"More Than The Mere Notes": Incorporating Analytical Skills into the Collaborative Pianist's Process in Learning, Rehearsing, and Performing Repertoire

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“MORE THAN THE MERE NOTES”: INCORPORATING ANALYTICAL SKILLS INTO THE COLLABORATIVE PIANIST’S PROCESS IN LEARNING, REHEARSING, AND PERFORMING REPERTOIRE

By

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A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Coral Gables, Florida

August 2016
“MORE THAN THE MERE NOTES”: INCORPORATING ANALYTICAL SKILLS INTO THE COLLABORATIVE PIANIST’S PROCESS IN LEARNING, REHEARSING, AND PERFORMING REPERTOIRE

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The benefits of analysis for performance have been well discussed in music literature. Less attention has been paid, however, to the application of analysis to performance in an ensemble setting. Such is the case with the collaborative pianist, whose career is built upon performing in ensembles large and small. Over a long history, this keyboard artist – in one of several guises: continuo player, accompanist, collaborative pianist – has been a central fixture in the Western music tradition. Yet the literature showing how music analysis can benefit the collaborative pianist in the learning, rehearsing, and performance stages remains relatively scarce. More common are general instructions or guidelines on how to accompany or descriptions of what is basically required of a collaborative pianist. When analysis is mentioned in this literature, it typically refers to a relatively elementary level of comprehension in an individual music study context. To address this lack, this paper provides rationales and suggestions for integrating analysis with the collaborative pianist’s learning, rehearsing, and ensemble performing experience. Both general and specific questions are posed dealing with phrase, melody, harmony, rhythm/tempo, timbre/clarity of register, and musical structure. The intent is to stimulate analytical thinking with a performance and ensemble-oriented focus to further develop the collaborative pianist’s understanding of the piece of music at hand. As a contextual framework, the paper also briefly surveys the historical
development of the collaborative pianist as well as current existing literature that discusses the components of a successful collaborative approach that includes the integration of analysis.
ACKNOWLEDGMENTS

I would like to thank everyone on my committee – Professors Dorothy Hindman, Santiago Rodriguez, Juan Chattah, Robert Carnochan, and Shannon de l’Etoile – for their constant guidance and support throughout the process of researching and writing this paper. Their expertise and collegial encouragement enabled me to focus, in what I hope is a helpful and creative way, on an aspect of musicianship that is critically important for all musicians and particularly those within my field of collaborative piano.

I would also like to thank all of my piano teachers throughout my life: Evelyne Brancart, Paul Posnak, Ilya Poletaev, Sara Laimon, Vincent Lenti, and Anita Fobes, who helped shape me into the musician I am today and the artist I am striving to become.

Thanks also to all of the music faculty at the Frost School of Music who taught me so much about collaboration and provided continuous inspiration. And thank you to my talented friends and colleagues with whom I had the great privilege of performing during my three years of study in Miami.

A big thank you to my father, Terence Pow, for continuously believing in me and for pushing me through those inevitable dissertation moments when it all seemed impossible. And thanks to my mother, Sylvia Pow, for first sitting me at the piano when I was four years old and for supporting me throughout my entire musical life.

A huge thank you to my husband, Cameron Ghahremani, I can’t put into words how much I truly appreciate you for everything you are and everything you do for me. I would not be where I am today but for your delicious Michelin-star-level home-cooked
meals, your shoulder to cry on, goofy moments to make me laugh, your unwavering love, and for being the most inspirational and talented person and musician I will ever know.

Finally, because it needs to be said, I thank my cat, Mickey, for keeping me company through the dark hours of night while I wrote this paper, providing supportive snuggles when I needed them most.
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CHAPTER 1

Introduction

“Please give me something more than the mere notes,” a great singer once said to me as I played the introduction to a simple looking song. “Not just the notes.” I have always remembered that.¹

-Gerald Moore

This study provides rationales and suggestions for integrating analysis with the collaborative pianist’s rehearsal and performance experience. General and specific questions are posed regarding phrase, melody, harmony, rhythm/tempo, timbre/clarity of register, and musical structure to stimulate analytical findings and further develop a collaborative pianist’s understanding of a piece. As a contextual framework, this paper also surveys the history of the accompanist/collaborative pianist, as well as current existing literature that discusses the components of a successful collaborative approach, specifically with the integration of analysis

Integrating Analysis and Performance

In the epigraph from Gerald Moore at the head of this paper, the singer’s plea for “more than the mere notes” from her accompanist, while humorous, also illustrates the perpetual challenge facing all musicians. What constitutes this “more” without which the singer would be left with just “mere notes”? Moore, who accompanied many of the great performers of his time, clearly had an answer and could deliver the mysterious “more.”

He does not describe what this is at great length in his memoirs, but as will be seen later in this paper, he connects it to a form of analysis; of looking thoughtfully beyond the notes in the score. This approach is an integral part of preparing for performance.

While this challenge applies to all musicians, it applies in a specific way to what is generally known today as the collaborative pianist. As will be seen in the historical overview section, the job description of a collaborative pianist has mutated over the past several hundred years. But from the basso continuo player in a 17th century Baroque orchestra, improvising the harpsichord part from the bare outline of a figured bass, to the 21st century keyboardist delving inside the body of the piano with a mallet to strike strings in a challenging contemporary ensemble composition, a single continuous thread is traceable. This thread is an ability to think beyond the “mere notes” to make coherent sense of the whole piece.

For any serious musician, and particularly the collaborative pianist, integrating music theory and analysis into the preparation for a performance is a powerful tool for developing a better understanding of a piece while deepening the musical intuition that ultimately leads to more compelling musicianship. Many scholarly articles discuss the importance of integrating analysis with performance, mostly from the perspective of the solo performer. “The Performance and Analysis Interest Group,” (PAIG), a subgroup of the Society for Music Theory (SMT), has compiled a bibliography of these contributions. Applying analysis in an ensemble setting, however, with chamber ensembles, duos, or orchestras has received less attention.

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The ultimate goal of analysis is to “construct interpretations which make it possible for the musical work to be aesthetically as well as intellectually appreciated to a greater extent – or at least in different ways – than had been the case before the analysis was considered.”3 What better way to do that than in an ensemble setting?

The Collaborative Pianist’s Challenge

When collaborating with others, one of the most important starting points for every musician is dialogue. Being able to express ideas about musical interpretation, tone, color, etc., is critical for all musicians, particularly when playing in an ensemble, where the input of all members is necessary for developing a collective understanding of a piece that will result in a cohesive performance. For the collaborative pianist, this dialogue includes such basic considerations as being synchronized rhythmically with your partner and finding a dynamic balance. However, according to collaborative pianist and pedagogue Martin Katz, that is just the beginning: “…only a small part of the big picture of collaboration, and perhaps the least imaginative of all our jobs.”4

The terms “accompanist” and “collaborative pianist” are each associated with distinct historical periods and today are sometimes employed interchangeably. Therefore, this study will use both terms, depending upon how each is introduced in the literature. The current term, “collaborative pianist,” is fairly recent, coined by pianist Samuel

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Sanders.\textsuperscript{5} It replaced the description “accompanist” that had been in general use until the 1950s, with its limited and somewhat subservient connotation.\textsuperscript{6} The 1954 fifth edition of \textit{Grove’s Dictionary of Music and Musicians} had tried partly to correct that:

\begin{quote}
Accompanist: The performer playing as a rule with a single singer or instrumentalist usually on the pianoforte, whose part is nominally subsidiary, but who, in all music that matters, and more especially in music dating later than the 17th-mid-18th-century accompaniment from a thorough-bass, should be regarded as an equal partner in the interpretation of a type of music which in a broad sense appertains to the category of chamber music.\textsuperscript{7}
\end{quote}

Despite the “equal partner” emphasis in the Grove definition, the history of the accompanist shows this vocation has seldom been regarded as a prestigious musical career to pursue. In fact, musicians, including pianists, often perceive an accompanist to be an unsuccessful soloist.\textsuperscript{8} An infamous anecdote confirming this demeaning attitude toward accompanists is recounted by Coenraad Bos. His instructional guide on pursuing a career in accompanying recounts a backhanded compliment he received from German

\begin{flushright}
\footnotesize
\begin{itemize}
\item \textsuperscript{6} This connotation should not obscure the fact that a number of “accompanists” established highly distinguished careers: Gerald Moore is one notable example. But these cases tended to be the exception, a fact borne out by anecdotes in Moore’s memoirs.
\end{itemize}
\end{flushright}
tenor Raimund von Zur-Mühlen: “Last night you must have played well, because I was not conscious of your playing throughout the recital.”

**Collaborative Pianist’s Required Skills**

Martin Katz lists the key “custodial” responsibilities in being a collaborative pianist: “We are fourfold custodians: We guard and maintain the composer’s wishes, the poet’s requirements as the composer saw them, our partners’ emotional and physical needs, and finally, our own needs as well.” To be able to assist in rehearsals, collaborative pianists are expected to learn and understand not only the piano part, but equally well the other instrumental or vocal parts. Often, a collaborative pianist works without the assistance of a coach or teacher. Expectations of a collaborative pianist rise exponentially when the pianist is expected to sight-read a demanding accompaniment.

In a dissertation written 10 years ago, Dian Baker includes an annotated bibliography highlighting important collaborative piano literature. Based on several studies, Baker also provides a list of sixteen specific skills a collaborative pianist must possess today. In this list, analysis is mentioned only once, as “Style, Interpretation, and Performance Practice.” With the list of specific skills in mind, Baker additionally

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13 Ibid., 3-4.

14 Ibid., 3.
includes twenty class syllabi provided by various music educators for teaching collaborative piano skills. Again, only three of the twenty syllabi include active analysis of a score as part of a curriculum.\textsuperscript{15}

This apparent lack of emphasis on analysis reflected in the literature regarding a collaborative pianist’s required skills is clearly a concern. How should a collaborative pianist approach learning, rehearsing, or performing a piece without sufficiently developed analytical skills or the habit of using them? As will be discussed in Chapter 3, many references in the survey of current literature discuss the importance of having, at minimum, an elementary understanding of music theory and analysis. But this is barely a foot in the door. Analysis needs to be viewed as an essential tool for the collaborative pianist in learning, rehearsing and performing music. In addition to providing deeper insight into the repertoire at hand, analysis can lead to a more informed dialogue between collaborative pianist and partner or partners, resulting in a more cohesive and penetrating ensemble performance.

Implementing curricular changes can be difficult and time-consuming. In the absence of institutional change, therefore, it is up to collaborative pianists to independently recognize and apply the benefits of analysis in learning, rehearsing, and performing, with the goal of becoming a creative, supportive, and responsive asset in ensemble collaboration.

In the remainder of this study, Chapter 3 provides a survey of current literature with a specific focus on including analysis as it relates to the collaborative pianist.

\textsuperscript{15} Dian Baker, “A Resource Manual for the Collaborative Pianist.” These syllabi include Syllabus #8 (pg. 74); Syllabus #12 (pg. 91); and Syllabus #13 (pg. 98).
Chapter 4 includes outlined strategies for incorporating analysis in learning repertoire, finding opportunities for analysis during the ensemble’s rehearsal, and the performance benefits of including analysis in the collaborative process. The strategies and suggestions provided, along with the musical examples, will be based on the literature surveyed and the author’s own experience. Finally, Chapter 5 will discuss rationales and research for further application of analytical concepts outside of and in addition to a musician’s independent practice.
CHAPTER 2

Accompanying – An Historical Overview

The retiring, potted-plant accompanist is a creature of the past; where we will go from here, nobody knows.\(^\text{16}\)

-Robert Masters

To examine the challenges facing today’s collaborative pianist and the role that analysis can play in developing a responsive and adaptive collaborative musician, an historical overview of the emergence of the collaborative pianist will be instructive.

The role of the collaborative keyboard musician has developed over a period of several hundred years. During this time, this role has changed in terms of name, responsibilities, artistic requirements, and its perceived prestige in the music world. The beginning point of the collaborative pianist’s profession can be traced back to the 17\(^{th}\) century and continuo parts for harpsichord, which required the realization of figured bass, or thorough-bass, when accompanying. Most popular in the Baroque era, thorough-bass was a compositional shorthand used to indicate the harmony in a work without explicitly writing everything in the score. Figured bass appeared often in recitative passages in Baroque operas.\(^\text{17}\) It consisted of a notated bass line with numbers beneath indicating the

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intervals and resultant harmonies to be filled in above. Figured bass gave the keyboardist the freedom to improvise, coloring a composition by imitating the melody, selecting open or closed voicings, and providing middle voices. Thorough bass led to the emergence of the professional accompanist. This development reflected the need not only for keyboardists who were talented improvisers, but performers who could also be responsible for keeping the ensemble together, not just by providing that tempo, but also through the analytic capability of knowing “all the intricacies of linear and vertical counterpoint.”

The importance of accompanying during the Baroque era is supported by the number of treatises written on the subject, such as Johann Heinichen’s Der General-Bass in der Composition, Francesco Geminiani’s The Art of Accompaniment, and Monsieur de Saint Lambert’s Nouveau traité de l’accompagnement de clavecin, de l’orgue, et des autres instruments. In terms of repertoire, Johann Sebastian Bach was one of the first composers to make a substantial contribution to German accompanied keyboard music,

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20 Ibid., 12.

21 George Buelow, Thorough-Bass Accompaniment According to Johann David Heinichen.


with his sonatas for obbligato keyboard and instrument, such as the Sonatas for Violin or Flute in BWV’s 1014-19, 1027-9-1030, and 1032.\textsuperscript{24}

In the late 17\textsuperscript{th} and early 18\textsuperscript{th} centuries, with emerging compositional genres including sonatas, trios, and divertimenti, often the harpsichord accompanying parts were recognized as optional (\textit{ad libitum}).\textsuperscript{25} This resulted in rising demand for arrangements that included an accompaniment to previously composed solo sonatas. J.S. Bach, for example, arranged his Trio Sonata for Two Flutes and Basso Continuo, BWV 1039, as Sonata a Cembalo e Viola da Gamba, BWV 1027, putting the first flute part in the right hand of the clavier and the second flute part in the viola da gamba.\textsuperscript{26}

By the 18\textsuperscript{th} century, the term “obbligato” indicated a composition that included a completely written-out keyboard part, leading to the waning of figured bass realization.\textsuperscript{27} Several factors contributed to the gradual disappearance of figured bass. First was the decline in musicians’ ability to extemporize a basso continuo. As written-out accompaniment parts became increasingly common, basso continuo gradually came to be known as “nothing more than doubling a solo part in the right hand.”\textsuperscript{28} The second factor was the shift from the Baroque era to the Classical era, where the musical ideals shifted to include transparency, balance, and simplicity. Written-out clavier parts did away with


\textsuperscript{25} Ibid.

\textsuperscript{26} William Newman, “Concerning the Accompanied Clavier Sonata,” \textit{The Musical Quarterly} 33, no. 3 (July 1947: 334.

\textsuperscript{27} Ibid., 331.

\textsuperscript{28} Ibid., 337.
the freedom and improvisation afforded by figured bass.\textsuperscript{29} The third factor was the rise in popularity for composing keyboard accompaniments, which directly correlates with the growing reception of the harpsichord as a solo instrument in its own right, compared to its earlier supportive continuo role. With the increasing abundance of realized clavier music, the clavier was elevated to an equal status amongst the ensemble in the compositional treatment of melody and technical proficiency, abolishing its former subordinate role.\textsuperscript{30}

The arrival and acceptance of the fortepiano around 1770 further established the accompanist’s equality. The fortepiano had more range than a harpsichord and more fluid dynamic changes were possible compared to the staggered \textit{forte or piano} dynamics on a harpsichord.\textsuperscript{31} The creation of the pedal allowed notes and harmonies on the fortepiano to be sustained. The mechanism of the harpsichord’s keys activated plectrums that plucked the interior strings, resulting in a quickly decaying sound. The only way for a harpsichordist to mimic sustained notes or harmonies was to include embellishments of the musical material through ornaments. The invention of the pedal on the fortepiano gave composers more variety and freedom in material, and a compositional path away from thorough-bass. Additionally, the fortepiano, whose strings are struck by hammers rather than plucked by plectrums, is able to create different articulations. In providing composers of the Classical period with more timbral variety, the fortepianist emerged as a more equal partner with other ensemble players: it was no longer subservient.

\textsuperscript{29} Ibid., 327-349.

\textsuperscript{30} Ibid., 337.

\textsuperscript{31} Ibid., 338.
The great composers of the Classical period often played the accompaniments in their own works. Consequently, composers’ repertoires reflected and highlighted their capabilities as performers. In fact, due to the rise in technical challenges, keyboard accompaniments increasingly were received and composed for the solo keyboardist. Accompaniments also grew in popularity among amateur musicians, who would request a variety of optional accompaniments from publishers, even if beyond their technical capabilities. Occasionally, publishers would compose their own optional accompaniment. Beethoven, although not a free-lance accompanist like Mozart, accompanied the premiere of his “Kreutzer” Sonata Op. 47, which he specifically marked on the score “Sonata for piano and violin obbligato,” further emphasizing the keyboard’s importance to the sonata. The reputation of an accompanist in the Classical era was perceived by the public as an artistic career equal in worth and respect to a soloist’s. As Masters’ comments, “In the works of most classical composers, the accompanying keyboard was not merely a harmonic prop for the star soloist.” But then Masters adds, “The period of the meek accompanist was yet to come,” signaling a subsequent diminution of the career accompanist compared to the emerging superstar soloists who took on the role of accompanists.

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32 Masters, 17.
33 Newman, 341-342.
34 Masters, 17.
35 Ibid., 17.
36 Ibid., 17.
The musical world of the 19th Century experienced a rise in public recitals and appearances by composer-virtuosos such as Paganini or Liszt who needed no accompaniment. Their music was designed to show off the pyrotechnic abilities of the soloist, dazzling the audience and attracting more concert-goers. In concerts, it was common practice that a solo pianist would accompany an instrumentalist, while an “accompanist” was relegated to shorter, less impressive pieces. This dichotomy further emphasizes how musicians in this period viewed accompanists, and it comes as no surprise that a shortage of accomplished accompanists resulted. An illustration of this point is provided in the teaching philosophy of Robert Goldbeck, a German-born pianist, composer, and teacher born who spent most of his time in America. Goldbeck divided his students into three groups: the first group included the most talented musicians who were invited to perform substantial solo repertoire from notable composers; the second comprised students who might make solo careers or find a career in teaching; and the last group was described as “…the worst of the lot, ham-fisted dilettantes, who were allowed to perform with singers at the annual recital.”

While the prestige of the career accompanist seemed to be spiraling downward, the late 18th and early 19th century provided a turning point with the development of the German lied. Franz Schubert, with his output of more than 600 songs, renewed the popularity of musically meaningful accompaniments in vocal music: “He elevated the piano accompaniment from a subordinate position and designated it as the carrier of

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37 Ibid., 18.
38 Ibid., 18.
psychological motivation for his songs’ lyrics.”\textsuperscript{39} The piano accompaniment parts in Schubert’s songs increased in difficulty, almost equaling that demanded of the singer. In addition to the technical and interpretive demands, this new compositional output required the accompanist to analyze the textual imagery to be realized in musical expression, often in the accompaniment parts. This marked the emergence of a true collaborative experience between keyboard and voice.

Schubert’s songs are particularly known for depicting the verbal images of the text in the music, demanding from the pianist a new dimension of analytical skill and the ability to translate the textual into the musical. Take, for instance, the well-known Schubert song, “Erlkönig,” or “Erlking,” from the song cycle \textit{Die Fischerin} in Example 2.1. The composer evokes in the piano part the sensation of a horse riding through the forest late at night. The piano part opens with the rapid repetition of the same note in triplet eighth notes, a difficult feat in itself for the pianist. In his discussion about pianistic technique, Adler brings up the fact that Schubert himself did not possess the technique to play his own triplets. When Schubert was asked by singer Josef Barth why he changed the triplets to straight eighth notes, he replied that he did not need to: “It is enough that I composed the song with triplets. Let the others play them.”\textsuperscript{40} Many composers following Schubert composed their own German lied, including Johannes Brahms, Robert Schumann, Hugo Wolf, and Gustav Mahler.

\textsuperscript{39} Adler, 16. 

\textsuperscript{40} Ibid., 226.
Example 2.1

![Sheet Music]

The popularity of the German lied spread to France, where it was developed with different compositional principles. Whereas German lied was very closely attached to evoking characters, landscapes, and moods, French song showed more sensitivity and emotional restraint.\(^{41}\) Although the art song became a popular compositional form among many notable composers in the 19\(^{th}\) century, it had yet to be received by audiences as a worthy stand-alone program. Audiences instead preferred a “motley assortment of music…featuring a wide variety of instrumentalists, singers and others.”\(^{42}\) As earlier, audiences still enjoyed attending concerts with virtuosi who had solo pianists accompany them when needed, relegating less musically profound music to the lowly accompanist. Thus, the accompanist’s reputation continued to struggle into the 20\(^{th}\) century.\(^{43}\)

However, a gradual shift in recital programming toward a balance of both light and serious repertoire began to elevate the role and career prospects of the formerly anonymous accompanist. According to Masters, accompanist Gerald Moore (1899-1987), who emerged as one of the most respected and in-demand accompanists of the mid-20\(^{th}\) century, was the first to “reap the benefits” of performing music that displayed the

\(^{41}\) Ibid., 167.

\(^{42}\) Masters, 17.

\(^{43}\) Ibid., 18.
accompanist’s artistic technique. Moore, who began his career in 1925 as accompanist to English tenor John Coates, was one of the first to establish a name and reputation almost equal to the star soloists with whom he worked. In turn, these artists regarded his musicianship with the greatest respect. Perhaps this can be attributed to the analytic attention and concentration Moore gave to each piece. As he states in his memoir:

“Armed indeed with a knowledge of the words and with so many varieties of touch at his command, the pianist will find the dullest looking pianoforte parts interesting.” Moore, though he does not express himself in formal technical terms, injects a sense of intent and professionalism into the accompanist’s role that includes both careful musical analysis and a collaborative reaching out to match the singer’s artistry: “Has the accompanist given his all? Has he matched or even approached the singer’s generosity of feeling? Has he spent on his work the time, the pains, the devotion that it deserves?” Moore brought the embodiment of a soloist to the accompanist in terms of technique, musical understanding and analysis, passion, and concentration, regarding the accompanist as an equal on the stage with the instrumentalist or vocalist.

By this period, accompanying’s more respected profile began to be recognized in academia. In 1947, the University of Southern California established the first accompanying degree, a Bachelor of Music, designed by Canadian accompanist and

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44 Ibid., 19.


46 Gerald Moore, The Unashamed Accompanist, 29.

47 Ibid., 11.
vocal coach, Gwendolyn Koldofsky. Many schools in North America followed suit by implementing degrees in accompanying or collaborative piano. As of 2009, there were 82 schools offering the degree.\textsuperscript{48} In an attempt to replace the title of “accompanist” and the perception it conveyed of a role of lesser importance,\textsuperscript{49} pianist Samuel Sanders coined the term “collaborative pianist,” which is most often used today. Sanders also helped establish an accompanying degree at the Juilliard School, as well as insisting on the admittance of women for the degree, which previously was not the case. The creation of degree programs in collaborative piano/accompanying has brought to the discipline similar demands to those required of solo pianists in terms of talent and technique. It also provided students the option of pursuing collaborative piano out of enjoyment for the discipline, and not because of dimming solo career prospects, producing better trained and well-equipped collaborative pianists. As Moore stated in 1943: “There is plenty of work for all of us; the more there are, the keener the competition will be, and in consequence our work will attain a higher standard. Then, and only then, will the status of the accompanist be raised, and we shall be recognized as artists in our own right, and not mere accessories.”\textsuperscript{50}

\textsuperscript{48} Lee, 4.

\textsuperscript{49} Ibid., 5.

\textsuperscript{50} Moore, \textit{The Unashamed Accompanist}, 17.
CHAPTER 3

Current Literature Survey

While literature about the history of accompanying is sparse, a considerable number of articles and books have been written on accompanying or collaborative piano from a more instructional approach. The importance of analysis is acknowledged in this literature in a general sense, but is not explored much further for its applicability within the learning and rehearsing process. Therefore, in this paper, only current literature that includes a discussion of analysis within a collaborative pianist’s preparation and rehearsal process is surveyed.

Deon Price’s discussion of approaches for developing efficiency in collaborative preparation includes suggestions for accompanists before and during rehearsals with both vocalists and instrumentalists. Price emphasizes the accompanist’s most common and often challenging situation, sight-reading, as vocalists and instrumentalists often do not hire or notify pianists until after having learned their own part. Price provides tips for accompanists on learning and rehearsing most efficiently with sometimes only minutes to prepare.

The tools Price advocates are found throughout much of the existing literature on accompanying, and include starting with a study of the text of a song, translating it word for word, and singing the vocal melody. Price implies an analytic dimension to this preparation with her suggestion that the pianist play both the vocal melody and the bass line simultaneously, “to feel the harmonic tensions, relaxations, and breathing spaces.”

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52 Ibid., 19.
Regarding the interpretation of a piece, “Each performer has a responsibility to evaluate the musical results of interpretive decisions and to express opinions tactfully during rehearsal.”\textsuperscript{53} Whether Price is referring to the vocalist/instrumentalist, the accompanist, or both as “performer” is unclear. In her discussion of listening skills and matching qualities of tone, Price refers to the soloist as having the freedom to express the effects he or she wants to convey in the music, “such as ‘pingy’ or ‘warm’; to accommodate these, an accompanist should command a wide variety of colors.”\textsuperscript{54} While Price’s article sheds light on important elements of an efficient rehearsal and how to tackle these objectives, it does not go into further detail about analysis and collaborative interpretation of a piece.

Price also wrote one of the few available textbooks on piano accompanying, \textit{Accompanying Skills for Pianists}, purchased by 120 university music departments upon its release in 1991.\textsuperscript{55} The book provides many musical examples and exercises. Chapter 1 focuses on refining listening skills and discovering musical texture in solo and ensemble passages for developing balance and tone color. Throughout the book, Price includes quotes from her pianist/violinist colleague, Ayke Agus, who worked as an accompanist for world-renowned violinist Jascha Heifetz. Heifetz was also a skilled pianist who paid as much attention to the accompaniment parts as he did the solo violin parts, and required all of his students to study piano until they were comfortable enough to play their own

\textsuperscript{53} Ibid., 20.

\textsuperscript{54} Ibid., 22.

accompaniments. Heifitz insisted that his students in performance keep eye contact with the pianist to acknowledge when the piano part had the soloistic passages. As for the effect on the audience, “it should be apparent that the two players are collaborating back and forth as equal partners.”

Additional topics explored by Price include responsive playing skills, improving functional pianistic skills, recognizing common types of accompaniments, stylistic insights for specific historical periods, collaborative skills for preparing and performing pieces, and, in a subsequent edition of the book, an additional chapter, “SightPlay with Skillful Eyes,” for improving sight-reading skills. Chapter 3 introduces the importance of analysis, which is included in a list of steps the pianist should take in his or her private preparation of a piece. After looking through the score for tempo markings, clefs, key signatures, and issues of rhythm or pitch, step number 3 is to “Analyze the style, overall form, and main sections of the composition.” The fact that this is one of the first steps Price lists emphasizes the importance of knowing exactly what is happening in the score before actually playing through the piece.

After playing through the piece, Price insists that the pianist look for phrases and textures in the score without the keyboard. The emphasis here is that after analyzing and then playing, the pianist is using both what he or she found analytically and through listening. The intent is to blend analysis with performance to guide the pianist toward a deeper musical understanding of the piece. From there, Price urges the pianist to look for

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56 Ibid., 13.
57 Ibid., 15.
58 Ibid., 60.
the movement of harmony to illuminate passages where “the music moves ahead, where it holds back, and where the cadence points are.” Again, Price is insisting pianists discover what can be found in the score analytically to guide their musical interpretation of a piece. The only time that Price discusses listening to recordings is in the second to last step. This prioritization suggests that she hopes pianists will listen to recordings only after analyzing and learning the score as thoroughly as possible to develop their own musical interpretation of a piece and not to be guided by other performers’ interpretations.

A sub-section, “Elementary Theory and Keyboard Harmony,” discusses the necessity of having at least a minimum of theoretical understanding. With that, pianists are more able to solve technical problems at the keyboard, and know which notes deserve more importance when sight-reading. Expressively, analysis can uncover direction of phrases, how dissonant and consonant harmonies might affect or be affected by other concepts such as tempo or melody, or how key change might evoke a different character or mood.

These suggestions are useful for the pianist in learning a piece and provide a helpful starting point whether performing solo or collaborative repertoire. However, unlike every other chapter of the book, no exercises incorporating exactly these items discussed by Price are found at the end of this particular chapter. Instead, she includes an exercise in memorizing the chord progression of a phrase to be able to transpose it.

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59 Ibid., 60.
60 Ibid., 60.
61 Ibid., 74-75.
Price’s textbook would be enhanced by a discussion of what expressive details might be revealed through analysis, and what the pianist can do with this insight to bring out these expressive details. A step-by-step guide to analyzing a piece would also be helpful.

Martin Katz, a graduate of the first accompanying degree at the University of Southern California and a well-respected pedagogue in collaborative piano, contributes a wealth of information about the collaborative pianist’s process in *The Complete Collaborator: The Pianist as Partner.* While most of the book discusses vocal repertoire, Katz, like Price, stresses the importance of starting with a close study of the text. Once textual understanding has been gained, Katz states:

> The fun now begins as you incorporate the music, particularly the accompaniment, into these newly created expectations. Has the composer respected the sentence structure? Does the piano part change when ideas reverse themselves or when questions are answered? To put it disrespectfully: Has the composer made ‘mistakes’ in creating the musical setting, mistakes which you, the performer, feel you must ‘fix’?

Although the word “analysis” is not used explicitly, Katz’s questions provide a starting point for analysis, including performing a formal analysis as related to the text’s structure, identifying instances of text painting, and possibly reinterpreting passages that seem like “mistakes.”

When a performer reaches a musical point that they innately feel in Katz’s terms, is a “mistake,” one of the best tools available for understanding and making use of that feeling is analysis. Applying analysis can reveal the composer’s deeper intentions and

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62 Katz, 39.

63 Ibid., 39.
open up new possibilities of interpretation. Applied to the text of a song, Katz offers analytical quips such as studying the text and the sentence structure, why those particular words were chosen, and violated expectations in the music from personal understanding and appreciation of the text.\textsuperscript{64} All of these suggestions can be applied to the music as well, as music has its own phrases and sentences and tells its own story. By looking at a score with these analytical guidelines for the text and applying them to the music, the performer can uncover interpretive choices.

Katz also discusses the importance of the pianist’s solo moments in a piece and notes that as there is no text, pianists must start with their imagination to paint a musical picture. He also lists techniques a pianist has at his/her disposal for “painting the picture,” including tempo, damper pedal, una corda, articulation, balance, and arpeggiated chords.\textsuperscript{65} Katz offers numerous musical examples\textsuperscript{66} where the pianist can use these techniques to preserve the sentence structure of the text/vocal line. Katz develops for the accompanist a performance grammar that reveals through a process of close analysis for patterns of musical syntax, mood, and expressive clarity.

Katherine Johnson discusses the irony that pianists are needed to collaborate with singers and instrumentalists, yet they are rarely exposed to ensemble playing during their formative years.\textsuperscript{67} Although analysis is not discussed outright, Johnson mentions the difference between performing solo repertoire and accompanying: “Musicians who play

\textsuperscript{64} Ibid., 39.
\textsuperscript{65} Ibid., 55.
\textsuperscript{66} With the purchase of the book, Katz offers a companion website of every musical example listed in the book, with the piano part performed by the author himself.
\textsuperscript{67} Katherine Johnson, “Two’s Accompany,” \textit{Clavier} 24, no. 6 (July/August 1985): 18-20.
together learn to give and take unendingly. They also learn to treat each other as equals regardless of the importance of their individual parts...a successful performance requires them to share phrases, themes, and even whole pieces with a partner.”68 By having pianists explore accompanying earlier in their musical development, pianists will be exposed to analytic and creative dialogue with others rather than relying on their teacher’s instructions. The collaborative encounter of ensemble playing also opens the possibility of increased interpretive flexibility. Johnson states, “knowing the notes is only a springboard for working out problems with a partner who has new musical ideas and interpretations.”69 In a very practical sense, the music as written has been analyzed performatively through shared interpretive exploration and experience.

Gilda Glazer discusses the reality that many pianists graduate with proficiency in their technique and knowledge of repertoire, but that not many are able to fulfill their intended career as a solo artist.70 Here, Glazer writes, is an opportunity for piano teachers to train student pianists to be ensemble players in addition to their solo work, which also gives students more opportunities to perform. In training students for performing in ensembles, Glazer mentions the first “special skill” pianists need to acquire is “the ability to learn new music independently and quickly.”71 Glazer continues with suggestions on learning how to practice and advance sight reading skills, such as glancing at a piece of music for basic elements such as key signature and rhythm, playing the piece at a

68 Ibid., 19.

69 Ibid., 19.


71 Ibid., 28.
moderate tempo without stopping regardless of mistakes, and then once finished, going
back and correcting the difficult moments as quickly as possible. Then, play through the
piece again at the tempo that is marked.

Concerning analysis, Glazer mentions briefly that “the young musician’s
analytical ability should also be developed, so that he may determine when he is playing
thematic material and, conversely, when his part is simply an accompaniment or counter-
theme.” While Glazer puts responsibility on the piano instructor in aiding the student to
“fuse their theoretical learning into solid, practical musicianship,” nothing more is said
concerning how a student would apply analysis when learning a piece. Applying analysis
when learning a piece would further benefit and progress the students’ technical abilities.

Kurt Adler provides a wealth of information on important topics for both aspiring
accompanists and coaches in his landmark book, *The Art of Accompanying and
Coaching*. Topics range from the history of both the accompanist and coach, the
mechanics of instruments, and phonetics and diction for Italian, French, Spanish, and
German, and important composers and their repertoire.

Adler devotes an entire chapter to the “Elements of Musical Style.” In this
chapter, Adler stresses the importance of studying musical form, a task that is vital for
both accompanist and coach because it relates closely to musical style, for
“understanding style leads to the fullest appreciation of music and to the ability to

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72 Ibid., 29.
73 Ibid., 29.
74 Kurt Adler, *The Art of Accompanying and Coaching*, Minneapolis: University of Minnesota
recreate music properly.” Adler’s list of stylistic considerations are plentiful, including concepts such as: tempo; rhythm; dynamics; musical phrasing and articulation; ornamentation; the appoggiatura and its various types; trills; German lied style; and French musical style. While Adler includes instrumental music in his discussion of style, the majority of his content deals with vocal music. Overall, Adler’s book is an important resource for the historical and compositional understanding of style.

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75 Ibid., 111.
CHAPTER 4

Applying the Integrative Approach

Never read anything; know everything.\textsuperscript{76}

-Sir Frederic Cowen

The suggestions that follow in this chapter are not intended to replace any prior learning procedures, but rather to be used as supplementary tools to further deepen a musician’s understanding of a piece. Some of these suggestions echo what has already been described because they are all important and connected steps towards learning a piece. These suggestions may seem time consuming, a luxury that collaborative pianists do not always have when asked to perform a piece hours or even sometimes minutes before the concert. However, the more these suggestions are implemented, the more quickly collaborative pianists should find themselves intuitively applying and finding the benefit. The goal is to be able to use some, if not all of the steps, prior to sight-reading as well.

While recordings are useful for learning a piece, especially if speed is of the essence, the deeper understanding of the piece can be compromised. Talented musicians are adept imitators with very keen ears. A goal for this paper is to provide tools that will help a collaborative pianist resist the temptation of listening to recordings prior to learning the piece, and to show that by integrating analysis, the learning process can be

accelerated just as efficiently. In no way does this paper intend to provide definitive analytical answers. Rather, musical examples are included to highlight specific moments that can benefit by using analysis to contribute to the practical and stylistic application of a piece.

As there are many types of music, so too multiple analytical approaches exist. They include such analytical paradigms as: agency; contour; embodied cognition/metaphor theory; expectation; gender; harmonic analysis; motivic analysis; narrative; neo-Riemannian analysis; phenomenology; Schenkerian; semiotics; set-theory; temporality; transformation; and voice leading/transformation. For the practical purposes of this paper, however, and the more basic and immediate needs of the performing musician, no specific analytical paradigm will be used. Rather, this paper provides general and specific questions to guide the performer in where to start with analysis regardless of any prior theoretical knowledge or background. These questions are designed to prompt reflection on specific topics including: phrase, melody, harmony, rhythm/tempo, timbre/clarity of register, and form. No definitive analytical answers are provided or intended. Rather, musical examples are included to highlight specific moments that can benefit from the use of analysis to contribute to the satisfying realization of a piece in performance.

As a basic first step, when given a piece, the collaborative pianist should research the composer, especially if the composer is new or not so well known. What, for example, is his or her background or period? What musical or stylistic affinities are involved? Next, check to see if the work’s title provides any clues as to what the

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composer is looking for in performance, or if the title indicates a form, such as sonata, rondo, variations, etc. If program notes are included with the repertoire, read them carefully, as they can provide insight into the composer’s thoughts and emotions while composing the piece. Any terms not in English or in a language unfamiliar to the performer should be translated immediately. Vocal performance literature states this many times, but it is just as critical when playing an instrumental collaborative piece. Write the unfamiliar terms in the score as they will be important when uncovering the piece’s mood and effect. Take a general look at the piece for key signature and changes.78 Some repertoire does not indicate any key signature or it does not correlate with what key the piece appears to be in. This information will be helpful later when analyzing the piece.

Once the collaborative pianist has gone through all of the steps of learning the piece, it will be time to rehearse with one’s partner or partners. Many approaches exist for how to structure a rehearsal, but the key element is to be as efficient as possible. As many musicians have a very tight schedule, time is of the essence. As was shown in the learning process, it is critical to be musically prepared so that time together with the ensemble can be spent on making interpretive choices in the music. The best way to rehearse, according to Price, is to start by playing through the whole piece regardless of mistakes and then to go back and focus on troublesome parts.79 Depending on how many rehearsals or the length of rehearsal, it can also be useful to work backwards from the end to the beginning. By working backwards, once the ensemble has reached the beginning,

78 Glazer, 28.

79 Price, Accompanying Skills for Pianists, 180.
the players can run through the piece again, if time allows, to see how their work has settled in the second performance. Working backwards through the piece can also reveal where more attention is needed, either individually or as an ensemble: “Integrate ‘run-throughs’ during the rehearsal process, for it is important to put expressive ideas and/or technical problems into the context of the whole. This can be important for reinforcing memory and consolidating common tempi, dynamics, and other expressive elements.”

Collaboration is a partnership. Musical items brought up in rehearsal for discussion need to be expressed in a professional and amicable way: “A real artist must be humble.” Collaborative pianists often perform the same piece with many different partners who vary in interpretative preferences. This variety of interpretation also provides insight with the analytical work already performed on the piece (as analysis does not dictate which musical interpretation is “right” and which is “wrong”) and thus will only aid in understanding the soloists’ intentions.

As is human nature, a soloist may have developed through repeated performance an entrenched view of how to interpret a specific musical passage that differs from the way a particular accompanist may view the intention of the music. Moore resolves this issue by telling the accompanist to bow to the singer’s determined interpretation for the performance, but then to scrub his memory of it so that the next time the accompanist must perform this piece, the performance will not be “tainted” by recollection. While

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81 Adler, 182.

82 Moore, *The Unashamed Accompanist*, 75.
this is certainly one solution, by acquiescing to the singer without further discussion, the pianist puts himself or herself in a subservient position rather than that of an equally creative and contributing partner. Moore clearly experienced this situation many times early in his long career, which led him to come up with his workaround. However, in today’s more egalitarian music environment, analysis can fuel a productive and creative conversation between partners who might disagree over interpretation.

The most important advice to give a collaborative pianist during rehearsal, particularly for technically demanding pieces, is to keep going. Maintaining the tempo regardless of mistakes is important for both the collaborative pianist and the soloist. Mistakes can be noted and worked out in individual practice sessions. What is more important during rehearsals is for both musicians to understand each other’s interpretive choices within a piece to bring the piece to a successful and cohesive performance. Pushing through mistakes and keeping the tempo allows both musicians to hear those interpretive choices; stopping and starting will interrupt the flow. When entering rehearsal, general questions can be raised for both making interpretive choices and to understand conflicting interpretations between partners. These general questions are taken from the learning process and expanded upon with more specific questions for how to approach analytical findings and interpretations in rehearsal with the soloist in relation to the musical example. These questions are intended to provide starting points in how to guide an open analytical discussion between musicians in an ensemble setting. For the sake of clarity, the term “solo” or “soloist” will be used for all vocal or instrumental parts, while the term “accompaniment” will refer to the piano part.

83 Moore, The Unashamed Accompanist, 77.
Phrase – Learning

As Katz discussed using the syntax and sentence structure of the poetry of a song as a musical guide, these strategies can also be applied to music without words. A musical phrase is a grouping of notes relating to melody, harmony, and rhythm, often ending with a cadence. Understanding where a phrase begins and ends is important when collaborating as these melodies can interchange between parts. The collaborative pianist should review the score, identify themes and phrases within both the solo and accompaniment part, and ask the following general questions:

1. What kinds of phrases are found?
2. Are there sub-phrases (smaller phrases) within a phrase?
3. Where might the soloist need to bow change or breathe?
4. Are any phrases repeated?
5. What dynamics or articulations are given to the phrase?
6. Do the solo and accompaniment share the same or similar phrases throughout the piece?
7. Do the solo and accompaniment exchange parts of a phrase interchangeably?
8. Do the solo and accompaniment share more than one phrase at the same time?

From these general questions, more specific sub-questions can be extrapolated to probe deeper into the phrase-sharing between the solo and accompaniment parts and where the interpretive lines are drawn between the two:

1. What kinds of phrases are found?

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a. Are the structures of each phrase clearly defined, or are there discrepancies?

2. Are there sub-phrases (smaller phrases) within a phrase?
   a. How might this affect interpretive decisions for performance?

3. Where might the soloist need a bow change or to breathe?
   a. Does this necessitate interrupting the phrase structure?
      i. Does the accompaniment part have material to assist in the continuity of the phrase?
      ii. Does the necessity of a bow change or breath delineate the phrase structure from what was previously found analytically?

4. Are any phrases repeated?
   a. Are the repeated phrases an exact replica, or are there pitch or rhythmic changes?
      i. If there are changes, how does this change the mood or interpretation of the phrase from its first statement?
      ii. If there are no changes, will the restatement of the phrase be performed the same, or are there additional interpretive choices within the phrase that can be brought out in the restatement?

5. What dynamics or articulations are given to the phrase?
   a. Do the dynamics and/or articulations change in further restatements of the phrase?
      i. Does the accompaniment part have differing dynamics and/or articulations from the solo part?

6. Do the solo and accompaniment share the same or similar phrases throughout the piece?
   a. Which part, solo or accompaniment, has the phrase first?
   b. Is there a question/answer aspect to the phrase?

7. Do the solo and accompaniment exchange parts of a phrase interchangeably?
a. Are the notes found in the same registral place within the solo and accompaniment parts as the first statement of the phrase?

   i. If not, what effect does this bring to the phrase?

b. At which points does the solo part exchange part of the phrase with the accompaniment and vice versa?

c. Which part, solo or accompaniment, begins and ends the phrase?

8. Do the solo and accompaniment share more than one phrase at the same time?

   a. Do the phrases interrupt each other?

   b. Does this occur anywhere else in the piece?

      i. Do the solo and accompaniment have the same combination of phrases, or have the parts switched?

A look at the second movement of Brahms’ Piano Quartet in C minor, Op. 60 in Example 4.1 demonstrates how asking general and specific questions can raise interpretive decisions.

Example 4.1

Consider where the phrase begins and ends as the strings appear to interweave the phrase ending with the piano part’s beginning in measure 26. Similar elision of phrases
occurs when the strings return in measure 30 where the piano phrase concludes. In the strings parts in measure 26, the ending is in G minor with the tonic in the highest voice. How does this compare to the other two G major endings (measures 30 and 33) with the fifth of the chord (D) in the highest voice? Does differences render themselves to delineation of phrase? Resulting conclusions of what kinds of phrases exist will affect considerations of sub-phrases and whether the solo and accompaniment parts exchange parts of a phrase. As this example shows the strings and piano passing the phrase back and forth, not playing simultaneously, is there a need to consider bow changes? Or, in the piano part’s restatement of the phrase, should the pianist attempt to imitate the strings’ bow changes for phrase structure, or will the piano part have a different effect of the almost identical restatement?

Registrally, the piano part enters between the cello and violin/viola’s register. At the end of the piano part in measure 30, the strings enter a register below the piano part. What effect does this downward motion in register have on the phrase structure? Looking at the strings in measures 30-33 regarding dynamics or articulations, the accents no longer appear as they did previously and there is a poco rit. Do the articulation changes evoke a change in mood or character? Addressing the sharing of same or similar phrases between the solo and accompaniment part, the phrase that started and ended with the strings in G minor has shifted to G major in the piano part. Will the change from minor to major warrant a different interpretation in the piano part? Is there a question/answer aspect happening between the strings and piano part?
Phrase – Rehearsing

Referring back to Example 4.1, considerations were brought up in terms of where the phrase(s) begins and ends. The ending in G minor in measure 26 is closed, with the tonic in the highest voice of the Violin I part. Does this ending have a more complete sounding quality in performance? How does this affect how the phrase structure is perceived? With the downward motion in register in the exchanges between strings and piano, is it possible for the piano to enter as an ending to the strings in measure 26? Or do the accents give it away? If the piano part is perceived as a different or answering phrase to the strings in the opening material, should there be a slight pause or breath between the end of the violin phrase and the beginning of the piano phrase?

Melody – Learning

A melody is a recognizable shape of successive varying pitches. As many soloists play monophonic instruments, a collaborative pianist might then consider the melody and how it appears in each part. Rhythms within a melody are just as important as pitches, as obscuring the rhythms can make it more difficult to find a restatement of a melody. In looking for melodies within a piece, some of the following general questions can be asked:

1. How many distinguishable melodies can be found in both the solo and accompaniment parts?
2. Are any melodies restated throughout the piece?
3. What dynamics or articulations are found with each melody?
4. Do the solo and accompaniment parts share the same or similar melodies?

5. Do the solo and accompaniment parts exchange parts of a melody simultaneously?

6. Do the solo and accompaniment parts share more than one melody at the same time?

To further understand the role and use of melodies within a piece, the following more specific sub-questions can be considered:

1. How many distinguishable melodies can be found in both the solo and accompaniment parts?
   a. What similarities and differences can be found within the distinguishable melodies?
   b. Do different melodies share similar rhythmic patterns?
   c. What range of registral space is encompassed by the melodies?

2. Are the melodies restated throughout the piece?
   a. Is the melody treated differently in rhythm or pitch in its restatements?
      i. Is the melody elaborated or truncated?
      ii. Is the melody restatement easily recognized, or is it more obscured by rhythm or pitch?

3. What dynamics or articulations are found with each melody?
   a. Do the dynamics and articulations shape the melody into a phrase?
   b. Do the dynamics and/or articulations change in restatements of the melody?

4. Do the solo and accompaniment parts share the same or similar melodies?
   a. Are they treated differently in pitch, rhythm, or register?
   b. Do the solo and accompaniment state the melody in imitation?
      i. What effect does this have on the original melody?

5. Do the solo and accompaniment parts exchange parts of a melody simultaneously?
a. Where is the melody broken up between the parts?
   
i. Is the melody still recognizable in the exchange between the solo and accompaniment parts, or is it obscured?
   
ii. What effect does this have on the original melody?

6. Do the solo and accompaniment parts share more than one melody at the same time?
   
a. Are the melodies contrapuntal?
   
b. What melodies are shared at the same time?

A look at a section from the first movement of Charles Ives’ *Sonata for Violin and Piano, No. 3* is used to further explore questions pertaining to melody. The first time this melody is stated, it is only in the piano part, four measures before Rehearsal 16 (Example 4.2). The next time it is restated, the melody is exchanged between the violin and piano parts (Example 4.3). Subtle differences can be found between the first time the melody is played in the piano part, and the restatement. Apart from the melody being exchanged between the piano and violin in the restatement of the melody and the restatement being transposed up a perfect fourth, the slurs are also different. Some articulations, such as accent or staccato markings, are missing. The *Largo* marking in the restatement is not at the beginning of the measure, and the *Più animato* is missing. How do these changes in the restatement affect the melody? Is there a change in mood or character? Where do the violin and piano part exchange the melody and how often? How do these changes in the restatement affect the melody? Is there a change in mood or character?
Example 4.2

Example 4.3
Melody – Rehearsing

Referring back to Examples 4.2 and 4.3 with Ives’ *Sonata for Violin and Piano*, No. 3, discussion about the exchange of melody should be had in rehearsal. Registrally, the melody is preserved between the violin and piano parts. As there is a *Ritardando* prior to the *Largo* at the end of the melody, should there be a different interpretation as the *Largo* is placed later in the restatement in comparison to the first time? Do the differing slurs in the restatement with the violin and piano effect the melody from the first statement in the piano part alone? Should the slurs be emphasized in the restatement? By emphasizing the slurs, will this affect the shape of the melody? Should the violin and piano parts slightly overlap to preserve the structure of the melody? Will it warrant a crescendo or diminuendo from either the solo or accompaniment part to preserve the melody’s structure? As the piano first stated the melody alone, in rehearsal it would be helpful to have the violin play the entire section, not just the fragments, to hear how the violinist shapes the whole melody. The pianist will have a better idea of where the violinist’s interpretation of the whole melody as opposed to filling in the fragments.

Harmony – Learning

While melody is built of a combination of successive pitches, its counterpart is the simultaneously occurring notes in a progression of intervals and chords: harmony. The interaction between parts creates a natural concern for understanding the harmony of the work. Consider the following general questions:

1. What is the key signature?

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2. What chord progressions can be found within the harmony?

3. Are there any ambiguous chords?

4. How are notes in the harmony distributed in register?

5. Are any particular harmonies or progressions restated throughout the piece?

6. Do the solo or accompaniment parts share the same or similar harmonies?

More specific questions regarding what is occurring harmonically can include:

1. What is the key signature?
   a. Does the key signature reflect the tonal center found in the harmonies?
      i. If not, what can be found in the score to support the composer’s choice of key signature?
   b. Is there a lack of key signature?
      i. Is there also a lack of a harmonic tonal center?

2. What chord progressions can be found within the harmony?
   a. Are there clear beginnings and endings?
      i. Are there cadences?

3. Are there any ambiguous chords?
   a. What harmonies occur before and after the ambiguous chords?
      i. Is there any chromatic or diatonic motion between the individual voices?

1. What mood or character do the ambiguous chords exude within the context of the surrounding harmonies?

4. How are notes in the harmony distributed in register?
   a. Is the texture monophonic or polyphonic?
      i. What effect does this have?
   b. Does the texture imply harmonies?
i. How are the harmonies implied?

   1. Are harmonies implied by popular chord progression
   
   2. Are harmonies implied by non-chord tones?
   
   3. Are harmonies implied in a restatement of a chord progression?
   
   4. What effect does this have?
   
   c. Does the texture determine particular interpretive choices due to technical demands of either the solo or accompaniment parts?

5. Are any particular harmonies or progressions restated throughout the piece?

   a. Are the harmonies or progressions restated exactly or with variance?
      
      i. In an exact restatement, do the harmonies/progressions have the same articulations/dynamics?
      
      ii. How might the interpretation differ in the restatement, either with an exact replication or with variance?

6. Do the solo or accompaniment parts share the same or similar harmonies?

   a. What part of the harmony does the solo part share with the accompaniment part?
      
      i. Does the solo part share the same chords or progressions as the accompaniment part?
      
      ii. Does the solo part share the same or similar harmonic texture as the accompaniment part?

With an understanding of the harmony, considerations of how the melody might interact with or influence harmonic considerations can render the following specific questions:

1. What is the key signature?

2. What chord progressions can be found within the harmony?
a. What types of phrases can be found within the melody?
   i. Do the phrases within the harmony agree or disagree with the phrases within the melody?
      1. What effect does this have?

3. Are there any ambiguous chords?
   a. Does the melody in either the solo or accompaniment parts inform the ambiguous chords?

4. How are notes in the harmony distributed in register?
   a. How will the distribution of notes in the harmony in either the solo or accompaniment parts affect balance between instruments?
   b. Within the distribution of notes in the harmony, does the melody fill in implied harmonies?

5. Are any particular harmonies or progressions restated throughout the piece?
   a. Is the melody also restated exactly or similarly?
   b. Are there any dynamic markings or articulations that highlight particular notes within the harmony?

6. Are there any specific melodies restated throughout the piece?
   a. Is the harmony also restated exactly or similarly?
   b. What harmonic changes occur during a restatement of the melody?
      i. What effect of change of mood/character/color does this invoke?

7. Do the solo or accompaniment parts share the same or similar harmonies?
   a. Does the solo part share the same chords or progressions from the harmony in the accompaniment part?
   b. Does the solo part share the same or similar texture from the harmony in the accompaniment part?

To see the interaction of melody, phrase and harmony, take a look at the opening of the first movement of Gabriel Fauré’s Piano Quintet, Op. 89 in Example 4.4. For key
signature, the options are F Major or the relative minor, D. The piano part appears to agree with the minor key signature with its churning D minor chord in a high register. When the Violin II enters with the melody, the piano part changes one internal note of the chord in both hands to reflect the sequential notes in the melody. Regarding chord progressions, does this create ambiguity in the harmonies? What kinds of harmonies are found with the one note change in the piano part? Are there different harmonies, or is it a melody with above one chord? Addressing ambiguous chords, what effect does the high register and sparkling chords in the piano harmonies have on the melody underneath in Violin II?

Example 4.4
Refer to Example 4.5 where the harmonies and melody are restated in the piece in measures 114-121. The melody appears to be an exact restatement with the melody in the cello and second violin parts. The piano part’s harmonies are registrally lower than the first statement. How does the lower register affect the texture of the harmonies? Does it
bring a different character or mood to the harmonies? The piano part appears to have similar notes from the opening of the movement, but with a different rearrangement of notes in the harmonies. Are there different harmonies from the opening, or does the rearrangement of notes highlight different harmonies? The melody in the piano part has also moved from inside notes of the chord seen in the opening of the movement, to stronger beats on the outer notes of the chord. How does this affect the harmonies and how the melody is perceived? In measures 118-121, the piano part has changing accented bass notes from the previous harmonies found at the beginning of the movement. What new harmonies are found within this restatement of the melody?

Example 4.5
Example 4.5 continued

Looking back at the opening of the first movement of Faure’s *Piano Quintet, Op. 89* (Example 4.4), some considerations between the interaction of melody and harmony can be brought up during rehearsal. How are the harmonies perceived in the piano part with the quick broken flourished chords in the high register? Should the inner melodic notes from within the piano parts harmonies be brought out? As the inner melodic notes are in both the left and right hands, should the melody be brought out in both or one
hand? Will register have an effect of which inner melodic notes are brought out? As the melodic notes are within the inner notes of the chord of the piano part, will this produce too much syncopation of the melody when combined with the violin melody and lose its cohesiveness and shape? Or should the piano part remain subdued to help carry and shape the melody in the second violin part? In rehearsal, the pianist can play block chords while the violinist plays the melody to see how the harmonies shape the melody and phrase.

In the restatement of the melody in measures 114-121 (Example 4.5), the melody in the piano part now lies on the outer notes of the chords, meaning the pianist can use the stronger fingers of the hand (thumbs and pinky fingers) to highlight the melody. It also means that the melody lies on stronger beats (quarter note and eighth note). Again, in rehearsal, the pianist can play block chords voicing the outer notes while the strings play the melody to hear the different harmonies in comparison to the opening of the movement. By doing that, everyone in the ensemble can hear the progression of harmonies, whether they differ and what effect it brings to the melody in terms of mood, emotion, and character. Blocking the chords will be especially helpful in hearing where the melody is exchanged within each string part and textures with the piano part, as well as measures 118-121, where some of the bottom bass notes of a chord are accented in the piano part.

**Tempo and Rhythm – Learning**

Rhythm encompasses the organization of musical events with flexibility for articulations, notational durations, meter, and tempo. Tempo corresponds with the

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performance speed of a piece, indicated either by metronome markings or verbal instructions. However, factors affecting the tempo of a piece can include varying acoustics in a hall, different instrumental timbres, and most importantly, a performer’s interpretation. Tempo and rhythm issues need to be worked out clearly before a performance. To prepare for these moments, the performer might consider the following general questions:

1. Are there any difficult rhythms in the accompaniment or solo part?
2. Are there any tempo or time signature changes in the accompaniment or solo part?
3. Are there articulations and dynamics that affect the tempo and rhythm?
4. Are there rests that affect the tempo and rhythm?
5. Are there any uneven or melismatic rhythms?

Delving deeper into the general questions, more considerations can be found with the following specific questions:

1. Are there any difficult rhythms in the accompaniment or solo part?
   a. What is the best way to subdivide the rhythms for both the solo and accompaniment part?
      i. Do the rhythms affect interpretation of what the tempo should be for the piece?
         1. Does this coincide with what the composer did or did not indicate?
   b. Looking at the difficult rhythms in both the solo and accompaniment parts, what is the desired overall effect?

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89 Ibid.
i. Should the smallest rhythm be enunciated, or is there a hierarchy in the rhythms?

2. Are there any tempo or time signature changes in the accompaniment or solo part?
   a. Do the solo or accompaniment parts ever have different time signatures?
      i. Do the solo and accompaniment parts line up per structure of phrases?
      ii. What effect might the composer be aiming for by having the two parts in different time signatures?

3. Are there articulations and/or dynamics that affect the tempo and rhythm?
   a. Do the articulations or dynamics syncopate the rhythms?
   b. Do the solo and accompaniment parts share the same syncopations?

4. Are there rests that affect the tempo and rhythm?
   a. Do the rests syncopate the rhythm?
   b. Do the rests in the rhythms make it difficult to discern the tempo?
   c. Do the rests expose either the solo or accompaniment part in terms of rhythms or tempo?

5. Are there any uneven or melismatic rhythms?
   a. Are there any indications by the composer to accelerando or ritardando?
      i. Are there any dynamics or articulation markings?
   b. Do both the solo and accompaniment parts have uneven melismatic rhythms at the same time?
      i. Is it feasible or warranted to line up both melismatic lines together?
Tempo and rhythm also affect and are affected by melody and harmony. The prior general questions can be expanded upon in the following specific questions to help uncover their interrelations:

1. Are there any difficult rhythms in the accompaniment or solo parts?
   a. Does the melodic rhythm appear in sync with the harmonic rhythm?
   b. Do the rhythms make it difficult to highlight the melody or harmony?

2. Are there any tempo or time signatures in the accompaniment or solo parts?
   a. Are compound or duple meters combined in the solo or accompaniment parts?
      i. How does this affect the melody and harmony?
   b. How do tempo changes affect the character or mood of the melody or harmony?
   c. Does the rhythmic structure of the melody or harmony change?
      i. Does it make the melody or harmony more pronounced or obscure?

3. Are there articulations and/or dynamics that affect the tempo and rhythm?
   a. Is there a change in character for the melody or harmony with the change of articulations and/or dynamics in the tempo or rhythms?
   b. Do the articulations and/or dynamics syncopate the rhythms disrupting the melody or harmony?

4. Are there rests that affect the tempo and rhythm?
   a. Do the rests change the original melody or phrase structure?
   b. Do the rests interrupt the harmonic progression?

5. Are there any uneven or melismatic rhythms?
   a. Do they have an improvisatory effect on the melody or harmony?
b. Do the uneven melismatic rhythms shorten or lengthen the original melody or harmony?

Rhythmic and tempo considerations are explored in the second movement of Ravel’s *Piano Trio* in Example 4.6 between rehearsal numbers 10-15 which concerns mostly Questions 1-3. The most striking element through this passage is that the violin and cello parts remain in the same time signature (3/4) while the piano part changes to 4/2. At the beginning of the passage, the piano part appears to have the melody as well as blocked chords while the violin plays staccato eight notes. What effect is the composer going for by having the piano part change to a different time signature as well as longer durational notes from the strings? What would be different if the strings time signature changed with the piano to 4/2? By preserving the 3/4 time signature in the strings, what effect does this have on the melody and harmony in the piano part? Should down beats of the 3/4 time signature in the string parts be emphasized? What effect would this have against the phrases in the piano part? How do the accents in the piano part effect the duality of the time signatures? At rehearsal 11, the string parts appear to have a waltz-like character to them. How does the waltz-like character effect the harmony and melody of the piano part?

Example 4.6
Example 4.6 continued

Tempo and Rhythm – Rehearsing

Referring back to the second movement of Ravel’s *Piano Trio* in Example 4.6, conversations in rehearsal about the different time signatures in the piano and string parts can bring many interpretive choices. Particularly in discussing why the composer decided to put two different time signatures and how the parts will line up successfully. Should the violin part highlight the down beats of the 3/4 time signature, or play straight eighth notes with no emphasis? Perhaps the pianist can reinterpret the melody and harmonies to a 3/4 time signature to hear how it would line up with the string parts and to further understand why the composer chose *not* to write it that way. The same can be done with reinterpreting the string parts to be in the same time signature of the piano part (4/2). Listen to the string parts alone in rehearsal numbers 11-12 to hear where the stresses of the phrase are versus the piano parts phrases. Do the phrases between the parts agree or
disagree? Can liberties be taken with shaping the phrase in either the piano part or the strings such as speeding up or slowing down, or will it disrupt the tempo or rhythms?

**Timbre and Clarity of Register – Learning**

Timbre is the distinct sounding quality of an instrument that differentiates itself from other instruments, despite loudness or pitch.⁹⁰ Register is typically considered the range of an instrument with correlation to pitch space.⁹¹ The delineation of parts in collaborative repertoire is often through choices of timbre and clarity of register. General questions include:

1. Are there any extended techniques that affect the timbre and/or clarity of register for either the solo or accompaniment parts?
2. Are there sections in the music that are outside an instrument’s registral comfort?
3. Do the solo and accompaniment parts share the same register?
4. How do dynamics and articulations affect the timbre or clarity of register?

From these general questions, further specific questions arise:

1. Are there any extended techniques that affect the timbre and/or clarity of register for either the solo or the accompaniment parts?
   a. How do the extended techniques change the timbre and/or registral clarity of the instrument?
   b. What effect of mood or character do the extended techniques display?
2. Are there sections in the music that are outside an instrument’s registral comfort?

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a. Why did the composer write that section in an uncomfortable register?
   i. Is the composer going for a particular timbral effect by putting the part in an uncomfortable register?

b. Is it uncomfortable due to dynamics or articulations?
   i. Will dynamics or articulations easily be emphasized in the uncomfortable register?
      1. How can the accompaniment part help emphasize the dynamics or articulations in the solo part?

c. Do the solo or accompaniment parts quickly switch between higher and lower registers?
   i. How does this affect the phrase, melody, harmony, or rhythms of the piece?

3. Do the solo and accompaniment parts share the same register?
   a. Will balance between the instruments need to be considered for clarity of both parts?
   b. How does this affect the texture of both the solo and accompaniment parts?

4. How do dynamics and articulations affect the timbre or clarity of register?
   a. What different tone qualities result from dynamics on the instrument?
      i. Do these tone qualities evoke a particular character, emotion, or mood?
   b. Do dynamics or articulations highlight registral space between the solo and accompaniment parts?

The first movement of Francis Poulenc’s *Sonata for Violin and Piano, FP 119* in Example 4.7 provides further considerations related to timbre and clarity of register. At the beginning of the main theme in measure 3, the violin melody is in the same register as the top notes of the piano. Poulenc indicates the piano part to be *très rythmé sans lourdeur* and for the violin part to be *très violent*. The violin melody is at the lower range...
of the instrument and instructed to play on the fourth string. What effect does having the main melody in the lower range of the violin do for the melody, particularly on the fourth string? The piano part highlights fragments of the violin melody in the same register as the violin. Even at the violin part’s dynamic marking of *fortissimo*, will the melody come through with the piano within the same range? Why did Poulenc choose to put the melody in that particular register when even one octave higher would make the violin melody stand out more? What does the lower register as marked in the score evoke in terms of character or mood? The same theme returns in measure 10 (Example 4.8), this time with the dynamic marking of *pianissimo*. How does the clarity of register compare to its first statement of *fortissimo*? Does the dynamic change warrant a different mood or character?

Example 4.7
Timbre and Clarity of Register – Rehearsing

Examples 4.7 and 4.8 from the first movement of Poulenc’s *Sonata for Violin and Piano, FP 119* raise questions about the violin part’s register for the melody. For rehearsal, it might be beneficial for the violin to play the melody on the fourth string as well as on the third string to hear if there are any differences in timbre or tone and what overall mood or character that brings. It would also be ideal to have the violin play the melody an octave above what is written to hear the difference in clarity of register. What different character or moods are evoked when the violin part is played an octave above what is written? As the violin melody is in the same register as the piano part’s top notes, will there need to be a balance adjustment? The pianist will also need to observe the indication of *très rythmé sans lourdeur* for the left hand lower register notes. Will there need to be voicing in the left-hand towards the top note of the octave to ensure the melody is not covered by the lower register? Where the piano has fragments of the
melody, does this help highlight the violin’s melody, or will issues of balance need to be brought up, particularly in the *pianissimo* section?

**Musical Structure and Form – Learning**

Finally, after close analysis, the piece needs to be viewed overall to see how phrases, melodies, harmonies, rhythms, and timbres are organized. Musical form is the organization of all of these concepts. While a composer may not conceive a piece with a specific form in mind, understanding how a piece is organized is important for a cohesive performance that can be persuasive with an audience. Well-known forms include: simple binary, ternary, compound binary, rondo, sonata, sonata rondo, variations, da capo arias, strophic, fugues, and through-composed. Theory generates an understanding of form, while analysis finds the special delineations of it. These general questions will aid in understanding the overall structure of a piece:

1. What appears to be the form of the piece?
2. Are there any ambiguities within the form?
3. How clearly defined and recognizable are sections of the form?
4. What violations occur in the expectation of form?

Further questions aimed at uncovering the musical structure of a piece might include the following:

1. What appears to be the form of the piece?
   
   a. Are there repeated melodies or harmonies that delineate the form of the piece?

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i. Are there repeated rhythmic motives?

b. Are there any written indications of the form, either in the title or in the piece?

c. How do the phrases fit within the piece’s form?

2. Are there any ambiguities within the form?

a. Is there more than one interpretation of what the form may be?

   i. What evidence can be found in the music to support these interpretations?

b. Does the solo part display an alternate interpretation of the form from the accompaniment part?

   i. How will this affect the ensemble?

3. How clearly defined and recognizable are sections of the form?

   a. Are delineations of the form found in written indications, the music, or both?

   b. How does the music progress from one section to the next?

   c. How do the sections relate to each other in phrase, melody, harmony, tempo/rhythm, or timbre/clarity of register?

4. What violations occur in the expectation of form?

   a. Are these violations to be emphasized in performance?

      i. Are the violations subtle or pronounced?

   b. What effect do these violations have on the character, emotion, or mood of the piece?

For instance, in Frank Bridge’s *Sonata for Cello and Piano*, the form is stated in the title as a sonata. The opening material is presented in Example 4.9. What will be of interest to both the cellist and the pianist, however, is how the composer introduces the recapitulation of the sonata in measure 233 in Example 4.10. The composer marks in
measure 233 “Tempo I,” signaling a return to the original tempo from the beginning, which further emphasizes a possible recapitulation starting point. However, looking closely at the material from the beginning, instead of using the very opening material, it appears that the recapitulation starts with the material found in the pick-up to measure 10.

Example 4.9
Apart from the composer marking the recapitulation material as *tranquillo, piano espressivo* – compared to *piano espressivo* in the exposition material – being aware that it is not starting with the opening material gives the pianist options and questions of interpretation. This uncertainty should inspire the pianist to look further back in the score at both the accompaniment and the solo part, asking the general and specific questions relating to form.

All of these questions can be raised when learning a piece to better understand the score and parts, as well as to find one’s own musical intentions. Of course, this is only the starting point. Collaboration with your partner will provide additional insights as well.
Musical Structure and Form – Rehearsing

With the first movement of Bridge’s *Sonata for Cello and Piano* in Examples 4.9 and 4.10, considerations of form can be further explored between the parts in rehearsal. After discussing whether that section is in fact a recapitulation, questions of interpretation can be brought up. At Rehearsal 20, does the “Tempo Imo” start at the beginning of the measure of the cello part which is holding a tied whole note, or does it begin with the moving piano part in the second half of the measure? Should the piano part enter directly in time, or should it ease into the material? Is the material immediately recognized in performance as recapitulation material at Rehearsal 20, or is it not until Rehearsal 21 when the main theme returns from the exposition? In Rehearsal 20 with the restatement of material not directly from the opening of the movement, what effect does it have in its restatement versus the first time it is played? Does it have the same mood or color?

Performance Considerations

The collaborative pianist must wear many hats when performing. A struggle that presents itself for all pianists, solo or collaborative, is the necessity of adjusting to all of having to adjust to all of the idiosyncrasies of the piano provided for that particular performance. In addition, the collaborative pianist must be ready for anything to occur in performance and be able to adjust accordingly, as the collaborative pianist is often the only performer on stage with the full score in front of them. As Moore describes it:

…The accompanist must be intimate with the geography of a song. He must have an eye for country, not only knowing in advance all the scenery and beauty spots to be pointed out, he must be aware of the sharp bends that lie ahead of him and the concealed turnings and built-up areas. In fact, if he keeps his eye glued to the road, the accompanist will not only
With a firm analytical understanding of what is happening in the score and having discussed musical interpretation with your partner in rehearsal, the “geography” of a piece should feel comfortable. That is not necessarily to say the performance itself will be comfortable. Knowing a piece well can allow a certain amount of artistic license to enter the performance. Mistakes also happen, and the collaborative pianist must be prepared for that, too. The most important role for the collaborative pianist is to support and inspire their partner or partners in performance.

The supportive role of the collaborative pianist makes it critical for bringing onto the stage a full complement of skills and knowledge. Most notably, these skills includes a detailed analysis of the music that can be shared and further developed through lively back-and-forth discussions with the other musician or musicians in rehearsal. Other points of view and disagreements should be welcomed as opportunities to test assumptions on the way to a performance consensus. Such discussions are productive when they are embedded in a thorough analytical approach to the music. The collaborative pianist may often take the lead in opening such discussions. The collaborative pianist has a more “global” knowledge of the music as again, often the collaborative pianist is the only performer on stage with a full score to refer to.

This level of analytic interaction in rehearsal will produce a sense of interpretive confidence and a certain dynamic quality while performing the piece. The partner will not only understand the piece better, but will also feel comfortable enough to let go of

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93 Ibid., 73.
performance anxieties. He or she will know they are playing with a collaborator who is as attentive in listening and responding to the music as they are.\textsuperscript{94}

Analysis also carries forward benefits to future performances. Musician’s commonly come back years later to a piece to relearn it. The analytic work in preparation for the earlier performance will allow the musician to re-enter that musical world more quickly and with greater confidence. The prior analytical findings does not mean they will reproduce the same performance. Life experience has accumulated. Maturity is an important creative factor for all artists including musicians. But in revisiting the piece, and thanks to the analytical probing in the first experience with the piece, a different interpretation may show itself that either was overlooked or was not as convincing at the time. As stated earlier, collaborative pianists must be open to differing interpretations between musicians of the same piece. But the fact that analysis can reveal so many different interpretations within one piece in the process of learning, rehearsing, and performing further illustrates the mystery and beauty within the music: “Whereas an artisan always repeats his way of doing things, an artist only creates. Therefore, his performance is not the same twice.”\textsuperscript{95}

\textsuperscript{94} Price, \textit{Accompanying Skills for Pianists}, 192.

\textsuperscript{95} Ibid., 193.
CHAPTER 5

Conclusions

The ensemble pianist or the accompanist or the man ‘at the piano’ – to be first rate at his job does not need to be a superman…He does need to be a good pianist, he does need sensitive ears, and he does need a sensitive musical brain. Strangely enough, too, he does need in his chemical makeup, that repository of all human feeling, that source of poetry, fire, and romance, namely, a heart.  

-Gerald Moore

As noted in the introduction, the role of what today is known as the collaborative pianist reaches back to the orchestras of the Baroque era with the continuo keyboard player. In the intervening years, the role has experienced artistic high points such as the rich and interpretively demanding piano parts of Schubert’s songs, and periods when the accompanist was perceived as little more than an anonymous drudge, someone best appreciated when not noticed. Since the mid-20th century, however, and with the subsequent development of a more serious identity in music schools, the collaborative pianist now enjoys appropriate prestige and recognition.

Throughout this long historical arc, the analytical function of this keyboard artist has been a constant. Whether finding musical realization and interpretation for the basso continuo part in relation to the solo melodies above or identifying and bringing out the musical expression of textual imagery in Schubert’s songs, analysis is the key tool in the collaborative pianist’s toolbox. It also helps develop speed to meet a frequent high-wire demand made of collaborative pianists: sight-reading.

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96 Moore, The Unashamed Accompanist, 101.
The technical demand of sight-reading bears its own challenges. However, the biggest challenge is being able to quickly learn or sight-read a piece with a full understanding, analytically and/or historically. As the extensive repertoire shows, collaborative pianists are always in high demand and are rarely working on one piece at a time. More often than not, the collaborative pianist is expected to know the music well enough to be able to coach musical partners, something the soloist is rarely expected or required to do. Being able to draw upon such an extensive reservoir of knowledge is an artistically satisfying aspect of being a collaborative pianist. The demands should be seen as creative, musicianship-building opportunities. The full potential of these opportunities can be realized only when the collaborative pianist pushes himself or herself to ask the analytic questions discussed in Chapter 4 related to phrase, melody, harmony, rhythm and tempo, timbre and clarity of register, and musical structure and form. These are not just academic questions. These analytical concepts are keys for unlocking the deeper interpretive options that may be hidden in the music. They are also shared keys for the true collaborative pianist conducts this search in full partnership with those with whom she or he performs. This collaborative effort is what it means to go beyond the “mere notes.” Yet oddly enough, the collaborative pianist will find that learning the “mere notes” will occur naturally and more quickly because of the connections made with analysis throughout the music in the process of learning the piece.

When the collaborative pianist takes the time to study phrases within both the solo and accompaniment parts, the phrases will reveal necessary breath marks or bow changes, or even where the difficulties lie in finding them. The soloist may have a

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97 Ibid., 16.
different interpretation about a phrase or not even realize that the piano part imitates the soloist phrases. Whether the imitated phrases should be highlighted in both the solo and accompaniment parts brings the ensemble together in a shared analytical discussion about where the phrases begin and end. Further considerations of restatements of phrases in dynamics and articulations bring forward questions of how or if the differences should have the same interpretation in character or mood.

Similar considerations should be given to melodies, as often there can be melodic exchange between the solo and accompaniment parts as well as more than one melody at the same time. When the ensemble agrees on what the melody is and how it is being exchanged between parts, participants can discuss whether the exchange should be seamless or if the melodic exchange disrupts the melody. Dynamics, articulations, speeding up, slowing down, or even slight pauses can be used to emphasize the melodic exchange between parts. The effect of more than one melody at the same time should be brought up for discussion to consider how the melodies interact with one another, whether one melody should be highlighted in performance over the other, or in following restatements, if it switches. A return of the melody in a restatement opens a discussion about whether the melody is easily recognizable or if the restated melody is unclear due to differences in rhythm or pitch and how that should be treated in performance. Further discussion about the character or mood that is evoked in restatements of the melody opens up interpretive possibilities in how the ensemble can demonstrate the changes in performance. These analytical considerations are all important by with the collaborative pianist and ensemble partners can cohesively shape the contour of a specific performance.
As most solo parts are for monophonic instruments, the treatment of harmony is an especially important consideration for the collaborative pianist. If there is an unknown or ambiguous chord, its emotive quality and how to highlight that in performance should be discussed. Perhaps the pianist will want to emphasize the ambiguous chord in dynamics, with pedal, or by holding the chord slightly longer than written. The feasibility of these stylistic choices need to be discussed with the soloist to determine whether they conflict with the soloist’s interpretation of the melody or phrase. Perhaps a chord progression is restated later in the piece but with a different melody. Questions for the ensemble may include whether the harmony is recognizable in itself without the original melody, what new character or mood the harmony brings in the restatement, and whether the harmony should be highlighted in performance.

Tempo and rhythm considerations often are revealed by analyzing at the score for difficult passages, articulations and dynamics, and uneven or melismatic rhythms. The ensemble will need to discuss what tempo would best highlight the phrasing, melody, and harmony. Too fast or too slow a tempo might obstruct cohesiveness and musical interpretation. The ensemble should discuss how to subdivide a passage, as differing subdivisions can in performance, conflict with interpretation of phrase and melody. How the ensemble is subdividing can also effect breath cues, whether the cue is a quarter note, eighth note, and so on. If the solo and accompaniment parts have differing time signatures, how the differing time signatures may affect phrase or harmonic structure, and what can be emphasized in performance to aurally cue musical partners, must be closely studied.
Timbre and clarity of register are always important considerations for the pianist as this is where issues of balance will mostly be addressed. A knowledge of every instrument’s timbre and range is helpful when studying the solo part with the accompaniment part to determine what should be emphasized more for supporting the solo part or emphasized less for balance. If solo and accompaniment parts share the same register, perhaps the accompaniment part has material outside of that register that can be emphasized more so that the solo part can be heard. With parts that are outside an instrument’s registral comfort zone, the effect the composer was trying to achieve by placing material within that register, and how the accompaniment part can best support the solo part in that passage, should be analyzed.

Musical structure and form require discussion between ensemble members to understand what is happening within the piece. If the form is not clear, ensemble members should discuss whether that formal indeterminacy should be emphasized in performance as well, looking toward phrase, melody, harmony, timbre and clarity of register, and tempo and their interactions throughout the piece. The ensemble should also discuss what the audience is likely to perceive in terms of form. Any uncertain or ambiguous areas about the form should lead to a close study of the full score for better understanding. The structure of a piece will lead the ensemble to make stylistic choices for highlighting the form, such as accelerando, ritardando, crescendo, decrescendo, phrasing, articulations, and so on.

Looking at the contemporary music scene and beyond, new forms, tonalities, complex rhythms, extended techniques, and so on, further underscore the necessity for deep analytical exploration of the score to find connections not just within one’s own
part, but with one’s partner’s part as well. Determining where the parts line up rhythmically, harmonically, and melodically and knowing the form – or at least an understanding of where the sections are – will make for a more efficient rehearsal as these relationships are seldom straightforward or simple in contemporary music. Taking the time to find these relationships will further the musicians’ understanding and appreciation of the piece. Likewise, analytical connections established during learning and rehearsal will increase the chances that the piece will also be better understood and received by the audience, for whom the music is equally new and challenging.

As covered in this paper, many important concepts and necessary skills are discussed within the existing literature about collaborative piano. These concepts and skills range from pianistic techniques for achieving stylistic goals, to strategies for efficient ensemble rehearsals, to personal anecdotes of collaborative experiences with other musicians. Surprisingly, within the abundance of literature concerning collaborative piano, the application of music analysis is much less frequently discussed, let alone expanded upon and developed as an interpretive tool for collaborative pianists in the stages of learning, rehearsing, and performing. This paper is offered as a step toward addressing this lack of analytical focus in the collaborative literature.

Multiple analytical paradigms exist, of course, and can be applied at high levels of sophistication. However, this paper is focused on the more immediately practical needs of the performing collaborative pianist coping with the multiple contingencies of wide-ranging and often unfamiliar repertoire, ensemble personality dynamics, and limited time. The analytical tools developed in this paper, therefore, are designed to work within these contingencies – to show both how and what to look for in the piece of music at hand. The
intent is to fill a significant gap within the existing collaborative piano literature: to provide an approachable guide to help uncover new levels of possibility for musical understanding and interpretation. These tools and approaches should not be regarded as fixed or static, but as opportunities for further enhancement and research by practicing collaborative musicians.

**Pedagogical Considerations**

While this paper has focused primarily on the collaborative pianist, it should not be difficult to see how the integration of analysis can be helpful in the learning, rehearsing, and performance experience of all musicians. An investigation of this possibility inevitably moves into the area of curriculum development. As stated at the outset, this more expansive view lies beyond the scope of this present paper. Educational institutions with access to multiple levels of expertise are best resourced to handle the complexities of curriculum development. It is interesting to note in passing, however, a movement toward a more integrative approach gaining traction at some music schools. At the University of Miami’s Frost School of Music, for example, the recently developed Experiential Music Curriculum (EMC) seeks to synthesize multiple music and related disciplines, in the development of more comprehensive and adaptable musicianship: “implementing a team-teaching format; drawing on the collaborative nature of ensemble play;…breaking sub-disciplinary silos of performance, musicology, theory, painting, literature, and beyond; cross-referencing repertoires and styles.”

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performance, aural skills, music history, and music theory and composition, the EMC aims to produce what it describes as “internal musicians” equipped with a deeper understanding of the subjects and their interrelationships. Continuing this exciting line of curriculum research, in which music analysis is viewed in a more integrative and performance-related light, promises significant benefits for musicians of today and tomorrow.

**Further Research**

In considering areas of potential additional research, drawing upon the focus and approaches examined in this paper, orchestral reductions come to mind. In reducing large scores, occasionally certain aspects of the original part are lost. With only ten fingers to spare, the collaborative pianist must often choose between phrase, melody, harmony, tempo and rhythm, and timbre and clarity of register to best reflect and imitate the instruments of the original score. These choices require significant analytical study of not only the full score of the accompaniment, but also of the solo part and its interaction with the accompanying material. The collaborative pianist must then make analytical decisions of what specifically from the accompanying material is necessary for a convincing performance. The same analytical choices from a collaborative pianist must also be made when making cuts to a score. Considerations of form and phrase and other concepts are necessary for seamless transitions and interpretation. Further research into this area of

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repertoire for a collaborative pianist with the analytical approaches suggested in this paper may assist the collaborative pianist in understanding the full score to make interpretive choices in reductions.

The commonality among musicians finding success today is multitasking, and this capability will be even more important in the future. With the nonstop advances in technology, musicians will be collaborating from all over the world to make recordings – without being in the same room or even the same continent. In fact, this phenomenon already has a name: collaborating telematically. All of these paradigm changes are creating, and will continue to create at an accelerating pace, new and exacting demands for what a collaborative pianist must be able to deliver in terms of learning, rehearsing, and performing a piece of music. Central to this challenge is analytic agility: knowing not only what is happening in a score but why it is happening, and having the ability to express and share these insights with others. Knowing the form, breathing places, phrases, etc., all necessary on stage, will be even more critical when anticipating what your partner will be recording on a separate track on the other side of the world. As accompanist Gerald Moore’s singer so eloquently stated, making good music always involves “more than the mere notes.”

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