelude No.19, bars 1-13 showing the bass-line skeleton

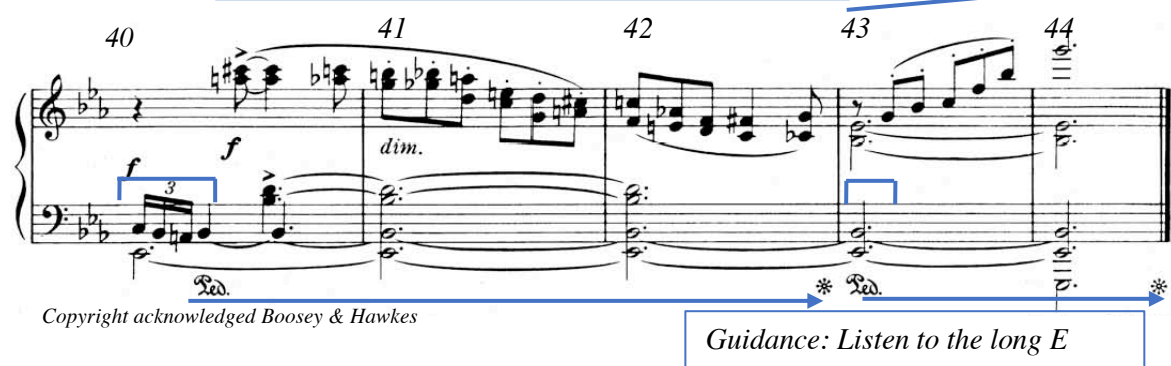
Figure 6-41: Prelude No.19, bars 1-13 showing the lilt of the bass-line

### Epilogue: the final statement

The final phrase, with its changing intervals and notes additional to the diatonic harmony, is like an afterword. Here, Shostakovich creates atmospheric sounds with effective use of the pedal (discussed further in Chapter 6). The right-hand passage needed considered fingering to facilitate fluency, accuracy, and ease. In the first interval of the right-hand of bar 40, seen

below in Figure 6-42, Kate was guided to create the sound of a siren (lesson1). At first, she tried to use the fingering combination of 5/3. This proved rather weak, and instead, the fingering 4/1 was adopted. Played with straight fingers, the resultant sound was more pointed than when she used 5/3. The association of the sound of a siren gave Kate confidence to achieve the sudden dynamic *f* that accentuated the syncopation of the interval. As she sight-read the passage first, Kate needed frequent reminders of the various accidentals.

Fingering patterns: Sarah and Kate												
4	5	4	4	5	3	5	4	5	4	3	4	5
1	2	1	3	1	1	1	2	1	2	1	1	1



Copyright acknowledged Boosey & Hawkes

Guidance: Listen to the long E

Figure 6-42: Prelude No.19, bars 40-44

Sarah too, was guided to relax her body before beginning the phrase at bar 40 (lesson 7). This specific momentary relaxation assisted her to achieve more atmospheric sounds to create an engaged ending. Rhythmically, she was guided to choreograph her hands to project both accents in bar 40, conducting the inflexion of the beat by counting 1-an-da 2 (lesson 8).

At times, Kate lost the inflexion of the beat, affecting the clarity of the barcarolle character. She was guided to listen to the beginning of each bar to maintain the subtle inflexion of the 6/8 time (lesson 9). For example, she needed to master the six quaver pulses of bar 41, then bar 42 etc. Notably, the stability and logic of the six quaver pulses assisted her accuracy in the reading of the accidentals.

Kate was encouraged to make bars 43 to 44 in the right-hand sound like an ending: to play the interval of a fourth, then pedal, then to float her hand to play the quaver pulses inside the long sounds and relax her hand before playing the last articulated “G” while the sounds faded away (lessons 2 and 9). She was guided to hang her hand, and to relax her thumb before sounding that last note, immediately achieving a soft clarity (lessons 3 and 4). Pleased with the resultant *diminuendo* she said: “That sounds good.” Meanwhile, Sarah flopped her hand onto this last note with a rather low wrist, resulting in an unthoughtful sound (lesson 9). She was

encouraged to drop her right-hand little finger onto the last note and listen to the quality of its sound as a significant aspect of the ending.

Both students needed to develop the effectiveness of the concluding right-hand phrase and did so by conveying it as final words or thoughts. Kate was reminded that harmonically, the music finishes at bar 43, but that the concluding right-hand phrase is like having the last words (lesson 10).

### *Musical communication*

Throughout the lessons, Sarah was encouraged to use a firmer touch, which sounded less timid and increased her confidence. Often, this small adjustment in touch assisted her self-assurance to increase the tempo. Even in the last lesson Sarah needed demonstration of the melody sounding inside a harmony and inside a pedal. With this reminder through modelling, her final performance to camera was at a more flowing tempo. She managed some tricky bars and completed the Prelude, with good attention to articulation, pedalling and dynamic contrasts.

### *Expression*

Both Kate and Sarah began the lessons playing the Prelude at quite a slow tempo that did not convey the character of a barcarolle. The slow tempo tended to make the notes in the arpeggio melodic lines sound static. With the encouragement to imagine the sounds as if they were floating on water, both students improved their musical flow. The various strategies were always delivered from the perspective of developing the expression through telling a musical story inside the barcarolle genre.

In her final interview, Sarah revealed that:

Normally I play quietly and with no dynamics at all, but after these ones [lessons] I felt like better. I guess more expressively: more dynamics, more contrasts. In all my other exams, my comments were like: 'perform them more' and 'be more expressive.' And this time it was like 'performed better.' It was like better this year than the other times.

### *Contribution of choreography to expression*

Both students displayed some awkward movements that inhibited their fluency, accuracy, and ease. At times, Kate twisted her wrist to reach individual notes; this impeded her musical flow as the twist disrupted her hand position. She was encouraged to prepare the hand positions more consistently and connect the sounds with her internal hearing first.



Sarah tended to hold her wrists low and displayed quite a lot of tension in her thumbs. These habits restricted the ease of her movements and the tonal quality of her sounds, and were addressed during the lessons.

#### First and final performances

Kate first performed to camera in lesson 7, with good control of the dynamics, especially the soft tones. The tempo was a little too slow, impeding the flow. By the concert, Kate had developed her confidence and fluency, playing Prelude No.19 with greater mastery than in her performances to camera in lesson 10. The dynamic shift from *p* to *f* in bars 39 to 40 focused on during the lessons, was especially strong.

Sarah first performed the complete Prelude to camera in lesson 10, calmly, with atmospheric sounds and with some expressive timing. She needed further rhythmic development, as sometimes she sped up, or missed a pulse. At the final concert, Sarah played Prelude No.19 with the score at a flowing tempo, with a few inaccuracies in pitch and rhythm, but maintaining fluency.

#### **The development of mastery: in answer to the research questions**

The primary challenge was to create the sound of a barcarolle capturing the lyrical and atmospheric elements implied by Shostakovich's score. Within this vision, the students identified and addressed problems in realising their ideas. Table 6-18 below outlines the impact of Sivan's approach on the students' musical development, and the fluency, accuracy, and ease in their musical communication.

Table 6-18: Prelude No.19: Musical realisations

Musical aspect developed	The impact of Sivan's approach on the students' musical communication
Rhythmic foundation	Step by step, the students mastered the rhythmic inflexion, and structural clear hearing of the rhythm inside the harmonic progressions that aided the coordination of their hands. Sarah developed her understanding of 6/8 time, with the stronger focus on inflexion of the beat evident in Table 6-19 below. In the final performances, the students could maintain the long and short rhythm inside two beats in the bar to project the barcarolle character.
Harmonic character	The students became more accurate as the lessons progressed, finally mastering the notes additional to the diatonic harmonies. They developed their hearing of the beginning and end of each harmony, that in turn strengthened the projection of the rhythmic inflexion and a stronger barcarolle character. Sarah needed much focus on the aural connections of individual notes as chords, reflected in the time spent in Table 6-19. The chord progressions featured less since the chords themselves needed attention first. Figure 6-43 below shows that the attention to harmony was reduced after the first three lessons.
Melodic character, including articulation	The students mastered the <i>legato</i> connections within each phrase, and the breathing spaces between. Their musical communication evolved through developing the articulation detail, the preparation of their hand positions, economical movements, and their selections of fingering. Both students developed the flowing quality of the arpeggio melodies underpinned by the harmonic foundation. Figure 6-43 shows that both students needed melodic focus during the lessons. Table 6-19 shows that Kate spent 3% of her lesson time with specific focus on the articulation and touch.
Dynamic range and expressive indications	The students mastered the dynamic balance of the melody above the harmony. However, the dynamic markings could have been developed further, especially the build from <i>p</i> to <i>mf</i> first at bar 19, and then at bar 28. The sudden, contrasting <i>f</i> at bar 40 was managed quite well because of the movement of the pointed fingers that was suggested. The students developed their expression through the development of melody, harmony, and rhythm.
Contribution of the Pedal	The students developed their mastery of the pedal to support the rhythmic and harmonic effects. In the coda, the students mastered Shostakovich's pedalling, including the unusual pedal engagement at bar 43. The use of the pedal was imperative for achieving the barcarolle effect of the accompaniment. Table 6-19 shows the focus for the students was about the same – 7 to 8%.

Table 6-19: Prelude No.19: Tables showing the use of parameters by Minutes, and then as a percentage of lesson time.

KATE: Prelude No.19			SARAH: Prelude No.19		
Parameters in order of time spent over 10 lessons	Total minutes of playing time	% of total playing time	Parameters in order of time spent over 10 lessons	Total minutes of playing time	% of total playing time
PV: Left Hand	132	19%	PV: Left Hand	104	19%
PV: Right Hand	110	16%	PV: Rhythm - inflexion of the beat	80	14%
PV: Rhythm - inflexion of the beat	72	10%	PV: Harmony - Chords/Positions	78	14%
ER: Narrative/flow	62	9%	PV: Right Hand	75	13%
DK: Musical layer - melody	51	7%	DK: Musical layer - melody	48	9%
PV: Sounds - Pedal	46	7%	ER: Narrative/flow	44	8%
PV: Harmony - Chords/Positions	36	5%	PV: Sounds - Pedal	43	8%
DK: Musical layer - accompaniment	35	5%	PV: Rhythm - Evenness of the pulse	25	4%
IV: Perception of character	31	4%	IV: Perception of character	21	4%
DK: Musical layer - bass line	31	4%	PV: Melody - Shape	14	2%
PV: Melody - Shape	27	4%	DK: Musical layer - accompaniment	8	1%
MC: Performance	17	2%	MC: Performance	8	1%
PV: Rhythm - Evenness of the pulse	15	2%	DK: Musical layer - bass line	7	1%
PV: Sounds - Touch	14	2%	PV: Harmony - Chord progressions	7	1%
PV: Harmony - Skeleton	13	2%			
PV: Sounds - Articulation	4	1%			
ER: Emotion	2	0%			
<b>Total lesson time</b>	<b>698</b>	<b>100%</b>	<b>Total time</b>	<b>562</b>	<b>100%</b>

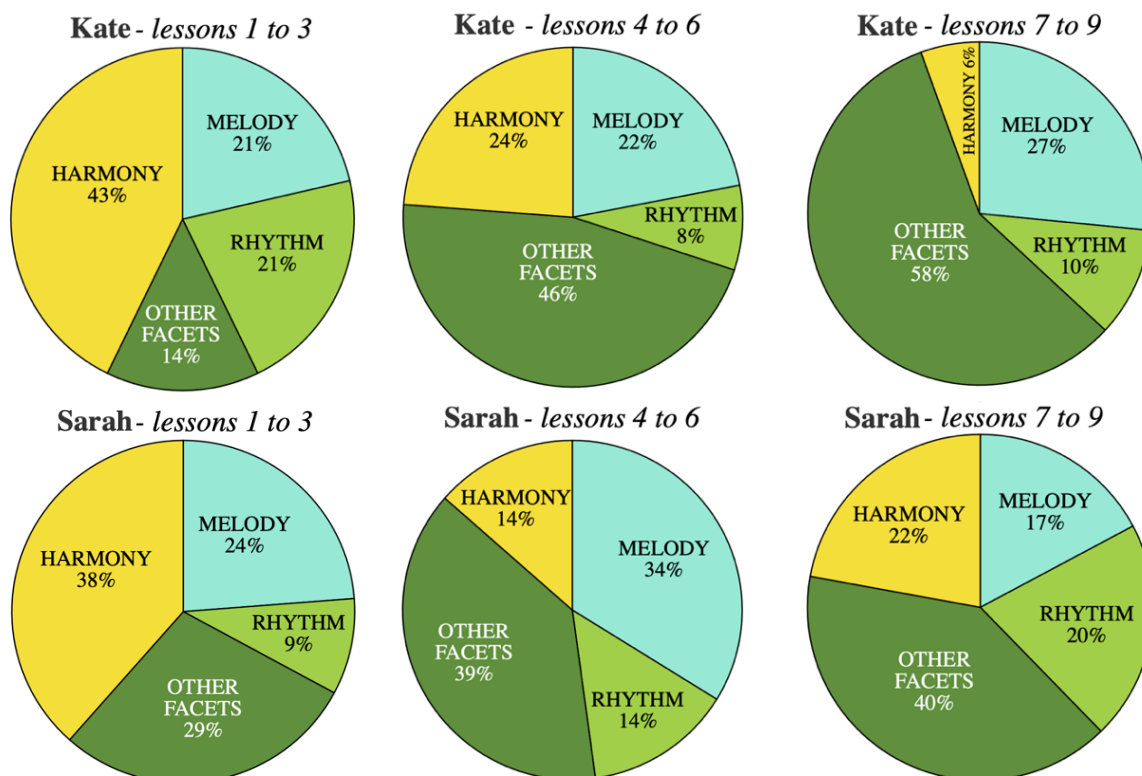


Figure 6-43: Prelude No.19: Graphs show the emphases through the percentage of time spent on melody, rhythm, harmony, and other facets.<sup>641</sup>

<sup>641</sup> The graphs are breakdowns from the parameters of Deep Knowledge and Pianistic Vocabulary. Within harmony: Chords/Positions, Chord progressions, Bass-line, Skeleton, accompaniment, and pedal. Within melody: Melody, shape, and melodic skeleton. Within rhythm: Inflexion of the beat and evenness of the pulse. Other facets include the remaining parameters.

## Student responses

### *To the initial PowerPoint presentation*

In the final interview, Kate reflected that when considering the music as a barcarolle, she “thought a bit about the castle and the water” from the presentation slide of the Winter Palace on the Neva River. Meanwhile, Sarah expressed that it was “good to hear them, [the Preludes]” and that she “tried” to connect the music with the background.

### *To the learning challenges*

Aged 10, and the youngest in the student cohort, Kate was talkative in the lessons, comfortable to respond freely, and express what she did or didn’t like. She had not played lyrical music previously and was challenged by the song-like *legato* expressiveness.

A little older, Sarah was more hesitant, but hard-working. Initially, she read the music note-by-note quite slowly but responded positively to encouragement and the example of simultaneous playing to develop a faster tempo. The 6/8 time signature seemed to be Sarah’s greatest challenge, and it took some time for her to adjust to the compound time. She projected the barcarolle character more clearly when she came to understand that the first two pulses inside the beat combine to create a long note, followed by a short note, which could create a rocking effect.

Initially, both Kate and Sarah needed to be reminded frequently of the key signature. Kate tended to omit the last flat of the key signature, while both students needed to be reminded of the accidentals. To address their pitch accuracy, both were guided to identify the chords and their root positions.

## Journeys in teaching and learning Prelude No.24

### Background and the initial PowerPoint presentation

Viewed as a complete opus, the Preludes are rife with satiric, parodic, and grotesque elements, with those overtones providing a pertinent close in this final Prelude. Sivan regards Prelude No.24 as reflective of Shostakovich's Aesopian language, displaying musical facets reminiscent of a circus. She has referred to it as a "clown-like march,"<sup>642</sup> with its grotesque references, and brisk and playful rhythms in a minor key, indicative of musical satire. See below in Figure 6-44.



Figure 6-44: Prelude No.24, bars 1-4

The PowerPoint presentation emphasised the grotesque features and clown-like qualities. The grotesque relies on exaggeration and distorts "the natural into absurdity, ugliness, or caricature."<sup>643</sup> Sheinberg nominates musical elements, including dissonances and distortions as reflecting the extremes of the fantastic and the grotesque.<sup>644</sup> These are identifiable in Prelude No.24. Some examples of the grotesque include the highly repetitive perfect cadence of A to D; the frequently changing articulations (bars 8-9); the interruptions (bars 25-27); and the exaggerated acciaccaturas (bars 18-19). Realisations of these are described below and detailed later in Figure 6-57.

In post-revolution Russia, the theatre became very important, with "circus-like shows that involved clowns and acrobats" that were extremely popular<sup>645</sup> with Russian writers and artists.<sup>646</sup> This included Shostakovich, who was fascinated by the grotesque:

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<sup>642</sup> Similarly, Roy refers to Prelude No.24 as a "humorous march." Roy, "The Genesis of the Soviet Prelude Set for Piano," 71 and 78.

<sup>643</sup> "Grotesque," in *Merriam-Webster.com Dictionary*, accessed April 28, 2023, <https://www.merriam-webster.com/dictionary/grotesque>.

<sup>644</sup> Quoted previously in the sub-chapter on Prelude No.15. Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 221.

<sup>645</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 226.

<sup>646</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 218.

Shostakovich was a great fan of pageantry and the circus. ... And the musical style of the ballet – with the accent on fashionable dance idioms, musical satire, and the grotesque in sharply differentiated, theatre-style orchestrations – carried over from his work in the dramatic theatre and film, as well as from *The Nose*, [Op 15, 1928.]<sup>647</sup>

The students were shown artworks representing the circus by the Russian-French-Jewish artist, Marc Chagall, (1887-1985),<sup>648</sup> to activate their own memories or associations with ideas of a circus. Chagall’s work combined “images from personal experience with formal symbolic and aesthetic elements by virtue of their inner poetic force, rather than by rules of pictorial logic,”<sup>649</sup> as can be seen below in the juxtaposition of ideas in the fantasy of *The Circus Rider* (c1927), in Figure 6-45.

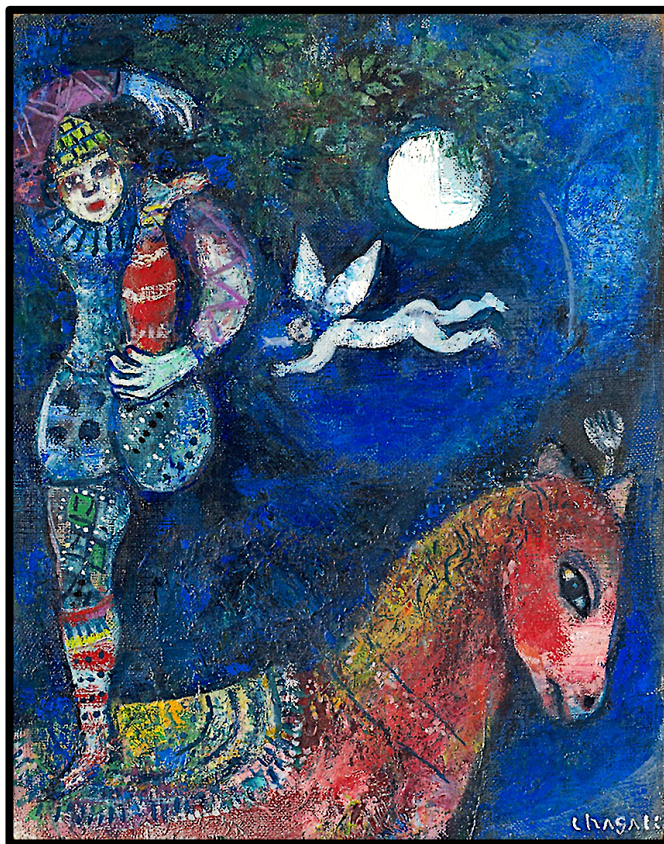


Figure 6-45: *The Circus Rider* (c1927)<sup>650</sup> by Marc Chagall

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<sup>647</sup> Fay, *Shostakovich: A life*, 63.

<sup>648</sup> Born in Belarus, Russia, Marc Chagall is one of the most popular artists of the twentieth century. He “claimed the right to invent a space that emotionally echoed the scene portrayed.” Jean-Luc Daval, *Modern Art: The Decisive Years – 1884-1914* (Editions d’Art Albert Skira, Geneva: 1979), 148.

<sup>649</sup> “Chagall, Marc,” in *Encyclopædia Britannica*, Macropædia, vol.3, 53-55.

<sup>650</sup> The Art Institute of Chicago, *Art Institute Chicago*, accessed April 28, 2023, <https://www.artic.edu/artworks/118614/the-circus-rider>.

## Musical challenges

Table 6-20: Prelude No.24: Shostakovich's musical language to communicate


The opening bars	
<p>Gavotte characteristics (page 1) implied by the rhythmic and accompaniment patterns</p>  <p style="text-align: right;"><small>Copyright acknowledged Boosey &amp; Hawkes</small></p>	
Musical aspect	Shostakovich's indications, the students' awareness in the matrix of the initial questionnaire, and the focus in the teaching.
Rhythmic foundation	<p>Tempo: Allegretto; Time signature: Common time; MM=76 (in minims). The rhythm in the first section is reminiscent of a gavotte, with its accompaniment figure, and phrases beginning on the half-measure. The interruptive interlude at bar 25 prepares for a coda (musette in style) that comprises very fast semiquavers underlying long, sustained sounds.</p> <p>From the initial matrix: both Hannah and Brendon reported that they listened to the beat, and to the underlying pulse fairly often.</p> <p>The aims: to project the clown-like character in the opening; to master the rhythmic inflexion; and to develop clear hearing of the rhythm inside the harmonic progressions.</p>
Harmonic character	<p>Key: D minor. The harmony is diatonic, but with extensive inclusion of additional notes. The left-hand accompaniment comprises challenging wide leaps between the bass note and its inner interval or triad.</p> <p>From the initial matrix: both students reported that they were always aware of hand positions, and conscious of chord progressions fairly often.</p> <p>The aims: to understand and master the diatonic harmonies with their additional notes; to hear the harmonic connection between each bass note and its inner interval or triad despite the wide leap; and to understand the harmonic progression underlying each phrase.</p>
Melodic character, including articulation	<p>The melodic line comprises mostly four and eight bar phrases. The articulations, extensive <i>staccato</i> passages with some short, slurred phrases, combined with the rhythm and accentuations, suggest Shostakovich's portrayal of his satiric and even grotesque musical humour.</p> <p>From the initial matrix: both students reported the highest rating to thinking about phrasing while playing music.</p> <p>The aims: to convey the melody satirically, to shape the phrases; to master the articulation detail.</p>

Table continued ...

<b>Musical aspect</b>	<b>Shostakovich's indications, the students' awareness in the matrix of the initial questionnaire, and the focus in the teaching.</b>
Dynamic range and accents	<p>Range: <i>p</i> to <i>ff</i> with accents and <i>acciaccature</i> that create theatrical effects through tasteful exaggeration.</p> <p>From the initial matrix: the students reported thinking about dynamics fairly often.</p> <p>The aims: to project the dynamically playful and indeed, grotesque character of the opening and interlude; to convey the sustained but busy coda with tonal balance between the hands; and to project a convincing final epilogue and cadence.</p>
Contribution of the Pedal	<p>The pedal is used to support the harmonies and slurred notes in the gavotte-style section, and to create an atmospheric effect in the musette-style section.</p> <p>From the initial matrix: Brendon and Hannah reported thinking about pedalling once in a while.</p> <p>The aims: to pedal clearly by following Shostakovich's markings; to master the pedal held over consecutive pitches with musical effect in the musette-style section.</p>

### The student participants

Table 6-21: Prelude No.24: The students' profiles

	<b>Brendon</b>	<b>Hannah</b>
Age	16 years	12 years
No. of years studying piano	10	7
Prior AMEB Level achieved	7 <sup>th</sup> Grade	6 <sup>th</sup> Grade
English as a second language student	Yes	Yes
No. of lessons for Prelude No.24	10	10

### Application of Sivan's approach

#### *Imaginative vision*

#### Students' prior perspective of imagination in music

In the initial questionnaire, Brendon expressed that when he played music, he did not associate it with imagination very much. He retained this perception at the end of the study. However, at that later time, he also said that he imagined how the music would sound before



he played. This seems to imply that although he did not ascribe meaning to the sounds he produced, he did have an expectation of how he wanted the music to sound.

In her initial questionnaire, Hannah said that she used her imagination, but “only in the ones [pieces] I can’t relate to.” Then she would “think of how the piece sounds like or looks like.” At the end of the study, Hannah still expressed that she used her imagination: “I notice the crescendos, sound, melody etc. and think of what it reminds me of and improvise from there.”

#### Exploration of the musical character

The students needed to capture the changes in emotion from the capricious gavotte beginning on the third beat in the opening<sup>651</sup> (Figure 6-46), to the whimsical interlude in bar 26 (Figure 6-48), to a brisk extended coda from bar 29 (Figure 6-49), and then to the short, contrasting final coda (Figure 6-50). Significantly, in this final Prelude No.24 there is ending upon ending.

The concept of Prelude No.24 as a final statement is confirmed both melodically and harmonically. The sounds of A to D, the dominant to the tonic, appear regularly at the end of phrases from bar 2 like pre-emptive perfect cadences, occurring seven times in only 46 bars. This exaggeration is consistent with Sheinberg’s description of satirical humour being a “violation of a set of norms .... displacement, interruption, repetition, and exaggeration.”<sup>652</sup>

The regular rhythmic and harmonic pattern of the initial accompaniment is marked by arrows below in Figure 6-46. In addition, Shostakovich’s melody follows the distinctive aspects of a gavotte, “with a half-measure upbeat and a characteristic rhythm of short-short-long”<sup>653</sup> at the end of his two-bar and four-bar phrases. Harmonically, the music is diatonic, but non-diatonic chords emerge and evolve. There are unexpected changes including in articulation, register and the various accentuations. These musical ideas, and their theatrical interpretations, were discussed and developed with the students to communicate the satiric humour.

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<sup>651</sup> “Gavotte,” in *The Oxford Dictionary of Music*, eds. Kennedy et al., 323.

<sup>652</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 82.

<sup>653</sup> J. Peter Burkholder, Donald Jay Grout and Claude V. Palisca, *A History of Western Music*, 8th ed. (New York: Norton, 2010), 372.

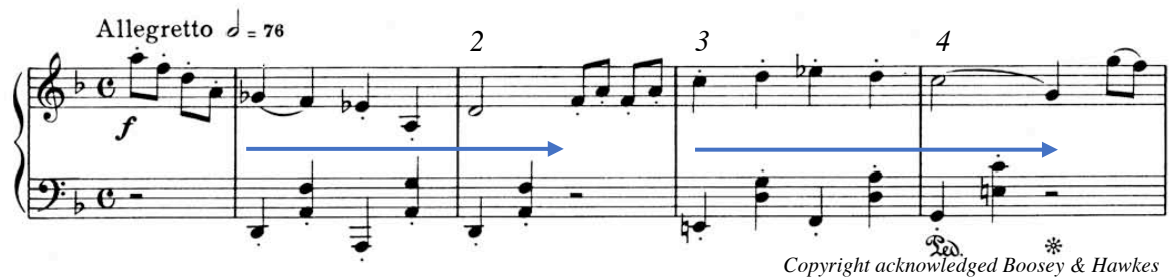


Figure 6-46: Prelude No.24, bars 1-4

In addition, several passages have grotesque idioms that are melodic, such as in bars 18 to 19, where *acciaccature* are at the extreme interval of a minor ninth<sup>654</sup> rather than the more usual interval of a second, sounding against the phrase in the bass. These are marked by a horizontal line below in Figure 6-47.

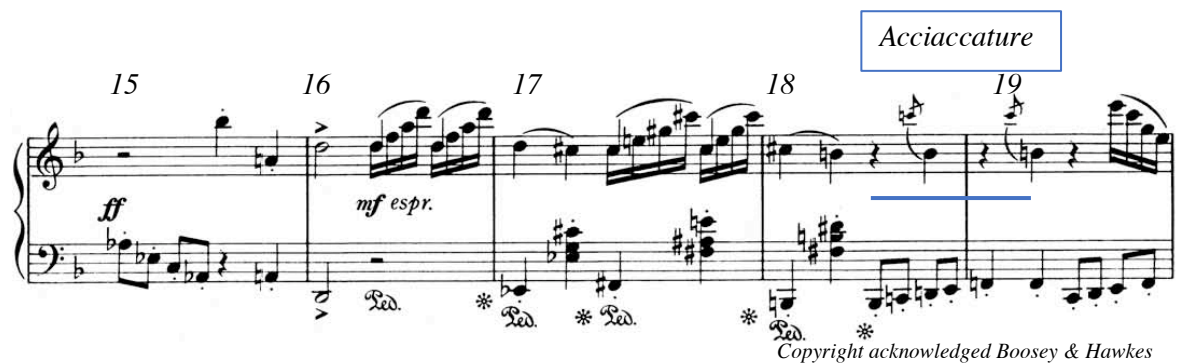


Figure 6-47: Prelude No.24, bars 15-19

Another example that could be interpreted as satiric, even grotesque, is the interlude at the end of the first section, seen below in Figure 6-48. The aerobic gymnastics of this bridge passage continue to convey a satiric jest. In 1927-1928, in a questionnaire about the creative process, Shostakovich revealed, “I love the circus very much and often attend (the gymnastic performances especially attract me, and the jugglers...).”<sup>655</sup> He expressed that he liked caricatures, both visual and aural: “To some degree, caricatures synthesize, and this is what gives me pleasure. Anything humorous and witty I always like.”<sup>656</sup> It was suggested to the students that the phrases could be a caricature representation of clown-like antics that interrupt the march-like gavotte.

<sup>654</sup> This minor 9<sup>th</sup> interval is described as more jarring to the ears than other intervals such as a Perfect 5<sup>th</sup>. “Dissonance,” in *The Oxford Dictionary of Music*, eds. Kennedy et al., 233.

<sup>655</sup> Gruber, “Responses of Shostakovich to a Questionnaire,” 32.

<sup>656</sup> Gruber, “Responses of Shostakovich to a Questionnaire,” 32.

Figure 6-48: Prelude No.24: bars 26-28

A brisk passage that has characteristics of a musette<sup>657</sup> follows. See the opening below in Figure 6-49. Linked to the gavotte in the Baroque suite, the musette is characterised by long, drone-like sounds, in this example, in the upper voice rather than as expected in the bass.<sup>658</sup>

Figure 6-49: Prelude No.24, bars 29-31

The students' attention was drawn to a further change at the upbeat to bar 43, where the opening phrase is repeated, with the effect of an additional coda,<sup>659</sup> seen below in Figure 6-50.

Figure 6-50: Prelude No.24, bars 42-46

<sup>657</sup> The musette was a “variety of a gavotte in which persistent drone bass suggests a type of bagpipe.” “Musette,” in *The Oxford Dictionary of Music*, eds. Kennedy et al., 541.

*Gavotte*, in Shostakovich’s *Dances of the Dolls* includes a *Musette* passage with drone notes in the bass.

<sup>658</sup> Aster suggests that the passage is a “parody of gavotte II (or musette), and supplies a delightful contrast.” Aster, “An analytical study of selected “Preludes,” 248.

Meanwhile, Gorlin suggests that the underlying genre of this passage is that “of a *Baroque instrumental prelude* imitating the lute.” Gorlin, “24 Preludes,” 33.

<sup>659</sup> Moshevich, *Shostakovich's Music for Piano Solo*, 79.

Brendon was encouraged to approach Prelude No.24 as freely as if improvising (lesson 1). His attention was drawn to the unpredictability of clowns, and the exaggeration within their faces and reactions (lesson 9). He was encouraged to approach his performance cognizant of Shostakovich's personal style and compositional idioms.

Meanwhile, Hannah's lessons began with understanding the connections of the musical notation to the dance-like character (lesson 1). She expressed that Prelude No.24 was "fun, but it has some scary bits" (lesson 2). She said that she found the way clowns dress-up "scary." Hannah liked the passages that were "flourishes."

### *Internalisation through conducting*

In the final interview, Brendon expressed that he did not think that the initial conducting in the lessons "made a huge difference - I'm not sure, because I think if I played it without that it would be about the same." Hannah said that she had tried to conduct aloud in her practice at home (lesson 2). She revealed that although she conducted through the Prelude at the required tempo first, she could not play it at that speed yet (lesson 4). Nonetheless, she said that she believed that conducting had assisted her to learn this music more quickly than she usually learnt a new piece (lesson 9). In her final interview, Hannah expressed that she: "liked listening. I even tried it at home. It was a weird result because I recorded myself while I was doing it. It didn't work out well because I went off tune. But I tried it." She identified that this conducting especially improved her rhythm: "Because it made me accent the bits that needed to be." Then voluntarily Hannah demonstrated her process, singing the opening with expressive rhythmic inflexions.

### *Establishing musical character*

#### *The opening gavotte style*

The opening melody has a combination of staccato and short, slurred intervals, creating the possibility for satiric playfulness. The steadiness of the accompanying harmonic figure with the characteristic wide leaps from the bass-note to the inner interval or triad posed a challenge for the students. This technical and musical challenge is discussed in Chapter 7.

#### *Improvisatory character of the interlude*

From the outset, the interlude was learnt with the hands together at the fast, final tempo. Both students found mastery of the improvisatory character of these playful, punctuating bars tricky, especially with the changes in the overlapping of the hands. See below in Figure 6-51. At times, the co-ordination needed to be consolidated at a slower tempo. While similar strategies were employed with both students, they were used in different lessons and with

some different observations. Hannah found the mastery of the pulse and the clarity of the articulations especially challenging. In her final interview, she said that it was “really hard technically.”

Both students were guided to listen to and master the lowest note in the left-hand accompaniment with the choreography of a subtle dropping arm and hand movement: this achieved the *staccato* articulation and assisted the change in the overlapping of the hands. In addition, the students needed to aurally connect the notes at the U-turn at the top of the first two phrases. Both occasions are marked below in Figure 6-51. Brendon’s semiquaver rests in the right-hand of bars 26 and 27 were uneven (lesson 3). Words were sung with an even pulse, (including a syllable for the rests), “List-en to me sing my song.” Later, Brendon was guided to sound the left-hand note as if supporting the rest, before continuing with the right-hand (lesson 6). This facilitated evenness in the rests. Constant attention to clear articulation contributed to his development of the playful character of the passage. It was drawn to Brendon’s attention that in bar 28 the right-hand is based on E flat major, while the left-hand triad is E flat minor. Chordal identification continued to assist his accuracy.

After the analogy of clowns tumbling over each other as a theatrical interruption was suggested, Brendon projected a technically stronger rhythm and melodic shape, that facilitated a more convincing satiric character (lessons 6-7). To contribute to her musical character in these same bars, Hannah was encouraged to listen to the tension in the interval (an octave plus a semitone) between her hands on the fourth and second beats, marked by vertical lines below in Figure 6-51.

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26 *p cresc.* *Left-hand sopra* *Right-hand sopra* 27 *Left-hand sopra* 28 *Musical result* *f*

Fingering: 5 2 5 2 5 2 5 2  
the importance of the little finger was stressed

E flat major to  
E flat minor

Figure 6-51: Prelude No. 24, bars 26-28 showing the musical logic of the Interlude

Brendon found the accuracy of the left-hand difficult (lesson 2). He was guided to play the intervals in the rhythm of the left-hand. See below in Figure 6-52. Following consolidation of the hand positions, he played the left-hand easily and accurately. In the following phrase,

Brendon let the sound diminish on the first beat of bar 28, resulting in a passive sound, and emotionally giving the effect of an anti-climax (lessons 4, 6 and 9). As Shostakovich indicated that this is the moment of reaching the dynamic *f*, Brendon was encouraged to support the sound more strongly: to drop onto it, to conduct it, by emphasising it as the logical result of the phrase. He was guided to pulse the important notes in the final phrase, consolidating the skeleton and rhythmic character. See below in Figure 6-53. Brendon started to use dramatic *rubato* in bar 28. He was reminded that No.24 is not romantic in style and was encouraged to be direct and energetic with his articulation and rhythm (lessons 8 and 10).



Figure 6-52: Prelude No.24, bars 26-27 with the left-hand intervals pulsed



Figure 6-53: Prelude No.24, bars 26-27 showing the skeleton notes

Meanwhile, Hannah found this improvisatory-style tricky (lesson 4). She lost fluency at the second phrase and repeatedly returned to the first phrase to begin again (lesson 5). Research indicates that young students tend to repeat habitually in this way instead of addressing specific challenges.<sup>660</sup> Instead, Hannah was guided to finish the first phrase, breathe, and prepare the second phrase before she played it. This broke her repetitive pattern of returning to the first phrase in the hope that she would automatically improve.

Hannah was guided to conduct the theatrical character and treat this passage as an interruption. Initially, she had found crossing her hands confusing. Playing slowly and breathing between each phrase created space for her to process her movements mentally, and to prepare them physically in this learning phase (lessons 8 and 9). She was encouraged to remain aware of the underlying skeleton, and to drop onto the staccato quavers on the first and third beats of the bar to assist evenness in her pulse (lesson 9). Control of these elements facilitated Hannah's improvisatory style in the interlude (lesson 10).

<sup>660</sup> Hallam et al., "The development of practising strategies," 653.

### Coda at bar 29: fast note repetitions

Both students found the fast tempo of the contrasting coda section from bars 29 to 38 challenging. See the characteristic pattern below in Figure 6-54. From the outset, they were guided to play at the final tempo and to aim for ease as if it were an improvisation. When the passage was first demonstrated to Brendon, he laughed at the challenge. Development of this section, especially attaining mastery at the fast tempo, is discussed in Chapter 7.

Beginning of the musette-style section

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Figure 6-54: Prelude No.24, bars 29-31

### Epilogue at bar 42

At every lesson, both students were guided to pay attention to the significance of the last bars<sup>661</sup> and to listen to the character of the cadences. The final bars 42 to 46,<sup>662</sup> are based on the opening bars 1 to 4, as seen below in Figure 6-55 and Figure 6-56.

<sup>661</sup> “These final bars of the entire prelude cycle apparently convey the image of the composer who sends his final ‘wink’ to the listener – notwithstanding he was only 26, Shostakovich had already matured enough to obtain and indulge in the grotesque view of the contemporary musical world.” Gorlin, “24 Preludes,” 44.

<sup>662</sup> “Additionally, looking closely at the final bars (45-46), one may notice that the composer modifies the reprise using the Eb minor arpeggio again! These small ‘islands’ of a ‘gloomy’ key at the very end of the prelude cycle, as the ‘post comings’ of the tragic prelude No.14, could possibly be ‘deciphered’ as a composer’s presentiment of the forthcoming terrible and tragic time in the Russian history (the Great Terror actually started in 1934 – just a year after The Preludes were completed). As early as in The Preludes, Shostakovich’s Aesopian language had already started working for him as a faithful means of expression of the composer’s ‘hidden’ thoughts and feelings.” Gorlin, “24 Preludes,” 55.

Figure 6-55: Prelude No.24, bars 1-4 showing the opening

From lesson 1  
 Brendon was guided to slide from F sharp to F natural:  
 5 4 2 1 2 1 3 1 3

Figure 6-56: Prelude No.24, bars 42-46 showing the close

Melodically, the students were guided to slide choreographically from F sharp to F natural at bar 43, (Brendon, lessons 1, 3, 4 and 7; Hannah, lesson 4). It was drawn to their attention that while the pitch of the melody is the same in both statements, there are transformations: the phrase becomes more thoughtful than playful, soft instead of loud, slurred rather than with *staccato* articulation, and with a change of enharmonic spelling. In the opening, the G flat falls to F which can suggest some pathos,<sup>663</sup> whereas in the final statement, its enharmonic F sharp falls to F natural with chromatic tension.<sup>664</sup> The musical differences infer the need for an interpretative perspective to convey a development in the emotional character or meaning. With these transformations, Sivan has referred to this reprise as being like a memory and a “final philosophical statement.”

Intuitively, Brendon played the end of the phrase at bar 44 as if it were a perfect rather than an intermediary cadence (lesson 1). Having clarified its function, he played it more interpretatively. Brendon had an uneven pulse in the right-hand phrase from bars 44 to 45, so

<sup>663</sup> Gorlin identifies the falling minor second as a “lament motive.” Gorlin, “24 Preludes,” 40 and 44.

<sup>664</sup> Sivan interprets enharmonic differences: “What is the difference between A flat, here, and now transformed to G sharp? Exactly! New hope, new future, new perspective! Each harmony has its own gravitational pull or push; like the periodic table, chords ranged from the unstable to the inert.” Goldsworthy, *Piano Lessons*, 169.



generic words, “when I come to see you,” were applied. These words reinforced the natural inflexion of the rhythm and quickly assisted. The students were reminded of Shostakovich’s philosophical nature, and that this final cadence for the entire opus requires a sense of finality. The soft dynamic is not bold, or celebratory, but could more realistically reflect a quiet: “That’s life!” (Brendon, lessons 7 and 8; Hannah, lessons 4 and 10). Eventually, both students presented this final cadence with its individual musical character.

### *Musical communication*

#### Expression

Much of Brendon’s lesson time was devoted to pitch accuracy of the accompaniment, but interpretive elements were always included. For example, when he played with hands together, he focused on all articulations, and the strong, playful rhythmic inflexions, as he listened to the harmonies created from the convergence of the sounds (lesson 6). Brendon was reminded that the opening is quite jovial, and that humour could be conveyed through the *staccato* articulations interrupted by the slurring (lesson 7). It was noticeable that the playful effects were lost sometimes when he slurred *staccato* notes.

In bars 18 to 19, seen below in Figure 6-57, Hannah was encouraged to play the scale passages energetically, as though a deep-voiced singer (lessons 6 and 9). This had the effect of balancing the grotesque *acciaccature* in the right-hand and projecting a stronger character.<sup>665</sup> It was drawn to her attention that the range between the hands, marked below by vertical lines, is very wide, and that this is another aspect of exaggeration that Shostakovich uses.

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<sup>665</sup> Sheinberg refers to exaggerations in the grotesque as being extreme to the level of “hyperbolic.” Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 220.

5 6 7 8 9

10 11 12 13 14

15 16 17 18

20 21 22 23 24 25

26 27 28

*A-D repetition*

*ff Ha-ha-ha-ha*

*Acciaccature*

*A-D repetition mf espr.*

*Interruptive Interlude*

*p cresc.*

*f*

*Red. \**

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Figure 6-57: Prelude No.24, bars 5-28

In Hannah’s final lesson, the interpretive characterisations in Prelude No.24 were consolidated further through focus on the left-hand phrases. It was discussed how the harmonies begin diatonically, and therefore could be quite “matter of fact.” However, as they become progressively more non-diatonic, they could portray different responses such as playfulness at bar 9 with its upbeat, then have more emphasis at bar 11, culminating in the very loud, clown-like “ha, ha, ha, ha” broken chords from bars 14 to 15. The sudden soft at bar 20, suggests a change of character, opening a myriad of interpretative possibilities, such as secrecy or inquisitiveness, that then builds to the cadence at bar 26.

### Contribution of choreography to expression

Hannah was challenged by the evenness needed for bars 16 to 17, seen above in Figure 6-57. She began to flick her wrist for the broken chords, losing the regularity of the semiquaver pulse, stylistically vital for the rhythmic character (lesson 2). She was guided to listen to all the semiquavers evenly. However, having practised them as a flourish, it was difficult for her to change (lesson 3). In each lesson, Hannah began with the wrist flick, but each time she corrected the problem more quickly. Eventually, in her performances to camera she demonstrated that after this focus, she had changed her hearing, and had mastered the semiquavers as even pulses (lesson 8). A later performance from memory confirmed that she had digested this musical detail effectively (lesson 9).

### First and final performances

Brendon first performed Prelude No.24 as early as lesson 4. He performed it well to camera in lesson 10, including from memory, but chose not to perform it in the concert.

Hannah first performed the complete Prelude No.24 in lesson 5. The tempo was slow. Later, having performed it to camera confidently (lesson 8), she was encouraged to exaggerate the musical elements to project a stronger musical narrative and character: that this would be facilitated through mastery of the sudden changes of articulation from slurred to *staccato* notes, the abrupt changes in dynamics, and tonal awareness of the non-diatonic harmonics. Her control of touch and evenness of the pulse was excellent. She was reminded of the joking passages (bars 8 to 9), laughter (bars 14 to 15), and the grotesque sounds of *acciaccatura* at the octave, (bars 18-19 and 25), all of which can be seen above in Figure 6-57. Hannah had been guided to play the thumb very firmly after the *acciaccatura* (from lesson 1); this heightened the accentuation and grotesque character. She was reminded that Shostakovich had high regard for theatrical performances: opera, ballet, and the circus, all of which involve the presentation of skills over time. Hannah expressed that she liked the character of this Prelude, with its brightness and diversity in the expression. She added to her level of mastery by performing by memory in lessons 9 and 10, and again at the concert where she had increased her mastery yet again.

### **The development of mastery: in answer to the research questions**

The primary challenge was the continually changing satiric and grotesque elements implied by Shostakovich's score. Within this vision, the students identified and addressed problems in realising their ideas. Table 6-22 below outlines the impact of Sivan's approach on the

students' musical development, and the fluency, accuracy, and ease in their musical communication.

Table 6-22: Prelude No.24: Musical realisations

<b>Musical aspect developed</b>	<b>The impact of Sivan's approach on the students' musical communication</b>
Rhythmic foundation	In their final performances, the students maintained the steady crotchet beat to support the harmonic progressions and the character of the gavotte-style accompaniment. For the most part, they controlled the inflexion of the beat and the semi-quaver pulse in the interlude and mastered the very fast tempo in the coda.
Harmonic character	Harmony was the strongest focus in the first three lessons, as seen in Figure 6-58 below. As the students mastered the diatonic harmonies with their additional notes, other facets received greater attention. Harmony was especially challenging for Brendon, who initially tended to overlook the accuracy of the inner interval or triad in the left-hand accompaniment. Both students developed the control of the left-hand semiquavers inside the right-hand sustained sounds of the coda.
Melodic character, including articulation	The students mastered the <i>staccato</i> and short slurs within the phrases, as well as the subtle breathing spaces between. The musical communication evolved through developing this articulation detail, the preparation of their hand positions, their economical movements, and their fingering choices. Figure 6-58 shows that both students needed fairly consistent attention on the melody as they mastered its articulations and expressive demands.
Dynamic range and accents	The students mastered the dynamic balance of the melody above the harmony, especially in the musette-style coda. They projected the sudden dynamic changes, including the accentuations of the <i>acciaccature</i> . While Table 6-23 shows that dynamics were not a direct focus for Brendon, time was spent on expressive elements that included articulation and touch. Meanwhile, Hannah did have a direct focus on dynamics as well as development in conjunction with other parameters.
Contribution of the Pedal	The students developed their mastery of the pedal to support the rhythmic and harmonic effects. In the coda, the students mastered Shostakovich's pedalling to achieve an atmospheric effect while controlling the independence of each harmony. Table 6-23 shows that for both students, the focus on pedal was 3% of the lesson time.

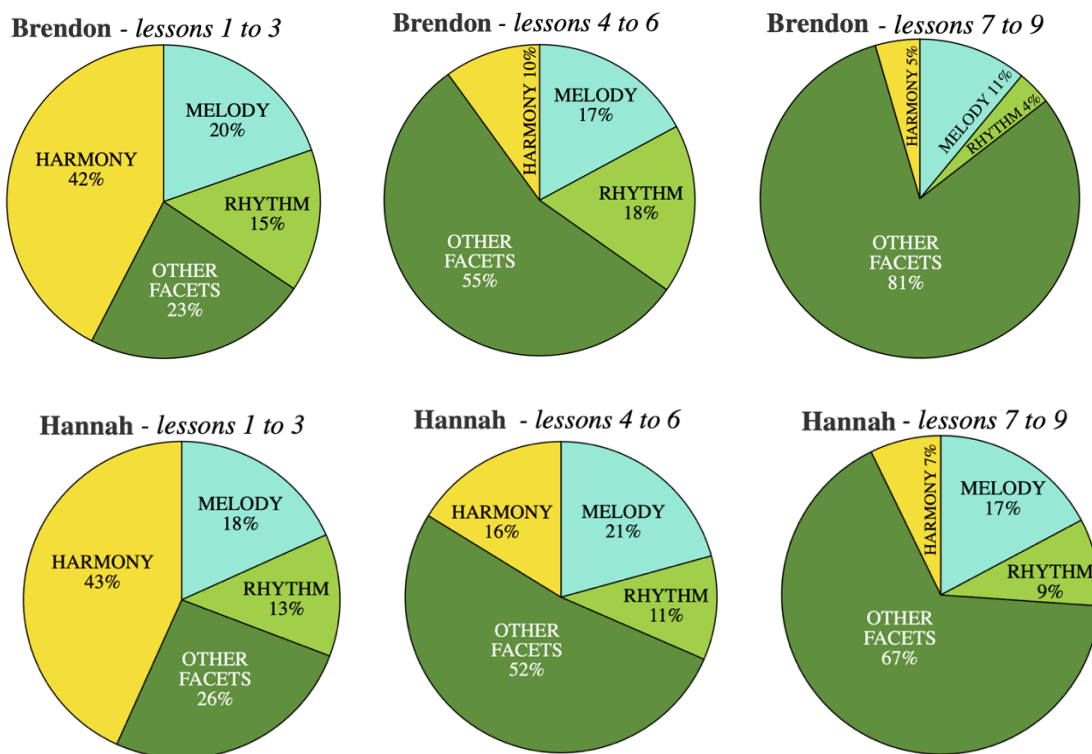


Figure 6-58: Prelude No.24: Graphs show the emphases through the percentage of time spent on melody, rhythm, harmony, and other facets.<sup>666</sup>

Table 6-23: Prelude No.24: Tables showing the use of parameters by Minutes, and then as a percentage of lesson time

BRENDON: Prelude No.24			HANNAH: Prelude No.24		
Parameters in order of time spent over 10 lessons	Total minutes of playing time	% of total playing time	Parameters in order of time spent over 10 lessons	Total minutes of playing time	% of total playing time
PV: Left Hand	97	16%	PV: Left Hand	103	18%
ER: Narrative/flow	64	11%	ER: Narrative/flow	81	14%
PV: Right Hand	63	11%	PV: Right Hand	41	7%
PV: Sounds - Articulation	53	9%	IV: Perception of character	40	7%
PV: Rhythm - Inflection of the beat	46	8%	PV: Harmony - Skeleton	39	7%
DK: Musical layer - bass line	38	6%	PV: Rhythm - Inflection of the beat	38	7%
PV: Harmony - Chords/Positions	33	6%	DK: Musical layer - bass line	35	6%
PV: Rhythm - Evenness of the pulse	31	5%	PV: Rhythm - Evenness of the pulse	33	6%
IV: Perception of character	29	5%	PV: Form - Structure	21	4%
MC: Performance	28	5%	DK: Musical layer - accompaniment	20	4%
DK: Musical layer - accompaniment	21	4%	PV: Harmony - Chords/Positions	20	4%
DK: Musical layer - melody	18	3%	DK: Musical layer - melody	18	3%
PV: Harmony - Chord progressions	18	3%	PV: Sounds - Pedal	18	3%
PV: Sounds - Pedal	18	3%	MC: Performance	17	3%
IV: Creation of sounds	15	3%	PV: Sounds - Dynamics	11	2%
PV: Form - Structure	11	2%	ER: Emotion	10	2%
PV: Sounds - Touch	9	2%	PV: Harmony - Chord progressions	7	1%
			PV: Melody - Skeleton	5	1%
			PV: Sounds - Articulation	5	1%
<b>Total time</b>	<b>592</b>	<b>100%</b>	<b>Total time</b>	<b>562</b>	<b>100%</b>

<sup>666</sup> The graphs are breakdowns from the parameters of Deep Knowledge and Pianistic Vocabulary. Within harmony: Chords/Positions, Chord progressions, Bass-line, Skeleton, accompaniment, and pedal. Within melody: Melody, shape, and melodic skeleton. Within rhythm: Inflexion of the beat and evenness of the pulse. Other facets include the remaining parameters.

## Student responses

### *To the initial PowerPoint presentation*

In their final interviews, Brendon expressed that he did not connect the music to its context, despite having associated the concepts of ragtime<sup>667</sup> (lesson 2) and clowns (lesson 8) in discussions during the lessons. Meanwhile, Hannah expressed that when she played Prelude No.24, she connected the concept of clowns from the PowerPoint presentation.

### *To Prelude No.24*

In his final interview, Brendon reflected that he liked to be expressive in his music, and that: “I usually just focus on the melody though. And try and get that out.” The melody was consistently his prime focus in his musical expression.

In her final questionnaire, Hannah described her feelings about playing Prelude No. 24:

“I always felt giddy and abnormally happy when practicing Prelude No.24. I often played nonsense because it was an awesome feeling. ... I thought in Prelude No.24, that although it was a fun, clownish piece, there were parts that made me shiver and scared.”

In her final interview, Hannah said that she preferred Prelude No. 24, “because I could understand it more. I’m a kind of clowny type of funny person. And playing it makes me feel happy.” Technically, Hannah said that Prelude No. 24, “wasn’t tense but it had bits that were scarier, and you had to really concentrate to put the emotion in to that.”

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<sup>667</sup> Leikin too, observes ragtime elements from bars 8-10 as part of Shostakovich’s style of referencing incompatible styles within a work. Leikin, “Decoding the Twenty-four Preludes,” 176.

## Student participation in the study

There was a very high attendance rate in all aspects of the study, with 97% take up of the lessons offered. See below in Table 6-24. The participation rate in the lessons, the questionnaires, and the performances, provide a solid foundation for the analysis.

Table 6-24: Student participation in various aspects of the study

	No. of students	Description	Participation rate
Students from different teachers	10	5 girls and 5 boys	100%
Introductory lecture-recital and information session	10	Lecture recital and presentation: <i>provided cultural context and consent forms.</i>	100%
One-hour individual lessons offered per student	10	Lessons completed: <sup>668</sup> <i>8 students x 10 lessons</i> <i>1 student x 9 lessons</i> <i>1 student x 8 lessons</i>	97%
Performances to camera in the final lesson	10	All students performed both Preludes except: <i>the student who missed three lessons on the second prelude</i> <i>faltered on the final page.</i>	99.67%
		4 students played from memory: <i>Carol (No.15), Byron (No.16), Brendon, and Hannah (No.24)</i>	
Final voluntary concert	7	Seven students performed: <i>Two students were travelling, while another student had a different commitment.</i>	70%
Performances in the final concert	5	Prelude No.1: <i>4 students used the music.</i> <i>Hannah played from memory.</i>	71%
	5	Second prelude: <i>4 students used the music.</i> <i>Hannah played from memory.</i>	71%
Participation in final interview	10		100%

<sup>668</sup> Research indicates that students who have more lesson time, also tend to practise more. This would suggest that the missed lessons would have impacted the performance outcomes. Sloboda et al., "The role of practice," 307.

## **Chapter 7 Discussion: mastering musical challenges**

This chapter investigates musical challenges that exist in several Preludes, how Sivan's approach was applied in different situations, and whether or not the results are consistent with the literature. The applications are examined from analytical perspectives and the Core Components of Deep Knowledge, Pianistic Vocabulary and Emotional Response. These are three aspects that Sivan refers to as "Science" in the broad perspective of her approach.

### **The impact of focus on deep knowledge and pianistic vocabulary**

In response to the research questions, there were many occasions when strategies from Sivan's approach which the students had not considered by themselves, assisted their fluency, accuracy, and ease. Each strategy required the students to have an underlying imaginative vision of what the music needed to sound like. Then the focus was on the sounds they produced and their associated movements. Suggestions and/or modelling were accompanied by explanation, exploration of possibilities, and reflection to develop metacognitive understanding of how to produce the sounds that would contribute to a personal interpretation of the Prelude. Although some instances may seem master-apprentice in approach, the emphasis was on the students' understanding, and on this basis can be considered student-centred. This was especially so when they did not have prior knowledge or experience of a musical concept or movement to assist interpretation.

### **Polyphonic voices and skeleton layers**

Understanding the concept of layers within the music was fundamental to the learning. First, the polyphonic layers in Prelude No.1 were delineated, and then the principles extended to recognising the layers of sound in the other Preludes based on melody and accompaniment. Here, the aim was for the students to hear the independence of the melody, the bass-line, the inner intervals and/or triads as they progressed, and the skeleton-lines within a specific layer. Carol and Brendon reflected that they, "liked the idea [of layers] but found it challenging." Sarah was aware "that layers helped to know she was playing the right thing when combined."

From the perspective of mastering the bass-line, Derek was the only student who was not positive [in Prelude No.16]. He "found working on the bass-line a bit boring because it wasn't that hard." In contrast, Tim found, "the bass-line in Prelude No.2 useful for guiding the left-hand, and then everything [else] followed," and James expressed that identifying the "layers [bass-line] made the left-hand clearer and easier to learn." Sarah expressed that building



understanding of the layers “helped to find all the different sounds. It helped with finding the notes, knowing that you were playing the right thing when you were playing it all together.” Hannah’s awareness of the layers extended to their hierarchical function and consequent dynamic level: “I usually listen to melody first, then the accompaniment at the back and then when you hold long notes, I listen to them – the inside notes.” This is reminiscent of Schenker’s perceptions of balancing sounds in the foreground and background.

From the perspective of hearing skeleton-lines, Natalia reflected that she “heard different voices whispering underneath the main notes, while Brendon understood that in Prelude No.24, mastering a “skeleton helped to get accurate notes in the left-hand.”

Most of the students identified that awareness of the layers assisted their learning and accuracy. On a deeper cognitive level, the observations of Natalia and Tim (Prelude No.2), and Hannah (Prelude No.24), indicate their awareness of simultaneous expressive elements that could be adjusted for different musical effects. This is consistent with Bamberger’s observation that:

Learning selectively to move their hearing up and down the structural ladder also helps students towards a critical ability in the appreciation of musical complexity: to coordinate detail and larger design.<sup>669</sup>

## Harmony

### *Prior awareness and focus*

In the questionnaire at the beginning of the study, the students’ awareness of chord progressions rated the lowest of the suggested musical attributes. See the orange bars in Figure 7-1 below. Initially, the students played a perfect cadence as two disconnected chords, sounding illogical and not as an ending. Their limited awareness of the effect of harmonic progressions resonates with Shostakovich’s observation in 1962:

I was interested in the students’ knowledge of harmony. Not one of the young graduate composers could perform modulations smoothly. I felt it necessary to write about this in the Conservatoire newspaper, and appealed to students to make a thorough study of this important area of musical theory – and not only to study it but also to learn the practical skills that go with it.<sup>670</sup>

While the students may have had a knowledge of harmonies and chord progressions in theory, their realisation in performance did not always reflect their musical purpose or direction. Shostakovich’s observation of the discrepancy between theoretical knowledge and practical

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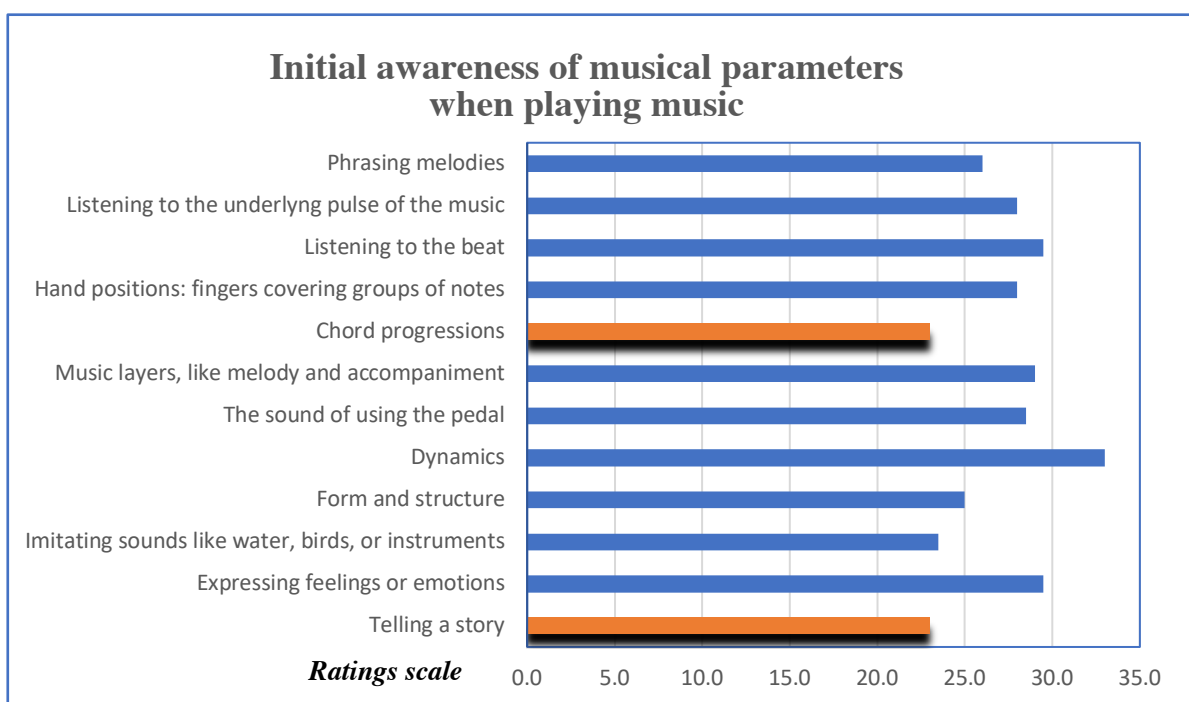
<sup>669</sup> Bamberger, “Turning music theory on its ear,” 47.

<sup>670</sup> Grigoryev and Platek, *Dmitri Shostakovich*, 236-237.

know-how is consistent with Bamberger’s observation that, “knowing *how* may be different from knowing *about* ...”<sup>671</sup>

In the initial questionnaire, another parameter, that of “telling a story”<sup>672</sup> recognised the wholeness of a music performance, including its tensions, direction, and resolution of harmonies, crucial to the underlying emotion.<sup>673</sup> Neuhaus’ described the importance of understanding harmony: “But, what is harmony? It is, first of all, a sense of the whole.”<sup>674</sup> The “telling a story” parameter rated just as low as awareness of chord progressions. See Table 7-1 below.

Table 7-1: From the initial questionnaire: the accumulated ratings of aspects of students’ awareness when playing music



<sup>671</sup> Bamberger, *The Mind behind the Musical Ear*, 3.

<sup>672</sup> The concept of telling a musical story is consistent with a description of Chopin as a teacher: “The expression ‘*dire un morceau de musique*’ (to ‘tell’ a piece of music) was current in French musical circles of the last century [the 19<sup>th</sup> century] and even at the beginning of this one [the 20<sup>th</sup>]. Chopin uses it with eloquent insistence.” Eigeldinger, *Chopin: Pianist and Teacher*, 14.

<sup>673</sup> From a reminiscence, after Shostakovich heard a student perform his first Piano Sonata, he explained to the student’s teacher that the teacher “did not understand the development section” as it “lacked many passages of harmonic tension and resolution.” Marissa Silverman, *Gregory Haimovsky: A Pianist’s Odyssey to Freedom* (New York: University of Rochester Press, 2018), 40.

<sup>674</sup> Neuhaus, *The Art of Piano Playing*, 32.

The literature suggests that students do not always transfer their knowledge automatically.<sup>675</sup> However, in this study, when the students did have prior knowledge of chords and associated hand positions, the assimilation of the new material or practical application of the knowledge tended to be quicker. For example, Tim, James, and Hannah, were already accustomed to thinking of hand positions from their regular teachers, and with his background in improvisation, Byron found them quickly. Initially however, Sarah, Derek, and Brendon, tended to read note-by-note, not cognizant of their context within an underlying harmony. All students were guided to find comfortable hand positions, and where they were chordal, encouraged to name them.<sup>676</sup>

Two parameters from the data template were associated with specific strategies to develop mastery of the hand positions and chord progressions. First, focus on Pianistic Vocabulary (PV): Harmony - Chords/Positions was approached through guiding the students to understand their hand preparation in positions both harmonically and melodically. Then, focus on PV: Harmony - Chord Progressions was approached through mastery of the movement from one position to another, a fundamental aspect of pianistic choreography.

The earliest lessons focused on reading individual notes in the context of hand positions and chords, with awareness of the chord progressions and their emotional impact developing later. The harmonic understanding was supported by theoretical analysis of the chords, and from hearing the sounds created through the example of the simultaneous playing with the teacher-researcher.

### *Understanding chords and chord progressions*

#### *Prelude No.1*

##### *Hearing sounds inside a single harmony and harmonic progressions*

The opening figure of Prelude No.1, seen below in Figure 7-1, provided the perfect opportunity to recognise the connection of notes as harmonies and to apply logical hand positions. Only once the students were familiar with the triads, seen below in Figure 7-2, did they become aware of the chord progressions, their direction, and their possible emotional effects such as creating tension, or resolution.

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<sup>675</sup> Duke and Pierce, "Effects of Tempo and Context," 99.

<sup>676</sup> Especially, Derek, Kate and Sarah who said that they had not used hand positions previously.

Moderato ♩ = 69

mf dim.

p espr.

espr.

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Figure 7-1: Prelude No.1, bars 1-4 with brackets showing the changing hand positions of the *Alberti* Bass

1 2 3 4

Figure 7-2: Prelude No.1, bars 1-4 showing the reduction of the *Alberti* Bass to triads

Associated with the chord progressions is the harmonic skeleton. The skeleton line from the right-hand thumb in this opening phrase is evident in the reduction from Figure 7-1 to Figure 7-3, seen below.

1 2 3 4

Figure 7-3: Prelude No.1, bars 1-4 showing the harmonic skeleton from the *Alberti* bass

From the first lesson, the students were guided to listen to this skeleton. When the students had mastered its logical rhythmic inflexion, there was an increased sense of calm in the tonal quality of their sounds. This is consistent with Schenker's argument that:

The urlinie<sup>677</sup> masters all storm and agitation, all turbulence ... It masters all these with a composure as only Nature similarly demonstrates in its earthquakes, tidal waves, and cloudbursts. On the other hand, the artist who lacks the urlinie emerges agitated and restless even though he might originally have intended to express calm, spiritual devotion, depth and quiet, because instead of submitting to the will of the urlinie, he remains victim of his own will!<sup>678</sup>

### Connecting sounds harmonically in a layer shared between the hands

All students were challenged to maintain the tonal evenness and the harmonic connection when a musical layer moved between the hands. Such was the case in Prelude No.1 bar 10, seen below in Figure 7-4, when the accompaniment layer transfers between the hands with the left hand required to play just one note, C natural. Mastery of this changeover required smooth choreography and was facilitated when the students listened consciously for C to sound inside the F minor triad. When Natalia and Brendon became aware that C was in the context of an F minor triad shared by both hands, their playing achieved a sense of calm.

Figure 7-4: Prelude No.1, bars 9-12 with the transfer of the accompaniment marked

### Projecting the character harmonically

During the lessons, there was much focus on understanding the chord progressions in Prelude Nos. 2, 15, 16, 19 and 24 since they underpin the individual underlying genres and convey the emotional journey. Each Prelude begins with diatonic harmonies that the students were accustomed to, but additional notes are introduced as the music develops. The accompaniments comprise a foundation bass note and inner interval or triad. For the most part, the bass-line was the first aspect of the harmony to be mastered, followed by the inclusion of the inner intervals or triads. Sometimes the bass-note and its inner interval or triad are close in range and can be played in a single hand-position, as in the opening of

<sup>677</sup> “The term [urlinie] is often rendered into English as ‘fundamental line’, but some writers believe that it is so specialized, so quintessentially Schenkerian, that it is better left untranslated.” William Drabkin, “Urlinie,” in *Grove Music Online* (Oxford Music Online), accessed April 30, 2023, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028837?rkey=82aNi6&result=1>.

<sup>678</sup> Sylvan Kalib, “Thirteen Essays from the Three Yearbooks ‘Das Meisterwerk in Der Musik’ by Heinrich Schenker: An annotated translation (Volumes I-III)” (PhD thesis, Northwestern University, Evanston, Illinois, 1973), 151.

Prelude No.15, seen below in Figure 7-5. However, on many occasions, there is a broad range between them, the more exaggerated the leap from the bass to the inner triad, the more satiric or grotesque in character, as in Prelude No.24 seen below in Figure 7-6.

----- A possible single hand-position -----

Fingering:	5	5	<i>Fingering pattern repeated</i>
	2	3	1 3

*Copyright acknowledged Boosey & Hawkes*

Figure 7-5: Prelude No.15, bars 1-5

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Figure 7-6: Prelude No.24, bars 20-25

## Prelude No.2

### The challenge of wide leaps

Natalia and Tim were challenged by the wide leaps in the left-hand, especially given the fast tempo. First, they were guided to isolate and develop the fluency of the bass-line skeleton. See below from Figure 7-7 to Figure 7-8. Then the fleeting inner intervals or broken chords were prepared as hand positions. Visually the slurring suggests that the hand covers the chord as a position, implying use of the fingering 5 3 2 1. See below in Figure 7-9. However, this is an example of where hand positions may differ for individual students. The students experimented with an alternative fingering for the bar, 5 2 1 2 1. This fingering pattern was found to be a less economical movement and had the effect of slowing the tempo. See below in Figure 7-10. The students chose the first option, 5 – 5 3 2 1, and developed awareness of the movement needed to connect each inner chord to the sound of its bass note. This approach facilitated the ease and accuracy in addressing these wide leaps.

Allegretto  $\text{♩} = 63$

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Figure 7-7: Prelude No.2, bars 1-16 with the left-hand bass-line marked

Figure 7-8: Prelude No.2, bars 1-15 showing the bass-line

Allegretto  $\text{♩} = 63$  2 3 4

Fingering: 5 3 2 1 5 1 5 3 2 1 5 1

Positions: 2 2 2

Copyright acknowledged Boosey & Hawkes

Figure 7-9: Prelude No.1, bars 1-4 showing the hand positions and fingering patterns

Allegretto  $\text{♩} = 63$  2 3 4

Fingering: 5 2 1 2 5 1 5 2 1 2 5 1

Positions: 2 2 2

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Figure 7-10: Prelude No.1, bars 1-4 showing an alternative fingering pattern in bars 1 and 3

Initially, Tim played the accompanying harmonies in bars 1 to 4, with the left-hand moving in an arch, “up and over” from the bass note to the inner chord (lesson 4). It was suggested that he adopt a more direct choreographic movement: to move the hand horizontally across the keyboard to its chordal position. See below in Figure 7-11. Then, Tim was encouraged to begin the bar with greater depth of touch on the first beat so that the following chord sounded effectively inside the bass note. Both adjustments connected the sounds of the two positions as a single harmony. The movement also facilitated energy within the pulse, a faster tempo and freedom to communicate the waltz character.

1 2 3 4

Fingering: 1 1 1 1

Positions: 1 1 1 1

Figure 7-11: Prelude No.2, bars 1-4 showing the left-hand bass-note and inner position

The students were encouraged to hear the skeleton-line from the thumb as well as the interval between the bass-note and the thumb in each harmony. This interval relationship can be seen below in Figure 7-12.



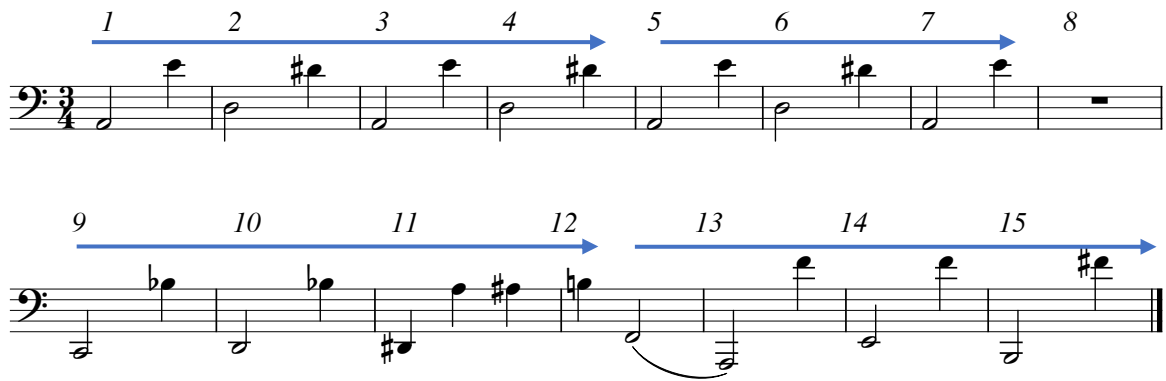


Figure 7-12: Prelude No.2, bars 1-15 showing the accompaniment's bass-line and thumb-skeleton

### The culmination

It is notable that in Prelude No.2, the range of the left-hand harmony is at its widest when the music reaches its loudest moments of *fff* in bar 25. See below in Figure 7-13. These exaggerations were discussed with the students as indications of satire,<sup>679</sup> and in being extreme they present as grotesque.<sup>680</sup> To be convincing in their interpretations, Natalia and Tim needed security and ease to leap confidently, especially at this culmination point.

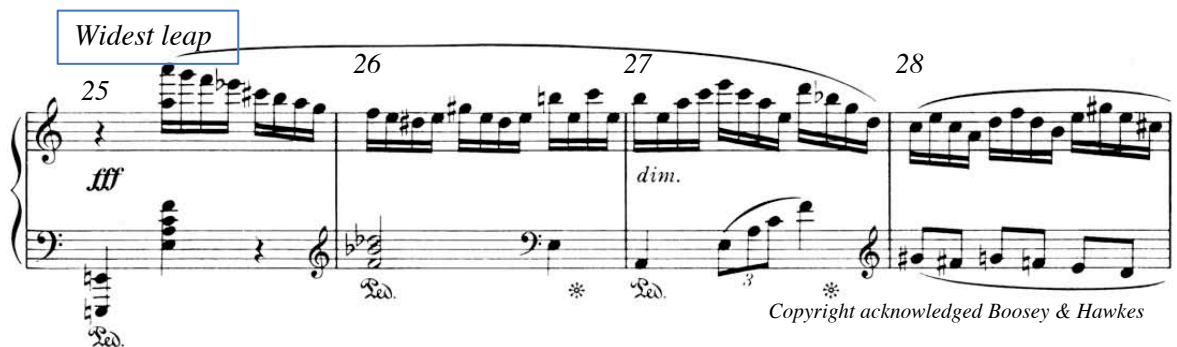


Figure 7-13: Prelude No.2, bars 25-28

<sup>679</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 107-115.

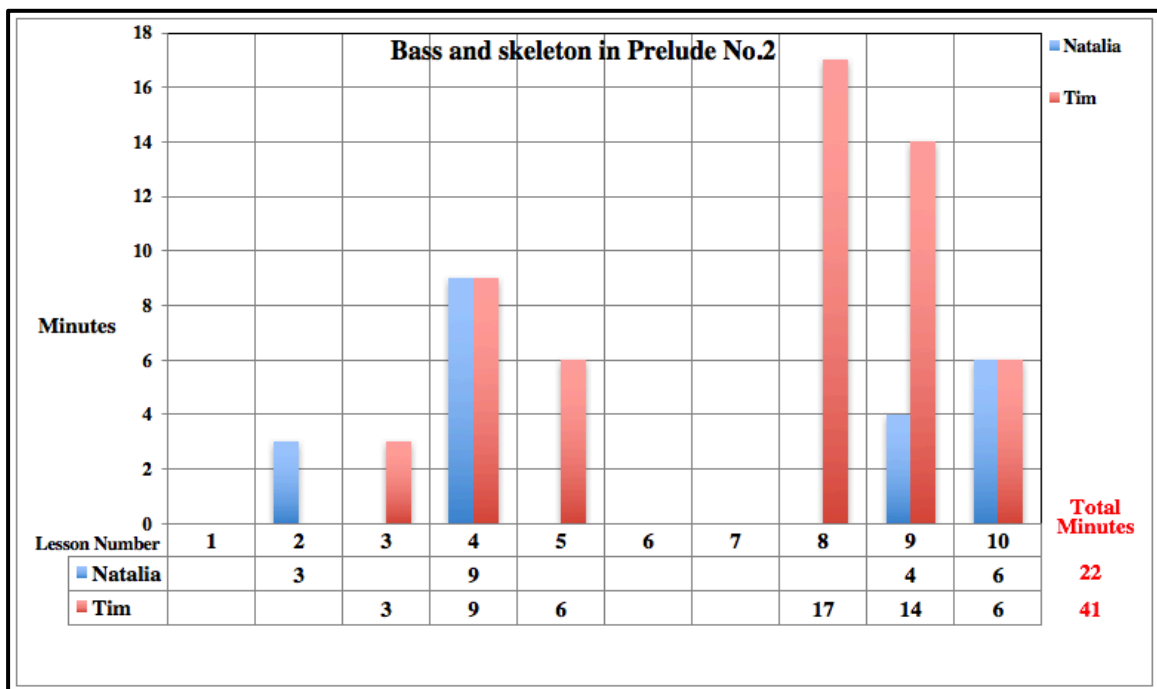
<sup>680</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 210-214.

## Relevance to the research questions

### *The impact of mastering the bass and skeleton lines*

Table 7-2 below shows the development of understanding of the bass and skeleton-lines in the individual lessons. Specific attention was given according to the students musical and technical needs. The increased attention for Tim in his last few lessons resulted in increased fluency propelling his tempo and facilitating his pianistic freedom. In his interview, Tim reflected: “Definitely [isolation was useful] in No.2 - particularly because the bass-line jumped around so frequently you needed to find where your hand needed to go and where the bass-line was; the rest followed.” This was consistent with his responses during the lessons when he performed the harmonic connections with greater confidence immediately after playing the bass-line. Tim also expressed that it was significant for him to be aware of the thumb-line skeleton, shown above in Figure 7-12: “that’s really part of positions as well. Coz we could find the skeleton then on top of that layer as the core to the rest of the arpeggio.”

Table 7-2: Prelude No.2: Time dedicated to parameters associated with the harmonic bass and skeleton



*The impact of mastering the inner chords and harmonic progressions*

Tim was accustomed to preparing his hand positions, later identifying that he found positions assisted his relaxation to achieve the fast tempo:

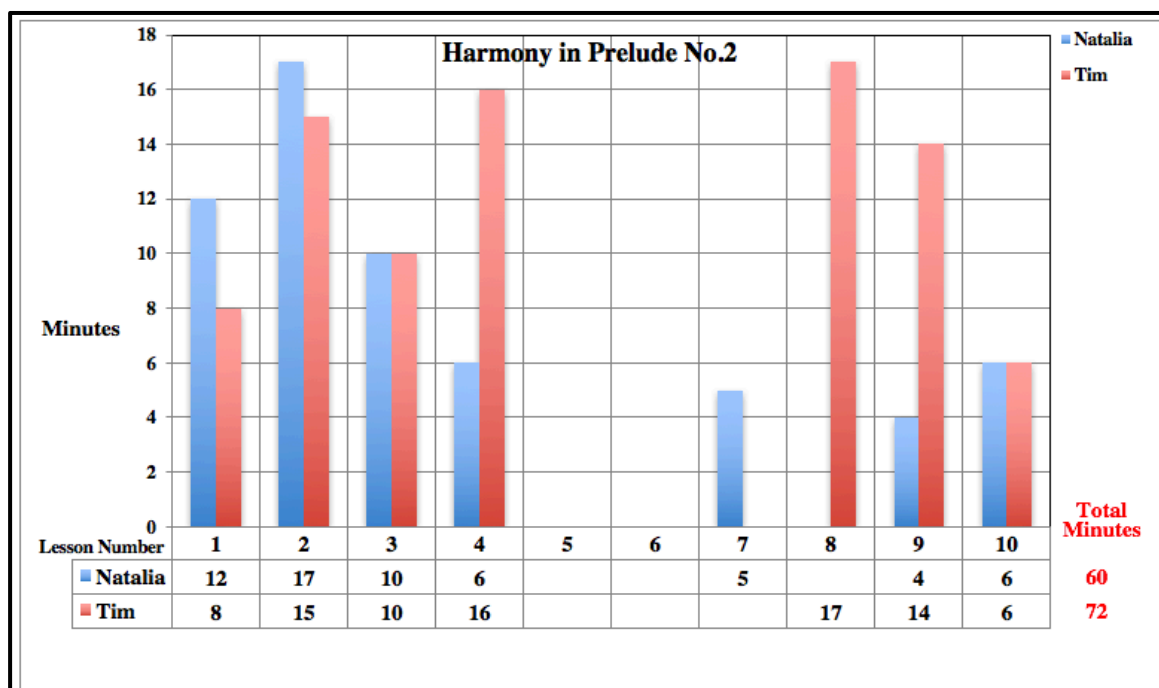
... to get a fast, flowing movement you have to be really relaxed.<sup>681</sup> And a good way to find that is to use the positions because you can really relax and your fingers learn where to place themselves. ... I was used to it and it was definitely one of the most useful techniques to learn some of that second Prelude.

Natalia expressed that hand positions assisted her memory and harmonic awareness of both the chords and the chord progressions:

That [mastering the chord positions] was good because it helped, especially with memorising as well. Coz you start with this chord and that's the way your hand looks and the position of the piano, and ... as soon as you got the chords and can see how they move, and how they evolve and they get more complex or less during the piece then you can see the different voices as well.

Table 7-3 below shows the focus on harmony for Prelude No.2. The first half of the study concentrated on mastery of the hand positions, chords, and chord progressions, while the later lessons developed more nuanced hearing of the harmonies with other musical elements.

Table 7-3: Prelude No.2: Time dedicated to parameters associated with hand positions, chords, and chord progressions, melodically and harmonically



<sup>681</sup> Remembering from Chapter 2, that in Sivan's approach, relaxation is linked to imagination and hearing. The goal is to understand the points of relaxation within the music and one's own body, and to be able to remove unnecessary muscle tension, thereby alleviating nervous tension.


## Prelude No.15

### Hand positions bringing energy and efficiency

Carol's challenge was different to the other students in that Prelude No.15 presents the accompaniment mostly in the right-hand (rather than the more common left-hand). See below in Figure 7-14. The harmonic bass-notes are on the first beat of each bar, and in this Prelude are referred to as the harmonic skeleton (rather than the bass-line). The skeleton was developed individually, and then with the inner interval added, while listening to the effect of the evolving chord progressions.

In the opening, it is possible for the hand-position to encompass the complete two-bar pattern. However, Carol's hand was not large enough to capture the energy for the first note when she used her second finger. Therefore, her choreographic response needed to anchor her hand-position in the upper interval of a third, with her thumb moving deftly between the lower notes of the triads.

<i>Fingering:</i>	5	5
	1 3	1 3
	or 2	



*cresc.*  
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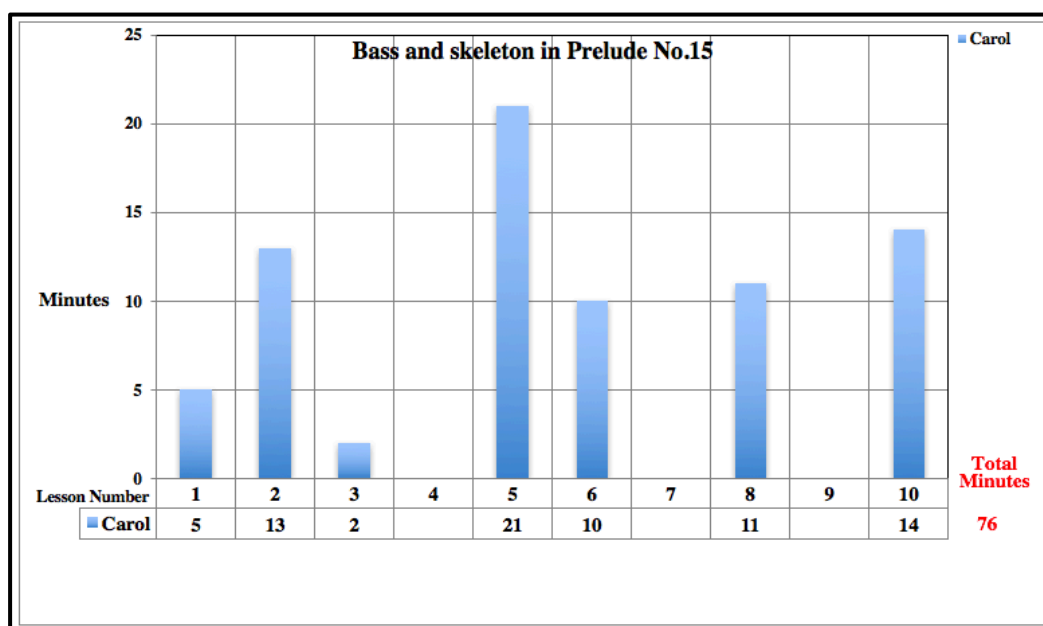
Figure 7-14: Prelude No.15, bars 1-5 showing an alternative fingering

### Relevance to the research questions

#### *The impact of mastering the bass and skeleton lines*

Table 7-4 below shows that the time dedicated to mastering the bass and skeleton lines was spread throughout the lessons, mostly developing the tonal consistency that in turn contributed to the relentless driving character of this waltz. As with the students learning Prelude No.2, mastery of the skeleton at a fast tempo assisted Carol to adjust her hearing to facilitate ever increasing tempi.

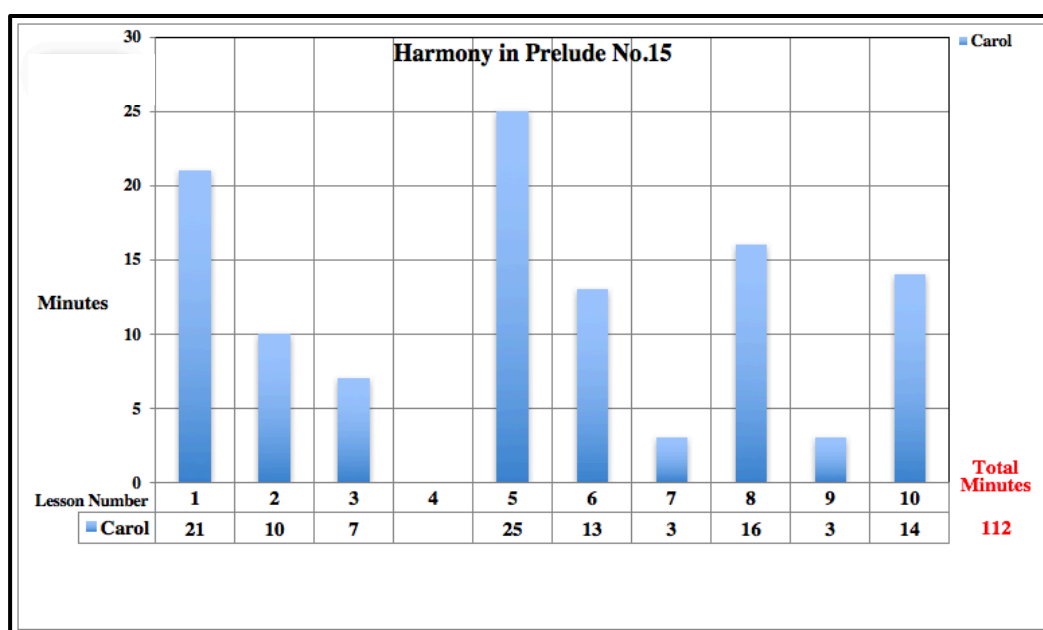
Table 7-4: Prelude No.15: Time dedicated to parameters associated with harmonic bass and skeleton sounds



*The impact of mastering the inner chords and harmonic progressions*

Time dedicated to Carol’s hand positions, chords, and progressions was spread throughout the lessons, seen below in Table 7-5. Carol observed that she originally thought of the notes individually, but gradually made connections between them. In her final interview, Carol said that one of the aspects from the study that she liked the most was, “Like your finger positions. Yeah, that’s the best part. .... I practice in the chords like you taught me.”

Table 7-5: Prelude No.15: Time dedicated to parameters associated with hand positions, chords, and chord progressions, melodically and harmonically



## Prelude No.16

The students were encouraged to unify individual sounds as harmonies. Byron reflected: “I think when we went through them [the Preludes] I guess I started to see them as chords more than just notes and that helped with the overall structure and made it easier to remember - a bit more understanding. Definitely at first, I was just kind of looking at them as just notes.”

### Octaves and cadence, bars 16-19

#### Octaves at bar 17

There were several difficulties in Prelude No.16 from bars 16 to 19, beginning with the fast, left-hand octaves in bar 17, followed by the perfect cadence in bars 18 to 19, marked below in Figure 7-15. Byron faltered as he played the octaves, and then stumbled in the cadence (lesson 4), expressing that he was not confident here. His solution at home had been to practise the octaves slowly. He was keen to understand if there was a more effective way to improve. Byron was guided to play bar 17 at the desired tempo, beginning with the A flat octave, and pulsing the rhythm with the thumb, seen below in Figure 7-16. He found that this consolidated the rhythm first without the added complexity of the changing pitches. Notably, following this rhythmic consolidation, he managed the moving octaves as written, fluently, accurately and with ease.

16 17 18 19

*espr.*

*mf*

*dim.* *mf marc.*

*Red.* \* *Red.* \* *Red.* \*

Copyright acknowledged Boosey & Hawkes

Figure 7-15: Prelude No.16, bars 16-19 with emphasis on octaves

17

*Red.* \*

Figure 7-16: Prelude No.16, bar 17 with the thumb pulsed on A flat

This same strategy proved useful for James (lesson 1). In addition, his ease increased through playing the rhythm of the phrase with his little finger. The isolation of his thumb and little finger had two benefits. First, his thumb developed greater flexibility; he could only repeat

the sounds when his thumb was relaxed. Secondly, his rhythm was consolidated, providing a greater sense of security.

Derek found these octaves extremely hard to read (lesson 1); he needed three attempts to find the notes of the first octave on A flat. He disclosed that he had not needed to play fast octaves previously. Even when only mastering the rhythm on a single octave, Derek experienced significant tension in his arm and wrist. Therefore, the strategy was scaffolded further by restricting the statement of the rhythm to either the thumb or the little finger, while the other finger was held as a long sound. James had already found this effective. The strategy had the effect of not only securing Derek's rhythm, but also relaxing his hand.<sup>682</sup>

Derek was guided to build his mastery through starting with the rhythm of the phrase, and then adding one extra octave at a time, seen below in Figure 7-17. He followed the pattern readily, only needing to correct the final E natural in the last iteration. Here, Derek held onto E without releasing, which was a frequent tendency. He was guided to listen internally to the word "finish" when playing the last interval of the rising second, whereupon he released the octave. These iterations took only 20 seconds, and the whole bar was repeated mindfully several times, with Derek mastering the whole phrase in less than a minute, reflecting the efficiency of such an approach. Byron too, dragged out the last octave of bar 17 (lesson 10); he was encouraged to mentally apply the word "finish" to the last two quaver octaves before proceeding to the cadence.



Figure 7-17: Prelude No.16, bar 17 with iterations in building the octave phrase

In lesson 2, Derek played bar 17 slowly, but without faltering, which would indicate that he had maintained his understanding from the previous lesson. However, when he adopted a faster tempo (lesson 4), he tended to lose fluency at this phrase. Each lesson, he reapplied the pulsing strategy at the faster tempo. Derek was reminded (lesson 5) that the preceding bass octave on E flat (bar 16) is the dominant of the following note, A flat, (bar 17), seen below in Figure 7-18. Having made this connection, he immediately strengthened the tone of the long, octave on E flat to project the sound of the dominant. Derek was encouraged to use a less

<sup>682</sup> This relaxation resonates with Goldsworthy's observation previously cited that "the thumb is the key to the hand's relaxation." Goldsworthy, *Piano Lessons*, 12.

heavy touch in bar 17, which enabled him to achieve an even quicker tempo. By lesson 6, Derek’s octaves had become fluent.

*Cadence with leaps in bars 18-19*

All the students were all challenged by the cadential bars 18 to 19, marked below in Figure 7-18. When Byron stumbled at the beginning of the cadence at bar 18 (lesson 9), he was reminded to approach the first beat of that bar as a new harmony with a momentary preparation before it. This preparation assisted him to convey a greater sense of confidence and stronger sense of purpose in the sounds.

The image shows a musical score for four bars (16-19) of a piano piece. Bar 16 is marked 'espr.'. Bar 17 contains a dominant chord, which is highlighted with a box and labeled 'Dominant' with a chord diagram. Bar 18 begins with a 'New tonic' chord, also highlighted with a box and labeled 'New tonic' with a chord diagram. A blue arrow points from the dominant chord in bar 17 to the new tonic in bar 18. Bar 18 is marked 'mf' and bar 19 is marked 'dim.' and 'mf marc.'. A box labeled 'Perfect Cadence: Ic VI' with an arrow points to the end of bar 19. The copyright notice 'Copyright acknowledged Boosey & Hawkes' is at the bottom right.

Figure 7-18: Prelude No.16, bar 17 showing the octaves; bars 18-19 showing the perfect cadence

Strategies were explored to facilitate technical stability and musical character. First, the cadence (re-establishing the tonic key) was identified: Ic V I. Its sound was clarified through mastery of the horizontal layers: first the bass-line, and then the inner triads. Then the three harmonies were connected aurally: the bass-line connected with each inner triad. This attention is consistent with the harmonic understanding that is expected in Sivan’s approach: “Each harmony has its own gravitational pull or push; like the periodic table, chords ranged from the unstable to the inert.”<sup>683</sup>

In bar 18, Byron tended to connect the second beat to the third, distorting the rhythmic inflexion. To address the harmonic clarity, Byron was guided to secure the inner triads by playing them as repeated crotchets. See below in Figure 7-19.

<sup>683</sup> Goldsworthy, *Piano Lessons*, 169.





Figure 7-19: Prelude No.16, bar 18 showing the inner triads pulsed as crotchets

This consolidation secured his harmonic hearing and accuracy. Then he was guided to sound the low octaves, listen, and then and sweep horizontally across the keyboard to include the following triad as an inner sound.<sup>684</sup> This choreography encouraged Byron to hear the triad inside the bass note so that the first and second beats were connected harmonically, as were the third and fourth beats. The connections were consolidated further (lesson 7) by incorporating Shostakovich's pedal indication. Not only did the choreography and pedalling facilitate the harmonic connections, but also, it assisted Byron to maintain his tempo.

James was encouraged to name the harmonies, having shown prior understanding of harmonies and positions (lesson 2). Choreographically, James was using an "up and over" movement from the bass note to the inner triad (lesson 3). This tended to divide the connection of the bass-line with its inner triad. Like Byron, he was guided instead to use a horizontal, sweeping movement to connect the bass note to its inner triad. This change in choreography assisted his projection of the cadence. James seemed to fear this cadence (lesson 5); he was encouraged to enjoy its celebratory character. When he lingered for too long, James was reminded not to rest on the inner triad (lesson 6). He adjusted his movement and harmonic connections and as a result, improved his fluency.

#### Wide leaps and reversing an established norm, bars 21-24

From bar 22, the accompaniment continues the norm of a regular bass octave on the stronger beat followed by an inner triad, marked below in Figure 7-20, bars 22 to 23. Byron and James could name each chord readily. While Derek did not promptly name the chords himself, supplied with the name of a chord, he could play it immediately; he said that identifying the chords made them easier to play. The cadence from bars 22 to 23 was associated with going "home to B flat minor" (lesson 6). Relating the harmony to home had the desired effect of achieving tonal logic in the harmonic progression.

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<sup>684</sup> This is reminiscent of Neuhaus, who advocates moving across the shortest possible distance with a very efficient movement to address wide leaps. Neuhaus, *The Art of Piano Playing*, 132.

As with bars 18 to 19, Byron was guided to play the cadence in the left-hand of bars 22 to 23 as mini-improvisations (lesson 3): to pulse the triads as crotchets, seen below in Figure 7-21; to isolate the bass, seen below in Figure 7-22; and finally, to play as written.

Figure 7-20: Prelude No.16, bars 20-25

Figure 7-21: Prelude No.16, bars 22-23 with the left-hand as pulsed triads

Figure 7-22: Prelude No.16, bars 22-23 with the left-hand articulating the triads' bass notes

Having difficulty with fluency, Byron and Derek were guided to pulse the thumb of the bass octaves of the cadence separately (lesson 2), seen below in Figure 7-23. Derek was encouraged to pulse naturally without overtly pushing the sounds.<sup>685</sup> In the final octave for bar 23, he intuitively pulsed four times rather than three; this indicated that he was not hearing the

<sup>685</sup> Neuhaus describes students' propensity to exaggerate rhythmic structure: "But just as every healthy organism has a regular rhythmical pattern for its vital functions, which is close to metre, so, too, in performing a musical composition, rhythm should, in general, be nearer to metre than arrhythmia, more like a healthy pulse than a seismographic record of an earthquake." Neuhaus, *The Art of Piano Playing*, 31.

correct length of the last sound. He needed several attempts to achieve this accuracy. In the next step of combining the low octave with the physically distant inner triad, Derek had difficulty maintaining the evenness of the pulse. He was encouraged to incorporate the pedal and use a sweeping movement across the keyboard to connect the inner triad to its bass-note. Although this added complexity, the suggested choreography assisted his fluency, including the evenness of the pulse. This would suggest that rather than making the task harder, at times adding another dimension judiciously can assist the learning outcome.



Figure 7-23: Prelude No.16, bars 22-23 showing the octaves with the thumb pulsed as crotchets

From bars 22 to 24, the wider leaps contribute to a powerful culmination. Described as an “invasion theme”,<sup>686</sup> the music needs to exude a triumphant spirit, which only emerged when the students were confident with their pianistic choreography. Their growing understanding of the harmonies and their progressions assisted the development of their accuracy and confidence to present the passage assertively and convincingly.

It is reminiscent of Schenker’s argument that, the performer:

Heightens the dramatic intensity of a work, not by certain marked *fortissimo* and *diminuendi* but by an inner knowledge of those vital harmonies which are significant in developing the intellectual and emotional life of the music.<sup>687</sup>

In their final interviews, Derek and James acknowledged that organising their hand positions had helped their learning. Similarly, Byron reflected that his hands felt more stable after developing greater awareness of the chords and the chord progressions. He “did not panic as much because [he] knew what was coming ahead, rather than just what was happening at the moment.” In his final interview, Byron expressed the following, indicating his metacognitive awareness:

<sup>686</sup> Gorlin, “24 Preludes,” 43 and 52.

<sup>687</sup> Katz, “Heinrich Schenker’s Method,” 323.

I found those new ideas challenging and confronting and having to adapt to that. Well, there was a lot more really about even just organising the hands and really being conscious of exactly where the hands were at all times instead of after just practicing it enough and naturally letting it feel comfortable, I guess, but really making a conscious decision – obviously, there was a big emphasis on that but this was a really key feature of the lessons and that was really good and new.

The strategy of pulsing was added to the learning process. The strategy of pulsing will be discussed in the rhythm sub-section of this chapter. Derek consolidated the inner triads through mini-improvisations that immediately assisted his fluency. See below in Figure 7-24 (lesson 4). Similarly, James pulsed the thumb-line of the inner triad, heightening his awareness of that layer. See below in Figure 7-25 (lesson 6). The inclusion of pulsing improved all students' sense of calm, their fluency and their accuracy in both rhythm and pitch.



Figure 7-24: Prelude No.16, bars 22-24 showing the triads with the thumb pulsed as crotchets



Figure 7-25: Prelude No.16, bars 22-24 showing the pulsing of the left-hand thumb-line

#### Relevance to the research questions

##### *The impact of mastering the bass and skeleton lines and the inner chords*

The learning in Prelude No.16 was focused more on complete harmonies and their progressions, rather than the bass-line alone. As can be seen below in Table 7-6, only Derek spent time just focused on the harmonic bass-note and skeleton. Table 7-7 shows that the focus on hand positions and chords in Prelude No.16 occurred during the earlier lessons in the study. Here, the focus was accuracy, including the aural linking of the wide leaps from the bass-note to the inner triad from bars 21 to 24. Listening to the sounds within a chord for their full length addressed Byron's tendency to flick his wrist. This hand movement continued intermittently until lesson 9, a reminder that change does not always happen immediately, but can happen over time, with transformation through conscious awareness.

Table 7-6: Prelude No.16: Time dedicated to parameters associated with harmonic bass and skeleton sounds

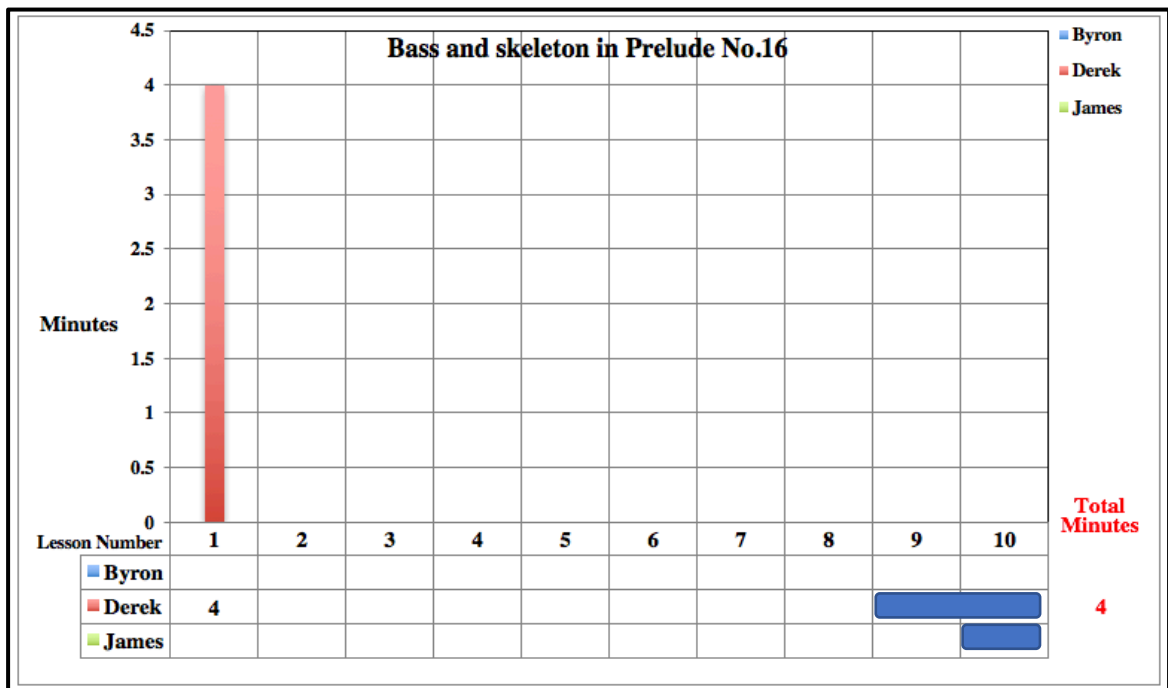
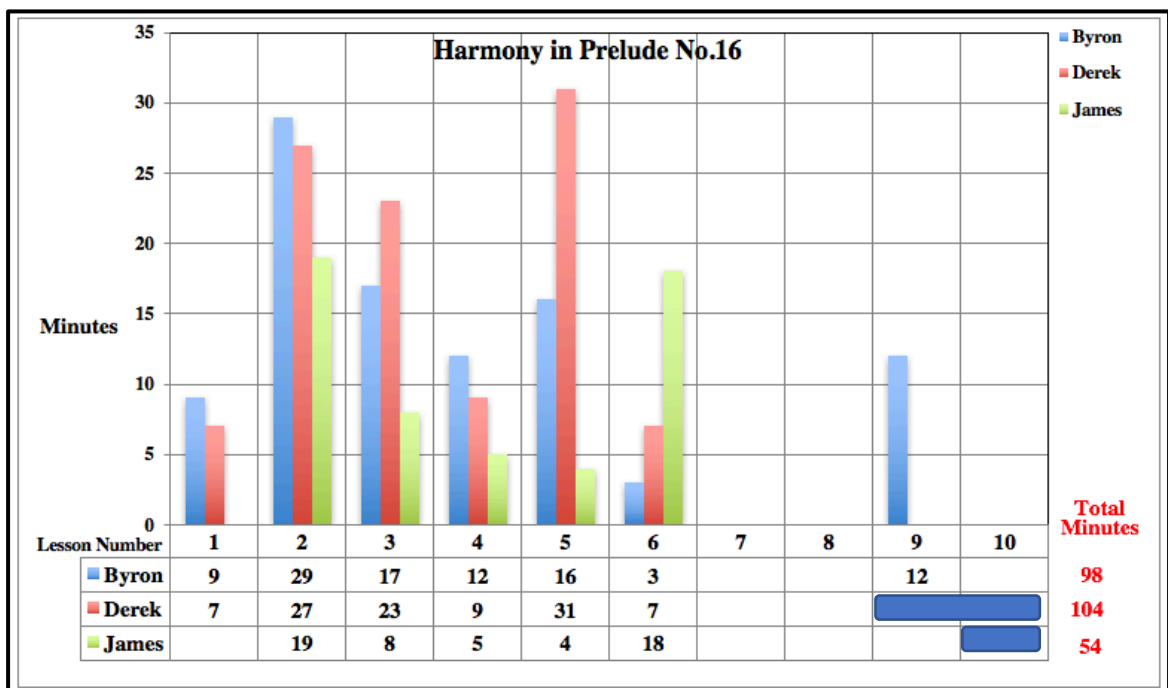


Table 7-7: Prelude No.16: Time dedicated to parameters associated with hand positions, chords, and chord progressions, melodically and harmonically

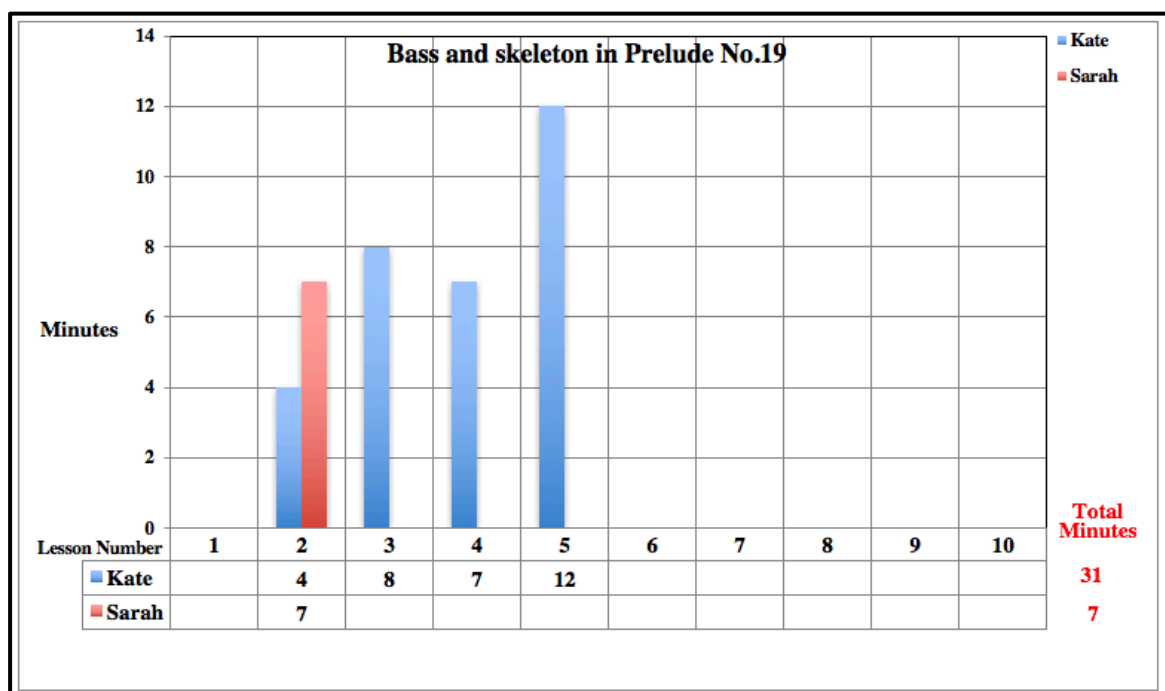


## Prelude No.19

### Harmony supporting the rhythmic lilt

Unfamiliar with the 6/8 time signature, Sarah found the barcarolle accompaniment especially challenging. She found the isolation of the skeleton in the bass-line confusing until she had become more familiar with the rhythmic patterns. Working on the bass-line alone was avoided, as is indicated below in Table 7-8.

Table 7-8: Prelude No.19: Time dedicated to parameters associated with harmonic bass and skeleton sounds



Kate read musical notation confidently and consolidated her understanding of the hand positions and chords in the first half of the study. Kate realised that she did not yet hear the sounds inside a harmony automatically: “Yeah, well I listen to different parts of the piece but sometimes I really don’t listen very well. When I remember to listen, I do.” This realisation indicated her growing musical awareness. Meanwhile, Sarah continued to read slowly, note-by-note with the result that the notes did not connect as harmonies. Aurally connecting the bass-note with the inner intervals and identifying the hand positions and their underlying harmonies became a focus throughout her lessons.

In the later lessons, Kate and Sarah needed to internalise a more flowing tempo and character since their harmonic progressions sounded rather static. One approach was to count through the entire left hand at Shostakovich’s tempo, with the teacher-researcher playing only the first

note of the accompaniment in each bar, the bass-line skeleton<sup>688</sup> (Kate, lesson 8). An example of the reduction is seen below from Figure 7-26 to Figure 7-27. This awareness of the skeleton developed harmonic cohesion with two main effects. First, the simplicity and structure of the stepwise movement of the bass-line became apparent. Secondly, after Kate had played the complete left-hand her hands were calmer and bounced less, producing a smoother flow of sounds. Notably, after playing the left-hand skeleton, and anchoring the repetitive inner interval in a secure position, she managed her right-hand at a faster tempo. After combining her hands together again, Kate said that the work in the lesson, (the various improvisations on the skeleton-lines), had made it “easier to play.” She could not yet articulate why.

The image shows a musical score for the first 14 bars of a piece. The tempo is marked 'Andantino' with a quarter note equal to 84 beats per minute. The key signature has two flats. The score is divided into three systems of five bars each. The first system (bars 1-5) includes a box labeled 'Inner interval' in the first bar. The second system (bars 6-10) continues the piece. The third system (bars 11-14) includes the marking 'espr.' in bar 13. The bass line is annotated with 'Red.' and '\*' symbols. The right hand has markings for 'p' and 'dolce'. The copyright notice at the bottom right reads 'Copyright acknowledged Boosey & Hawkes'.

Figure 7-26: Prelude No.19, bars 1-14

<sup>688</sup> Kochevitsky notes that: “The faster we want to play, the greater the number of tones that have to be united into one group.” Kochevitsky, *The Art of Piano Playing*, 45.

In this instance, the grouping is from the rhythmic regularity of the bass-note.

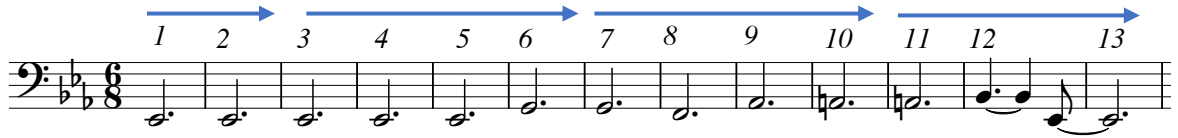


Figure 7-27: Prelude No.19, bars 1-13 with arrows showing the direction of the phrases in the bass-line

By lesson 7, Sarah was ready to think of the notes in the broader context of harmonies. In her final interview, Sarah said that she liked the “different ways of learning.” She listed that “the chords and the different positions” was one of the most significant benefits. Sarah said that she did not give the hand positions names, but that she “just finds them.”

#### Major to minor repetition, bars 23-24

Kate and Sarah had their attention drawn to the transformation of a phrase from major to minor in bars 23 to 24 (lessons 1 and 2), marked by horizontal lines in Figure 7-28 below. Both students were guided to play these bars as harmonic positions and to listen to the sound of major followed by minor. Initially, Sarah played very slowly, note-by-note.<sup>689</sup> She was encouraged to prepare the chord position first and then play melodically, flowing smoothly over the position (lessons 2 and 3). This assisted her to unify the notes as a harmony. Painstakingly, Sarah prepared the chord, but her thumb was quite tense, and she needed guidance to relax her hand in the position.

Both playing and naming the positions of the chords assisted the students to master the accuracy of the pitch of the notes and connect the sounds in each bar (lessons 1 to 5). Kate said that she did not think about the chord names as she was playing (lessons 4 and 5). However, she did recognise the positions more quickly as the lessons progressed. Kate was encouraged to create atmospheric sounds in these bars through engaging the pedal and listening to its effect as the sonorities were connected. Although reasonably fluent on her first attempt to combine the hands, Kate expressed that it was “hard” and “difficult.” In lesson 5, she was using a slight pushing movement on the sixth pulse. This had the effect of slowing the tempo down and needed to be adjusted.

<sup>689</sup> Kochevitsky notes that: “In reading music the pianist should not read single notes but should unite these notes in comprehensible successions: arpeggio or scale patterns of any kind, any kind of sequence, harmonic complex, and the like.” Kochevitsky, *The Art of Piano Playing*, 45.



19 20 21 22 23

*mf* *dim.* *cresc.* *mf* A flat major

ped. \* ped. \* ped. \*

Fingering pattern – both students: 5 4 2 1 2

24 25 26 27

*pp* A flat minor *p* *cresc.*

ped. \* ped. \* espr. \* Copyright acknowledged Boosey & Hawkes

5 4 2 1 2

Figure 7-28: Prelude No.19, bars 19-27

#### Octaves, bars 25 to 28

Kate and Sarah were challenged by the octaves in the right-hand from bars 25 to 28, marked below in Figure 7-29. They were hesitant in bars 25 to 26 (lesson 2) and guided to simplify the octaves by not changing register. This consolidated their confidence with the rhythm and pitch of the notes, underpinning their development of mastery. In addition, it was drawn to Kate's attention that being exactly an octave below, the middle octaves could be reached through focus on the initial thumb in her right-hand changing to her little finger and then back to her thumb, while maintaining her hand-position. Kate was reminded to keep her thumb relaxed during these octaves (lesson 5). This specific relaxation facilitated her ease. Kate was encouraged to "simplify the music but keep the flow," and to make the notes sound as if they were floating on the water. It was highlighted that the most important note in bars 25 to 28 is the constantly recalling B flat. The B flats were played while listening internally to the quaver pulses.

Fingering shift on B flat: Kate: 1 - 5 - 1

Copyright acknowledged Boosey & Hawkes

Figure 7-29: Prelude No.19, bars 24-31

Kate and Sarah often hesitated at the right-hand syncopated, crotchet octaves interspersed with a dominant pedal note from the upbeat to bar 27 to bar 28. They were guided to reduce the difficulty in bar 27 by omitting the pedal note of B flat and focusing only on the upper thirds (Kate, lesson 1) or the octave Sarah (lessons 3 and 4). These omissions allowed the students time to prioritise the *legato* connections of the main crotchet countermelody. Kate then reintroduced the repeated pedal notes on B flat and listened to the syncopation created in bar 27 (lesson 2). The reading of this phrase remained a challenge for both students. Therefore, the repeated dominant pedal was mastered first with the upper thirds, seen below in Figure 7-30 (Kate, lesson 4 and Sarah, lessons 3 and 4).

Fingering pattern:	5	4	5	4	5	4	5
both students	3	2	2	2			

Figure 7-30: Prelude No 19, bar 27 and the upbeat showing the isolation of the top layers

Because Kate's hand was small, the 4/2 fingering was inappropriate when sounding the octaves. She was guided to use her fifth finger for all the octave positions, and to add pedal to assist the sound connections. Since Kate had already mastered the sound for the bar by using only the thirds, she used her aural imagination to match the sounds when she added the more

difficult octaves. She was guided to listen to the logic of the sounds floating down to the end of the phrase, to avoid producing brittle *staccato* sounds, and to not suddenly accentuate the octave on G flat at bar 28 (lesson 5).

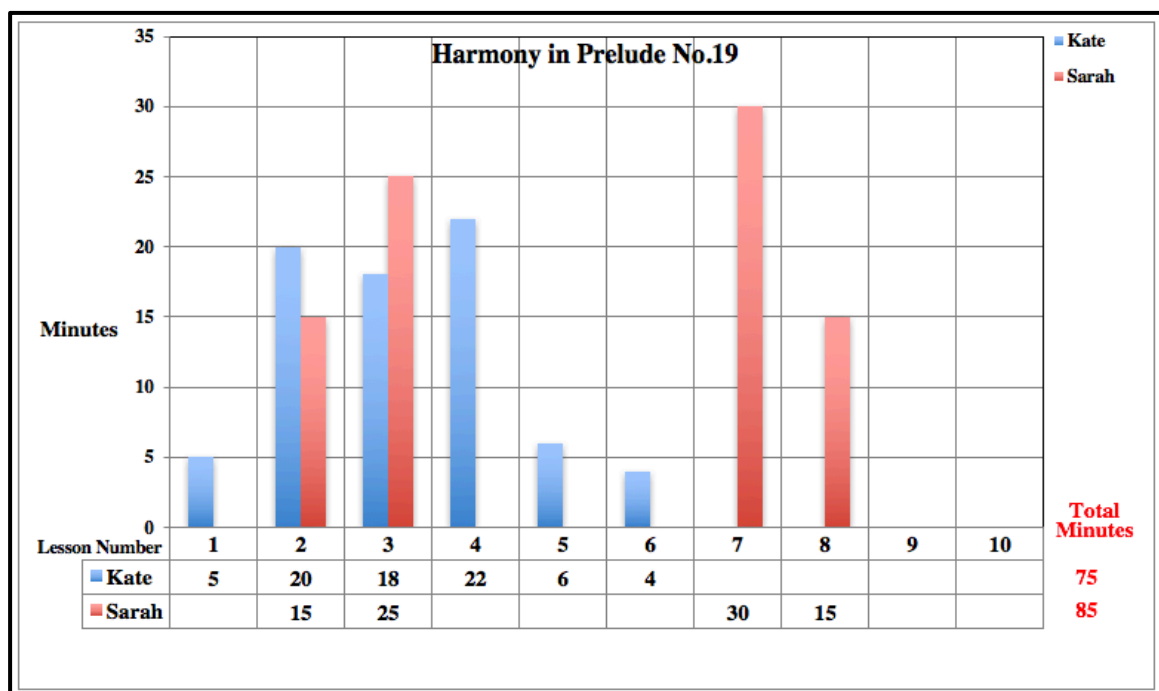
For both students, understanding the rhythm inside the harmony was a fundamental aspect of combining the hands together fluently with ease.

### Relevance to the research questions

#### *The impact of mastering the inner chords and harmonic progressions*

Table 7-9 seen below, displays the focus on the chords and hand positions for both Kate and Sarah. Once they understood the hand positions, other aspects of the musical communication were added, effectively increasing the scope of the scaffolding. For example, in Sarah's lesson 8, the hand positions were revised in the context of the inflexion of the beat.

Table 7-9: Prelude No.19: Time dedicated to parameters associated with hand positions, chords, and chord progressions, melodically and harmonically



## Prelude No.24

### The challenge of wide leaps

The accompaniment in Prelude No.24, with its wide leaps from the bass-note to the inner interval or triad, challenged both Hannah and Brendon. See below in Figure 7-31. The teacher-researcher was keen that they prepare their rhythmic character first by establishing the bass-line foundation, often with pulsing, to capture the playful character of the accompaniment pattern. See below in Figure 7-32 and Figure 7-33.

Allegretto  $\text{♩} = 76$

LH fingering	1	1	1	1	1	1
	4	4	4	2	2	3
	5	5	5	5	5	5

	1	1	1
	3	3	2
	5	5	5

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Figure 7-31: Prelude No.24, bars 1-9

Figure 7-32: Prelude No.24, bars 1-8 showing the direction of the bass-line skeleton

Figure 7-33: Prelude No.24, bars 1-8 showing the bass-line pulsed as crotchets

Hannah complied, and readily focused on the direction of each harmonic progression at the final tempo (lessons 1-3). Through the isolation, the bass-line became easy, and with each repetition she extended her theoretical and musical understanding by including dynamic shades, articulation detail, and a faster tempo that enhanced her interpretation. Indicative of the gavotte genre, the unrelenting alternation of low bass-notes and inner intervals provided the opportunity for parodic interpretation.

Hannah followed the modulations through different keys, and the repetitive use of dominant to tonic harmonic progressions that imply satiric insistence. When Hannah began to combine the bass-line with the inner interval, she proceeded tentatively. She was guided to use an active touch and to listen to each harmonic combination: to take a momentary space after each harmony to listen to it, and to digest the sound. Where there were errors, she was asked to identify the harmony. After this focus on hearing and knowledge, Hannah said that she found the faster tempo easier to manage.

Hannah was guided to prepare her fingering positions to maximise the efficiency of her movements (lesson 4). She was to pay attention to the patterns in each harmonic progression, and to keep the same finger to play the notes that repeat. For example, in bars 1 to 2, she could use the fourth finger consistently for A, rather than changing without awareness.

Meanwhile, Brendon preferred to play the complete left-hand accompaniment without isolating the bass-line (lessons 1 and 2). At the required tempo, and even at a slower tempo, he had frequent hesitations, inaccuracies, and corrections. Therefore, as a less challenging goal, he was encouraged to master the bass-line layer first. Like Hannah, Brendon pulsed the bass-line as crotchets. Notably, he became fluent when he could maintain his focus on the isolation. When he played the complete accompaniment (lesson 2), the bass-line itself was mostly accurate, but the inner intervals needed more focus. Brendon was not accurate in his detail of the notes additional to the diatonic harmonies, but unperturbed by his inaccuracies, he maintained fluency.

Over the course of the lessons, Brendon was guided to pulse the inner intervals in the units of their harmonic progressions. The isolation of the layers and pulsing assisted him to hear the harmonies accurately, resulting in increased clarity. Brendon was guided to play at a faster tempo (from lesson 3) through pulsing the inner interval, and then reintroducing the leap from the bass-note. Eventually, the attention to the inner interval position, along with the regular pulsing of the crotchet beat, assisted him to master a faster tempo.

Later, with the added challenge of combining his hands, Brendon continued to have difficulty with his left-hand accuracy, especially the inner intervals. Finally, he consolidated the music, harmony by harmony and phrase by phrase (from lesson 4 onwards). Concurrently, Brendon's accuracy in the articulation, the dynamics, and the inflexion of the beat was reinforced. He was encouraged to check his accuracy in every two-bar phrase, and then to extend the focus to four-bar phrases etc. Moving from short to longer goals gradually increased his fluency.



Figure 7-34: Prelude No.24, bars 1-8 showing the inner intervals pulsed as crotchets

Both students continued to develop their hearing of each bass-note and inner interval as harmonic units. Sometimes, Brendon played the bass-note with his second finger resulting in a disconnection between these two harmonic aspects. He was guided to use his little finger for the bass-note consistently, so that the inner interval sounded more logically inside its bass-note. This choreography assisted his faster tempo. He admitted that he was missing many accidentals, but it was observed that where he had named the harmonies, he was accurate. In his final interview, Brendon expressed that insisting on the correct hand positions and chords during the lessons, “helped in getting the right notes a lot, and sometimes I noticed the chords and things when I play but usually, I don’t look for it.”

Curiously, Hannah could play the left-hand fluently, but developed accentuations on the inner intervals on the second and fourth beats of the bar, resulting in rhythmic distortion (lesson 7). She was guided to redirect the focus of her hearing to the bass-line rather than the inner interval by pulsing the bass-line again.<sup>690</sup> In addition, Hannah was encouraged to listen to the quaver pulse underlying the crotchet beats. She observed that this strategy assisted the consistency of her crotchet beat, with the added benefit of facilitating her continuity when quavers are introduced in the left-hand in bars 15 and 18. See below in Figure 7-35.

<sup>690</sup> Being able to refocus one’s hearing to an alternative musical perspective is also fundamental to being able to deliver alternative interpretations.

Figure 7-35: Prelude No.24, bars 15-19

Table 7-10 and Table 7-11 below show that the time dedicated to consolidating the bass-line skeleton, and the hand positions and chord progressions was more frequent at the beginning of the study. Both Hannah and Brendon became quite fluent when reading the harmony, although Brendon needed greater care with pitch accuracy. Nonetheless, while initially overlooking the detail in the accompaniment, he later identified that understanding the skeleton-lines compelled him to listen more closely which improved his accuracy.

The harmonic parameters were combined with a variety of others, encouraging repetition from various perspectives. For example, Brendon was guided to develop his accuracy of hand positions while incorporating evenness of the pulse. Hannah was guided to master the accompaniment with heightened awareness of the inflexion of the beat.

In her final interview, Hannah revealed that, “I don’t think much about positions because my hands just go there when I play. It just goes there by its own. I don’t have positions laid out. I can play it.” She said that when she plays a chord, she is aware of where the chords are, but she is not aware of the names and that “it takes me a while to figure them out.” She was also aware of the hand positions in the melody. Her confidence reflected the extent of her prior knowledge in that from the beginning of her piano lessons, her teacher used awareness of hand positions and chords. The positions had become instinctive for her. In her initial questionnaire, she had indicated that she is always aware of the positions of the hands, the fingers covering groups of notes as in a chord. Hannah practiced with focus on awareness of the hand positions but said: “It was easier with you but trying it at home was hard, but I did try.”

Table 7-10: Prelude No.24: Time dedicated to parameters associated with harmonic bass and skeleton sounds

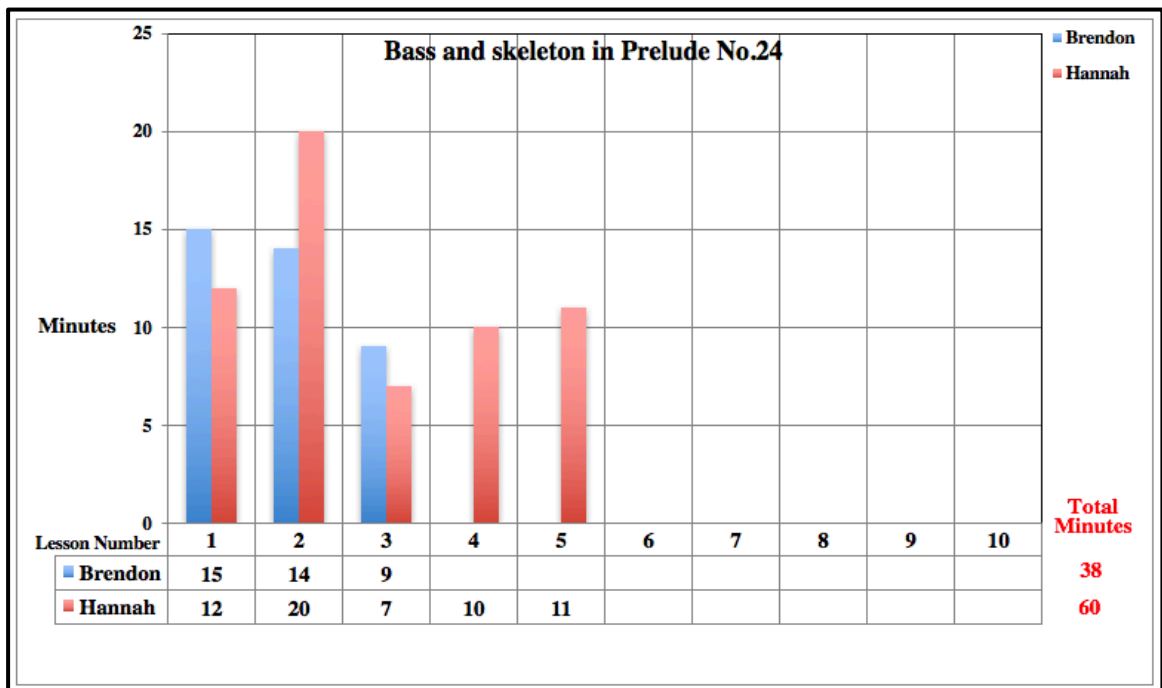
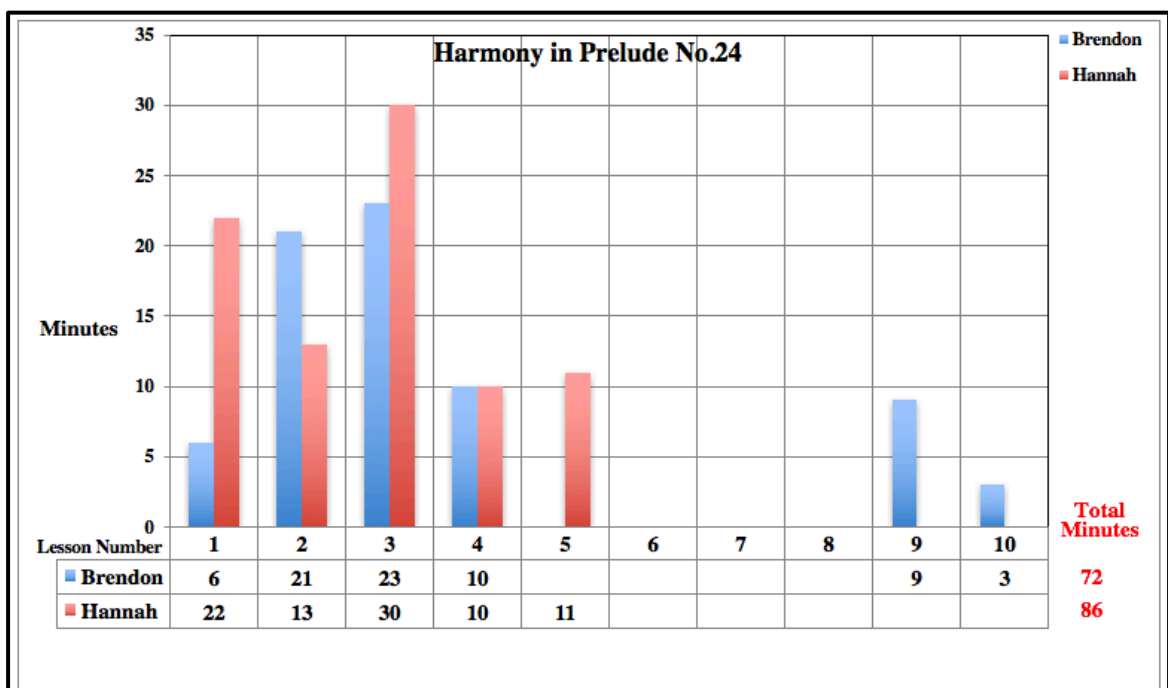


Table 7-11: Prelude No.24: Time dedicated to parameters associated with hand positions, chords, and chord progressions, melodically and harmonically



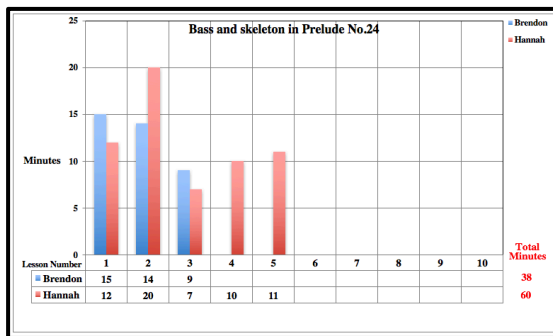
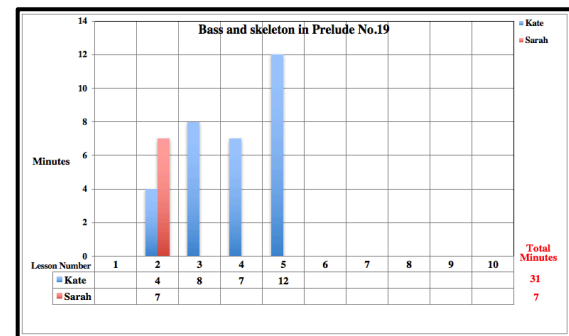
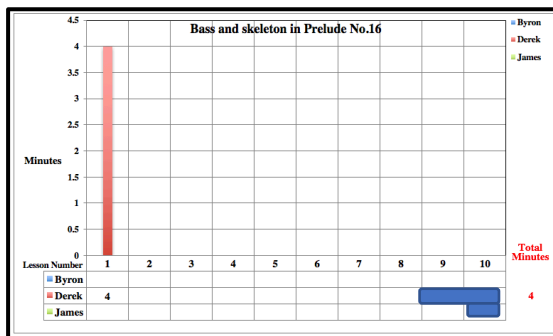
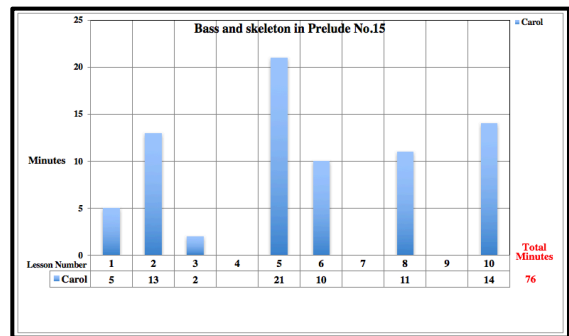
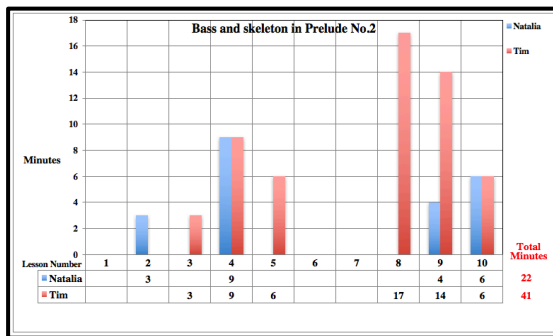


## *Lesson time dedicated to harmony*

### The development of the bass and skeleton lines

While all students were expected to be aware of the harmonic bass-line, the focus on this parameter tended to be in the earlier lessons. See below in Table 7-12. The exceptions were the waltz preludes, Nos.2 and 15, where mastering the bass-line and its single beat to the bar developed the fluency, accuracy, and ease, securing momentum in the interpretation.

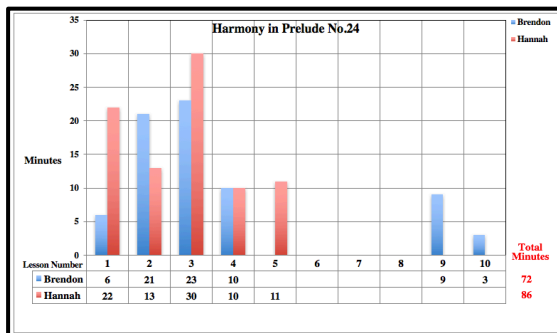
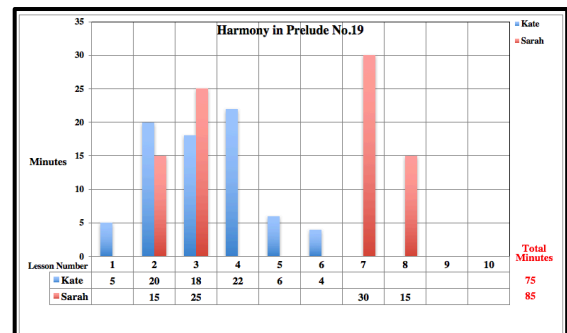
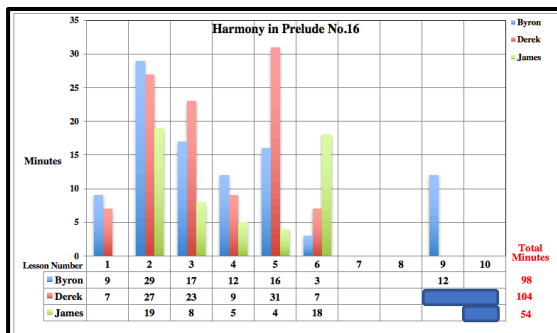
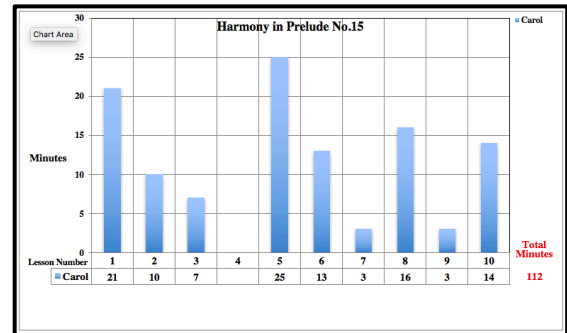
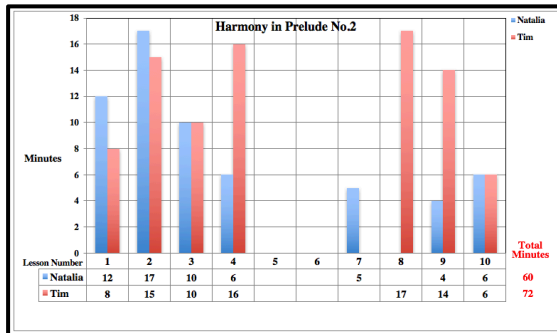
Table 7-12: Prelude Nos. 2, 15, 16, 19 and 24: Time dedicated to parameters associated with the bass and skeleton in the accompaniments



## Harmony: all aspects

Similarly, focus on the individual harmonies and their progressions was most consistent in the early lessons. See below in Table 7-13. The exception was for Prelude No.15, where the unrelenting harmonic figure needed frequent attention to capture the musical character.

Table 7-13: Prelude Nos 2, 15, 16, 19 and 24: Time dedicated to parameters associated with harmony in the accompaniments



### *Relevance to the research questions*

During the lessons, and in the questionnaire and interview at the end of the study, the students expressed that their understanding of hand positions, chords and chord progressions was one of the most significant benefits from the study. Through scaffolding steps, they consolidated the individual chords and the chord progressions, underpinned by the movement of the bass-line, consolidating the expression of their musical story.

Table 7-14 below outlines the problems and challenges related to harmony identified by the students and teacher-researcher, and the strategies used to achieve fluency, accuracy, and ease. Specifically, Tim identified that the mastery of his hand positions facilitated his relaxation such that he could play fast passages more easily.<sup>691</sup> Natalia and James described how knowing the shape of the hand assisted their memory. Natalia found that familiarity with the hand positions assisted her to hear the harmonic progressions underlying the melody. Carol and Byron liked that their fingers were prepared in a position, ready to play, while Derek and James said they knew where their hands needed to go. Brendon identified that understanding the chords and his hand positions assisted his accuracy. Both Natalia and Byron noted that awareness of hand positions eliminated superfluous movements, with Byron reflecting that his hands were more stable. Sarah and Hannah expressed that they were not conscious of their hand positions, but that their hands just went there. These students had integrated the new knowledge of the hand positions into their own prior knowledge. They applied this embodied knowledge to new situations.<sup>692</sup>

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<sup>691</sup> This is another example consistent with Kochevitsky's observation that: "The faster we want to play, the greater the number of tones that have to be united into one group." Kochevitsky, *The Art of Piano Playing*, 45.

<sup>692</sup> López-Íñiguez, et al., "Student-Centred Music Education," 372.

Table 7-14: Harmonic challenges addressed by Sivan’s approach that enhanced the musical communication

<b><i>The musical problem or challenge: aural and/or physical</i></b>	<b><i>Awareness, movements, and hearing strategies</i></b>	<b><i>Results that enhanced the musical communication</i></b>
To understand and control the skeleton layers within a harmony.	Hear each harmonic layer clearly e.g., the bass-line.	Facilitated accuracy and coordination. Facilitated different interpretations. Awareness of the bass-line, “guided the left-hand.” <sup>693</sup>
To unify many melody notes that are created from a single harmony.	Be aware that several melodic notes can combine to form a single harmony as a horizontal layer. Hear sounds unify as a harmony over time.	Facilitated an increased awareness of a harmonic melody over a beat, a bar or longer. Facilitated flow.
To connect sounds as a harmonic chord, including when there is a wide range between the bass note and the inner chord.	Be aware of individual hand positions of chords and intervals. Be aware of the names of the chords and their function within a key. Hear a bass note followed by an inner chord unified as a single harmony.	Facilitated the unity of sounds within a harmony, including instances where there were wide leaps between the bass note and its inner chord. Facilitated stability in the hand movements and a sense of calm.
To understand the sound of a Cadence	Be aware of cadences. Hear the end of sections.	Facilitated a sense of momentum and structure.

Table continued ...

<sup>693</sup> Observations from students are noted in quotation marks.

<i>The musical problem or challenge: aural and/or physical</i>	<i>Awareness, movements, and hearing strategies</i>	<i>Results that enhanced the musical communication</i>
To understand an extended harmonic progression within a phrase.	<p>Be aware of the movement of the bass-line and inner skeleton lines.</p> <p>Be aware of hand positions and smooth movements within the harmonic progressions.</p> <p>Hear the continuity of the harmonic flow: the tensions, direction, and resolutions.</p>	<p>“Reduced panic.”</p> <p>Facilitated economical movements.</p> <p>Facilitated greater emotion within the music through increased expression of tension, direction, and resolution.</p> <p>Facilitated a faster tempo.</p> <p>Facilitated memorisation.</p>
To understand the rhythm inside the harmony	<p>Combine hand positions and pulsing.</p> <p>Hear the pulse inside the harmony.</p>	<p>Facilitated the stability of the pulse, rhythmic accuracy, and the fullness of the harmonic chords, thereby reducing rushing.</p> <p>Facilitated syncopated harmonies.</p>
To control harmonic octaves	<p>Play the rhythm of the octaves on a single pitch, either with the thumb or the little finger.</p> <p>Listen for the accuracy of the rhythm, its pulse and inflexion of the beat.</p>	<p>Facilitated the accuracy and ease of playing fast octaves.</p> <p>Facilitated ease and relaxation of the hand, especially in the thumb and the little finger.</p>

The overall impact on the fantasy of the musical communication was through mastery of the fundamental musical attributes: understanding the individual harmonies and their progressions, underpinned by the rhythmic pulse. Consistently, these strategies from Sivan’s approach facilitated the students to present a faster and more fluent tempo with easier hand movements. There was increased accuracy of the harmonies, with memorisation facilitated by the harmonic understanding. As mastery increased, so did the musical fantasy.

## Melody

An extraordinary composer of diverse musical genres, symphonies, opera, ballet, film scores, choral, instrumental, and piano, Shostakovich is noted for his lyricism. His melodies are an important aspect of his musical language that the students needed to understand and convey. Sivan expresses her admiration of Shostakovich:

Of course. Shostakovich *greatest* melodist, and all evidence here. Only one question: whose heart can sing with boot resting on their chest for whole life? But *Dances of the Dolls* are works of **fantasy**, of escape...<sup>694</sup>

The sense of fantasy and escape through melody, ever present in the Preludes Op.34, were a focus throughout the lessons. Despite the explanations and modelling in the early lessons, sometimes the students practised incorrectly and needed to change how they heard the music internally. This is reminiscent of Woody's observations that:

A teacher may talk at length about treating the melody differently, and even model it repeatedly, but until there is a change in the student's internal representation of the melody (e.g. what it sounds like), there is no reason to expect a reliable change in performance.<sup>695</sup>

When the students practised incorrectly, there were several parameters from the data template that addressed their accuracy, ease, and ultimate sense of musical fantasy. First, focus on Deep Knowledge (DK): Musical layer – melody, so that the melody was clearly identified. Then, focus on PV: Melody – Shape, to master the beginning, culmination, and end of each phrase. At times a third aspect was developed: PV: Melody – Skeleton that highlighted the “urlinie”. These parameters were combined with pulsing and hearing the sounds inside the hand positions to assist the students to adjust their hearing.

### *Shaping a phrase*

Although in the initial questionnaire the students indicated good awareness of phrasing melodies, in the study, they did not always phrase a melody clearly when they first approached it. When they focused on individual notes, the *legato* connections and shape were often overlooked. At times, a breathing space was created in the middle of a phrase. The students were guided to listen to the beginning, the culmination, and the end of each phrase. In the final interview, Byron described how he found this seemingly straightforward directive resonated for him:

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<sup>694</sup> Goldsworthy, *Piano Lessons*, 42.

<sup>695</sup> Woody, “Musicians’ Cognitive Processing,” 127.

Well, there was the one moment for me that stands out was when you told me to listen to the end of a phrase I think before playing the next one, and that was just a couple of times when I actually just ‘got it’ and that was the thing that I really enjoyed. I guess then [I enjoyed] that different approach to listening to the music and when it actually clicked, and I got it.

Byron’s revelation echoes Bamberger’s argument that assigning functions to sounds as specific as understanding beginnings or endings, contribute to interpretation:

Much of that work has to do with developing a convincing hearing of the piece and then making sure that the hearing they intend is properly projected to an audience. It’s what some people sometimes call a convincing ‘interpretation’ of the piece. **And that process often has to do with issues of grouping, of accents, and with the possible functions of events – such as whether a note should be heard as an ending or as a beginning.**<sup>696</sup>

### *Passing the thumb in fast melodies*

There were many examples where the students used ungainly movements when passing the thumb under the fingers. Chopin identifies that: “Each finger’s power is determined by its shape. The thumb has the most power, being the broadest, shortest, and freest.”<sup>697</sup> Concurring with Chopin, Sivan places great importance on the thumb and its natural potential for freedom. Goldsworthy reveals from her lessons with Sivan that, “over time I learnt that the thumb is the key to the hand’s relaxation, its check point, navigator and conductor.”<sup>698</sup> The thumb’s importance is also evident in an even earlier era through Czerny’s description of his teacher: “In the first lessons, Beethoven busied himself exclusively with the scales in all keys. He showed me things that were then unknown to most players: the true position of the hands and the fingers, and the use of the thumb.”<sup>699</sup> In this study, passing the thumb under was a focus in the *flashing legato* phrases, as well as the fast melodic passages.

### *Flashing legato: Prelude Nos.1 and 2*

Initially, all students found the very fast demisemiquavers in Prelude No.1 bar 4, challenging. See below in Figure 7-36. One choreographic observation is that when students played the

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<sup>696</sup> Bamberger, *The Mind behind the Musical Ear*, 86.

<sup>697</sup> A translation of Chopin’s *Project de méthode* appears as Appendix I in Eigeldinger, *Chopin: Pianist and Teacher*,” 195.

<sup>698</sup> Goldsworthy, *Piano Lessons*, 12.

<sup>699</sup> Philip Hale, “Biographical Sketch of Czerny,” in *The Art of Finger Dexterity*, Op.740, Czerny (New York: Schirmer, 1893), 1.

Czerny’s studies regularly incorporate passages to develop the passing of the thumb in scale and arpeggio passages. In his Op.740, the titles of four of the fifty studies are specifically directed to the improved use of the thumb: No.2 - The passing under of the thumb; No.24 - The thumb on the black keys, the position of the hand perfectly quiet; No.31 - Practice in the passing under of the thumbs; and No.43 - Skill in the passing under of the thumb. Czerny, *The Art of Finger Dexterity*, 2.

scale passage by passing the thumb under early,<sup>700</sup> their hand-position twisted, and their elbow swung out. This awkward movement resulted in a loss of tempo. To change their movements and capture the *flashing legato* effect, the students were guided to find the two positions of the scalar phrase, shown below in Figure 7-37.

Figure 7-36: Prelude No.1, bars 1-4 showing the *flashing legato* in the opening melody

Figure 7-37: Prelude No.1, bar 4 showing the two positions followed by rising, falling and rhythm exercises. The bracket indicates the final interval that needed to be listened to.

The students were guided to “move from one position to another: to listen to the first position, relax and then move to the next position. Trust your hands and make it easy.” To combine the two positions, they played the first three notes quickly without moving the thumb, listening from the beginning to the end of the position (fingers 1 to 3), then move the thumb under quickly. Having prepared the second position previously, the students found their other fingers sprang to their new position in almost the same movement, and the flashing character was achieved. The chosen fingering of 1 2 3 then 1 2 3 4 5 allowed the natural strength of the thumb to support the inflexion of the beat.

<sup>700</sup> Kochevitsky notes that “in scale, arpeggio and like passages, Chopin insisted on not turning the hand when the thumb passes under or the fingers pass over. ... In his compositions we see some quite new forms of technique: passages shifting smoothly through several hand positions, requiring skilful horizontal movement of the arm combined with suppleness of the wrist.” Kochevitsky, *The Art of Piano Playing*, 6.

A noted solo pianist with a comprehensive repertoire of Chopin’s music, Shostakovich was well-aware of Chopin’s pianism in the canon. This is confirmed by his participation in the first Chopin Competition in Warsaw in 1927.

Sivan strongly advocates that Chopin’s “études are key to unlimited technical freedom. ... All secret is in position, and in hearing, and in listening to *pulse inside*.” Goldsworthy, *Piano lessons*, 107.



The weakest part was the end of the scalar passage, the second position of the scale, seen above in Figure 7-37. The students rushed these notes unevenly. The teacher-researcher guided them to hold the second position of five notes, relax the hand and play the notes up, then down, listening to the evenness. The students needed to listen from the beginning of the position to the end (fingers 1 to 5), focusing on the evenness of the last two notes. Another strategy employed was to play the rhythm on a single note (often the first or last note of a position), listening for the desired evenness of the pulse and inflexion of the beat.

A *flashing legato* flourish also begins the melody in Prelude No.2, marked with an arrow below in Figure 7-38. Although the phrase seems a straightforward scale on white notes, there are seven notes to sound inside a single beat, at a challenging speed. Tim and Natalia were guided to play the first position, and then move the hand across quickly to play the second position. Having developed this concept in Prelude No.1, they applied the same principles readily. They found that if they put their thumb under early, they tended to twist their wrist, resulting in an accent from the thumb and unevenness in the pulse, thereby losing the *flashing* effect. The strategy of playing the positions first facilitated the evenness of the tone and pulse and enabled a brisker tempo.

Fingering: 2 positions: 1 2 3, 1 2 3 4

Figure 7-38: Prelude No.2, bars 1-4 showing the *flashing legato* in bar 4

### Melodic flourishes: Prelude No.2

The students were confronted by the tempo in the fast, often scalar, phrases. See below in Figure 7-39, bars 14 and 16. Pianistically, the students were guided to place their hands in a relaxed position over each group of notes and remain in each position until the notes within the position were completed. See below in Figure 7-40. Even non-diatonic notes were prepared within each cluster, securing the shape of the hand for the next position readily. The students responded quickly, with frequent concentration on playing the melodic flourishes with these economical movements, secure positions, and relaxed but agile fingers.

Position: G minor  
 Fingering: 5 4 3 2 1 3 2 3 1 2 3 4 5

Alternative fingering:  
 4 3 2 1 4 2 3 1 3 1 4 2  
 Students' preferred fingering:  
 4 3 2 1 3 2 3 1 3 1 4 2

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Figure 7-39: Prelude No.2, bars 13-16 with the positions marked by arrows, and including the fingering

14

Figure 7-40: Prelude No.2, bar 14 showing the right-hand positions

The tempo became as fast as the movement from one position to the next. With the direct movement, there was no twisting to put a finger over the thumb or preparing the thumb too early under the fingers. Natalia was encouraged to listen to the notes in one position finish before starting another (lesson 1). When she had mastered the choreography of the positions, focus turned to the relaxation of her thumb, adding more mastery. The students were encouraged to “soften [the muscles of] the thumb” (Natalia, lesson 2; Tim, lesson 4).

The second example of fast passage work seen in the right hand in bar 16 above, has two choices of fingering. The musical challenge was to support the second beat of the bar, especially because the coinciding left-hand note is tied. The students found that they had more control of the inflexion using their third finger rather than the fourth, and echoed Sivan’s advice that, “This third finger, it is very – what you say – reliable. But this finger ...oy.’ She shook her head. ‘Fourth! finger very lazy”<sup>701</sup>

#### Fast staccato phrases inside hand positions: Prelude No.15

At the fast tempo, Carol’s left-hand *staccato* phrases were hampered by an awkward twist of her wrist as she put her thumb under a finger, or a finger over her thumb (lesson 2). Often, this movement caused her thumb or finger to land heavily on the note, distorting the rhythm, the inflexion of the beat, and consequently, the musical character. As with students learning Prelude No.2, Carol was shown how to summarise groups of melodic notes as positions and

<sup>701</sup> Goldsworthy, *Piano Lessons*, 11

to play the notes inside. After each position, she would move immediately to the next complete position. This organisation prepared her hand for each new group of notes, shown below by the flat lines in Figure 7-41 reduced to positions in Figure 7-42.

Fingering: 3 2 1; 3 4 2 4 2 1; 3 4 2 4 2 1; 2 ..... 5

Figure 7-41: Prelude No.15, bars 12-17

Figure 7-42: Prelude No.15, bars 12-15 showing the positions in the left-hand

The challenge proved to be the sequence from bar 13 to bar 14. Carol was guided to adopt the same fingering for each bar, and to drop onto the first beat (maintaining awareness of the tonal quality), which clarified the presence of the sequence and supported the triple time and waltz character. Carol mastered the bar 13 position fluently (by lesson 6). She liked working with positions. She identified that this focus assisted her to have “the right finger positions at the right time.” This strategy became easier as she became more familiar with the concept, bringing another level of flexibility to her musical mastery.

### *Understanding the melodic skeleton: Prelude No.2*

Some fast, non-scalar passages proved problematic for both Natalia and Tim. The skeleton had been readily identified in the harmonic accompaniment as the bass-line, and the left-hand thumb-line. However, skeleton-lines were also explored within the melodies. The concept is reminiscent of Schenker’s approach to hierarchical layers, where aspects of the foreground, middle-ground, and background of the music, including the melody, are understood and contribute to the richness of the whole.<sup>702</sup> Natalia’s description indicates her understanding of the skeleton in the context of the whole: “I liked it and I also like the word, how it was the body and then all the parts around it.” An example is seen below. From Figure 7-43, the left-

<sup>702</sup> Cook, “Schenker’s Theory of Music as Ethics,” 436.

hand of Prelude No.2, bar 19 is reduced to quavers in Figure 7-44, and then crotchets in Figure 7-45.

Figure 7-43: Prelude No.2, bars 17-20

Figure 7-44: Prelude No.2, bar 19 showing the quaver melodic skeleton in the left-hand, and revealing the underlying chromatic movement

Figure 7-45: Prelude No.2, bar 19 showing the crotchet melodic skeleton and revealing the underlying scalar movement

### *Controlling the “U-turn”: Prelude No.2*

Both Tim and Natalia tended to lose momentum where an individual note presents as both the ending of one phrase and the beginning of another, but also, marks a change in direction. See an example above in the left-hand of Figure 7-43, bar 20. Many aspects needed mastery. The turn at middle C marks the end of a melodic phrase, the beginning of the C major harmony, the beginning of the bar (needing tonal support), and the first note captured within the pedal. When students had difficulty with such a phrase, the analogy of a “U-turn,” (used regularly in Sivan’s lessons) assisted them to master the phrase fluently and musically.

Initially, Natalia played middle C in bar 20 as a soft ending, followed by an accentuation on the second beat that begins the first inversion arpeggio phrase. Her inner hearing of the second beat as an accent disturbed her musical logic and fluency; it became an incorrect inflexion of the beat. Although Natalia clearly understood the theory of each bar having three beats, this did not always translate to the music sounding as if there were a regular inflexion on the first beat of the bar. In this example, ensuring that middle C had tonal reinforcement as the first beat of the bar, underpinned by pedal support, prepared for when her hands would

sound together. Natalia mastered the U-turn in bar 20 (lesson 4) but still needed later reminders (lesson 5). However, as is usual with the learning process, she corrected the passage more readily as time progressed. This was an example of Natalia extending her Zone of Proximal Development as she developed her mastery.

### *Conveying harmonic phrases: Prelude No.16*

The three students learning Prelude No.16 found the right-hand melodic broken chords from the upbeat to bar 24 to bar 25 challenging. See below in Figure 7-46. Both James and Derek slurred the last note of one chord to the first note of the next, not only affecting the harmonic clarity but also disturbing the logic of the melodic sequence and the rhythmic character of the march. Consistently, James twisted his wrist at the end of one phrase to prepare the first note of the next; instead of twisting, he was guided to prepare each new harmony in its entirety, rather than only the first note. Meanwhile, it was apparent that Derek was focused on reading individual notes without awareness of their melodic or harmonic direction (lesson 2).

Song: *Come to G, come to sharp, come to flat*

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Figure 7-46: Prelude No.16, bars 23-25

Byron was made aware of the chordal foundations of the phrase, which assisted him to establish comfortable and logical fingering patterns (lessons 1 and 2). Regularly, he raised his right thumb into the air (lesson 2) as he played the beginning of each descending chord. This awkward movement resulted in a lack of fluency, with his thumb unprepared for the final note of each harmony. Byron had prior experience with improvising and responded well to mini-improvisations on the positions, an example of which can be seen below in Figure 7-47. When he subsequently played the passage as written, he remarked that “it was a lot easier.” He observed that previously, he “was taking it as notes, not looking at it as being inside a chord progression” (lesson 3).



Figure 7-47: Prelude No.16, bars 23-25 showing the mini-improvisation that organised the hand positions

Both Byron and Derek were guided to incorporate listening and relaxation; the physical ease was connected to the sounds produced. They used the following iterative steps: play the position with awareness; play the rhythm inside the position; lift the hand; prepare the next position; then repeat the process for the next two chords. This process acted as an intervention to aid their mastery of the rhythm, choreographically securing the melodic and harmonic connections.

For these three students, variations on the words “G to G, F to F, F to B,” were sung regularly, highlighting both the names of the notes (without the complexity of the accidentals) and the rhythm. The words reinforced the logical rhythmic intonation and direction of the longer notes, G and F sharp to arrive at B flat, as well as their connection to the previous semiquaver upbeat. The combination of understanding the hand positions and the harmonic progression, along with reinforcing the rhythm with words, facilitated the students’ fluency, melodic logic and thereby, a strong musical character.

### *Melodic octaves: Prelude Nos.2 and 16*

#### Prelude No.2

The only use of octaves in Prelude No.2 is in the right-hand from bar 19 to 20, seen below in Figure 7-48. Both Tim and Natalia were encouraged to play and listen to the rising interval of a third in octaves. Natalia’s octaves needed greater character to project the *crescendo* to *fortissimo* – the result of using a “floppy wrist.” Before she started to play, Natalia was guided to support her wrists but let go of her upper arm muscles and relax herself with a deep breath. She started to play the octaves only after awareness of her relaxation,<sup>703</sup> whereupon her octaves sounded more directed towards the eventual *fff* in bar 25. Natalia was encouraged to increase her musical expression by listening to the vibrant quality of the little finger (lesson 7), resulting in more brilliance for that *fff* culmination.

<sup>703</sup> Sivan explains: “It is only by hearing a sound first in your imagination that you relax. And it is only by relaxing that you properly hear that sound, be mindful of that sound, understand it as a sound in time, in context of a past and future.” Goldsworthy, *Piano Lessons*, 8.

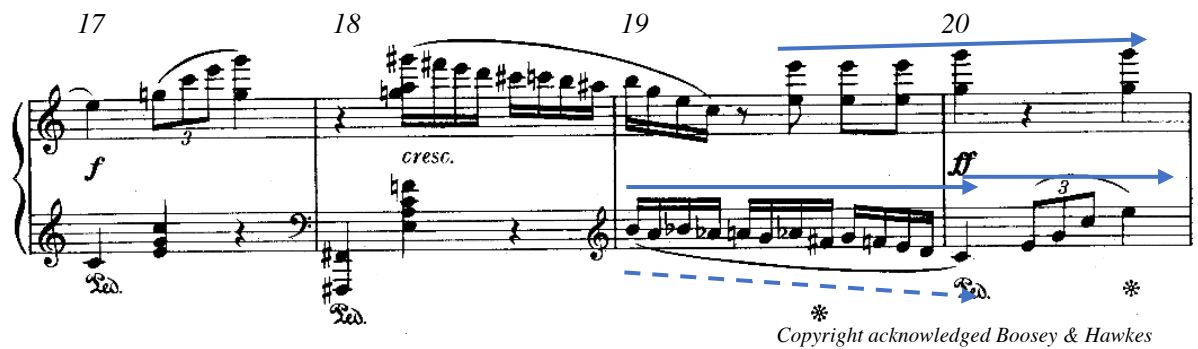


Figure 7-48: Prelude No.2, bars 17-20

### Prelude No.16

Prelude No.16 is the only selected Prelude that has fast, consecutive octaves. These are recognised by many pedagogues as technically challenging.<sup>704</sup> Neuhaus advocates practicing octave passages with the little finger alone, the thumb outstretched over the octave without sounding.<sup>705</sup> While this worthwhile strategy was explored with the students, at times it resulted in tension in their thumb. In the discussion below are several strategies that were utilised: mastering the legato connections of the phrase as a single *legato* line without the octaves; mastering the phrase using only the thumb; and pulsing the rhythm on a skeleton note. Based on Sivan’s emphasis on understanding the thumb’s relaxation and direction, these strategies facilitated the students’ musical and technical freedom.

The octaves seen below in Figure 7-49, bars 25 to 26, proved challenging for the three students and required a high level of relaxation to be musically effectively. These low octaves have been described as an “invasion effect,” but only sounded as such if they were fluent and directed. The students were guided to listen to the melodic aspect of the octaves: to understand the expression of the melodic line first. For example, the left-hand octaves in bar 26, were mastered first as a single melodic line, seen below in Figure 7-50.

<sup>704</sup> Many methodologies promote a mechanical approach to octaves, whether it be “the grip of the hand,” the “swinging of the arm,” or the “vertical motion of the arm.” Gàt, *The Technique of Piano Playing*, 160.

Kochevitsky notes raising and lowering the position of the wrist “in a long tiring passage (for instance, octaves).” Kochevitsky, *The Art of Piano Playing*, 39.

Kochevitsky advocates: “When playing octaves ... Touch the white keys as near to the black ones as possible and touch the black keys near their edges. Keep the wrist at the same height for the white keys as the black keys,” Kochevitsky, *The Art of Piano Playing*, 41.

Brée describes the use of a high-held wrist and the stiffness of the forearm for octaves. Brée, *The Leschetizky Method*, 28-29.

However, Sivan’s focus is on finding a technical solution to the musical problem for the individual student. There could be a physical adjustment of the wrist or elbow, but it is always in the context of the desired sounds.

<sup>705</sup> Neuhaus, *The Art of Piano Playing*, 125.

The approach applied to these octaves is reminiscent of Sivan’s appeal: “Never just octaves for octaves’ sake! People always ask: what is secret of octaves? I tell them: no secret! Octaves just music! First we ask: what is the structure of this phrase?” Goldsworthy explains: “Now that I could see its skeleton, the first phrase was easy.” Sivan continues: “Always phrases, always words, never empty notes. But within each word: *exact* spelling.”<sup>706</sup> These guidelines became the key to mastery: hearing the structure and skeleton, and hearing the connection of the sounds as a musical phrase as if connected words.

Figure 7-49: Prelude No.16, bars 23-28

Figure 7-50: Prelude No.16, bar 26 showing the melodic figure of the left-hand octaves

Using Shostakovich’s indicated tempo, Byron was guided to break down these triplet octaves to their essence, their skeleton, creating mini-improvisations (lesson 1). First, he played the rhythm on a single octave on the resultant note of B flat, and then followed its structure of groups of three rising notes: F G A and G A B flat. Grouping the notes provided musical direction and as a result, facilitated fluency, accuracy, and ease. Byron was guided to consolidate his hearing by pulsing the movement of A natural leading to B flat, the tonic (lesson 2). When he first pulsed the left-hand at bar 25 (lesson 3), he represented the minim as three crotchets rather than two, indicating that he was not listening to the last minim of the bar accurately, which affected his rhythmic fluency. When he pulsed, Byron realised immediately

<sup>706</sup> Goldsworthy, *Piano Lessons*, 124.



that he was listening to the minim for too long and he self-corrected. This self-realisation suggested that pulsing can be an effective rhythmic learning strategy, even after a short time (3 lessons). Once the sound of the rhythm and the skeleton were established, his octaves flowed naturally. Further mastery of the expressive soft dynamic was achieved when he followed the guidance to relax his hand before playing the octaves (lesson 7).

Derek was guided to hold the first octave in bar 25 and then to pulse the rhythm, first with the thumb, and then with the little finger (lesson 1). See below in Figure 7-51. Similar improvisation patterns on the octaves were revisited briefly until they became fluent and easy (lessons 2 and 4). Derek continued to need assistance with his octaves to achieve ease (lesson 5). He was guided to master the two groups of rising thirds, seen below in Figure 7-52. James also used this mini-improvisation, facilitating his ease very quickly (lesson 1).

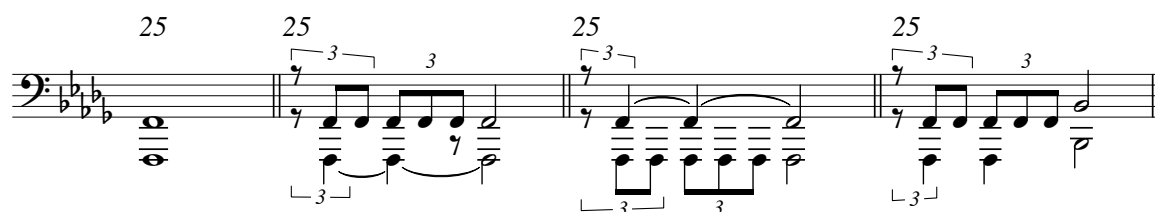


Figure 7-51: Prelude No.16, bar 25 showing iterations of pulsing notes of the octaves



Figure 7-52: Prelude No.16, bars 25-26 showing the groups of rising thirds

### *Alternating fast melody and pedal-notes: Prelude No.24*

In Prelude No.24, both Hannah and Brendon found the coda from bars 29 to 38 challenging, due to the very fast tempo and the striking change of style. See below in Figure 7-53. Brendon tended to read the left-hand without awareness of the foundation bass-note, resulting in inaccuracies and stumbles. Both students played this passage with tonal unevenness. Characteristics of the accompaniment were discussed: a repetitive drone-like bass on “D;” faster repetitions of “A;” and a moving melodic skeleton in the thumb. Hannah found the skeleton “was interesting because I didn’t know there were so many layers piled on top and when you strip them all back there was this inner thing that you could play.” The same strategies were used with both students, but at different stages.

29 30 31

*dim.* *f* *f*

*ped.* \* *ped.* \* *ped.* \*

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*D and come to G and fi-nish  
(Words for Hannah to assist hearing  
the quaver pulse evenly, lesson 5.)*

Figure 7-53: Prelude No.24, bars 29-31

To develop their understanding, the students were guided to play the low drone note with the left-hand, and the upper moving skeleton layer with the right-hand, maintaining a brisk tempo. This reduction is seen below in Figure 7-54.

*Fingering for RH position: 2 3 4 5 4 3 2*

29 30 31

Figure 7-54: Prelude No.24 bars 29-31 showing the bass-note and the upper melodic skeleton

The students found this scaffolding step quite easy. When the moving phrase was restored to the left-hand thumb, the preparation as a right-hand-position enabled them to read the top note layer quickly and with increased accuracy. Indeed, the isolation and mindful repetition of this moving phrase was revisited throughout the lessons at ever-increasing tempi. Notably, as the students acclimatised to hearing one layer of the passage faster, they were able to achieve that new tempo when they reintroduced the other layers in the music. The scaffolding step had the effect of an intervention. It was found that the students could achieve a much faster tempo more quickly than when they had tried to increase the tempo gradually in their home practice. In his final interview, Brendon observed that the skeleton “helped with getting the notes right. It was mainly what got me the right notes in the left hand.” Brendon instinctively focused on the melody, the foreground, neglecting the accuracy of the accompaniment. This was reminiscent of Schenker’s criticisms of “the excessively foreground-oriented approach ... in the theory, composition, and performance of his own time.”<sup>707</sup>

Hannah had begun her learning by isolating the foundation bass-line, following the subtle shift from D to E flat that underlies the structure of the phrase, seen below in Figure 7-55. Later, she pulsed this bass-line as quavers, enabling her to master a steadier quaver pulse, and

<sup>707</sup> Cook, “Schenker’s Theory of Music as Ethics,” 436.

greater pitch accuracy as she moved into the broken thirds at bar 37, marked by the arrow below in Figure 7-56 (lesson 6).



Figure 7-55: Prelude No.24, bars 29-37 showing the bass-line skeleton

The students developed the shape of the accompaniment phrase by controlling the inflexion of the beat; they were guided to listen to the direction and inflexion of the first beat of the bar leading to the first pulse of the second beat, shown by arrows in Figure 7-56 below.

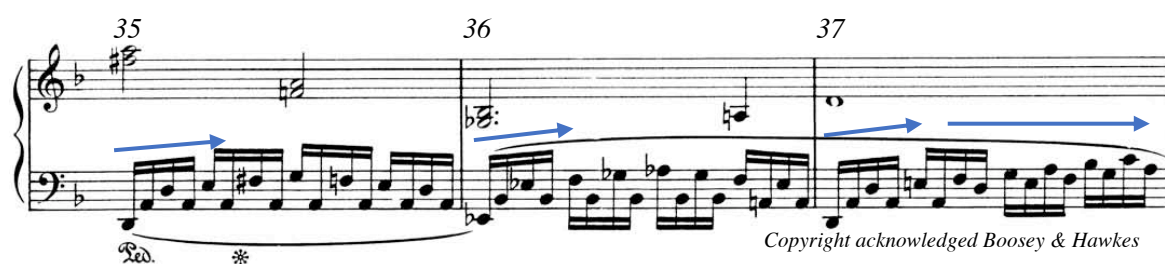


Figure 7-56: Prelude No.24, bars 35-37

Throughout the lessons the students tended to play rather slowly. Another strategy to increase the tempo was tested for effectiveness. Hannah was guided to master a reduced skeleton of the left-hand “thumb-song,” seen below in Figure 7-57 (lesson 4). This further simplification consolidated a faster tempo than Hannah was accustomed to. Brendon was guided to simplify the passage by holding the “A” repeated by the fourth finger, seen below in Figure 7-58. Following this intervention, he used more economical movements and played the passage accurately at a faster tempo (lesson 2). He was encouraged to listen to the convergence of the sounds while maintaining his hearing of both the foundation bass-note, and the inner thumb-song; increasing the lightness in his touch assisted (lesson 2). An additional skeleton reduction of the left-hand was suggested to Brendon, whereby he had further ease in his left-hand (lesson 10). See below in Figure 7-59. The greater the control in the skeleton reduction, the easier his movements and maintenance of the faster tempo when he returned to the original score.



Figure 7-57: Prelude No.24, bar 29 showing a simplified skeleton pattern to follow



Figure 7-58: Prelude No.24, bar 29 holding the fourth finger



Figure 7-59: Prelude No.24, bar 29 showing a further mini-improvisation pattern

Both students used the third finger for the repeated “A” in the left-hand in bar 29. This worked well for Brendon with his large hand span. However, Hannah tended not to release the note fully. She was encouraged to experiment using her fourth finger, and to observe which was more effective. The 4<sup>th</sup> finger facilitated her relaxation and proved effective for her clarity (lesson 5). Having developed excellent control in the evenness of her semiquaver pulse, Hannah was guided to relax her hand momentarily before beginning each new harmony without losing the pulse. During the lessons, she had built on her relaxation skills from her prior learning to incorporate this small awareness effectively (lesson 8).

Brendon started to romanticise the sounds in this section but was reminded that Shostakovich’s compositional idiom has a certain forthrightness, and the character requires evenness in pulse and tone (lesson 7). He was encouraged to listen to the depth of the first beat and finish each pattern, rather than slip indistinctly onto the first note of each new bar.

When Hannah and Brendon relaxed their left-hand thumb and lightened their touch, they easily adopted faster tempi. Even in the early lessons, they were guided to relax their hands further at bar 33, thereby facilitating the sudden *p* indication (Brendon, from lesson 1; Hannah from lesson 2). See below in Figure 7-60.



Figure 7-60: Prelude No.24, bars 32-34

Hannah was encouraged to keep her wrist looser, more relaxed, and to master the faster tempo bar by bar (lesson 4). Although this facilitated her ease, at some stages she was still uncomfortable adjusting to faster tempi. This resonated with Bamberger’s observations regarding changing musical perspectives.<sup>708</sup>

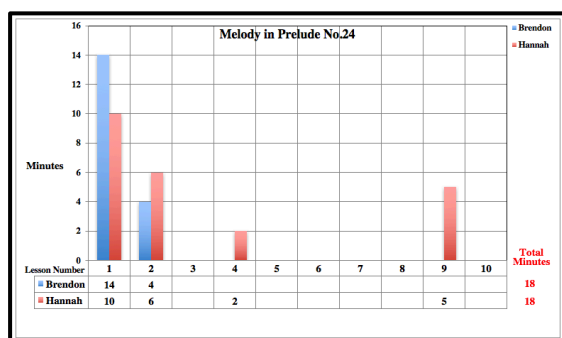
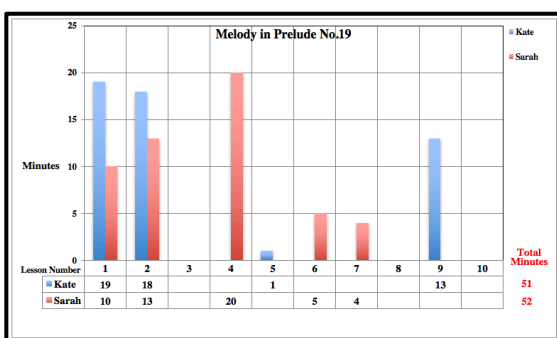
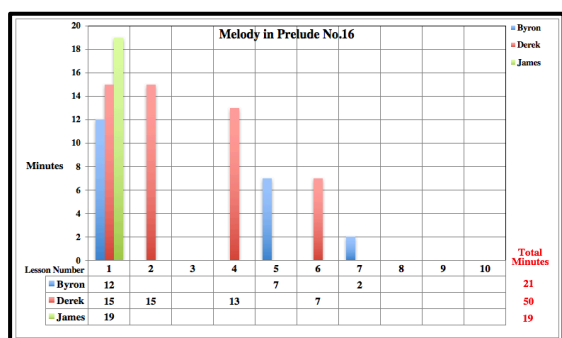
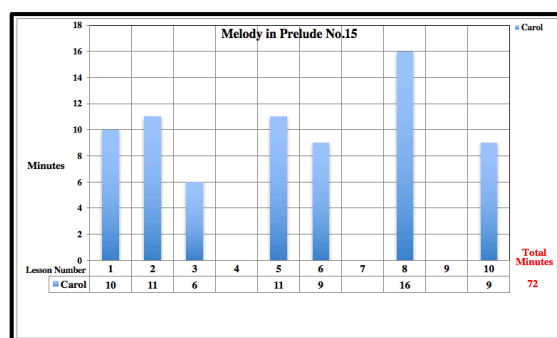
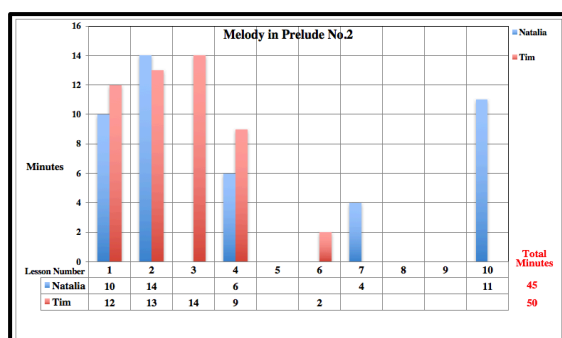
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<sup>708</sup> Quoted previously in Chapter 4: “To make a hearing different from one’s own often requires a fundamental restructuring of the material – for example, regrouping, making new boundaries, giving priority to different features, perhaps even liberating features that were previously left unnoticed, even inaccessible. ... Restructuring one’s hearing is risky – it is disorienting, queasy, confusing; it attacks the very roots of previous coherence.” Bamberger, *The Mind behind the Musical Ear*, 4.

### *Lesson time dedicated to mastering melody*

The graphs below in Table 7-15, show mixed focus given to the melodic expression, including the shape and skeleton-lines. For most Preludes the focus was in the first few lessons. Carol (Prelude No.15) needed more frequent attention, possibly because the melody was primarily in the left-hand which could be easily overpowered by the right-hand accompaniment. James (Prelude No.16, green column) and Brendon (Prelude No.24, blue column) were quite fluent with their melodies from the outset. Any difficulties were often addressed through incorporating an extra musical focus. For example, in bars 23 to 24, James was guided to develop his understanding of the melodic connections through understanding the supportive hand positions and harmony.

Table 7-15: Prelude Nos 2, 15, 16, 19 and 24: Time dedicated to parameters associated with melody



*Relevance to the research questions*

Table 7-16 below outlines the problems and challenges identified and the strategies used to achieve fluency, accuracy, and ease in the students' musical communication through melody. Strategies from the approach facilitated the students to present a faster and more fluent tempo with better phrase shaping, and easier hand movements in the melodies. With increased awareness of the underlying hand positions, there was increased pitch accuracy, pulse evenness and expressive control. As mastery increased, so grew the satirical elements of the imaginative vision and musical fantasy.

Table 7-16: Melodic challenges addressed by Sivan's approach that enhanced the musical communication

<b><i>The musical problem or challenge: aural and/or physical</i></b>	<b><i>Awareness, movements, and hearing strategies</i></b>	<b><i>Results that enhanced the musical communication</i></b>
To shape a phrase effectively.	Be aware of the beginning, the culmination, and the end of each phrase.	Facilitated expression as if talking in phrases.
To control the smoothness of the tonal sounds in fast, running melodies.	<p>Be aware of when to pass the thumb under the fingers in scale passages and <i>flashing legato</i>.</p> <p>Be aware of keeping the wrist relaxed, not twisting it when passing the thumb.</p> <p>Listen to the end of a position before passing the thumb under.</p> <p>Listen to the rhythmic inflexions.</p> <p>Listen to the smoothness of the tonal qualities in a quick scale passage.</p>	<p>Facilitated greater rhythmic and tonal control.</p> <p>Facilitated a faster tempo.</p>
To secure pitch accuracy.	<p>Be aware of the hand positions underlying a scale or a melody.</p> <p>Listen to the progression of the melodic line.</p>	<p>Facilitated pitch accuracy.</p> <p>Facilitated economical movements that enhanced tonal control.</p>
To understand the patterns of pitch within a phrase.	<p>Be aware of the underlying skeleton.</p> <p>Listen to the pitch steps that often underlie a fast semiquaver passage.</p>	<p>Facilitated pitch and rhythmic accuracy.</p> <p>Assisted relaxation of the thumb.</p>

Table continued ...



<b><i>The musical problem or challenge: aural and/or physical</i></b>	<b><i>Awareness, movements, and hearing strategies</i></b>	<b><i>Results that enhanced the musical communication</i></b>
To shape a melody based on a harmonic chord.	Be aware of any chordal positions in a melodic line. Hear notes of a chord played melodically as a unified harmony.	Facilitated fluency, pitch accuracy, and ease.
To convey the inflexions of the time signature within the melody.	Be aware of conducting the inflexion of the beat within the melody. Listen to the consistency of the first beat of the bar	Facilitated fluency, including at melodic turning points (the “U-turn”).
To shape melodic octaves as a phrase.	Understand and listen to the octaves as a single melodic line. Be aware of the inflexion of the beat and the evenness of the octaves.	Facilitated fluency and dynamic expression.
To produce tonal clarity from the little finger.	Be aware of the tonal quality of the little finger. Listen for a sparkling tone within the little finger in octaves and as the top note within a melodic phrase.	Facilitated brilliance in octaves and sparkling tone in passages of running notes.
To project a melodic line distinct from an alternating pedal note (Prelude No.24)	To be aware of the melodic line. To hear a melodic line distinct from an alternating pedal note – to hear the layers.	Facilitated expression through melodic clarity.

## Rhythm

### *Prior awareness and focus within the study*

In the initial questionnaire, the students indicated the importance of awareness of the inflexion of the beat. Their awareness of the underlying pulse was just a little lower. Both concepts were developed during the study through the focus on two parameters from the data template: PV: Rhythm – Inflexion of the beat and PV: Evenness of the pulse. Both were crucial in the representation of the melodies and harmonies. Sivan's emphasis on these two parameters addressed the key areas of rhythm Honing identifies as: "rhythmic pattern, meter, tempo and timing."<sup>709</sup> Once the parameters were mastered, the students tended to incorporate more personal expressive timing naturally. Rhythmic clarity proved to be essential for fluency, and to convey the genre and the energetic character of the music.

### *Hearing the regular inflexion of the beat*

At times, the students lost the energy of the rhythm that gave character to the genre. This often happened when the inflexion of the beat was unclear, or tonally unsupported, especially on the first beat of the bar. One strategy to develop the students' awareness was to conduct the music,<sup>710</sup> or at least to follow the score while singing or counting through the music. This relied on the students' prior knowledge of the time signature. Only the 6/8 time signature of Prelude No.19 needed extra theoretical understanding from one of the students. Even so, not all students could sustain the time-signature reliably with aural and physical control of the inflexion of the beat.<sup>711</sup>

### *The waltz in triple time: Prelude Nos.2 and 15*

Consistent with the waltz genre, Shostakovich indicates a single beat to the bar in Prelude Nos.2 and 15 through the metronome marking. When the students lost the logical inflexion of the first beats, not only did the music sound disorganised and rhythmically incomprehensible, but often the fluency suffered. One effective strategy was to listen to or to play the bass-line with the metronome. For example, in Prelude No.2, the skeleton of the bass note was played at the indicated tempo with the metronome. The students came to hear the bass-line from the perspective of a single beat per bar, listening to the harmonic direction over a shorter time

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<sup>709</sup> Honing, "Structure and Interpretation of Rhythm in Music," 371.

<sup>710</sup> Neuhaus links the concept of conducting to rhythmic harmony. "It is very difficult to speak of rhythmic harmony although it is very easy to feel it. It is irresistible. When it is achieved in a performance, it is felt by literally everyone. When I listen to Richter, very often my hand begins spontaneously to conduct." Neuhaus, *The Art of Piano Playing*, 32.

<sup>711</sup> Goldsworthy wrote of her lack of awareness of inflexion as discussed previously in Chapter 2: "I was tone-deaf to inflexion as a person speaking a foreign tongue." Goldsworthy, *Piano Lessons*, 13.

frame. Through the focus on this skeleton, the students found it easier to hear the structure of the four-bar phrases. After the bass-line was mastered at a fast tempo, the scaffolding step of hearing the rhythm inside the bass-line was added. These two steps are seen below from Figure 7-61 to Figure 7-62 and Figure 7-63. These reductions assisted the students to achieve a faster tempo for the whole Prelude.

Figure 7-61: Prelude No.2, bars 8-15

Figure 7-62: Prelude No.2, bars 8-14 showing the bass-line

Figure 7-63: Prelude No.2, bars 8-14 showing the bass-line skeleton and inner rhythm

Tim identified that a single beat to the bar facilitated the waltz character. He was aware metacognitively of how to learn the Prelude rhythmically, including the realisation of an anacrusis, and expressed his thoughts in his final interview:

You have to look at where things are in terms of the pulse. Because it will change how it is phrased. And in that one [Prelude No.2] the ideas of it were in 3/4, I think. Parts of it, some of it was a little more geared to 1-an-da rather than 1 2 3. So, when you overlay that, you kind of get a cross rhythm a bit. So, you had to find that rhythm. Also, a lot of the really quick parts of it, you had to find where the pulse was within that coz you could lose where it was entirely. The start of the melody within that was not on the note that was the first beat of the bar. So, you had to try and find where the pulse really was and where it was leading you to.

The melody of Prelude No.15 is characterised by unrelenting scale passages that create “the feeling of whirling and uncontrollable motion” and “enhance a feeling of compulsive obsession.”<sup>712</sup> These satiric qualities are only effective if the rhythmic elements, especially the inflexion of a single beat to the bar, are defined. Carol’s first note of the bar in Prelude No.15 was often unclear. A notable ramification was that a lack of support of a main beat changed the metric hierarchy and disturbed the logic of the rhythm. One such instance was the melodic anacrusis in bar 8, where initially, Carol’s rhythm was unstable. See below in Figure 7-64. This not only resulted in unevenness in the waltz triple time, but also in loss of fluency. She was guided to master the phrase by first ignoring the anacrusis and beginning with the first note of bar 9. Only when the first beat was clear would she reintroduce the preceding anacrusis (lesson 4). After clarifying her hearing of the first beat of bar 9, Carol incorporated the anacrusis easily and with logical rhythmic inflexion. Later, this intervention was repeated and assisted her mastery when combining the melody with the accompaniment.

The image shows a musical score for six bars of a piece. The top staff is the right hand (treble clef) and the bottom staff is the left hand (bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. Bars are numbered 6 through 11. Bar 8 features a melodic anacrusis. Performance markings include 'espr.' under bar 7 and 'dim.' under bar 9. The copyright notice 'Copyright acknowledged Boosey & Hawkes' is at the bottom right.

Figure 7-64: Prelude No.15, bars 6-11 showing the melodic anacrusis in bar 8

### The barcarolle in compound duple time: Prelude No.19

In discussing the notation of Prelude No.19, Sarah indicated that she had not played any pieces in 6/8 time previously (lesson 1). See below in Figure 7-65. The time signature needed to be explained because she had no prior knowledge of its meaning and structure, and seemed to be disoriented by its sound. During the lessons, the music was often counted, using either

<sup>712</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 221.

1-an-da, 2-an-da, or 1 2 3 4 5 6. While the second counting example seemed easier, the first approach provided a clearer understanding of where the beat lay.

Sarah's accompaniment continued to need definition in its character (lesson 7). She was guided to play the first note, the bass of the chord with depth, as a foundation for the bar. Notably, but consistent with other students, when Sarah missed the inflexion of the main beat, she displaced the louder sound onto the inner interval that is on a weaker pulse, whereupon the inner interval sounded interruptive and no longer inside the harmony. Sarah was advised to revisit the strategy of playing the skeleton and rhythm of the bass-line, seen below in Figure 7-66. This simple isolation reinforced the barcarolle character as she played the foundation of each harmony. In addition, the inner interval layer of the accompaniment was explored through mini-improvisations, such as that below in Figure 7-67. Sarah tended to use a hand choreography that dragged her thumb downwards into the keyboard; she was encouraged to relax her thumb, and to listen to the sounds coming "up out of the piano." This awareness and the mini-improvisations resulted in her thumb being less rigid, creating greater ease and more understandable rhythm.

Andantino  $\text{♩} = 84$

1 2 3 4 5

6 7 8 9 10

11 12 13 14

*p* *dolce* *espr.*

Red. \*

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Figure 7-65: Prelude No.19, bars 1-14

Examples continued ...

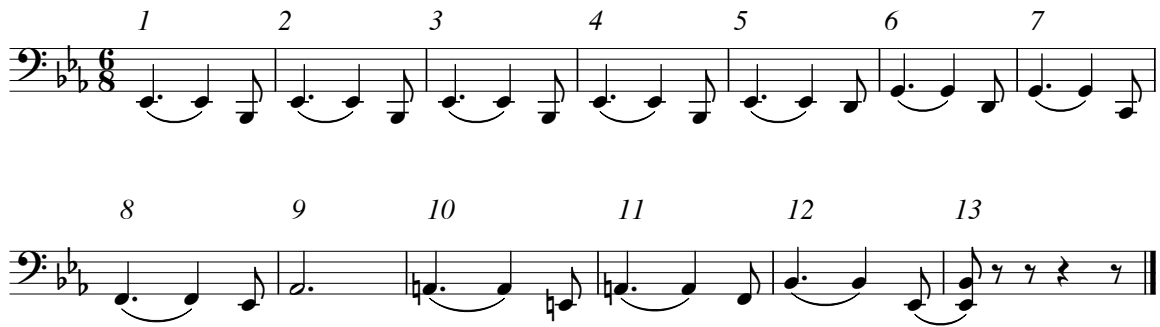


Figure 7-66: Prelude No.19, bars 1-13 showing the lilt of the bass-line



Figure 7-67: Prelude No.19, bars 1-13 showing the inner interval in the barcarolle rhythm

### Inflexion to clarify sequences<sup>713</sup>

#### Melodic sequence: rising by a major 7<sup>th</sup> in Prelude No.16

Although the melodic sequence in bar 21, marked by horizontal lines below in Figure 7-68 looks straightforward, each statement is accompanied slightly differently. The sequences became clearer to the students as the hierarchical inflexion of the beats was mastered. The students found the engagement of the pedal on the fourth beat of bar 21 disrupted the tonal consistency and proved challenging. Several approaches assisted the definition of the sequence: maintaining the consistency of the inflexion of the beat: using the thumb on the strongest pulses of the bar; and using the same fingering pattern for both melodic statements.

<sup>713</sup> “In musical construction, [a sequence is] the more or less exact repetition of a passage at a higher or lower level of pitch. If the repetition is of only the melody it is called a *melodic sequence*; if it is of a series of chords it is a *harmonic sequence*. If the intervals between the notes of the melody are to some extent altered (a major interval becoming a minor one and so forth, as is practically inevitable if the key is unchanged) it is called a *tonal sequence*; if there is no variation in the intervals (usually achieved by altering not merely the pitch of the notes but also the key) it is called a *real sequence*. If there are several repetitions, some of them tonal and some real, the result is a *mixed sequence*.” “Sequence,” *The Oxford Dictionary of Music*, eds. Kennedy et al., 772-773.

Sequence using  
A minor and G minor  
broken triads

Fingering: 1 3 2 1 2 3; 1 3 2 1 2 3

Copyright acknowledged Boosey & Hawkes

Figure 7-68: Prelude No.16, bars 20-22

Tonal sequence: falling by a minor 2<sup>nd</sup> in Prelude No.24

Brendon and Hannah found the beginning of the interlude in bar 26 tricky. See below in Figure 7-69. This passage is especially significant for the musical character. Only when the musical intentions were clear, did the students achieve the theatrical quality of the sounds. The choreographic movements of the crossing hands often impeded their inflexion of the beat, and the clarity of the sequential statements.

Interlude beginning with a tonal sequence

Copyright acknowledged Boosey & Hawkes

Fingering: 5 2 5 2 5 2 5 2  
The importance of the little finger was stressed.

Figure 7-69: Prelude No.24, bars 26-28 showing the interlude before the coda

The sequence was drawn to the students' attention. It needed not only rhythmic accuracy, but also control of the rhythmic hierarchy related to the skeleton notes. Hannah was encouraged to listen to each group of eight semiquavers in the right-hand, while for the left-hand, the words "drop con-tin-ue" sung for each phrase reminded her of the choreography needed to achieve the inflexion and evenness in the quavers (lesson 3). See below in Figure 7-70.



Drop con-tin-ue, drop con- tin-ue:

Figure 7-70: Prelude No.24, bars 27-28 showing the bass-note skeleton in the left-hand

Brendon was encouraged to use the tips of his fingers, including a pointed right-hand little finger for tonal sparkle on the top note of each phrase (lesson 7). This facilitated a more even and precise touch. To develop his hand co-ordination, he played his left-hand separately while listening internally to the semiquavers from the right-hand. A couple of improvisations were introduced to focus the shaping of each phrase. They drew attention to hearing the skeleton, the inflexion of the beat, and the evenness of the semiquaver pulse. See above in Figure 7-70 and below in Figure 7-71. Later, Brendon acknowledged that: “playing the first note of a group of notes,” the skeleton, assisted his rhythmic accuracy.

Figure 7-71: Prelude No.24, bars 27-28 with the right-hand notes on the beat repeated, reinforcing the pitch on the beat that needed a clear inflexion

The consistent inflexion of the beat, along with the evenness of the pulse were the rhythmic facets that the students mastered to achieve the logic of the sequential phrases.

#### Intervallic sequence: Prelude No.19, bar 2

Kate and Sarah were challenged by the rhythm of the opening barcarolle melody. Here, the sequence of fourths in the right-hand rises by a minor second, with the inflexion of the fourth interval alternating from the lower note of the interval on the first beat to the upper note of the interval on the second beat.<sup>714</sup> See below in Figure 7-72. This is consistent with Aster’s analysis that, “To achieve gentle or contemplative moods, [Shostakovich] used non-accentual rhythms, i.e., ... shifting accents to weak beats by using a melodic pattern that does not conform to the metric divisions.”<sup>715</sup>

<sup>714</sup> Gorlin identifies that Shostakovich uses sequences as an “intra-cyclic stylistic feature in The Preludes,” with sequences of fourths creating “a ‘broken’, ‘jumping’ melodic contour,” with the opening melody of Prelude No.19 being one of the best examples. Gorlin, “24 Preludes,” 57.

<sup>715</sup> Aster, “An analytical study of selected “Preludes,” 52.



Figure 7-72: Prelude No.19, bars 1-5

### *Hearing the evenness of the pulse inside a melody*

There were times when the students shortened the long sounds, overlooked holding (or listening to) a tied note, or missed the full effect of the syncopation. These tendencies disturbed the metric expectations within the music, the logic within the rhythm. On these occasions, the students were guided to pulse the beats or pulses underlying the melody. Often the students understood the rhythm theoretically but did not translate the knowledge to the practical application. The goal became to clarify their theoretical understanding in a practical way. Often, the improvement was immediate, while at other times, change did not happen instantly, but rather over several or many weeks.

#### *Prelude No.2: the melody sits over the pulse*

Prior to studying Prelude No.2, Tim had used pulsing with his teacher and expressed his perception of its connection with the melody: “The melody is just over the pulse, and you have to find where they fit together, not so much that one is domineering.”

#### *Prelude No.16: the pulse underlying long sounds*

Prelude No.16 establishes the stylistic march character from the outset. See below in Figure 7-73. Frequently, Byron, Derek and James lost the march idiom through an irregular pulse, and a passive tonal quality that lacked energy or direction. As a scaffolding step, they were guided to pulse the underlying crotchet beat, as in Figure 7-74 below. Through this pulsing, the students materialised the value of the longer sounds, clarified their theoretical understanding, and developed their internal metronome. By heightening their awareness, all came to listen to the fullness of the tied notes and the regularity of the march beat.

Byron experienced an added benefit: the tension in his hand reduced as he pulsed the underlying crotchet beats (lesson 3). Without the teacher-researcher drawing attention to the tension in his thumb, it was noticeable that it relaxed naturally while pulsing. For Derek, maintaining the articulation and tonal detail and identifying points of relaxation as he pulsed,

had the effect of making his touch more even, and his rhythm more strongly defined (lesson 5).

Andantino ♩ = 120

*p*

1 2

*marcato*

3 3

3 4 5

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Figure 7-73: Prelude No.16, bars 1-5

2 3 4 5

3 3 3 3

Figure 7-74: Prelude No.16, bars 2 to 5 pulsed as crotchets

#### Tied notes and syncopation: Prelude Nos.1 and 19

Honing notes that the ability to account for a rest, or a tied note, or syncopation is linked to “strong metric expectation.”<sup>716</sup> His research focuses on the extent to which awareness of a regular beat and the underlying pulse is innate. The current study investigated rhythmic strategies from Sivan’s approach, that connect to this metric awareness.

#### Syncopation: Prelude No.1

For the most part, the students approached the syncopation in the opening melody of Prelude No.1 intuitively, producing some very inaccurate representations. The phrase is seen below in Figure 7-75. Changing what the students had practised took time. However, they were receptive to adjusting their established sound connections when they realised that musical logic was missing. Bamberger observes the connection between organising the sounds internally and listening to their realisation:

<sup>716</sup> Honing, “Without It No Music,” 86.

What we casually call ‘the mind’ is always actively engaged in *organizing* incoming sensory material.... This is a generative process – that we are actively doing this organizing in real time as the sound/time phenomena are occurring ‘out there.’<sup>717</sup>

Brendon, although quite confident, had a very inaccurate translation of the syncopated rhythm (lesson 1). He was guided to focus on where the main beats lay, and to listen to the inflexion of the semiquavers on the third and fourth beats, to support the fall of a semitone,<sup>718</sup> seen below in Figure 7-75. In subsequent lessons the syncopation was explored with more scaffolding steps.

Figure 7-75: Prelude No.1. bars 1-4 showing the opening melody with falling semitones

Sarah’s answer to the difficulty in the syncopation was to find a video example on YouTube and to copy it (lesson 4). However in the lesson, when she tried to play the phrase while listening for the underlying semiquaver pulse, and the rhythmic logic of the inflexion of the beat, she was bewildered. Sarah laughed knowingly, realising that her rhythm was not following theoretical principles. She declared, “YouTube was wrong!” This was a revealing truth of the concept of copying.<sup>719</sup> The internet is a vast resource for students in their studies, but imitation without understanding, as happened to Sarah, can easily lead to inaccurate learning. She was guided to count and pulse the rhythm as semiquavers simultaneously with

<sup>717</sup> Bamberger, *The Mind behind the Musical Ear*, 9.

<sup>718</sup> Gorlin terms the falling interval of a second as a “lament motive (in most cases, the expression of the composer’s presence in the piece).” Gorlin, “24 Preludes,” 40.

While Gorlin does not identify the lament motives in Prelude No.1, some are evident. The first occasion is in this opening phrase, which, when played with awareness of the inflexion of the beat, can infer a lament.

<sup>719</sup> This experience recalls Sivan’s reference to copying being like eating left over food. Sivan, “Music through inspiration,” 4.

Although Sarah’s YouTube model may not have been an advanced musician, Perelman’s recommendation is pertinent to her experience: “Don’t repeat the mistakes of especially gifted musicians; learn to commit mistakes independently and to the extent of your abilities.” Perelman, *Autumn Leaves*, 27.

the teacher-researcher, seen below in Figure 7-76. Pulsing assisted her to master bars 3 to 4 rhythmically with understanding. This approach was undertaken with all students, taking some time but ensuring understanding of the rhythmic detail from a practical perspective: awareness of every pulse within each note value, and the hierarchical inflexion of each beat.

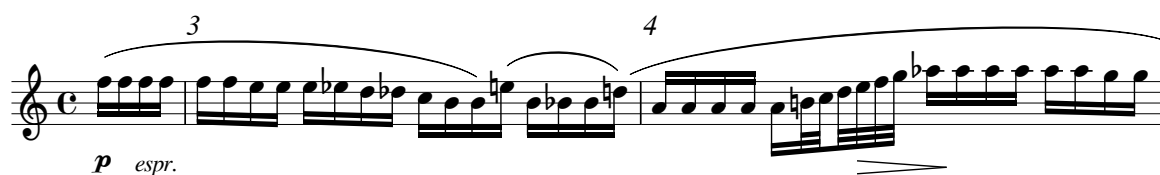


Figure 7-76: Prelude No.1, bars 3-4 showing the melody pulsed

Initially, Derek played the short notes faster, without listening for evenness in the underlying pulse. Consequently, his syncopated rhythm was very inaccurate (lesson 3). The rhythm was discussed theoretically and counted aloud, incorporating the subtle inflexion of the underlying beat. Derek did not play accurately immediately; he had difficulty having a consistent pulse. When pulsing, Derek was attuned to every sound and its hierarchy in the context of the beat, and its place within the bar. Pulsing prevented him from impulsively rushing forward with the semiquavers and demisemiquavers. Although he understood the rhythm theoretically, Derek needed the example of the teacher-researcher and scaffolding steps to understand this syncopated rhythm in his practical application. After extensive pulsing, Derek developed mastery of this passage. In the final interview, he observed perceptively: “I think it’s easier to play if I know the rhythm.” This simple statement encapsulated many moments of musical improvement throughout the study: the students found the music easier once they understood the rhythm. The students came to enjoy pulsing challenging rhythms.

Tim captured the mercurial qualities in the opening phrase. He even extended his ease through following the guidance to wait, listen and relax on the tied notes (lesson 10). After this strategy, his realisation of the syncopation gained stronger character while also sounding more natural. Tim’s increased awareness paved the way for him to respond to his sounds as he created them each time, facilitating him to be interpretative, indeed conversational. This musical response is reminiscent of Bamberger’s argument that:

A hearing is a performance; that is, what the hearer [including the performer-hearer] seems simply to find in the music is actually a process of perceptual problem-solving - an active process of sense-making ..... a hearing, is both creative and responsive – a conversation back and forth between the music, as material, and the hearer as he or she shapes its meaning and form in some particular way.<sup>720</sup>

In Prelude No.1, the two strategies of pulsing the underlying semiquaver pulse and actively listening to the tied notes increased mastery of the syncopation for every student.

### Tied notes: Prelude No.19

Initially, the students overlooked listening to tied notes, resulting in the tied note sounding like a rest, or an omitted pulse, disturbing the rhythmic mood. Aster identifies “non-accentual rhythms, i.e., tying beats across bar-lines,” as contributing to the “gentle and contemplative moods” of some Preludes.<sup>721</sup> The fullness of the tied notes is important for tonal texture. This is true for Prelude No.19. As a scaffolding step, the students were guided to play the melody sounding the tied notes rather than applying the ties, thereby confirming the metre of the time signature aurally. Where the students listened for the tied note in their playing, they could articulate it easily. Where they glossed over it, they also omitted to sound it when removing the tie or when pulsing, creating a rest or an omitted pulse. One place that was rhythmically unclear was the tied note in the left-hand of Prelude No.19, bar 14, seen below in Figure 7-77. Kate was guided to play the tied note to confirm that she was hearing it internally. When the tie was re-introduced, Kate gave that tied note its full value, as if it were natural.

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*In lesson the tied note was played to confirm its full value.*

Figure 7-77: Prelude No.19, bars 11-14

The tied notes highlighted Sarah’s difficulties with Compound Duple Time. From lesson 4, the melodic line was developed through pulsing the quavers. Through this strategy, Sarah became aurally and mentally aware that she was playing an inaccurate number of pulses in

<sup>720</sup> Bamberger, *The Mind behind the Musical Ear*, 8-9.

<sup>721</sup> Aster, “An analytical study of selected “Preludes,” 52.

some bars: she tended to overlook pulses in the long sounds and the tied notes. An example of pulsing can be seen from Figure 7-77 to Figure 7-78 below, with Honing’s theoretical metrical tree for the passage shown in Figure 7-79. Sarah managed this task quite well, bringing more rhythmic logic, and only a few hesitations. At the end of the study Sarah performed Prelude No.19 at the concert, fluently, but still missing a couple of pulses in her rhythm (that is, she played a couple of bars with five rather than six quaver pulses.)



Figure 7-78: Prelude No.19, bars 11-13 showing the quaver pulsing.

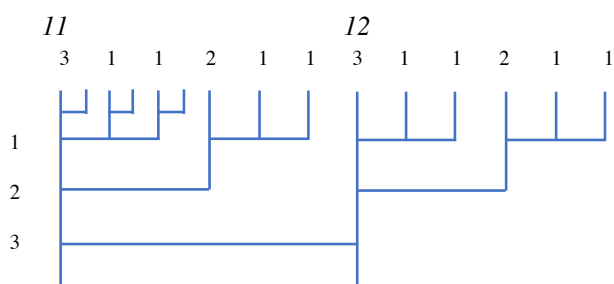




Figure 7-79: Prelude No.19, bars 11-12 showing the underlying metrical tree

Both students identified that pulsing was one of the most useful strategies in the study. They recognised that pulsing facilitated their understanding of the rhythm, especially syncopated and tied notes. In her final interview, Kate remarked that, “It made the rhythm easier to do so I don’t get faster or slower.” Sarah reflected that “Yes, that was really helpful because I’m not really good at learning rhythms. My teacher does it with clapping, but I was really like able to put it with this so with the pulsing I was able to use it.” In the final questionnaire, Sarah wrote that “pulsing and listening to notes inside and listening to rests” were the most useful strategies from the study.

#### Dotted rhythms: Prelude No.16

In Prelude No.16, the dotted notes contribute to the march character. Byron, Derek, and James invariably treated the rhythm as if the underlying pulses were triplets, missing the intensity of the dotted rhythm. Neuhaus describes this as a common rhythmic mistake: “Among the more primitive metrical mistakes is that of sometimes turning the figure  into  or a two-beat figure into a three-beat figure.”<sup>722</sup>

<sup>722</sup> Neuhaus, *The Art of Piano Playing*, 36.

One such example of dotted notes that the students initially found tricky is in bars 16 to 19, seen below in Figure 7-80. They were guided to pulse the underlying quavers in the right-hand; this was an aural and practical realisation of Honing’s metrical tree, seen below in Figure 7-81. The pulsing can be seen below in Figure 7-82. After pulsing, the students played the music as written, after which James said that it was “easier to play because he understood the music more.” Through pulsing the quavers, the students developed their accuracy in hearing another level of the metre-tree: the underlying semiquaver pulse, seen below in Figure 7-83. The strategy of pulsing consolidated the rhythmic character in James’ playing and added further depth to representing his theoretical understanding of the music. James said that he was using the pulsing strategy in his practice at home (lesson 5).



Figure 7-80: Prelude No.16, bars 16-19

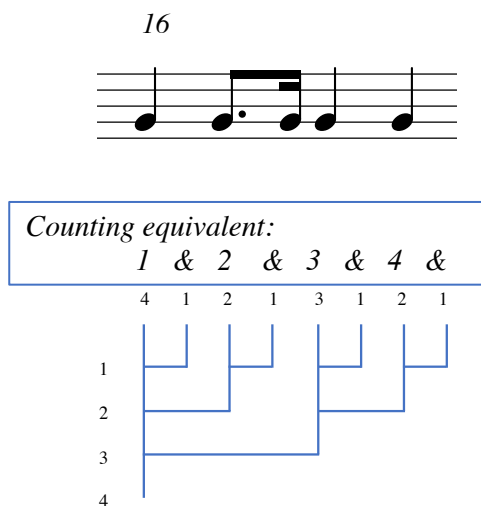


Figure 7-81: Prelude No.16, bar 16 right-hand rhythm shown through Honing’s diagram of metre



Figure 7-82: Prelude No.16, bars 15-19 showing the thirds pulsed as quavers

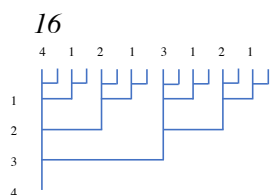


Figure 7-83: Prelude No.16, bar 16 showing the right-hand rhythm through Honing's diagram of metre, further subdivided to reflect the semiquaver pulse

There was limited awareness of pulsing prior to the study, but all students responded well to the concept and noticed its benefits.

### Alternating dotted and triplet rhythms: Prelude No.16

In this satirical march, the opening song-like theme has the rhythmic challenge of the underlying pulse alternating between semiquavers and triplets, seen below in Figure 7-84.



Figure 7-84: Prelude No.16, bars 1-2 showing semiquaver and triplet subdivisions

Byron especially, found his patience was tested at the change from quaver pulses to triplets in bar 20, seen below in Figure 7-85 (lesson 8), but the pulsing strategy assisted him to develop rhythmic accuracy very quickly, especially in the syncopation of bar 20. The example of pulsing the underlying quavers of bar 20 is seen below in Figure 7-86. Derek found that the pulsing strategy clarified all the underlying beats, especially in syncopated passages, and for tied notes that he often overlooked.



Figure 7-85: Prelude No.16, bars 20-22

Figure 7-86: Prelude No.16, bar 20 showing the melody pulsed alternately as quavers then triplets

### *Usefulness of the metronome*

#### *To increase the tempo*

From their own intuition, the students tended to play each Prelude quite slowly. However, by listening internally to the music at the tempo indicated by Shostakovich, the students adjusted their hearing, and with the assistance of strategies that assisted their ease, they began to increase their speed, ultimately creating more vibrant performances. It became apparent that the goal was not to achieve a specific tempo, but more importantly, that the metronome could assist capturing the character.

Natalia and Brendon performed Prelude No.1 at a tempo very close to Shostakovich's metronome marking. However, both these performances seemed a trifle fast to achieve a contemplative character. In the other Preludes, all the students were challenged by the tempo. While aiming to achieve a fast tempo, they found Shostakovich's indicated metronome marking difficult. They found it beneficial to listen to or to play skeleton-lines with the metronome, as described earlier. When too fast for what the students could manage technically, the music sounded rushed and without control of many musical elements.

#### *To maintain the same tempo when the musical character changes*

##### *Prelude No.16*

As outlined earlier, the metronome was used to assist two students who had significant fluctuations in the tempo when they combined their hands together. James performed Prelude No.16 with the melody and accompaniment combined but slowed significantly on the second page (lesson 7). The metronome was established at a slightly slower speed, but only with

hands separately. James expressed that the tempo would be too easy, but when he faltered, he gave a short laugh, understanding that this insecurity indicated that he needed to consolidate the music further. Playing at a slower tempo for the entire Prelude heightened his awareness of his tempo fluctuations and assisted the development of his rhythmic consistency. The slower tempo provided the space for the wider hand movements of his left-hand in bars 18 to 24, to be adjusted to facilitate the impetus needed for the faster tempo. See below in Figure 7-87. James needed a slower tempo for the right-hand melody, as he found it trickier than the left-hand accompaniment. Where the metronome was too fast, the teacher-researcher returned to the internalisation strategy of conducting the rhythm verbally without any playing. Immediately after hearing how the rhythm needed to sound, James, with much focus, managed the faster tempo well. This echoed the wisdom of Derek’s observation that: “it’s easier to play if I know the rhythm.”

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Figure 7-87: Prelude No.16, bars 16-25

#### Prelude No.24

In lesson 4, Brendon began by playing the whole of Prelude No.24 with hands together. During the tricky interlude passage, seen below in Figure 7-88, he slowed down noticeably and continued to slow down in the next section as it changed character. Using the metronome

with the hands separately provided him with an objective reference of the changes. It was used as an aural reference rather than as an accompaniment while playing.

Figure 7-88: Prelude No.24, bars 26-31

It was evident that the metronome was a useful resource as a reference for consistency of the pulse. Using the metronome to accompany the skeleton-line assisted the students to quicken their internal hearing. This was especially so in the learning of Prelude Nos.16 and 24, where the students tended to alter their tempo when the musical character changed.<sup>723</sup>

However, when the students overused the metronome in their practice, they lost their expressive timing. It was especially unhelpful if used when the hands played together in their home practice. The focus on metronome also seemed to detract from incorporating the dynamic contrasts, articulation, and other expressive elements.

### *Lesson time dedicated to mastering rhythm*

The graphs below indicate the attention to the rhythmic aspects of inflexion of the beat and evenness of the pulse in each Prelude. Each student had his/her own specific learning needs related to the relevant genre, as seen below in the graphs in Table 7-17 and Table 7-18. For example, in Prelude Nos.2 and 15, the inflexion of the first beat was paramount to achieve the character of a waltz. Having mastered the first beat of the bar, less attention appears to have been necessary to achieve evenness of the pulse. This was similar for the students learning

<sup>723</sup> In Prelude No.16, the character changes at the upbeat to bar 16 where the march moves from a marching song to a “dramatic march.” Gorlin, “24 Preludes Op.34,” 33.

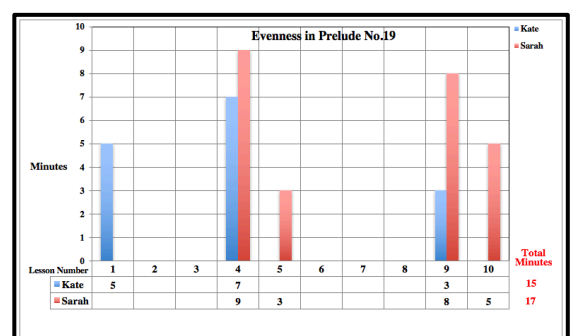
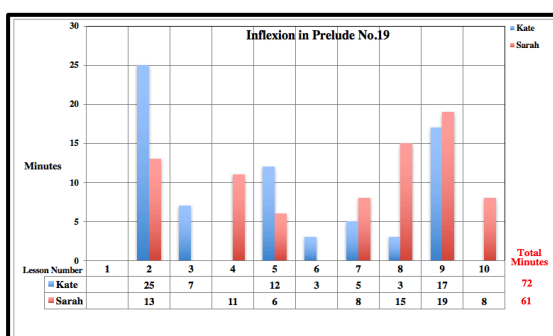
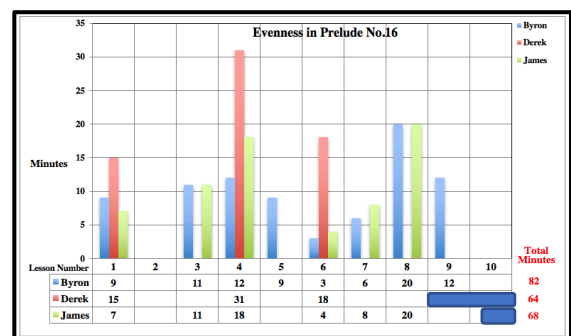
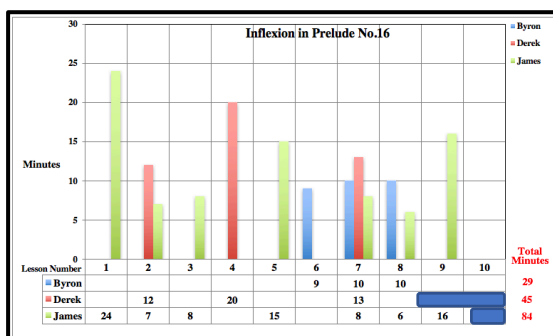
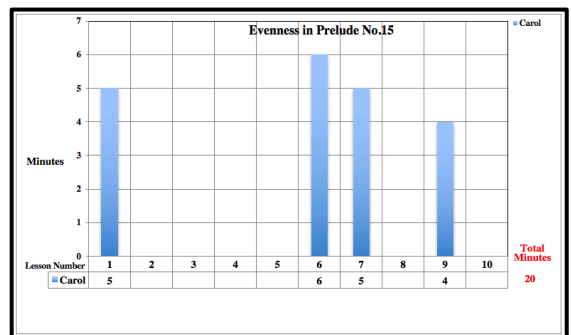
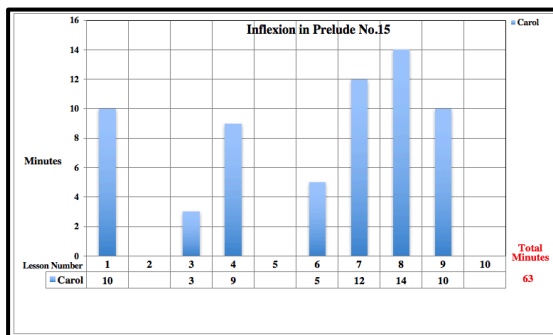
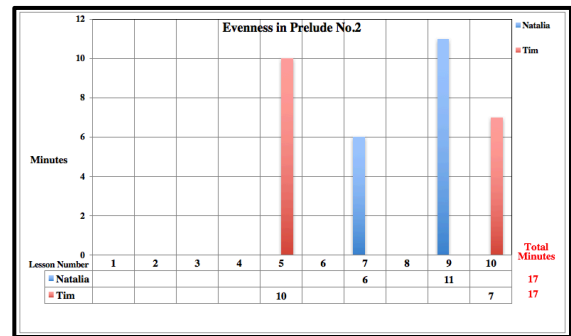
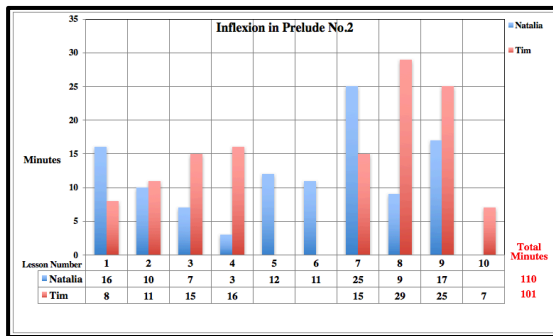
In Prelude No.24, the drastic change proved to be at bar 29 where the interlude moves to the musette-style coda.

Prelude No.19 with its barcarolle character. The graphs show that Prelude Nos.16 and 24, with their march qualities, needed more attention to master the evenness of the pulse.

Table 7-17: Prelude Nos 2, 15, 16, 19 and 24: Time dedicated to parameters associated with inflexion of the beat and the evenness of the pulse

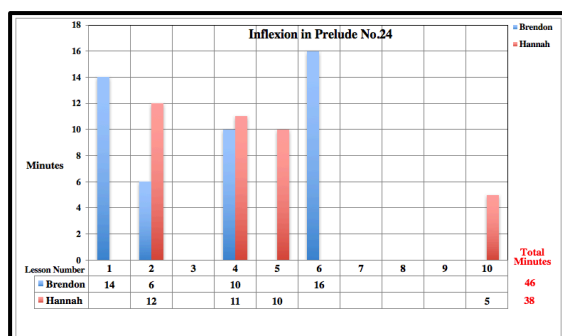
### Inflexion

### Evenness



Tables continued ...

## Inflexion



## Evenness

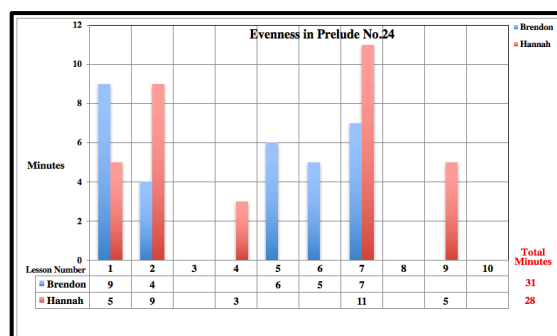


Table 7-18: Prelude Nos.2, 15, 16, 19 and 24: Actual time dedicated to inflexion of the beat and the evenness of the pulse for each student

Student	Prelude No.	Inflexion - minutes	Evenness - minutes
Natalia	2	110	17
Tim	2	101	17
Carol	15	63	20
James	16	84	68
Derek	16	45	64
Byron	16	29	82
Kate	19	72	15
Sarah	19	61	17
Brendon	24	46	31
Hannah	24	38	28

### *Relevance to the research questions*

The overall impact on the fantasy of the musical communication was through mastery of fundamental musical attributes, including rhythm. Strategies from the approach facilitated the students to present a faster and more fluent tempo with stronger rhythmic accentuations and articulations contributing to more musical character. With increased awareness of the inflexion of the beat and the evenness of the underlying pulse, there was increased fluency, accuracy, ease, and expressive control. As mastery increased, so did the musical fantasy. Table 7-19 below outlines the problems and challenges identified and the strategies used to achieve fluency, accuracy, and ease in the students' musical communication.

Table 7-19: Rhythmic challenges addressed by Sivan’s approach that enhanced the musical communication

<b><i>The musical problem or challenge: aural and/or physical</i></b>	<b><i>Awareness, movements, and hearing strategies</i></b>	<b><i>Results that enhanced the musical communication</i></b>
To secure rhythmic logic and accuracy.	<p>“Hear the melody sit over the pulse.”</p> <p>Be aware of the underlying pulse.</p> <p>Count and/or assign words to the rhythm.</p>	Facilitated rhythmic accuracy and character including in fast, running passages.
<p>To hold long notes and tied notes for their full value.</p> <p>To observe rests.</p>	<p>Hear the evenness of the underlying pulse.</p> <p>Be aware of the pulses underlying long sounds and tied notes.</p> <p>“Listen to the rests.”</p>	<p>Facilitated rhythmic accuracy, definition, stability, and logic.</p> <p>Facilitated tonal evenness.</p> <p>Facilitated maintaining a consistent tempo.</p> <p>Underpinned the character of the music.</p> <p>Pulsing facilitated relaxation in the hands and especially, the thumb.</p>
To play dotted notes correctly and not as triplets.	<p>Be aware of the underlying pulses within dotted notes.</p> <p>Hear the difference between dotted notes and triplets.</p>	<p>Facilitated the energetic sound of the rhythm.</p> <p>Highlighted the contrast between dotted notes and triplets.</p>
To convey sequences.	<p>Be aware of consistency in the inflexion of the beat to support the phrase melodically.</p> <p>Hear the rise or fall in the sequential pattern.</p>	Facilitated phrase shaping, tonal control, and dynamic gradations.

### **Hearing the combination of the hands**

It was a regular problem for the students to co-ordinate their hands together. When a few students attempted to play with hands together in the very early lessons, they became acclimatised to many misreadings of rhythm and pitch. They found that their fluency, accuracy, and ease to communicate was dependent upon first developing the security of their hands separately.<sup>724</sup> During the lessons, most students opted to play the hands separately before combining them together. As seen below in Table 7-20, the earliest that the students combined their hands was from lesson 4, with some students attempting only in their final lesson.

Frequently, the students needed guidance to focus on what notes needed to sound simultaneously. Two specific strategies were used to prepare their hearing expectations. Harmonically, as a scaffolding step, the students were encouraged to combine the melody with the harmonic bass-line, assisting them to begin to hear the convergence of the melody with the harmonic foundation. Then they would focus on the melody sounding inside the complete harmony. Rhythmically, the students were guided to listen to the sound of the rhythm of the hands combined. This included the strategy of playing the rhythm of one hand inside the music of the other (described below). Passages were mastered phrase by phrase and section by section to consolidate the musical logic of the melody, harmony and rhythm combined.

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<sup>724</sup> Kochevitsky asserts that practising hands separately, especially the left-hand is important, in order to focus attention on the detail of the required movements. Kochevitsky, *The Art of Piano Playing*, 27.

Table 7-20: First playing of the Preludes with the hands combined

Student	Prelude No.1	Second Prelude: Number and genre
Natalia	Lesson 5	No.2 Fantasy waltz: Lesson 7
Tim	Lesson 5 With good atmosphere	No.2 Fantasy waltz: Lesson 6 – without pedal Lesson 9 – with pedal
Carol	Lesson 9	No.15 Waltz scherzo: Lesson 6
Byron	Lesson 8	No.16 March: Lesson 4
Derek	Lesson 8 (His last lesson) - Slowly	No.16 March: Lesson 2 – 2 lines together, slowly and with inaccurate rhythm Lesson 7 – His last lesson - incomplete
James	Lesson 9 (His last lesson)	No.16 March: Lesson 7
Kate	Lesson 5	No.19 Barcarolle: Lesson 7
Sarah	Lesson 8	No.19 Barcarolle: Lessons 6 & 7 – 3 lines Lesson 8 – 5 lines Lesson 9 – 5 lines Lesson 10 – Complete
Brendon	Lesson 7 – Complete	No.24 Gavotte: Lesson 4
Hannah	Lesson 8	No.24 Gavotte: Lesson 4 – 3 lines Lesson 5 – Slowly but complete



## The co-ordination of layers

### Prelude No.1, bars 11-19

The students were challenged by the coordination of the broken chords with the melodic lines in bars 11 to 19. From the earliest lessons, the students were guided to “relax before you start.” See below in Figure 7-89. This relaxation facilitated the sounds to connect as if “floating.” Some students, including Kate (lesson 2) and Hannah (lesson 3), twisted the right-hand to move the thumb under from bar 12 to 13, thereby losing the shape of the hand-position. The teacher-researcher demonstrated when playing simultaneously, how the hand could move from chord to chord as if floating. The students were guided to follow aurally the skeleton of the lowest notes of the chords in the left-hand moving from one to the next, marked below in Figure 7-89 bars 11-12, by short horizontal lines, and reduced in Figure 7-90.

From bar 14 the harmonic skeleton is in the right-hand: an example of the falling second that Gorlin refers to as a “lament.” See below in Figure 7-91. While the lament concept was not included in the students’ learning, they were guided to listen to this falling interval as a layer within the chord progression. See below in Figure 7-92. Listening to the skeleton facilitated their thumb and hand to relax, readily producing the *ppp* and effectively creating the sound of a lament without ascribing that meaning. This accompaniment provided an atmospheric background to the expressive melody of the left-hand. In the final performances, all students managed all the musical elements well to create atmospheric sounds.

The image shows a musical score for bars 9 to 16 of a piece. The score is written for piano and includes various performance instructions and fingering suggestions.

Bar 9: *dim.* (diminuendo)

Bar 10: *cresc.* (crescendo)

Bar 11: *dim.* (diminuendo)

Bar 12: *pp* (pianissimo)

Bar 13: *ppp* (pianississimo)

Bar 14: *espr.* (espressivo)

Bar 15: *con Ped.* (con pedal)

Fingering: 1 2 3 5; 1 2 3 5

Falling 2nds in the thumb-line

Fingering: 2 3

The score includes various musical notations such as slurs, ties, and dynamic markings. There are also asterisks and the word "Red." (likely indicating a reduction or specific fingering) scattered throughout the score.

Figure 7-89 continued ...

Figure 7-89: Prelude No.1, bars 9-21 with horizontal lines showing a skeleton-line

Figure 7-90: Prelude No.1, bars 11-12 showing the bass-line

Figure 7-91: Prelude No.1, bars 14-15 showing the “lament” of the falling 2<sup>nd</sup> in the skeleton

Figure 7-92: Prelude No.1, bars 13-17 right-hand positions following the skeleton of the thumb-line in Figure 7-91

### Prelude No.19, bars 33-35: Overlapping phrases

Both Kate and Sarah were quite young and did not have the prior knowledge or experience to sight-read the music with their hands together. Therefore, the music was broken down into more achievable concepts to master. They were encouraged to develop awareness of the primary melodic line, the countermelody, and the inner intervals moving between the hands. Having discussed the musical functions, the focus reverted to the right or left hand played separately in its entirety, preparing the way further for combination.

Kate asked what a countermelody was, and it was explained as a secondary melody sounding simultaneously with the primary melody. She indicated that she found the movement of the

main melody from hand to hand tricky and the melodic interplay “confusing” (lessons 2 and 3). To make the melodic lines clearer, we followed through the individual melodies, and the slurred phrases from beginning to end. Although she preferred to play fast music, Kate found the tempo of this lyrical music rather fast to read. She often said that this music was “hard.”

An example of the overlapping phrases can be seen below in Figure 7-93, bars 31-35, where the layers begin and end at different times. The students were guided to isolate each layer and to focus on the articulations, the shape of the phrasing, and the legato connections (lessons 1 and 2). At bar 33, they listened to the sustained middle C in the left-hand, and then continued with the melody inside that long sound. Sarah was guided to place her left-hand in a C minor position at the beginning of bar 33 and to imagine the melody floating inside that harmony and position (lesson 5). Ultimately, both students performed this passage confidently and musically.

28 29 30 31

*mf espr. cresc.*

Red. \* Red. \* Red. \*

Red. \* Red. 1 1 \*

Fingering pattern – Kate: 5 4 4

32 33 34 35

*dim.*

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Fingering pattern: 3 3 2 1 2 1

Figure 7-93: Prelude No.19, bars 28-35

### *The co-ordination of melody and harmony*

#### Prelude No.15, bars 13-16

With the melody in the left-hand of Prelude No.15, the challenge to combine the hands was constant. Carol was encouraged to play the melody with the accompaniment as chords, seen below in the reduction from Figure 7-94 to Figure 7-95. This assisted her to listen to the end of each harmony, rather than connect the end of one harmony to the next. She found that

lifting her hands off momentarily to move from one harmony to the next, assisted her to hear each harmony clearly and master a faster tempo. She was reminded that the first beat of the bar needed greater inflexion to define the rhythm and harmonies and was guided to drop her hand on the first beat to assist (lessons 6 and 8). Rather than struggle with many hesitations, attention was focused on the coordination of every two-bar melodic phrase inside its harmony; if insecure, focus was confined to the melody inside its harmony, making sense of the rhythm and articulations. This preparation of clear hearing of the melody inside the harmonies reduced Carol's tendency to rush, and consequently, facilitated her physical coordination. She was encouraged regularly to tackle a faster tempo so that she did not become accustomed to the sounds and movements of a slow tempo.

As another strategy to combine the hands, Carol was encouraged to add the skeleton of the two-bar harmonic pattern, marked below in Figure 7-94, to the melody (lesson 2). A reduction is seen below in Figure 7-96. The connection of the sounds that coincide began to develop Carol's hearing of the underlying harmonies. Then the melody was mastered with the right-hand skeleton pulsed as a crotchet beat. See below in Figure 7-97.

Figure 7-94: Prelude No.15, bars 12-17

Figure 7-95: Prelude No.15, bars 13-16 showing the melody with the accompanying triads

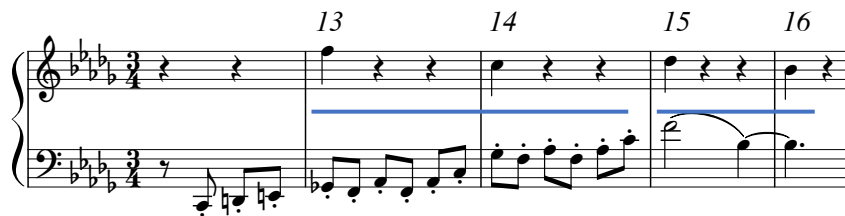


Figure 7-96: Prelude No.15, bars 13-16 showing the left-hand melody with the right-hand skeleton

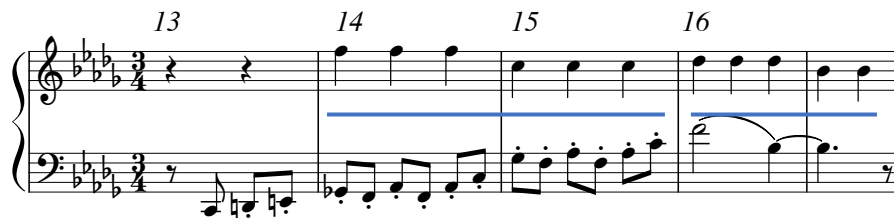


Figure 7-97: Prelude No.15, bars 13-16 showing the melody with the right-hand skeleton pulsed

Combining the harmonic skeleton with the melody first, assisted Carol to hear the melody inside the harmony. Still, she continued to find the combination of the hands quite tricky. After the strategies were applied over several weeks, she could combine the melody and accompaniment at a slow tempo, but with some hesitations in preparing some two-bar harmonies. Gradually, these mini-improvisations assisted her to master the combination of the sounds.

#### Prelude No.19, bars 25-28

Both students found the coordination of this passage tricky. See below in Figure 7-98. Kate had difficulty combining her hands with the pedal in bar 25 (lesson 6). The teacher-researcher sang the first three notes of the right-hand and then the first three notes of the left-hand melody with the rocking character a couple of times. Immediately, Kate combined her hands fluently. Her jaw dropped with surprise. With her prior knowledge of the separate hands, an aural model was all she needed. Nonetheless, mastery of this bar needed revisiting. On one occasion, she was guided to imitate the movements above the keyboard while singing the sounds. Immediately after this internalisation without playing, she combined her hands with the correct rhythm. Again, her jaw dropped in surprise.

Kate tended to bounce on each note in the left-hand melody. She was guided to listen to the sounds as if singing a song, with words used to highlight the *legato* connection of the sounds. See below in Figure 7-98. To combine her hands, Kate was guided to play the right-hand harmony as a single long sound while playing the left-hand melody. This step prepared her aurally to combine her hands, following which she added the rhythm on B flat, eventually

combining her hands fully. For both students, understanding the melody inside the harmony was a fundamental aspect of combining the hands together fluently with ease.

Kate, lesson 6: I am float-ing a - long on the ri - ver

Kate, lesson 6; Sarah, lesson 7: Come to B, come to E, come to B back to..

B

*Copyright acknowledged Boosey & Hawkes*

Figure 7-98: Prelude No.19, bars 24-31

### Prelude No.19, bars 39-40: Dropping choreography

In Prelude No.19, Kate and Sarah needed to master soft, subtle accents in bar 39, followed by sudden loud sounds in bar 40. See below in Figure 7-99. Kate's left-hand was very tight as she played (lesson 2). She was guided to relax her thumb and drop onto each interval of a sixth in the left-hand, marked by horizontal lines below in Figure 7-99. Subsequently, Kate twisted her wrist to play this same interval, causing the tempo to slow (lesson 3). She was guided instead, to float her hand across to the sixth, assisting her to maintain the tempo and to capture the musical articulation. Kate started to accent the second and third pulses in these short, left-hand phrases (lesson 4). When asked which pulse should have the main inflexion, she answered correctly that it should be on the first pulse, indicating that she understood the rhythm theoretically. However, her knowledge had not yet transferred to her practical realisation. She was reminded to use a dropping movement onto the first and fourth pulses and achieved a clear inflexion immediately. This choreography facilitated not only tasteful accentuation and distinct phrasing, but also an impetus for the right-hand semiquaver triplets so that they did not drag rhythmically. Kate was lifting her finger before playing the last note

of the right-hand phrase (lesson 5); this small and seemingly innocuous movement created an unintended accent. She was guided not to lift her finger, but to listen to the crotchet as the end of the phrase. Without this small movement, she shaped the phrases well.

Sarah too, was guided to drop on to this interval of a sixth (lessons 2, 5 and 7). This proved tricky because she tended to hold her wrist very low, indeed, below the level of the keyboard. She was encouraged to hold her wrist higher. At first, after playing the anacrusis to bar 39, Sarah twisted her wrist to pass the thumb under to play the following “C”. This indicated that she was only thinking about the upper note and was not cognizant of the lower “E flat” in the left-hand interval. She was guided to play the anacrusis and then float the hand across the keys to prepare the interval of a sixth. This was more successful and addressed her fluency, accuracy, ease, and expression of this phrase.

The choreography of the hands combined assisted both students to control the phrasing and the barcarolle character.

*Fingering pattern – Kate: 4 3 1 3 4 3 1 3*

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Figure 7-99: Prelude No.19, bars 36-44

### *Rhythmic challenges*

The rhythmic convergence of the hands challenged the students where there were coinciding semiquavers, tied notes, polyrhythms, and syncopation. Several strategies were utilised and proven to be effective.

## Simultaneous semiquavers

One rhythmic challenge was the coordination of the hands when semiquavers coincide. For example, in Prelude No.2, bar 16, seen below in Figure 7-100. Natalia was guided to play the right hand as written, and simultaneously pulse the left-hand skeleton in the thumb as quavers (lesson 9). See below in Figure 7-101. This focused hearing of the quaver pulse on the skeleton notes had the effect of clarifying her hearing of the tied note, and thereby stabilised her rhythm.

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Figure 7-100: Prelude No.2, bars 13-16 with the harmonic skeleton notes marked in bar 16

Figure 7-101: Prelude No.2, bar 16 showing the right-hand with the left-hand skeleton pulsed

## Hearing short sounds inside longer sounds

### Prelude No.1

Several students described how they listened to short notes inside longer sounds. Hannah was aware of short notes sounding inside longer notes from her regular teacher: “And then when you hold long notes, I listen to them – the inside notes.” For other students, the concept was new. Natalia gave an imaginative description of short sounds inside a longer sound that she learnt in the study. Her explanation was linked to the hierarchy of sounds within layers and her process of hearing different layers simultaneously in Prelude No.1: “I liked it. Because there was this tie and there was this big dominant thing and then it had all this contrast and different background, and you could just hear all the different voices whispering underneath this main theme or main note.” Natalia linked this concept of sounds with the Filonov painting, *Shostakovich’s First Symphony* shown at the initial PowerPoint presentation.

Derek reflected that he did not like listening for shorter notes inside longer sounds: “But I hate playing pieces like that because I just like the fast ones [pieces].” James and Brendon



used the idea of inside to conceptualise the sounds of short notes within longer sounds, and harmonies within the same pedal.

#### Prelude No.24, bars 29-37

Hannah and Brendon found the coda of fast semiquavers from bar 29 very challenging. See below in Figure 7-102. Both students understood the long, sustained notes of the right-hand melody theoretically, but needed to develop their hearing of the fullness of those rhythmic values when they combined their hands. They were encouraged to listen to the semiquavers in the left-hand as if they were inside the long sounds of the right-hand.

Initially, Brendon's semiquavers were uneven and lacked any shaping within the phrase. To draw awareness to the high point within the semiquaver phrase, he was guided to master another mini-improvisation, seen below in Figure 7-103. In addition, he was guided to pulse the right-hand melodic line as quavers while listening to the left-hand skeleton inside, seen below in Figure 7-104. He managed the sounds easily but needed to acclimatise to the dissonance of A natural sounding with A flat in bar 32, marked below in Figure 7-105.

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Figure 7-102: Prelude No 24, bars 29-31

Figure 7-103: Prelude No 24, bars 29-31 showing the right-hand with a version of the left-hand skeleton

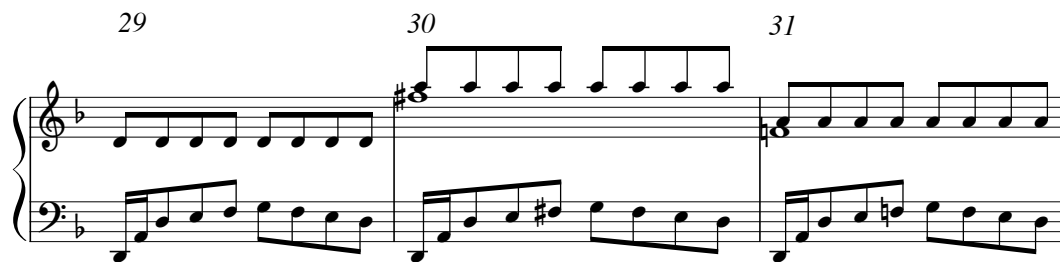


Figure 7-104: Prelude No 24, bars 29-31 showing the right-hand pulsed with a variation of the left-hand skeleton

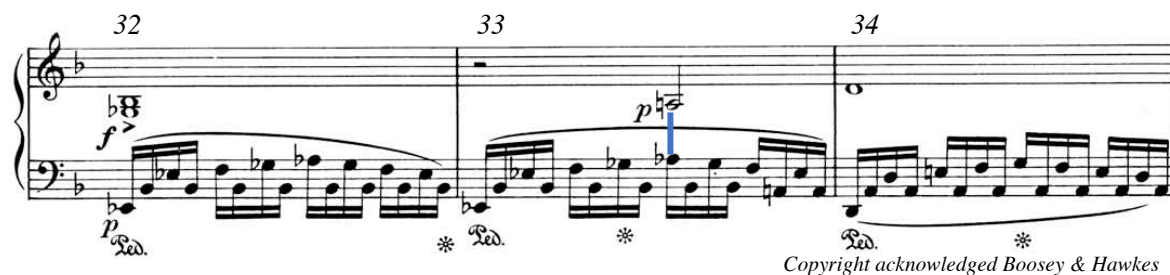


Figure 7-105: Prelude No 24, bars 32-34 showing the A natural and A flat sounding simultaneously in bar 33

### Syncopation:

#### Prelude No.16, bars 14 and 20

Byron, Derek and James were challenged by the co-ordination of the syncopated right-hand rhythm with the left-hand in bars 14 and 20, seen below in Figure 7-106 and Figure 7-108. The strategy of pulsing the underlying crotchet beat was utilised and had several effects.

For James, pulsing in Prelude No.16 stabilised his rhythm. As he pulsed the crotchets in the melody of bar 14, he omitted the tied note; pulsing highlighted his inaccuracy. He heard his omission and self-corrected his error. The regularity of the pulsing strengthened James' understanding of the rhythm (lesson 4). Where he played insecurely, he was encouraged to consolidate by playing the underlying position first, to clarify where his fingers needed to be and to confirm his fingering choices. This is reminiscent of Neuhaus: "I believe that rhythm, just as art on the whole, must be governed by harmony, concordance, joint submission, and relationship, a supreme coordination of all the parts."<sup>725</sup>

James found the rhythm tricky when combining his hands in bar 14 (lesson 5). Pulsing the right-hand as crotchets first prepared his hearing to add the left-hand. This proved to be an effective strategy. He continued to find difficulty in bar 14 (lesson 6), with the syncopation in the right-hand followed by the dotted rhythm in the left-hand. The convergence of the pulsed

<sup>725</sup> Neuhaus, *The Art of Piano Playing*, 32.

rhythm of both hands was demonstrated. See below in Figure 7-107. After James played the music with this strategy just once, he played the bar as written, fluently. This straightforward strategy was used again at bar 20, seen below in Figure 7-109. At the beginning of his next lesson, James performed this rhythmic challenge fluently, accurately and with ease. This suggests that James had digested the concept to the point where those bars now sounded natural.

14

15

*cresc.*

*Copyright acknowledged Boosey & Hawkes*

Figure 7-106: Prelude No.16, bars 13-15

14

Figure 7-107: Prelude No.16, bar 14 with the rhythm converged from both hands

20

21

22

*dim.*

*p cresc.*

*f*

*Red.*

*\* Red. \**

*Copyright acknowledged Boosey & Hawkes*

Figure 7-108: Prelude No.16, bars 20-22

20

Figure 7-109: Prelude No.16, bar 20 showing the rhythm converged from both hands

### Prelude No.19, bars37-38

The phrase from bars 37 to 38, marked below in Figure 7-110, posed a rhythmic challenge. As late as lesson 8, Kate played the syncopated left-hand as duplets. She was guided to listen to the tied note on the first beat of bar 38 and to play the second pulse softer. In the right-hand she needed to be more aware of the first beat of the bar to compensate for the tied notes in the left-hand. Although she had mastered her hands separately, when she combined them, she needed to be reminded to maintain the dotted crotchet beats rather than group the quavers as duplets within a crotchet beat. To address this tendency, Kate was guided to sound the tied notes in bar 38 (lesson 9). Playing the normally tied interval provided her with the logic of the sound needed to maintain the compound duple time (rather than convert the sound to simple triple). This materialisation of the sounds ensured that she listened to the correct rhythmic inflexion. Finally, she played the passage with hands together, listening to the first beat of bar 38 with awareness. The articulation, dynamic expression and tonal requirements were incorporated simultaneously.

36 37 38 39

*cresc.* *p*

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Figure 7-110: Prelude No.19, bars 36-39

### Hearing the rhythm of one hand inside the music of the other: Prelude No.16

Byron, Derek, and James needed greater precision when the hands sound together in the first section of Prelude No.16. They were guided to apply a pulsing strategy where the rhythm of the left-hand hand is incorporated within the music of the right-hand, represented below from Figure 7-111 to Figure 7-112. Later, the students were encouraged to reverse their hearing and to articulate the right-hand rhythm inside the left-hand intervals, seen below in Figure 7-113. James became quite fluent with this strategy by lesson 6 and said that he practised in this way at home “a little bit.”

Andantino ♩ = 120

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Figure 7-111: Prelude No.16, bars 1-5

Figure 7-112: Prelude No.16, bars 2-5 showing the left-hand rhythm pulsed inside the right-hand melody

Figure 7-113: Prelude No.16, bars 1-5 showing the right-hand rhythm pulsed inside the left-hand

This was just one strategy that encouraged flexibility in the students' hearing: the capacity to hear the music from different perspectives.<sup>726</sup> The strategy facilitated the students to hear the

<sup>726</sup> Bamberger advocates such flexibility: "shifting their attention at will so as to develop multiple hearings, finally choosing the one or the combination of several that seems best to reflect the critical intersection of detail and larger design that generates coherence of the work." Bamberger, *The Mind behind the Musical Ear*, 268.

fullness of the note values, resulting in rhythmic stability. Simultaneously, inaccuracies in pitch and rhythmic inflexion were corrected and fingering adjustments made for greater ease.

Byron describes the usefulness of playing the right-hand rhythm inside the left-hand accompaniment to clarify the syncopation within the harmony: “Knowing where each hand fits in with the other one, that was, I found - overall security really, in what I was playing.” Following this mini-improvisation, Byron played the entire left-hand with the pedal, mostly fluently but with increased accuracy and ease (lesson 4).

### Polyrhythms: Prelude No.2

In the whimsical Prelude No.2, Natalia and Tim found several passages daunting due to the polyrhythm of semiquavers in the right hand sounding above a triplet in the left-hand (bars 14, 27, 31 and 32). Neuhaus identifies that “complete mastery of polyrhythmia is as complex as the full mastery of polyphony.”<sup>727</sup> He argues that an arithmetic approach is only suitable in the simplest situation of three pulses against two. His recommendation for mastery of more complicated polyrhythms is to alternate the playing of the rhythmic unit of each hand until amalgamating the hands together naturally by a process of “synthesis.”<sup>728</sup>

In the current study, an alternate but related approach was used. Natalia was shown how to isolate the skeleton and practice the rhythms in a couple of ways (lesson 4). Bar 27 in Figure 7-114 below is used as an example. First, Natalia listened to the right-hand skeleton pulsed against the left-hand skeleton seen below in Figure 7-115. Then the tricky four against three pulses on the second beat were isolated and played as an ostinato until the music of the rhythm felt so comfortable that she relaxed. See below in Figure 7-116. It became clear that when Natalia and Tim understood and had physical control of the skeleton, they reduced their physical stiffness, thereby increasing their ease and their rhythmic and musical freedom (lesson 6).<sup>729</sup> Once they could hear the coinciding skeleton notes of each hand at a brisk tempo, the convergence of two hands was mastered readily, (lessons 6 and 7). This strategy had the effect of subtly emphasising the waltz character, to which each student then added their perspectives of fantasy (Natalia, lessons 6 to 8; Tim, lessons 6 and 9).

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<sup>727</sup> Neuhaus, *The Art of Piano Playing*, 41-42.

<sup>728</sup> Neuhaus, *The Art of Piano Playing*, 41 and 43.

<sup>729</sup> Combining the skeleton notes as a scaffolding step involves clear hearing of the first pulse in each group, which is consistent with Neuhaus' approach.

Figure 7-114: Prelude No.2, bars 25-28

Figure 7-115: Prelude No.2, bar 27 showing the right-hand skeleton with the left-hand part

Figure 7-116: Prelude No.2, bar 27 showing an ostinato of the polyrhythm on the second beat

Natalia and Tim became increasingly flexible to create short improvisations based on the skeleton. Seen below is such a reduction from bar 14 in Figure 7-117 to Figure 7-118. After isolating the skeleton throughout the Prelude, Tim reflected that it, “was hard doing the skeleton, but going back [to playing all that was written], was much easier, coz you could focus. [Isolating the] skeleton used a lot more brain power” (lesson 9).

Figure 7-117: Prelude No.2, bars 13-16

Figure 7-118: Prelude No.2, bar 14 showing the skeleton notes in the left hand, first without including the register change, and then including the register change.

### *Mastering the damper pedal*

With Shostakovich's understanding of pianistic possibilities, Sivan has high respect for his pedal markings. The students were encouraged to adjust the choreographic movements, the depth of touch, and the moments of engaging and releasing the pedal to achieve the sounds from their imaginative visions.

### *Harmonic, rhythmic, and phrasing support*

The use of the damper pedal adds richness to the tonal quality of the sound. Anton Rubinstein described the pedal as "the soul of the piano."<sup>730</sup> Sivan's Conservatory Lecturer, Nathan Perelman, describes the possibilities of the pedal:

The pedal is a cloud of sound and one feels like to speak about it as if it were a cloud – layered, fleecy, shrouding, over-hanging, thunderous, floating, somber, light, bright! Instead we define it as 'dirty' or 'clean.'<sup>731</sup>

The students in the study had varying degrees of mastery of the damper pedal. Often, their pedalling was unclear: the bass-note could be omitted from the pedal engagement, and

<sup>730</sup> Anton Rubinstein, *Guide to the Proper Use of the Pianoforte Pedals: With Examples out of the Historical Concerts of Anton Rubinstein*, trans. John A. Preston (Vienna: Bosworth, 1897), 1.

<sup>731</sup> Perelman, *Autumn Leaves*, 21.



harmonies that needed to be distinct were merged.<sup>732</sup> The students were unaccustomed to holding the pedal over non-diatonic harmonies for atmospheric effect, examples of which are in most of the selected Preludes.

In the context of the pedal as an integral contributor to the artistic image,<sup>733</sup> the students were encouraged to listen attentively to its effects on the sounds. They followed Shostakovich's pedal indications but still needed to co-ordinate their eyes, ears, hands, and feet, to master the clarity. The pedalling needed to support their imaginative vision, including the projection of the underlying genre of each Prelude. Frequently, the students were guided to incorporate the pedal when playing the left-hand accompaniment separately. The pedal assisted the students to hear sounds unified as harmonies.

Hearing the subtle pedal support of the first beat of the bar projected the character of each genre more clearly. Unless otherwise indicated, the students were guided to listen to this bass-note of the harmony and then to activate the pedal, ensuring that they caught the sound of that bass-note clearly within the pedal engagement.<sup>734</sup> The aim was for clear articulation and clear harmonies, while still listening to the music's continuity and the chordal progression of the phrase.

As well as the pedal beginning, the students needed to listen to the end of the pedal engagement, releasing where Shostakovich indicated, frequently before the end of the bar, without producing clipped endings. For example, see the opening of Prelude No.2 below in Figure 7-119. Initially the students pedalled as shown below in Figure 7-120. However, the quick up and down foot movement tended to be inexact, producing overlapping harmonies, and a lack of tonal consistency in the bass-line on the first beat of the bar.

In addition, Carol (Prelude No.15) and Hannah (Prelude No.24) consciously pedalled before the bass note of a new chord, resulting in a lack of harmonic clarity. Meanwhile, Brendon (Prelude No.24) often left the pedal engaged through several harmonies despite Shostakovich's indications to change pedal.

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<sup>732</sup> Throughout his guide to the use of the piano pedals, Rubinstein explains extensive variety in their use: primary pedal, secondary pedal, half pedal, tremolo half pedal, una corda, as well as situations when to avoid pedal. Rubinstein's use of pedal includes examples where "the pedal is used at the beginning of a musical phrase or rhythmical figure, but not at the end." Rubinstein, *Guide to the Proper Use of the Pianoforte Pedals*, 15.

<sup>733</sup> Neuhaus, *The Art of Piano Playing*, 156.

<sup>734</sup> Referred to as "syncopated pedal," Brée, *The Leschetizky Method*, 49, and "Secondary pedal," Rubinstein, *Guide to the Proper Use of the Pianoforte Pedals*, 5.

Figure 7-119: Prelude No.2, bars 1-4 showing Shostakovich’s clear pedal and release

Figure 7-120: Prelude No.2, bars 1-4 showing the students’ initial tendency when changing pedal

### Prelude No.2

In Prelude No.2, Tim was encouraged to incorporate pedal with the left-hand only, and to listen to the atmospheric effects that were possible through its engagement (lesson 5). See in Figure 7-119 above. He was encouraged to listen to how the pedal could support the first beat of the bar to assist the projection of the waltz genre. Tim observed that the Prelude “has a different character with pedal.” With the integration of the pedal, Tim needed to change his touch to maintain the tempo, the inflexion of the beat, and the clarity of the sound. He was guided to explore the atmospheric possibilities through listening to the inner broken chord inside the bass note and inside the pedal (lesson 6).

### Prelude No.16, bars 21-24

At times, the harmonic accumulation sounded cluttered in Prelude No.16, bars 21 to 24, seen below in Figure 7-121. Byron was guided to use a lighter touch for the inner triads so that the harmonies did not sound over-pedalled (lesson 4). One use of pedal that the students found tricky, occurs in bar 21 where Shostakovich indicates the pedal engagement on the fourth beat, the last beat of a sequential statement; the pedal is to be held across the bar-line for the full length of the G minor arpeggio. The students were guided to listen to the chordal unit and then incorporate the sounds within the harmonic progression. Byron found the unusual pedal rather unsettling (lesson 7), and his tempo dragged. He needed time to become accustomed to the arpeggio as a unified harmony across the bar line.

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Figure 7-121: Prelude No.16, bars 20-25

Bar 24 and its upbeat also proved tricky but was important to master as the emotional culmination of the Prelude,<sup>735</sup> partly because it has the loudest dynamic level, but also because of the harmonic rhythm. The established order of the octave bass followed by the inner triad reverses, and now the inner triad precedes the octave bass from a weaker to a stronger beat. The pedal engages on the second and fourth beats whereby the harmonies are linked across the bar-line. This disturbance of the natural order is an example of Sheinberg’s description of “violation of a set of norms.”<sup>736</sup> As such, it was discussed as an example of musical satire.

The students found that adding the pedal from bar 22 consolidated the cadence and assisted the flow in this culmination (James, lesson 3; Derek, lesson 5). After playing, James reflected that by using Shostakovich’s pedalling indications, his left-hand octaves felt “more fluid,” and that his hand “was more relaxed and knew where to go.” The students were guided to release the pedal before each new harmony according to the score, rather than releasing as they played the next harmony (James, lesson 5; Byron, lesson 9). For Byron, Shostakovich’s pedalling not only facilitated his hands to release the inner triad without slowing down, and his hearing of the end of each harmony, but also assisted buoyancy in his tempo.

<sup>735</sup> Gorlin, “24 Preludes,” 43.

<sup>736</sup> Sheinberg, *Irony, Satire, Parody, and the Grotesque*, 82.

Byron noticed the “F sharp” and “F natural” sounding simultaneously in the third and fourth beats of bar 24. This conveys ambiguity between major and minor and is another possible instance of satire (lesson 2). James tended to play the F sharp minor triad on the fourth beat rather intrusively. He was encouraged to listen to that triad inside the single pedal. As a result, he played less heavily so that the triad no longer interrupted the converging sounds. The students learnt to release the pedal when Shostakovich’s indicated, (which was earlier than their instinctive tendency) assisting the tempo to be maintained and not to drag.

### Prelude No.19

Contrary to Shostakovich’s pedal markings, in the opening bars Sarah tended to change the pedal on every beat. See below in Figure 7-122 and Figure 7-123. The pedal change on the second beat had the effect of creating an extra inflexion, rather than the sound being inside the bass-note of the overall harmony. This disturbed the flow of the barcarolle character.

Figure 7-122: Prelude No.19, bars 1-5 showing Shostakovich’s pedal indications

Figure 7-123: Prelude No.19, bars 1-5 showing the student’s initial pedal changes

Sarah was encouraged to use a single pedal for the whole bar and to listen to all the sounds inside. It was challenging for her to change her sounds, her hearing expectations, and her choreography. She needed to adopt an even slower tempo as she changed her co-ordination and sound connections. This is reminiscent of Bamberger’s observations that to change one’s hearing is unsettling. Sarah was continually reminded to maintain the depth of the first bass-note in the bar. Although slow and not always flowing, Sarah’s articulation and reading of pitch were quite accurate, a reminder that notes may be correct, but the character of the music may need further consideration.

### Legato connection of a melodic leap

The ending of Prelude No.1 is atmospheric, requiring the students to listen to non-diatonic sounds converging within a pedal, while maintaining awareness of the beginning and ends of phrases in different voices. Bar 18 in Figure 7-124 below has an unusual pedal to facilitate the legato connection in the two upper voices. This awareness needed special focus for students to achieve its effect, while Natalia reflected that it was “weird.”

The pedal connects G to G octaves in the left hand, G to F in the inner melodic voice, and G natural to G flat in the upper voice

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Figure 7-124: Prelude No.1, bars 17-21

### Atmospheric sounds

#### Prelude No.1: pedalling over several harmonies

##### Bars 1 to 3

Natalia noticed Shostakovich’s pedal marking across bars 1 to 3, seen below in Figure 7-125. “Is the pedal really held all the way through to there? It sort of mixes everything up” (lesson 1). Discussion ensued regarding the atmospheric characteristics that could be achieved through mastering Shostakovich’s pedal indication. Natalia listened to her sounds and adjusted the balance of the tonal qualities through touch to achieve her desired vision.

Pedalling this passage was an early focus for half of the students (lesson 2). They discovered that they needed to play with a less heavy touch so that the pedal created an atmospheric effect rather than produce a cacophony of sounds. Initially, all students pedalled instinctively at the beginning of bar 3 where the bass note in the *Alberti* Bass figure changes. Hearing the inflexion of this left-hand “F” clearly within the bass-line assisted the students to achieve Shostakovich’s atmospheric pedal marking. They needed to acclimatise to merging the three harmonies within a single pedal. They were guided to listen to the end of the C major triad, momentarily relax their hand, and then start the next harmony beginning with the F. This developed their clear hearing of the individual harmonies, despite merging through the pedal.

Moderato ♩ = 69

mf dim.

*p* *espr.*

*espr.*

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Three harmonies inside a single pedal

Figure 7-125: Prelude No. 1, bars 1-4

### Bars 12-13

At first, the students produced a heavy texture in the right-hand *pp* and *ppp* harmonies from bars 12 to 15, seen below in Figure 7-126.

9 10 11 12

dim.

*cresc.*

dim.

*pp*

13 14 15 16

*ppp*

*espr.*

*con Ped.*

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Figure 7-126: Prelude No.1, bars 9-16

Although the two harmonies inside a single pedal were quite challenging, all the students were able to capture this atmospheric passage through imagining the sounds “floating.” They listened to the “floating sounds” and the bitonality created by the pedal in bars 12 to 16. Kate reflected that concentrating on “the pedal is tiring.” However, in the final performances, this was one of the most effective passages.

## Prelude No.15

The first pedal indication in Prelude No.15 occurs at bar 52 on a rest.<sup>737</sup> In the example below in Figure 7-127, Shostakovich's pedal engagement on the rest opens the dampers within the piano so that the sounds resonate differently than if engaged just after the first sound.<sup>738</sup> Carol was guided to listen to the melody emerge inside the harmony, and the accumulation of the sounds inside each pedal. Although the right-hand is melodic, the pedal links its long sounds, and creates atmospheric harmonies when converging with the left-hand triads. She was receptive to the guidance and developed her musical awareness of the sounds to communicate this significant ending.

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Figure 7-127: Prelude No.15, bars 48-59

In her initial questionnaire, Carol gave the highest rating to being aware of the pedal in her music-making. The pedal remained a focus for her during this study such that in her final interview, she referred to her enjoyment in developing the clarity and musical possibilities through its use. She had learnt to engage the sustaining pedal immediately after playing a note rather than with the note for harmonic clarity, and to include the *una corda* pedal to add

<sup>737</sup> Neuhaus describes to engage the pedal before the sound is “to open up all the piano’s pores.” Neuhaus, *The Art of Piano Playing*, 158.

<sup>738</sup> *Aperto* or open pedal is a “direction in piano music to play with the damper pedal down.” David Fallows, (2001), “Aperto,” in *Grove Music Online* (Oxford Music Online), accessed April 30, 2023, <https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001080?rskey=dpxmfx&result=3>.

The damper pedal (sustaining pedal) allows all the strings to “vibrate freely in sympathy with any notes being played.” Edwin Ripin, “Damper pedal,” in *Grove Music Online*, (Oxford University Press, 2001), accessed April 30, 2023, <https://www.oxfordmusiconline.com/grovemusic/search?q=sustaining+pedal&searchBtn=Search&isQuickSearch=true>.

to the atmospheric effect. Carol was pleased to experiment with the *una corda* pedal in this final statement: “Like, I learnt to use the other pedal, because I hadn’t used that before.”

### Prelude No.19: innovative pedal

As can be seen below in Figure 7-128, the pedal needs to be depressed on the second pulse of bar 40. Initially, Kate and Sarah were guided through the effect of this pedalling with the left-hand (Kate, lesson 2; Sarah, lesson 3). They needed to listen to the accented interval of a third on the second beat, inside the low interval of a fifth. At bar 43, Shostakovich requests that this interval of a fifth continue from the previous pedal, the left-hand having left the position to sound the inner third. The fifth was sustained by retaking the fifth silently without resounding, releasing the pedal to clear the sounds other than the fifth interval, and then reengaging the pedal. Both students learned to coordinate these sounds well through mastering the movements to produce the sound they expected to hear.

Kate was asked to listen for the initial perfect fifth in the left-hand when recalled at the end, marked in bars 40 and 43. She played this left-hand passage well (lesson 4), with full control of the pedal. She revealed that she was motivated to practise the atmospheric effects at home.

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Figure 7-128: Prelude No.19, bars 40-44

Guidance: Listen to the long E flats

### Prelude No.24

The fast articulation of the left-hand in the coda of Prelude No.24, proved very challenging. The beginning is seen below in Figure 7-129. Introducing the pedal added complexity (Brendon, from lesson 2; Hannah, from lesson 3). Both students were guided to avoid a heavy touch as this produced a very dense sound. They were encouraged to release the pedal where Shostakovich indicated, and to listen to the final interval in each bar, marked by a horizontal line in Figure 7-129 (Brendon, lesson 2; Hannah, lesson 10). Hearing the end of each bar and the pedal engagement assisted their clarity at the fast tempo. Hannah found that adding the pedal assisted her definition of the bass-note (lesson 3). Developing more refined and economical hand and finger movements facilitated increasingly faster tempi.



Figure 7-129: Prelude No.24, bars 29-31

### *Relevance to the research questions*

The overall impact on the fantasy of the musical communication was through mastery of fundamental musical attributes when the hands combined. Strategies from the approach facilitated the students to present a faster and more fluent tempo with stronger rhythmic accentuations and articulations contributing to more musical character. With increased awareness of the inflexion of the beat and the evenness of the underlying pulse, there was increased fluency, accuracy, ease, and expressive control. As mastery increased, so did the musical fantasy. Table 7-21 below outlines the problems and challenges identified and the strategies used to achieve fluency, accuracy, and ease in the students' musical communication.

Table 7-21: The challenge of coordinating the hands together addressed by Sivan’s approach

<b><i>The musical problem or challenge: aural and/or physical</i></b>	<b><i>Awareness, movements, and hearing strategies</i></b>	<b><i>Results that enhanced the musical communication</i></b>
To coordinate the hands rhythmically.	<p>To hear short sounds inside longer sounds.</p> <p>To hear the synchronization of semiquavers sounding between the hands.</p> <p>To hear syncopation supported by an even underlying pulse.</p> <p>To be aware of polyrhythms sounding musically.</p>	<p>Facilitated greater tonal fullness.</p> <p>Facilitated greater rhythmic accuracy and strength of musical character.</p> <p>Facilitated the musical realisation of polyrhythms.</p>
To convey the harmonies as they progress.	<p>To be aware of the harmonies.</p> <p>Hear the bass note underlying the melody and the harmony.</p>	<p>Facilitated harmonic accuracy, and support of the expression through the harmonic developments.</p> <p>Underpinned the character of the music.</p>
To coordinate the melody within the harmony.	<p>To be aware of the convergence of melody and harmony.</p>	<p>Facilitated greater logic within the musical expression and storytelling, especially the flow of the melody in the context of the harmonic progressions.</p>
To coordinate the pedal with the musical intention.	<p>To hear the clear engagement of the sounds with the pedal.</p> <p>To hear the pedal support the harmonies.</p> <p>To hear the pedal sustained over several harmonies to create atmospheric sounds.</p>	<p>The pedal supported the harmonies, the rhythm, and the phrasing.</p>

## **The impact of focus on emotional response**

In the study, Emotional Response (ER): Narrative/flow and ER: Emotion were the musical parameters associated with emotional response that were listed on the data template. Mostly, these parameters were the main focus in the students' final lessons. However, emotional response was developed in the early lessons through consideration of the communication of each Prelude: its genre, its mood, its ascribed meaning, and its individual musical expressions. Guidance was not only through verbal suggestion, but also through the expression when conducting, and the sounds from the simultaneous playing.

### **Freedom in expression**

To convey personal truthfulness is dependent on the freedom to express, based on the establishment of an imaginative vision, and the ease of utilising an extensive pianistic vocabulary. At the end of the study, Tim described that the technical difficulties of Prelude No.2, although developed, had not yet reached the level of freedom to completely facilitate his emotional response. He reflected:

I felt that while I could feel the expression a lot easier in [Prelude No.] One, I didn't connect to it as much, so what the expressions were in that one was a little too serene for me, I felt. I'm not really that kind of person, so I didn't connect to it as much as I could have. If that second one was easier to play then I feel like I could have connected to the emotional side of that [more] than on the first one.

### **Emotional change in the epilogues**

The students needed to adjust their pianistic vocabulary abruptly to convey their emotional response to the sudden changes in mood at the close of the preludes. The strongest of these occur at the end of the most satiric and grotesque Preludes.<sup>739</sup>

#### ***Epilogues signalled by rests: Prelude Nos.2 and 15***

In Prelude Nos. 2 and 15, rests provide time for the students to prepare for change. In the short epilogue of Prelude No.2, the change is rhythmic. The whimsical semiquaver passage is followed by the rhythm of the opening accompaniment, seen below in Figure 7-130.

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<sup>739</sup> Gorlin, "24 Preludes," 40.

Figure 7-130: Prelude No.2, bars 35-38

In Prelude No.15, the continuous circling waltz figure ends abruptly, and after a beat's silence in bar 52, the music closes with a coda in which clearly, the humour is over. See below in Figure 7-131. From an interpretative perspective, Carol was encouraged to convey the musical transformation to a completely different emotional atmosphere:<sup>740</sup> to reduce the volume of *ff* to *pp*, to replace *staccato* with *legato*, and to adjust immediately to the longer sounds inside the sustaining pedal.

Figure 7-131 continued ...

<sup>740</sup> Sivan's approach to dynamics is guided by context: "You must find emotional responses to your dynamics. Pianissimo can mean lullaby, or it can mean enormous tragedy, you have lost your voice." Goldsworthy, *Piano Lessons*, 32.

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Leningrad, 2.2.33

Figure 7-131: Prelude No.15, bars 43-59

***Epilogues unprepared by rests: Prelude Nos.16, 19, and 24***

Here, there are no rests to assist the shifts of emotion. However, each epilogue begins with a clear beginning to a new phrase. The students developed the ability to create a subtle breathing space before the new phrase. This expressive timing facilitated the pianistic changes: *legato* after the marked rhythm on G flat in Prelude No.16, bar 30, seen below Figure 7-132; *legato* after staccato in Prelude No.24, bar 42 seen below in Figure 7-133; and sudden *f* after *p* in Prelude No.19 bar 40, seen below in Figure 7-134.

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Leningrad, 7.2.33

Figure 7-132: Prelude No.16, bars 26-31

Leningrad, 2.3.33  
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Figure 7-133: Prelude No.24, bars 38-46

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Figure 7-134: Prelude No.19, bars 36-44

In all the above examples, ascribing meaning and identifying emotion within the music assisted the students to develop their interpretations. They achieved more diversity in the sounds they produced, with softer, quiet sounds and stronger, loud sounds. In addition, their performances were consistently convincing in the passages where emotional associations had been consolidated.

## Additional perspectives from the learning

### Memorisation

#### *Prior attitudes*

The initial questionnaire sourced the students' attitudes to memory. Their individuality is revealed below in Table 7-22. The more cautious responses are shaded in blue. Notably, all students disclosed that they learned from memory to some level. The students' prior abilities, motivations, confidence, and a myriad of other personality features that contribute to their achievements are mirrored in their perspectives on practising and performing from memory.

Of the ten students, eight answered that they like to practise from memory. The reasons ranged from not liking to look up and down from the notes to the keys, to being able to focus aurally on the sounds of the music rather than visually on the notes on a page. Most students who memorised did so through repetition, without conscious memorising strategies. However, Byron and Kate included awareness of structure as they memorised section by section.

Four students indicated that they like to perform from memory. These students found that they could focus on the performance more, one expressing that it showed that he knew the piece well. One student linked his preference for performing from memory to not sight-reading music well. The six students who did not like to perform from memory cited reasons linked to confidence and the fear of forgetting.

Table 7-22: The students' attitudes to and performances from memory with cautious responses shaded in blue

<i>Student name</i>	<b>Likes to practise from memory</b>	<b>Likes to perform from memory</b>	<b>How do you learn from memory?</b>	<b>Prelude No 1 from memory</b>	<b>Second prelude from memory</b>
<b>Natalia</b>	Yes, because I don't like to look up and down	Yes. Then you can look past the music and get all the thoughts out.	I play it over, and over again.	Yes: Lesson 10	No
<b>Tim</b>	Yes. It makes it easier to visualise.	Yes. If I can play from memory, I know the piece well.	At some point, it just happens	Yes: Lessons 8 and 10	No
<b>Carol</b>	Yes. I like to learn some music by heart.	No. I get nervous and forget things.	By playing it many times.	Yes: At home	Yes: Lesson 10
<b>Byron</b>	Yes. My sight-reading is under-developed.	Yes. As before.	Play over and over in sections.	No	Yes: Lesson 10
<b>Derek</b>	No	No. I might make mistakes.	When I get familiar, it already remembers.	No	No
<b>James</b>	Yes. Only if practising for a short time.	Yes. I can focus better.	Practice. I just keep practising and I'll memorise eventually.	No	No
<b>Kate</b>	Yes. Because in fast pieces I have to look at the notes and then look at the keys.	No. I am nervous every time and scared that I would stuff up.	A section first, then another section etc.	No	No
<b>Sarah</b>	No. I like to have the music in front of me to check on.	No. I like to have the music in front of me to check on.	Lots of practice.	No	No: but said some sections memorised
<b>Brendon</b>	Yes. It allows me to focus more on the music than reading the music.	Not really. I might forget it.	By playing a lot.	No	Yes: Lesson 5 separately. Lesson 10 in full.
<b>Hannah</b>	Yes, I love to. It makes me feel lazy; I don't have to take my music anywhere.	No. I'm not sure. It makes me feel more confident.	I play it over, and over again.	Yes: Lesson 10 and in the concert	Yes: Lesson 9, 10 and in the concert



### *Memory through fingering*

Perelman considers that, “Fingering is a memory device.”<sup>741</sup> This was confirmed for James in his final interview: “It [hand positions] helped to memorise it, you know, where the hands are going, and with the fingerings it made it easier to remember.” In Sivan’s approach, the fingering is linked to both hand-positions, and to musical effects, such as the leading quality of the thumb as a conductor or creating sounds like bells with the right-hand little finger.

### *Memory of movements including procedural memory*

Prelude No.2 has wide leaps in the accompaniment. In his interview, Tim linked mastery of the bass-line to “muscle memory”. He was the only student to refer to procedural memory:

Definitely No.2 - particularly because the bass-line jumped around so frequently you needed to find where your hand needed to go and where the bass-line was; the rest followed. You needed to have that in your muscle memory before you came to play it really adding the rest on top. Otherwise, you wouldn’t know where it was at all.

It is worthy to note that while procedural memory is intrinsic in learning music, it was evident that where there was an established un-useful movement, this habit needed to be overridden consciously with a new choreography.

Initially, both Natalia and Byron used excessive wrist movements. Once embedded in their procedural memory, these movements inhibited their fluency. Bamberger’s observation of the difficulty of restructuring one’s hearing, is pertinent to how the students felt when their procedural memory needed to change. Natalia’s self-reflection describes how this was especially challenging when putting her hands together:

At the start, even with [Prelude] No.2, I was jumping around with the left hand, and doing this little thing at the top [wrist flick]. Having to get that together was really hard. . . . Putting it together thinking ‘Oh my gosh, I have to do this in this hand and this in that hand at the same time’ that was pretty ‘whoa,’ but by the end felt like I could do it.

Many of the learning strategies assisted the students to override instinctive movements that did not serve them well. They focused on conscious awareness of the imaginative vision, facilitated through preparation of hand positions, and chosen choreography. The result was that by the end of the study, the students’ movements served their imaginative vision better, rather than their musical communication (interpretation) being dominated by technical limitations and procedural memory (habits).

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<sup>741</sup> Perelman, *Autumn Leaves*, 27.

### *Final performances from memory*

In the study, there were different levels of memory that were mastered, revealing that memory is not immediate and that building confidence and resilience can improve it. Tim indicated that although he was accustomed to memorising his repertoire, the Preludes had proven more difficult due to the notes additional to the diatonic harmonies.

#### *Prelude No.1*

Three students played Prelude No.1 from memory in their performances to camera: Tim in lesson 8, and Natalia and Hannah in lesson 10. Although they lost some accuracy, their performances from memory reflected more engagement, with more focus on the musical elements of the music, especially expressive timing, than when they used the score. Natalia increased her control of the dynamic range. Carol reported playing Prelude No.1 from memory at home but was not comfortable to use memory for the performance in the final lesson. For security in performance at the concert, she chose to use the music. Hannah continued to consolidate her memory after the final lesson and performed from memory at the concert.

#### *Prelude No.19*

Kate tried to play Prelude No.19 from memory (lesson 10). She could play bars 1 to 4 confidently and stopped. Then she was encouraged to try from memory with separate hands. Hesitantly and with verbal guidance of the musical ideas and concepts, she played the first page. Then she played most of the right hand from memory, again with significant support through verbal guidance to connect patterns and musical ideas. She found that working through the music from memory made the patterns of sound, repetitions, chord direction, and the necessary movements, clearer. Following the focus on memory work, Kate played Prelude No.19 again with the score, but with much more fluency and awareness of musical connections. Self-reflecting after her final performance to camera, Kate noted that the focus on memory had enabled her to control her pedalling more easily. This could suggest that working through the music from memory could be beneficial to learning, even if the student eventually still performs with the music. Since Kate was accustomed to playing from memory, it could be expected that with more time, such a goal could be achieved.

In her final questionnaire, Sarah wrote that she, “was not very good at playing pieces and learning pieces from memory. ... Although I didn’t memorise either of the Preludes off by heart, there were some parts of No.19 where I could play similar sections from memory.”

## Prelude No.24

Brendon had performed Prelude No.24 from memory in lessons 9 and 10 (and hands separately as early as lesson 5). However after performing, Brendon focused on some little mishaps and expressed that he could have performed better. He identified in retrospect, the moments when he could have been more accurate. This self-awareness is a powerful ability that enables students to facilitate improvement in performances and extend interpretation. Although his performance in the last lesson was very successful, and it would have been reasonable to expect that he would perform Prelude No 24 in the voluntary concert, even possibly from memory, Brendon chose to only play Prelude No.1.

On the other hand, Hannah, continued to increase the security of her memory during the final week of practice and performed both Preludes from memory at the concert. The students' decisions could reflect that their inner confidence towards performance, as much as prior preparation, influenced their choice in what to perform and whether to use memory. Their choices served as a reminder of each student's individuality and personal journey.

### *The score as a scaffold*

The students demonstrated different levels of mastery when performing from memory. For example, Byron tried to perform Prelude No.16 from memory, but stumbled after two lines (lesson 10). It was suggested that he play with the score again; it was fluent. He was encouraged to try playing from memory again. There were more inaccuracies (around the usual bar 18), but mostly fluently to the end, including the tricky passage from bar 20 to 25. This tends to suggest that if there were more lessons, the step of playing with the music score first to assist the memory, essentially a scaffolding step, could be withdrawn gradually.

## **Modelling**

### *Simultaneous playing*

#### Prior experience

Four of the students, Tim, Carol, James, and Hannah, were accustomed to simultaneous playing. Hannah, whose teacher had used simultaneous playing from the beginning of her piano studies, said that she finds the strategy: "Comforting. Because, I don't know, but it's comforting because it helps me remember more. I don't know why." Accustomed to simultaneous playing with his usual teacher, James reflected that: "It helps a lot, coz you can see what you are doing wrong and learn a lot clearer, a lot faster."

Tim was accustomed to his usual teacher playing simultaneously on the same piano but had experienced a previous teacher using a second piano in a similar way. He articulated the difference that he noticed:

On the separate piano, it is less intimate, and they are a bit distant from you, and it's not quite as welcoming. It doesn't feel like a one-on-one lesson so much; it was, but it feels a lot more personal if you are working on the same piano, working or collaborating on the same thing.

These last words echo Sivan's message that lessons need to be like a "journey together."<sup>742</sup> On a different piano, there is more physical distance and if the teacher is focused on his or her own playing, details of the student's fingering and choreography can be overlooked more easily. Playing on the same piano has the effect of a duet, with the detail of the student's movements closer to hand.

### Application in the study

The simultaneous playing with the teacher-researcher was applied creatively. This modelling had direct as well as subliminal influences on the students. It delivered aural, non-verbal messages and encompassed many musical facets: the tension and resolution in the underlying harmonic progressions, evenness in the pulse, inflexion of the beat, dynamics, breathing spaces, and articulation, along with choreographic messages for the fingers, hands, and arms. Initially, to coordinate the beginning of the simultaneous playing, the teacher-researcher counted. However, as the lessons progressed, she only needed to breathe in as if to sing and the students began intuitively. This phenomenon seemed to occur as a result of the shared musical journey and the convergence of the imaginative vision of the teacher and student.

Varying the simultaneous playing personalised the teaching to the specific needs of each student and became like a collaboration. This form of modelling assisted the students to change their hearing quickly as it provided a model of the sounds to aspire to, and the physical movements that made changes achievable.

### Identified benefits

#### Tonal qualities

At the end of the study, Byron expressed the benefit to his sound quality:

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<sup>742</sup> Sivan, "Music through inspiration," 4.

I found it [simultaneous playing] really helpful because it made it easier to kind of imagine the sounds that I was meant to be creating I guess, even though it was in that top register. So, I found it helpful for that. ... Tone quality: that real difference between how you were able to make the piano sound and I guess what I was striving for.

It was evident during the lessons that the modelling gave students confidence, including to project the dynamic extremes of the culmination points, and the softer contemplative passages, as well as the dramatic accents such as those in Prelude No.24.

### Rhythm

The teacher-researcher observed that by playing simultaneously, the students were challenged to maintain the tempo, and had an immediate model of evenness of the pulse, breathing spaces, and choreography of the arms that assisted the musical expression.

Carol found that the simultaneous playing assisted her accuracy in both rhythm and pitch, “I found it really helpful because I got to keep in time, with right notes and things.” In his final interview, Brendon too admitted that he found simultaneous playing, “Good. Coz I could keep the rhythm better, I found.” He observed that when the scaffolding of the simultaneous playing was withdrawn, “sometimes it [his rhythm] didn’t go right.”

### *Achieving faster tempi*

The strategy of the teacher-researcher simultaneously playing a skeleton line in Prelude No.2 assisted Tim to hear the inflexion on the first beat of the bar. There was no obvious accent, just awareness of where the notes fell on the beat. This impacted his understanding of the triple time and ultimately facilitated a faster tempo.

Hearing the music at a faster tempo than they had practiced at home, assisted the students to adopt faster tempi, quickly. Tim, Carol, Brendon, and Hannah revealed that they used slower tempi in their practice at home. The simultaneous playing gave the example of alternative tempi and laid the foundation for them to adjust their hearing.

### *Evenness of the underlying pulse*

Brendon had practiced Prelude No.1 before his first lesson with many inaccuracies. He tended to accent the last quaver in a group of four within the *Alberti* Bass chord, disturbing the calm atmosphere. The accentuation became a subtle but persistent interruption to the evenness of the pulse. The simultaneous playing was a non-verbal reminder of the accuracy needed in both the reading of the pitch and the position of strongest tonal inflexions.

In lesson 2 Derek arrived eager to demonstrate the first two lines of Prelude No.16 that he had learned with hands together. He played slowly, but without the character of a rousing march. Having learnt the dotted rhythm incorrectly as a different syncopated rhythm, he had become accustomed to sounds that diverged from the score, seen below in Figure 7-135. He needed to change how he heard the music internally before he could play the music with accuracy. Simultaneous playing assisted Derek to correct his hearing, his aural perception, and therefore his rhythmic communication, quickly. At the final interview, Derek indicated that he found the simultaneous playing was “helping to keep the beat, rhythm and the notes correct.”



Figure 7-135: Prelude No.16, bars 1-2

#### Choreography and relaxation

Another benefit of the simultaneous playing was that the students modelled their movements and relaxation points on what they saw, as well as what they heard. This was shown to facilitate a greater variety in expressive interpretation such as the mastery of sudden dynamic changes, and the *legato* and *staccato* articulations when the students performed. This was applicable in all Preludes, but especially in Nos.15, 16 and 24.

In their final interviews, all students spoke of the benefits of the teacher-researcher playing simultaneously in the upper register of the piano, despite it often challenging how they heard the music internally. Most students expressed that they were uncomfortable when they first experienced this mode of guidance, reflecting Bamberger’s findings that “restructuring one’s hearing is risky – it is disorienting, queasy, confusing; it attacks the very roots of previous coherence.”<sup>743</sup> In their final interviews, two students spoke of their early reaction to simultaneous playing of the teacher-researcher. Kate said:

At the first lesson, I found it kind of weird. That’s really different from my other teachers, but then I got used to it. Sometimes with the other teachers, the notes were the notes: to play it hard or softly. But when you played it with me, you don’t need to tell me whether I need to play hard or soft, I just play it as you play it, so it makes it easier.

<sup>743</sup> Bamberger, *The Mind behind the Musical Ear*, 4.

Sarah noted that:

It was a lot more different, but it was good because you could hear exactly how it sounded, so you could match it and try to play it like that instead of just like guessing, well not guessing, but like playing it like yeah, you know. In the beginning wasn't off-putting, but different. But I think I liked it better.

Developing a student's internal processing and creation of sounds can still be considered as student-centred if the focus is on the student's understanding. Written and/or spoken words can describe sound, and are useful to support understanding, but they are intermediary, and less direct. At times, students grew weary of excessive discussion and were keen to make music, not only talk about it. This could be an added factor in our community where there is a frequency of students who have a different first language.

It should be remembered that there is an onus on the teacher to provide worthy models to the student. The aim is for the student to understand so well that they can apply the production of their sounds to another musical situation, independently.

### *Recordings*

While the literature encourages students to listen to recordings, this needs careful direction as could be seen in the example of Sarah following a YouTube video clip to assist learning a syncopated passage from Prelude No.1. If the example played is inaccurate, or the student does not follow the model logically, the result is poor.

Students are often encouraged to make self-recordings for feedback, to “contribute to the level and quality of expertise.”<sup>744</sup> While a useful practice, it is arguably even better when a student listens and self-monitors while making music, creating the capacity to adjust the performance for musical effectiveness, rather than only listening post-factum.

## **Students' applications of Sivan's approach**

### **Attitudes to practice using the learning strategies**

Byron (in lesson 7) reflected perceptively that: “The more variety you have in the ways of practice, the more you have to keep listening to what you are doing.” Natalia identified that, “It [the mastery of hand positions] was actually very good because it gave me extra ways to practise it and see the music differently.”

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<sup>744</sup> Hallam, et al., “The development of practising strategies,” 672.

### **Application of concepts to different repertoire**

The aim of constructive-style, student-centred learning is that the student will have greater autonomy in future learning situations. One of the indications that this has happened is the student applying knowledge to different contexts.<sup>745</sup> This certainly appears to have been the case during this study. Natalia revealed that: “I would want to practice what we had just gone through, and how could I do that in my other music as well as this new music?” Individual applications by the student cohort are specified below.

#### *Layers*

Sarah tried to isolate the layers in other pieces, including a piano Sonata by Cimarosa, “but it was hard to get it.” Carol applied the concept elsewhere in her music making: “with those multiple layers in the first one [Prelude] even just in a little bit of composition of my own and trying to include another melody with the thumb and a bit more dexterity there and that hearing of the melody and the phrases. They are the big things that I have taken away.”

#### *Hand positions and chords*

In his final interview, Byron expressed that the strategies developed in the lessons had been useful for his other repertoire, “especially that focus on hand positions. I felt like that’s kind of freed up a few other pieces that were starting to – they were a little bit uncomfortable on the hands and going back and figuring out why, maybe.” Meanwhile, Natalia had applied the concept of positions to a Chopin Nocturne that she was learning.

In his final interview, Derek acknowledged that the use of positions had helped his learning. He had applied that strategy to different repertoire. Sarah indicated that she had applied the identification of positions to other repertoire by the composers Mozart and Moscheles. Hannah had not used positions in practicing other repertoire but acknowledged that her teacher uses positions in her teaching. This could account for Hannah identifying positions readily without naming the harmonies mentally during the lessons; the process had become instinctive. Hannah had also become more aware of the concept of the skeleton, and with her teacher, continued to develop her awareness of it in different repertoire.

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<sup>745</sup> Pozo, “The Psychology of Music Learning,” 50-51.

Pérez Echeverría, “How Teachers and Students Conceive Music Education,” 99.



## Chapter 8 Conclusions

Having identified elements of Sivan's approach that had impacted her own learning and teaching, the teacher-researcher sought to evaluate their effect in a more controlled setting. This study sought to observe, describe, and analyse the impact of the piano pedagogical approach of Eleonora Sivan on a student cohort learning a selection of Preludes from Dmitri Shostakovich's Op.34. The investigation was based on piano lessons that were video-recorded, and observations of learning outcomes from specific teaching and learning strategies. Many aspects of the results are consistent with previous research on musical topics. Nonetheless, the student responses in pen-and-paper questionnaires, interviews, and during the lessons, extend the literature by providing detailed insights into music learning and music making. The teacher-researcher designed software kept the teaching focused on specific musical objectives during the lessons which remained the focus in the discussion in the reporting stage.

This chapter organises the conclusions that relate to a broad spectrum of learning challenges, and the more specific demands of learning and interpreting music, in the context of Sivan's approach and her focus on "Arts, Science, Arts". The process of the research methodology is discussed, and recommendations for further research are outlined.

### Effectiveness of Sivan's pedagogical approach

From the study, it is evident that the teaching and learning strategies embedded in Sivan's pedagogical approach were effective in addressing the students' learning challenges creatively and efficiently. The detailed interconnection of all the sound elements strengthened their personal engagement, their imaginative vision, and their musical communication, along with their aural and technical skills. The approach was found to be flexible to accommodate change that could maximise each student's individual development, their unique musical journey, and their personal process of discovery. This flexibility involved a creative focus on each student's responses, understanding, and individual learning needs: a student-centred approach.

Change was made quite quickly at times, and not so fast at other times. Either way, the process of change was consistent with Bamberger's observation that: "To make a hearing different from one's own often requires a fundamental restructuring of the material."<sup>746</sup> Both verbal and practical guidance was given to students, with the speed of learning impacted by

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<sup>746</sup> Bamberger, *The Mind behind the Musical Ear*, 4.

the individuality of each student. The limitations were not always predictable. Nonetheless, there were times when musical problems improved almost immediately after applying a musical strategy. At times the students showed surprise, but also pleasure that they could make deep changes. When a student had fully digested the concepts, sounds, and movements, the spectrum of expressive details converged to facilitate individual musical communication. Breaking down the elements of sound through the musical parameters highlighted to the students the facets that could be improved. For example, the task of playing the isolated bass-line seemed like an extremely simple task, but often, the students faltered in their initial fluency and/or accuracy, indicating that their musical hearing or clarity needed consolidation. Usually, once a task was mastered, the students could usually hear the musical difference and noticed their increased ease and fluency. Care needed to be taken not to add too many expectations for extra musical dimensions simultaneously.

### **Impacts on learning**

#### *Concentration*

There have been calls for further research into the area of concentration,<sup>747</sup> with a student's ability to learn linked to the ability to avoid distractions. Early learners are reported as more easily distracted.<sup>748</sup> After learning music for several years, students have been found to develop greater concentration in their practice,<sup>749</sup> and ability to hear their errors more readily.<sup>750</sup> The teacher-researcher found the student cohort attentive during the lessons, despite the age range. It was consistent that the focus on awareness of sounds and movements facilitated these students' concentration.

#### *Giftedness and talent*

Often, the recognition of talent<sup>751</sup> doesn't distinguish between students' natural aptitudes and their learnt knowledge. The study investigated the students' musical development recognising both foundations. All students achieved a level of fluency, accuracy, and ease through mastery of learning steps, or scaffolding. The study found that strategies from Sivan's approach were tangible and yet creative in their application, so that each student and the teacher-researcher could build on both giftedness and prior knowledge, and continually

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<sup>747</sup> Hallam et al., "The development of practising strategies," 671.

<sup>748</sup> Hallam, "What predicts level of expertise attained?" 269.

<sup>749</sup> Hallam et al., "The development of practising strategies," 655.

<sup>750</sup> Hallam et al., "The development of practising strategies," 670.

<sup>751</sup> Howe, et al. "Innate Talents," 399-400.

develop musical intuition, consciously and unconsciously. The strategies could be adapted for different students. They developed their imaginative vision and extended their Zones of Proximal Development rather than relying only on their natural aptitudes. This is consistent with Sivan's goal of maximising potential rather than relying on giftedness alone.<sup>752</sup> The strategies were carefully integrated with goals that focused on their intrinsic value.

From the literature, the degree of giftedness and talent can be misunderstood, since their recognition is dependent upon those who assesses their presence or non-presence. In addition, "only a minority are talented."<sup>753</sup> These observations would suggest that if only those classified as gifted or talented learnt music, the future of music in our world would be very restricted and bleak indeed. It is imperative that individual students' access to music education is not narrowed by perceived giftedness or talent.

### *Modelling*

The literature suggests that modelling could be used more widely in lessons.<sup>754</sup> Modelling is a key feature of Sivan's approach: "every word has to be supported by demonstration."<sup>755</sup> When instrumental teaching does not use modelling and relies on verbal instruction alone, the student needs to convert their understanding of language to produce musical sounds. This produces additional challenges where English is not a student's first language.

Sivan's practice of simultaneous playing was very effective, with all the students indicating that they found this form of modelling useful. The students identified that not only did they hear the sounds to emulate, but witnessed the movements, the choreography used to produce the sounds, without having to interpret intermediary words. It developed their awareness and hearing, and while specific parameters were the focus, it addressed musical details and expression on a subliminal level. It was evident that the simultaneous playing assisted students both technically and stylistically to develop a faster tempo, clearer articulation, and stronger rhythmic inflexion to convey the genre of the music. Through a strong imaginative vision and practical example, the students became further assured to produce stronger interpretations. Far from being only directive and teacher-centred, the modelling facilitated

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<sup>752</sup> Sivan contends that, "Talent is like a huge sum of money in bank ... you can spend all in ten years and – I'm sorry – default is possible. And you can't live on interest only. So much talent goes to bin, or to madhouse! Much more interesting question is what you do with your talent. Talent needs watering and constant perspective." Goldsworthy, *Piano Lessons*, 150.

<sup>753</sup> Howe, et al. "Innate Talents," 400.

<sup>754</sup> Hallam et al., "The development of practising strategies," 673.

<sup>755</sup> Sivan, "Music through inspiration," 5.

the students to grow in confidence to produce more characteristic accentuations and intonations. Their growth in rhythmic assurance underpinned the projection of the satiric and grotesque qualities from each student's individual musical perspective.

Simultaneous modelling involves some repetition. Although "repetition does not necessarily lead to improved performance,"<sup>756</sup> nor lead to "lasting and transferrable learning,"<sup>757</sup> the choice of "what" to repeat in the study became a significant factor.<sup>758</sup> The literature recommends the benefits of "chunking" in practice. This study utilised chunking in terms of the varying lengths of passages to practise. However, combining chunking with awareness of hand positions and progressions, skeleton and layers, and pulsing during simultaneous playing developed additional musical expertise. The students' learning was focussed on musical content as well as assigned meaning, thereby avoiding mindless repetition, which, according to the literature is not conducive to high achievement.<sup>759</sup>

Inevitably, the strategy of providing musical demonstration places expectations on the teacher to provide a worthy example.

### *Memory*

Memory is a fundamental facet of learning and embodies prior knowledge and experiences, which were accessed and extended in this study as the foundation for imagination and fantasy. The clearer the students were of their imaginative vision, the sounds they wanted to produce, and how to communicate them, the greater their fluency and ease.

From a technical perspective, although fingering was useful in memorising, the students expressed that emphasis on hand positions was of greater significance. This grouping of sounds created succinct units that they remembered readily, and the choreography of movement from one position to another provided efficiency, and underpinned fluency. This choreography needed to support each student's imaginative vision; awareness of the connectedness of their sounds and their movements supported their interpretative performance. Where the students' movements were automatic, without awareness, their performances tended to become robotic.

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<sup>756</sup> Sloboda et al., "The role of practice," 287.

<sup>757</sup> Pozo, "The Psychology of Music Learning," 76.

<sup>758</sup> Gruson, "Rehearsal Skill and Musical Competence," 87.

<sup>759</sup> Sloboda et al., "The role of practice," 287.

Memorisation to perform without the score is another aspect of memory. Although memorisation was not an aim of the study, the strategies from Sivan's approach contributed to some passages, or whole Preludes being performed from memory with confidence. The key strategies that emerged as significant to memorisation were a clear imaginative vision, mastery of hand positions, choreography, and rhythmic pulsing.

### **Impacts of the core components**

#### *Imaginative vision*

The initial PowerPoint presentation provided effective aural and visual references to highlight the historical culture and perceptions at the time the selected repertoire was composed. Frequently, Sivan's approach involved exploring the music score to discover what the students had not already imagined. Through dialogue and modelling,<sup>760</sup> they were guided to make connections they had not understood by themselves. They were encouraged to be aware of those connections as they created their own musical interpretations. Remembering the ages of the students, their readiness to make conceptual connections seemed to relate to the Vygotsky's Theory of the Imagination and Creativity of the Adolescent.

#### *Deep knowledge*

Confirming the literature, prior knowledge had an impact on the students' confidence and assimilation of concepts new to them.<sup>761</sup> For example, students who had already thought of music in terms of chords and hand positions moved their hands into shapes readily, in contrast to the students who focused on reading individual notes. Furthermore, the study confirmed that even when there is prior knowledge, students do not always make the connections immediately,<sup>762</sup> and need guidance to assist them. The study confirmed Chappell's findings that:

Memorising, internalising and improvising all encourage[d] players to have a better overall perception of the music and to look for patterns and shapes rather than individual notes. All three skills call[ed] upon pianists to be fully focused in their approach, whilst at the same time learning to trust their intuition more frequently.<sup>763</sup>

Significantly, Sivan's approach encourages memorising, internalising, and improvising. These three pillars of creative music making were witnessed to deepen each student's

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<sup>760</sup> Meissner, "Instrumental Teachers' Instructional Strategies," 118–35.

<sup>761</sup> Hallam, "The Predictors of Achievement," 127 and 129.

<sup>762</sup> Duke and Pierce, "Effects of Tempo and Context," 94.

<sup>763</sup> Chappell, "Developing the complete pianist," 258.

digested knowledge. Frequently, the students then included the new knowledge when practising different repertoire as it became more intuitive. The transfer is acknowledged by Sivan: “What is intuition? Knowledge that has come inside.”<sup>764</sup>

### *Pianistic vocabulary*

Although the teacher-researcher had performed the Preludes, previously she had not taught all of them. During this study, she taught the polyphonic Prelude No.1 to each of the ten students. It became evident that as the lessons progressed, her teaching became more efficient, and although each student had individual needs, solving a problem for one student then informed the teaching of other students in subsequent lessons. One example that emerged was the identification of the accompaniment layer. Once one student expressed a moment of difficulty and an effective solution was found, the effective solution was suggested to other students to confirm whether that solution was efficient and effective. The teaching and learning processes were like a continuous feedback loop and required a degree of flexibility. While the adjustments affected the consistency of the delivery, they were within the ethos of personal continual improvement. Indeed, flexibility and responding to feedback, along with realistic self-evaluation are hallmarks of creativity, and imperative for the ability to create multiple interpretations. Through this prism, the research provides much insight into teaching and learning practices.

### *Polyphony*

Neuhaus states that:

One of the most difficult but satisfying tasks for the pianist is to create a multiplane tonal texture. ... Any kind of polyphony is in itself a multiplane structure – one has to play expressively and independently the theme and all the parts that accompany it.<sup>765</sup>

Creating a multiplane tonal texture was a focus throughout the study. It is a challenge students encounter when playing with the hands together, both in polyphony and music with melody and accompaniment. Initially, playing three voices in Prelude No.1 together was beyond what any of the students could do unaided. However, they gradually learnt to combine their hands to convey the layers, (the planes). Step by step, they prepared hearing each individual voice, and then combined the layers, developing their expression of both the horizontal (melodic) and vertical (intervallic) connections.

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<sup>764</sup> Goldsworthy, *Piano Lessons*, 230.

<sup>765</sup> Neuhaus, *The Art of Piano Playing*, 73.

## Melody

Shostakovich is noted for his expressive melodies. Even without slurs the phrasing logic, such as in Prelude No.15, is clear. The students were guided to listen for that logic, rhythmically, harmonically, and dynamically: to not only string notes together without connection, or a concept of where a phrase began or ended.<sup>766</sup> Shostakovich's indications of *espressivo*, *tenuti* and *marcato* all contributed to the character of the melodies.

In addition to the melody, awareness of the melodic skeleton brought several benefits to the students' learning. First, the hierarchy within the melodic layer became clear, along with more logical projection of the inflexion of the beat. Understanding the rhythmic hierarchy facilitated the conducting of the time signature, and was in turn, crucial in achieving fluency, ease, and representation of the different genres. Secondly, mastering the melodic skeleton was a scaffolding step to the students' confidence in the rhythmic pulse, including in the octave passages, especially at fast tempi. The skeleton assisted the students when combining their hands together, especially when there were polyrhythms.

## Rhythm

Realisation of the genre and character, for example the clarity of the march or barcarolle, was assisted through the rhythmic drive of the inflexion of the beat, and the tonal energy. The students established the genre of each Prelude through mastery of the opening rhythmic figures. The energy used for the first beat of the first bar served to project the genres of the waltz (Prelude Nos.2 and 15), the march (Prelude No.16), the barcarolle (Prelude No.19) and the gavotte (Prelude No.24), and provided the foundation to interpret them satirically. Where the first beat was unclear the fluency suffered, and the genre was difficult to discern.

As the students developed mastery of their conducting, with clarity of the inflexion of the beat, they began to control the rhythmic elements related to Honing's theories of beat induction: rhythmic pattern, metre, tempo, and timing. Their rhythmic accuracy improved, including the fullness of the tied notes, the strength of the syncopation, and polyrhythms.

### Developing awareness of the underlying pulse and its evenness

The metrical structure, presented in the study in the style of Honing's metrical trees, involved two or more levels of the beat, as occur in the compound time of a barcarolle, and the simple time of a march. Mastery of each metrical structure was developed through the strategy of

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<sup>766</sup> The importance of this was recognised by Byron in his description quoted in Chapter 6: "There was the one moment for me that stands out was when you told me to listen to the end of a phrase I think before playing the next one and that was just a couple of times when I actually just 'got it' ..."

pulsing from Sivan's approach. Pulsing established the clear inflexion of the sounds to convey the metre. Superimposing pulsing awareness onto a rhythm highlighted each student's accuracy of internal hearing of the length of the sounds, rests, tied notes, and syncopation. Many benefits of pulsing were expressed by the students: development of the evenness of the pulse; facilitation of the expressive timing to sound logical and natural; and greater clarity in the main beats that stabilised the rhythm. Pulsing was experienced as an efficient strategy to change the students' hearing quite organically. It emerged that when the students had control of the underlying pulse, they could be more interpretative, especially through flexibility in their expressive timing and breathing spaces. Sivan's approach addressed and developed each facet of rhythm, minimising the sounds being "mechanical or rushed."<sup>767</sup>

### Tempo

The final intended tempo of each Prelude was adopted at the beginning of each lesson, and was only slowed if and where, the students encountered difficulty. This is consistent with some research where students who improved more quickly, had achieved the faster tempo earlier in their practice of a piece, allowing more time to be spent refining other musical elements.<sup>768</sup> This could be due to natural abilities, or skills already developed. However, it could equally be because the initial concept of the sounds at the intended tempo facilitated a student's aural comprehension as the foundation for musical representation. For example, beginning with a brisk tempo, rather than a slow tempo, demands finding more efficient fingering choices and pedalling. Learning the music at the final tempo assisted the students to develop economical movements and avoid unnecessary and interruptive mannerisms. The greater the ease, the more relaxed were the students, and the greater the capacity for a naturally faster tempo. In addition, the faster the established tempo, the more the students needed a level of muscle relaxation.

### *Slow practice*

Slow practice is a popular strategy in learning music, and certainly used within Sivan's approach, (after first tackling a desired tempo). However, what seemed to be of the most significance was the associated level of awareness. When a slower tempo was used, pitch accuracy could be consolidated.<sup>769</sup> Nonetheless, at a slower tempo, rhythmic and harmonic

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<sup>767</sup> Honing, "Structure and Interpretation of Rhythm in Music," 371-372.

<sup>768</sup> Miksza, "Effective Practice: An Investigation," 360.

<sup>769</sup> "Slowness of movement is the key to awareness, and awareness is the key to learning." Norman Doige, *The Brain's Way of Healing: Remarkable Discoveries and Recoveries from the Frontiers of Neuroplasticity* (Melbourne: Scribe Publications, 2017), 172.



continuity became challenged; the music became static very easily. Awareness and imaginative intent, so central to Sivan's specific yet creative approaches to change, are consistent with Bamberger's observations of changing one's hearing.

### Harmony

Listening to the clarity of the harmony assisted both the students' faster tempi and their rhythmic accuracy. Listening to the cadential points assisted their sense of the structure.

#### Mastery of the bass-line

Awareness and development of each bass-line was a fundamental aspect of delivery of Sivan's approach. In the accompaniments of Prelude Nos.2, 15, 16, 19 and 24, the bass-lines are obvious skeleton-lines.<sup>770</sup> Developing the tempo of these bass-lines assisted the coherence of the harmonic foundation. Through understanding the bass-line the students understood where the harmonic foundations of the bar lay, facilitating a faster tempo. Practical understanding of the bass-notes of the accompaniment, assisted the students' assurance of their choreography, facilitating their fluency, accuracy, and ease. All students accompanied the melody with the bass-line skeleton as a scaffolding step to begin to hear the sounds of the hands combining together.

#### Mastery of the chords and hand positions

Developing the students' understanding of the chords and hand positions underpinned their hearing of the harmonic progressions. This hearing increased their ability not only to connect individual notes as harmonies, but also their choreographic efficiency, their musical character, and their capacity for a faster tempo. Mental and physical preparation of the hand positions removed ungainly movements such as twisting the wrist to pass the thumb under, or to place a finger over the thumb. Similarly, the students' ease was assisted by listening to the end of each harmony, rather than mentally and physically rushing to the next.

The students identified that awareness of chords and hand positions had many benefits, including: the facilitation of relaxation, greater ease in fast passages, memorisation, musical direction, accuracy, stability in the hands, and more economical movements.

#### Mastery of the pedal

The students developed their awareness of pedalling to support their imaginative vision. All students improved their mastery of the pedal to support their harmonic clarity, to achieve atmospheric sounds, and at times to achieve faster tempi. Use of the pedal was closely linked

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<sup>770</sup> The bass-line being a "plane" in Neuhaus's description of a "multiplane tonal structure."

to the heaviness of each student's touch; when their touch was heavy, they needed to reduce their pedalling.

The students were guided to release the pedal to follow Shostakovich's indications. Often, this seemed to be earlier than the students' instinct, but ultimately, it facilitated the maintenance of an established tempo and avoided the tempo dragging.

### *Emotional response*

In the study, the students played what they heard internally and were often challenged when their sounds did not reflect their knowledge of the score's notation. Their inner hearing, their aural awareness and their focus was reflected in their practice and performances.

Sometimes, the students rushed, reflecting their internal hearing, and impacting their intended emotional response. They learnt to reduce rushing by conducting the inflexion of the beat; developing awareness of the underlying pulse; identifying and controlling the skeleton; listening to the ends of phrases; and listening to all the sounds within a position.

A student's internal hearing impacts all aspects of their making music and learning new repertoire. Creatively, there is a case to argue that it is desirable for them to understand musical flexibility, and to have the skills to be able to make musical changes to create their interpretations.

### *Musical communication: interpretation*

For the most part, the students understood the scores of the Preludes from a theoretical perspective. However, consistent with Duke and Pierce's observations,<sup>771</sup> they did not always immediately translate their theoretical knowledge into sound. Sivan's approach encouraged and facilitated ways for the students to hear musical connections logically, and communicate consciously from a practical perspective: to be fluent, accurate and ultimately to convey a personal interpretation of the score.

The study highlighted that Sivan's pedagogical approach provided a foundation to develop multiple possibilities for interpretation. As the students developed their selective hearing, and control of the various musical elements, they began to develop their unique performances. This capacity reflects Bamberger's claim:

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<sup>771</sup> Duke and Pierce, "Effects of Tempo and Context," 94.

I conclude that the goal of musical development is to have access to multiple dimensions of musical structure, to be able to coordinate these dimensions, and most important, to be able to choose selectively among them, to change focus at will.<sup>772</sup>

Indeed, educators need to be able to accept not only variation of interpretation from different students, but that a student may give alternative convincing performances given a different day or emotional circumstance. To encourage this individuality, it is incumbent on more knowledgeable others such as teachers and examiners, to appreciate credible interpretations that may differ from a single fixed hearing.

### Overview

The strategies within Sivan's approach are based on musical needs: what, why and how the score is communicated as a translation and at a higher level, as an interpretation. Her approach is consistent with Reid's descriptions of the higher order learning aspects of developing music.<sup>773</sup>

Frequently, the various strategies, such as awareness and control of hand positions and pulsing, created mini-improvisations that facilitated understanding of where the hands needed to be, and underpinned the stability of the pulse. These mini-improvisations had a strong impact, serving as interventions that enabled the students to develop their interpretations.<sup>774</sup> The strategies supported the students not only to achieve efficient learning practices but to have confidence to project the character of each Prelude as a strong interpretation. Given that students have many demands on their time, the approach provided efficient and effective practice strategies.<sup>775</sup>

Sivan's pedagogical approach provided purpose and focus for learning, for the lessons, during practice, and in performance. This was recognised by most of the students. The students' use of the strategies in their practice was varied. Some did not try the strategies at home, while others used them with different levels of success. The students needed to be aurally aware from many perspectives, and as their focus increased, so too did their accuracy and fluency. Awareness of the musical aspects of melody, harmony and rhythmic energy were the

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<sup>772</sup> Bamberger, *The Mind behind the Musical Ear*, 4.

<sup>773</sup> As outlined in Chapter 3, Reid describes five levels of learning, where the lowest levels rely on technique and copying, and then increasingly develop greater meaning, communication, and personal connection. Reid, "Variation in the Ways that Students Experience Learning Music," 28.

<sup>774</sup> It is consistent with the suggestion in the literature that "playful exploratory activities are likely to encourage the development of expressivity in performance." Sloboda et al., "The role of practice," 289.

<sup>775</sup> Miksza, "Relationships among achievement goal motivation, impulsivity, and music practice," 51.

foundation for expressive performances. In the final performances, some passages were more convincing than others, reflecting one aspect of the “journey” with the students, with their involvement and ease increasing as their artistic vision became clearer.

The research, especially the concentrated feedback from the students, has had an impact on the author in her current teaching. Of special note is the power of association of ideas that engaged the students. The connections could be broad and conceptual through imagination, or more detailed through notational musical relationships: the melody as a continuing storyline; the harmonic progressions as evolving emotion; and the rhythm as an energetic force. Together they developed fluency, confidence, and personal engagement.

### **Recommendations for further research**

Sivan’s approach could be applied to repertoire from different eras. During this study, many of the students experimented with applying strategies from the approach to alternative repertoire. This included the usefulness of finding layers within a Cimarosa Sonata, and the concept of hand positions to works by Mozart, Chopin and Moscheles. Rhythmically, students used conducting and pulsing when there were difficulties with rhythm.

Many of the strategies could be applied to the repertoire of different instruments, both solo, accompanied and ensemble works, such as when combining the layers of several instruments. The age variable too, offers scope for further research. The impact of aspects of Sivan’s approach when applied to other age groups, such as the very young and tertiary aged students, would provide further insights into its impact on learning music effectively.

Another issue relating to piano mastery is the impact that the instrument has on the learning. Research is needed into the impact of learning expressive music on digital or electronic instruments compared to grand and upright acoustic instruments.

### **Final conclusions**

From the study, Sivan’s approach can be seen to realise many ideas from a constructive pedagogy perspective. It addresses each student’s Zone of Proximal Development to maximise their learning potential, through the development of finding meaning in what is being learnt, and through expanding understanding through scaffolding, modelling, exploration, and self-reflection. Although a premise of Sivan’s approach, it is outside the limits of this study to conclude that it “develops personality.” However, socio-cognitive aspects are evidenced throughout the study. The students were encouraged to build their interpretations through developing their metacognitive understandings of the scores: how to

produce sounds to communicate individually in the most effective way. Many premises and principles of Goal Theory and Creative Pedagogy Theory were echoed and supported.

The study demonstrates that each student developed their capacity to focus on and musically control different elements, broadening the possibilities for interpretation. Sivan's approach was found to provide practical ways to support the claim that: "There can be multiple possible hearings of the same phenomena depending on what one is paying attention to."<sup>776</sup>

While the literature has extensive suggestions for maximising music teaching and learning, the study demonstrates that Sivan's pedagogical approach is holistic, encompassing motivation and purpose, as well as specific musical skills. Many of the concepts are supported by the individual writings and ideas of significant musicians, pedagogues, composers, and musicologists. The study details a broad spectrum of strategies that address students' musical challenges. It was evident that if a student identified a problem, it was beneficial to have tested strategies that could be applied, rather than just to get the notes right or find musical answers inexplicably without direction.

The findings of applying Sivan's approach and its various strategies to master musical challenges, give detailed perspective into efficient practice and insightful music making. They have the potential to be applied to other instrumental learning situations, and to foster understanding of the human spirit, personal well-being, musical engagement, and enjoyment of music making.

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<sup>776</sup> Bamberger, *The Mind behind the Musical Ear*, 44.

## Appendices

### Appendix 1a: Invitation to Participate in a Research Project

*Entitled:*

**Imaginative visions and musical communication:**

**a critique of the piano pedagogical approach of Eleonora Sivan (b.1941)**

**as applied to the 24 Preludes Op.34 of Dmitri Shostakovich**

**Invitation:**

I am inviting ten students who are at approximately 7<sup>th</sup> Grade A.M.E.B standard and between 10 and 18 years of age to take part in the research project that I am conducting for my Master of Philosophy Degree in **Piano Pedagogy** at the University of Adelaide. The research will involve ten one-hour, individual lessons with no charge. The lessons will be held in The Hartley Concert Room, Elder Conservatorium, Kintore Avenue, Adelaide, on Saturdays from 18<sup>th</sup> May to 28<sup>th</sup> September 2013, at times to be negotiated with the students via an on-line timetable.

Below are the details of the research to discuss with your student to determine their interest. If you can recommend a student willing to participate, could you please forward their contact details of email and phone number, with the parent's or guardian's consent, to me:

Email: [debra.andreacchio@adelaide.edu.au](mailto:debra.andreacchio@adelaide.edu.au)

I will then forward the participants the information about the introductory meeting.

**Research Procedure:**

The aim of the lessons will be to study two Preludes from Shostakovich's Op. 34, focusing on 'imaginative visions, deepening knowledge, pianistic vocabulary and emotional response' to the score – foundation elements of the pedagogical approach of Eleonora Sivan. The Preludes would be suitable to contribute to the student's A.M.E.B. 7th Grade exam as extra list or at a later stage to their Certificate of Performance or Associate exams.

**Preliminary information meeting:**

The participants with their parent/guardian will be asked to attend an introductory meeting (of about one hour): May 18<sup>th</sup> 9.30 to 10.45am or May 25<sup>th</sup> 3.00 to 4.15pm.

1. To receive information about the research project, to ask any questions and to give any needed information about suitability of times for lessons on the Saturdays.
2. To hear a short, visualized presentation of the political and cultural context of the Preludes.
3. To complete the Music Learning Questionnaire regarding the student's musical background and experiences, learning style and other relevant information. The questionnaire is estimated to take up to a half hour to complete.
4. To receive and complete the consent forms.



### **Lessons from May to September:**

1. After the initial introduction, participants will schedule ten individual hour lessons, and have access to change times if necessary, through the on-line timetable. The lessons will be free of charge with the researcher, who is also the teacher.
2. Participants will be asked to keep a written journal logging the amount of time spent practicing in the demonstrated manner and describing their experiences throughout the study. The lessons will be digitally recorded as an aid to the researcher in critiquing the pedagogical approach and in preparing the goals for the following lessons. The researcher will also keep a written journal throughout the study.
3. The final lesson will be a recorded performance of the 2 Preludes studied.

### **Follow-up interview:**

As a follow-up measure, participants will be invited to attend a brief interview two months later to discuss the approach to learning, whether they have incorporated any of the learning techniques into their regular piano study and if so, the results of doing so.

### **Purpose of the study:**

1. To critique the piano pedagogical approach of Eleonora Sivan that incorporates strategies related to imaginative visions and musical communication of a score.
2. To generate new insights into the realization of the *Preludes Op.34* of Shostakovich.
3. To increase understanding of the effects of imaginative vision, deep knowledge, pianistic vocabulary and emotional response on musical communication and freedom of expression.

Please note that, consistent with the requirements of The Human Research Ethics Committee of The University of Adelaide and professional collegiality, there is no intention on my part to poach students from their current teachers during or after the study.

### **Confidentiality:**

I will store data collected in the form of questionnaires, journals and DVD footage securely. Some footage will be included in an edited DVD of lesson examples. The recordings will remain in my possession and not be shared any further without the permission of the student and parent/guardian. While information gained during the study may be published, participants will not be identified, and their personal results will not be divulged.

### **Contact:**

If you have questions or problems at any time during the study feel free to contact me through email, [debra.andreacchio@adelaide.edu.au](mailto:debra.andreacchio@adelaide.edu.au) or telephone 0400 093 883. You may contact my supervisor: Associate Professor Kimi Coaldrake, Phone: 8313 5823. Email: [kimi.coaldrake@adelaide.edu.au](mailto:kimi.coaldrake@adelaide.edu.au)

Participants may withdraw from the study at any time without needing to give a reason.

Thank you. Your participation through recommendation is greatly appreciated.

Debra Andreacchio

## Appendix 1b: Information Sheet for Research Project



*Entitled:*

**Imaginative visions and musical communication:**

**a critique of the piano pedagogical approach of Eleonora Sivan (b.1941)**

**as applied to the 24 Preludes Op.34 of Dmitri Shostakovich**

### **Invitation:**

I am inviting students who are at approximately 7<sup>th</sup> Grade A.M.E.B standard and between 10 and 18 years of age to take part in a research project that I am conducting for my Master of Philosophy Degree in **Piano Pedagogy** at the University of Adelaide.

### **Research questions:**

1. Does the approach assist the participants to develop their imaginative perception of the score? If so, how and if not, why not?
2. Does the approach assist the participants to develop a logical interpretation of the score? If so, how and if not, why not?
3. Does the approach assist the participants to communicate their musical vision? If so, how and if not, why not?
4. Does the approach assist the participants to develop their range of pianistic vocabulary? If so, how and if not, why not?
5. Does the approach assist the participants to engage with the underlying emotion of the score? If so, how and if not, why not?
6. Are there other outcomes from utilizing this approach such as:
  - a. Motivation to practice?
  - b. Memorization?
  - c. Performance confidence?
  - d. Emergence of individuality?
  - e. Pianistic freedom?

### **Purpose of the study:**

1. To critique the piano pedagogical approach of Eleonora Sivan that incorporates strategies related to imaginative visions and musical communication of a score.
2. To generate new insights into the realization of the *Preludes Op.34* of Shostakovich.
3. To increase understanding of the effects of imaginative vision, deep knowledge, pianistic vocabulary and emotional response on musical communication and freedom of expression.



Please note that, consistent with the requirements of The Human Research Ethics Committee of The University of Adelaide and professional collegiality, there is no intention on my part to poach students from their current teachers during or after the study.

## **Procedure**

### ***Preliminary Information:***

- 1) At the beginning of the study, participants will be asked to attend an information session at **the Hartley Concert Room, 1<sup>st</sup> Floor Hartley Building, Kintore Avenue, Adelaide** on Saturday, May 18<sup>th</sup> from 9.30 to 10.45 or May 25<sup>th</sup> from 3 to 4.15pm. The participants will complete the Music Learning Questionnaire regarding their musical background and experiences, learning style and other relevant information. The questionnaire is estimated to take up to a half hour to complete.
- 2) The participants will be introduced to the Preludes through a visual lecture recital that will show some of the political and cultural context of this work.

### ***Lessons from May to September:***

- 1) After the initial introduction, participants will schedule ten individual hour lessons, free of charge, with the researcher, who is also the teacher. The lessons will be held at the Hartley Concert Room, The University of Adelaide. The aim is to study two Shostakovich Preludes focusing on imaginative visions, deepening knowledge, pianistic vocabulary and emotional response to the score.
- 2) Participants will be asked to keep a written journal logging the amount of time spent practicing in the demonstrated manner and describing their experiences throughout the study. The lessons will be recorded as an aid to the researcher in critiquing the approach and in preparing materials for the following lessons. The researcher will also keep a written journal throughout the study.
- 3) The final lesson will be a recorded performance of the 2 Preludes studied.

### ***Follow-up interview:***

As a follow-up measure, participants will be invited to attend a brief interview two months later to discuss the approach to learning, whether they have incorporated any of the learning techniques into their regular piano study and if so, the results of doing so.

### ***Where:***

The sessions will take place in the Hartley Concert Room, Kintore Avenue, The University of Adelaide.

### ***Confidentiality:***

I will store data collected in the form of questionnaires, journals and DVD footage securely. Some footage will be included in an edited DVD of lesson examples. The recordings will remain in my possession and not be shared any further without your permission. While information gained during the study may be published, participants will not be identified, and their personal results will not be divulged.

***Contact:***

If you have questions or problems at any time during the study, feel free to contact me at [debra.andreacchio@adelaide.edu.au](mailto:debra.andreacchio@adelaide.edu.au) or telephone 0400 093 883. Or you may contact my supervisor: Associate Professor Kimi Coaldrake, Phone: 8313 5823. Email: [kimi.coaldrake@adelaide.edu.au](mailto:kimi.coaldrake@adelaide.edu.au)

***Consent form:***

If you are interested in taking part in this study, please fill out the accompanying Consent Form and give it to Debra Andreacchio at the Introductory Session on May 18 or 25.

Please retain this Information Sheet.

Participants may withdraw from the study at any time without needing to give a reason.

Thank you. Your participation is greatly appreciated.

Debra Andreacchio

## Appendix 1c: CONSENT BY A THIRD PARTY TO PARTICIPATION IN NON HEALTH/MEDICAL RESEARCH

**Human Research Ethics Committee (HREC)**



1. I give consent to \_\_\_\_\_'s involvement in the following research project:

<b>Title:</b>	<b>Imaginative visions and musical communication: a critique of the piano pedagogical approach of Eleonora Sivan (b.1941) as applied to the Preludes Op.34 of Dmitri Shostakovich.</b>
<b>Ethics Approval Number:</b>	HP-2013-027

2. I have read the attached Information Sheet and have had the project, so far as it affects him/her, fully explained to my satisfaction by the research worker. My consent is given freely.
3. Although I understand the purpose of the research project it has also been explained that involvement may not be of any benefit to him/her.
4. It has also been explained that I have been given the opportunity to have a member of my family or a friend present while the project was explained to me.
5. I have been informed that, while information gained during the study may be published, he/she will not be identified, and his/her personal results will not be divulged.
6. I understand that he/she is free to withdraw from the project at any time.
7. I agree to the lessons and interview being audio/video recorded.  
  
Yes     No
8. I am aware that I should keep a copy of this Consent Form, when completed, and the attached Information Sheet.

**Third Party to Participant to Complete:**

Name: \_\_\_\_\_

Signature: \_\_\_\_\_

Relationship to participant: \_\_\_\_\_

Date: \_\_\_\_\_

Name and age of participant:

\_\_\_\_\_

Participant's

Signature: \_\_\_\_\_

**Researcher/Witness to Complete:**

I have described the nature of the research to

\_\_\_\_\_

*(print name of third party)*

and in my opinion she/he understood the explanation.

Signature: \_\_\_\_\_ Position: \_\_\_\_\_

Date: \_\_\_\_\_

## Appendix 2a: Initial Music Learning Questionnaire

The purpose of this questionnaire is to assist in creating a profile for each participant in the study that will provide a foundation for the research with each individual participant.

Questions relate to your musical background, performance experience, strengths, motivation, learning styles, personal characteristics, and performance confidence. This questionnaire is expected to take up to 30 minutes to complete.

Musical background

Name: \_\_\_\_\_ Age \_\_\_\_\_

Number of years of piano study: \_\_\_\_\_

Other instruments learned (current or previous) and length of time studied

Summarise your musical performance experience \_\_\_\_\_

I have progressed through the AMEB (or other \_\_\_\_\_) examination system and the highest level I have achieved is Grade \_\_\_\_\_

Please list the repertoire you have worked on in the past twelve months.

Have you learnt any pieces by Shostakovich before? \_\_\_\_\_

Please list any 20<sup>th</sup> century pieces you have worked on in the past twelve months.

It takes me approximately \_\_\_\_\_ months/weeks to learn a typical repertoire piece at my current grade level.

Describe how you start to learn a new piece. \_\_\_\_\_

Do you research 'general knowledge' about the repertoire that you learn? General knowledge can be aspects like the meaning of Italian words and characteristics of the composer?

If yes, at what stage of learning the piece of music do you research any general knowledge?

I have perfect (absolute) pitch:      Yes              No              Don't know

I can reach octaves easily:

Right Hand:                      Yes              No              Unsure

Left Hand:                        Yes              No              Unsure

## Learning style or preference

In the following section, please circle the answers that most apply to you. You may indicate more than one answer in each category.

1. Choose the one which best describes you
    - a. I tend to focus on details
    - b. I tend to need to see the big picture
    - c. Not sure
  2. Do you use imagination when playing music? \_\_\_\_\_
  3. If yes, describe how you use your imagination when practising your music?
  4. I am:
    - a. Right handed
    - b. Left handed
    - c. Combination (please describe) \_\_\_\_\_
  5. Do you like to practise from memory? \_\_\_\_\_
  6. Describe why. \_\_\_\_\_
  7. Do you like to perform from memory?
  8. Describe why. \_\_\_\_\_
- Please describe how you memorise your repertoire: \_\_\_\_\_

## Personal characteristics and motivation

<b>Rate your personal abilities, interests and characteristics using the following scale:</b>	<b>Not at all</b>	<b>A little</b>	<b>Average</b>	<b>Above average</b>	<b>Exceptional</b>
Language skills: reading, writing, speaking or debating	1	2	3	4	5
Mathematical skills	1	2	3	4	5
Logical thinking	1	2	3	4	5
Ability to think in mental pictures	1	2	3	4	5
Physical activity: athletics, sports, dance	1	2	3	4	5
I have a photographic memory	1	2	3	4	5
I enjoy being in the limelight	1	2	3	4	5
I tend to be a perfectionist	1	2	3	4	5
I tend to be competitive	1	2	3	4	5
I tend to be a risk-taker	1	2	3	4	5
I do well under pressure	1	2	3	4	5
I find it easy to memorise pieces of music	1	2	3	4	5
When I receive negative criticism for my playing, I am less motivated to practise	1	2	3	4	5
When I receive negative criticism for my playing, I feel determined to work harder	1	2	3	4	5

1. Describe any different ways that you feel when you are performing to an audience.
2. What I enjoy most about practising music is: \_\_\_\_\_
3. What I enjoy most about performing music is: \_\_\_\_\_

**Creativity**

<b>When playing music, I think about:</b>	<b>Not at all</b>	<b>Once in a while</b>	<b>Fairly often</b>	<b>Always</b>
a. Telling a story	1	2	3	4
b. Expressing feelings or emotions from the score	1	2	3	4
c. Imitating sounds like water, birds, voices, or other instruments	1	2	3	4
d. Form and structure	1	2	3	4
e. Dynamics	1	2	3	4
f. The sound of using the pedal	1	2	3	4
g. Layers within the music like melody and accompaniment	1	2	3	4
h. Chord progressions	1	2	3	4
i. Position of the hands (i.e., the fingers covering groups of notes as in a chord)	1	2	3	4
j. Listening to the beat	1	2	3	4
k. Listening to the underlying pulse of the music	1	2	3	4
l. Phrasing melodies	1	2	3	4

Other thoughts or ideas about listening to the music you play (please describe).

\_\_\_\_\_

**THANK YOU!!!**



## Appendix 2b: Final Music Learning Questionnaire

The purpose of this questionnaire is to assist in creating a profile for each participant related to the outcomes of the teaching research. The questions relate to effectiveness, motivation, memory, performance confidence and possible application to other repertoire. This questionnaire is expected to take up to 20 minutes to complete.

### Musical background

Name: \_\_\_\_\_

1. Since the teaching research what describes your approach?
  - a. I tend to focus on details
  - b. I tend to need to see the big picture
  - c. Not sure
2. Do you use imagination when playing music? \_\_\_\_\_
  - a. Or do you imagine how the music will sound before you play? \_\_\_\_\_
  - b. If yes, describe any ways in which you use your imagination when playing music.
3. Did you practise the Shostakovich Preludes using the strategies from the lessons?
  - a. If yes, which strategies did you find the most useful? \_\_\_\_\_
4. Did you perform any of the Shostakovich Preludes? \_\_\_\_\_
  - a. If yes, which Prelude? \_\_\_\_\_
  - b. If yes, where did you perform? \_\_\_\_\_
5. During this research, did you practise from memory?
  - a. Describe why. \_\_\_\_\_
6. Did you perform any of the Shostakovich Preludes from memory? \_\_\_\_\_
7. If yes, describe any difficulties or strategies that assisted security in memorising the Preludes.
9. If so, which strategies?
10. Describe any feelings you had about practising the Preludes.
11. Describe any feelings you had about performing the Preludes.

## Creativity

When playing the Preludes, I thought about:	Not at all	Once in a while	Fairly often	Always
a. Telling a story	1	2	3	4
b. Expressing feelings or emotions from the score	1	2	3	4
c. Imitating sounds like water, birds, voices, or other instruments	1	2	3	4
d. Form and structure	1	2	3	4
e. Dynamics	1	2	3	4
f. The sound of using the pedal	1	2	3	4
g. Layers within the music like melody and accompaniment	1	2	3	4
h. Chord progressions	1	2	3	4
i. Position of the hands (i.e., the fingers covering groups of notes as in a chord)	1	2	3	4
j. Listening to the beat	1	2	3	4
k. Listening to the underlying pulse of the music	1	2	3	4
l. Phrasing melodies	1	2	3	4

Describe any other thoughts or ideas about listening to the Preludes as you played.

**THANK YOU!**

## **Appendix 2c: Interview Questions**

### **General questions**

1. How did you find the lessons?
2. Is there anything that you particularly enjoyed?
3. Is there anything that you found particularly challenging?
4. Was there anything that you found particularly difficult or didn't enjoy?

### **Teaching characteristics**

5. When we began each lesson, we would go through the music internally. How did you find that?
6. Are you accustomed to the teacher playing along up in the top register?
7. How was the impact of hearing and seeing a presentation of the Preludes to begin with?
8. How was the concept of 'pulsing'?
9. How was playing the rhythm of one hand 'inside' the other hand?

### **Musical characteristics**

10. How did you find the concept of 'position'?
11. How did you find the concept of 'inside'?
12. How did you find the concept of 'skeleton'?
13. How did you find the concept of 'layers'?
14. What do you focus on when playing the music?

### **Specific Preludes**

15. How did you find learning Prelude No. 1?
16. How did you find learning the second Prelude?

### **Learning elements**

17. How did you find your motivation?
18. Did the Preludes feel technically free to be expressive?
19. Did the Preludes feel as free as your usual repertoire?
20. Has the approach been useful in learning different repertoire?

### Appendix 3: Results of the Self-awareness Matrix in the Initial Questionnaire

When playing music, I think about:	Tim	Natalia	Carol	Byron	Derek	James	Kate	Sarah	Brendon	Hannah
Telling a story	3	4	2	2	2	2	2	1	3	3
Expressing feelings or emotions from the score	4	4	3	3	3	3	2	2.5	3	3
Imitating sounds like water, birds, voices, or other instruments	3	2	3	2	1	2	2	2.5	3	3
Form and structure	4	3	2	2	2	3	2	1	4	4
Dynamics	4	3	3	3	4	4	3	3	3	3
The sound of using the pedal	3	3	4	2	3	3	3	2.5	2	2
Layers within the music like melody and accompaniment	4	4	2	2	2	3	2	3	4	4
Chord progressions	3	3	2	3	2	2	2	1	3	3
Position of the hands (i.e., the fingers covering groups of notes as in a chord)	3	2	3	3	3	3	3	1	4	4
Listening to the beat	4	4	3	2	4	4	3	2.5	3	3
Listening to the underlying pulse of the music	4	4	2	2	3	3	2	2	3	3
Phrasing melodies	4	4	2	2	2	3	2	1	4	4







**Total ratings of each aspect of awareness in descending order**

<b>When playing music I think about:</b>	<b>Total rating in order of reported awareness</b>
Dynamics	33
Listening to the beat	32.5
Expressing feelings or emotions from the score	29.5
Layers within the music like melody and accompaniment	29
The sound of using the pedal	28.5
Listening to the underlying pulse of the music	28
Position of the hands (i.e., the fingers covering groups of notes as in a chord)	28
Phrasing melodies	26
Form and structure	25
Imitating sounds like water, birds, voices or other instruments	23.5
Chord progressions	23
Telling a story	23

**Total ratings of each student in descending order**

<b>Student</b>	<b>Tim</b>	<b>Natalia</b>	<b>Carol</b>	<b>Byron</b>	<b>Derek</b>	<b>James</b>	<b>Kate</b>	<b>Sarah</b>	<b>Brendon</b>	<b>Hannah</b>
Total rating	43	40	39	35	31	31	31	28	28	23

## Appendix 4: The Allocation of the Selected Preludes to the Students

Selected Preludes	The Prelude allocation	The opening bars and the genre and style of each Prelude
No.1	All 10 students	Like a Prologue using Shostakovich's individual style of polyphony 
No.2	Tim and Natalia	Waltz character with improvisatory sounds and strong elements of fantasy 
No.15	Carol	Waltz character with accompaniment figure like <i>Waltz Scherzo from Dances of the Dolls</i> 
No.16	Byron, Derek, and James	March character inferred by the rhythmic and accompaniment figures 
No.19	Kate and Sarah	Barcarolle character indicated through the accompaniment features 
No.24	Brendon and Hannah	Gavotte characteristics (page 1) shown by the rhythmic and accompaniment patterns 

## Appendix 5: The Database from the Card File Template Entries

The database was created from data files imported into an Excel spreadsheet (Excel v14.6) within Microsoft Office

There are 844 rows: each row represents a card file. A card file was produced from each focus of activity within every lesson.

Each column is a “field” from the card file.

<b>ID Items</b>	<b>Primary Parameter</b>	<b>Secondary Parameter</b>	<b>Minutes</b>	<b>Fluency rating</b>	<b>Accuracy rating</b>	<b>Ease rating</b>	<b>Name</b>	<b>Lesson Number</b>	<b>Prelude Number</b>
1	DK: Sound colour	IV: Perception of character	2				Tim	1	1
2	DK: Musical layer - accompaniment	PV: Rhythm - Evenness of the pulse	5	3	4	4	Tim	1	1
3	DK: Musical layer - bass line	PV: Rhythm - Inflexion of the beat	1	5	5	5	Tim	1	1
4	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	7	3	4	3	Tim	1	1
5	IV: Perception of character	IV: Perception of character	4				Tim	1	2
6	DK: Musical layer - accompaniment	PV: Rhythm - Inflexion of the beat	8	3	3	3	Tim	1	2
7	PV: Melody - Shape	PV: Melody - Shape	12	2	3	2	Tim	1	2
8	IV: Perception of character	IV: Perception of character	2				Byron	1	1
9	DK: Musical layer - accompaniment	PV: Rhythm - Evenness of the pulse	12	2	2	2	Byron	1	1

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
10	DK: Musical layer - bass line	PV: Rhythm - Inflexion of the beat	2	5	5	5	Byron	1	1
11	DK: Musical layer - melody	PV: Melody - Shape	8	2	3	2	Byron	1	1
12	IV: Perception of character	IV: Perception of character	3				Byron	1	16
13	DK: Musical layer - accompaniment	PV: Rhythm - Evenness of the pulse	9	3	3	3	Byron	1	16
14	DK: Musical layer - melody	PV: Melody - Shape	12	3	3	3	Byron	1	16
15	IV: Perception of character	IV: Perception of character	5				Kate	1	1
16	DK: Musical layer - accompaniment	PV: Rhythm - Evenness of the pulse	8	4	4	4	Kate	1	1
17	DK: Musical layer - bass line	PV: Rhythm - Inflexion of the beat	2	5	5	5	Kate	1	1
18	DK: Musical layer - melody	PV: Melody - Shape	8	3	3	3	Kate	1	1
19	IV: Perception of character	IV: Perception of character	5				Kate	1	19
20	DK: Musical layer - melody	PV: Melody - Shape	19	2	2	2	Kate	1	19
21	DK: Musical layer - accompaniment	PV: Rhythm - Evenness of the pulse	5	1	1	1	Kate	1	19
22	IV: Perception of character	IV: Perception of character	5				Sarah	1	1
23	DK: Musical layer - accompaniment	PV: Rhythm - Evenness of the pulse	12	2	2	2	Sarah	1	1
24	DK: Musical layer - bass line	PV: Rhythm - Inflexion of the beat	3	4	4	4	Sarah	1	1
25	DK: Musical layer - melody	PV: Melody - Shape	17	1	1	1	Sarah	1	1

Continued ...



Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
26	DK: Musical layer - melody	PV: Melody - Shape	10	1	2	1	Sarah	1	19
27	IV: Perception of character	IV: Perception of character	4				Sarah	1	19
28	IV: Perception of character	IV: Perception of character	4				Derek	1	1
29	DK: Musical layer - accompaniment	PV: Rhythm - Evenness of the pulse	12	1	1	1	Derek	1	1
30	DK: Musical layer - bass line	PV: Rhythm - Inflexion of the beat	3	4	4	4	Derek	1	1
31	DK: Musical layer - melody	PV: Melody - Shape	9	3	3	3	Derek	1	1
32	IV: Perception of character	IV: Perception of character	3				Derek	1	15
33	DK: Musical layer - melody	PV: Rhythm - Evenness of the pulse	15	3	3	2	Derek	1	15
34	DK: Musical layer - accompaniment	PV: Harmony - Skeleton	4	2	3	3	Derek	1	15
35	DK: Musical layer - accompaniment	PV: Harmony - Chord progressions	3	1	1	1	Derek	1	15
36	IV: Perception of character	IV: Perception of character	3				Carol	1	1
37	DK: Musical layer - accompaniment	PV: Rhythm - Evenness of the pulse	6	4	4	4	Carol	1	1
38	DK: Musical layer - bass line	PV: Rhythm - Inflexion of the beat	2	5	5	5	Carol	1	1
39	DK: Musical layer - melody	PV: Melody - Shape	6	4	3	4	Carol	1	1
40	IV: Perception of character	IV: Perception of character	2				Carol	1	15
41	DK: Musical layer - melody	PV: Melody - Shape	10	4	4	4	Carol	1	15
42	PV: Harmony - Skeleton	PV: Rhythm - Evenness of the pulse	5	5	5	5	Carol	1	15

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
43	PV: Harmony - Chords/Positions	PV: Rhythm - Inflexion of the beat	4	4	4	4	Carol	1	15
44	PV: Harmony - Chords/Positions	PV: Harmony - Chord progressions	6	5	4	4	Carol	1	15
45	DK: Musical layer - accompaniment	PV: Rhythm - Inflexion of the beat	6	4	4	4	Carol	1	15
46	IV: Perception of character	IV: Perception of character	3				Tim	2	1
47	DK: Musical layer - accompaniment	PV: Rhythm - Evenness of the pulse	4	3	3	4	Tim	2	1
48	DK: Musical layer - accompaniment	PV: Rhythm - Inflexion of the beat	3	4	4	4	Tim	2	1
49	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	4	4	4	5	Tim	2	1
50	DK: Musical layer - accompaniment	DK: Musical layer - bass line	4	4	4	5	Tim	2	1
51	IV: Perception of character	IV: Perception of character	2				Tim	2	2
52	DK: Musical layer - accompaniment	PV: Rhythm - Inflexion of the beat	4	2	4	2	Tim	2	2
53	DK: Musical layer - accompaniment	PV: Harmony - Chords/Positions	5	3	3	4	Tim	2	2
54	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	7	2	3	3	Tim	2	2
55	DK: Musical layer - melody	PV: Harmony - Chords/Positions	6	2	3	3	Tim	2	2
56	IV: Perception of character	IV: Perception of character	2				Hannah	1	1
57	DK: Musical layer - accompaniment	PV: Harmony - Chords/Positions	8	3	3	4	Hannah	1	1
58	DK: Musical layer - bass line	PV: Rhythm - Inflexion of the beat	3	4	5	5	Hannah	1	1
59	DK: Musical layer - melody	PV: Melody - Shape	8	3	3	4	Hannah	1	1

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
60	DK: Musical layer - bass line	PV: Harmony - Skeleton	7	3	3	4	Hannah	1	24
61	DK: Musical layer - melody	PV: Harmony - Chords/Positions	10	2	2	2	Hannah	1	24
62	IV: Perception of character	IV: Perception of character	6				Hannah	1	24
63	PV: Harmony - Skeleton	PV: Rhythm - Evenness of the pulse	5	3	3	4	Hannah	1	24
64	IV: Perception of character	IV: Perception of character	2				Kate	2	1
65	DK: Musical layer - accompaniment	PV: Rhythm - Evenness of the pulse	4	4	4	3	Kate	2	1
66	DK: Musical layer - accompaniment	PV: Harmony - Chords/Positions	4	3	3	3	Kate	2	1
67	DK: Musical layer - bass line	DK: Musical layer - accompaniment	6	4	3	4	Kate	2	1
68	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	6	3	3	3	Kate	2	1
69	IV: Perception of character	IV: Perception of character	2				Kate	2	19
70	DK: Musical layer - bass line	PV: Rhythm - Inflexion of the beat	4	3	3	4	Kate	2	19
71	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	10	3	3	4	Kate	2	19
72	DK: Musical layer - accompaniment	PV: Harmony - Chords/Positions	9	4	3	4	Kate	2	19
73	DK: Musical layer - melody	PV: Melody - Shape	8	3	3	4	Kate	2	19
74	DK: Musical layer - accompaniment	PV: Rhythm - Inflexion of the beat	11	3	3	3	Kate	2	19
75	IV: Perception of character	IV: Perception of character	2				Natalia	1	1
76	DK: Musical layer - accompaniment	PV: Rhythm - Inflexion of the beat	7	3	4	3	Natalia	1	1

Continued ...

Items	Primary Parameter	Secondary Parameter	Min	Flu.	Acc.	Ease	Name	Lesson	Prelude
77	DK: Musical layer - bass line	PV: Sounds - Touch	3	3	3	4	Natalia	1	1
78	DK: Musical layer - accompaniment	DK: Musical layer - bass line	7	4	3	4	Natalia	1	1
79	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	10	2	3	3	Natalia	1	1
80	DK: Musical layer - accompaniment	PV: Rhythm - Inflexion of the beat	6	3	3	3	Natalia	1	2
81	DK: Musical layer - accompaniment	PV: Harmony - Chords/Positions	6	2	2	2	Natalia	1	2
82	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	10	3	3	2	Natalia	1	2
83	IV: Perception of character	IV: Perception of character	4				Natalia	1	2
84	DK: Musical layer - accompaniment	PV: Harmony - Chords/Positions	8	3	3	3	Sarah	2	19
85	DK: Musical layer - bass line	PV: Harmony - Chord progressions	7	3	4	3	Sarah	2	19
86	IV: Perception of character	IV: Perception of character	2				Sarah	2	1
87	DK: Musical layer - accompaniment	PV: Rhythm - Inflexion of the beat	8	2	3	2	Sarah	2	1
88	DK: Musical layer - accompaniment	PV: Harmony - Chords/Positions	5	3	3	3	Sarah	2	1
89	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	8	2	3	2	Sarah	2	1
90	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	13	2	2	2	Sarah	2	19
91	IV: Perception of character	IV: Perception of character	2				Sarah	2	19
92	DK: Musical layer - accompaniment	PV: Harmony - Chords/Positions	5	3	3	3	Brendon	1	1
93	IV: Perception of character	IV: Perception of character	3				Brendon	1	24

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
94	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	14	3	3	3	Brendon	1	24
95	DK: Musical layer - bass line	PV: Harmony - Chord progressions	6	2	3	2	Brendon	1	24
96	DK: Musical layer - bass line	PV: Rhythm - Evenness of the pulse	9	4	4	3	Brendon	1	24
97	DK: Musical layer - bass line	DK: Musical layer - accompaniment	5	3	3	3	Brendon	1	1
98	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	6	4	4	4	Brendon	1	1
99	IV: Perception of character	IV: Perception of character	2				Brendon	1	1
100	IV: Perception of character	IV: Perception of character	1				Tim	3	1
101	DK: Musical layer - accompaniment	DK: Musical layer - bass line	5	3	3	4	Tim	3	1
102	DK: Musical layer - melody	DK: Musical layer - bass line	4	3	3	4	Tim	3	1
103	PV: Right Hand	PV: Rhythm - Inflexion of the beat	7	3	4	4	Tim	3	1
104	DK: Musical layer - bass line	DK: Musical layer - accompaniment	2	5	4	5	Tim	3	1
105	IV: Perception of character	IV: Perception of character	3				Tim	3	2
106	PV: Left Hand	PV: Rhythm - Inflexion of the beat	4	4	3	4	Tim	3	2
107	DK: Musical layer - bass line	PV: Harmony - Skeleton	3	4	4	4	Tim	3	2
108	PV: Left Hand	PV: Rhythm - Inflexion of the beat	4	4	4	5	Tim	3	2
109	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	7	4	3	4	Tim	3	2
110	DK: Musical layer - melody	PV: Harmony - Chords/Positions	7	3	3	3	Tim	3	2

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
111	DK: Musical layer - accompaniment	PV: Rhythm - Evenness of the pulse	4	4	4	4	Hannah	2	24
112	IV: Perception of character	IV: Perception of character	2				Hannah	2	1
113	DK: Musical layer - accompaniment	PV: Harmony - Chords/Positions	6	4	4	4	Hannah	2	1
114	DK: Musical layer - accompaniment	DK: Musical layer - bass line	5	4	4	4	Hannah	2	1
115	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	8	4	4	4	Hannah	2	1
116	DK: Musical layer - bass line	PV: Rhythm - Evenness of the pulse	5	3	3	4	Hannah	2	24
117	DK: Musical layer - bass line	PV: Rhythm - Inflexion of the beat	6	3	4	3	Hannah	2	24
118	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	6	3	3	3	Hannah	2	24
119	IV: Perception of character	IV: Perception of character	2				Hannah	2	24
120	PV: Left Hand	PV: Harmony - Skeleton	9	2	3	2	Hannah	2	24
121	IV: Perception of character	IV: Perception of character	2				Kate	3	1
122	DK: Musical layer - accompaniment	DK: Musical layer - bass line	4	3	3	3	Kate	3	1
123	DK: Musical layer - accompaniment	PV: Sounds - Pedal	8	3	3	3	Kate	3	1
124	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	4	4	3	4	Kate	3	1
125	PV: Right Hand	PV: Sounds - Articulation	9	2	3	3	Kate	3	1
126	IV: Perception of character	IV: Perception of character	2				Kate	3	19
127	PV: Right Hand	PV: Rhythm - Inflexion of the beat	7	2	2	3	Kate	3	19

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
128	DK: Musical layer - bass line	PV: Harmony - Chords/Positions	8	3	2	2	Kate	3	19
129	DK: Musical layer - accompaniment	PV: Sounds - Pedal	10	2	2	2	Kate	3	19
130	DK: Musical layer - bass line	PV: Harmony - Skeleton	3	4	3	4	Natalia	2	2
131	IV: Perception of character	IV: Perception of character	2				Natalia	2	1
132	DK: Musical layer - accompaniment	DK: Musical layer - bass line	6	3	3	3	Natalia	2	1
133	DK: Musical layer - accompaniment	PV: Sounds - Pedal	10	4	4	3	Natalia	2	1
134	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	6	4	4	4	Natalia	2	1
135	DK: Musical layer - melody	PV: Harmony - Chords/Positions	14	3	4	3	Natalia	2	2
136	IV: Perception of character	IV: Perception of character	2				Natalia	2	2
137	PV: Left Hand	PV: Rhythm - Inflexion of the beat	7	2	2	1	Natalia	2	2
138	PV: Left Hand	PV: Rhythm - Inflexion of the beat	3	4	3	4	Natalia	2	2
139	DK: Musical layer - accompaniment	PV: Rhythm - Inflexion of the beat	4	4	3	4	Derek	2	1
140	DK: Musical layer - accompaniment	PV: Sounds - Pedal	8	3	2	3	Derek	2	1
141	DK: Musical layer - melody	PV: Harmony - Chords/Positions	11	2	2	3	Derek	2	1
142	DK: Musical layer - accompaniment	PV: Rhythm - Inflexion of the beat	12	2	3	3	Derek	2	16
143	DK: Musical layer - melody	PV: Harmony - Chords/Positions	15	2	3	3	Derek	2	16
144	IV: Perception of character	IV: Perception of character	1				Derek	2	16

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
145	IV: Perception of character	IV: Perception of character	3				James	1	1
146	DK: Musical layer - accompaniment	PV: Rhythm - Evenness of the pulse	10	4	4	4	James	1	1
147	DK: Musical layer - bass line	PV: Rhythm - Inflexion of the beat	3	5	5	5	James	1	1
148	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	7	4	3	4	James	1	1
149	IV: Perception of character	IV: Perception of character	2				James	1	16
150	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	12	3	3	3	James	1	16
151	PV: Left Hand	PV: Rhythm - Inflexion of the beat	12	3	3	3	James	1	16
152	DK: Musical layer - melody	PV: Rhythm - Evenness of the pulse	7	3	3	3	James	1	16
153	DK: Musical layer - accompaniment	DK: Musical layer - bass line	5	4	3	4	Brendon	2	1
154	DK: Musical layer - accompaniment	PV: Sounds - Pedal	7	4	4	4	Brendon	2	1
155	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	6	4	4	4	Brendon	2	1
156	IV: Perception of character	IV: Perception of character	2				Brendon	2	24
157	PV: Right Hand	PV: Rhythm - Inflexion of the beat	6	4	4	4	Brendon	2	24
158	DK: Musical layer - accompaniment	DK: Musical layer - bass line	14	4	4	4	Brendon	2	24
159	DK: Musical layer - accompaniment	PV: Sounds - Pedal	7	2	3	2	Brendon	2	24
160	DK: Musical layer - melody	PV: Rhythm - Evenness of the pulse	4	2	3	2	Brendon	2	24
161	IV: Perception of character	IV: Perception of character	2				Brendon	2	1

Continued ...



Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
162	DK: Musical layer - bass line	PV: Harmony - Skeleton	7	3	4	4	Hannah	3	24
163	IV: Perception of character	IV: Perception of character	2				Hannah	3	1
164	PV: Right Hand	PV: Rhythm - Evenness of the pulse	6	4	4	4	Hannah	3	1
165	PV: Left Hand	PV: Sounds - Pedal	7	3	2	3	Hannah	3	1
166	PV: Right Hand	PV: Sounds - Pedal	7	3	3	4	Hannah	3	1
167	IV: Perception of character	IV: Perception of character	3				Hannah	3	24
168	PV: Left Hand	DK: Musical layer - accompaniment	6	3	4	3	Hannah	3	24
169	PV: Left Hand	PV: Harmony - Chord progressions	7	4	4	4	Hannah	3	24
170	PV: Right Hand	PV: Harmony - Chords/Positions	10	3	3	4	Hannah	3	24
171	IV: Perception of character	IV: Perception of character	2	4	3	4	Kate	4	1
172	PV: Right Hand	PV: Rhythm - Evenness of the pulse	3	4	3	4	Kate	4	1
173	DK: Musical layer - accompaniment	PV: Sounds - Pedal	4	4	4	4	Kate	4	1
174	PV: Right Hand	PV: Rhythm - Inflexion of the beat	7	4	4	4	Kate	4	1
175	IV: Perception of character	IV: Perception of character	2				Kate	4	19
176	PV: Right Hand	PV: Harmony - Chords/Positions	6	3	3	3	Kate	4	19
177	PV: Left Hand	PV: Harmony - Chords/Positions	9	4	3	4	Kate	4	19
178	PV: Left Hand	PV: Sounds - Pedal	8	4	3	4	Kate	4	19

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
179	PV: Right Hand	PV: Rhythm - Evenness of the pulse	7	4	3	4	Kate	4	19
180	DK: Musical layer - bass line	PV: Harmony - Skeleton	7	5	4	5	Kate	4	19
181	IV: Perception of character	IV: Perception of character	2				Natalia	3	1
182	DK: Musical layer - melody	PV: Sounds - Touch	3	4	4	4	Natalia	3	1
183	PV: Right Hand	PV: Sounds - Pedal	5	4	4	4	Natalia	3	1
184	PV: Right Hand	PV: Sounds - Pedal	6	4	4	4	Natalia	3	1
185	PV: Right Hand	PV: Rhythm - Evenness of the pulse	5	4	3	4	Natalia	3	1
186	PV: Right Hand	PV: Harmony - Skeleton	5	4	4	4	Natalia	3	1
187	IV: Perception of character	IV: Perception of character	2				Natalia	3	2
188	PV: Left Hand	PV: Sounds - Touch	6	4	4	4	Natalia	3	2
189	PV: Right Hand	PV: Rhythm - Inflexion of the beat	7	3	3	3	Natalia	3	2
190	PV: Right Hand	PV: Harmony - Chords/Positions	10	3	4	4	Natalia	3	2
191	IV: Perception of character	IV: Perception of character	2				Byron	2	1
192	DK: Musical layer - accompaniment	PV: Harmony - Chords/Positions	7	3	2	3	Byron	2	1
193	DK: Musical layer - accompaniment	PV: Sounds - Pedal	7	3	3	3	Byron	2	1
194	IV: Perception of character	IV: Perception of character	2				Byron	2	16
195	DK: Musical layer - accompaniment	PV: Sounds - Pedal	12	3	4	3	Byron	2	16

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
196	PV: Right Hand	PV: Harmony - Chords/Positions	17	2	3	2	Byron	2	16
197	PV: Left Hand	PV: Sounds - Pedal	6	3	3	3	Byron	2	16
198	IV: Perception of character	IV: Perception of character	2				Sarah	3	1
199	PV: Right Hand	PV: Rhythm - Inflexion of the beat	6	4	4	3	Sarah	3	1
200	DK: Musical layer - accompaniment	PV: Sounds - Pedal	13	3	3	3	Sarah	3	1
201	PV: Right Hand	PV: Harmony - Chords/Positions	11	3	4	3	Sarah	3	1
202	IV: Perception of character	IV: Perception of character	2				Sarah	3	19
203	PV: Left Hand	PV: Harmony - Chords/Positions	11	2	3	2	Sarah	3	19
204	PV: Right Hand	PV: Harmony - Chords/Positions	14	4	4	3	Sarah	3	19
205	IV: Perception of character	IV: Perception of character	2				Brendon	3	24
206	PV: Right Hand	PV: Harmony - Chords/Positions	6	1	1	3	Brendon	3	24
207	PV: Left Hand	PV: Harmony - Chords/Positions	8	4	3	4	Brendon	3	24
208	PV: Left Hand	DK: Musical layer - bass line	9	4	2	3	Brendon	3	24
209	PV: Left Hand	PV: Harmony - Chord progressions	9	3	3	3	Brendon	3	24
210	IV: Perception of character	IV: Perception of character	1				Brendon	3	1
211	PV: Left Hand	PV: Sounds - Pedal	5	4	4	4	Brendon	3	1
212	PV: Right Hand	PV: Harmony - Chords/Positions	10	3	3	3	Brendon	3	1

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
213	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	11	2	3	3	Sarah	4	19
214	DK: Musical layer - melody	PV: Rhythm - Evenness of the pulse	9	4	3	4	Sarah	4	19
215	IV: Perception of character	IV: Perception of character	2				Sarah	4	1
216	PV: Left Hand	PV: Sounds - Pedal	7	4	4	4	Sarah	4	1
217	DK: Musical layer - accompaniment	PV: Harmony - Skeleton	6	3	4	4	Sarah	4	1
218	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	16	2	4	3	Sarah	4	1
219	IV: Perception of character	IV: Perception of character	2				Sarah	4	19
220	IV: Perception of character	IV: Perception of character	2				Byron	3	1
221	PV: Left Hand	PV: Sounds - Pedal	9	3	3	2	Byron	3	1
222	PV: Right Hand	PV: Rhythm - Inflexion of the beat	14	4	3	3	Byron	3	1
223	IV: Perception of character	IV: Perception of character	3				Byron	3	16
224	PV: Right Hand	PV: Harmony - Chords/Positions	12	2	3	2	Byron	3	16
225	PV: Right Hand	PV: Rhythm - Evenness of the pulse	8	3	4	3	Byron	3	16
226	PV: Left Hand	PV: Harmony - Chords/Positions	5	4	4	4	Byron	3	16
227	PV: Left Hand	PV: Rhythm - Evenness of the pulse	3	4	4	3	Byron	3	16
228	IV: Perception of character	IV: Perception of character	1				Derek	3	1
229	PV: Left Hand	PV: Sounds - Pedal	10	3	4	4	Derek	3	1

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
230	PV: Right Hand	PV: Harmony - Chords/Positions	17	2	4	3	Derek	3	1
231	IV: Perception of character	IV: Perception of character	5				Derek	3	16
232	PV: Left Hand	PV: Harmony - Chords/Positions	9	2	2	2	Derek	3	16
233	PV: Right Hand	PV: Harmony - Chords/Positions	14	2	2	2	Derek	3	16
234	IV: Perception of character	IV: Perception of character	1				Carol	2	1
235	PV: Left Hand	PV: Sounds - Pedal	10	4	4	4	Carol	2	1
236	PV: Right Hand	PV: Harmony - Chords/Positions	18	1	1	1	Carol	2	1
237	IV: Perception of character	IV: Perception of character	2				Carol	2	15
238	PV: Right Hand	PV: Harmony - Skeleton	10	3	4	3	Carol	2	15
239	PV: Left Hand	PV: Melody - Shape	8	2	3	2	Carol	2	15
240	DK: Musical layer - melody	DK: Musical layer - bass line	3				Carol	2	15
241	IV: Perception of character	IV: Perception of character	1				James	2	1
242	PV: Left Hand	PV: Sounds - Pedal	10	4	4	4	James	2	1
243	DK: Musical layer - melody	DK: Musical layer - accompaniment	9	4	4	4	James	2	1
244	IV: Perception of character	IV: Perception of character	3				James	2	16
245	PV: Right Hand	PV: Harmony - Chords/Positions	12	3	4	4	James	2	16
246	PV: Left Hand	PV: Harmony - Chords/Positions	7	3	3	3	James	2	16

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
247	PV: Right Hand	PV: Rhythm - Inflexion of the beat	7	4	4	4	James	2	16
248	IV: Perception of character	IV: Perception of character	2				Tim	4	1
249	DK: Musical layer - melody	DK: Musical layer - accompaniment	14	3	3	3	Tim	4	1
250	IV: Perception of character	IV: Perception of character	1				Tim	4	2
251	DK: Musical layer - accompaniment	PV: Rhythm - Inflexion of the beat	4	3	4	3	Tim	4	2
252	DK: Musical layer - bass line	PV: Harmony - Skeleton	4	4	3	3	Tim	4	2
253	DK: Musical layer - accompaniment	PV: Rhythm - Inflexion of the beat	8	3	4	3	Tim	4	2
254	IV: Perception of character	IV: Perception of character	2				Tim	4	2
255	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	4	3	4	3	Tim	4	2
256	DK: Musical layer - melody	DK: Musical layer - bass line	5	2	3	2	Tim	4	2
257	DK: Musical layer - accompaniment	PV: Rhythm - Inflexion of the beat	4	4	4	3	Hannah	4	24
258	DK: Musical layer - accompaniment	PV: Rhythm - Inflexion of the beat	4	4	4	4	Hannah	4	24
259	DK: Musical layer - bass line	PV: Rhythm - Evenness of the pulse	3	4	4	4	Hannah	4	24
260	DK: Musical layer - melody	DK: Musical layer - accompaniment	2	1	2	2	Hannah	4	24
261	IV: Perception of character	IV: Perception of character	3				Hannah	4	1
262	DK: Musical layer - bass line	DK: Musical layer - accompaniment	5	3	3	3	Hannah	4	1
263	DK: Musical layer - melody	DK: Musical layer - accompaniment	13	3	4	4	Hannah	4	1

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
264	IV: Perception of character	IV: Perception of character	2				Hannah	4	24
265	PV: Right Hand	PV: Rhythm - Inflexion of the beat	3	5	4	5	Hannah	4	24
266	PV: Right Hand	PV: Left Hand	3	3	3	3	Hannah	4	24
267	PV: Right Hand	DK: Musical layer - bass line	5	4	4	4	Hannah	4	24
268	PV: Right Hand	DK: Musical layer - bass line	2	2	3	3	Hannah	4	24
269	IV: Perception of character	IV: Perception of character	2				Kate	5	1
270	DK: Musical layer - melody	DK: Musical layer - accompaniment	7	4	4	4	Kate	5	1
271	PV: Right Hand	PV: Left Hand	5	4	4	4	Kate	5	1
272	IV: Perception of character	IV: Perception of character	1				Kate	5	19
273	PV: Left Hand	PV: Rhythm - Inflexion of the beat	5	4	4	4	Kate	5	19
274	DK: Musical layer - bass line	PV: Harmony - Skeleton	3	3	4	4	Kate	5	19
275	PV: Left Hand	PV: Rhythm - Inflexion of the beat	4	3	4	4	Kate	5	19
276	IV: Perception of character	DK: Musical layer - melody	1				Kate	5	19
277	PV: Right Hand	PV: Rhythm - Inflexion of the beat	3	4	3	4	Kate	5	19
278	DK: Musical layer - bass line	PV: Harmony - Skeleton	3	5	5	5	Kate	5	19
279	PV: Right Hand	DK: Musical layer - bass line	6	4	3	4	Kate	5	19
280	PV: Right Hand	PV: Left Hand	7	1	2	1	Kate	5	19

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
281	DK: Musical layer - bass line	PV: Harmony - Skeleton	2	4	4	4	Natalia	4	2
282	DK: Musical layer - bass line	PV: Harmony - Chords/Positions	4	4	4	3	Natalia	4	2
283	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	3	4	4	4	Natalia	4	2
284	DK: Musical layer - melody	DK: Musical layer - bass line	3	2	2	2	Natalia	4	2
285	IV: Perception of character	IV: Perception of character	2				Natalia	4	1
286	MC: Performance	ER: Narrative/flow	3	4	3	4	Natalia	4	1
287	DK: Musical layer - accompaniment	DK: Musical layer - bass line	6	3	3	4	Natalia	4	1
288	DK: Musical layer - melody	DK: Musical layer - accompaniment	5	3	3	3	Natalia	4	1
289	IV: Perception of character	IV: Perception of character	4				Natalia	4	2
290	MC: Performance	ER: Narrative/flow	2	4	4	4	Natalia	4	2
291	PV: Left Hand	PV: Sounds - Pedal	4	3	3	3	Natalia	4	2
292	DK: Musical layer - melody	PV: Rhythm - Evenness of the pulse	11	2	2	2	Derek	4	16
293	PV: Left Hand	PV: Sounds - Pedal	4	3	3	3	Derek	4	1
294	PV: Right Hand	PV: Rhythm - Inflexion of the beat	8	3	2	2	Derek	4	1
295	PV: Left Hand	PV: Harmony - Chords/Positions	9	2	4	3	Derek	4	16
296	PV: Rhythm - Evenness of the pulse	PV: Rhythm - Inflexion of the beat	20	3	3	3	Derek	4	16
297	PV: Right Hand	DK: Musical layer - melody	2				Derek	4	16

Continued ...



Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
298	PV: Left Hand	PV: Sounds - Pedal	8	2	3	2	James	3	1
299	PV: Right Hand	DK: Musical layer - melody	11	4	4	3	James	3	1
300	IV: Perception of character	PV: Left Hand	1				James	3	16
301	PV: Left Hand	PV: Harmony - Chords/Positions	8	3	4	4	James	3	16
302	PV: Right Hand	PV: Rhythm - Inflexion of the beat	8	3	4	4	James	3	16
303	PV: Right Hand	PV: Rhythm - Evenness of the pulse	7	3	4	4	James	3	16
304	PV: Left Hand	PV: Rhythm - Evenness of the pulse	4	4	4	4	James	3	16
305	PV: Left Hand	PV: Sounds - Pedal	3	4	4	4	James	3	16
306	PV: Left Hand	PV: Sounds - Pedal	5	4	4	4	Byron	4	1
307	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	6	3	3	3	Byron	4	1
308	IV: Perception of character	PV: Left Hand	2				Byron	4	16
309	PV: Left Hand	PV: Harmony - Chords/Positions	6	4	4	4	Byron	4	16
310	PV: Left Hand	PV: Rhythm - Evenness of the pulse	5	4	4	4	Byron	4	16
311	PV: Left Hand	PV: Sounds - Pedal	2	4	4	4	Byron	4	16
312	PV: Right Hand	PV: Harmony - Chords/Positions	6	4	4	4	Byron	4	16
313	PV: Right Hand	PV: Rhythm - Evenness of the pulse	7	3	4	4	Byron	4	16
314	PV: Right Hand	PV: Left Hand	10	3	3	3	Byron	4	16

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
315	IV: Perception of character	IV: Perception of character	2				Hannah	5	24
316	IV: Perception of character	ER: Narrative/flow	3	4	4	3	Hannah	5	24
317	IV: Perception of character	ER: Narrative/flow	1	2	3	3	Hannah	5	24
318	MC: Performance	ER: Narrative/flow	3	3	4	3	Hannah	5	24
319	IV: Perception of character	IV: Perception of character	2				Hannah	5	1
320	PV: Left Hand	PV: Harmony - Chords/Positions	6	2	3	4	Hannah	5	1
321	PV: Right Hand	ER: Narrative/flow	6	3	3	4	Hannah	5	1
322	PV: Right Hand	PV: Rhythm - Evenness of the pulse	5	3	3	3	Hannah	5	1
323	PV: Left Hand	PV: Rhythm - Inflexion of the beat	10	3	2	3	Hannah	5	24
324	PV: Left Hand	PV: Harmony - Skeleton	11	3	4	3	Hannah	5	24
325	PV: Right Hand	ER: Narrative/flow	2	4	4	4	Hannah	5	24
326	IV: Perception of character	IV: Perception of character	2				Sarah	5	1
327	PV: Left Hand	PV: Sounds - Pedal	6	3	4	3	Sarah	5	1
328	IV: Perception of character	DK: Musical layer - melody	1				Sarah	5	1
329	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	4	3	4	3	Sarah	5	1
330	DK: Musical layer - melody	DK: Musical layer - accompaniment	10	2	3	2	Sarah	5	1
331	IV: Perception of character	PV: Left Hand	1				Sarah	5	19

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
332	PV: Left Hand	PV: Sounds - Pedal	19	2	3	2	Sarah	5	19
333	PV: Right Hand	PV: Rhythm - Inflexion of the beat	6	3	4	3	Sarah	5	19
334	PV: Right Hand	PV: Rhythm - Evenness of the pulse	3	3	4	3	Sarah	5	19
335	PV: Left Hand	PV: Sounds - Pedal	7	3	3	3	Carol	3	1
336	DK: Musical layer - accompaniment	DK: Musical layer - melody	15	2	3	3	Carol	3	1
337	IV: Perception of character	PV: Right Hand	2				Carol	3	15
338	PV: Right Hand	PV: Rhythm - Inflexion of the beat	3	3	3	3	Carol	3	15
339	PV: Harmony - Chords/Positions	PV: Harmony - Skeleton	2	4	4	4	Carol	3	15
340	PV: Melody - Shape	PV: Sounds - Articulation	6	2	3	3	Carol	3	15
341	PV: Left Hand	PV: Harmony - Chords/Positions	5	3	3	4	Carol	3	15
342	DK: Musical layer - accompaniment	DK: Musical layer - bass line	3	3	3	3	Brendon	4	1
343	IV: Perception of character	IV: Perception of character	1				Brendon	4	1
344	MC: Performance	MC: Performance	2	3	2	3	Brendon	4	24
345	PV: Left Hand	PV: Rhythm - Inflexion of the beat	5	3	3	4	Brendon	4	24
346	PV: Right Hand	PV: Rhythm - Inflexion of the beat	5	3	3	4	Brendon	4	24
347	PV: Harmony - Chords/Positions	PV: Sounds - Articulation	10	4	2	4	Brendon	4	24
348	PV: Left Hand	PV: Sounds - Pedal	7	4	3	4	Brendon	4	24

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
349	PV: Left Hand	PV: Rhythm - Evenness of the pulse	3	2	2	3	Brendon	4	1
350	PV: Right Hand	PV: Rhythm - Evenness of the pulse	5	3	1	2	Brendon	4	1
351	PV: Right Hand	ER: Narrative/flow	8	3	2	2	Brendon	4	1
352	MC: Performance	MC: Performance	2	5	4	5	Tim	5	1
353	PV: Left Hand	PV: Sounds - Pedal	5	5	4	5	Tim	5	1
354	PV: Right Hand	DK: Musical layer - melody	3	5	4	5	Tim	5	1
355	PV: Right Hand	ER: Narrative/flow	10	5	4	5	Tim	5	1
356	ER: Narrative/flow	IV: Perception of character	1				Tim	5	1
357	IV: Perception of character	IV: Perception of character	1				Tim	5	2
358	PV: Left Hand	ER: Narrative/flow	1	5	2	4	Tim	5	2
359	PV: Left Hand	PV: Rhythm - Evenness of the pulse	10	3	4	4	Tim	5	2
360	PV: Left Hand	PV: Sounds - Pedal	4	3	3	4	Tim	5	2
361	PV: Right Hand	ER: Narrative/flow	2	5	4	5	Tim	5	2
362	PV: Right Hand	DK: Musical layer - bass line	6	2	3	4	Tim	5	2
363	MC: Performance	MC: Performance	1	4	4	4	Hannah	6	24
364	PV: Left Hand	PV: Sounds - Pedal	3	5	4	5	Hannah	6	1
365	DK: Musical layer - melody	ER: Narrative/flow	3	5	5	5	Hannah	6	1

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
366	PV: Left Hand	DK: Musical layer - melody	7	3	3	4	Hannah	6	1
367	PV: Left Hand	ER: Narrative/flow	15	5	4	5	Hannah	6	24
368	PV: Left Hand	PV: Sounds - Pedal	5	3	4	4	Hannah	6	24
369	PV: Right Hand	ER: Narrative/flow	5	5	5	5	Hannah	6	24
370	PV: Right Hand	ER: Narrative/flow	3	5	5	5	Hannah	6	24
371	MC: Performance	MC: Performance	3	5	3	5	Kate	6	1
372	PV: Left Hand	PV: Sounds - Pedal	3	5	4	5	Kate	6	1
373	DK: Musical layer - melody	PV: Sounds - Pedal	3	4	4	4	Kate	6	1
374	PV: Right Hand	ER: Narrative/flow	6	4	4	5	Kate	6	1
375	IV: Perception of character	PV: Right Hand	2				Kate	6	19
376	PV: Left Hand	PV: Sounds - Pedal	6	4	4	3	Kate	6	19
377	PV: Right Hand	PV: Harmony - Chords/Positions	4	5	4	5	Kate	6	19
378	PV: Right Hand	PV: Rhythm - Inflexion of the beat	3	4	4	4	Kate	6	19
379	PV: Right Hand	PV: Left Hand	20	2	3	3	Kate	6	19
380	PV: Left Hand	PV: Sounds - Pedal	4	4	3	3	Sarah	6	1
381	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	3	3	3	3	Sarah	6	1
382	PV: Right Hand	PV: Rhythm - Inflexion of the beat	12	3	3	3	Sarah	6	1

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
383	PV: Left Hand	PV: Sounds - Pedal	9	2	3	2	Sarah	6	19
384	PV: Right Hand	DK: Musical layer - melody	5	3	4	3	Sarah	6	19
385	PV: Right Hand	PV: Left Hand	16	1	2	2	Sarah	6	19
386	PV: Right Hand	DK: Musical layer - melody	4	2	3	3	James	4	1
387	PV: Left Hand	DK: Musical layer - melody	16	2	4	3	James	4	1
388	PV: Right Hand	PV: Recalling notes	8	3	4	3	James	4	1
389	PV: Left Hand	PV: Sounds - Pedal	5	2	3	3	James	4	16
390	IV: Perception of character	PV: Right Hand	1				James	4	16
391	PV: Right Hand	PV: Rhythm - Evenness of the pulse	5	3	4	3	James	4	16
392	PV: Right Hand	PV: Rhythm - Evenness of the pulse	7	2	3	2	James	4	16
393	PV: Right Hand	PV: Rhythm - Evenness of the pulse	6	2	3	3	James	4	16
394	PV: Right Hand	PV: Harmony - Chords/Positions	5	3	3	3	James	4	16
395	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	3	4	4	4	Brendon	5	1
396	IV: Perception of character	IV: Perception of character	1				Brendon	5	1
397	MC: Performance	MC: Performance	2	4	2	3	Brendon	5	24
398	PV: Left Hand	PV: Rhythm - Evenness of the pulse	6	4	3	4	Brendon	5	24
399	PV: Left Hand	PV: Sounds - Pedal	4	4	4	4	Brendon	5	24

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
400	PV: Right Hand	PV: Sounds - Articulation	5	4	4	4	Brendon	5	24
401	PV: Right Hand	PV: Left Hand	9	3	3	3	Brendon	5	24
402	PV: Right Hand	MC: Performance	4	3	4	4	Brendon	5	24
403	PV: Left Hand	PV: Rhythm - Evenness of the pulse	3	3	4	4	Brendon	5	1
404	PV: Left Hand	PV: Sounds - Pedal	2	4	3	4	Brendon	5	1
405	PV: Left Hand	DK: Musical layer - melody	8	3	3	3	Brendon	5	1
406	IV: Perception of character	IV: Perception of character	2				Derek	5	16
407	PV: Left Hand	PV: Harmony - Chord progressions	18	3	3	2	Derek	5	16
408	IV: Perception of character	IV: Perception of character	2				Derek	5	1
409	PV: Left Hand	PV: Harmony - Chords/Positions	18	2	3	3	Derek	5	1
410	PV: Right Hand	PV: Rhythm - Inflexion of the beat	6	3	3	3	Derek	5	1
411	PV: Right Hand	PV: Harmony - Chords/Positions	13	2	2	2	Derek	5	16
412	ER: Narrative/flow	PV: Form - Structure	10	4	4	4	Hannah	7	24
413	MC: Performance	ER: Narrative/flow	2	5	3	4	Hannah	7	24
414	IV: Perception of character	IV: Perception of character	1				Hannah	7	1
415	PV: Left Hand	PV: Sounds - Pedal	2	5	5	5	Hannah	7	1
416	PV: Right Hand	ER: Narrative/flow	11	4	3	4	Hannah	7	1

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
417	DK: Musical layer - melody	ER: Narrative/flow	5	4	4	4	Hannah	7	1
418	PV: Left Hand	PV: Rhythm - Evenness of the pulse	8	4	4	4	Hannah	7	24
419	PV: Left Hand	PV: Sounds - Pedal	4	4	3	4	Hannah	7	24
420	PV: Right Hand	PV: Rhythm - Evenness of the pulse	3	4	4	4	Hannah	7	24
421	ER: Narrative/flow	PV: Harmony - Chords/Positions	15	2	2	2	Sarah	7	19
422	IV: Perception of character	IV: Perception of character	2				Sarah	7	1
423	PV: Left Hand	PV: Harmony - Chord progressions	4	4	4	4	Sarah	7	1
424	DK: Musical layer - melody	DK: Musical layer - accompaniment	10	4	3	4	Sarah	7	1
425	PV: Left Hand	PV: Harmony - Chords/Positions	8	3	4	4	Sarah	7	19
426	PV: Left Hand	PV: Rhythm - Inflexion of the beat	8	3	4	4	Sarah	7	19
427	PV: Left Hand	PV: Harmony - Chords/Positions	7	3	3	3	Sarah	7	19
428	PV: Right Hand	PV: Left Hand	2	4	4	2	Sarah	7	19
429	PV: Right Hand	PV: Melody - Shape	4	4	4	4	Sarah	7	19
430	MC: Performance	MC: Performance	1	4	4	4	Natalia	5	1
431	PV: Left Hand	PV: Sounds - Pedal	7	4	4	4	Natalia	5	1
432	PV: Right Hand	PV: Rhythm - Inflexion of the beat	6	4	4	4	Natalia	5	1
433	PV: Left Hand	PV: Rhythm - Inflexion of the beat	3	4	4	4	Natalia	5	2

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Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
434	PV: Left Hand	PV: Rhythm - Inflexion of the beat	9	4	4	4	Natalia	5	2
435	PV: Left Hand	PV: Sounds - Pedal	11	3	2	4	Natalia	5	2
436	PV: Right Hand	PV: Sounds - Articulation	5	4	4	4	Natalia	5	2
437	IV: Perception of character	IV: Perception of character	1				Carol	4	1
438	PV: Left Hand	PV: Sounds - Pedal	5	4	4	5	Carol	4	1
439	PV: Left Hand	PV: Harmony - Chords/Positions	12	2	2	4	Carol	4	1
440	IV: Perception of character	PV: Left Hand	1				Carol	4	15
441	PV: Left Hand	PV: Rhythm - Inflexion of the beat	9	3	4	3	Carol	4	15
442	PV: Right Hand	PV: Form - Structure	3	3	4	4	Carol	4	15
443	PV: Left Hand	PV: Form - Structure	12	3	4	4	Carol	4	15
444	PV: Left Hand	PV: Sounds - Pedal	7	4	3	4	James	5	1
445	PV: Right Hand	PV: Harmony - Chords/Positions	10	3	3	4	James	5	1
446	PV: Left Hand	PV: Sounds - Touch	6	3	4	4	James	5	16
447	PV: Left Hand	PV: Sounds - Pedal	3	4	4	4	James	5	16
448	PV: Right Hand	PV: Harmony - Chords/Positions	4	4	4	4	James	5	16
449	PV: Rhythm - Inflexion of the beat	PV: Sounds - Pedal	15	2	4	3	James	5	16
450	IV: Perception of character	IV: Perception of character	2				Brendon	6	24

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
451	PV: Right Hand	PV: Rhythm - Evenness of the pulse	5	4	4	4	Brendon	6	24
452	PV: Left Hand	IV: Perception of character	5	4	4	4	Brendon	6	24
453	PV: Rhythm - Inflexion of the beat	PV: Sounds - Articulation	16	2	3	3	Brendon	6	24
454	PV: Left Hand	PV: Sounds - Pedal	5	4	4	4	Brendon	6	1
455	PV: Right Hand	PV: Harmony - Chords/Positions	19	2	3	4	Brendon	6	1
456	IV: Perception of character	IV: Perception of character	2				Tim	6	1
457	MC: Performance	MC: Performance	2	4	4	4	Tim	6	1
458	PV: Rhythm - Inflexion of the beat	PV: Sounds - Touch	11	3	3	3	Tim	6	1
459	PV: Rhythm - Inflexion of the beat	PV: Sounds - Pedal	2	4	4	4	Tim	6	1
460	IV: Perception of character	IV: Perception of character	2				Tim	6	2
461	PV: Left Hand	PV: Sounds - Pedal	12	3	3	3	Tim	6	2
462	PV: Left Hand	PV: Sounds - Pedal	2	4	4	4	Tim	6	2
463	PV: Right Hand	PV: Melody - Shape	2	4	4	3	Tim	6	2
464	PV: Right Hand	PV: Left Hand	13	1	3	4	Tim	6	2
465	IV: Perception of character	IV: Perception of character	1				Byron	5	1
466	PV: Left Hand	PV: Sounds - Pedal	3	4	4	4	Byron	5	1
467	PV: Right Hand	PV: Rhythm - Evenness of the pulse	5	4	4	4	Byron	5	1

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
468	DK: Musical layer - accompaniment	PV: Rhythm - Evenness of the pulse	4	3	4	3	Byron	5	1
469	PV: Left Hand	IV: Perception of character	1				Byron	5	16
470	PV: Left Hand	PV: Harmony - Chord progressions	4	4	4	4	Byron	5	16
471	PV: Left Hand	PV: Harmony - Chord progressions	5	4	4	4	Byron	5	16
472	PV: Right Hand	ER: Narrative/flow	7	4	3	3	Byron	5	16
473	PV: Left Hand	PV: Rhythm - Evenness of the pulse	4	4	4	4	Byron	5	16
474	PV: Right Hand	PV: Rhythm - Evenness of the pulse	5	4	4	4	Byron	5	16
475	PV: Harmony - Chord progressions	PV: Melody - Shape	7	2	4	3	Byron	5	16
476	MC: Performance	MC: Performance	2	4	3	4	Kate	7	1
477	PV: Left Hand	PV: Sounds - Pedal	2	5	5	5	Kate	7	1
478	ER: Narrative/flow	DK: Musical layer - melody	5	4	4	4	Kate	7	1
479	ER: Narrative/flow	DK: Musical layer - melody	5	4	4	4	Kate	7	1
480	IV: Perception of character	IV: Perception of character	2				Kate	7	19
481	PV: Left Hand	PV: Sounds - Articulation	4	3	4	4	Kate	7	19
482	PV: Left Hand	PV: Sounds - Pedal	5	3	4	4	Kate	7	19
483	PV: Right Hand	ER: Narrative/flow	3	4	4	4	Kate	7	19
484	PV: Left Hand	PV: Right Hand	16	2	3	3	Kate	7	19

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
485	PV: Right Hand	PV: Rhythm - Inflexion of the beat	5	4	4	4	Kate	7	19
486	PV: Left Hand	PV: Right Hand	4	3	3	4	Kate	7	19
487	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	11	3	4	3	Natalia	6	2
488	IV: Perception of character	IV: Perception of character	1				Natalia	6	2
489	MC: Performance	MC: Performance	1	4	4	5	Natalia	6	1
490	PV: Left Hand	PV: Rhythm - Evenness of the pulse	4	4	4	4	Natalia	6	1
491	DK: Musical layer - melody	ER: Narrative/flow	2	5	5	5	Natalia	6	1
492	DK: Musical layer - melody	DK: Musical layer - accompaniment	4	4	4	4	Natalia	6	1
493	ER: Narrative/flow	PV: Melody - Shape	7	4	3	4	Natalia	6	1
494	PV: Left Hand	PV: Sounds - Articulation	13	3	3	3	Natalia	6	2
495	PV: Right Hand	PV: Sounds - Articulation	11	4	4	3	Natalia	6	2
496	PV: Left Hand	PV: Sounds - Pedal	4	4	4	4	Carol	5	1
497	DK: Musical layer - melody	DK: Musical layer - accompaniment	10	3	3	4	Carol	5	1
498	PV: Right Hand	PV: Sounds - Articulation	8	3	3	3	Carol	5	1
499	PV: Right Hand	PV: Harmony - Skeleton	10	4	4	3	Carol	5	15
500	PV: Left Hand	PV: Harmony - Chords/Positions	4	4	4	3	Carol	5	15
501	DK: Musical layer - melody	PV: Harmony - Skeleton	7	3	3	3	Carol	5	15

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
502	PV: Right Hand	PV: Left Hand	4	3	4	4	Carol	5	15
503	DK: Musical layer - melody	PV: Harmony - Skeleton	4	3	3	4	Carol	5	15
504	PV: Right Hand	PV: Left Hand	4	2	3	4	Carol	5	15
505	PV: Left Hand	IV: Perception of character	6	4	3	5	James	6	1
506	PV: Right Hand	ER: Narrative/flow	16	1	2	3	James	6	1
507	PV: Left Hand	PV: Harmony - Chord progressions	6	3	3	4	James	6	16
508	PV: Right Hand	PV: Sounds - Articulation	4	4	3	4	James	6	16
509	PV: Right Hand	PV: Rhythm - Evenness of the pulse	4	4	4	4	James	6	16
510	PV: Left Hand	PV: Right Hand	8	2	3	2	James	6	16
511	ER: Narrative/flow	PV: Harmony - Chord progressions	12	2	2	2	James	6	16
512	PV: Left Hand	PV: Harmony - Chord progressions	7	2	4	3	Derek	6	16
513	PV: Left Hand	PV: Rhythm - Evenness of the pulse	8	2	3	3	Derek	6	16
514	PV: Left Hand	ER: Narrative/flow	3	4	3	4	Derek	6	1
515	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	4	3	3	3	Derek	6	1
516	PV: Right Hand	ER: Narrative/flow	10	2	3	2	Derek	6	1
517	PV: Right Hand	PV: Melody - Shape	7	2	3	2	Derek	6	16
518	PV: Right Hand	PV: Rhythm - Evenness of the pulse	10	3	3	4	Derek	6	16

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Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
519	MC: Performance	MC: Performance	2	4	4	4	Tim	7	1
520	PV: Left Hand	PV: Sounds - Pedal	3	5	4	5	Tim	7	1
521	ER: Narrative/flow	ER: Emotion	10	5	4	4	Tim	7	1
522	PV: Left Hand	IV: Perception of character	1				Tim	7	2
523	PV: Left Hand	PV: Rhythm - Inflexion of the beat	5	4	4	4	Tim	7	2
524	PV: Right Hand	IV: Perception of character	1				Tim	7	2
525	PV: Right Hand	ER: Narrative/flow	5	5	4	4	Tim	7	2
526	PV: Left Hand	PV: Sounds - Pedal	6	5	4	4	Tim	7	2
527	PV: Left Hand	PV: Rhythm - Inflexion of the beat	6	3	3	3	Tim	7	2
528	PV: Right Hand	PV: Rhythm - Inflexion of the beat	4	4	4	4	Tim	7	2
529	PV: Left Hand	PV: Right Hand	6	2	3	3	Tim	7	2
530	ER: Narrative/flow	ER: Emotion	6	4	4	4	Hannah	8	24
531	MC: Performance	MC: Performance	2	5	3	4	Hannah	8	24
532	PV: Form - Structure	ER: Narrative/flow	11	4	4	4	Hannah	8	24
533	PV: Left Hand	PV: Sounds - Pedal	9	4	4	3	Hannah	8	24
534	MC: Performance	MC: Performance	3	4	3	4	Hannah	8	1
535	ER: Narrative/flow	ER: Emotion	10	4	4	4	Hannah	8	1

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
536	IV: Perception of character	IV: Perception of character	1				Byron	6	1
537	PV: Left Hand	PV: Sounds - Pedal	5	4	3	4	Byron	6	1
538	PV: Right Hand	PV: Rhythm - Inflexion of the beat	7	4	4	4	Byron	6	1
539	PV: Right Hand	DK: Musical layer - accompaniment	9	4	4	4	Byron	6	1
540	PV: Left Hand	PV: Sounds - Pedal	3	3	4	4	Byron	6	16
541	PV: Right Hand	PV: Harmony - Chords/Positions	3	3	4	3	Byron	6	16
542	PV: Right Hand	PV: Rhythm - Evenness of the pulse	3	4	4	4	Byron	6	16
543	PV: Rhythm - Inflexion of the beat	PV: Sounds - Articulation	9	3	4	3	Byron	6	16
544	PV: Form - Structure	PV: Left Hand	6	3	4	3	Byron	6	16
545	PV: Left Hand	PV: Sounds - Pedal	3	4	4	4	Carol	6	1
546	DK: Musical layer - melody	DK: Musical layer - accompaniment	9	3	3	3	Carol	6	1
547	PV: Harmony - Chord progressions	PV: Rhythm - Inflexion of the beat	3	4	3	4	Carol	6	15
548	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	2	4	4	3	Carol	6	15
549	DK: Musical layer - melody	PV: Harmony - Skeleton	7	3	4	4	Carol	6	15
550	PV: Left Hand	PV: Right Hand	7	3	4	4	Carol	6	15
551	PV: Left Hand	PV: Rhythm - Evenness of the pulse	6	3	3	3	Carol	6	15
552	DK: Musical layer - accompaniment	PV: Harmony - Skeleton	3	4	4	4	Carol	6	15

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Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
553	PV: Left Hand	PV: Right Hand	4	3	4	4	Carol	6	15
554	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	4	4	4	4	Natalia	7	2
555	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	6	4	3	4	Natalia	7	2
556	ER: Narrative/flow	PV: Harmony - Chords/Positions	5	4	3	3	Natalia	7	2
557	MC: Performance	MC: Performance	2	4	3	3	Natalia	7	2
558	DK: Musical layer - bass line	DK: Musical layer - accompaniment	5	4	4	4	Natalia	7	1
559	DK: Musical layer - melody	DK: Musical layer - accompaniment	6	5	4	4	Natalia	7	1
560	PV: Right Hand	ER: Narrative/flow	3	4	4	4	Natalia	7	1
561	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	2	5	4	4	Natalia	7	1
562	PV: Left Hand	PV: Rhythm - Inflexion of the beat	9	4	4	4	Natalia	7	2
563	PV: Rhythm - Inflexion of the beat	PV: Rhythm - Evenness of the pulse	6	4	4	4	Natalia	7	2
564	MC: Performance	MC: Performance	2	4	3	4	Brendon	7	24
565	PV: Left Hand	PV: Rhythm - Evenness of the pulse	7	4	4	4	Brendon	7	24
566	PV: Right Hand	ER: Narrative/flow	5	4	4	4	Brendon	7	24
567	ER: Narrative/flow	PV: Form - Structure	11	4	3	4	Brendon	7	24
568	PV: Left Hand	PV: Rhythm - Evenness of the pulse	4	4	3	4	Brendon	7	1
569	PV: Left Hand	PV: Right Hand	4	4	4	4	Brendon	7	1

Continued ...



Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
570	PV: Right Hand	DK: Musical layer - melody	3	4	4	4	Brendon	7	1
571	PV: Right Hand	ER: Narrative/flow	4	4	4	4	Brendon	7	1
572	DK: Musical layer - melody	DK: Musical layer - accompaniment	13	3	4	4	Byron	7	1
573	PV: Left Hand	PV: Sounds - Pedal	4	3	3	3	Byron	7	1
574	MC: Performance	MC: Performance	2	2	3	3	Byron	7	16
575	PV: Right Hand	PV: Rhythm - Evenness of the pulse	3	4	4	4	Byron	7	16
576	PV: Left Hand	PV: Sounds - Pedal	3	3	3	3	Byron	7	16
577	PV: Right Hand	PV: Rhythm - Evenness of the pulse	3	4	4	4	Byron	7	16
578	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	2	4	4	4	Byron	7	16
579	PV: Rhythm - Inflexion of the beat	PV: Sounds - Articulation	8	3	3	3	Byron	7	16
580	MC: Performance	MC: Performance	2	4	4	4	Kate	8	1
581	ER: Narrative/flow	PV: Sounds - Touch	8	4	4	4	Kate	8	1
582	ER: Narrative/flow	PV: Sounds - Touch	3	4	4	4	Kate	8	1
583	MC: Performance	ER: Narrative/flow	3	4	4	4	Kate	8	19
584	PV: Left Hand	PV: Sounds - Pedal	4	4	4	4	Kate	8	19
585	PV: Right Hand	PV: Rhythm - Inflexion of the beat	3	4	4	4	Kate	8	19
586	ER: Narrative/flow	PV: Sounds - Pedal	3	4	4	4	Kate	8	19

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
587	PV: Left Hand	PV: Sounds - Touch	6	4	4	4	Kate	8	19
588	PV: Right Hand	ER: Narrative/flow	3	4	4	4	Kate	8	19
589	ER: Narrative/flow	PV: Sounds - Pedal	3	4	4	4	Kate	8	19
590	MC: Performance	ER: Narrative/flow	2	3	3	3	Sarah	8	19
591	PV: Left Hand	PV: Sounds - Pedal	9	2	3	3	Sarah	8	19
592	PV: Left Hand	PV: Sounds - Pedal	3	4	4	4	Sarah	8	1
593	PV: Right Hand	PV: Sounds - Touch	5	4	4	4	Sarah	8	1
594	PV: Left Hand	PV: Right Hand	11	3	3	2	Sarah	8	1
595	PV: Rhythm - Inflexion of the beat	PV: Harmony - Chords/Positions	15	1	4	3	Sarah	8	19
596	PV: Right Hand	ER: Narrative/flow	4	3	3	3	Sarah	8	19
597	PV: Left Hand	PV: Sounds - Pedal	3	5	4	5	Carol	7	1
598	PV: Rhythm - Inflexion of the beat	PV: Harmony - Chords/Positions	14	3	4	4	Carol	7	1
599	IV: Perception of character	IV: Perception of character	1				Carol	7	15
600	MC: Performance	MC: Performance	2	3	4	4	Carol	7	15
601	PV: Right Hand	PV: Harmony - Chord progressions	3	4	4	4	Carol	7	15
602	PV: Left Hand	PV: Rhythm - Inflexion of the beat	3	4	4	4	Carol	7	15
603	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	4	4	4	4	Carol	7	15

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
604	PV: Right Hand	PV: Sounds - Touch	5	4	4	4	Carol	7	15
605	PV: Left Hand	PV: Rhythm - Evenness of the pulse	5	4	4	4	Carol	7	15
606	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	5	4	4	4	Carol	7	15
607	ER: Narrative/flow	IV: Perception of character	9	4	4	4	Brendon	8	1
608	ER: Narrative/flow	ER: Emotion	3	5	4	5	Brendon	8	1
609	MC: Performance	MC: Performance	2	5	4	5	Brendon	8	1
610	PV: Left Hand	PV: Sounds - Pedal	3	5	4	5	Brendon	8	1
611	IV: Perception of character	IV: Perception of character	3				Brendon	8	24
612	PV: Left Hand	PV: Sounds - Articulation	6	5	4	5	Brendon	8	24
613	PV: Right Hand	ER: Narrative/flow	2	5	4	5	Brendon	8	24
614	ER: Narrative/flow	PV: Sounds - Articulation	16	5	4	5	Brendon	8	24
615	PV: Right Hand	ER: Narrative/flow	5	5	4	5	Brendon	8	1
616	MC: Performance	MC: Performance	4	5	4	5	Tim	8	1
617	ER: Narrative/flow	PV: Melody - Shape	9	5	4	5	Tim	8	1
618	MC: Performance	MC: Performance	2	4	4	4	Tim	8	1
619	IV: Perception of character	IV: Perception of character	2				Tim	8	2
620	PV: Left Hand	PV: Rhythm - Inflexion of the beat	12	3	4	4	Tim	8	2

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
621	PV: Right Hand	ER: Narrative/flow	2	4	4	4	Tim	8	2
622	PV: Harmony - Skeleton	PV: Rhythm - Inflexion of the beat	17	1	3	3	Tim	8	2
623	ER: Narrative/flow	PV: Sounds - Dynamics	11	5	4	5	Hannah	9	24
624	MC: Performance	MC: Performance	1	5	4	5	Hannah	9	24
625	PV: Left Hand	PV: Melody - Skeleton	5	4	4	4	Hannah	9	24
626	PV: Left Hand	PV: Rhythm - Evenness of the pulse	5	5	4	5	Hannah	9	24
627	MC: Performance	MC: Performance	5	3	4	4	Hannah	9	1
628	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	3	4	4	4	Hannah	9	1
629	ER: Narrative/flow	PV: Sounds - Dynamics	4	4	4	4	Hannah	9	1
630	PV: Left Hand	PV: Sounds - Touch	4	4	4	4	Carol	8	1
631	DK: Musical layer - melody	DK: Musical layer - accompaniment	10	3	4	4	Carol	8	1
632	MC: Performance	ER: Narrative/flow	5	3	3	3	Carol	8	1
633	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	5	2	4	4	Carol	8	15
634	PV: Right Hand	PV: Rhythm - Inflexion of the beat	4	4	4	4	Carol	8	15
635	PV: Left Hand	PV: Rhythm - Inflexion of the beat	5	4	4	4	Carol	8	15
636	DK: Musical layer - melody	PV: Harmony - Chords/Positions	5	4	4	4	Carol	8	15
637	DK: Musical layer - melody	PV: Harmony - Skeleton	11	3	4	4	Carol	8	15

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
638	ER: Narrative/flow	DK: Fantasy	20	4	4	3	Natalia	8	2
639	MC: Performance	MC: Performance	1	4	4	4	Natalia	8	2
640	MC: Performance	MC: Performance	2	5	4	5	Natalia	8	1
641	PV: Left Hand	PV: Rhythm - Inflexion of the beat	6	4	4	4	Natalia	8	1
642	PV: Right Hand	PV: Rhythm - Inflexion of the beat	5	4	4	4	Natalia	8	1
643	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	3	5	4	4	Natalia	8	1
644	PV: Left Hand	PV: Rhythm - Inflexion of the beat	6	4	4	4	Natalia	8	2
645	PV: Right Hand	PV: Rhythm - Inflexion of the beat	3	4	4	4	Natalia	8	2
646	DK: Musical layer - accompaniment	DK: Musical layer - bass line	3	4	4	4	James	7	1
647	DK: Musical layer - melody	DK: Musical layer - accompaniment	7	4	3	4	James	7	1
648	PV: Rhythm - Inflexion of the beat	PV: Sounds - Pedal	7	3	4	4	James	7	1
649	DK: Musical layer - melody	DK: Musical layer - accompaniment	5	3	3	3	James	7	1
650	MC: Performance	MC: Performance	2	4	4	4	James	7	16
651	PV: Left Hand	PV: Sounds - Pedal	3	3	4	4	James	7	16
652	PV: Right Hand	PV: Rhythm - Inflexion of the beat	3	4	4	4	James	7	16
653	ER: Narrative/flow	PV: Rhythm - Evenness of the pulse	8	3	4	4	James	7	16
654	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	5	4	4	4	James	7	16

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Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
655	MC: Performance	ER: Narrative/flow	3	3	3	4	James	7	16
656	MC: Performance	ER: Narrative/flow	1	2	2	2	Derek	7	16
657	PV: Left Hand	ER: Narrative/flow	12	2	3	4	Derek	7	16
658	PV: Left Hand	PV: Rhythm - Inflexion of the beat	2	4	4	4	Derek	7	16
659	DK: Musical layer - bass line	DK: Musical layer - accompaniment	5	3	4	3	Derek	7	1
660	DK: Musical layer - melody	DK: Musical layer - accompaniment	10	2	3	4	Derek	7	1
661	PV: Rhythm - Inflexion of the beat	PV: Harmony - Chords/Positions	10	1	3	4	Derek	7	1
662	PV: Right Hand	PV: Rhythm - Inflexion of the beat	11	2	3	3	Derek	7	16
663	MC: Performance	MC: Performance	2	5	4	5	Tim	9	1
664	MC: Performance	MC: Performance	2	4	4	5	Tim	9	1
665	ER: Narrative/flow	DK: Musical layer - melody	5	5	5	5	Tim	9	1
666	ER: Narrative/flow	ER: Emotion	2	5	5	5	Tim	9	1
667	PV: Left Hand	PV: Rhythm - Inflexion of the beat	6	4	4	4	Tim	9	2
668	PV: Right Hand	PV: Rhythm - Inflexion of the beat	5	2	4	3	Tim	9	2
669	PV: Rhythm - Inflexion of the beat	PV: Harmony - Skeleton	14	2	3	3	Tim	9	2
670	MC: Performance	ER: Narrative/flow	2	4	4	4	Tim	9	2
671	DK: Musical layer - accompaniment	DK: Musical layer - bass line	4	2	3	3	Byron	8	1

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Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
672	DK: Musical layer - melody	DK: Musical layer - accompaniment	15	3	4	3	Byron	8	1
673	PV: Left Hand	PV: Right Hand	5	2	4	3	Byron	8	1
674	MC: Performance	MC: Performance	2	3	3	3	Byron	8	16
675	PV: Right Hand	PV: Rhythm - Evenness of the pulse	12	3	4	3	Byron	8	16
676	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	2	4	4	4	Byron	8	16
677	PV: Rhythm - Inflexion of the beat	PV: Rhythm - Evenness of the pulse	8	4	4	4	Byron	8	16
678	MC: Performance	MC: Performance	2	5	4	5	Kate	9	1
679	ER: Narrative/flow	PV: Sounds - Touch	6	5	5	5	Kate	9	1
680	ER: Narrative/flow	PV: Sounds - Touch	2	5	5	5	Kate	9	1
681	MC: Performance	MC: Performance	2	4	4	5	Kate	9	19
682	PV: Left Hand	PV: Rhythm - Inflexion of the beat	6	4	4	4	Kate	9	19
683	PV: Right Hand	PV: Rhythm - Evenness of the pulse	3	4	4	4	Kate	9	19
684	PV: Left Hand	PV: Sounds - Touch	8	4	4	4	Kate	9	19
685	ER: Narrative/flow	DK: Musical layer - melody	6	4	4	4	Kate	9	19
686	DK: Musical layer - melody	PV: Rhythm - Inflexion of the beat	7	3	4	3	Kate	9	19
687	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	4	4	4	5	Kate	9	19
688	PV: Left Hand	ER: Narrative/flow	6	5	5	5	Kate	9	19

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Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
689	ER: Narrative/flow	PV: Rhythm - Evenness of the pulse	8	3	4	4	Sarah	9	19
690	MC: Performance	ER: Narrative/flow	2	4	4	4	Sarah	9	19
691	PV: Left Hand	PV: Rhythm - Inflexion of the beat	8	3	3	3	Sarah	9	19
692	PV: Left Hand	PV: Sounds - Pedal	3	4	4	4	Sarah	9	1
693	PV: Right Hand	PV: Sounds - Pedal	14	4	3	4	Sarah	9	1
694	PV: Rhythm - Inflexion of the beat	PV: Rhythm - Evenness of the pulse	14	1	3	4	Sarah	9	1
695	PV: Right Hand	PV: Rhythm - Inflexion of the beat	11	2	4	4	Sarah	9	19
696	MC: Performance	MC: Performance	2	4	3	4	Natalia	9	2
697	PV: Left Hand	PV: Rhythm - Inflexion of the beat	6	4	4	3	Natalia	9	2
698	MC: Performance	MC: Performance	1	5	4	5	Natalia	9	1
699	ER: Narrative/flow	DK: Fantasy	2	5	5	5	Natalia	9	1
700	PV: Rhythm - Inflexion of the beat	PV: Rhythm - Evenness of the pulse	9	3	4	3	Natalia	9	2
701	PV: Right Hand	PV: Rhythm - Evenness of the pulse	2	5	4	5	Natalia	9	2
702	PV: Right Hand	PV: Rhythm - Inflexion of the beat	2	4	4	4	Natalia	9	2
703	PV: Right Hand	PV: Harmony - Skeleton	4	4	4	3	Natalia	9	2
704	DK: Musical layer - bass line	DK: Musical layer - accompaniment	3	4	4	4	James	8	1
705	PV: Right Hand	PV: Sounds - Pedal	5	4	4	4	James	8	1

Continued ...



Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
706	ER: Narrative/flow	PV: Rhythm - Evenness of the pulse	6	4	4	4	James	8	1
707	MC: Performance	MC: Performance	2	4	4	4	James	8	16
708	PV: Left Hand	PV: Rhythm - Evenness of the pulse	4	4	4	4	James	8	16
709	PV: Right Hand	PV: Rhythm - Inflexion of the beat	3	3	4	4	James	8	16
710	ER: Narrative/flow	PV: Rhythm - Evenness of the pulse	16	4	4	4	James	8	16
711	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	3	4	4	4	James	8	16
712	ER: Narrative/flow	PV: Sounds - Pedal	10	4	4	5	Brendon	9	1
713	MC: Performance	MC: Performance	1	5	3	5	Brendon	9	1
714	MC: Performance	MC: Performance	2	5	3	5	Brendon	9	24
715	PV: Left Hand	ER: Narrative/flow	9	4	3	4	Brendon	9	24
716	PV: Right Hand	ER: Narrative/flow	2	5	4	5	Brendon	9	24
717	ER: Narrative/flow	IV: Creation of sounds	15	5	4	4	Brendon	9	24
718	PV: Sounds - Touch	PV: Harmony - Chords/Positions	9	5	5	5	Brendon	9	24
719	MC: Performance	MC: Performance	3	2	3	3	Derek	8	1
720	PV: Melody - Shape	PV: Rhythm - Evenness of the pulse	20	3	3	4	Derek	8	1
721	ER: Narrative/flow	PV: Sounds - Pedal	5	3	3	4	Derek	8	1
722	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	6	3	3	4	Derek	8	1

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Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
723	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	5	3	3	4	Derek	8	1
724	MC: Performance	MC: Performance	3	3	3	4	Derek	8	1
725	MC: Performance	MC: Performance	2	2	3	3	Byron	9	1
726	PV: Left Hand	PV: Rhythm - Evenness of the pulse	4	3	4	4	Byron	9	1
727	DK: Musical layer - melody	DK: Musical layer - accompaniment	10	2	3	3	Byron	9	1
728	PV: Melody - Skeleton	PV: Recalling notes	8	2	3	3	Byron	9	1
729	MC: Performance	MC: Performance	2	4	4	4	Byron	9	16
730	PV: Left Hand	ER: Narrative/flow	7	4	4	4	Byron	9	16
731	PV: Right Hand	ER: Narrative/flow	3	4	4	4	Byron	9	16
732	PV: Harmony - Chord progressions	PV: Rhythm - Evenness of the pulse	12	4	4	4	Byron	9	16
733	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	5	5	5	5	Hannah	10	24
734	ER: Narrative/flow	ER: Emotion	4	5	4	5	Hannah	10	24
735	MC: Performance	MC: Performance	2	5	4	5	Hannah	10	24
736	PV: Left Hand	IV: Perception of character	6	5	4	5	Hannah	10	24
737	MC: Performance	MC: Performance	2	5	4	5	Hannah	10	1
738	MC: Performance	MC: Performance	2	5	4	5	Hannah	10	1
739	ER: Narrative/flow	ER: Emotion	3	5	4	5	Hannah	10	1

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
740	ER: Narrative/flow	PV: Harmony - Chord progressions	4	4	4	4	Hannah	10	1
741	ER: Narrative/flow	ER: Emotion	3	5	5	5	Hannah	10	1
742	DK: Musical layer - accompaniment	DK: Musical layer - melody	6	5	5	5	Hannah	10	1
743	ER: Narrative/flow	ER: Emotion	5	5	5	5	Hannah	10	1
744	MC: Performance	MC: Performance	2	5	4	5	Hannah	10	1
745	PV: Right Hand	PV: Sounds - Articulation	5	5	5	5	Hannah	10	24
746	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	8	3	4	4	Sarah	10	19
747	MC: Performance	MC: Performance	3	4	4	4	Sarah	10	19
748	MC: Performance	MC: Performance	2	4	4	5	Sarah	10	19
749	PV: Left Hand	PV: Sounds - Pedal	6	4	4	4	Sarah	10	19
750	MC: Performance	MC: Performance	2	4	4	4	Sarah	10	1
751	ER: Narrative/flow	PV: Rhythm - Evenness of the pulse	9	4	4	4	Sarah	10	1
752	MC: Performance	MC: Performance	2	5	4	5	Sarah	10	1
753	PV: Right Hand	ER: Narrative/flow	5	5	4	4	Sarah	10	19
754	PV: Right Hand	PV: Rhythm - Evenness of the pulse	5	4	4	4	Sarah	10	19
755	MC: Performance	MC: Performance	2	4	3	4	Carol	9	1
756	DK: Musical layer - accompaniment	DK: Musical layer - bass line	3	5	4	5	Carol	9	1

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
757	DK: Musical layer - melody	DK: Musical layer - accompaniment	8	4	3	4	Carol	9	1
758	MC: Performance	ER: Narrative/flow	3	4	4	4	Carol	9	1
759	PV: Harmony - Chord progressions	PV: Harmony - Chords/Positions	4	4	4	4	Carol	9	1
760	ER: Narrative/flow	PV: Sounds - Articulation	6	5	4	4	Carol	9	1
761	MC: Performance	MC: Performance	2	4	4	4	Carol	9	15
762	PV: Right Hand	PV: Harmony - Chord progressions	3	4	4	4	Carol	9	15
763	PV: Left Hand	PV: Rhythm - Evenness of the pulse	2	5	4	5	Carol	9	15
764	ER: Narrative/flow	PV: Rhythm - Evenness of the pulse	2	5	4	5	Carol	9	15
765	PV: Rhythm - Inflexion of the beat	ER: Narrative/flow	10	5	4	4	Carol	9	15
766	ER: Narrative/flow	ER: Emotion	2	5	4	5	Carol	9	15
767	MC: Performance	MC: Performance	2	5	4	5	Tim	10	1
768	MC: Performance	MC: Performance	2	5	4	5	Tim	10	1
769	ER: Narrative/flow	PV: Sounds - Pedal	2	5	5	5	Tim	10	1
770	MC: Performance	MC: Performance	2	5	4	5	Tim	10	1
771	MC: Performance	MC: Performance	1	4	3	4	Tim	10	2
772	PV: Left Hand	PV: Sounds - Pedal	7	4	4	4	Tim	10	2
773	PV: Right Hand	ER: Narrative/flow	4	5	4	5	Tim	10	2

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Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
774	PV: Rhythm - Inflexion of the beat	PV: Rhythm - Evenness of the pulse	7	4	4	4	Tim	10	2
775	PV: Harmony - Skeleton	PV: Right Hand	6	3	3	3	Tim	10	2
776	ER: Narrative/flow	ER: Emotion	5	4	4	4	Tim	10	2
777	MC: Performance	MC: Performance	3	4	4	4	Tim	10	2
778	MC: Performance	MC: Performance	3	3	4	4	Byron	10	1
779	PV: Left Hand	PV: Sounds - Articulation	2	4	5	5	Byron	10	1
780	PV: Right Hand	PV: Sounds - Articulation	4	3	4	4	Byron	10	1
781	PV: Rhythm - Inflexion of the beat	PV: Sounds - Articulation	4	4	4	4	Byron	10	1
782	MC: Performance	MC: Performance	3	4	4	5	Byron	10	1
783	MC: Performance	MC: Performance	2	4	4	4	Byron	10	16
784	MC: Performance	MC: Performance	2	4	4	4	Byron	10	16
785	PV: Left Hand	ER: Narrative/flow	3	4	4	5	Byron	10	16
786	PV: Right Hand	ER: Narrative/flow	2	4	5	5	Byron	10	16
787	PV: Sounds - Articulation	ER: Narrative/flow	6	5	4	5	Byron	10	16
788	MC: Performance	MC: Performance	2	5	4	5	Byron	10	16
789	MC: Performance	MC: Performance	2	5	4	5	Byron	10	16
790	MC: Performance	MC: Performance	2	5	4	5	Kate	10	1

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
791	ER: Narrative/flow	PV: Sounds - Touch	3	5	4	5	Kate	10	1
792	MC: Performance	MC: Performance	2	5	5	5	Kate	10	1
793	MC: Performance	MC: Performance	3	4	4	5	Kate	10	19
794	PV: Right Hand	ER: Narrative/flow	2	5	5	5	Kate	10	19
795	PV: Left Hand	ER: Narrative/flow	6	4	4	4	Kate	10	19
796	ER: Narrative/flow	PV: Sounds - Pedal	7	4	4	4	Kate	10	19
797	PV: Left Hand	ER: Narrative/flow	8	4	3	4	Kate	10	19
798	PV: Right Hand	ER: Narrative/flow	6	4	3	4	Kate	10	19
799	ER: Narrative/flow	ER: Emotion	2	4	4	4	Kate	10	19
800	MC: Performance	MC: Performance	2	4	4	5	Kate	10	19
801	MC: Performance	MC: Performance	2	5	4	5	Carol	10	1
802	ER: Narrative/flow	ER: Emotion	4	5	4	5	Carol	10	1
803	MC: Performance	MC: Performance	2	5	4	5	Carol	10	1
804	ER: Narrative/flow	PV: Sounds - Articulation	3	5	4	5	Carol	10	1
805	MC: Performance	MC: Performance	3	5	5	5	Carol	10	1
806	MC: Performance	MC: Performance	2	5	4	4	Carol	10	15
807	MC: Performance	MC: Performance	2	2	3	3	Carol	10	15

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
808	PV: Left Hand	PV: Sounds - Articulation	3	5	4	5	Carol	10	15
809	PV: Right Hand	PV: Sounds - Touch	2	5	4	5	Carol	10	15
810	PV: Harmony - Skeleton	ER: Narrative/flow	5	4	4	4	Carol	10	15
811	MC: Performance	MC: Performance	2	5	5	5	Carol	10	15
812	DK: Musical layer - melody	PV: Harmony - Skeleton	9	5	5	5	Carol	10	15
813	MC: Performance	MC: Performance	3	5	5	5	Carol	10	15
814	DK: Musical layer - melody	PV: Harmony - Skeleton	6	3	3	3	Natalia	10	2
815	ER: Narrative/flow	PV: Sounds - Touch	10	5	4	5	Natalia	10	2
816	MC: Performance	MC: Performance	3	4	4	4	Natalia	10	2
817	MC: Performance	MC: Performance	1	5	4	5	Natalia	10	2
818	PV: Left Hand	ER: Narrative/flow	4	5	5	5	Natalia	10	2
819	MC: Performance	MC: Performance	4	5	5	5	Natalia	10	1
820	ER: Narrative/flow	ER: Emotion	3	5	5	5	Natalia	10	1
821	MC: Performance	MC: Performance	2	5	5	5	Natalia	10	1
822	MC: Performance	MC: Performance	3	4	4	5	Natalia	10	1
823	PV: Right Hand	PV: Melody - Skeleton	5	4	5	5	Natalia	10	2
824	MC: Performance	MC: Performance	2	4	3	4	James	9	1

Continued ...

Items	Primary Parameter	Secondary Parameter	Min.	Flu.	Acc.	Ease	Name	Lesson	Prelude
825	PV: Left Hand	PV: Sounds - Pedal	4	4	4	4	James	9	1
826	DK: Musical layer - melody	DK: Musical layer - accompaniment	6	4	4	4	James	9	1
827	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	12	4	4	4	James	9	1
828	MC: Performance	MC: Performance	2	4	4	5	James	9	1
829	MC: Performance	MC: Performance	2	5	4	5	James	9	16
830	PV: Left Hand	ER: Narrative/flow	2	5	5	5	James	9	16
831	PV: Right Hand	ER: Narrative/flow	3	4	4	4	James	9	16
832	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	8	4	4	4	James	9	16
833	PV: Left Hand	PV: Rhythm - Inflexion of the beat	4	4	5	5	James	9	16
834	PV: Right Hand	PV: Rhythm - Inflexion of the beat	2	4	4	4	James	9	16
835	ER: Narrative/flow	PV: Rhythm - Inflexion of the beat	2	5	4	5	James	9	16
836	MC: Performance	MC: Performance	2	5	4	5	James	9	16
837	ER: Narrative/flow	ER: Emotion	10	5	5	5	Brendon	10	1
838	MC: Performance	MC: Performance	1	5	5	5	Brendon	10	1
839	MC: Performance	MC: Performance	4	5	5	5	Brendon	10	1
840	MC: Performance	MC: Performance	2	5	4	5	Brendon	10	24
841	PV: Right Hand	ER: Narrative/flow	4	4	4	4	Brendon	10	24

Continued ...



<b>Items</b>	<b>Primary Parameter</b>	<b>Secondary Parameter</b>	<b>Min.</b>	<b>Flu.</b>	<b>Acc.</b>	<b>Ease</b>	<b>Name</b>	<b>Lesson</b>	<b>Prelude</b>
842	PV: Left Hand	PV: Harmony - Chord progressions	3	5	4	4	Brendon	10	24
843	PV: Left Hand	PV: Right Hand	10	5	4	4	Brendon	10	24
844	MC: Performance	MC: Performance	2	5	5	5	Brendon	10	24

## Appendix 6a: Generating the Minutes Tables in Chapter 6

Below is the coding in Visual Basic programming that extracts the information to produce the Minutes Tables.

The Visual Basic coding follows these steps:

- Select the worksheet named “Parameters total”, and define the memory variables to establish a matrix for the parameters and the lessons.
- Store the names of the parameters within the matrix.
  - Define other variables to store the data searched in each record: Primary and/or Secondary parameters, Prelude number, lesson number, student name, and minutes.
  - Go through the worksheet named “MC Version” that contains all the records and add the minutes according to the variables of Primary or Secondary parameter, lesson number, Prelude number, and student name.
  - On the worksheet named “Parameters total,” display the list of parameters with the collected data in the matrix: the total minutes according to the lesson number from a selected student.
  - Sort this displayed list in descending order of total minutes

### Coding detail

See below the coding for each of the steps.

---

Select the worksheet named “Parameters total” and define the programme memory variables to establish a matrix for the parameters and lessons

```
Sheets("Parameters total").Select
```

```
Dim para(28, 12)
```

---

Store the names of the parameters within the matrix

```
For x = 16 To 43 (Where x is the row number from the worksheet that contains the names)
```

```
  y = x - 15 (Where y is the assigned number of the parameter.)
```

```
  para(y, 1) = Sheets("Names").Range("B" & x)
```

```
Next x
```

---

Define other variables to store the data searched in each record: Primary and/or Secondary parameters, Prelude number, lesson number, student name, and minutes

```
mpors = Range("B12") (Where 1 = Primary, 2 = Secondary, 3 = Combined)
```

```
mprelude = Range("B14") (Where 1 = Prelude No.1, 2 = Second prelude, 3 = Both Preludes)
```

```

mlesson = 1 (Where lesson week starts at 1 as default)
mname = Sheets("Names").Range("A" & (Range("B10") + 1))
(Where a single student or all students are selected)
mdisplay = Range("B18") (Choose to display time as minutes)

```

---

Go through the worksheet named “MC Version” that contains all the records, and add the minutes according to Primary or Secondary parameter, lesson number, Prelude number, and student name.

```
Sheets("MC Version").Select
```

```
mrow = 3
```

```
Do While True
```

```
  If Range("A" & mrow) = "*****" Then
```

```
    Exit Do
```

```
  End If
```

```
  mpara1 = Range("B" & mrow)
```

```
  mpara2 = Range("C" & mrow)
```

```
Do While True
```

```
  Check the name -----
```

```
  If mname <> Sheets("MC Version").Range("N" & mrow) Then
```

```
    If mname <> "All" Then
```

```
      Exit Do
```

```
    End If
```

```
  End If
```

```
  Check the prelude -----
```

```
  Select Case True
```

```
    Case mprelude = 1
```

```
      If Range("Q" & mrow) <> 1 Then
```

```
        Exit Do
```

```
      End If
```

```
    Case mprelude = 2
```

```
      If Range("Q" & mrow) = 1 Then
```

```
        Exit Do
```

```
      End If
```

```
    Case mprelude = 3
```

```
      no instruction needed
```

```
  End Select
```

```
  Add the minutes according to the parameters -----
```

```
    Log the week number of the lesson -----
```

```
    mlesson = Range("P" & mrow)
```

```
    Do the following if wanting to display the time in minutes -----
```

```
    If mdisplay = 1 Then
```

```
      Select Case True
```

*Select only if a primary parameter -----*

```
Case mpors = 1
  For x = 1 To 28
    If para(x, 1) = mpara1 Then
      para(x, 2) = para(x, 2) + Range("D" & mrow)
      para(x, mlesson + 2) = para(x, mlesson + 2) + Range("D" & mrow)
    Exit For
  End If
Next x
```

*Select only if a secondary parameter -----*

```
Case mpors = 2
  For x = 1 To 28
    If para(x, 1) = mpara2 Then
      para(x, 2) = para(x, 2) + Range("D" & mrow)
      para(x, mlesson + 2) = para(x, mlesson + 2) + Range("D" & mrow)
    Exit For
  End If
Next x
```

*Select only if both a primary and secondary parameter -----*

```
Case mpors = 3
  For x = 1 To 28
    If para(x, 1) = mpara1 Or para(x, 1) = mpara2 Then
      para(x, 2) = para(x, 2) + Range("D" & mrow)
      para(x, mlesson + 2) = para(x, mlesson + 2) + Range("D" & mrow)

      If mpara2 = mpara1 Then
        (Do this when the primary and secondary parameters are the same.)
        para(x, 2) = para(x, 2) + Range("D" & mrow)
        para(x, mlesson + 2) = para(x, mlesson + 2) + Range("D" & mrow)
      End If

      x = x + 1
    Exit For
  End If
Next x
For x = x To 28
  If para(x, 1) = mpara1 Or para(x, 1) = mpara2 Then
    para(x, 2) = para(x, 2) + Range("D" & mrow)
    para(x, mlesson + 2) = para(x, mlesson + 2) + Range("D" & mrow)
    x = x + 1
  Exit For
End If
Next x
End Select
```

End If

Exit Do

Loop

mrow = mrow + 1

Loop

---

On the worksheet named "Parameters total," display the list of parameters with the collected data in the matrix: the total minutes according to the lesson number from a selected student

```

Sheets("Parameters total").Select

Range("C20") = Date & " - " & Time()
Range("G1") = Sheets("Names").Range("B" & (Range("B10") + 1))

For x = 1 To 28
    Range("G" & x + 3) = para(x, 1)
    Range("H" & x + 3) = para(x, 2)
Next x

For x = 1 To 28
    Range("J" & x + 3) = β
    Range("K" & x + 3) = para(x, 2)
    Range("M" & x + 3) = para(x, 3)
    Range("N" & x + 3) = para(x, 4)
    Range("O" & x + 3) = para(x, 5)
    Range("P" & x + 3) = para(x, 6)
    Range("Q" & x + 3) = para(x, 7)
    Range("R" & x + 3) = para(x, 8)
    Range("S" & x + 3) = para(x, 9)
    Range("T" & x + 3) = para(x, 10)
    Range("U" & x + 3) = para(x, 11)
    Range("V" & x + 3) = para(x, 12)
Next x

```

---

Sort this displayed list in descending order of total minutes

```

If Range("B16") <> 2 Then
    Range("J4:V31").Sort key1:=Range("K4:K31"), _
    order1:=xlDescending, Header:=xlNo
End If

End Sub

```

## Appendix 6b: Emphases while Learning Prelude No.1:

### The percentage of time spent on melody, rhythm, harmony, and other facets from the perspectives of Deep Knowledge and Pianistic Vocabulary in Prelude No.1

Percentage of time spent on melody applying the parameters:

DK: Musical layer - Melody  
PV: Melody - Shape  
PV: Melody - Skeleton

Percentage of time spent on rhythm applying the parameters:

PV: Rhythm - Inflexion of the beat  
PV: Rhythm - Evenness of the pulse

Percentage of time spent on harmony applying the parameters:

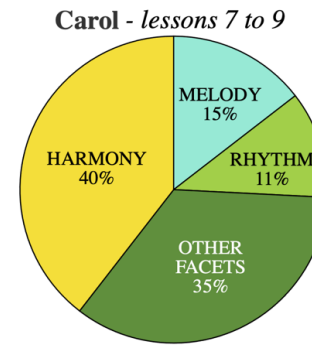
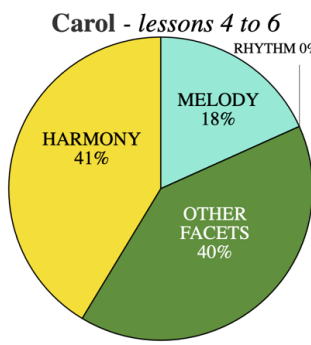
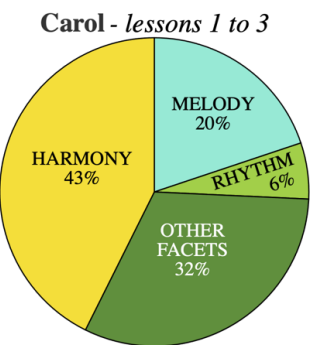
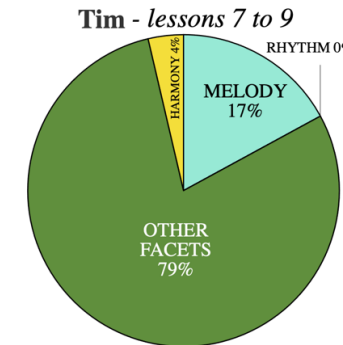
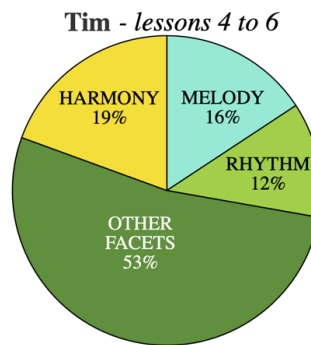
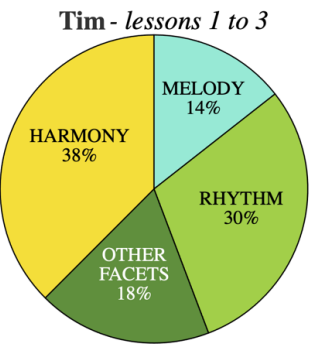
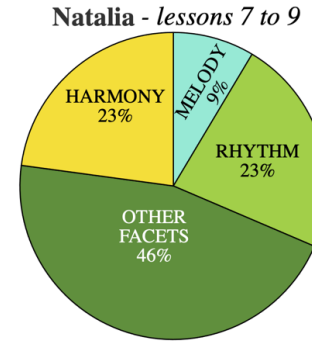
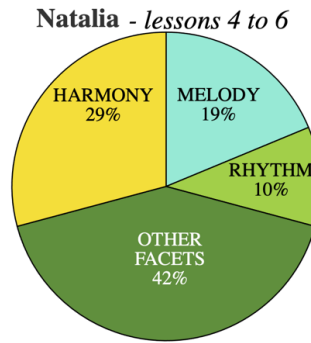
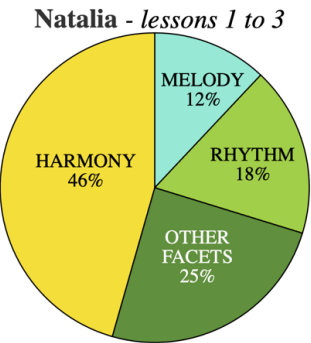
PV: Harmony - Chords/Positions,  
PV: Harmony - Chord progressions,  
DK: Musical layer - Bass line,  
PV: Harmony – Skeleton,  
DK: Musical layer – Accompaniment,  
PV: Sounds – Pedal

Other facets include the percentage of time devoted to the remaining parameters.

In the first three lessons the focus for all students was on the musical elements of harmony, melody, and rhythm, with harmony receiving the most attention, as seen below in Figure 6b-1. This was intriguing, given that in the initial questionnaire this was the area of least awareness by the students, while in the study, it proved to be the area that required more explanation. As the lessons progressed, and mastery was achieved in these three fundamental areas, attention was given to other facets to continue the realisation of the students' imaginative visions.

The primary observation is the resultant focus on individuality - the strength of individual lessons to address a learning area that best facilitates individual expression.

The students who played Prelude No.1 in the voluntary concert were Tim, James, Brendon, and Hannah. These students had mastered the fundamentals of the harmonic, melodic and rhythmic elements and had spent an increased time on the other facets. James needed much less focus on rhythmic aspects. Kate had mastered the fundamental elements well but chose not to perform it in the concert. This is evidence of the individual, personal predilections, and levels of confidence.

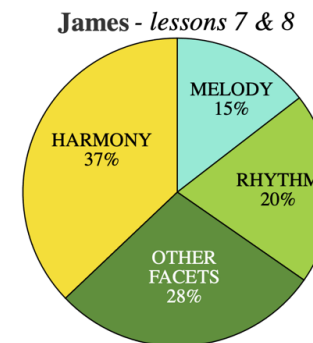
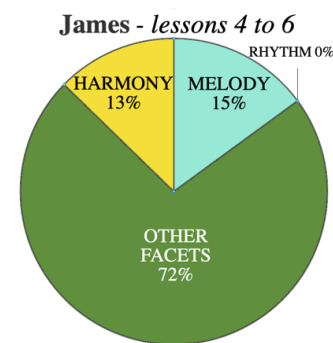
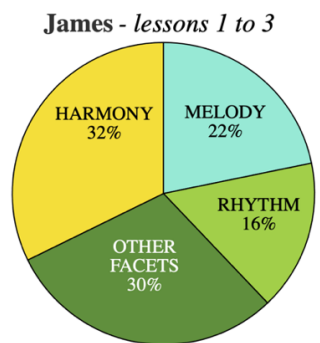
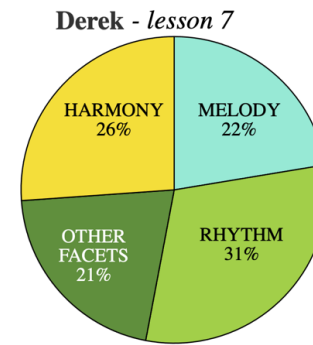
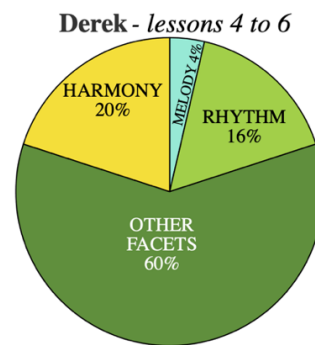
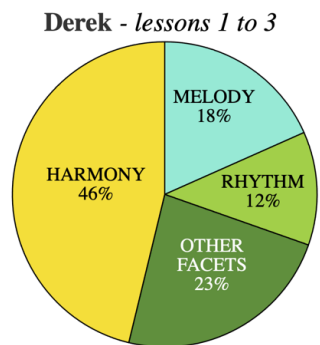
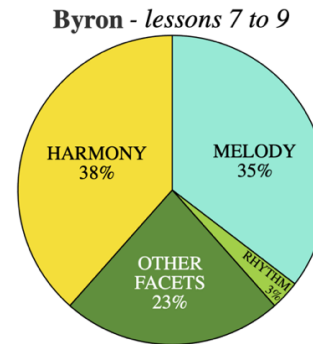
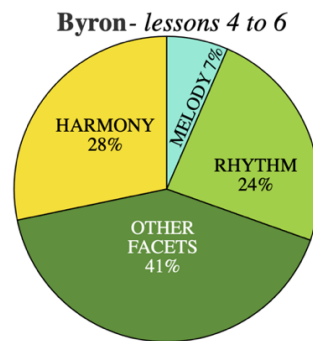
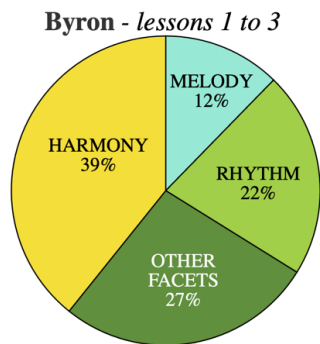


### Resultant performances to camera

**Natalia** first performed as early as lesson 5. Then in lesson 10 she performed with the music, and then from memory. Her performance from memory was the most expressive.

**Tim** first performed in lesson 5. In lessons 8 and 10 he performed it from memory, and at the voluntary concert with the music. He captured a contemplative atmosphere, with expressive timing and dynamic build.

**Carol** first performed in lesson 9. By lesson 10, she was fluent and conveyed expression mainly through the ebb and flow of the dynamics.



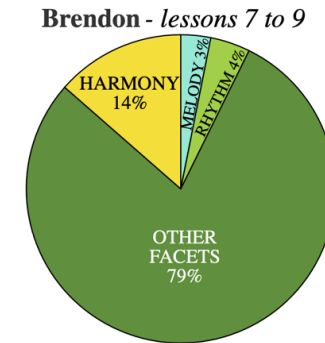
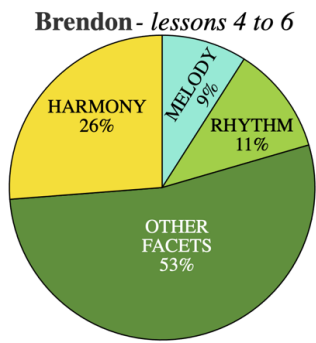
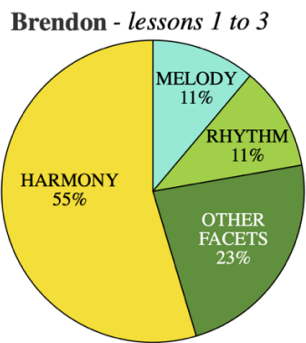
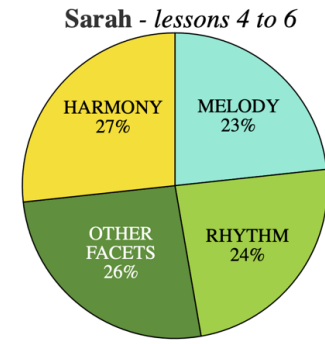
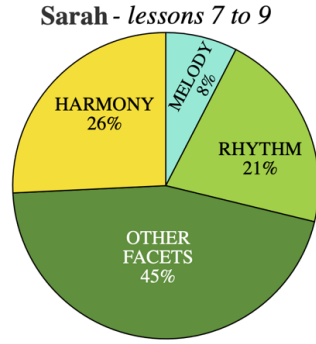
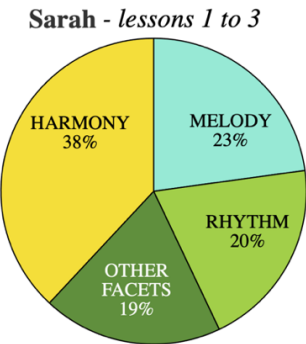
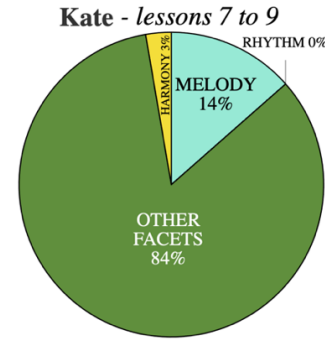
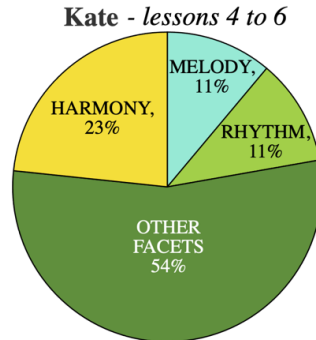
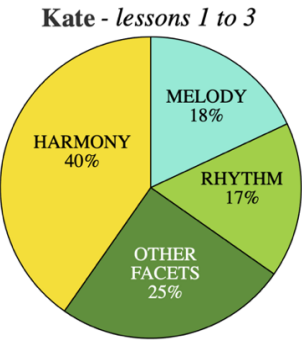
### Resultant performances to camera

**Byron** first performed in lesson 8. In lesson 10, although still with some inaccuracies, his control of the soft dynamic contributed to a thoughtful performance.

**Derek** first performed in his final lesson, lesson 8. Having missed two lessons, he needed more fluency. However, he created atmospheric sounds, connected notes of the Alberti bass as unified harmonies, and communicated an expressive end.

**James** first performed to camera in his final lesson, lesson 9. He then performed the Prelude at the voluntary concert. He maintained a steady tempo. Although his sounds were soft, they were not atmospheric. He had a high level of ease.





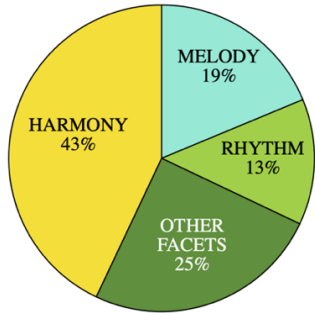
### Resultant performances to camera

**Kate** first performed in lesson 5. By lesson 10, she had control of dynamic expression, especially through soft tones, but a rather slow tempo impeded the flow. By the concert, Kate developed her confidence and fluency.

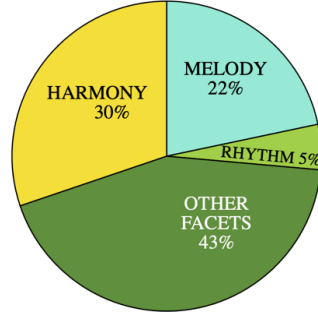
**Sarah** first performed to camera in lesson 8. By lesson 10, she played with atmospheric sounds and some expressive timing. Her rhythm needed further attention, as sometimes she sped up, or missed a pulse. She performed the prelude at the concert.

**Brendon** first performed in lesson 7. He adopted a brisk tempo, but too fast, such that it lost the contemplative qualities in the sounds. At the voluntary concert he had a narrower dynamic range and more limited expressive timing.

**Hannah - lessons 1 to 3**



**Hannah - lessons 4 to 6**



**Hannah - lessons 7 to 9**

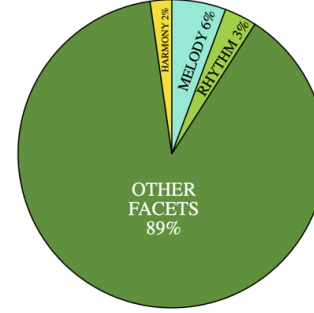


Figure 6b-1: Graphs showing the emphases while learning Prelude No.1

### Resultant performances to camera

**Hannah** first performed to camera in lesson 8. She performed it at the voluntary concert from memory. Having mastered the musical fundamentals, she captured the character of the Prelude effectively.

## Coding to produce the pie graphs for Prelude No.1

With the development of the Excel software over the course of the research, updated and new inbuilt functions became available, shortcutting the need for direct Visual Basic programming. “An Excel function is a pre-built formula with a specific purpose”<sup>777</sup> that can replace the need for detailed Visual Basic coding. In addition, using these new functions provided an opportunity to verify and confirm the results of what had already been programmed in Visual Basic, as seen above in Appendix 6a.

### *The SUMIFS function*

The updated functions were employed to produce a table of data from which the pie graphs were generated. See above in Figure 6b-1.

“The SUMIFS function sums cells in a range that meet one or more conditions, referred to as criteria.”<sup>778</sup> In this situation, the range is across the complete data worksheet. The Syntax<sup>779</sup> structure for a SUMIFS function is:

**SUMIFS(sum range, criteria\_range1, criteria1, [criteria\_range2, criteria2],...)**<sup>780</sup>

In the study, the “SUMIFS” function was used to readily sum all the Minutes if multiple criteria were satisfied, according to a specific Parameter, and a specific student Name, and a specific Prelude, and a specific Lesson Number. For example, to sum the minutes for **Lesson 1** the SUMIFS was written as:

```
SUMIFS('MC Version'!$D$2:$D$849,'MC Version'!$B$2:$B$849,$B40,'MC  
Version'!$N$2:$N$849,$N$35,'MC Version'!$Q$2:$Q$849, {1},'MC  
Version'!$P$2:$P$849,{1})
```

---

<sup>777</sup> <https://exceljet.net/glossary/function>, accessed April 29, 2023.

<sup>778</sup> <https://exceljet.net/excel-functions/excel-sumifs-function>, accessed April 29, 2023.

<sup>779</sup> Syntax: “the structure of statements or elements in a computer language,” accessed April 29, 2023, <https://dictionary.cambridge.org/dictionary/english/syntax>

<sup>780</sup> The argument names and descriptions in this function, along with the application in the study, is seen below in Table 6b-1. This Table is based on the explanation in Excel at: <https://support.microsoft.com/en-us/office/sumifs-function-c9e748f5-7ea7-455d-9406-611cebce642b>, accessed April 29, 2023.

### *The SUMIFS function with alternatives*

Furthermore, the SUMIFS function allows alternatives within a single criterion. The Syntax structure for a SUMIFS function where there are alternates within the criteria is expressed through using *{curly brackets }*:

**SUMIFS(sum\_range, criteria\_range1, criteria1, criteria\_range2, criteria{2a,2b,2c...}, ...)**

In the study, the criterion of a specific Lesson Number was expanded to cover 3 alternate lessons, for example, *Lesson Number 1 or Lesson 2 or Lesson 3*.

**SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,\$B40,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849, {1},'MC Version'!\$P\$2:\$P\$849,{1,2,3})**

Table 6b-1: Explanation of the Syntax for the SUMIFS function

<b>Argument name:</b> <sup>781</sup> references the logic elements within the function in a specific order	<b>Description:</b> <sup>782</sup> of the argument name	<b>Application of the argument in the study:</b> in the function for Prelude No.1 seen below in Table 6b-2
Sum range (required)	The range of cells to sum. The range that is tested using <i>Criteria 1</i> .	The number of minutes to sum is found from the spreadsheet titled ‘MC Version,’ the D column, and the rows 2 to 849: 'MC Version'!\$D\$2:\$D\$849 <sup>783</sup>
Criteria_range1 (required)	<i>Criteria_range1</i> and <i>Criteria1</i> set up a search pair whereby a range is searched for specific criteria. Once items in the range are found, their corresponding values in <i>Sum range</i> are added.	Criteria_range1 contains all the parameters in all the records: 'MC Version'!\$B\$2:\$B\$849 Where \$B is the primary parameter column Or 'MC Version'!\$C\$2:\$C\$849 Where \$C is the secondary parameter column

Continued ...

<sup>781</sup> The argument name column is defined in Excel at: <https://support.microsoft.com/en-us/office/sumifs-function-c9e748f5-7ea7-455d-9406-611cebce642b>, accessed April 29, 2023.

<sup>782</sup> The description of the argument name column is defined in Excel at: <https://support.microsoft.com/en-us/office/sumifs-function-c9e748f5-7ea7-455d-9406-611cebce642b>, accessed April 29, 2023.

<sup>783</sup> The \$ symbol creates an absolute reference and is used in order to maintain the explicit range when the function is copied to another cell. That is, the \$ symbol placed in front of a row or column number maintains the specific formula within that cell. Without the \$ symbol, the row and column references change relative to where the function is pasted.

Argument name:	Description:	Application of the argument in the study:
Criteria 1 (required)	The criteria that define which cells in <i>Criteria_range1</i> will be added.	Criteria1 determines whether a record contains the specific parameter: for example, in row 38, \$C38.
Criteria_range2, criteria2, ...(optional)	Additional ranges and their associated criteria. You can enter up to 127 range/criteria pairs.	<p>Criteria_range2 contains the students' names in all the records:  '<i>MC Version</i>'!\$N\$2:\$N\$849,</p> <p>Criteria2 determines whether a record contains an individually selected student's name: \$N\$35.</p> <p>See Table 6b below for an explanation of the selection of the student Name.</p>
		<p>Criteria_range3 contains the Prelude Numbers in all the records:  '<i>MC Version</i>'!\$Q\$2:\$Q\$849,</p> <p>Criteria3 determines whether a record contains an individually selected Prelude Number: \$Q</p>
		<p>Criteria_range4 contains the Lesson Numbers in all the records:  '<i>MC Version</i>'!\$P\$2:\$P\$849</p> <p>Criteria4 determines whether a record contains the selected alternate Lesson Numbers: {1,2,3}</p>

### *The SUM function with SUMIFS*

When using alternates within a criterion, SUMIFS return multiple results. In this situation, there were separate results from Lesson Number 1, Lesson Number 2, and Lesson Number 3. To return a single sum of the three lessons, the multiple results of the SUMIFS are totalled through embedding within the SUM function.

“The Excel SUM function returns the sum of values supplied.”<sup>784</sup>

The Syntax structure to sum the multiple results of the alternate criteria using the SUM function is:

**SUM(SUMIFS(sum\_range, criteria\_range1, criteria1, criteria\_range2, criteria{2a,2b,2c...}, ...))**<sup>785</sup>

In this study, the formula to SUM the results of the SUMIFS alternates was written as:

**=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,\$B40,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849, {1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))**

The = sign at the beginning instructs the cell to do the calculation and display the result.

The instruction of the formula above is to search all data records in the ‘MC Version’ Worksheet and to **sum the minutes from the D column** if it matches:

- The parameter in the B column
- The student’s name in the N column
- The Prelude number in the Q column and
- Lesson 1, 2 or 3 in the P column

---

<sup>784</sup> <https://exceljet.net/excel-functions/excel-sum-function>, accessed April 29, 2023.

<sup>785</sup> <https://exceljet.net/excel-functions/excel-sumifs-function>, accessed April 29, 2023.

The worksheet 'HMR 1Split' collects the data for the comparative pie graphs, seen above in Figure 6b-1.

The formula, =SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$C\$2:\$C\$849,\$C40,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3})) was inserted into the cell D38 in a Parameters Table, seen below. Then, the formula was copied and pasted into every cell, D39 to D62, in the column 'Lessons 1-3' in the set of primary parameters. The formula automatically adapts to each new cell. Note that \$C is an absolute, meaning that it will only access data in column C within MC Version. Meanwhile, the row number has no \$, meaning that the information will change according to the data in the row number that the formula is embedded in.

Table 6b-2: Parameters Table: the display of the formulas in each cell in the worksheet named "HMR 1 Split" for Prelude No.1

	B	C	D	PPE
33				
34				
35				
36				Primary
37			1-3	
38	HARMONY	PV: Harmony - Chords/Positions	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C38,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
39		PV: Harmony - Chord progressions	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C39,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
40		DK: Musical layer - bass line	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C40,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
41		PV: Harmony - Skeleton	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C41,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
42		DK: Musical layer - accompaniment	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C42,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
43		PV: Sounds - Pedal	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C43,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
44				
45	MELODY	DK: Musical layer - melody	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C45,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
46		PV: Melody - Shape	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C46,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
47		PV: Melody - Skeleton	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C47,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
48				
49	RHYTHM	PV: Rhythm - Inflection of the beat	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C49,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
50		PV: Rhythm - Evenness of the pulse	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C50,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
51	OTHER	IV: Perception of character	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C51,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
52		IV: Style	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C52,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
53		IV: Creation of sounds	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C53,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
54		DK: Context	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C54,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
55		DK: Fantasy	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C55,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
56		DK: Form	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C56,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
57		DK: Sound colour	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C57,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
58		PV: Sounds - Touch	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C58,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
59		PV: Sounds - Articulation	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C59,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
60		PV: Sounds - Dynamics	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C60,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
61		PV: Form - Structure	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C61,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	
62		PV: Recalling notes	=SUM(SUMIFS('MC Version'!\$D\$2:\$D\$849,'MC Version'!\$B\$2:\$B\$849,9,\$C62,'MC Version'!\$N\$2:\$N\$849,\$N\$35,'MC Version'!\$Q\$2:\$Q\$849,{1},'MC Version'!\$P\$2:\$P\$849,{1,2,3}))	



This process of cutting and pasting was used across the whole table using the automatic adjustment capability in Excel.

The result from all the calculations is seen below.

Table 6b-3: The results of the formulas for the pie graph for Kate for Prelude No.1 in Figure 6b-1.

	B	C	D	E	F	G	H	I	J	K	L
33											
34											
35			PRELUDE No.1								
36			Primary				Secondary				Total
37			1-3	4-6	7-9	10	1-3	4-6	7-9	10	
38	HARMONY	PV: Harmony - Chords/Positions					4				4
39		PV: Harmony - Chord progressions									
40		DK: Musical layer - bass line	8				4				12
41		PV: Harmony - Skeleton									
42		DK: Musical layer - accompaniment	28	4			6	7			45
43		PV: Sounds - Pedal					8	10	2		20
44											
45	MELODY	DK: Musical layer - melody	18	10					10		38
46		PV: Melody - Shape					8				8
47		PV: Melody - Skeleton									
48											
49	RHYTHM	PV: Rhythm - Inflection of the beat					12	7			19
50		PV: Rhythm - Evenness of the pulse					12	3			15
51	OTHER	IV: Perception of character	9	4			9	4			26
52		IV: Style									
53		IV: Creation of sounds									
54		DK: Context									
55		DK: Fantasy									
56		DK: Form									
57		DK: Sound colour									
58		PV: Sounds - Touch							19	3	22
59		PV: Sounds - Articulation					9				9
60		PV: Sounds - Dynamics									
61		PV: Form - Structure									
62		PV: Recalling notes									
63		PV: Right Hand	9	21							30
64		PV: Left Hand		3	2			5			10
65		ER: Narrative/flow			29	3		6			38
66		ER: Emotion									
67		MC: Performance		3	6	4		3	6	4	26

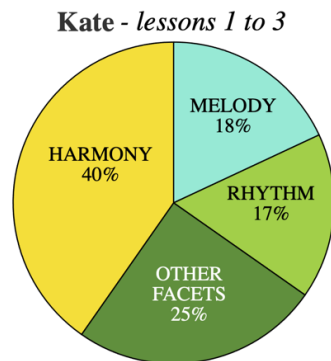
The data for a specific student name, in this example, Kate, was accessed through a drop-down menu of student names, seen in Table 6b-4.

The name is read from reference to cell **\$N\$35** in the SUMIFS function:

```
=SUM(SUMIFS('MC Version'!$D$2:$D$849,'MC Version'!$B$2:$B$849,$B40,'MC Version'!$N$2:$N$849,$N$35,'MC Version'!$Q$2:$Q$849,{1},'MC Version'!$P$2:$P$849,{1,2,3}))
```

The totals for Melody, Rhythm, Harmony and Other facets is calculated by summing the results of the SUM/SUMIFS functions in the specified lessons.

This final table is the data reference for the pie graphs through converting the values into percentages.



From Figure 6b-1: The graph of the percentage of time for the musical facets for Kate, for Prelude No.1, lessons 1 to 3

Table 6b-4: Shows the aggregation of the results to produce the graph in Figure 6b-1 for Kate, lessons 1 to 3.

	N	O	P
Kate			
Prelude No.1			
Lesson 1-3			
MELODY	26		18%
RHYTHM	24		17%
OTHER FACETS	36		25%
HARMONY	58		40%
<b>Total minutes</b>	<b>144</b>		<b>100%</b>
Prelude No.1			
Lesson 4-6			
MELODY	10		11%
RHYTHM	10		11%
OTHER FACETS	49		54%
HARMONY	21		23%
<b>Total minutes</b>	<b>90</b>		<b>100%</b>
Prelude No.1			
Lesson 7-9			
MELODY	10		14%
RHYTHM			
OTHER FACETS	62		84%
HARMONY	2		3%
<b>Total minutes</b>	<b>74</b>		<b>100%</b>

## Appendix 6c: Emphases while Learning the Second

### Prelude

**The percentage of time spent on melody, rhythm, harmony, and other facets from the perspectives of Deep Knowledge and Pianistic Vocabulary in Prelude Nos. 2, 15, 16, 19 and 24.**

Percentage of time spent on harmony covering the following parameters:

- PV: Harmony - Chords/Positions,
- PV: Harmony - Chord progressions,
- DK: Musical layer - bass line,
- PV: Harmony – Skeleton,
- DK: Musical layer – accompaniment,
- PV: Sounds – Pedal

Melody includes the parameters:

- DK: Musical layer – melody
- PV: Melody – Shape
- PV: Melody – Skeleton

Rhythm includes the parameters:

- PV: Rhythm - Inflexion of the beat
- PV: Rhythm - Evenness of the pulse

Other facets include the remaining parameters

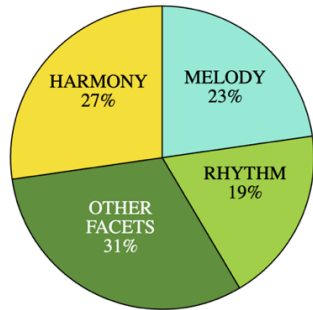
In the first three lessons the focus for all students was on the fundamental elements of harmony, melody, and rhythm. As for Prelude No.1, the aspect of harmony generally required the most explanation. As the lessons progressed, and mastery was achieved in these three fundamental areas, attention was given to other facets that continued to realise the students' imaginative visions.

The graphs below in Figure 6c-1 reflect the strength of individual lessons: that time is focused on individual students and their specific individual needs.

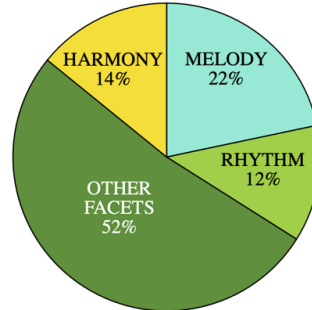
The students who played the second Prelude in the voluntary concert were Carol, James, Kate, Sarah, and Hannah. Except for Sarah, these students had mastered the fundamentals of the harmonic, melodic and rhythmic elements and had spent an increased time on the other facets. Brendon had mastered the fundamental elements well but chose not to perform Prelude No.24 in the concert.

Three students, Sarah (Prelude No.19), Derek (Prelude No.16), and Hannah (Prelude No.24), opted to perform a couple of lines together first as the lessons developed. Other students first presented complete performances. This was yet another point of individual difference.

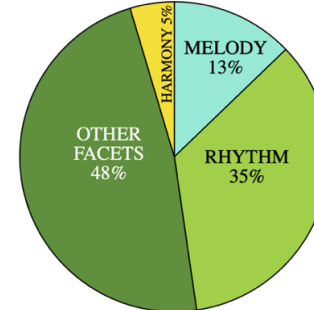
**Natalia - lessons 1 to 3**



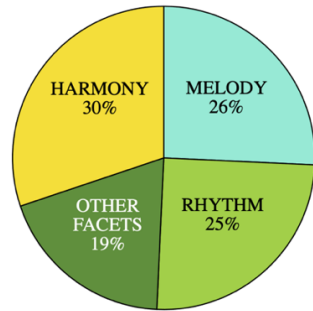
**Natalia - lessons 4 to 6**



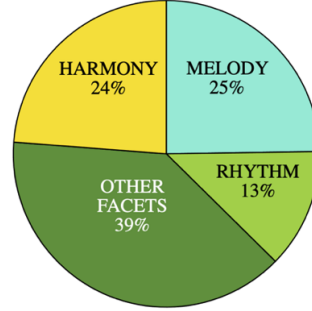
**Natalia - lessons 7 to 9**



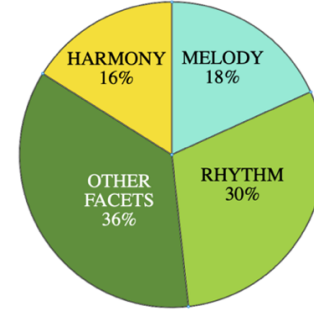
**Tim - lessons 1 to 3**



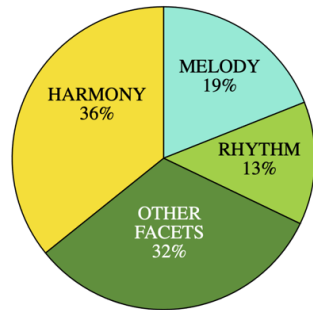
**Tim - lessons 4 to 6**



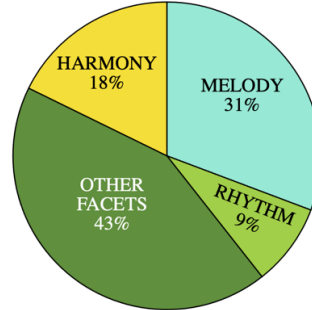
**Tim - lessons 7 to 9**



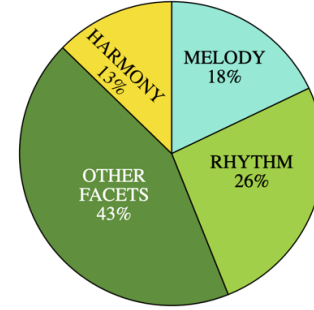
**Carol - lessons 1 to 3**



**Carol - lessons 4 to 6**



**Carol - lessons 7 to 9**



**Resultant performances to camera**

**Prelude No.2**

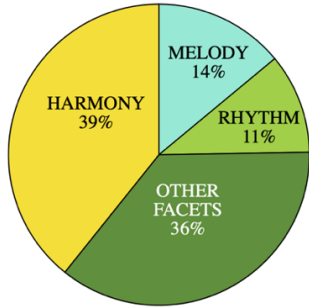
**Natalia** first performed in lesson 4 and by lesson 10 was fluent.

**Tim** first performed in lesson 6 without pedal and lesson 9 with pedal. (Arguably, an easier task than without pedal given the tonal demands.) By lesson 10, Tim played well to camera but chose not to play it in the concert.

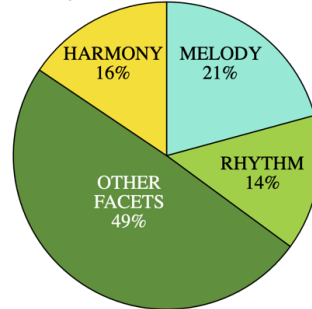
**Prelude No.15**

**Carol** first performed in lesson 6. In lesson 10, she performed it from memory, but chose to perform it using the music at the concert.

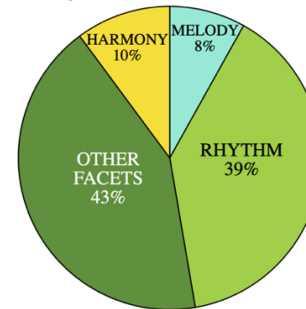
**Byron - lessons 1 to 3**



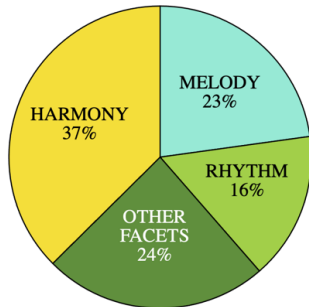
**Byron - lessons 4 to 6**



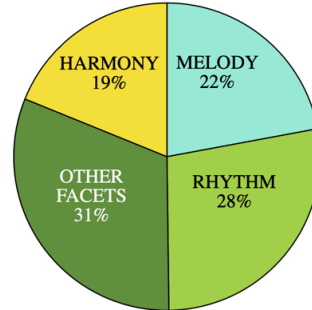
**Byron - lessons 7 to 9**



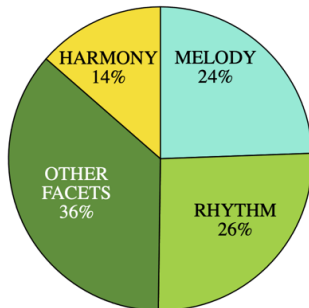
**Derek - lessons 1 to 3**



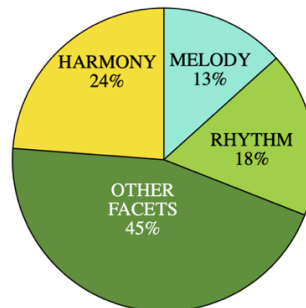
**Derek - lessons 4 to 6**



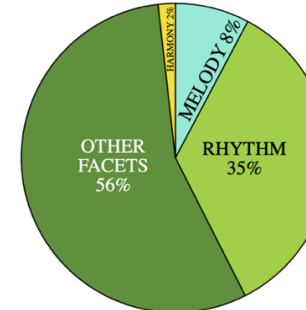
**James - lessons 1 to 3**



**James - lessons 4 to 6**



**James - lessons 7 to 9**



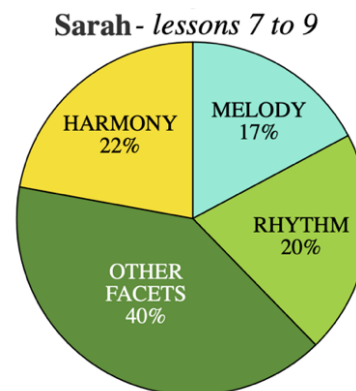
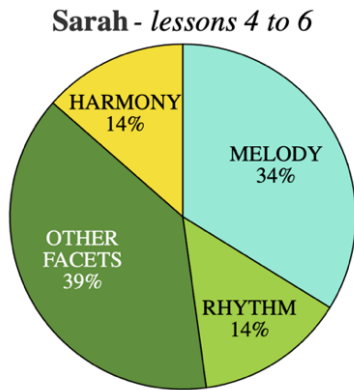
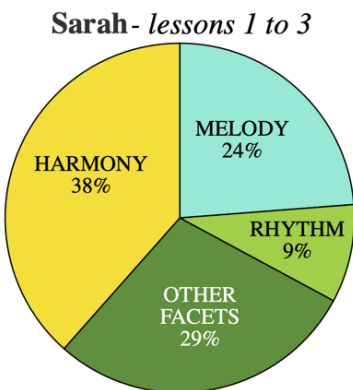
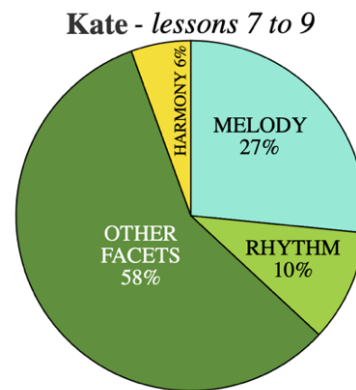
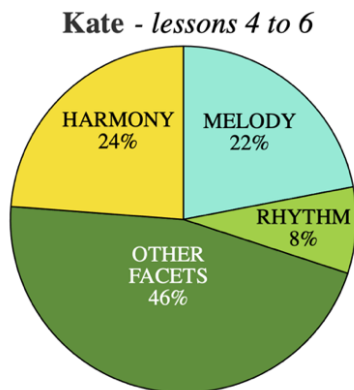
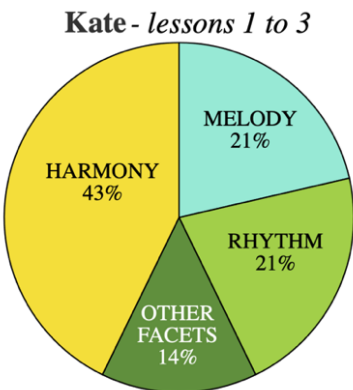
## Resultant performances to camera

### Prelude No.16

**Byron** first performed in lesson 4. The march character was not strong in lesson 9, necessitating further rhythmic development.

**Derek** first performed the first page Prelude No.16 in his seventh and final lesson on this prelude, although he had started to prepare the first few lines together as early as lesson 2. At that stage there were significant problems with tempo and accuracy.

**James** first performed in lesson 7 and chose to perform it in the concert. (He had a total of 9 lessons.)



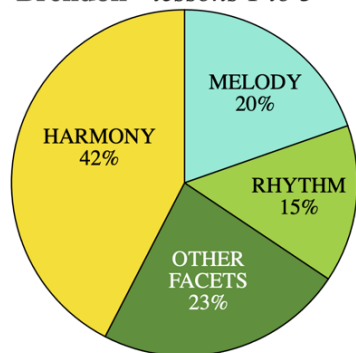
**Resultant performances to camera**

**Prelude No.19**

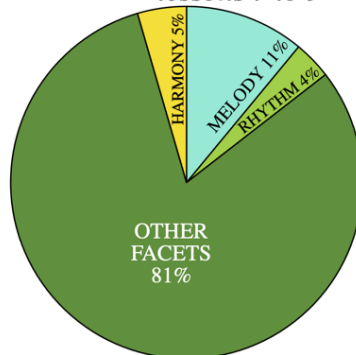
**Kate** first performed in lesson 7. She performed successfully to camera in lesson 10 and developed further in the following week to perform in the concert with more confidence and fluency, even under greater performance pressure.

**Sarah** first performed the complete prelude in lesson 10, although she had started to prepare the first few lines together as early as lesson 6.

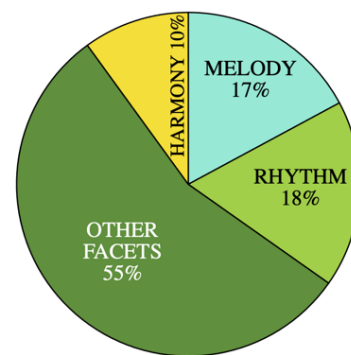
**Brendon - lessons 1 to 3**



**Brendon - lessons 7 to 9**



**Brendon - lessons 4 to 6**

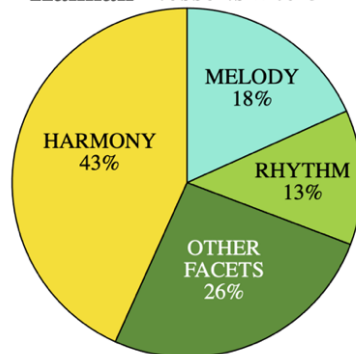


**Resultant performances to camera**

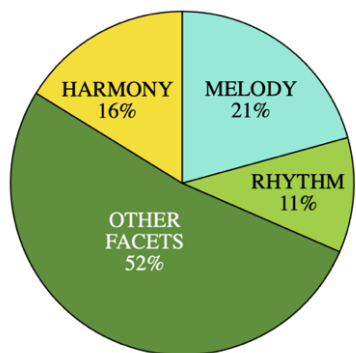
**Prelude No.24**

**Brendon** first performed in lesson 4. He performed it well from memory in lessons 9 and 10 but chose not to perform it in the concert.

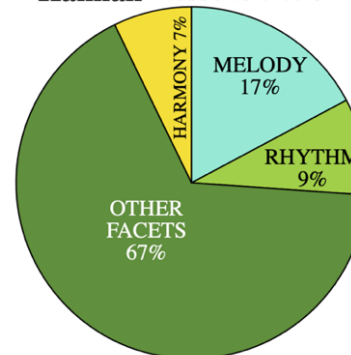
**Hannah - lessons 1 to 3**



**Hannah - lessons 4 to 6**



**Hannah - lessons 7 to 9**



**Hannah** first performed the complete Prelude in lesson 6. The tempo was slow. By lesson 8 she performed confidently to camera and added to her level of mastery by performing by memory in lesson 9, and again at the concert.

Figure 6c-1: Graphs showing the emphases while learning the Prelude with melody and accompaniment

### **Coding to produce pie graphs for the second Prelude (No.2, 15, 16, 19 or 24)**

The results from the Visual Basic programming for Prelude No.1, seen above in Table 6b-2, had been verified using the functions capabilities. It was decided to generate a graphing table for the second Prelude that referred back to the results from the Visual Basic approach. The graphing for the second Prelude was across the five selected Preludes.

A new table was created in worksheet, 'HMR 2 Split,' following the same groupings of parameters as in the graphing table for Prelude No.1.

In the new table, the following formula was entered in cell D38:

`='Parameters total'!$M18+'Parameters total'!$N18+'Parameters total'!$O18`

'Parameters total' refers to the name of the worksheet that contains the results of the Visual Basic programming.

See the resultant table below in Table 6c-1: The display of the formulas in each cell in the worksheet named 'Parameters total' for the second Prelude.

The formula above was then copied and pasted into every cell of the column lessons 1-3 in the set of Combined Parameters with the only change being the reference to each row. This change occurs automatically on each paste because there is no \$ sign before the row number.



Table 6c-1: The display of the formulas in each cell in the worksheet named 'Parameters total' for the second Prelude

	B	C	D	E	F	G
35						Second Prelude
36			COMBINED			
37			1-3	4-6	7-9	10
38	HARMONY	PV: Harmony - Chords/Positions	=Parameters total!\$M18+Parameters total!\$N18+Parameters total!\$O18	=Parameters total!\$P18+Parameters total!\$Q18+Parameters total!\$R18	=Parameters total!\$S18+Parameters total!\$T18+Parameters total!\$U18	=Parameters total!\$V18+Parameters total!\$W18+Parameters total!\$X18
39		PV: Harmony - Chord progressions	=Parameters total!\$M19+Parameters total!\$N19+Parameters total!\$O19	=Parameters total!\$P19+Parameters total!\$Q19+Parameters total!\$R19	=Parameters total!\$S19+Parameters total!\$T19+Parameters total!\$U19	=Parameters total!\$V19+Parameters total!\$W19+Parameters total!\$X19
40		DK: Musical layer - bass line	=Parameters total!\$M12+Parameters total!\$N12+Parameters total!\$O12	=Parameters total!\$P12+Parameters total!\$Q12+Parameters total!\$R12	=Parameters total!\$S12+Parameters total!\$T12+Parameters total!\$U12	=Parameters total!\$V12+Parameters total!\$W12+Parameters total!\$X12
41		PV: Harmony - Skeleton	=Parameters total!\$M20+Parameters total!\$N20+Parameters total!\$O20	=Parameters total!\$P20+Parameters total!\$Q20+Parameters total!\$R20	=Parameters total!\$S20+Parameters total!\$T20+Parameters total!\$U20	=Parameters total!\$V20+Parameters total!\$W20+Parameters total!\$X20
42		DK: Musical layer - accompaniment	=Parameters total!\$M11+Parameters total!\$N11+Parameters total!\$O11	=Parameters total!\$P11+Parameters total!\$Q11+Parameters total!\$R11	=Parameters total!\$S11+Parameters total!\$T11+Parameters total!\$U11	=Parameters total!\$V11+Parameters total!\$W11+Parameters total!\$X11
43		PV: Sounds - Pedal	=Parameters total!\$M24+Parameters total!\$N24+Parameters total!\$O24	=Parameters total!\$P24+Parameters total!\$Q24+Parameters total!\$R24	=Parameters total!\$S24+Parameters total!\$T24+Parameters total!\$U24	=Parameters total!\$V24+Parameters total!\$W24+Parameters total!\$X24
44			=Parameters total!\$M7+Parameters total!\$N7+Parameters total!\$O7	=Parameters total!\$P7+Parameters total!\$Q7+Parameters total!\$R7	=Parameters total!\$S7+Parameters total!\$T7+Parameters total!\$U7	=Parameters total!\$V7+Parameters total!\$W7+Parameters total!\$X7
45	MELODY	DK: Musical layer - melody	=Parameters total!\$M10+Parameters total!\$N10+Parameters total!\$O10	=Parameters total!\$P10+Parameters total!\$Q10+Parameters total!\$R10	=Parameters total!\$S10+Parameters total!\$T10+Parameters total!\$U10	=Parameters total!\$V10+Parameters total!\$W10+Parameters total!\$X10
46		PV: Melody - Shape	=Parameters total!\$M27+Parameters total!\$N27+Parameters total!\$O27	=Parameters total!\$P27+Parameters total!\$Q27+Parameters total!\$R27	=Parameters total!\$S27+Parameters total!\$T27+Parameters total!\$U27	=Parameters total!\$V27+Parameters total!\$W27+Parameters total!\$X27
47		PV: Melody - Skeleton	=Parameters total!\$M28+Parameters total!\$N28+Parameters total!\$O28	=Parameters total!\$P28+Parameters total!\$Q28+Parameters total!\$R28	=Parameters total!\$S28+Parameters total!\$T28+Parameters total!\$U28	=Parameters total!\$V28+Parameters total!\$W28+Parameters total!\$X28
48			=Parameters total!\$M9+Parameters total!\$N9+Parameters total!\$O9	=Parameters total!\$P9+Parameters total!\$Q9+Parameters total!\$R9	=Parameters total!\$S9+Parameters total!\$T9+Parameters total!\$U9	=Parameters total!\$V9+Parameters total!\$W9+Parameters total!\$X9
49	RHYTHM	PV: Rhythm - Inflection of the beat	=Parameters total!\$M15+Parameters total!\$N15+Parameters total!\$O15	=Parameters total!\$P15+Parameters total!\$Q15+Parameters total!\$R15	=Parameters total!\$S15+Parameters total!\$T15+Parameters total!\$U15	=Parameters total!\$V15+Parameters total!\$W15+Parameters total!\$X15
50		PV: Rhythm - Evenness of the pulse	=Parameters total!\$M14+Parameters total!\$N14+Parameters total!\$O14	=Parameters total!\$P14+Parameters total!\$Q14+Parameters total!\$R14	=Parameters total!\$S14+Parameters total!\$T14+Parameters total!\$U14	=Parameters total!\$V14+Parameters total!\$W14+Parameters total!\$X14
51	OTHER	IV: Perception of character	=Parameters total!\$M4+Parameters total!\$N4+Parameters total!\$O4	=Parameters total!\$P4+Parameters total!\$Q4+Parameters total!\$R4	=Parameters total!\$S4+Parameters total!\$T4+Parameters total!\$U4	=Parameters total!\$V4+Parameters total!\$W4+Parameters total!\$X4
52		IV: Style	=Parameters total!\$M5+Parameters total!\$N5+Parameters total!\$O5	=Parameters total!\$P5+Parameters total!\$Q5+Parameters total!\$R5	=Parameters total!\$S5+Parameters total!\$T5+Parameters total!\$U5	=Parameters total!\$V5+Parameters total!\$W5+Parameters total!\$X5
53		IV: Creation of sounds	=Parameters total!\$M6+Parameters total!\$N6+Parameters total!\$O6	=Parameters total!\$P6+Parameters total!\$Q6+Parameters total!\$R6	=Parameters total!\$S6+Parameters total!\$T6+Parameters total!\$U6	=Parameters total!\$V6+Parameters total!\$W6+Parameters total!\$X6
54		DK: Context	=Parameters total!\$M7+Parameters total!\$N7+Parameters total!\$O7	=Parameters total!\$P7+Parameters total!\$Q7+Parameters total!\$R7	=Parameters total!\$S7+Parameters total!\$T7+Parameters total!\$U7	=Parameters total!\$V7+Parameters total!\$W7+Parameters total!\$X7
55		DK: Fantasy	=Parameters total!\$M8+Parameters total!\$N8+Parameters total!\$O8	=Parameters total!\$P8+Parameters total!\$Q8+Parameters total!\$R8	=Parameters total!\$S8+Parameters total!\$T8+Parameters total!\$U8	=Parameters total!\$V8+Parameters total!\$W8+Parameters total!\$X8
56		DK: Form	=Parameters total!\$M9+Parameters total!\$N9+Parameters total!\$O9	=Parameters total!\$P9+Parameters total!\$Q9+Parameters total!\$R9	=Parameters total!\$S9+Parameters total!\$T9+Parameters total!\$U9	=Parameters total!\$V9+Parameters total!\$W9+Parameters total!\$X9
57		DK: Sound colour	=Parameters total!\$M13+Parameters total!\$N13+Parameters total!\$O13	=Parameters total!\$P13+Parameters total!\$Q13+Parameters total!\$R13	=Parameters total!\$S13+Parameters total!\$T13+Parameters total!\$U13	=Parameters total!\$V13+Parameters total!\$W13+Parameters total!\$X13
58		PV: Sounds - Touch	=Parameters total!\$M21+Parameters total!\$N21+Parameters total!\$O21	=Parameters total!\$P21+Parameters total!\$Q21+Parameters total!\$R21	=Parameters total!\$S21+Parameters total!\$T21+Parameters total!\$U21	=Parameters total!\$V21+Parameters total!\$W21+Parameters total!\$X21
59		PV: Sounds - Articulation	=Parameters total!\$M22+Parameters total!\$N22+Parameters total!\$O22	=Parameters total!\$P22+Parameters total!\$Q22+Parameters total!\$R22	=Parameters total!\$S22+Parameters total!\$T22+Parameters total!\$U22	=Parameters total!\$V22+Parameters total!\$W22+Parameters total!\$X22
60		PV: Sounds - Dynamics	=Parameters total!\$M23+Parameters total!\$N23+Parameters total!\$O23	=Parameters total!\$P23+Parameters total!\$Q23+Parameters total!\$R23	=Parameters total!\$S23+Parameters total!\$T23+Parameters total!\$U23	=Parameters total!\$V23+Parameters total!\$W23+Parameters total!\$X23
61		PV: Form - Structure	=Parameters total!\$M25+Parameters total!\$N25+Parameters total!\$O25	=Parameters total!\$P25+Parameters total!\$Q25+Parameters total!\$R25	=Parameters total!\$S25+Parameters total!\$T25+Parameters total!\$U25	=Parameters total!\$V25+Parameters total!\$W25+Parameters total!\$X25
62		PV: Recalling notes	=Parameters total!\$M28+Parameters total!\$N28+Parameters total!\$O28	=Parameters total!\$P28+Parameters total!\$Q28+Parameters total!\$R28	=Parameters total!\$S28+Parameters total!\$T28+Parameters total!\$U28	=Parameters total!\$V28+Parameters total!\$W28+Parameters total!\$X28
65		ER: Narrative/flow	=Parameters total!\$M29+Parameters total!\$N29+Parameters total!\$O29	=Parameters total!\$P29+Parameters total!\$Q29+Parameters total!\$R29	=Parameters total!\$S29+Parameters total!\$T29+Parameters total!\$U29	=Parameters total!\$V29+Parameters total!\$W29+Parameters total!\$X29
66		ER: Emotion	=Parameters total!\$M30+Parameters total!\$N30+Parameters total!\$O30	=Parameters total!\$P30+Parameters total!\$Q30+Parameters total!\$R30	=Parameters total!\$S30+Parameters total!\$T30+Parameters total!\$U30	=Parameters total!\$V30+Parameters total!\$W30+Parameters total!\$X30
67		MC: Performance	=Parameters total!\$M31+Parameters total!\$N31+Parameters total!\$O31	=Parameters total!\$P31+Parameters total!\$Q31+Parameters total!\$R31	=Parameters total!\$S31+Parameters total!\$T31+Parameters total!\$U31	=Parameters total!\$V31+Parameters total!\$W31+Parameters total!\$X31

The results from the calculations for Natalia's second Prelude is seen below in Table 6c-2.

Table 6c-2: The results of the formulas from Table 6c-1 above, for Natalia's second Prelude

	B	C	D	E	F	G
35						
36			COMBINED			
37			1-3	4-6	7-9	10
38	HARMONY	PV: Harmony - Chords/Positions	30	4	5	
39		PV: Harmony - Chord progressions				
40		DK: Musical layer - bass line	3	9		
41		PV: Harmony - Skeleton	3	2	4	6
42		DK: Musical layer - accompaniment	12			
43		PV: Sounds - Pedal		15		
44						
45	MELODY	DK: Musical layer - melody	24	6	4	6
46		PV: Melody - Shape	16	40	21	4
47		PV: Melody - Skeleton				
48						
49	RHYTHM	PV: Rhythm - Inflection of the beat	33	26	51	
50		PV: Rhythm - Evenness of the pulse			17	
51	OTHER	IV: Perception of character	16	10		
52		IV: Style				
53		IV: Creation of sounds				
54		DK: Context				
55		DK: Fantasy			20	
56		DK: Form				
57		DK: Sound colour				
58		PV: Sounds - Touch	6			10
59		PV: Sounds - Articulation		29		
60		PV: Sounds - Dynamics				
61		PV: Form - Structure				
62		PV: Recalling notes				
63			17	16	11	5
64			16	40	21	4
65		ER: Narrative/flow		13	31	14
66		ER: Emotion				
67		MC: Performance		2	10	8

The specific information needed to run the Visual Basic programme is selected from a series of drop-down menus in the 'Parameters Total' worksheet. See Figure 6c-2. The menus included the alternates for the Student's Name, the Primary and/or Secondary Parameters, the selection of the second Preludes, and whether to order or sort the results.

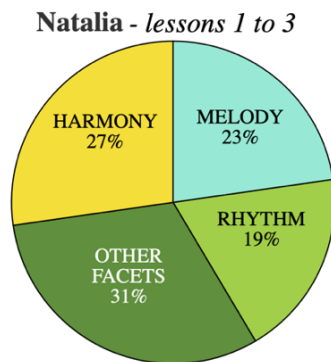


Figure 6c-2: The drop-down menus of alternates

The totals for Melody, Rhythm, Harmony and Other facets are calculated by summing the results of the formulas that link the two worksheets: 'Parameters Total' and 'HMR 2 Split.'

='Parameters total'!\$M18+'Parameters total'!\$N18+'Parameters total'!\$O18

The final table is the data reference for the pie graphs through converting the values into percentages.



From Figure 6c-1: The graph of the percentage of time for the musical facets for Natalia, for the second prelude, lessons 1 to 3

Table 6c-3: Showing the aggregation of the results that produced From Figure 6c for Natalia, for Prelude No.2, lessons 1 to 3.

	N	O	P
<b>Natalia</b>			
Second Prelude			
Lesson 1-3			
MELODY		40	23%
RHYTHM		33	19%
OTHER FACETS		55	31%
HARMONY		48	27%
<b>Total minutes</b>		<b>176</b>	<b>100%</b>
<b>Natalia</b>			
Second Prelude			
Lesson 4-6			
MELODY		46	22%
RHYTHM		26	12%
OTHER FACETS		110	52%
HARMONY		30	14%
<b>Total minutes</b>		<b>212</b>	<b>100%</b>
<b>Natalia</b>			
Second Preude			
Lesson 7-9			
MELODY		25	13%
RHYTHM		68	35%
OTHER FACETS		93	48%
HARMONY		9	5%
<b>Total minutes</b>		<b>195</b>	<b>100%</b>

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