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Stylistic Characteristics of Specific Keyboard Genres as Determined by Piano Professors in the United States

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STYLISTIC CHARACTERISTICS OF SPECIFIC KEYBOARD GENRES AS DETERMINED BY PIANO PROFESSORS IN THE UNITED STATES

BY

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To my wife Ann Marie
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ABSTRACT

The purpose of this research was to gain information related to effective and musical piano performance and pedagogy, focusing specifically on stylistic characteristics of 16 divisions or groupings taken from the standard piano repertoire. The design of this study was descriptive research, the mode of inquiry being an author-written survey. The population of the study was 1,120 applied piano professors teaching at four-year institutions in the United States offering graduate degree programs in piano performance. Specifically, data were gathered in response to the question, “What do you listen for when a student plays one of 16 genre groupings (i.e., a Bach imitative work)?” Survey data were compiled and presented in table format to reveal which characteristics of stylistically effective and musical performance were, as determined by experts, reported more or less often. Explanatory footnotes were included when needed for clarity or to articulate a colorful response. Results strongly indicated that many piano professors can generalize stylistic characteristics describing specific keyboard genres and that these descriptions can be expressed in written words and phrases. The most-frequently responded stylistic characteristics ranged from “clarity of sound and texture” (Bach – Imitative Works), to “tone quality” (Scarlatti Works), to “variety of pianistic tones and timbres” (Debussy/Ravel Works).
CHAPTER 1
INTRODUCTION

Overview

According to the College Music Society, as of 2002, there are over 1,391 colleges and universities in the United States that offer degrees in piano performance. Also, 478 institutions offer degrees in piano pedagogy (Directory of Music Faculties, 2002). Although piano pedagogy specifically addresses the act of teaching piano, these two areas of study--piano performance and piano pedagogy deal primarily with one topic--the performance of music on the piano. This research addresses issues that are vital to both performance and pedagogical procedures.

The usual manner by which college students improve their piano performance ability is through one-on-one instruction with a person that has been deemed an expert in the field--a piano professor. During these lessons, teachers share with students much musical information, the most basic of which includes the playing of correct pitches and rhythms. However, although obviously vital to the performance of piano music, instructions concerning pitches and rhythms are not why students attend lessons. The majority of students gain this most basic information via the printed score. Most professors spend more time and emphasis on not what to play but how to play.

The reason students study with expert piano teachers is to gain personal performance and pedagogical insights that the student does not already possess. Piano professors devote much time and energy to the teaching of these insights which, when applied to performance, can be described as elements of stylistic performance. What are the common topics that are often included during the sharing of these insights?

Teaching Topics

According to the Handbook for Piano Teachers, one of the instructional topics often included deals with historical context. The author states, “Along with an
understanding of technique, the teacher needs the sort of knowledge of styles that musicology can furnish” (Newman, 1958, p. 1). Musicological insights might include: (a) historical facts relevant to achieving an authentic performance of a specific work, (b) stylistic characteristics of a specific composers’ works, (c) performance characteristics pertaining to particular genres of music, (d) more generalized characteristics of specific eras in musical history (i.e., Classical or Romantic), (e) essentials pertinent to the instrument on which a piece was originally intended, or (f) facts from a composer’s life and biography which directly affect performance.

Another instructional topic could best be described as demonstrating what makes the music aesthetically pleasing. Lucas (1984) reports that the mature development of a piano student’s ability to realize aesthetic value in the music they study is a vital aspect of piano instruction. The term “aesthetically pleasing” refers not to the idea of a casual listener that “all piano music is beautiful” but in more specific terms what makes a Baroque, Classical, Romantic, or 20th-century work musically and stylistically effective. In addressing the performance element of aesthetic value, Lucas proposes that students are able to separate art from assignment when they receive from their teacher a clearer understanding of what constitutes aesthetic experience. This research illustrates “how the teacher may function as a critic in his efforts to guide the student through the attentional as well as the elaborative stages of aesthetic experience” (p. vi), and how, when students approach their scores with a musical and aesthetic intelligence, performance is improved.

In addition to musicological and aesthetic elements, piano teachers also spend much time and effort addressing expressive performance. Research has provided little insight into how musicians acquire the ability to perform expressively (Woody, 2000) but the results of one study by Marchland (1975) suggests that expressive performance can indeed be learned in the piano lesson setting.¹ In a recent study, the most cited source of learning expressivity, as reported by college music students, was observing the performances of other musicians, including private teachers (Woody, 2000). Music psychology pioneer, Carl Seashore (1938), identified the fact that expressive performance

¹It should be noted that music educators are now being strongly encouraged to devote more instructional attention to expression and feeling in music than before (Reimer, 1989; Rodriguez, 1997).
consists of “deviation from the regular,” in sound properties such as loudness, tempo, articulation, and intonation (p. 9).

Elements of expressive performance might include: (a) subtle shadings of volume (including balance between voices); (b) musical phrasing by performing crescendi and decrescendi; (c) various degrees of differences in articulation; (d) timing issues such as diminuendi, rubato, ritardandi, or accelerandi; (d) pauses (including breathing between phrases, execution of fermati, or pausing between movements of a multi-movement work); or (e) stylistic pedaling. Many of these issues deal with how the performer feels about certain musical concerns and how the student expresses those feelings, but many of them are minute issues that are either too numerous or are so subtle, they cannot be effectively shown by western music notation.²

Finally, teachers spend much time making up for the limitations of the printed score. Cyr (1992) explains:

Musical notation by its very nature is inexact. The symbols represent merely an approximation of the duration, volume, pitch, and rhythm of musical sounds. Some features…are taken for granted and may not figure in the notation at all. Others belong to style or convention and may not be explicit…Performers must rely to a considerable extent upon experience and intuition whenever they transfer music from notation into sound, for much is left to the individual’s discretion. (p. 21)

J. Perry, in the article “What is the Relationship Between Piano Performance and Piano Teaching?” reports the importance of an extensive experience in music listening and absorbing musical traditions. He states, “Successful performers and teachers must develop a broad musical knowledge, and the ability to understand the cultural meanings of musical messages and codes” (Maris, 1989, p. 26). Smith (1977), in reporting the instructions of one of her teachers, Dohnányi, describes that the page leaves out important elements of performance and that it is up to teachers to often explain the hidden meanings behind the music:

²Bilson (1995) states that of all the great musical cultures of the world, western music is unique in that it has devised a way of exactly notating pitches and rhythm so that a musical composition can be repeated by several different musicians. All other musics are characterized by aural tradition, and the pieces performed may be somewhat similar, but are by and large improvised on the spot by the performer-composer.
Most of all he exposed us to the essence of the music. He would help us with the balancing of voices in the Schumann *Kinderszenen*, with the style of a Mozart Sonata, or with the most economical approach to executing a passage in a difficult Romantic work. (p. 16)

In summary, the ideas that teachers often share in instruction include: (a) musicological and historical elements, (b) aesthetic elements, (c) expressive performance elements, and (d) elements of expression not necessarily conveyed clearly (or at all) by the printed page. When combined, these elements encompass a significant amount of the information that is communicated from expert teachers to piano students during instruction. These essentials of piano performance and pedagogy all refer to performance stylistic characteristics that were learned by the teachers only through years of study and through performance experience. However, aspiring students who do not have this experience must gain this information via conversations (lessons) with their teachers. All of these performance elements or stylistic characteristics can be described as what pianists add to the correct performance of notes and rhythms--interpretation.

Last (1960) emphasizes that the inability to transfer interpretational ideas is often a weakness of less-experienced teachers, and this ability is a strong point in the teaching of experienced teachers. She also underscores that teachers should systematically teach the interpretative side of piano playing:

The ability to interpret music is not just a heavensent gift, though pupils may vary considerably in their potential artistry. Even the most promising need careful guidance and teaching in the understanding of the basic principles that lie behind the art of interpretation. The less bright pupil, too, can add considerably to the value of his performance, if such principles have been instilled by the teacher. (p. xii)

Context of the Problem

The above section describes elements of performance and piano pedagogy that teachers often emphasize during instruction. All of these elements, when combined, form a highly controversial, often-discussed, and extremely vital part of interpretive piano
performance. Interpretation has been described in many different ways by pianists and pedagogues. The following paragraphs will highlight how prominent authors have defined and described interpretation as well as bring to light two problems with interpretation. Finally, a key element of interpretation—authentic performance practice—will be discussed.

The term ‘interpretation’ as it is commonly used among musicians suggests an expressive function of highlighting particular compositional attributes of a piece of music (Clarke, & Baker-Short, 1987; Palmer, 1997, p. 119). Bostrom (1961) defines interpretation as dealing with how aspects of tempo, rhythm, dynamics, articulation, and phrasing are considered in their relationship to tasteful and expressive performance. Last (1960) emphasizes, in her description, the final product of musical interpretation:

The further the aspiring pianist progresses the more it should become apparent to him that a good performance involves infinitely more than pushing down the right keys at the right moment…Interpretation is more concerned with sounds than it is with notes; thus our first aim in ‘giving a performance’ is to produce the kinds of sounds that the musical context demands. (p. xi)

Lamar (1968) details the evolution of a pianistic interpretation in this manner:
A piece of music is first conceived by the composer, who transfers his conception into the written symbols called music, and the performer interprets the written symbols in accordance with musical traditions and conventions. Interpretation of these symbols must conform to good taste, and must be tempered by a certain restraint….There are musical laws which must be observed in the same way that there are social laws which are followed so people can exist together in a society. Music becomes acceptable to others only if discipline is followed. (p. 67)

Lamar then begins listing musical rules that he believes must be followed for music to become acceptable to others. The following paragraph highlights one of these vital rules:

Style should be observed. The important features of the Baroque, Classic, and Romantic styles must be understood so that one will not play Mozart on the piano in the same way one would play Chopin or Liszt. (p. 68)

Lamar further states that interpretation that does not observe the correct and
accepted stylistic characteristics creates a performance of poor taste. In another, yet similar rule he adds that, for pieces to remain as the composer intended, the composer's indications must be followed and accurately interpreted by the performer. He uses the music of Mozart as an example:

We must assume that his playing was never cold and mechanical, never mere note reading. On the other hand, those editions of his works in which the editor has placed dynamic, phrasing, or other marks over practically every note are quite misleading. The truth lies somewhere between these two extremes. We can take it for granted that his playing brought the music to life by various means--by singing tone, by rhythmic verve, by tasteful phrasing, including clear differentiation between legato and detached notes, by dynamic nuance, by vital tempos, by *rubato* in slow movements, and, in their highest form, by all the indefinable elements that we lump together in the word “musicianship.” (p. 73)

Cyr (1992) points out that, before an effective interpretation can be developed, both a musicological and historical investigation should take place. She also reveals that after musical decisions are confirmed, these interpretations can be transferred to other works:

To perform music of any age or culture, we must be able to identify the traditions and conventions that belong to it. Performers use this knowledge to provide a stylistic context within which a personal interpretation of the music develops….By recognizing features common to music composed in a given period, in a particular place, or by an individual composer, we can begin to define stylistic characteristics that help us interpret the notation. If we are successful, this knowledge eventually becomes part of our intuitive perception of style. Without it, the musical language of the past would lose its subtle shades of meaning and expression. (p. 21)

Newman (1986) described pianistic interpretation as the “sum of understanding, experience, and musicality” (p. 138). He describes music as an art in time and unlike painting, sculpture, and architecture, music can and must be brought back to life by a new projection in time on every occasion that it is to be appreciated:

There must be a middleman between producer and consumer who returns to the
mute notation on the printed page in order to re-create the creations of the
composer. This re-creating is what is meant by interpretation. Its purpose, in
short, is to convey the meaning and intentions of the composer, both expressive
and intellectual. (p. 139)

Ashley (1993) describes another facet of pianistic interpretation. He compares
pianistic interpretation to the proper translation of a language:

A valid interpretation in any language requires a profound understanding of what
it is an author would like to express and, although music is generally considered
to be an abstract language, it is actually tremendously rich in its capacity to
communicate emotions. Musical interpretation is, therefore, predicated on the
study of this abstract language….A musical interpretation that has credibility and
integrity is constructed from the unique style and accompanying sounds which
define any given composer. The pianist has to develop a technique that can serve
these demands in creating the colors and sounds required of a piece of music. (p. v)

It can be inferred from the previous descriptions (i.e., expressive function, tasteful
performance, musical sounds, musicianship, stylistic characteristics, musicality,
credibility and integrity) that interpretation lies at the very heart of effective and musical
piano performance and is therefore a vital element in both performance and pedagogy.
However, one of the problems of interpretation is, that at its very basic nature,
interpretation asks a performer to add to or adjust musical elements from the printed
page, an action that justifies the imaginations of students who may not be sufficiently
knowledgeable or have experience with correct performance styles. Banowetz (1980),
while comparing the interpretation of Claudio Arrau, Vladimir Horowitz, and Rudolf
Serkin, describes this problem of interpretation: “Great interpretation must always result
from a fusion, but not the suppression, of the performer’s individuality with that of the
composer’s. A delicate balance must always be maintained” (p. 23). In a Clavier article,
Elder (1972) asks Claudio Arrau the question, “What is the principal problem with
interpretation?” Arrau answers “Coming as close as possible to what we know to be the
intentions of the composer; and from that basis, taking your own flight of imagination…
These two things must be balanced.” (p. 11)
Demus (1974) elaborates on this problem with interpretation--the balance between the composer’s intention and the performer’s individuality and imagination:

There are practically no absolute values in music. An acoustical engineer can measure sound in phons and decibels. But for the musician a ritardando, accelerando, a fermata, crescendo or diminuendo--any sort of accent--has to be relative. It must relate to what went before and what will follow. It relates to the work as a whole. These relative values also depend on the occasion, the hall, the instrument, the acoustics and, of course, on the interpreter. An unconditionally “objective” interpretation is a utopian idea. But it is equally utopian to assume that the performer has the right to be completely subjective in his interpretation. (p. 32)

Demus asserts that a study of the late Beethoven sonatas, for example, demonstrate that Beethoven’s markings make a firm statement of interpretation, are an integral part of the composition, and are as essential to the music as are the notes themselves. He summarizes the problem in this manner:

I think that genuine freedom of interpretation has to be based on complete mastery of the text--with all its details, exactly as Beethoven wrote it. Once we have achieved this mastery we can play what is written between the lines. Call it a middle position: one must reject any arbitrary violation of Beethoven’s notation and of all that we know of him, his time, his person, his instruments. On the other hand, one must be aware of the limits of complete authenticity; it is something to which we may aspire but which we may never truly attain. (p. 32)

Neumann (1982) draws attention to another controversial problem of proper interpretation--the fact that, in addition to the composer’s wishes and the performer’s insights, the perspective of today’s listener must also be considered.

The notes in the score of a composition are not yet music, but only its image in another medium. This, visual image must be converted into an acoustic phenomenon, which in turn must be subjected to interpretation by a performer in order to become living art. Such interpretation is not determined in every detail by the graphic notation, it depends on the prevailing state of musical thought and practice and on certain inherited traditions, following usages that may have
solidified into rules. In the case of music from past centuries, however, both aesthetics and traditions must be recreated, because music is the most perishable of the arts and cannot be put under glass in a museum. It is not enough to restore the old instruments and study contemporaneous tracts and treatises on the art of playing and singing; we may succeed in conjuring up an acoustic replica while failing to convey the music’s message because today our musical experiences, our way of hearing, and our aesthetic views and requirements are different from those of the original audience. The relationship between the sounding music and the listener is vital, but it is also most elusive. (p. xii)

Donington (1989), who specializes in the interpretation of early music, emphasizes that the proper interpretation of keyboard music has been and will remain a controversial topic with few steadfast rules:

As to where to go from the facts, it is possible to speculate solidly, and it as possible to speculate fancifully; and we can have no guarantee of our own or anybody else’s reliability in the matter. Much of the evidence is so badly expressed that we cannot even be sure of the facts upon which we are seeking to base our explanations. Under these circumstances, we need feel neither surprise nor shame at falling into controversy. And I have certainly have no wish to underestimate the value of the controversy still continuing, itself a sign of healthy growth…Much that is now in flux always was in flux and should remain in flux. The options open to an early performer within the boundaries of a style were often very wide; and it is not our business to narrow the outer boundaries of a style, but to clarify them. The more we can discover what variations of detail were practices then within a given context, the more flexibly we can now match our options to their; yet the more we can give to our interpretations that sharpness of focus which comes from great precision and appropriateness of style. There is usually a way of doing things which is better authenticated and better musicianship within a given context. It may be flexible, but it is not vague. It can be taught with precision and it can be taught with confidence….There are certainly some incompatible conclusions as yet unreconciled. There are also conclusions which might be right in different contexts, or in the same context if they fall within the
flexibility proper to the style….We shall never get everything altogether right. That does not matter; for in music, as elsewhere, good enough is good enough. I am confident that nowadays we can, if we so desire, make our interpretations…good enough. (p. 31-32)

Cyr (1992) gives justification to another facet of interpretation--one that crosses boundaries between musicology, performance, and pedagogy--authentic performance practice:

If we seek to perform music as we think the composer imagined it would sound, we must embark upon the study of performance practice. This ever-widening field attempts to interpret the written musical document and to create an appropriate sound based upon that interpretation. The materials for the study of performance practice therefore reach beyond the music itself. The task is similar in some ways to that of the restorer of a painting, who painstakingly recreates colors, shades, and textures that were changed or lost over time. (p. 21-22)

Authentic Performance Practice

As previously noted, many elements of piano performance, piano pedagogy, and specifically interpretation are rooted in historical study. However, one area of study involves attempting to directly imitate performances of earlier historical eras in modern settings. Recently, in part due to the tireless research of musicologists, authentic performance practice has become an important topic to performers and pedagogues alike. Johansen (1996) explains:

In recent years the study of historical performance practice has proliferated to the point that it is now one of the major fields of scholarly inquiry for both performers and musicologists. Every year several books on aspects of performance practice are published, and at least one journal, Performance Practice Review, is devoted exclusively to this area of research, while many others, including Piano & Keyboard, regularly contain articles in the same field. In addition, these studies are being put into practice by a growing number of performers and ensembles, many of whom produce (and sell) a prodigious number of recordings. Indeed, so pervasive and highly regarded is historically informed (or ‘authentic’)
performance, that performance practice is now considered virtually synonymous with musical interpretation. The terms are often used interchangeably. No musician performing before the public today can afford to ignore the historical evidence uncovered by performance practice studies. (p. 32-33)

Winter (1984) agrees that the role of performance practice is becoming an established phenomena in academia:

The study of performance practice is today a musical orthodoxy. One would be hard pressed to find an American institution of higher education--whether conservatory, school of music, or university--without at least one course offered under the rubric of performance practice. Institutions now offer degrees in performance practice or degrees in which the study of performance practice plays a prominent role. (p. 16-17)

Cyr (1992) states that the field of performance practice, or *Aufführungspraxis*, is only about a century old (p. 22).³ She states that, as a concept, authenticity can have several meanings including (a) the source of a studied work or (b) musical performance that is faithful to a composer’s wishes. However, Cyr outlines a problem with the authentic performance movement due in part to the fact that the word “authentic” often carries with it the connotation of “right” or “correct.”

The word *authentic* is sometimes mistakenly regarded as a way of limiting the boundaries within which good performances may fall. A historically informed approach should have the opposite effect; it may even expand the interpretive boundaries for modern performers by leading them to explore techniques no longer in use today. (p. 23)

Cyr concludes that due to many reasons it is almost impossible to reproduce a completely authentic performance today but, nevertheless, the study of certain factors of original performances may help us to understand stylistic features of the music and how its current notation could best be interpreted:

Performance practice has broadened today to encompass all music of the past and

³Cyr continues to give an informative history of performance practice outlining the important contributions of early investigators such as Arnold Schering, Hugo Goldschmidt, and Arnold Dolmetsch.
to bring scholars and performers together in search of a common goal: to understand the composer’s intentions as they have come down to us in musical manuscripts and other documents, and to direct our knowledge toward an effective and enjoyable performance. In seeking answers to the problems of performance practice, we are attempting to define not the single authentic performance but the boundaries within which good performances fall. A primary aim in any performance is to interpret the music in a moving or expressive manner; authenticity is not a goal but a means to this end. (p. 23)

Johansen (1996), in agreement with Cyr, reports concern that too much emphasis being placed on historical accuracy might cause effective and musical interpretation to suffer in the process:

There is grave danger if we allow historical authenticity to become the sole, or even primary concern. For one thing, historical treatises and other documentary evidence can never tell us everything we need to know about how to play a piece. If the only interpretative decisions we make are those sanctioned by historical proof, there will still be a great deal lacking in the interpretation. To base musical decisions entirely on historical evidence is, in a sense, to work backwards. Performance practice advocates often say that if the execution is correct, the expression will be correct. In other words, if the details of a performance are worked out according to historical practices, then the character and emotional meaning of the piece will automatically come out. (p. 32)

Johansen believes, contrarily, that expression precedes and gives meaning to execution. Using as an example the notational symbols to which performance practice scholars devote much study--slurs, accents, dynamics, tempo, and character markings--Johansen reports that performers can only understand what these symbols mean if they understand what the music means first. He concludes:

Archaeologists study fossils and artifacts in order to reconstruct the past because the past they seek to understand has largely disappeared. Music, however, is not a lost art that must be resuscitated by musical archaeologists….Our grasp of musical language may be more or less evolved, but if we are at least moderately well-educated, we will know how to express ourselves without making too many
Le Huray (1990) discusses the new emergence of performance practice in an essay he titled “The spirit of authenticity.” He states:

Not long ago, many eminent musicians simply assumed with breathtaking self-assurance that composers of earlier times would have preferred to hear their music played by modern ensembles, on modern instruments, and in the modern manner, rather than on the ‘imperfect’ instruments of their own times. To be sure, Arnold Dolmetsch was reviving early instruments and studying how they should be played as long ago as 1885. Only during the last 20 years or so, however, have significant numbers of professional musicians begun to interest themselves in such matters, taking their ideas into the concert hall and the recording studio for a large but uninitiated public to enjoy. (p. 1-2)

Le Huray also questions the motivation of musicians who have recently applied so much thought and energy to authentic performance practice.

But is perhaps the present interest in ‘authenticity’ simply a reflection of a lack of professional self-confidence? Why all this concern to discover how the music may have sounded at the time of its composition? Is not music a performing art, in which the recreator has just as much right to an opinion as the creator? No one is suggesting, surely, that the time will ever come when Beethoven’s piano sonatas will be played only on early 19th-century Viennese instruments, or that pianists will be banned from playing the ’48,’ on the grounds that Bach wrote the preludes and fugues for clavichord, harpsichord and chamber organ--his ‘well-tempered’ keyboards! And what if the composer did give precise instructions as to speed, dynamics, articulation and instrumentation? Surely the performer must be the ultimate judge! (p. 2)

Le Huray concludes that the search for an authentic interpretation, therefore, is not the search for a single interpretive answer, but for a range of performance possibilities from which to make decisions:

Authenticity is no dogma. There has never been, nor can there ever be, one way of interpreting a composition. Humility must be a vital ingredient of the modern performer’s equipment: the humility to read, to analyze and to listen, and the
humility to modify accepted assumptions where necessary in order to transform the ‘timetable’ into a truly musical journey.\textsuperscript{4} (p. 3-4)

Importance of the Study

There are three primary reasons why this study has importance for the areas of piano pedagogy and performance. These include: (a) its historical context, serving as a 21st-century resource of experts’ performance views which can be compared to its historical counterparts; (b) its clarifying and abbreviating nature, examining the numerous examples of pedagogical and performance writings; and (c) its filling of an apparent need in the literature for more sharing of information dealing with interpretation and stylistic characteristics of performance. These three reasons will be discussed in the following paragraphs.

One reason for this research’s importance lies within its historical context. Throughout history, there have been numerous examples of writings which deal with the topics of the interpretation--both performance and pedagogical--of keyboard music. One of the earliest examples is the \textit{Essay on the True Art of Playing Keyboard} by C. P. E. Bach which dealt primarily with the proper execution of Baroque ornaments. Other early interpretational writings include: (a) Girolamo Diruta’s \textit{Il Transilvano}, and (b) François Couperin’s \textit{The Art of Playing Harpsichord}. From the 18th-century, Carl Czerny, in his text \textit{Recollection from My Life}, discusses the \textit{legato} taught by Beethoven. From the 20th-century, one such example is the collection of writings published in \textit{Etude} by Guy Maier (1963) that were collected and later published in book form. In chapter two of this text, Maier shares his personal comments on repertoire sequencing, pedagogy, performance, composer intention, and so on, extending from Bach two voice invention to Brahms intermezzi, from Mozart sonatas to Rachmaninoff preludes. More recent examples might include: (a) a 1988 dissertation by Aija Kim Cho entitled \textit{Essential Stylistic Information}

\textsuperscript{4}Le Huray’s use of the term “timetable” refers to a Vaughan Williams quote in which he once compared a page of music to a railway timetable. The page, he said, tells us no more about the living experience of the music than the timetable tells us about the sights to be enjoyed during the journey.
for Students Entering Piano Performance Degree Programs, Including Specific Strategies for Teaching College Audition Repertoire, which deals with the musical interpretation of 18 composers; and (b) the publication Great Lessons from Great Pianists, which is a 1997 collection of interpretational articles written by contemporary performers (i.e., Emanuel Ax, Alfred Brendel, Vladimir Feltsman, Maurizio Pollini, Andras Schiff, André Watts) which were originally published in the magazines Keyboard Classics and Piano Today. This research is important because it will create a 21st-century resource consisting of piano teachers’ performance views and opinions which can be compared to its historical counterparts.

Another reason for this research’s importance deals with distilling the copious amounts of interpretational material that is currently available to the performer and pedagogue. There are numerous examples of scholarly writings in which piano pedagogues address issues related to musical performance. Often these writings, which include books, videos, dissertations, theses, articles, etc., can be categorized under certain headings such as the performance of certain composers, specific styles, various genres, historical periods, pianistic techniques, elements of ornamentation, or musical terms. It is through these writings that authors share elements of their personal pianism that will (hopefully) enhance their readers’ knowledge and make their performances more stylistically effective. Examples might include: (a) Schnabel’s Interpretation of Piano Music edited by Konrad Wolff or (b) Richard Zimdars’ edition of The Master Classes of Hans von Bülow.

Through study of the multitude of writings on the subjects of pedagogy and performance, it becomes apparent that, from the authors’ perspectives, there appear to be many readers not only interested in, but also, in need of this information. These readers might include students and performers attempting to gain insights that will improve their own performance, or teachers interested in comparing their current pedagogy with

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5 Most advanced students and nearly all teachers, in fact anyone who has practiced piano for a moderate amount of time has an opinion on performance, or at least mental images or directions that made some specific piece come alive for them. It is human nature that once we find an idea that works, we want to share it, or at least write it down so that we do not forget it ourselves.
experts in the field. This research will produce a succinct resource that could be reviewed to gain performance/pedagogical information.

Thirdly, according to many researchers and writers, there seems to be a need for the sharing of performance and pedagogical ideals. Andras Schiff (1987) expresses his opinion that there is a definite need for students to learn more about proper performance:

Perhaps the whole authentic movement started because some musicians were getting frustrated by ignorant performers with little sense of style, in whose hands Bach, Händel, Mozart, Brahms, and Tchaikovsky all sounded the same.

Certainly, style is of prime importance…We should try to gather as much information about the composer’s era and its performance traditions as possible. (p. 16)

Schiff then addresses the writings of C. P. E. Bach, Quantz, Leopold Mozart, and Couperin. He states, “From these sources we can learn much about style, taste, phrasings, fingerings, articulation, and ornamentation. Unfortunately, it appears that many musicians are unfamiliar with these books” (p. 16).

Many other authors have, in their writings and research, expressed opinions that there is a strong need for more teaching and learning in the area of interpretation and stylistic characteristics of performance. Agay (1985) states, “Teachers are often inhibited about teaching Baroque literature because they are afraid of making a stylistic Faux Pas” (p. 18). Thibodeaux (1976), believing that piano teachers at the elementary and intermediate levels do not generally include as an integral part of piano study the cultivation of their students’ musical interpretive abilities, endeavored to develop a performance analysis system, which would assist in the understanding of musical stylistic interpretation.

Pearce (1976) supports the idea that there is a need for better performance and pedagogical interpretational education. Her viewpoint is that of a judge with many years of experience at local and regional piano festivals and competitions. She reports, for one example, of hearing more and more Baroque and Classical music being performed without stylistic consideration. Sharing an example, she specifically mentions the improper balancing of a melody and accompaniment:
The student who plays a melodic line with proper dynamic proportions is the exception rather than the rule….any student who can hear one element sounding louder or softer than another can learn to balance these elements in his own playing. The unmusical sound of a droning accompaniment eclipsing a melody is not common among students who have both standards and ears. Fortunately, all students can acquire both! If a student can hear these differences in quantity and volume, he can learn to produce them in his playing. But first, this must be the accepted musical standard at his lesson; he must be trained to evaluate constantly the sound of his playing and to make the necessary adjustments. (p. 48)

Orlofsky (1997) expresses her frustration with students who come back to lessons with no knowledge of stylistic performance. She states,

I cannot begin to count the times I have told students that there is more to being a good pianist than playing the right notes. Early in my career I discovered how often intermediate and advanced students were superficially prepared for lessons, having learned about 85% of the notes, but nothing about the composition’s form, style, or composer. Through the years I’ve encouraged students to probe into the areas to better understand a piece before they learn to play it. (p. 9)

Crowder (1965), points out that possibly not all the blame should fall on the student. He believes that the improper training of piano teachers might add to the lack of stylistically correct performance. He states that all teachers “like the reassurance of another opinion, and the more conscientious we are the more we dread leading pupils stylistically astray” (p. 24).

The premise that student or teacher performance can be improved either stylistically and that there is a vast amount of pedagogical knowledge that needs sharing to make performances more effective, is vital to the purpose and importance of this research. Reasons previously mentioned for this studies’ importance included: (a) historical context, (b) its clarifying and abbreviating nature, (c) its filling of an apparent need in the literature. However, there are other factors worth mentioning.

First, there have been very few attempts to query piano professors about interpretational elements of their teachings. For a student to gain performance insights, they must attend lessons with individual teachers. It might take years for a student to
learn a significant portion of that teacher’s insights. At that point, it would be necessary
for the student to begin the process anew with another teacher so as to gain more
performance knowledge. The logistic factors as well as the movement from one teacher
to the next would hinder this procedure.

Second, when a teacher assigns a piece, students do not have a precise resource to
review before beginning study. It has been noticed by this researcher both as a college
student and more recently as a professor that many students learn things incorrectly and
therefore much lesson time has to be spent re-working pieces. This research will
eliminate some of this redundancy.

Next, this research could serve as a resource for piano teachers to review their
teachings and compare them to the teachings of their colleagues from across the United
States. This process would aid not only college piano professors, but more so, could be of
vital importance to independent piano teachers who might be outside academic circles.
Also, the review of literature for this research alone could serve as a valuable resource for
performance students, pedagogues, and teachers.

In conclusion, results from this study will hopefully affect piano professors,
individual piano teachers, and piano students alike. College professors and independent
piano teachers will have an invaluable resource by which they could compare their
teaching styles to that of their colleagues. Their students could use this as a self-teaching
guide while learning new repertoire. Having information from experts in the piano field
will allow a sharing of knowledge that could be vital for teacher continued growth and
student efficiency.

This dissertation will help fill a gap in the musical research topic, “What makes
one musical performance better than any other?” According to Rainbow and Froehlich
(1987), one manner in which researchers gain evidence toward defining “Truth” is
through the questioning of experts—“individuals or groups of people who, due to their
position of acknowledged expertise in a specific subject matter, are believed to have more
accurate answers to questions than anyone else” (p. 7). This research holds
groundbreaking potential and could easily serve as the catalyst for innumerable research
projects in the future.
Statement of the Problem

The purpose of this research was to question, through an author-written survey, applied piano professors teaching at four-year institutions in the United States. The survey deals with the question, “What are the stylistic characteristics that you listen for when evaluating performances of specific pianistic genres?” In this study, experts in the field of piano performance were given open-ended surveys and asked to describe the sound characteristics they deem as important in their teaching and performance of 16 divisions or groupings taken from the standard piano repertoire.

This study had the following purposes:
1. To describe and report on the teachings of piano professors in the United States.
2. To review the interpretational writings found in journals, dissertations, etc.
3. To add a succinct resource of expert opinion which could be used to help clarify the subject of effective and music performance.

Limitations of the Study

The following factors should be considered before generalizing the results of this study:
1. This study is limited to the number of responders to the survey. All subjects chosen for this study were piano professors with limited time to complete an open-ended survey of this magnitude.
2. This study was limited to the 16 groupings and/or divisions from the standard piano repertoire covered in the survey. Thus, the results of this study cannot be generalized to other portions of the repertoire that were not included in the survey.
3. The premise behind this type of survey—one that asks pianists to formulate generalized phrases that describe musical sounds and styles—is slightly problematic, if not controversial. Not all piano teachers agree that generalized comments can be made about compositions from a historical era, a composer’s works, or even a section of a specific work. Others hesitated at describing musical sounds with words. To
complete the survey, a respondent had to agree with the idea that stylistic characteristics could, at least to some extent, be generalized, and thus would be transferable from one work to another.

Definition of Terms

The following terms are defined for the purposes of understanding, reading, and making generalizations concerning this research:

**Specific keyboard genres** – portions of the standard piano repertoire studied by this research. The groupings covered by this research are outlined in chapter three of this document.

**Standard piano repertoire** – pianistic works which are normally accepted and included in musical settings including performances or instructional situations.

**Style** – Distinguishing characteristics and elements in certain composers’ (or historical period’s) music which are unique and characterize the composer’s (or period’s) music differentiating this music from music of other composers (or periods). (Lamar, 1968, p. 69).

**Stylistic characteristics** – the elements of the musical performance (i.e., articulation, rhythmic and volume fluctuations, balance, etc.) that go beyond correct pitches and rhythms to make the performance more aesthetically pleasing or historically accurate. The term represents elements of performance, sound, and interpretation, and not facets of compositional style.
CHAPTER 2
REVIEW OF LITERATURE

Overview

The purpose of this chapter is to provide the background for the present study. Piano performers and pedagogues have written much on the subject of effective musical stylistic performance--how to perform specific pieces, historical genres, or collected works of specific composers. This literature review highlights and summarizes these writings pertaining to the performance of certain composers’ works, which during this research, were found to make up a substantial portion of the vast piano standard repertoire. The writings studied during this review consisted of dissertations, journal articles, pedagogical sources, keyboard literature volumes, and historical textbooks.

This chapter is organized into 12 sections, each highlighting the pedagogical and performance writings concerning the following composers: (a) Johann Sebastian Bach, (b) Domenico Scarlatti, (c) Franz Josef Haydn, (d) Wolfgang Amadeus Mozart, (e) Ludwig van Beethoven, (f) Franz Schubert, (g) Robert Schumann, (h) Frédéric Chopin, (i) Johannes Brahms, (j) Franz Liszt, (k) Claude Debussy and Maurice Ravel, and (l) Béla Bartók and Sergei Prokofiev.

_Johann Sebastian Bach_

The composer in whose work the art and technique of Baroque music attained its consummation was Johann Sebastian Bach (Seaton, 1991). Historians agree that during his lifetime, Bach perfected the skill of writing counterpoint--an important element of Baroque music. Pedagogues and performers alike have written much on the musical performance of the Baroque master composer. These writings range from very basic issues such as choosing the proper instrument to be played, to more minute details of the most historically-accurate execution of a trill.

The primary problem with interpreting Baroque music is that Bach and other
Baroque composers wrote very little about how their music should be performed. George A. Kochevitsky (1965), in an article entitled, “The Performance of J. S. Bach’s Keyboard Music,” explains why there has been so much controversy over Baroque performance:

Unfortunately we find almost no indications in Bach's manuscripts about tempo, phrasing, articulation, accentuation, or dynamics. The composer himself usually performed his work, or, if he had to leave it to others, he could take it for granted that anyone able to play was also able to compose. Thoroughly trained to be a composer, the performer then would use the knowledge, taste, and musical judgment thus acquired for the performance even of other composers' works. About a half-century after Bach's death, the functions of the composer were essentially separated from those of the performer, and only since this time has it become a necessity for the creator to give more precise instructions to the re-creator in order to avoid possible distortion. The performer, ever since Bach's time, has become less knowledgeable in some respects. (p. 17)

Andras Schiff (1987), in an article written for Clavier, agrees,

After all, when a great composer of 200 or 300 years ago put his composition down on paper, he certainly wasn’t thinking of eternity or immortality. He was writing music to earn a living, to express himself, and sometimes out of the necessity to satisfy an inner urge. (p. 15)

Whether or not a stylistically satisfying performance of J.S. Bach's keyboard works can be presented on the modern piano is a subject that has been debated repeatedly and has received much attention in the literature. Charles Joseph (1975) outlines the problem by defining two opposing schools of thought:

One group maintains that a performance of Bach's harpsichord compositions must be given on an authentic instrument in order to be both musically and historically accurate. Others believe that the piano is a suitable vehicle for a contemporary yet stylistically proper performance of the same works, and that it is important that the works of Bach be accessible to the great number of pianists who are not also owners and players of harpsichords. (p. 20)

Harold Zabrack (1968), in his article, “The Inventions Were Meant to be Teaching Pieces,” comments that the sustaining power of the clavichord was limited, and the legatissimo that is associated with our present-day instrument was impossible to
produce and thus “stylistically anachronistic.” He concludes that it is impossible to imitate a clavichord but that it is the responsibility of pianists to simulate the sound.

Susan Groves, while studying the performance of Bach’s music specifically on the piano, reports that three pianists have stood out as representative of their respective generations. She indicates that while they all share a technical mastery of Bach’s rigorous demands, each also displays radically different but equally valid approaches toward bringing this music to life, ranging from the scholarly but lively style of the American pianist Rosalyn Turek, to the brilliantly eccentric Canadian Glenn Gould, and finally, to the polished eclectic approach of the most recent Bach specialist, the young Hungarian Andras Schiff (Groves, 1992). Groves concludes that these three and other pianists stand as proof of the viability of the performance of Bach’s music on the piano and of the importance of studying the history of their recorded performances.

Lewis Peterman, an associate professor at San Diego State University, disagrees with this philosophy of using the piano to imitate other instruments. He supports the use of the modern piano in Bach performance in an article he wrote for the Instrumentalist where he exclaims that students can perform Baroque music stylistically, regardless of whether they have access to a Baroque instrument or not (1991, p. 54). As to the question of performance on authentic instruments, Schiff (1987) states, “I have yet to hear a performance on original instruments that has evoked similar feelings or emotions in me [as modern pianos]” (p. 16). João Carlos Martins states that modern instruments make Bach easier to listen to and more exciting than authentic instrument performances (Tuttle, 1996).

Ornamentation, another important element of Baroque music, has also received much attention from pedagogues and performers. The first and most often quoted source on ornamentation, the Versuch über die wahre Art das Clavier zu spielen (Essay on the True Manner of Playing the Keyboard) was written by C. P. E. Bach in 1753. This text gives many details on the proper execution of all ornaments according to the author.

Felix Ganz, in a 1963 Piano Quarterly article, “Some Suggestions for the Execution of Embellishments in Baroque Music,” articulates that the ornaments, embellishments, and graces that Baroque composers wrote into their music will forever be subject to the performer’s musical taste, and thus will be a somewhat controversial
issue. Attempting to take some of the emphasis away from the pedantic nature of ornamentation, Ganz states, “Since Baroque performers could add embellishments according to their own taste, it is up to the pianist today to do the same, provided the ornaments are added tastefully and with a knowledge of the music” (1963, p. 22). In his 1992 book entitled, *The Keyboard Works of J. S. Bach*, David Schulenburg, a scholar of Baroque stylistic issues and of Bach performance, also supports this idea. He acknowledges to pianists that ornamentation in Baroque music could be changed or omitted to fit a specific musical situation.

Ernst Christopher Krohn (1972) in an article entitled, “A Baroque Note” published in *Clavier*, explains that there is also much confusion when it comes to musicologists’ interpretation of Baroque ornamentation. He cites a specific example from Bach’s *Well-Tempered Clavier, Book II*, that had caused an argument among colleagues at Washington University. After researching many authoritative sources including: 1) *Schirmer’s Library of Musical Classics*, 2) *The Well-Tempered Clavier*, Peters edition, 3) Arnold Dolmetsch’s *The Interpretation of the Music of the 17th and 18th Centuries*, 4) Beyschlag’s *Die Ornamentik der Musik*, 5) F. W. Marpurg’s article in *Der Critische Musicus an der Spree*, 6) Quantz’s *Versuch einer Anweisung die Floete Traversiere zu Spielen*, and 7) C. P. E. Bach’s *Versuch über die Wahre Art das Clavier zu Spielen*, Krohn concluded that there are many contradictory viewpoints. He rhetorically asks why editors like Kroll and Hughes overlooked the exceedingly clear directions of Marpurg, Quantz, and C. P. E. Bach when preparing their editions of *The Well-Tempered Clavier*. He closes: “It is one of those ironic mysteries of musicology” (p.37).

The issues of instrument choice, whether a pianist should attempt to imitate a harpsichord sound, and execution of ornaments are by far, the most frequently written-about subjects dealing with Baroque performance. However, there are many articles written on other notable issues.

Zabrack (1968) outlines three points of Baroque performance. First, he describes the clavichord as a delicate-sounding instrument capable of very little volume of sound, but nevertheless very expressive within its own dynamically-limited range. This statement justifies crescendi, decrescendi, and the use of terraced dynamics as interpretive possibilities for pianists playing present-day pianos. Next, he gives a detailed
justification, through a description of conjunct and disjunct motion, of the point of view
that is often accepted today—that in all of Bach’s music, eighth notes should be played
staccato and sixteenth notes be played legato. Finally, addressing the topic of tempo,
Zabrack states an idea shared by many other pedagogues—the basic character and style of
the selection should determine the correct tempo.

In an interview by Raymond Tuttle for Piano and Keyboard, Martins describes
elements of refined Bach playing. He announces that silences can be very powerful tools
of Baroque interpreters and that these pauses are just as important as notes. He also
searches for free sections that can be played more expressively to contrast with the more
strict passages. He concludes that every performer should bring drama to Bach; without
drama the performance is “irresponsible” (1996. p. 21).

James Friskin (1956) instructs pianists to remember Bach’s own indicated wish
for the development of a cantabile style, thus prescribing a general singing legato, along
with the addition of portato for connected eighth notes in some passages.

In the article, “Problems of Rhythm in Baroque Music,” David Harris (1971)
addresses several problematic areas of rhythmic interpretation with which modern
performers should be familiar, including: (a) variable meanings of dotted notes, (b)
variable duplet and triplet values, (c) conflicting meter signatures, and (d) notes inegáles.
The author indicates that rhythmic values were sometimes indicated casually. He
clarifies,

The dot, as is now widely known, often represented simply a long-short or short-
long relationship between a pair of notes. A dotted-eighth note followed by a
sixteenth note might be performed exactly as written; or, the pattern might be
altered to conform to triplets sounding in another voice, or, the pattern might be
overdotted, with the sixteenth note becoming shorter, as in the French overture
style. (p. 13)

Further explaining, Harris states that many Baroque composers often combined
the meter signatures 12/8 and C and that, in Figure 2.1, examples “A” and “B” should
both be performed like “C.”
Harris, in conclusion, states that performers need to be aware that many early manuscripts require re-interpretation.

Many writers have emphasized the importance that a thorough analysis of Bach’s music could have on effective and musical performances. Yumiko Ide, in a 1980 dissertation, emphasizes that pedagogues often overlook the importance of teaching a structural and stylistic analysis of imitative movements including the inventions and sinfonias of Bach. S. J. Muller, in a 1997 study specifically on the Capriccio (BWV 992), reported that analysis and interpretation collectively affect proper performance.

Historians agree that Bach masterfully composed in all but one of the Baroque compositional styles.\(^1\) Due to this diversity, it is necessary to discuss performance stylistic characteristics separately. The following paragraphs highlight what pedagogues and performers have written specifically about the performance of Bach’s (a) imitative style, (b) free style, and (c) dances.

**Imitative style.**

The first grouping of Bach’s works for this dissertation research includes the inventions, sinfonias, and fugues. These genres share possibly the most recognized trait of Baroque music—imitation. In the *Clavier* article, “Can He Understand a Fugue?,” Celia Mae Bryant (1965) gives directions for playing fugues. She explains, “As the subject appears in the second voice, the countersubject appears in the first voice as accompaniment” thus implying that the fugal entry should be played louder than the

\(^{1}\)Seaton explains that Bach wrote in all Baroque styles except opera, for which Bach never had a need in the professional positions he held (1991, p. 214).
continuing counterpoint. In further discussions about the interpretation of Bach fugues, Bryant makes the following points:

1. The possibilities of phrasing and articulation in Baroque music are a most absorbing and fascinating study.
2. The characterization of themes is one of the most important functions of articulations in the performance of Bach’s fugues.
3. Each subject is a long phrase, but the inner phrasing is indispensable in revealing the whole design.
4. One should always think of the small shapes as part of the long phrase—*Not* the long phrase divided into small shapes.
5. Once the inner phrasing has been decided upon, the same pattern should be maintained for each repetition throughout the fugue.
6. Baroque music should never be played faster than one can establish the articulation within a phrase.

In a University of Kentucky dissertation, Danny Uhl (1979) studied the articulation of subjects in the fugues of J. S. Bach. He first states that articulation—the detaching or slurring of a note—affects not only accent but also phrasing, and is a critical factor in musical performance. He also believes that decisions about articulation must be made by either assumption (with prior knowledge of Baroque styles), or imitation. He suggests that accents be placed on metrically strong beats and that other decisions be made after careful study of the polyphonic texture of each section.

*Free style.*

The second grouping of Bach’s works for this research includes certain preludes and the toccatas. These genres are often described as sounding improvisatory in nature—another trait of Baroque music. Betty Oberacker, in a 1972 Ohio State University dissertation, makes the point that Bach was among the first to structure and unify these types of works as self-sufficient pieces of music normally based on one clear, unifying element. Referring to the preludes, she accentuates that these elements may include: (a) a rhythmic pattern, (b) a melodic pattern, (c) a characteristic texture, or (d) a combination of the three aforementioned elements. Bryant makes the point that the performance of
these unifying patterns require clarity and precision so as to convey excitement throughout each improvisatory work. She continues, “Clarity demands that the fingers work independently, each maintaining equal strength throughout” (p. 2).

In the article, “Analyzing a Bach Prelude,” Edyth Wagner (1969) points out that certain of *The Well-Tempered Clavier* preludes were written with specific keyboard types in mind and that performances on modern grand pianos should be tempered with the timbral “knowledge” of harpsichords and clavichords. She also mentions that chord tones, when used in motives and sequences, should be played solidly to allow players to maintain a sense of direction and perpetual motion.

In a New York University dissertation entitled, “Elements of Romantic Tendency in Selected Keyboard Works of J. S. Bach,” Ronald Fishbaugh (1978) studied elements of Romanticism in Bach’s linear style, especially as evidenced in certain preludes from *The Well-Tempered Clavier*. He discusses how these Romantic elements affect articulations, phrasings, accentuation, and Bach’s management of harmonic forces used in the preludes.

Dean Elder discussed with Jörg Demus, a well-respected interpreter of Bach’s music, the performance of the *Well-Tempered Clavier*. Demus believes Bach can be approached “religiously, architecturally, emotionally, or instrumentally” (1967, p. 21). When asked about pedaling, he suggests that students attempt to play with no pedal but that, just as C. P. E. Bach and Quantz concluded in their writings, it is ultimately the taste of the player that governs the decision. Demus also believes that the music of Bach works well on modern pianos, and that pianists should not try to imitate the harpsichord or other Baroque instruments.

_Dances._

The final grouping of Bach’s works to be discussed in this research include pieces normally found in suites entitled: *allemande, sarabande, courante, gigue*, as well as many other names. Dance music and stylized pieces based on dance music were very common works written by Baroque composers (Seaton, 1991).

Donald Waxman (2000), in an article for *Piano and Keyboard*, makes the point that the performance of dance suite movements will be more effective if the performers
understand how each of the genres were originally danced. The author then explores stylistic suggestions for keyboard performance of three dances of the Baroque period.

In addressing the performance of *minuets*, Waxman emphasizes that the *micro*, or small step patterns that underlie the dance, presents a very interesting challenge to interpreters of Baroque instrumental music. He explains that the basic *minuet* step pattern is danced across two measures of 3/4 time. He then shares his interpretational insights:

A cardinal rule is to dissolve the barline between every two bars and feel the two measures in six. Beat four would be only slightly stressed, if at all. This allows the subtle cross-rhythm of the dancer on beats one and three to come across gracefully, without the interference that a strong downbeat [on every second measure] would impose. (p. 45)

Thus, according to Waxman, the proper interpretation of Pezold’s “Minuet in G” would be as follows:

![Figure 2.2. Pezold’s “Minuet in G”](image)

In addressing the performance of *gavottes*, Waxman begins by stating that *gavottes* are spirited but graceful dances in duple time and which begin on the half bar (beat three in 4/4 music). He then explains that due to this notation and the harmonic rhythm of the dances, performers often instinctively disregard the barline and erroneously perform *gavottes* with this interpretation:

![Figure 2.3. Erroneous Gavotte Interpretation](image)
Waxman clarifies:

In *gavottes*, the music begins on beat three ahead of the dancer, who is at rest for two beats. The dancer then begins with a quick spring and lands on beat one. For the next four bars, music and dance are in a kind of canonic interplay, the music always a half bar ahead of the dancer. (p. 46)

Waxman suggests that proper rhythmic alignment is:

![Figure 2.4. Proper Gavotte Alignment](image)

In conclusion, Waxman suggests that interpretively, a keyboardist should not over accentuate either beat three or beat one, but keep them equalized, thus allowing the dancer’s patterns to move naturally.

In addressing the performance of *sarabandes*, Waxman first explains that historically, *sarabandes* were considered exotic, lusty dances accompanied by castanets and tambourines, but that by the 18th-century, the *sarabande* had been refined into a dance having serene and sober qualities. In describing the *sarabande*, he states:

Danced to a sustained but not too slow pulse in three, the *sarabande* is unusual for a dance in triple time because of its frequent stresses on the second beat. These stresses on beat two, somewhat the equivalent of a double downbeat, can be very repetitive, or they can alternate over two or four bars, as often occurs in the Bach *sarabandes*. (p. 46)

Waxman states that dancers often enhance the importance of the second beat by (a) performing a pirouette on beat two, (b) performing a glide on beat one that terminates on beat two, or by (c) suspending all movement on beat two. Waxman concludes that a correct musical interpretation of *sarabandes* should enhance these second beat stresses by (a) accenting the beat, (b) lightening up on the previous first beat, or by (c) slightly
overholding the second-beat long note, thus in the case of a dotted note, double-dotting the value. Waxman re-emphasizes that learning the basic steps of each of these dances--the gavotte, the minuet, and the sarabande--would enhance effective keyboard performances of the Baroque dance suites.

Domenico Scarlatti

Douglass Seaton (1991), in his text Ideas and Styles in the Western Musical Tradition, outlines Scarlatti’s style in historical context:

During the first decades of the 18th-century, music moved away from the grandiloquence and intensity of the rhetorical expression of the Baroque toward lightness and pleasing decorativeness. This style is most often associated with France, but the term was also used by Quantz to describe the Italian composer Domenico Scarlatti. The term, Galant, which implies elegance, charm, intimacy, grace, clarity, and naturalness, is very opposite of the Baroque style. (p. 219)

William C. Holmes, a lecturer at Columbia University, said of Scarlatti, it was to be his works for keyboard instruments that elevated him to such a high position in music history. His ‘so-called’ sonatas have remained popular members of the repertory for over 200 years and certainly will continue to enjoy this position. (Holmes, 1967, p. 13)

In his article “The Keyboard Sonatas of Domenico Scarlatti and Their Performance,” Holmes explains that, in the hands of performers, Scarlatti’s works have taken much stylistic abuse. He believes that due to the influence of 19th-century music, Scarlatti’s exercises, as they were originally titled, have typically been played too Romantically.

Holmes continues by describing Scarlatti’s creativity by stating, “Some are light and fast, others slower and lyrical, and some even have a Spanish flavor, obviously a result from Scarlatti’s many years in that country” (p. 15). Holmes later suggests that even though the pieces were generally written for a small, one-manual harpsichord, they are eminently suitable for performance on a piano if the pieces are approached with the proper stylistic attitude.
Next, Holmes suggests many other ideas dealing with the interpretation of Scarlatti’s music including:

1. Performers should analyze the works formally and tonally, for these aspects will affect interpretation.\(^2\)

2. Contrasting, terraced dynamics should be used more frequently than large crescendi and diminuendi.\(^3\)

3. Scarlatti’s music should never be played in a tempo faster than it is possible to clearly articulate every note and every phrase.\(^4\)

4. The damper pedal on the piano should be used with discretion in Scarlatti, otherwise much needed clarity will be lost.\(^5\)

Holmes also devotes much time to the topic of ornamentation. He states that (a) all ornaments should begin on the beat; (b) appoggiaturas are indicated by a small note either short or long in value; (c) trills always begin on the upper note; (d) terminations to trills, turns, and slides are always written out; and (e) that the terms trem., tremelo, and tre, mean the same as trill.

The book *Domenico Scarlatti*, written by Ralph Kirkpatrick (1953), is considered by many pedagogues to be the authoritative resource for pianists on the music of Scarlatti. This text not only contains a thorough biography of Scarlatti, a description of the structure of framework of the sonatas, a description of the instruments played by Scarlatti, but also a chapter on the correct performance of Scarlatti’s music. The

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\(^2\) Holmes challenges pianists to analyze the music so that they might better interpret specific musical situations. For example, Holmes invites pianists to find parallel thematic passages and to decide whether the two phrases should be performed exactly the same or in the manner of an echo.

\(^3\) Recommended because the harpsichord was primarily incapable of a wide range of dynamic shading.

\(^4\) Holmes explains that Scarlatti’s tempo markings, although quite specific, can be misleading and often relate more to the rhythmic character of a piece than to tempo. He further explains that, in the 18th-century, allegro, presto, and andante were very similar in character.

\(^5\) Holmes states that pedal can heighten and vary color, but should not be used for sustaining notes which cannot be sustained with the fingers.
following paragraphs list the sub-headings of this chapter and details Kirkpatrick’s performance insights into the stylistic performance Scarlatti’s keyboard works.

In the section entitled, “The Attitude of the Performer,” Kirkpatrick states that performers should attempt to allow the music to speak for itself. He elaborates, “This is gained by the performer having enough scholarship and patience with seemingly pedantic details in order to realize the intentions of the composer” (p. 282). The section “Scarlatti’s Text” outlines five major points including:

1. Scarlatti’s music as represented by the Venice and Parma manuscripts, gives little but the bare note picture.
2. The only indications of fingering are confined to directions for distributing the music between the hands or for changing fingers on long trills or rapid repeated notes.
3. Staccato marks are written very rarely.
4. Signs for ornamentation are confined to trills and appoggiaturas.
5. With the exception of rudimentary echo dynamics, there are no indications of dynamics.

Kirkpatrick concludes this section by mentioning that all other elements of the music are left to the implications of the musical context and to the taste of the player.

In the section entitled “Registration and Dynamics,” Kirkpatrick first reemphasizes that very few markings of dynamics and registration appear in the original manuscripts. Later, he describes the limitations and other elements of performance which would have been necessary due to the nature of Spanish harpsichords during Scarlatti’s lifetime:

1. Complete sonatas could be played with one tone color, on one stop or combination of stops.
2. The simultaneous use of two manuals, generally solo stops, for two equal voices or for solo and accompaniment would be possible.
3. Echo dynamics could be performed for repeated phrases, such as forte-piano, or piano-forte.
4. Changes of timbre would have to be assigned according to clearly definable musical
Kirkpatrick believes that the elements of performance mentioned above could easily be used by performers today on modern instruments. He adds, “Scarlatti very largely counteracted the limitations of his instruments and their handling…Scarlatti forced the harpsichord to yield an astonishing variety of color independent of any manipulation of stops” (p. 285). Kirkpatrick also warns against the use of dynamics written into the Longo editions, describing them as 19th-century *chiaroscuro*, or shadings, and concluding that they have little to do with Scarlatti’s own practice. Next Kirkpatrick warns performers about the use of the piano:

Scarlatti's harpsichord writing is so idiomatic, so intimately connected with the essential fabric of his music, that the relation of his music to harpsichord sound very much needs to be borne in mind by those who play the sonatas on the modern piano. Despite the capacity of the modern piano for nuance, and despite its wide dynamic range, it often minimizes rather than heightens Scarlatti’s contrasts of color. (p. 288)

Kirkpatrick continues by describing a double standard of thinking, which he believes is necessary at all times--on the one hand a consciousness of how Scarlatti with his instruments would have manipulated the proportions of sound, and on the other hand an evaluation of those means not available to Scarlatti which can be used to carry out such musical or expressive intentions as were never intended by him to be confined to the mere capacities of an instrument: “It goes without saying that the imaginary orchestration of Scarlatti sonatas often leaves as much freedom to the player as to the composer” (p. 290).

The next section entitled, “Tempo and Rhythm,” begins by discussing the tempo markings written and their frequency of occurrence. Kirkpatrick then makes two statements about the usual tempi: (a) Tempi taken today are normally too fast, and (b) Tempi should be determined in almost equal measure by the melodic declamation of the fastest notes and by the movement of the underlying harmony. In discussing Scarlatti’s rhythmic devices, Kirkpatrick mentions that by highlighting the opposition of duple and triple meters, irregular phrase shapes, and the contrast between regular pulse and its

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6Changes of tone color or register were possible only at breaks or pauses between musical sections, when a hand was free, because there are no indications that Scarlatti’s harpsichords had stop-controlling pedals.
sudden displacement; performers can bring excitement to performances of Scarlatti’s music. Kirkpatrick, emphasizing the importance of silence in Scarlatti’s writings, states, “It is a temptation sometimes to introduce it by a ritard or by a hold on the preceding measure, in such a fashion that the exciting contrast between what is in time and what is out of time becomes lost” (p. 297). Finally, Kirkpatrick states, “Scarlatti is never completely enslaved by the bar line and that performers of Scarlatti must be prepared at all times to ignore the bar lines, in some pieces quite consistently, in others temporarily” (p. 298).

In the section entitled, “Phrasing, Articulation, and Inflection,” Kirkpatrick reports that Scarlatti’s slurs and staccato marks are very rare. Kirkpatrick later warns that Longo’s own phrasing sometimes detract from Scarlatti’s intentions and should be disregarded. He comments that good phrasing must come inherently from the music and not the performer. Kirkpatrick begins his discussion of articulation by stating that degrees of legato and staccato are subject to continual adjustment, according to instrumental and acoustical conditions. He also warns performers against too-short staccato and non-harpsichordic legato. Addressing phrasing, Kirkpatrick states:

All musical phrasing stems from the vocal sense or from the dance gesture. Vocally, legato corresponds to the unbroken continuation of a vowel sound, while staccato in many aspects corresponds to the momentary punctuation of a continuous sound by a consonant. (p. 306)

Kirkpatrick then explains how, to vocalists, melodic intervals must be approached and prepared for differently. “The assumption that musical value lies in the notes themselves and not in the transition from one to another is the prime heresy of the keyboard player” (p. 308). He concludes this section by urging performers to sing and listen to everything one plays:

Use your fingers as extensions of the vocal chords…In such vocal treatment of melodic intervals it becomes readily apparent that stepwise moving notes are more likely to be given an unbroken legato than leaping notes, that leaping breaks in a stepwise line are otherwise unqualified by rhythmic or harmonic context are likely to demand expression in a détaché. (p. 308)
In the final section entitled, “Expressive Range,” Kirkpatrick warns performers against type-casting Scarlatti’s music. He asks that Scarlatti’s complete artistic personality be examined, and expresses his desires that works of Scarlatti be played not only at the beginning of recitals, but also all through recitals. Kirkpatrick concludes by emphasizing the importance of mental examination, and challenges performers in the statement:

Scarlatti’s harpsichord music is full of effects of color conceived in extra-harpsichord terms. The player of Scarlatti, no matter what the restrictions of his instrument, must be ready at all times to think in terms of imaginary orchestration, of the voice, of the sounds concomitant with the Spanish dance, of the not-strictly musical or of the frankly extra-musical sound effects of which I have spoken in connection with the real-life stimulus that lies, barely concealed or transformed almost beyond recognition, behind so much of Scarlatti's music. (p. 292)

Franz Josef Haydn

The term Classic commonly is employed to characterize the music of the second half of the 18th-century. In the broadest usage, a Classic work of art is one that can be held as a model for other works, or sets a standard. The adjective “Classic” also suggests a relation to Classical Greek and Roman antiquity. The qualities that are usually known as Classic are those related to the Apollonian spirit (that which is abstract and appeals to the intellect), and relate to the writings, visual art, as well as the music of the period. Among these qualities are clarity, simplicity, symmetry, balance, order, and objectivity (Seaton, 1991, p. 234). Johann Joachim Winckelmann, who is called by Douglass Seaton, the most important formulator of the Classic 18th-century aesthetic, characterized the art of Classical antiquity as bearing “noble simplicity and quiet grandeur” (p. 234).

Many of the stylistic traits used to describe Haydn’s music coincide with the above description, however many others do not. In fact, many descriptions of Haydn’s style seem, at first, to be in opposition to one another. Haydn’s music contains not only elements of the more restrained, conservative Classic elements as described above, but also more passionate, expressive elements which, in some historians’ view, led to the Romantic period. The following paragraphs highlight the dual nature of Haydn’s style
which not only gives historians insights into Haydn’s creative mind, but also gives many suggestions to performers.

Stewart Gordon, in his book, *A History of Keyboard Literature*, states, “Haydn came onto the scene at a time when he could stand at the crossroads of the Rococo and the *empfindsamer* styles” (1996, page 92). The Rococo style, also known as the *Galant* style, describes music that typically is light of texture and normally performed rather quickly and eloquently. This style often consists of a single melody that is accompanied sparsely by conservative, rhythmically-slow harmonies. The Rococo style is very different than the *empfindsamer Stil*.

The *Galant* style, whether in a French or Italian manifestation, did not, of course, satisfy the artistic inclinations of all musicians in the first half of the 18th-century. To those who sought depth of expression from music, it must have seemed particularly flimsy and unfulfilling. (Seaton, 1991, p. 224)

This “sentimental” style implies that the feelings expressed are highly emotional. Its’ descending half-step motives and broken-up melodic lines are normally performed slowly and with much rhythmic freedom. This style also contains much chromaticism and surprising chord progressions. The *empfindsamer Stil*, which embodied constantly-changing emotions, varied greatly from the Rococo.

Gordon explains that Haydn was able to extract the best from both these two existing styles while solidifying and clarifying the sonata form, a vital element in his symphonies and string quartets. Gordon further explains that Haydn attempted to give importance to the *Galant* style while at the same time attempting to avoid the exaggerated sentimentality of the *empfindsamer* style. Knowledge about these contrasting styles of composition and intention would certainly be of value to any interpreter of Haydn’s music.

Gordon mentions another important trait of Haydn’s music in the statement, “Haydn commanded a full complement of moods and emotions in his music, from the joyous and gay to the tender and passionate” (p. 93). Joseph Banowetz (1982b) agrees with Gordon. Banowetz describes a Glenn Gould recording of six Haydn sonatas as being remarkable because Gould went beyond a superficial, scholarly performance by adding sparks of humor, moments of “super expressiveness,” and moments of charm and
individuality. Banowetz further suggests three facets of Gould’s interpretive approach to performing Haydn that could be important for other performers:

1. Dynamics, articulations, ornaments, and *rubato* should be varied on repeats.\(^7\)
2. Articulations should be used as expressive devices.
3. Damper pedal should be used sparsely.

In a 1958 State University of Iowa dissertation entitled “An Analytical Study of Performance Problems in the Keyboard Sonatas of Franz Josef Haydn,” Alan Richard Aulabaugh addresses problems and customs, which according to the author, should be understood by performers of Haydn’s music. The following paragraphs address the issues cited by Aulabaugh, along with interpretive comments written by other authors. Topics to be discussed include: tempo, dynamics, articulations, phrasing and rhythm, alteration of written note values, and ornamentation.

As to the topic of tempo, Aulabaugh mentions that Haydn's normally indicates the general pace or effect of a movement, and not necessarily the speed of the pulse or beat. Aulabaugh also adds that the use of terms to vary the basic tempo and the descriptions of tempo found in the treatises of the period show that strict metronomic tempo is usually inappropriate. Banowetz supports this idea, when he describes Gould’s *rubato*, in his performance of Haydn’s sonatas, as stylistically effective.

The interpretation of dynamics in Haydn’s keyboard works has also received much attention by authors including some indications of contradictions. Aulabaugh (1958) explains that the early sonatas were not specifically for the piano and contain no dynamic signs in the earliest sources. Continuing, he states that the later works, although written for piano, contained meager dynamic markings. He concludes by pointing out that performances of Haydn’s works on modern instruments, which have comparatively greater resources, different tone quality and action, present problems for performers. Celia Mae Bryant, in an article entitled “Claiming Our Musical Heritage,” states,

Haydn was extremely fastidious about details of performance and marked his later compositions with increasing accuracy. He pointed out that ‘there is a great difference

\(^7\)Banowetz also mentions that Gould sometimes would skip certain repeats for musical reasons.
between *piano* and *pianissimo, forte and fortissimo, crescendo, sforzando* and the like.” (1969, p. 38)

Bryant proposes, that for the correct interpretation, Haydn’s statement provides insight as to how closely pianists should follow the dynamic marks. She further adds that the contrast between the dynamics *piano* and *forte* has special importance, because the symbols stood for a greater difference in Classic music as compared to contemporary music.

The use of fermatas and improvisation in Haydn’s piano sonatas were studied in 1995 by R. L. Oppenheim. The author first categorized the fermatas into three types: (a) fermatas that should be embellished, (b) fermatas that should not be embellished, and (c) ambiguous fermatas. Later, Haydn’s written out improvisations were discussed, analyzed, and used as models to demonstrate various roles of the improvisations. Oppenheim concludes that these models will help performers in deciding where and how to improvise when faced with the more ambiguous fermatas.

Banowetz (1982b), in an article entitled “Gould’s Remarkable Haydn Series,” describes articulation as being a key focal point in Gould’s individualized performance of Haydn’s music. Banowetz further explains that an approach to articulation that goes deeper than an occasional slur or *staccato*, can be elevated to an expressive device of the highest order. He also indicates the inseparability that effective and creative articulation has with Haydn’s music in the statement, “Through split-second precision of key attacks and releases, his [Gould’s] control of articulation is further used to project rhythmic pulse and tension virtually from note to note and even within rests” (p. 10). Bryant (1969a) adds that Haydn often used the stroke, or wedge, to indicate a normal *staccato*, not an accent. Furthermore, she states, “As a rule, short slurs usually imply a stress on the first note, with the last *non-legato*, resulting in a slight *staccato* as the finger applies a limited stroke for release” (p. 39).

Bryant’s quote above not only explains her ideas on articulation, but also addresses the phrasing issue. In fact, her quote outlines one of the opposing schools of thought on the subject of Classical phrasing. Proponents of the first school advocate performing the short phrases in Classic music as Bryant explains above. This technique creates many short note groupings which seldom cross a bar line. The opposing school
believes that Classical composers such as Haydn and Mozart wrote their phrases as orchestral bowings and that performers should disregard the short phrases and make long, more *legato* groupings.

Piano pedagogues and historians also disagree on their interpretation of certain rhythmic values. Aulabaugh (1958) best explains the alteration of written-note value problem. He explains that certain eighth-note and sixteenth-note figures were, depending upon the type of passage, usually executed with double dots or with a rest inserted between the notes. Thus, $\frac{\text{8}}{\text{4}}$ should often be executed as $\frac{\text{8}}{\text{4}}$ or $\frac{\text{8}}{\text{4}}$. He also cites that certain figures containing triplets played against notes with duple subdivisions should be altered to conform to the rhythm of the triplets. For example $\frac{\text{3}}{\text{2}}$ should be played $\frac{\text{3}}{\text{2}}$.

Ornamentation also has received much attention by Haydn scholars including David Rowland who wrote an article for *Early Music* entitled “Haydn and the Keyboard.” Rowland states that any study of Haydn’s performance and style should begin with an understanding of Haydn’s relationship to C. P. E. Bach. “The issue is of crucial practical importance, since Haydn’s notation of ornaments evidently owes so much to the practices advocated by C. P. E. Bach” (1998, p.338). Rowland categorizes Haydn’s works with Mozart’s in that they can be ornamented similarly, especially in slower movements.

Paul Badura-Skoda, in an article published by *The Piano Quarterly*, entitled, “On Ornamentation in Haydn” reports:

Haydn's approach to ornamentation may be said to lie halfway between that of C.P.E. Bach and Mozart. Haydn called C.P.E. Bach his greatest teacher, but this is to be understood as a nod of appreciation and is not meant to suggest that the older master's practice in ornamentation was to be followed literally. When one examines Haydn's ornamentation, despite some similarities with that of the Northern master, it is apparent that it is a wholly individual manner of notation. Also, Haydn received his training in Vienna, not Berlin. (1986, p. 38)

Christa Landon says in the preface to her edition of Haydn's sonatas:

Here C.P.E. Bach's *Vetsuch über die wahre Art das Clavier zu spielen* can be of
only limited help to us, for Haydn modified and extended the precepts of his North German master in accordance with South German and Austrian traditions as exemplified by Leopold Mozart in his *Violinschule.*

Badura-Skoda concludes by saying that the infinite variety in Haydn’s music illustrates that his ornaments are not to be executed with a stubborn adherence to a set of rules, but can often be played differently.

The final, and possibly most obvious, element in the performance of Haydn’s music deals with instrumentation. Rowland (1998), while reviewing books written by three Haydn scholars, says that the extent of the use of the piano in the early decades of its history has been a matter of some debate. He then gives examples of pieces that were obviously written for clavichord. Bryant (1969a), states that the early works were written for harpsichord. The two agree that around 1760 Haydn declared publicly that the fortepiano was the instrument on which he chose to play and for which he composed. This fact greatly affects many elements of performers’ interpretations of Haydn’s music. Bryant outlines the following suggestions:

1. Care should be taken to avoid thickness of sound,
2. Extreme dynamic ranges, especially *fortissimos* would be inappropriate,
3. Accents would be small, possibly more agogic than dynamic,
4. Pedaling should be limited or should be done discreetly (half-pedaling),
5. Clarity of texture is of major importance.

Bart Van Oort studied the influence the English Classical piano style had on Haydn and Beethoven. Van Oort defines the English Classical piano style in this manner:

The inefficient damping of the English piano led not only to a different basic touch, but also to a greater emphasis on sustained melody, and resulted in a more extensive use of the pedal; the relatively heavy feel of its action and fullness of its tone led to a thicker, more orchestral texture; its lack of brilliance was counteracted by increased activity in the treble; the way the bass and treble are balanced led to different activity in both hands. (1993, p. 2383)

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9Bernard Harrison, László Somfai, and A. Peter Brown.
Concluding, Van Oort states that through an increased awareness of historical instruments and historically-accurate performance, modern performance will be enhanced.

Wolfgang Amadeus Mozart

As discussed previously in the section on Haydn, authors have spent much time and energy debating the Classical sound as one being based on clarity, simplicity, balance and order or one containing moments of extreme emotionalism and expression. This debate also occurs when pedagogues, historians, and writers discuss the sound of Mozart’s piano music. In fact, proper interpretation of Mozart’s Classical style has possibly been given more attention than any other composer’s music.

Stewart Gordon, in *A History of Keyboard Literature*, states that of all the composers of unquestionable greatness, Mozart represented an amalgamation of all Western music, a universal language. He states that Mozart, the greatest keyboard virtuosi of his time, was the least distinguished by national characteristics. Gordon then attempts to diminish any generalizations about Mozart’s style in the statement, “Although Mozart’s music often seems bright and serene to the casual listener, it harbors beneath its surface qualities that are deep and profound with underlying tenderness and melancholy” (1996, p. 125).

Sharing historical perspective, Gordon describes Mozart as the greatest keyboard virtuoso of his time and states that Mozart’s ideals of the proper clavier style were quite different from those that were to evolve in the 19th-century:

He lived to witness only the early stages of a new concept of piano playing, one that emphasized sonority, *legato* touch, and more concern with virtuosity. Mozart was highly critical of this trend in the playing of others, especially Clementi, continuing to prefer lightness of touch, refinement, and elegance as ideals to be sought at the instrument. (1996, p. 125)

Gordon lists many elements that may have contributed to Mozart’s early style including:

1. The light, cheerful style associated with the *Galant* (see Haydn chapter),
2. The keyboard works of Schobert, C. P. E. Bach, J. C. Bach, and
In a 1999 dissertation, G. R. Mayer emphasizes the rhetoric, drama, and singing style in the solo piano music of Mozart. She emphasizes that these three elements, which were of utmost importance to Mozart and other Classical composers, are an often-overlooked element of performance. She explains in the statement, “rhetoric provides a guide for logical organization and persuasion, drama teaches us about plot and character, while singing offers a natural model for expression and inflection.” Mayer concludes that by understanding the influence these elements—rhetoric, drama, and singing—had on Mozart’s solo piano music and by learning to use them, a much more meaningful performance of Mozart’s music could take place.

Richard Lamar, in his book, *College Piano Pedagogy*, discusses four facts about Mozart which, he believes, must be understood if one is to interpret Mozart’s music adequately. These include: (a) his effortlessness in writing, (b) his economy of means, (c) his melodies conceived as if they were being sung, and (d) his frequent changes of texture and mood. The following paragraphs highlight Lamar’s insight into Mozart interpretation.

Addressing the topic of Mozart’s composing, Lamar writes:

*Composing came effortlessly to Mozart…The ease with which his music flows on the printed page makes it necessary for a performer to play his music with equivalent ease – it can never sound tense or driven. This means that the music must be thoroughly learned and seasoned so a performer can possess the same ease of execution as if Mozart himself were playing.* (1968, p. 74)

Lamar then describes specific techniques which allow performers to attain this desired sound. Lamar warns that this ease of performance does not mean to rush the tempo, but that every note must be performed with shading and purpose, thus “squeezing every drop of beauty from every phrase” (p. 74).

The phrase “economy of means,” mentioned in Lamar’s second fact, implies that Mozart wrote exactly what he intended to be performed. Lamar explains:

*He [Mozart] used only what was absolutely necessary in his expression, and nothing can be covered up or omitted without distorting that conception. This presents a very difficult task for the performer. Every note, slur, phrase, and rest*
must be as clear as if they were in a goldfish bowl. It is necessary that a performer follow every indication in an authentic edition of Mozart, and not change, add, or omit a single note in the music. Mozart's detail is so perfect that any change is immediately apparent to a trained listener. (p.75)

Lamar also teaches that many performers often overlook rests in Mozart’s music and that these rests call for a silence which must be heard as an absence of sound. Lamar challenges young interpreters to continually study the often unclear indications of legato, staccato, half-staccato, slurs, rests, etc. because these indications are important elements of Classic music. He further explains the touches written by Mozart:

The touches used by Mozart in his music are a smooth, singing legato (indicated by a slur or legato indication written over the notes); a pearly, non-legato touch for rapid scale passages (indicated by the absence of a slur over the notes); a graceful, short staccato (indicated by dots over the notes); a stressed staccato of slightly longer duration (indicated by small wedge-shaped signs above the notes); a stressed, detached, vocal staccato (indicated by dots over the notes placed under a slur); slower moving notes to be played non-legato (usually quarter or eighth notes written without a slur); notes separated, but in a rounded, vocal manner (rests placed between the notes); a series of graceful two-note slurs, requiring great care in rounding off the second note of the slur; and an Alberti bass accompaniment, requiring that the notes be held with the fingers to give a chordal effect, rather than playing it one note at a time as indicated. (p. 76)

Lamar’s third topic deals with Mozart’s melodic writing style. Lamar states that Mozart had a fondness for good singing, and that his understanding of the human voice is certainly evident in his operatic style which is reflected in many of his keyboard works. Lamar elaborates:

One may imagine words being put to many of the melodies, because the inflection is much like speech, particularly spoken Italian. This vocal aspect of Mozart's music requires attention to shading, inflection, direction, touch, and above all, a singing tone [italics added]. Even scale passages should be treated as melodies, and one may hear the effects of coloratura in many of the runs and trills. (p. 75)
Lamar’s fourth topic deals with the difficulties performers face while performing Mozart’s frequent changes of texture and mood. Lamar describes the problem:

The music hardly progresses for more than two measures without there being either a different tonal level, a change from a *staccato* touch to slurs, a change of balance between the hands, a new rhythmic idea, or combinations of these. This makes [Mozart’s] music very interesting to listen to, but it demands great sensitivity and control to produce the necessary contrasts which occur frequently and without preparation; so a performer must have complete command of the instrument to bring them about. (p. 75)

Lamar elaborates that these sudden changes can include many elements including: (a) a variety of touches, (b) intricate ornamentation, (c) dynamics, (d) *forte* and *piano* indications, or (e) shifts in texture such as orchestral tuttis interspersed in a string quartet style. Lamar indicates that Mozart used these devices to create mood changes ranging from one of great humor and frivolity to one of depressing gloom and despair. Lamar reports that the difficulty for the performer is not only in expressing these changes, but in keeping them from sounding abrupt and shocking.

Lamar also addresses one of the most controversial topics surrounding Mozart’s music--the slur indication. Lamar expresses that in Mozart it is sometimes difficult to distinguish between a slur indication which means *legato* with no break at the end of the slur, and slurs which must be released after the last note. Lamar explains the historical significance behind this confusion:

Mozart indicated his slurs in the fashion of the day as if he were writing for stringed instruments. Slurs are bowing indications for stringed instruments, showing where the player is to change the direction of his bow. Thus if the player begins a group of notes under a slur on a down-bow, he should continue the down motion of the bow throughout the slur and change it to an up-bow on the note following the slur. A good player can effect this change of bow without break in the sound, and one slur may continue unbroken into the next slur. If the string player desires a slur to be released at the end, he raises his bow on the last note of the slur. A very slight emphasis may be given to the first note of a slur when a string player changes bow going from one slur to another. A slur in Mozart may
serve to indicate a slight stress on the first note of the slur. (p. 76)

Relating this to Mozart's piano music, Lamar explains that some slurs are to be regarded as mere legato indications and should be connected smoothly to one another, and some slurs indicate a breath following the last note of the slur. Lamar teaches that if a slur indication ends just before a bar line or just before a strong beat, it should continue on unbroken into the next note, and that if a breath following a slur does not make good musical sense, then it should obviously be continued without break.

Paul Badura-Skoda (1984) in a Clavier article addresses the issue of instrumentation. He believes that the ideal instrument on which to perform Mozart’s music is an original Viennese grand fortepiano. He states that no other instrument can match the beauty and richness of sound, the surprising amount of tone color variation, and the lofty quality of the instrument. According to Badura-Skoda, the next best performance option would be a modern replica of the fortepiano. However, understanding the likely unavailability of these instruments to performers, he states:

But alas, 99½% of all pianists will have to be content with a modern piano. It is perfectly possible to play Mozart's (Haydn's, Beethoven's) works on modern instruments, as long as we realize that they are different from the original ones, and that we have to play them as if Rachmaninoff had not yet been born. (p. 36)

With this fact in mind, Badura-Skoda lists three performance ideas for playing Mozart’s music on modern instruments including: (a) play with the clearest finger articulation possible, (b) play with less arm-weight than usual, and (c) play with a sparing use of pedal.

Celia Mae Bryant, who has written numerous articles on Classic performance, explains the importance of historical knowledge of Mozart’s instrument. She believes performers must compromise between historical knowledge and our present-day piano. She describes Mozart's piano as having “an extraordinarily thin, translucent effect, whereas our present-day instrument has a tone that is much fuller and louder, but also darker and usually duller” (1966, p. 22). She teaches that the differences in weight of the two instruments would also cause differences in the tones produced by both instruments. She elaborates:

A Mozart piano weighed only 140 pounds, while a concert grand weighs over
1,000 pounds. Along with the increased weight comes a distinct difference in the action. Any opportunity to play a Mozart piano will reveal immediately how very easily one could move on the keyboard, the little effort necessary to play ornaments: the fingers fly over the keys. This is certainly not true of the modern piano with its much heavier action. (p. 22)

Bryant states “before specializing on one particular piece, the pianist should adopt a general philosophy of style for playing Mozart” (1970, p. 29). She then addresses certain topics that help define this style. Discussing ornamentation, she makes several points including:

1. Ornaments should begin on the beat.
2. Trills should be initiated on the upper auxiliary tone unless this note precedes the principal tone.
3. Cadential trills should be placed on the fifth of the dominant seventh chord and resolved to the tonic.
4. Ornaments are shorthand for musical note groupings and should be played with spontaneity and understanding.
5. Embellishments must be subordinated to the major notation of the piece and woven into the basic structure of the composition.
6. Ornaments are generally better suited to slow or moderate tempos.
7. Ornaments should be tasteful, detailed, refined, and never excessive.

As to the topic of pedaling in Mozart’s piano music, Bryant says that, if applied wisely, pedaling can enhance performance by prolonging, enriching, and connecting the already sustained notes. However, she warns against a blurred sound caused by too much pedaling or performing with too legato a touch. She inserts that it is correct to pedal on trills but not on scale passages. “Lightness of touch is, accordingly, very important. Scale passages in allegro or faster tempo should be played non-legato or staccato” (p. 22).\(^\text{10}\)

Articulation is another topic receiving much attention by writers. Bryant makes the point that proper articulation ensures clarity in the musical text. She also explains that

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\(^\text{10}\)Bryant further instructs that for a “tingling” non-legato touch, the fingers should be curved as much as possible, and for more pianissimo tone, one should play on the fingertips close to the fingernails.
in early Classical music, the absence of articulation markings generally indicated non-legato. Next, she details how Mozart often followed the Baroque rule of strict counterpoint--stepwise motion was to be slurred; leaps were to be separated. Bryant then advocates that correct and light articulations keep the texture transparent.

In another article entitled “Introducing a Student to Mozart,” Bryant further addresses articulation, stating:

Mozart was in the habit of using a vertical wedge to indicate a normal staccato and reserving dots for detached notes, although in his later music he used dots with increasing freedom in all kinds of leggiero passages. The difference between wedge and dot is generally clear in his manuscripts. However, since a quickly written dot can become a short wedge, it is not always possible to know what was intended. As a general rule, in music of the 18th-century, the wedge was the equivalent of the dot today, not a staccatissimo. (1966, p. 22)

Bryant specifies the musical context as being the only true criterion for determining correct articulation. She shares her personal guiding principle, stating that the faster a passage goes, the lighter it should be played. She concludes that a performer’s musical insight of the composer’s style must be developed and heeded.

In many other articles she has written pertaining to the topic of interpreting Mozart’s piano music, Bryant makes the following specific points:

1. The character of a Mozart piece determines the tempo.\textsuperscript{11}
2. Be careful in determining the tempo of an allegro.\textsuperscript{12}
3. Mozart insisted on a basically steady, rhythmic approach but the music should not be metronomic.\textsuperscript{13}

\textsuperscript{11}Bryant warns that an unadorned allegro meant just what it says--gay, cheerful--which generally indicates a moderate speed.

\textsuperscript{12}Bryant states that Mozart took great care in determining his tempo markings. She elaborates that whenever Mozart wanted a movement played fast, he indicated presto or allegro assai.

\textsuperscript{13}Bryant elaborates, “for rhythm is human, springing from bodily movement which is never perfectly regular. A subtle easing of rhythmical stress is frequently desirable so long as it is never permitted to dislocate the music’s fundamental metrical beat.”
4. Effective Mozart performances contain both lyricism and drama.

5. Although the tonal range is limited, Mozart’s music should be played with a richness of inflection and a wealth of nuance.\textsuperscript{14}

6. Repeated notes must vary in tone, increasing or decreasing according to the phrase structure, with a definite expressive purpose in mind.

7. Long tones tend to be more important than short tones.

8. The music of Mozart demands careful attention, and

9. Mozart thought so much in vocal terms, that it is helpful to approach his instrumental music with the human voice in mind.

Nathan Broder (1971), before producing an edition of Mozart’s sonatas, researched Mozart’s instrument preferences, characteristic qualities of Mozart’s playing, and what can be learned about his playing from his printed editions. His findings were published in an article entitled: “What Was Mozart’s Playing Like?” The following paragraphs summarize his findings.

The first point Broder makes is that the favorite household instrument in Central Europe during Mozart’s lifetime was the clavichord. Historians also know that there was one in Mozart’s home, that he liked to play on it, and that he did a great deal of composing on it. Broder describes the clavichord sound:

But within its limited range of dynamics—which does not exceed a \textit{mezzo-forte} according to modern standards—it is capable of many gradations of tone. An expert player can articulate phrasing very clearly on it, and above all he can make it sing expressively. (p.13)

Broder reports that certain qualities were ingrained in Mozart’s style of playing from his childhood on—a singing tone, varied phrasing, and nuance in dynamics.

Next, Broder describes Mozart’s enthusiastic response to the piano and how, after Mozart’s death, his piano came to reside in the Mozarteum in Salzburg, Austria. Broder

\textsuperscript{14}Bryant clarifies by saying that when \textit{forte} is written, the tone should be used with moderation. Thus, when \textit{fp} is indicated, the accent must not be exaggerated if the sound picture is to remain translucent.
reports that the piano has been refurbished and has been used in recordings.\textsuperscript{15} Broder describes the sound:

The tone is rather different from that of modern piano. It is not as powerful, but it is clearer, more sharply defined, lighter, yet pithier. Modern manufacturers try to achieve an even quality of tone throughout the range. Mozart’s piano has more of a distinction between high, middle, and low registers. (p. 14)

Continuing, Broder states that he believes that on this piano Mozart’s expressive style, born of the capabilities of the clavichord, attained greater dynamic range and power.

Third, Broder cites specific remarks found in letters written by Mozart which help performers gain some idea of the style of Mozart’s playing. These include many references toward “taste and feeling.” Mozart also refers to not “clipping the ends of phrases” and preferred delicate, “singing styles.” According to Broder, Mozart often asked for rapid pianistic runs to “flow like oil.” Broder also includes a quote from a letter written by Mozart to his father which expresses Mozart’s view of time-keeping:

Everyone is amazed that I can always keep strict time. What these people cannot grasp is that in \textit{tempo rubato} in an \textit{adagio}, the left hand should go on playing in strict time. With them the left hand always follows suit. (p. 17)

Broder concludes by describing elements of Mozart’s style that performers should remember when learning and performing Mozart’s music:

Because of the great importance that Mozart attached to ‘taste, feeling, and expression,’ we must assume that his playing was never cold and mechanical, never mere note-reading. On the other hand, those editions of his works in which the editor has placed dynamic, phrasing, or other marks over practically every note are quite misleading. The truth lies somewhere between these two extremes. We can take it for granted that his playing brought the music to life by various means--by singing tone, by rhythmic verve, by tasteful phrasing, including clear differentiation between \textit{legato} and detached notes, by dynamic nuance, by vital tempos, by \textit{rubato} in slow movements, and, in their highest form, by all the indefinable elements that we lump together in the word ‘musicianship.’ (p. 18)

\textsuperscript{15}The recording listed is of the A Major Concerto, K. 414, released by the Decca label (Archive ARC 3012).
In 1971, Dean Elder, a writer for *Clavier*, attended and reviewed several master classes which Lili Kraus, acclaimed by Elder to be a world-famous Mozart interpreter, gave at the University of Maryland as part of the 12th annual American Matthay Festival. The paragraphs below summarize the points Elder included in the two articles which outlined the event.

Kraus first explains what she terms as the essential difficulty in interpreting Mozart, alluding to the fact that not only was the Classical style refined but also Mozart’s piano only allowed a certain dynamic range. She then shares personal experience playing an instrument similar to Mozart’s—a piano that if played too loudly, the hammers break; too softly, would not sound. Kraus motivates students by stating, ‘therefore, it is up to you to express all the burning, truthful cosmic experience that Mozart’s music reveals, within a narrow dynamic and agogic framework’ (p. 11). She further elaborates on this framework by saying that performers must show Mozart’s genius by communicating these changes through imperceptible subtleties. Later in the article Kraus asks students to play Mozart’s *fortes* with ‘vigor, intensity, and rhythm, but not volume’ (p. 14).

The next point Kraus makes is that performers must adhere strictly to the text, or notational markings Mozart has written. She expresses how essential and all-revealing it is to notice where Mozart writes (a) two-note slurs, as the manner in which he demonstrated which notes should be emphasized and which notes should be minimized; (b) grace notes and sixteenth notes; and (c) *sforzandi*.

Kraus next addresses the six-four cadences found throughout Classical music, which she calls “cadence-conditioned” music. She explains that she interprets these cadences by getting louder as she approaches the six-four cadence and then resolving through the dominant to the tonic chord. Finally, Kraus states that Mozart’s music should sound improvisatory, elaborating that spontaneity is the very essence of an effective Mozart performance.

In a 1977 dissertation from Columbia University, I. P. Emerson studied the role of counterpoint in the formation of Mozart’s late style. Her research showed that shortly after Mozart settled in Vienna in 1781, he joined the music readings held each Sunday at the home of Baron Gottfried van Swieten, director of the Imperial Library. Here he was introduced to music new to him—the music of Händel and of J.S. Bach. Emerson
concludes that certain important elements of Mozart’s late style originate in the contrapuntal studies of 1781-1783 including: (a) simplicity of melodic line, (b) linear motivation of inner parts, and (c) thematic economy.

R. D. Riggs (1987) studied the articulation markings in the music of Mozart and Beethoven. He reports:

In 1954 a musicological competition focused investigations into Mozart’s possible use of different signs to indicate nuances of staccato. The majority verdict (with a few dissenting votes) ruled that Mozart did intend such distinctions, and that two signs, the dot and the stroke, should be used in critical editions. This policy was adopted for the Neue-Mozart Ausgabe. The same problem has also plagued the editorial evaluation of Beethoven’s notation, and it has also produced conflicting expert opinions. (1987, p. 2760)

After discussion, the author concludes by saying that performers of the music of Mozart and Beethoven are obliged to make important decisions regarding the interpretation of articulation and that these decisions must be guided, not by the appearance of the autograph notation, but by an understanding of contemporary views concerning musical expression and character.

Ludwig van Beethoven

Ludwig van Beethoven is labeled by many historians as a transitional composer between the Classical and the Romantic periods in western music history. As discussed previously, the Classical styles of Mozart and Haydn have been the focus of much study. Therefore, it is obvious that Beethoven’s pianistic style--one that many writers have addressed--may be difficult to describe.

Stewart Gordon (1996) states that Beethoven represents the change from Classicism to Romanticism perhaps more clearly than any other composer of the turn of the 19th-century (p. 142). Douglass Seaton, in his text *Ideas and Styles in the Western Musical Tradition*, justifies that not only did Beethoven belong to the Classical period based on his timeline, but also based on his style. In a section entitled “The Classical Beethoven,” Seaton states:
To the names of Haydn and Mozart we must add that of Ludwig van Beethoven before we leave our discussion of the High Classic period. Beethoven’s career began just as Mozart’s came to an end, and he, with Haydn, carried the Classic period through to the opening of the 19th-century. Beethoven took on great significance for the future of music thereafter, but the music he composed during the 1790s still belongs to the Classic era. (1991, p. 268)

Seaton further reports that up to 1802, Beethoven's music reflects a period of absorption of the High Classic style and the production of works within that style. The French composer Vincent d'Indy, who wrote a biography of Beethoven, termed the years 1792 to 1802 a stage of imitation, a period when Beethoven clearly modeled the styles of Haydn and Mozart.

Referring to Beethoven after the year 1802, Seaton exclaims that Beethoven occupied a crucial position in the rise of the Romantic period. He explains, “Having mastered the Classic style by the end of his first decade in Vienna and established himself as the successor of Haydn and Mozart…Beethoven proceeded to explore the potential of dramatic musical expression for emotional expression” (p. 282). Vincent d'Indy termed the years 1802 to 1815 in Beethoven’s compositional career as a “period of externalization.” Seaton credits not only Beethoven’s natural personality tendencies, but also his continuing spiral toward deafness, and his interest in the political and social climates of the time as causing Beethoven’s change of style. Seaton describes this new style as containing (a) an increase in contrast of dynamics and other elements, (b) a more “rugged strength,” (c) a relentless rhythmic drive and energy, (d) more fragmentation of melodies, (e) more dissonant harmonies, (f) more struggle, (g) less regard for lyrical melodies, and (h) less sense of overall beauty (p. 285, 288). In describing Beethoven’s influence on 19th-century music, Seaton mentions two ideals as being vital--Beethoven’s striving for personal expressiveness and his originality (p. 289).

Addressing performance style, Seaton believes that Beethoven's passionate and somewhat unpolished personality distinctly comes through in his music. Seaton describes Beethoven’s style as strong but rough, generally weightier in texture, and more rugged in dynamic contrasts than those of his predecessors. Seaton also lists factors that affected Beethoven’s style, including: (a) his ambition to make powerful statements by writing
symphonically, (b) musical elements from the idiom of the *empfindsamer Stil*, and (c) characteristics of Mozart and Haydn, especially in slow movements. Richard Lamar (1968) confirms Seaton’s final point by stating that all of the details which are so necessary to a proper rendition of Mozart’s music also are required in the performance of Beethoven.

As to the interpretation of Beethoven's music, Lamar lists several facts of which performers should be conscious: (a) the pianoforte was more fully developed by his time; (b) Beethoven was a great improviser on the piano; (c) Beethoven struggled in his writing until he achieved exactly what he desired; (d) his temperament was explosive, boorish, and unpredictable; (e) he admired Cramer for his remarkable *legato*, and he criticized Clementi for his *staccato* execution of *legato* passages; and (f) he would occasionally blur and overpedal certain passages to achieve an orchestral effect. Lamar’s insights will be discussed in subsequent paragraphs.

The first issue Lamar discusses is the difference in the type of instruments for which Beethoven’s music was written. Lamar indicates that Mozart’s pianoforte was a very fragile instrument with very limited carrying power, while Beethoven's instrument was more highly developed, had an extended range, and possessed much greater resonance. Next, Lamar shares his interpretational ideas:

The piano should be used to its fullest extent to express the necessary dynamic contrasts, changes in mood, and tonal colouring. In [Beethoven’s] music a *fortissimo* may be a real *fortissimo* on the piano because the writing is full enough to permit a large tone without harshness. The resonance of the bass section of the piano, and the brilliance of the treble section may be utilized to the fullest. (p. 77)

Lamar also believes that the damper pedal is very important in Beethoven interpretation and should be used to enhance the richness and beauty of certain melodic passages.

Improvisation is the act of spontaneously composing music. Lamar lists as his second fact that Beethoven was a great improviser. Lamar believes that Beethoven’s music should sound as if it is being created as it is played and that performers must be extremely sensitive to the sudden contrasts and changes of mood as well as any profound modulations:

The music must sound like it is being created on the spot. The printed music is
incidental to Beethoven's vision, and it only serves as an approximation to his original inspiration. A performer must know the music so well that he can rise above it and make it seem as if his inspiration has taken hold of him, and he is seeing the vision which Beethoven intended for him to see, and expressing it through the medium of the piano. (p. 78)

Lamar instructs that not only should Beethoven’s written indications be followed exactly, but also that they must be understood for effective Beethoven performances.

The third fact Lamar mentions is that, to Beethoven, writing music did not come easily. Gordon states that Beethoven’s sketchbooks gives historians clear insight into Beethoven’s compositional process--one that depended heavily upon metamorphosis, polishing, and testing initial ideas until they were refined to their final version (p. 143).

Lamar believes that Beethoven did not have trouble creating music, but that he had problems writing it down on paper. Lamar explains how Beethoven struggled with every idea until he could live up to it as closely as possible in the written form:

The details which represent this inspiration are very necessary in the music, and they must be followed exactly. Marks of phrasing, slurring, meter, dynamics, touch, tempi, and accent are all carefully indicated, and they are all found to be an integral part of the music, sometimes after careful and laborious study. (p. 78)

Lamar teaches performers to be totally dedicated to the music, and that if, after striving to follow each indication with an understanding of why it is there, a valid musical interpretation can be performed.

Lamar next discusses that Beethoven's temperament and personality carry over into his music stating that Beethoven was explosive, boorish, and intensely serious, particularly in his emotional affairs and that, as a result, sudden, explosive changes in dynamics and mood are common in Beethoven's music. Lamar qualifies this as being quite the opposite from Mozart, where nothing is shocking or overdone, but refined and elegant. Lamar states:

An interpreter should represent Beethoven's temperament by exaggerating chords marked $sf$, and by making marked contrasts between passages marked $forte$ and those marked $piano$. Beethoven will indicate a sudden drop in tone by the symbol $fp$, which means more than the slight stress implied by Mozart. Beethoven also
leads a *crescendo* up to a point and then, right at the highest point of the *crescendo*, he drops suddenly to *piano*. This can effectively stun a listener. A rather soft, mysterious section may suddenly explode into a tirade of frustration. (p. 79)

Lamar adds that the performer should allow such contrasts to deliver their full impact without any restraint.

Lamar reports Beethoven required a *legato* touch from his pupils and instructs performers to strive for as *legato* a fingering and touch as possible in certain passages of Beethoven's music. 16 Lamar lists these as including *cantabile, espressivo* passages and also certain quick, pianistic runs. Lamar warns that pedaling is not sufficient to produce a fine *legato*, but that the proper smoothness is accomplished primarily with the fingers.

Addressing his sixth point, Lamar states that more pedal should be used in Beethoven than in Mozart due to the improved pianoforte resonance and to the fuller texture in Beethoven's music.

Pedal may be used to emphasize dissonances and to enhance *crescendos* and *forte* passages. Beethoven is supposed to have used the pedal liberally, and some of his effects were supposedly produced by his shaking the pedal to remove excess resonance. In some cases Beethoven indicated that the pedal was to be held down for several measures allowing melodic tones and chords to merge together above a pedal tone. (p. 79)

Lamar warns performers that our contemporary pianos have much greater resonance than Beethoven's, and while it may have been possible for him to pedal throughout certain passages, it is necessary on modern pianos to relieve some of the dissonance by “shaking” the pedal or by using half pedal.

Paul Badura-Skoda (1972) researched interpretational characteristics of many of the world’s most-renowned Beethoven interpreters. The following list outlines the elements of interpretation, many of which could be used by performers of Beethoven’s music, along with the interpreters credited for the characteristics: (a) Performances must

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16 Lamar is discussing Carl Czerny who states in his autobiography that he was especially impressed with Beethoven’s insistence upon what he calls “legato technique” (*Musical Quarterly*, 1956, p. 302-317).
represent an uncompromising faithfulness to the text—one that does justice to the smallest detail without losing sight of the general pattern (Schnabel); (b) Listeners should hear Beethoven’s simplicity (Fischer); (c) Performers must play with a rich colorful tone, a sense of melodic line, and above all a superb mastery of technique (Bachaus); (d) Interpreters should concentrate on musical lines and themes, precise and firm rhythms, and reveal the innermost depths of individual movements (Kempff); (e) Artists should be aware of how each sound relates to the previous and the following (Gieseking); (f) Perform with a firm tempo and a sense of the monumentality of Beethoven’s writing (Nat); (g) Move the listener by a depth of feeling (Demus); and (h) Have a clear conception, stupendous technique, and keep rigorously to a metronomic tempo (Gould).

Other elements of Beethoven’s interpretation which have received attention by writers are discussed below. These include (a) the Classical slur, (b) ornamentation, (c) articulation, (d) dynamics, (e) tempo, and (f) pedaling.

Ernest Lubin in an article entitled “Another Look at the Urtext,” makes the point that Beethoven, as Mozart and Haydn, often notated slurs as if writing for string players. Lubin states that this procedure was common for the day, but that most interpreters today carry the phrases over the bar lines (1977, p. 16).

Addressing ornamentation, Konrad Wolff writes, that after reviewing many of the most scholarly writings, he has no definite conclusions to the questions of (a) whether to start on the upper or lower note, (b) whether to include a nachschlag, (c) whether trills should contain crescendi or decrescendi, (d) if the main note or auxiliary note should be emphasized, or (e) when a trill should be played legato. Wolff states, “we must find our answers in the internal clues of melodic integrity, harmonic emphasis, rhythmic direction, and technical fluency [of the music]” (1977, p. 37).

Characteristic articulations in the performance of Beethoven’s music were studied by M. J. Redshaw in 1990. The author first states that, even within the context of today’s general understanding of appropriate keyboard performance practice, articulation has differing connotations among pedagogues and performers. Later Redshaw focuses in particular on Beethoven’s: (a) rhythmic groupings, (b) accentuation, (c) his use of the short and long slur, (d) the attack and cessation of sounds created through various patterns of articulations, and (e) the range of detached sounds found in string and
keyboard writings. Next the writer analyzes Beethoven’s fingerings as related to articulation. In conclusion, Redshaw discusses how modern performers can interpret the music of Beethoven without losing the composer’s original spirit.

M. Sheer (1990), in studying the role of dynamics in Beethoven’s instrumental works, emphasizes that dynamics, in conjunction with other musical elements, serve as expressive manners by which Beethoven conveyed shifting moods. Of importance to piano performers, Sheer reports that, as Beethoven’s style matured, he: (a) expanded the range of his dynamic nuances, (b) intentionally blurred structural subdivisions, and (c) developed highly planned climax patterns and crescendo hierarchies.

William S. Newman (1981) addressed the topic of tempo in Beethoven’s instrumental music in two different articles. Newman reports that the question of the best tempo must get high priority, since the choice will profoundly affect the character of the music as well as many of the technical and stylistic details yet to be decided (1981a). He asserts that Beethoven broke away from the Classical tradition of using only five tempos and assigned tempo markings based on the character of the individual pieces. Newman also focused on rubato, saying that flexibility is crucial to performances of Beethoven’s music. Newman further warns performers against taking Beethoven’s metronome markings literally due to their unreliability (1981b).

Robert K. Formsma (1976) wrote that, after researching the evidence, Beethoven was a pioneer in the field of pedal practice and that his pedal indications and rationale were based on experimentation (p. 38). After discussing (a) Beethoven’s own pedal marks, (b) the use of pedals to sustain basses, (c) legato and pedal, and (d) pedal and dynamics, he concludes,

Pedaling is an elusive topic….It is particularly difficult for 20th-century pianists to understand Beethoven’s rationale in his use of the pedal, because we unconsciously apply these aesthetics of modern pianos and musicians to a situation that has changed markedly in 150 years. (p. 45)

Concluding, Formsma inserts that Beethoven’s intentions should be at the center of our interpretation of his pedaling indications.

\[^{17}\text{Newman states that these include: very slow, slow, moderate, fast, and very fast (p. 22).}\]
Affirming the need for stylistic study, A. J. Musil (1970), in an article written for *The Piano Quarterly*, states that the character piece, *Für Elise* provides a model by which to study Beethoven’s music. He establishes that, though small, this miniature contains certain gestures typical to Beethoven--expansive lyricism, seriousness, agitation, and capriciousness. He concludes that these traits should be pointed out to any new student of Beethoven’s music (p. 16).

J. W. Golightly (1980) reports that there has been an increased interest into historically accurate performance and specifically interest in the piano between 1800 and 1850. He studied Beethoven, Schubert, Chopin, Mendelssohn, and Schumann and their preferences in makes of pianos and other indications of their perceptions of the piano’s sound and action characteristics. Of interest to performers, Golightly cites many specific passages that demonstrate the composer’s musical intent and desired effect (i.e., Beethoven’s pedal markings in Opus 27, No. 1, first movement). The author concludes that because of the great differences between the modern and early pianos, many important performance and pedagogical implications could be made by a thorough study in these areas.

**Franz Schubert**

“Most observers agree that song writing and vocal expression lie at the center of Schubert's musical thought. In listening to his music, one is never very far from a glorious melody that, however produced, suggests singing” (Gordon, 1996, p. 214). Gordon further states that Schubert, when writing in this singing style, is at his warmest, most personal, and most characteristic. Seaton, in his book *Ideas and Styles in the Western Tradition*, writes that although Schubert idolized Beethoven and had aspirations of following in his footsteps, he had an entirely different personality--one that was more lyrical and less intense in his treatment of tonality and thematic development. Seaton also explains that “Schubert, in the field of song, was perfectly original, and that his works in the genre were truly epoch-making” (1991, p. 290).

Goldberger, in a 1997 *Piano and Keyboard* article quotes a letter written by Schubert to his father and stepmother which describes Schubert’s values regarding piano playing:
What pleased especially were the variations in my new sonata for two hands, which I performed alone and not without merit, since several people assured me that the keys became singing voices under my hands, which, if true, pleases me greatly, since I cannot abide the accursed chopping in which even distinguished pianoforte players indulge and which delights neither the ear nor the mind. (p. 44) Goldberger later mentioned that it was vital to Schubert that his music sing—an objective expected from the composer, heralded by many historians, as the greatest songwriter of all time.

Goldberger also quotes Leopold von Sonnleitner, a close friend of Schubert's from 1816 to the composer's death in 1828. Sonnleitner states:

Above all, he always kept the most strict and even time except in the few cases where he had expressly indicated in writing a ritardando, morendo, accelerando, etc. Furthermore, he never allowed violent expressions in performance. With Schubert, especially, the true expression, the deep-feeling is already inherent in the melody as such and is admirably enhanced by the accompaniment. Everything that hinders the flow of the melody and disturbs the evenly flowing accompaniment is, therefore, exactly contrary to the composer's intention and destroys the musical effect. (p. 45)

Goldberger interprets Sonnleitner's accounts as meaning that the simplest rhythmic exaggeration in performing Schubert's piano music is contrary to Schubert’s wishes and that an even flow in the music is what Schubert desired. Goldberger adds, “certainly not stiff or rigid playing, but without great ritards and swooping accelerandos” (p. 45).

Taggart (1963) studied performance problems of Franz Schubert’s piano music including: (a) phrasing, (b) articulation, (c) dynamics, (d) accentuation, (e) ornamentation, and (f) tempo. Taggart approaches these problems not only in the light of the general performance practices of the Viennese Classical school, but also with attention to Schubert’s pianistic style and the peculiarities of his notation. Taggart believes the notation itself provides adequate guidance for the solution of most interpretative problems, provided the performer relates it to the performance practices of the time and the style and structure of the music. Taggart continues by outlining several examples of problematic interpretations of Schubert’s piano music, including:
1. A series of short slurs may call for extended *legato* rather than "breaths" between small groups of notes.\(^{18}\)

2. The proper execution of ornaments should be ascertained from the harmonic, rhythmic, and melodic structure of their contexts.\(^{19}\)

3. Schubert’s interpretative markings often cannot be fully understood without an analysis of the same markings Schubert used throughout his non-piano compositions.\(^{20}\)

4. Slurs relating to vocal declamation in Schubert's lied have a parallel in his sonatas, where short slurs are primarily concerned with melodic declamation.

Taggart mentions in his conclusion that the various interpretative problems discussed are so interrelated that it is often impossible to approach any one of them separately. Developing this idea, he suggests several interpretive solutions dealing with Schubert’s piano music. First, he mentions that dynamic markings often clarify phrase structure. Second, he says that marks of accentuation sometimes support the slurs showing melodic groupings. Finally, Taggart instructs performers to choose tempi based on other matters such as phrasing, articulation, intricate ornamentation, or metric accentuation.

Ernest Lubin, in a 1969 article published by *Clavier*, shares his performance suggestions for Schubert’s music. He first instructs pianists to remember that a Schubert melody should sing. Next, he warns, “often Schubert's slow movements suffer from being taken a little too slowly. Performers for some reason overlook the fact that Schubert very rarely writes *adagio*—more often it is *andante* or *andante con moto*, which might be freely translated as ‘leisurely but with motion’” (p. 32). Finally, he asks performers to notice Schubert's indications in regard to dynamics and accents. He elaborates upon how carefully and accurately Schubert indicated every nuance of dynamics including loud and

\(^{18}\)Taggart explains that this is partly a historical question relating to the way Classical composers used slurs, and partly a stylistic question relating to the lyrical nature of Schubert's melodies.

\(^{19}\)Taggart mentions that 18th-century ornamentation practices were still in use by some performers during Schubert’s lifetime.

\(^{20}\)For example, Taggart mentions that a long slur over staccato dots, in many contexts, must be interpreted in the light of the numerous instances where it appears in conjunction with the word *legato, cantabile*, or *tenuto*. 
soft, crescendi and decrescendi.

Another interpretative topic which many writers have addressed deals with the repeats characteristically found throughout Schubert’s music. Levin, in a 1997 Early Music article attempts to clear up some of the confusion. According to Levin, musicologists now accept that there were many passages in Mozart and Haydn intended to be ornamented with passagework. He next outlines that it would be wrong to believe that, in the generation from Mozart to Schubert, the performer ceased to have the creative role characteristic of the earlier time. He states,

The fact is that in Schubert's as in Mozart's time all composers were demonstrably performers, and most distinguished performers were composers. Improvisation remained an important part of music making…To contend that his music was meant to be performed exactly as written presupposes a stylistic change that is belied by the melodic shapes and phraseology of his music, which, despite his astounding harmonic vision and vastness of scope remain an unmistakable part of his style. In particular, Schubert continues the tradition of embellishing themes when they recur, but leaves up to the performer the evolution of such embellishment when repeat signs are used. (p. 723)

Levin reasons that since Schubert often embellished themes in the recapitulation sections of sonatas, to perform the repeats note-for-note “runs the risk of turning the flexibility of the composer's invention into a rigid stylistic exercise” (p. 724). He concludes that this same idea is true for the music of Haydn, Mozart and Beethoven. Thus, Levin implies that a performer should either (a) not take the repeats, or (b) make slight changes in the repeated sections.

Pianistic tone is yet another topic receiving much attention from interpreters of Schubert’s music. Bilson (1978) researched the piano of Schubert’s time. After outlining the history of the piano throughout its development and specifically giving details on the English and Viennese pianos, Bilson describes the sound of the piano Schubert might have used:

Thus there would be more attack, less tone afterwards, a more rapid decay and finally a quicker release. The overall effect would be of course lighter, far less ‘juicy’ than on a modern piano, but with much greater articulation and a certain
sweetness which the Viennese treasured, and which they found lacking in the English and French pianos of the day, and which they would doubtless find wanting in today's pianos. (p. 58)

Next, Bilson turns his attention specifically to the decay of the Viennese piano. He describes Schubert's piano as having (a) much thinner strings, (b) strings strung with far less tension, (c) smaller hammers with harder cores and soft leather surfaces, and (d) a singing threshold much lower than on virtually any modern instrument. He elaborates, “thus a singing tone can be achieved which has a far greater intimacy than can be had on a modern piano, and as importantly, sforzandi can have much greater effect in that their rapid decay becomes a vital part of the expressive message” (p. 58).

Bilson also mentions (a) repeated notes would have been much easier to play with an ultra-clear articulation on Schubert’s piano, and (b) Schubert had a moderator pedal that controlled a leather of cloth strip that was moved between the hammers and string, which, in some instances, explains Schubert’s indications of ppp or sordino (p. 60).

In conclusion, Bilson describes Schubert’s Wanderer Fantasy, as Schubert's most virtuosic work. However, he challenges pianists to think of the virtuosity required in an effective performance of Schubert’s music in a different light:

Imagine if you can the fortissimos and brilliant virtuosic passages found virtually throughout the work played, not on the kind of thundering instrument wished for and praised by Liszt and Anton Rubinstein, but rather on a light, clear, responsive piano with a robust but not heavy bass. The effect would be changed markedly! What would ensue would be light, quick, energetic, very fleet and virtuosic, but in no way thundering and jowl-shaking, as is usually heard. It would be quite a different piece, and one far closer to what Schubert would have imagined. (p. 61)

Paul Badura-Skoda, in a 1973 Clavier interview with Dean Elder, explains that not only was Schubert the world’s greatest creator of melody and song, but also that he was fascinated with another facet of Viennese life—the dance. He explains it is in Schubert's waltzes and in some of his early sonatas that the inherent joy of Viennese music is displayed. Badura-Skoda speaks of these pieces as requiring finesse, a lightness of tone, and a sense of delaying or anticipating specific tones. He elaborates on the rhythmic freedom: “It is necessary to understand this sense of freedom in order to give his music meaning which is true and at the same time alive. It would be wrong to play
Schubert without any tempo change” (p. 9).

Besides rhythmic fluctuations, Badura-Skoda also shares specific directions with performers about the interpretation of Schubert’s music:
1. Play Schubert as simply as possible, letting the poetry speak for itself, searching for the composer’s intentions, and not your own;\textsuperscript{21}
2. Approach the pianistic phrases in Schubert as you would a singer singing German \textit{lied};\textsuperscript{22}
3. Emphasize the changes from major to minor keys; these reflect changes in Schubert’s moods and emotions;
4. When voicing Schubert, do not think just about the upper voice, but also the bottom voice.\textsuperscript{23}

\textit{Robert Schumann}

The first and most important element of Schumann’s style relates to the effects literary influences had upon his writings. Stewart Gordon, in \textit{A History of Keyboard Literature}, relates Schumann’s close association to the literature of the period and his own literary interests to Schumann being considered at the very heart of the Romantic movement in music (1996, p. 248). Gordon explains that Schumann's creative impulse was very closely tied to literary sources:

\begin{quote}
As both a journalist and a composer, he worked in a world, part real and part imaginary, that was intertwined with the characters and events of the literature he knew and loved. Jean Paul Richter (1763-1825) and E. T. A. Hoffmann (1776-1822) were particularly strong influences, and Schumann followed a trend these
\end{quote}

\textsuperscript{21}Badura-Skoda states, “Schubert as a human being is perhaps the most sincere, the most open-hearted man of all the composers. And therefore, he expects from us, his interpreters, the same sincerity, the same humility of approach” (p. 11).

\textsuperscript{22}Elaborating, he mentions that the singing of certain four-measure phrases as would singers, will eliminate the problem of extremely slow tempos, which he has found to be a problem in some performances.

\textsuperscript{23}He believes that Schubert often wrote the bass lines as counter-melodies and that subduing the inner voices is a more musical manner in which to voice Schubert’s piano music.
writers, among others, established of dividing their egos into multiple personalities, each representing a different mood. (p. 248)

Continuing to share his insight into Schumann interpretation, Gordon reports that the musical style which emerged from these literary references is surprisingly personal--one given to warmth and personality.

Douglass Seaton, in *Ideas and Styles in the Western Musical Tradition*, after outlining Schumann’s evolution into literary criticism, explains the impact literary influences had on Schumann’s music. Seaton further explains that Schumann attempted a kind of poetic criticism, thus allowing him to write in a more literary style:

Following the style of the early Romantic writers, Schumann set pieces of music in a story-like context rather than describing it directly. Because people with poor artistic taste are commonly known as Philistines, after the enemies of Old Testament Israel, Schumann invented a mythical *Davidsbünd* (League of David) that would combat them. Two of the fictional league's members, Eusebius and Florestan, represented respectively the sentimental and the aggressive aspects of Schumann's own Romantic personality; a Master Raro mediated between the two of them. Some of Schumann's characters were real, contemporary musicians, such as F. Meritis, a hardly disguised Felix Mendelssohn. Celia or Chiarina stood for Clara Wieck, daughter of Schumann's piano teacher and later Schumann's wife….The fictional conversations of these *Davidsbündler* allowed Schumann to discuss music and to try to re-create in a literary form the spirit of the work under consideration. (p. 301)

According to Seaton this technique clearly manifested the Romantic style, and specifically the belief of many Romantic composers, in the unity of the arts. Through consideration of these elements--(a) literary, poetic style; (b) story-like context; and (c) conversational nature--pianists will gain a unique understanding of Schumann’s music.

Ellingson (1968) supports the importance of literary influences on Schumann’s writings. He reports certain elements in Schumann’s music that indicate another often-

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24Seaton explains that Schumann contemplated a career as a poet before he decided on music. Then, after injuring his hand with his own “tendon-stretching” invention, and his pianistic aspirations collapsed, he turned not only to composing, but also to journalism, founding in 1834 the *Neue Zeitschrift für Musik* (New Music Journal).
overlooked influence—the French style. Ellingson lists the elements of clarity, elegance, and logic as being vital for effective Schumann performances. The author then hypothesizes that the inflection and flow of the speech pattern of the French language also affected Schumann’s melodic style.

Pogue (1997), in slight disagreement with Ellingson, writes that form, reason, and logic were not the most important elements to Schumann; what was most important was emotional expression in music. He further explains how Schumann’s personality swung wildly between two poles—one extroverted and hard-working (Florestan), the other languid and self-absorbed (Eusebius).

The second most important element deals with the influences other composers had on Schumann’s writings. Green (1978) writes about Schumann’s vast knowledge of music history, indicating that, while Schumann was involved with his formal training in Zwickau and Leipzig, he had many opportunities to study earlier music. In support of this statement, Green explains Schumann’s appreciation of earlier musical styles is shown in the fugal attempts contained in his sketch books of that period and in his diaries and letters. Green adds:

While in Zwickau [Schumann] heard the chamber music of Haydn and Mozart, songs and piano works of Schubert, and keyboard works of Bach. Throughout his residence in Leipzig he attended numerous concerts at which older music was performed…In Dresden and in Düsseldorf, Schumann analyzed many of Bach’s works, and performed choral works of Bach and Palestrina with the choruses he directed there.

Green next lists specific examples of Schumann’s musical writings that have Classical and Baroque influences. He also states that Schumann considered Bach to be the “Father of all Modern Music.”

Stevens (1977) studied the impromptus of Schumann. Her research indicates that the first version of the impromptus was composed at a time when Schumann was actively engaged in the study of Bach fugues. She adds that Schumann was also preoccupied by young Clara Wieck’s unique performances of Bach. She concludes:

At this time Schumann was torn between the conflicting practices of improvisation and a more methodical working out of short motivic ideas. The first
version of the impromptus emerged a hybrid variation work, acknowledging the influences of Bach and Beethoven.

Brown (1965) indicates that Schumann’s artistic development was closely associated with his aesthetic and critical maturation as a scholar and critic. Brown traces this maturation process chronologically. The works written between 1830 and 1840 were mostly affected by mainstream Romantic poets and philosophers. Around the middle of this period, Brown interjects, Schumann’s early subjective viewpoint gradually becomes more objective. It is during this time, while Schumann was studying strict counterpoint and Bach, that Brown believes Schumann became more conscious of compositional technique and lost much of his spontaneity. Brown continues:

During Schumann’s most Romantic period, from about 1838-1840, the Romantic movement in general reached its height. During these years Schumann extols the immediate, the first expression. After 1840, Schumann begins to become more Classical, as does the world of art in general. (p. 2)

In conclusion, Brown reminds readers that, although trends from Romanticism to Classicism took place during Schumann’s creative life, it is important to view them as occurring in a basically Romantic framework. Brown also reemphasizes that Schumann was aware of the relationship between literature and music and deliberately worked to achieve effects based on this relationship.

Dean M. Elder, in a 1964 *Clavier* article, details specific elements of effective Schumann performances. He uses as his expert source the French pianist, Alfred Cortot. Elder begins by saying that Cortot’s *forte* as a Schumann interpreter was his ability to communicate the poetic or inner content of Schumann’s music. Elder cites a comment by Cortot:

The interpreter’s art--at least for the man who does not intend to restrict it to the barren successes of instrumental virtuosity--has as its essential aim the transmission of the feelings or impressions which a musical idea reflects. (p.14)

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25 Elder states that Cortot, the eminent French pianist, was generally recognized as one of the century’s greatest Schumann interpreters. Elder further quotes Gina Bachauer as saying, “I think Cortot’s Schumann was the most beautiful I have ever heard in my life.”
Elder explains the manner in which some distinguished artists fail to do Schumann full justice:

Their melodic tone does not live, is not compelling. At the other extreme are performers who tend to a hard tone and excessive speed. It was the genius of Cortot to understand the nuances of mood, tone and tempo so essential if Schumann playing is to find its fullest expression. (p. 13)

Next, Elder gives specific directions to interpreters of Schumann’s music:
1. Emphasize the contrasts between the moods of Florestan and Eusebius.  
2. Do not allow the urge to take a fast tempo take away from effective interpretation. 
3. On repeated sections sometimes bring out the bass or another voice for special tonal effects and variety. 
4. Show Schumann’s nuance—Do not over exaggerate the mood of a composition. 
5. Schumann’s melodic tone should be living, elegant, and enthusiastic. 
6. The tone between the hands should be balanced. 
7. Vary the colors of the melodies. 
8. The left-hand melodies should often help the right-hand melodies, especially in high registers of the piano. 

Elder also outlines the two types of rubato used in Cortot’s performances of Schumann’s phrases. He states some phrases should not be broadened at the beginning, but at the end. Cortot contrasts this to Chopin rubato, which he states is in the middle of the phrase. The other type of rubato includes those phrases that broaden at the beginning and accelerate toward the end. 

Many writers have emphasized the importance that a thorough analysis of Schumann’s music could have on effective and musical performances (Lai, 1992). W. Y. Elder differentiates this contrast to Beethoven’s moods of masculinity and femininity. 

Gordon (1996) affirms this stating Schumann’s metronome markings (written by Clara) are often too fast and that slower performances might be more effective (p. 252). 

Elder lists statements Cortot used often in master classes: “It is the end of a song, not the end of an opera,” “Effervescent, not fiery,” “A metaphysical reverie, not a concerto for piano.” 

Cortot compares this tone to a Chopin nocturne and says that a Schumann tone should be sung.
Hsieh, in a 2000 master’s thesis, emphasizes that pedagogues and performers must analyze works to unlock the inner spirit and musical life found in piano masterworks. The writer states, “the reason for analysis is to search out and understand the language of a musical composition, both technically and artistically.”

S. H. Bencini (1989) makes the point that it is important for modern performers to review many (including the original, if possible) editions of works. The author concludes this after studying numerous editions of Schumann’s *Fantasie in C Major*. She reports:

> The result of this study reveals that although all the editions make a significant contribution to the interpretation of the composition, a knowledge of the original source and what other editions have done to alter or add to the original intent of Schumann is a prerequisite for a performance of the *Fantasie*. (DAI, p. 671)

**Frédéric Chopin**

Frédéric Chopin has been called a piano music specialist primarily because the vast majority of his works were written for the piano. Douglass Seaton describes Chopin’s style as one containing “lyricism and virtuosity” (1991, p. 309). Comparing his pianistic style to that of Franz Liszt’s, Seaton states, “Chopin’s is on the whole more fluid and less fiery, his lines more curvaceous, and his tone colors, aided by subtle pedaling technique, more shaded. At times, of course, it reaches its own moments of high drama” (p. 310). Gordon (1996) refers to Chopin’s pianistic specialization as having led to his distinctive style containing many strikingly original elements—“vertical harmonic patterns, chromaticism, the frequent use of dissonance, and harmonic progressions of unusual direction” (p. 278).

Alexander Borovsky, in a 1979 article entitled “Chopin and True Eloquence,” suggests Chopin’s originality is the artistic manner in which he created an atmosphere. Describing this creation, Borovsky states:

> [The pianist] must refrain from over-accentuating; he must avoid too dazzling *sforzandi*, out of fear that the auditor miss the charm created by the tender melody….Finally, too rapid tempi are a mistake in this music which is an uninterrupted melody. Rapid tempi exclude expression and interrupt communion with the soul of the composer. (p. 41)
Borovsky adds that pianists can take liberties with rhythms, tempi, and melodic note values. He concludes, “In order to express the tenderness of Chopin’s soul, he must use as guides only his instinct and his taste. Taste—or rather good taste—this is the essential problem of the interpreters of Chopin” (p. 41).

Richard Lamar, in *College Piano Pedagogy*, states that Chopin’s music was demanding for its “variety of moods, shadings, contrasts, and tonal coloring” (1968, p. 80). Next, Lamar lists several facts which are helpful in interpreting Chopin’s music: (a) Chopin conceived of his compositions at the piano, and strictly in terms of the piano; (b) he never played his compositions the same way twice with regard to mood and interpretation; (c) his illness necessitated his playing at a decreased dynamic level, and this has given rise to the erroneous notion that his music should be underplayed; (d) Chopin was especially devoted to Bach; (e) he enjoyed fine singing, and desired a singing, legato style of playing; and (f) his rubato never sounded overdone or out of place. These topics will be discussed below.

Gordon (1996) states that Chopin’s specialization with piano music shaped his entire musical thinking and resulted in his bringing to the piano several innovative concepts:

Since Chopin was not caught up in the widespread fascination of making the piano imitate the orchestra, he focused on the acoustical properties of the piano itself more effectively. This resulted in a consistent deployment of vertical harmonic patterns across the span of the keyboard in a way that paralleled the overtone series. The result is a sound that is akin to ‘open’ harmonic writing, conveys transparency, and is distinctly Chopinesque. (p. 278)

Lamar adds that Chopin had a keen awareness of the subtleties of dissonance, resolution, and tone colorings. The term "pianistic" is also used to describe Chopin’s music lying well under the hands. Lamar instructs that in fingering Chopin’s music, performers should always try to find the easiest patterns and that fingerings should not be contrived or complicated.

Lamar’s second point describes Chopin’s performances. Piano pupils of Chopin report that he never played his own compositions the same way twice, but that he varied the mood and interpretation with each performance. Lamar points out that this allows
performers much flexibility and individuality in interpreting Chopin’s music. Lamar discusses how many editions contain differences in phrasing, pedaling, dynamics, and notes. Lamar warns that with this freedom comes much additional responsibility:

\[
\text{Freedom requires discipline, a tempering of possibility. One is not permitted to do anything which strikes his fancy without regard for good taste and judgment.}
\]

Chopin himself was a highly disciplined musician, so when he gave free rein to his imagination, what transpired was a highly polished, refined, elegant, well-balanced, acceptable rendition. Too many performers use the freedom unwisely, and the result is far from satisfactory. (p. 81)

According to Lamar, the same principles which apply to the performance of Bach, Mozart, and Beethoven also apply to Chopin because his music is an outgrowth and natural consequence of their discipline.

Lamar makes his third point to dissuade performers from the idea that all of Chopin’s music should be performed softly. He reports that toward the end of Chopin's life, as his illness progressed, he was unable to produce a full tone, and had to reduce his dynamics to a more limited scale. Lamar instructs that Chopin’s situation should not affect performers’ interpretations, “When we perform his music today, we should not underplay it, but should strive for a full, virile, singing tone, without ever banging. A ‘surface’ tone without body or depth is not suited to his music” (p. 82).

Next, Lamar addresses Chopin’s devotion to Bach. He states that this is clearly evident in the balanced structure of Chopin’s phrases and in the care bestowed on tonal progressions and doublings in his accompaniments and melodies. Lamar reasons that since Chopin’s approach to the piano was an outgrowth of Bach performance, then an understanding of Bach is a necessary prerequisite to the performance of Chopin. Gordon (1996) reports that Chopin also had an affinity with another of his predecessors--Mozart. Gordon links Chopin’s attention to structure and form to more Classical ideals (p. 279).

Chopin’s fondness for fine singing and his love of \textit{bel canto} style melodies represent Lamar’s fifth point. Seaton (1991) describes how Chopin developed a “lyrical style paralleling the operatic writing of Bellini, with similarly rather square phrasing made flexible by its ornamentation and rhythmic \textit{rubato}” (p. 310). Lamar mentions that Chopin thought of the piano as a vocal instrument and instructs performers to play every
note and accompaniment with a singing tone.

J. J. Jou, in a 1997 dissertation, studied bel canto singing and its effect on the piano repertoire of 19th-century piano composers including Chopin and Liszt. The writer begins by showing how the bel canto style of singing gradually entered the piano music of the late 18th and early 19th centuries, and how it became the basis for much of the music that followed. Jou emphasizes that the operatic compositions of Mozart, Weber, Rossini, Bellini, and Donizetti helped create a new aesthetic for the Romantic era composers, especially ones whose compositions have strong links to the operatic style including Chopin and Liszt. For pedagogical purposes, the author concludes by emphasizing the necessity in performance practice of the use of the “singing tone” taught by many pedagogues.

In discussing his final point, Lamar states Chopin's rubato is an originality of Chopin’s style. Lamar describes the manner in which Chopin played his left hand (the accompaniment) relatively steady, while the right hand was more flexible. Gordon (1996) elaborates:

Each pianist is challenged to develop an individual approach to the fluctuations of tempo generally described under the heading of 'rubato;' each must find a personal way of inflecting the melodic line and its decorative inflections; each must evolve the concepts that balance the projection of structure with the fantasy-like freedom of improvisatory passagework. (p. 279)

Lamar instructs that it is important to learn a piece by Chopin carefully, especially with regard to the metrical structure and the rhythm, before allowing flexibility in performance. He concludes, “there must be a solid rhythmical framework upon which to build a meaningful rubato; otherwise the rubato will sound out of place and meaningless (p. 83).

Chopin’s rubato, or rhythmic nuance, is a topic which has received much attention by scholars. Rhythmic nuance refers to the more conspicuous departure by the performer from the literal metric specifications of the score. Siki (1981) discusses that rubato is used constantly in the performance of Chopin and that determining the proportions of the give and take is a complicated process that calls for musicianship (p. 180). Heiles (1964) studied Chopin performances recorded by the generation of pianists
active between 1900 and 1930. He found that these performances differed markedly from those usually heard today in their greater rhythmic flexibility, subjectivity, and individuality and their less literal observance of the notation of the score. Heiles suggests that modern performers should study and consider the employment of rhythmic nuance characteristic of this generation of pianists.

J. M. Hollander (1993) asks the research question, “Can we gain fundamental information about musical works from comparison and analysis of performances of those works?” In answering this question, he studied the interpretational recordings of four of Chopin’s works. He concludes that through a study of recordings, many stylistic performance traits can be achieved.

Many writers, when discussing the interpretation of Chopin’s music, deal specifically with one of the pianistic genres written by Chopin. A majority of these interpretational elements are applicable not only to the specific genre listed, but also could be applied to much of Chopin’s music. The following paragraphs highlight insights into stylistic Chopin performance.

While analyzing the Chopin ballades, Witten (1979) reported that harmonic ingenuity and formal design are two of the least appreciated aspects of Chopin’s music. He believes that performers of Chopin’s music should not only emphasize the melodies and idiomatic piano writing, but also explore the tonal structure and harmonic progressions. Lam (1979), after studying Chopin’s approach to form in his four scherzi, reports that Chopin wrote extreme contrasts in mood and tempo between the sections of the scherzi. She concludes that, with a better understanding of form and contrast, performers will give more insightful and musical interpretations of Chopin’s music.

Siao (1974) determined that contrast is also a vital element in Chopin’s nocturnes. She reports Chopin used many elements of contrast including: (a) melodic character, (b) figurations, (c) accompaniment patterns, (d) dynamics, (e) tempo, (f) key, (g) mode, and (h) meter. She concludes that these elements of contrast were used by Chopin to widen the emotional range and the variety of moods in Chopin’s music.

Daniel Erincourt, in an article written for Clavier, studied the melodic elements in the nocturnes. He begins by stating all of Chopin’s melodies require a singing, legato style of piano playing. Next, sharing his personal insights, Erincourt describes how
Chopin’s melodies, specifically those from the nocturnes and other slow melodic passages, should be performed:

Deciding on the character of the melody is a matter of musicianship and cannot be taught, but several points may be kept in mind when searching for the proper phrasing. Chopin’s nocturnes may be considered songs for piano and should be played as you would sing them; the human voice naturally gives any melody the proper phrasing and dynamics…For Chopin, this age was not one of sloppy, uncontrolled emotionalism, but of elegant good taste and manners. (1977, p.37)

Erincourt points out that performers must search for and present the deep intent when performing Chopin. He instructs that the right hand should be able to ignore the left hand, which should remain rhythmically steady. He also cautions that proper balance between the right and left hands must be attained at all times stating, “The melody must dominate, and the left hand--except in rare exceptions--must serve as a sustaining partner” (p. 38).

Banowetz (1980) studied the performances by Claudio Arrau of the Chopin nocturnes and formulated characteristic aspects of his playing. He states:

First and foremost, Arrau’s sound concept is one that eschews any trace of a metallic tone. An enormously rich bass always underpins the melodic line, and is always supported by a great deal of pedal. Any accompaniment material is never relegated to a mere ‘accompanist’s’ role, but is given its own musical identity while being probed for meaning and relevance. (p. 44)

Banowetz also noticed that Arrau performed every nuance in the music, constantly emphasizing harmonic and melodic inflections by use of rubato. Banowetz urges performers to carefully observe Chopin’s written score. Addressing ornamentation, he asserts that Chopin’s embellishments must be played correctly with appoggiaturas beginning on the beat and trills beginning on the upper notes (except when specified otherwise by Chopin).

Bellman (1990) studied improvisation in Chopin’s nocturnes and reports that improvisation accounted for a large part of his performance style and should be maintained in modern performances. The author reports that, from comments of students
of Chopin and all who heard his performances, an almost-vocal improvisation accounted for a large part of his performance style:

In today’s climate of rigorous fidelity to the printed page, it is important to remember both that Chopin’s pianism was closely related to that of the Parisian School, which encouraged such decorative gestures, and that his musical taste was inclined toward Italian opera. Interpretive ornamentation was one of the opera singer’s regular duties, and was not seen as a liberty in any sense. Further, his clear statements to students about the relation between piano playing and singing, and the necessity of understanding the latter to excel at the former, indicate that the singer’s art and the pianist’s were, for Chopin, very nearly one and the same.

After giving performance examples demonstrating how such ornamentation could enhance performance, Bellman re-emphasizes that a historically-informed approach to performing Chopin’s music should incorporate the improvisatory tradition.

In studying the mazurkas, Zabrack (1967) found that the dances of Chopin exhibit a tremendous variety of moods. He states that the rhythmic, dynamic, and harmonic subtleties found in these pieces require the most sensitive and perceptive performance. He further reports that the greatest interpretive problem in the dances of Chopin is to be found in their individual rhythmic natures. He also instructs performers to choose their tempi wisely as to not disrupt the character of the piece being performed. Dumm (1965) also studied the mazurkas. He, addressing the repeats in Chopin’s music, instructs performers to take each repeat as written, but to seek a conscious change with each restatement.

Many writers have emphasized the importance that a thorough analysis of Chopin’s music could have on effective and musical performances. E. Zolas, in a 1983 dissertation, reports that, although Chopin is considered to be one of the greatest piano composers (due in part to the fact that he wrote almost entirely for the piano), there is little analysis available on his works. The writer, while studying primarily the four ballades, states that an analysis of any of Chopin’s works will have many performance and pedagogical implications. L. T. Forbes (1986), in analyzing Chopin’s music, reports to pedagogues that the mazurkas written by Chopin are great examples of intermediate
level literature that represent superb examples of Chopin’s performance style. J. Yang (1998) reports that in his nocturnes, Chopin deliberately adopted an ornamented vocal idiom—one which contains: (a) a lyrical melody; (b) a simple patterned accompaniment; (c) a melody ornamented with grace notes, coloratura runs and turns; or (d) a melody presented in parallel thirds, sixths, or octaves. A. Trechak (1988) studied the rhythmic patterning or the agogic accents found in Chopin’s music. H. Goldenzweig (1987) offers interpretive tips based on his Schenkerian analyses of the Chopin études.

\textit{Johannes Brahms}

It is important to understand the historical context of Western music during the late 19th-century before studying the style of Johannes Brahms. Douglass Seaton (1991) describes the historical setting:

The principles and the stylistic tendencies of mature Romantic music were carried even further by composers who took as their models the revolutionary directions indicated by Beethoven. These progressive composers constitute the so-called \textit{New German School}, and they adopted as their slogan ‘the music of the future.’ The founders of the New German School were Liszt and Wagner. (p. 321)

Seaton further states that many musicians in the second half of the 19th-century disagreed with this challenge to the Classic-Romantic style and that more conservative composers soon clustered in Vienna, the center of the Classic tradition. Brahms soon became the model for the anti-Wagnerians (p. 330).

Addressing Brahms’ style, Seaton states that many of Brahms’ formal elements can be traced to the standard patterns of the Classic era, and that his scoring was especially dense and rich. Seaton concludes by calling Brahms “a late Romantic, whose music demonstrates that the Classic-Romantic style was not entirely exhausted after the middle of the century” (p. 330).

Gordon (1996) states that to understand the style of Brahms, we should look at his personality. He describes Brahms as one given to disciplined work habits, scholarly pursuit, personal propriety, respect for individual privacy, and on occasion, humor. He adds, “within this framework, however, Brahms was able to create unmatched sensitivity, intense passion, and robust vigor, rooted to a depth often not encountered in the more
flamboyant expressions of the age” (p. 331). Siki (1981) adds that the most important elements of Brahms’s pianistic style were a “rich, warm sound and his melodic inventiveness” (p. 263).

Lamar (1968) lists three facts about Brahms that should be considered by interpreters: (a) Brahms performed all trills with turns at the end that led into the next note; (b) accompaniments in Brahms’s music must receive all due attention, and must be made to sound as interesting as possible, possessing interest of their own; and (c) every detail—slurs, staccatos, accents, dynamics, etc.—contributes to the effectiveness of the music and must not be overlooked. (p. 83)

Lamar further describes that Brahms attempted to orchestrate with the piano, adding greater sonority and resonance to the instrument. He states that his “music possesses breadth and solidity, and a beauty which is masculine and dominant in feeling” (p. 83). Dumm (1966) expounds upon this orchestral quality:

Brahms evolved a piano style all his own…His close voicing, prevalent double thirds and sixths, liking for the cello register, motivic interweaving and velvet pedal points all transfer to the piano from the orchestra. The fact that he thought in symphonic terms explains Brahms’ fondness for interweaving…motives throughout a piece. (p. 42)

Brahms’s use of rhythm has received much attention by writers and interpreters. Seaton (1991) describes Brahms’s treatment of rhythm:

[Brahms] frequently used hemiola, in which triple rhythmic beat groupings shift from one metrical level to another. With Brahms such shifts came to be more than momentary effects; they became structurally significant, making the rhythm in his works of greater importance as a determinant of structure than in any music since the 15th century. (p. 331)

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30 Ernő von Dohnányi, an acquaintance of Brahms, quotes Brahms as saying that he could not conceive of a trill being played without a turn at the end leading into the next note.

31 Lamar suggests this because Brahms, who often examined manuscripts for other composers, would return them immediately if he found the accompaniments to be uninteresting.
Fairleigh (1966) states that Brahms progressed beyond the Classical traditions using cross-rhythms frequently. He also discusses two-against-three patterns and melodic patterns which cross the bar line, creating an opposition to the time signature (p. 25).

Gruber (1974), after thoroughly studying Brahms’s subtle use of rhythm, reports that Brahms was ingenious in his use of “accents to obscure or contradict the metric organization of his music” (p. 9). She indicates that, not only are dynamic accents important, but that a sensitive Brahms performance must contain other types of accents including: agogic, contour, textural, harmonic, dissonant, pattern, ornamentation (e.g., grace note), phrasing, preceding rest, orchestration, textual rhythm, etc. (p. 9). She concludes that these important forms of emphasis are vital to the understanding and playing of Brahms’s piano music.

Vallis (1978) reports that during Brahms’s lifetime he studied many of the works of Baroque composers and that the Baroque-instrumental style had a great effect on Brahms. He states that Brahms avidly studied, edited, taught and performed Baroque music, attempting to gain an acceptance of it. He lists elements found in Brahms’s music including: (a) texture and rhythm, (b) his use of counterpoint, (c) continuo-homophonic style, (d) fast harmonic rhythm, (e) the concertato principle, (f) detached articulations, (g) harmonic sequences, and (h) pedal points. Vallis concludes that, whether intentional or unintentional, Brahms’s employment of late Baroque traits gives much of his music its special characteristic sound.

Two elements of Brahms’s melodic style were also addressed by authors. Dumm (1966) demonstrates that the Classical two-note slur is prominent in the music of Brahms. He instructs performers in the proper execution:

Give the first, dissonant tone, extra pressure (making it pull to a resolution), and allow it impact time. Consider the next tone, the resolution, more of a dissolution, withdrawing all weight, so the ear experiences a true expiration of tone. (p. 42)

Dumm states that it is shyness about this detail that leads to noncommittal Brahms playing. Bryant (1969b) emphasizes that some of the more common devices found in Brahms’s music are phrases of different lengths, phrases that overlap, and the combination of melodic lines that move at different speeds. She instructs that Brahms
delighted in using three-bar phrases, five-bar phrases, along with combinations of
different phrase lengths, and that these phrases must be performed stylistically.

Fairleigh (1966) explains the historical significance of Brahms’s pianistic style:
Brahms may thus be regarded as the Romantic successor of Mozart, Haydn, and
Beethoven. Equally significant, however, is Brahms’s influence upon later
composers. As the first prominent neo-Classicist, he rejected many practices of
the Romantic style and began a trend in composition which was to gain increasing
momentum after the turn of the century. (p. 26)

Franz Liszt

Franz Liszt was the greatest virtuoso performer of his time (Gordon, 1996, p. 307)
and possibly of all time (Banowetz, 1975, p. 7). Charles Hallé writes, “[Liszt] was a
giant, and Rubinstein spoke the truth when…he said that in comparison with Liszt all
other pianists were children” (Banowetz, p. 6). In 1975, Piano Quarterly devoted an
entire issue to Liszt, describing him as “one of the most controversial, yet fascinating and
magnetic figures in musical history” and “one of the two or three seminal forces in the
19th-century musical scene” (Banowetz, p. 6).

It is important to understand the historical context before analyzing the pianistic
style of Liszt. Douglass Seaton (1991) reports that virtuoso performers on the opera stage
and in the concert hall were very important during the 19th-century (p. 307). Seaton
describes how one of these virtuosis, Nicolo Paganini’s technical virtuosity and striking
appearance combined with a sense of demonic possession had a great effect on Liszt. He
elaborates, “greatly influenced by Paganini’s virtuosity when the violinist appeared in
Paris in 1831, the young Hungarian pianist Franz Liszt determined to attain the same
level of skill at the keyboard (p. 307). Seaton also labels Liszt, along with Wagner, as one
of the founders of the New German School, whose motto was “the music of the future”
(p. 321).

One of the futuristic elements found in Listz’s music and one which should be
understood by performers is Liszt’s use of harmony. Dumm (1968) describes Liszt as a
harmonic innovator stating, “from a traditional harmony of sevenths, ninths, elevenths
and thirteenth chords, Liszt evolved a serial and quartal harmony, ‘emancipated
dissonance, dissonant counterpoint, and ‘dissonant tonality’” (p. 20). Liszt’s harmonic innovations foreshadowed the harmonic vocabulary that would later be associated with Impressionistic and 20th-century composers (Gordon, p. 308; Shipwright, 1976).

Another very important stylistic element of Liszt’s music is the use of drama. Dumm (1968) reports that Liszt’s dramatic tendency permeates both his writing as well as his playing (p. 18). Gordon (1996) describes Liszt’s flair for the dramatic:

Liszt regularly had two or three pianos on stage, so that all sections of the audience would have ample opportunity to see him and sense the nearness of his presence. He made a great show of taking off his gloves before beginning to play. By all contemporary reports, the expressions that crossed his face during performance reflected extreme emotional states. (p. 307)

Gordon proposes that these emotional states reflected the emotionally charged characteristics of Liszt’s lifestyle. Gordon lists two of the most common and over-exaggerated themes: (a) the strong emerging as the heroic, and (b) the sad becoming the tragic. Gordon implies that for a proper performance of Liszt’s music, performers must allow dramatic intensity to pervade the music, and that every musical figure, regardless of size or apparent importance, should be performed with an almost-theatrical passion.

Discussing the performance of Liszt’s music, Banowetz (1975) outlines that, in addition to great technique, performers must possess a sense of musical pathos which demonstrates the drama, tension, and uninhibited expression found in Liszt’s music. Crockett (1968), in describing Liszt’s transcriptions, discusses how Liszt’s careful use of elaboration, contrasting moods, and strategic placing of dramatic gestures captures the spirit of the music.

G. R. Mayer emphasizes that, just as in the music of Mozart, rhetoric, drama, and the singing style were also important elements in the in the solo piano music of Liszt. She emphasizes that these three elements, which were of utmost importance to Liszt, are an often-overlooked element of performance. Mayer concludes that by understanding the influence these elements—rhetoric, drama, and singing—had on Liszt’s solo piano music and by learning to use them, performance of Liszt’s music will be enhanced.

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32Dumm is referring to dissonance that is not constrained or restricted by the custom of other Romantic composers of the time.
Critics believe Liszt wrote many pieces merely for technical display; however many writers illustrate otherwise. Claudio Arrau speaks of performances of Liszt’s music:

Unfortunately, the piano music that is played is most often performed in a very wrong way. It is played for display, as a way to display technique. It is played to please and to achieve more success. Often the very speed and volume kills everything. At his best, Liszt is not only subtle, but also profound. (Banowetz, 1975, p. 7)

Arrau further elaborates that performances of Liszt’s music should contain a great range of expressiveness and cantabile playing reminiscent of bel canto singing. Banowetz (1975) reports that Liszt’s music has suffered greatly in performance by players who have simply regarded his music as excursions in gymnastics, or “opportunities to perform the most notes fastest and loudest” (p. 6). He believes performer must have not only the requisite technique, but also a great sense of artistic projection.

Many writers address another element of style that should be understood by performers of Liszt’s music--his orchestral thinking. Liszt often experimented with “mental and physical means by which he might coax from the piano the orchestral color and sonority that filled his imagination” (Dumm, 1968, p. 19). Gordon (1996) reports that the years Liszt wrote in Weimar were dedicated primarily to the composition of the orchestral tone poems, and that this influence can be seen periodically throughout the piano works (p. 306). Seaton (1991), possibly referring to the following quote, labels Liszt as “famous” for the orchestral sound he produced:

Perhaps the most wonderful feature of his playing was his touch, or rather, plurality of touches…He could make the instrument…do anything--sing, talk, laugh, weep, and mimic orchestral effects without number. (Steinberg, 1988, p. 52)

An important element of Liszt’s piano style--the use of rubato--was studied by J. J. Chen (2000). She reports the difficulty in applying this musical element:

Passages from his letters and reports by his contemporaries and pupils reveal that Liszt employed tempo rubato extensively. However, since different types of
rubato co-existed throughout the 19th-century, defining the appropriate type of rubato emerges as a central performance issue. (p. 2508)

Chen concludes that to give the most insightful and accurate performance of the works of Liszt, performers must first understand and study Liszt’s use of rubato and also apply these ideas to other performance characteristics including: pedaling, articulation, and tone color.

Mach (1967) addresses the interpretation of Liszt’s music by discussing how he taught piano. Her research indicates that Liszt’s lessons often emphasized accentuation, phrasing, expression, and eloquence and that he was an “exacting teacher who didn’t allow the slightest thing to go unnoticed” (p. 19). Mach also states that Liszt taught that repeated themes should often be phrased differently by varying tempo, touch, and dynamics. Other stylistic elements mentioned include Liszt’s: (a) fondness of strong accents to mark off periods and phrases, (b) expectation that every tone and musical symbol be observed, (c) belief that every phrase fragment should be examined, and (d) insistence upon rhythmic precision.

Two studies have been completed that emphasize that performers of Liszt’s music could employ more interpretational individuality. W. Fan (1991) emphasized the textual alterations found in many recordings of Liszt’s works performed by his students.33 The author points out that much of the freedom described often appears in cadenza-like passages, large scale alterations which affect the musical structure of the pieces, and the emergence of the inner voice. I. H. Altman (1984) shares that Liszt himself sanctioned freedom in the performance of his own works. Justifying this position, which the author describes as being lost in late 20th-century performance, Altman cites recordings of 19th and early 20th-century as well as the Busoni edition of the Paganini études.

*Claude Debussy and Maurice Ravel*

Douglass Seaton (1991), in outlining the historical setting of Western music around the beginning of the 20th-century, states that the New German School, and

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33The author studied two hundred eighty-three early recordings of sixty-eight different works.
particularly Wagner, had a tremendous impact on the history of music at the end of the 19th-century:

Many artistic thinkers regarded the triumph of content over structural convention and the application of artistic means for the expression of political and philosophical ideas as the wave of the future…Others, however, viewed the Wagnerian movement as completely misguided” (p. 345).

Seaton explains that the French, whose national predilection had run in the vein of elegance and grace, faced the task of discovering new principles and styles that would challenge post-Romanticism without reverting to the conservatism of the late Romantics. It was these ideals that (a) offered alternatives to Wagnerism, (b) expressed a French viewpoint with integrity, and (c) were genuinely new, that led to Impressionism (p. 346). The two leading figures in musical Impressionism were Claude Debussy and his fellow French composer, Maurice Ravel. Other influences on these composers will be discussed in the following two paragraphs.

There were more specific and diverse influences on Debussy’s style: (a) Debussy’s visits to Russia and his contact with composers such as Borodin and Mussorgsky; (b) the 1899 exposition, which revealed to him Oriental art and specifically the music of the Javanese gamelan orchestras; (c) Debussy’s attraction to the work of the Symbolist poets, notably Verlaine, Mallarmé, Baudelaire, and Louys; and (d) his continued quest for a musical language that expressed his ideals of freedom and nature worship (Gordon, 1996, p. 359).

Describing influences on Ravel, Pogue (1997) cites the influence of Debussy’s music, Russian music, and of American jazz, which he experienced during a brief visit to the U.S. in 1928. In addition, Pepin (1972) lists two other influences: (a) the choreographic rhythms and melodies associated with dance; and (b) Spanish elements such as syncopated repeated notes, the use of seconds, and accented neighbor notes.

It is important for performers and interpreters of Impressionistic music to have a basic understanding of the compositional techniques used by composers.

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34 This explanation elucidates the Impressionistic movement in music. For an explanation of Impressionistic movement in art, and the origin of the term Impressionism, see Gordon (1996, p. 361).
(McCollum, 1976). In describing these techniques, writers list: (a) frequent use of harmonies derived from various modes or scales, (b) periodic use of harmonies derived from the whole-tone scale, (c) pentatonicism, (d) the use of ninth and thirteenth chords, (e) parallel movement of triads or seventh or ninth chords, (f) the use of extreme ranges, (g) the use of harmonies built on the intervals of the fourth and fifth, and (h) the use of related sonorities (Gordon, 1996). These harmonic and other innovations were vital to Impressionism. According to Seaton (1991), one of the Impressionists’ particular concerns was to avoid the creation of emotional tension by harmony which had been the most important structural and expressive element during the Classic and Romantic periods. This was accomplished by “avoiding traditional harmonic function” (p. 348). In 1902, Debussy wrote of rhythmic innovation and freedom from bar lines: “I wanted from music a freedom which it possesses perhaps to a greater degree than any other art, not being tied to a more or less exact reproduction of nature, but to the mysterious correspondences between nature and imagination” (Gordon, 1996, p. 358). Many other writers speak of the importance of colorful sonorities and orchestral writing (Seldin, 1965; Carlson, 1998). Lamar (1968) teaches that Debussy’s orchestral thinking strongly influenced his piano writing, and that pianists should attempt to imagine and imitate orchestral timbres in the piano music.

In studying early interpretation of Debussy’s piano music, P. Carlson (1998) states, “Debussy had a highly developed and original pianistic style, which, based on the traditional French pianism, added a series of new emphases involving sonority.” The author outlines elements of this style as being greatly affected by the conservative French pianos which differed substantially from most pianos of America and Germany:

For the first forty-two years of his life, the pianos Debussy used were mostly or exclusively French. His 1904 Bluthner grand differed from French pianos on the one hand, and Bechstein and Steinway on the other. This Bluthner probably reveals aspects of Debussy’s sound ideals. (p. 651)
Carlson also emphasizes the invaluable recordings Debussy made on piano rolls, which the author states, share important clues to the composer’s intended performance style including one such element, a subtle use of agogic rubato.

Also addressing the French piano style, C. J. Gingerich (1996) reports:
Pianists are generally aware of national styles in piano performance, the three main ones being German, French, and Russian. Pianists also acknowledge the importance of authentic performance practice for the various national styles. However, they have more difficulty authentically performing the French style due to the fact that the French style has not received much research, is so innately French that non-French pianists have difficulty understanding it, and because German music educational models are predominant outside of France. (DAI, p. 651)

The author then emphasizes many aspects of the French piano style including: (a) delicacy, clarity, and objectivity; (b) the importance of Impressionistic and symbolistic art; (c) the clear and light sounds made by French pianos of the time; and (d) the digital piano technique (jeu perlé) taught at the Paris Conservatory. The author emphasizes that a thorough understanding of these elements is vital to a proper and musically-effective performance of the works of Debussy.

Elder (1975a) studied the performances of Gieseking to gain knowledge about the interpretation of Debussy’s and Ravel’s music. Elder first emphasizes that Gieseking used an evenness and lightness of touch. Elder labels as prerequisites of this touch: (a) perfectly mastered rhythms, and (b) vital attention to the minutest details of the written page. Next, Elder describes the Impressionistic tone as “pure, transparent, nonpercussive” (p. 29). Elder also lists more specific directions to Impressionistic interpreters: (a) changes in tempi, such as ritardandi, retenuti and rubati must only be played where written, (b) low notes should come out with the necessary clarity and most often must be held with the pedal, (c) the damper pedal must be used frequently and can on many occasions be held a long time (p. 30). Finally, Elder explains another of Giesiking’s techniques:

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35Elder cites Gieseking as having an affinity for Impressionistic music, and of being a successful performer and interpreter of Impressionistic music (1975, p. 29).
The playing of a succession of descending melody notes or chords with the pedal down requires very careful shading. Each new note must be louder than, or drown out, the preceding notes. This effect is obtained by a very careful, unnoticeable crescendo. When holding the pedal through an ascending melodic line, the shading of the notes naturally is much simpler. (p. 30)

E. J. Hutchins (1996), in studying the piano and chamber music of Debussy, explains that his middle and late works show an increasing curiosity regarding tone color, musical line, form, and spatial relationships. She further explains that there were other cultural influences on Debussy from which he synthesized elements and created a myriad of works which distill the essence of his feelings and impressions. She states, “Debussy was deeply affected by symbolist poets, the music of French clavecinists, gamelan music from Bali and Java, the legacy of Wagner, Spanish music, American jazz and ragtime, and strong impressions he had of nature.” Hutchins concludes that the piano and chamber works of Debussy, while continuing to carry on the Romantic tradition, contribute not only many compositional breakthroughs, but also revolutionary pianistic techniques in areas of pedaling, tone production, and virtuosity.

Addressing the interpretation of Debussy’s music, Bryant (1967) reports that Debussy notated his music with extreme precision and clarity. She instructs performers to observe all markings of tempo, touch, dynamics, phrasing and expression. Bryant and many writers emphasize that a thorough knowledge and understanding of the French and Italian terms is imperative to a proper interpretation (Bryant, 1967; Mallard, 1979; McCollum, 1976).

In practically all writings focusing upon Debussy’s pianistic style, absolute pedal control and a thorough knowledge of the many facets of pedaling are considered prime requisites for interpretation (Lamar, p. 84; McCollum, 1976). Tollefson (1970) reports that, although Debussy is generally credited with revolutionizing the existing pedal technique, there is not a clear historical record of his pedaling:

[Debussy] was the first to recognize the potential musical chaos which might result from an undisciplined, indiscriminate use of the pedal. It is a particularly strange paradox, therefore, that in the composer’s extensive piano repertory only nine compositions contain recognizable pedaling indications of any sort.
Consequently, one is compelled to rely heavily upon secondary and, at times, circumstantial evidence in reconstructing an authentic Debussy pedal aesthetic today. (p. 22)

Mallard (1979) emphasizes that proper pedaling is necessary for the music of Debussy to sound correct:

His pianistic technique, which involved playing close to the keyboard and included a subtle and complex use of the damper and soft pedals, would result in much resonance without harshness in the louder material….Pedaling must be determined from other sources--the programmatic elements, terminology, long pedal tones, and curved lines. (p. 2)

Continuing to address pedal, Mallard also states that, although there is no indication that Debussy composed with a sostenuto pedal in mind, the differences between Debussy’s instruments and the modern piano may make its moderate use justifiable.

Lamar (1968) lists important points for the interpretation of the Impressionistic music of Debussy and Ravel: (a) the dynamics range from the most delicate pianissimos to full, sonorous fortissimos; (b) Debussy gave explicit directions in his music regarding mood, tempo, rubato, touch, accent, phrasing, and slurring; (c) there are no pedal indications in his music; (d) ties that are not connected to notes indicate that those notes are to be held over by the pedal; (e) some notes are written staccato, but they cannot sound detached because the pedal is to be held through them;36 (f) in ethereal passages it is sometimes necessary to barely depress the pedal, thus creating a hazy effect, like perceiving objects through a mist or fog; (g) to produce a bell or chime effect, the pedal must be held down and the keys are struck a glancing blow from a distance above the keys; (h) some passages require a very dry staccato, guitar-like effect; (i) the soft pedal is very useful in Debussy's music (p. 84).

In 1982, Joseph Banowetz studied the stylistic characteristics of many of the world’s most-renowned interpreters of Debussy and Ravel’s music. The following list outlines the elements of interpretation, many of which could be used by performers of Impressionistic music, along with the interpreters credited for the characteristics: (a) passages must be played with a brilliant, effortless technique,

36Lamar states that Debussy wrote this when he desired a “raindrop” sound (p. 85).
demonstrating an enormous range of color and an awesome mastery of pedaling (Vines); (b) the playing should be flexible, expressive and elegant, with firm rhythmic control which keeps any rubato from destroying the musical line (Vines); (c) performers should use an enormous range of tone color and a richly sensuous melodic line (Cortot); (d) interpretations must demonstrate a distinct concern for details of the printed score and tightly controlled rhythm, thus “letting the music speak for itself” (Schmitz); (e) interpretations possess a blend of Classical balance, distinguished by its elegance, clarity, formal balance, and emotional restraint, and a warm, poetic sensitivity (Long); (f) melodies should represent performers’ sense of intricate details and of long, melodic lines (Casadesus); and (g) effective performances combine sounds which are veiled, blended, and warmly sensuous, along with sounds that are bright, dry, and clear (Casadesus).

Many writers have emphasized the importance that a thorough analysis of Debussy’s and Ravel’s music could have on effective and musical performances (J. Downum, 1999; A. Jozaki, 2000). S. L. Chen (2001), studied via a pedagogical approach, Debussy’s “Children’s Corner.” She emphasizes that a proper and musical performance of all of Debussy’s music would be enhanced through such a study.

A. Jozaki (2000), in studying Ravel’s two piano concerti written during the end of his career (1929-1931), reviewed performance practice data based on detailed analysis as well as a number of recordings and interpretive suggestions about the performance of the stylistically-different works. Jozaki reports that the information learned is not only viable to performers of the concerti, but also to performers of any of the works of Ravel. Summarizing this information, the author stresses two opposing techniques: (a) Ravel’s use of a neo-Classical, almost Mozartian, transparent texture and sound; and (b) Ravel’s more Romantic, dense texture. Also mentioned is Ravel’s use of the jazz idiom, rhythmic utterances, as well as polytonality.

Rosen (1967) indicates that while the music of Ravel and Debussy has most often been considered together, according to French critics, Debussy has more Romantic qualities and Ravel more Classic qualities. Pogue (1997) describes Ravel’s sound as being “not as hazy sounding as Debussy’s” (p. 78). Elder
(1975b), distinguishing between the two composers, states that Debussy did not like a hard touch or strong keyboard jumps; Ravel, on the other hand, was more inclined to ask for a more rhythmic sound (p. 20).

**Béla Bartók and Sergei Prokofiev**

According to recent studies, the music of Béla Bartók and Sergei Prokofiev is the most often performed of 20th-century composers (Malán, 1999; Zeng, 1999). Siki, in his 1981 book, *Piano Repertoire--A Guide to Interpretation and Performance*, offered technical and interpretive guidance on the performance of the most significant pieces in the standard piano repertoire. In doing so, he discussed the piano works of twelve composers. Bartók and Prokofiev were the only 20th-century composers included.

Gordon (1996), in describing Bartók’s historical significance, states that Bartók is regarded as the most brilliant Hungarian musician of the 20th-century, a fine pianist, a research scholar in the field of ethnomusicology, and one of the most significant composers of his time. Gordon explains how Bartók combined his research and love for Hungarian and Romanian folk music, an intense interest in 20th-century techniques, and applications of traditional compositional structure and procedures to produce internationally-recognized artworks.

Seaton (1991) labels Bartók, along with Zoltán Kodály, as a pioneer in ethnomusicological research and composers. In the following quote, Bartók shares ideas dealing with the performance of his music:

*The outcome of these studies was of decisive influence upon my work, because it freed me from the tyrannical rule of the major and minor keys. The greater part of the collected treasure, and the more valuable part, was in old ecclesiastical or old Greek modes, or based on more primitive (pentatonic) scales, and the melodies were full of most free and varied rhythmic phrases and changes of tempi, played both *rubato* and *giusto*. It became clear to me that the old modes, which had been forgotten in our music, had lost nothing of their vigour. Their new employment made new rhythmic combinations possible. This new way of using the diatonic scale brought freedom from the rigid use of the major and minor keys, and eventually led to a new conception of the chromatic scale, every tone of which*
came to be considered of equal value and could be used freely and independently. (p. 373)

Seaton also discusses how Bartók’s role in the primitivistic movement in music allows pianists to exaggerate the rhythmic nature of Bartók’s music:

As we have seen in the music of the exoticist or nationalist movements, styles based on those of non-Western musics could offer escape from the overripe luxuriance of the late Romantic and post-Romantic styles. In certain forms, as musical primitivists realized at the opening of the 20th-century, such musics could also provide ways to express the underlying powerful impulses in the human character. (p. 351)

Continuing the point, Seaton reports that Bartók made an important experiment in primitivism with his “Allegro Barbaro,” in which the piano was treated as a percussion instrument.

In an article written for *Clavier*, Slenczynska (1979) shares her insights into the proper performance of Bartók’s piano music. She reports, “Mood is the goal. Bits of melody, long musical line, pulsating rhythm all serve mood. Details must be controlled and mastered so that the special mood [of each selection] emerges” (p. 28). Slenczynska also shares other insights for stylistic performances of Bartók’s music including: (a) all phrase and dynamic markings should be followed literally; (b) tempo is not as important as steady pulse; (c) careful attention should be paid to thematic curve and long musical lines; (d) phrasing is especially important in Bartók’s idiom; (e) tempo changes should be slight, made with innuendo and inflection so that there is no change in basic pulse; (f) dynamic indications often emphasize the character of specific passages; and (g) certain passages should be played almost without pedal, emphasizing the clean rhythms.

S. E. Gray (1990) emphasized that for an accurate performance of piano music written by Bartók, a thorough understanding of tempo indications was necessary. Gray first explains that Bartók, between 1912 and 1945, recorded his original works for piano and that these recordings, which may be heard at the Bartók Record Archive, serve as a valuable resource for the modern interpreter of Bartók’s music. Gray reports that Bartók’s performances indicate that tempi and the relative change from one tempo to the next were significant to his musical expression. Gray summarizes his findings:
Conclusions drawn from this study indicate that in Bartók’s general performance style, music that is directly related to a folk tradition is most likely to vary from the notated tempo, while the movements that show the least deviation are those which are shorter and simpler in tempo design. Also, music of a narrative character, which Bartók termed ‘parlando-rubato,’ requires the notation to be interpreted through the rhythmic inflections of speech, whereas music related to bodily motion (dancing or marching) requires a stricter regulation of the pulse, which Bartók termed ‘tempo giusto.’ (p. 673)

A. V. Fischer (1989), in a dissertation believes that the goal of any serious performer should be to achieve authenticity in performance, i.e. a performance in accordance with the original intentions of the composer. The author then outlines a number of influential elements she believes to be important in performing Bartók’s piano music including: (a) Bartók’s folksong collecting tours, (b) his feelings of nationalism, and (c) his life and work in Budapest and in the countryside. The author also explains that Bartók’s didactic notation is full of markings, especially those related to articulation, which are potentially confusing:

He had an unorthodox approach to piano technique and tried to communicate very specific and subtle instructions through these markings. Tempo marks are also problematic partly because of discrepancies between the various primary sources and editions, partly because of the faulty metronome Bartók is known to have used in his early creative years. (DAI, p. 335)

Fischer concludes that, with this information, performers can evaluate and interpret Bartók’s proper pianistic performance style.

In discussing the music of Prokofiev, Gordon (1996) reports how, after his graduation from the Russian Conservatory in 1914, Russia was in the throes of political upheaval. Describing the historical significance, Gordon explains the effects this had on Prokofiev:

[He] left the country in 1918 to embark upon a tour of the United States. As a representative of Russian ‘modernism,’ he met alternately success and criticism, but a steady stream of concert dates and commissions kept Prokofiev busy and nourished his professional reputation. Thus, for a period of eighteen years,
between 1918 and 1936, his career was based first in the United States and then in Paris. Although he returned frequently to Russia to concertize and to oversee performances of his works, he became a prominent figure on the international scene, and his work reflected a cosmopolitan point of view. (p. 439)

Gordon further reports how Prokofiev’s creative life was one in which he found himself subjected to official approval or censure. Describing Prokofiev’s style, Gordon explains how, despite the reputation as a composer of dissonant music, Prokofiev steadfastly retained many strongly traditional elements in his music, with the architecture of his works being clearly rooted in the past:

Prokofiev’s harmonic thinking consistently revolved around a tonal center, although his sense of color led him to the use of strong dissonance at times. His progressions and cadences are unorthodox and distinctive, and modality and tonality are freely intermixed. He often wrote conservative-sounding passages in order to establish a texture with which to contrast dissonance, frequently interjected with quick, stinging gestures. Moreover, he never abandoned his gift of writing supremely lyrical music, and a strong leaning toward outright Romantic ardor frequently appears in his works. (p. 440)

Ashley (1963), after analyzing the elements of style in Prokofiev’s music, describes occasional passages which could be performed to sound Impressionistic, specifically those containing parallel chord progressions, irregular root movements, added sixths and sevenths, modal scales, scales consisting of alternate whole and half-steps, and both the chromatic and whole-tone scales. She further emphasizes that Prokofiev’s music is largely linear, although performers should emphasize strong cadences when they occur. Ashley also points out the most commonly-used contrapuntal device in Prokofiev’s piano music is the combining of themes. Discussing proper performance of Prokofiev’s melodies, she states, “Their common ancestor, the humorous tune, achieves its effect by various kinds of incongruous juxtapositions: awkward leaps, rhythmic interruptions, ‘wrong notes,’ abrupt enharmonic modulations, scales which end in the wrong key through the use of too many notes (p. 176).

Lamar (1968) discusses stylistic performance of contemporary music. He indicates that the important elements of Baroque, Classical, and Romantic music--balance
and form, melody, phrases and cadences, unity and contrast, purpose—are present, in some degree, in 20th-century piano music. Lamar lists certain elements of music that must be fulfilled for music to have a long lasting appeal: (a) music must have a recognizable and comprehensible form which possesses a regularity and balance; (b) music must have a melodic outline throughout, which binds the piece together into one unit; (c) music should contain phrases and cadences to break the line into comprehensible units; (d) music must contain themes, motives, or even textures which repeat often enough to be recognizable; (e) music must possess enough variety to hold a listener’s attention; (f) music must exhibit purpose or necessity (p. 85). Lamar believes that for effective interpretations of contemporary music, performers should constantly search for these elements and convey them in performance. He adds that musical expression is also vital:

Even though the music sounds dissonant to your ears, there are still certain *degrees* of dissonant sounds expressed which may bring about effects of resolution and cadence. There are melodies and themes in the music, though they employ chromatic tones and different intervals than you perhaps are accustomed to. The main thing to remember is that you should not regard the music of today as a break from the past, since it is a natural outgrowth of all that has come before. Treat this music as you would any music, and it will have more meaning to you. (p. 86)

The most often discussed stylistic element of 20th-century music is rhythm. Siki (1981), in describing the styles of Bartók and Prokofiev, states that Prokofiev’s works are highly energetic pieces in which rhythm plays an important role and that Bartók’s writing has often been described as primitive, with simple, but exciting rhythms. Cho (1988), referring to the percussive and rhythmic nature of 20th-century piano music, indicates that Bartók and Prokofiev sometimes wrote similarly for the piano. Gordon (1996) affirms that Prokofiev had a penchant for writing driving, motoric rhythms as well as a special gift for writing energized dance music, while emphasizing that Bartók often relied heavily on folk-like dance rhythms.
CHAPTER 3
METHODOLOGY

Overview

The purpose of this study was to gain information related to effective and musical piano performance and pedagogy. As in the majority of education and music education studies (Phelps, Ferrara, and Goolsby, 1993 and Casey, 1992), this study is categorized as descriptive research, the mode of inquiry being a survey. This research asked questions of expert piano professors which relate to the larger area of research, namely aesthetics and music (Rainbow and Froehlich, 1987, p. 61). Subjects were asked to list descriptions of stylistic characteristics of specific keyboard genres, which through this research were found to be important elements of the standard piano repertoire. Specifically, data were gathered in response to the question, “What do you listen for when a student plays one of 16 genre groupings (i.e., a Bach imitative work)?” Survey data were compiled and presented in table format to reveal which characteristics of stylistically effective and musical performance were, as determined by experts, reported more or less often. Explanatory footnotes were included when needed for clarity or to articulate a colorful response.

Subjects

This study was designed to gather data from experts in the fields of piano performance and pedagogy. It was established that the population for this study would be piano professors teaching at four-year institutions offering graduate degree programs in piano performance. These subjects were found via The College Music Society Directory of Music Faculties in Colleges and Universities, U.S. and Canada (1999-2000), where it was discovered that 209 schools had such departments and degrees. After totaling the number of piano faculty from each school, it was determined that the population for this research would be 1,120. Surveys were sent to each subject.
**Survey Instrument**

A researcher-designed survey instrument was constructed based on a review of literature which examined (a) the standard piano repertoire, (b) performance research, and (c) scholarly writing dealing with keyboard literature. The survey directions requested that subjects “first, notice the breakdown of each historical period and then briefly list answers to the question, “what do I listen for in a piano lesson setting when a student plays a ____________.” Following the question, 16 genre groupings were listed separately with space for responses. The subjects were also reminded that (a) complete sentences were not required and (b) to describe the *sound* of effective performances.

**Pilot Study**

A pilot study was conducted as preparation for this current research. Its precise purpose was to determine the viability and effectiveness of a survey that would be sent to piano professors, with the intent of gathering stylistic sound descriptions of specific piano repertoire groupings used during their teaching and performance. Specifically, the pilot study addressed: (a) overall survey clarity and effectiveness, (b) survey response format (e-mail and printed), and (c) categories and sub-categories of composers and compositions. It was determined that the respondents for this pilot study should have much experience and outstanding reputations in the field of keyboard performance and pedagogy. Three Florida State University professors and three other respected piano teachers were chosen and given the survey.

The results of the pilot study were as follows: (a) the directions and questions were deemed “clear and effective” by all respondents; (b) e-mail responses were similar to the printed-survey responses; and (c) the categories of composers and sub-categories of compositions.

---

1During the course of the pilot study, a few insignificant wording changes (i.e., changing piano to keyboard, and describing Scarlatti as a pre-Classical composer instead of Baroque) were made at the request of the subjects.
compositions, after slight adaptation\(^2\), were accepted by the subjects as effective groupings, allowing for generalizations to be made concerning stylistic characteristics. These results indicated, that regardless of the medium used to obtain data, the survey (including the groupings) was effective, viable, and ready to be distributed to the population of piano professors.

Repertoire Groupings of the Study

The repertoire to be studied during this research was chosen on the basis of three variables: (a) the composer’s works are considered to be in the standard repertoire, (b) the composer’s works have a high frequency of performances as determined by research, and (c) he is included in scholarly writing on keyboard literature and performance. A discussion of how each of the three variables affected the repertoire chosen for this research follows.

The term standard repertoire, commonly adopted by critics and performers, refers to a body of pianistic works that is normally accepted and included in musical settings (i.e., performances or instructional situations) (Malán, 1999)\(^3\).

The phenomenon of programming works from the standard repertoire, has received much study over the past century, including research of professional piano recitals in New York City and several academic institutions across the United States. Minor (1947), in his master’s thesis, “Piano Concerts in New York City, 1849-1865,” reports that one third of the compositions were written by only eight composers. Marx (1950) and Stevens (1951) examined compositions presented on solo piano recitals in New York City during six consecutive concert seasons between 1945-1951. Their analysis of 711 recitals revealed that the most popular composers among professional pianists were, in order of preference: Chopin (70.5% of recitals), J.S. Bach (53.3%), Beethoven (51.5%), Liszt (37.3%), Debussy (36.6%), Schumann (34.5%), and Brahms.

\(^2\)Four categories of Chopin’s works ((a) nocturnes, (b) mazurkas, (c) polonaises, and (d) waltzes) were changed to three ((a) dance works, (b) non-dance works, (c) lyrical works) and Bartók and Prokofiev were separated into different categories.

\(^3\)For more discussion on the standard repertoire, see Malán, 1999.
In 1975, Conflenti addressed the “conventionality” of professional piano programming in New York City by analyzing the data of 628 solo piano recitals which were performed between the years 1968-1973. In his summary, Conflenti disclosed the stylistic distribution of 228 recurring works as shown in table 3.1.

**Table 3.1**

*Distribution of 628 Solo Piano Recitals Programmed in New York City (1968-1973)*

<table>
<thead>
<tr>
<th>Period</th>
<th>Percentage</th>
<th>Composers performed Most</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Romanticism</td>
<td>50.0%</td>
</tr>
<tr>
<td>2</td>
<td>Classical</td>
<td>21.1%</td>
</tr>
<tr>
<td>3</td>
<td>Impressionism</td>
<td>11.8%</td>
</tr>
<tr>
<td>4</td>
<td>Modern</td>
<td>9.6%</td>
</tr>
<tr>
<td>5</td>
<td>Baroque</td>
<td>7.5%</td>
</tr>
</tbody>
</table>

In 1988, J. Trapp and R. Legg further supported this trend in piano programming, researching 22 seasons of the Allied Arts Series of Chicago. Their results demonstrated that of the total 1,116 pieces played in 250 recitals, 74% were written by eight composers. Table 3.2 shows the most frequently played composers and the percentage of total recital slots filled by that composer’s works.
Table 3.2

*Distribution of 250 Solo Piano Recitals Programmed in Chicago (22 Years)*

<table>
<thead>
<tr>
<th>Composer</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Frédéric Chopin</td>
<td>19.3</td>
</tr>
<tr>
<td>2 Ludwig van Beethoven</td>
<td>13.6</td>
</tr>
<tr>
<td>3 Franz Liszt</td>
<td>11.3</td>
</tr>
<tr>
<td>4 Robert Schumann</td>
<td>7.3</td>
</tr>
<tr>
<td>5 Franz Schubert</td>
<td>6.5</td>
</tr>
<tr>
<td>6 Johannes Brahms</td>
<td>5.8</td>
</tr>
<tr>
<td>7 Claude Debussy</td>
<td>5.2</td>
</tr>
<tr>
<td>8 Johann Sebastian Bach</td>
<td>2.0</td>
</tr>
<tr>
<td>9 Franz Josef Haydn</td>
<td>3.5</td>
</tr>
<tr>
<td>10 Sergei Prokofiev</td>
<td>3.1</td>
</tr>
<tr>
<td>11 Wolfgang Amadeus Mozart</td>
<td>3.0</td>
</tr>
<tr>
<td>12 Maurice Ravel</td>
<td>2.0</td>
</tr>
<tr>
<td>13 Sergei Rachmaninoff</td>
<td>1.6</td>
</tr>
<tr>
<td>14 Domenico Scarlatti</td>
<td>1.3</td>
</tr>
<tr>
<td>15 Felix Mendelssohn</td>
<td>1.2</td>
</tr>
<tr>
<td>16 Alexander Scriabin</td>
<td>1.1</td>
</tr>
<tr>
<td>17 Igor Stravinsky</td>
<td>1.0</td>
</tr>
<tr>
<td>18 All Others</td>
<td>9.2</td>
</tr>
</tbody>
</table>

In 1999, Zeng researched the undergraduate required certificate, junior, and senior piano recitals at the Florida State University School of Music from 1947 through 1997. This study revealed trends relating to programming choices with regard to composers and works performed. The analysis of recital programs resulted in the tabulation of 1,621
compositions, representing 88 composers. Table 3.3 shows the top 16 composers whose compositions were performed over the fifty-year period.

Table 3.3

*Distribution of Florida State University Undergraduate Solo Piano Recitals (1947-1997)*

<table>
<thead>
<tr>
<th>Composer</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Frédéric Chopin</td>
<td>264</td>
<td>16.29</td>
</tr>
<tr>
<td>2 Ludwig van Beethoven</td>
<td>196</td>
<td>12.09</td>
</tr>
<tr>
<td>3 Johann Sebastian Bach</td>
<td>176</td>
<td>10.86</td>
</tr>
<tr>
<td>4 Claude Debussy</td>
<td>160</td>
<td>9.87</td>
</tr>
<tr>
<td>5 Johannes Brahms</td>
<td>110</td>
<td>6.79</td>
</tr>
<tr>
<td>6 Franz Liszt</td>
<td>83</td>
<td>5.12</td>
</tr>
<tr>
<td>7 Domenico Scarlatti</td>
<td>77</td>
<td>4.75</td>
</tr>
<tr>
<td>8 Wolfgang Amadeus Mozart</td>
<td>73</td>
<td>4.50</td>
</tr>
<tr>
<td>9 Béla Bartók</td>
<td>49</td>
<td>3.02</td>
</tr>
<tr>
<td>10 Maurice Ravel</td>
<td>47</td>
<td>2.90</td>
</tr>
<tr>
<td>11 Sergei Prokofiev</td>
<td>40</td>
<td>2.47</td>
</tr>
<tr>
<td>12 Robert Schumann</td>
<td>39</td>
<td>2.41</td>
</tr>
<tr>
<td>13 Franz Schubert</td>
<td>36</td>
<td>2.22</td>
</tr>
<tr>
<td>14 Sergei Rachmaninoff</td>
<td>35</td>
<td>2.16</td>
</tr>
<tr>
<td>15 Ernő von Dohnányi</td>
<td>29</td>
<td>1.79</td>
</tr>
<tr>
<td>16 Franz Josef Haydn</td>
<td>20</td>
<td>1.23</td>
</tr>
</tbody>
</table>

Also in 1999, a study of the graduate piano recitals at the Florida State University School of Music was performed in which Malán found the results listed in Table 3.4.
Table 3.4

*Distribution of Florida State University Graduate Solo Piano Recitals (1947-1997)*

<table>
<thead>
<tr>
<th>Composer</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ludwig van Beethoven</td>
<td>151</td>
<td>62</td>
</tr>
<tr>
<td>Frédéric Chopin</td>
<td>127</td>
<td>52</td>
</tr>
<tr>
<td>Johann Sebastian Bach</td>
<td>110</td>
<td>45</td>
</tr>
<tr>
<td>Claude Debussy</td>
<td>73</td>
<td>30</td>
</tr>
<tr>
<td>Franz Liszt</td>
<td>67</td>
<td>27</td>
</tr>
<tr>
<td>Johanness Brahms</td>
<td>55</td>
<td>23</td>
</tr>
<tr>
<td>Wolfgang Amadeus Mozart</td>
<td>46</td>
<td>19</td>
</tr>
<tr>
<td>Béla Bartók</td>
<td>44</td>
<td>18</td>
</tr>
<tr>
<td>Robert Schumann</td>
<td>44</td>
<td>18</td>
</tr>
<tr>
<td>Sergei Prokofiev</td>
<td>41</td>
<td>17</td>
</tr>
<tr>
<td>Maurice Ravel</td>
<td>38</td>
<td>16</td>
</tr>
<tr>
<td>Franz Josef Haydn</td>
<td>35</td>
<td>14</td>
</tr>
<tr>
<td>Franz Schubert</td>
<td>31</td>
<td>13</td>
</tr>
<tr>
<td>Emö von Dohnányi</td>
<td>22</td>
<td>9</td>
</tr>
<tr>
<td>Domenico Scarlatti</td>
<td>21</td>
<td>9</td>
</tr>
<tr>
<td>Alexander Scriabin</td>
<td>15</td>
<td>6</td>
</tr>
</tbody>
</table>

Malán summarizes his findings in the following statement:

> With slight differences, there is a common ground among critics and researchers as to what constitutes the standard repertoire. Most of them identify the works of nearly fourteen composers as the most frequently programmed by professional and degree-seeking piano performers. Although the order of preference may slightly vary, the most regularly programmed are Chopin, Beethoven, J. S. Bach, Liszt, Schubert, Brahms, Debussy, Mozart, Haydn, Scarlatti, Schumann, Prokofiev, Bartók, and Ravel (p. 4).
Siki, in his 1981 book, *Piano Repertoire--A Guide to Interpretation and Performance*, offers guidance to pianists by proposing technical and interpretive solutions to various problems. The repertoire covered in the text was chosen with the intent of helping as many pianists as possible. The author states that the pieces chosen were from the 200 most significant years of the keyboard literature, a period encompassing the widest variety of styles. (p. i) Table 3.5 shows the composers covered in the text.

---

**Table 3.5**

*Repertoire Included in “Piano Repertoire – A Guide to Interpretation and Performance”*

<table>
<thead>
<tr>
<th>Composer</th>
<th>Pieces Discussed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Frédéric Chopin</td>
<td>11</td>
</tr>
<tr>
<td>2 Johann Sebastian Bach</td>
<td>6</td>
</tr>
<tr>
<td>3 Johannes Brahms</td>
<td>6</td>
</tr>
<tr>
<td>4 Claude Debussy</td>
<td>6</td>
</tr>
<tr>
<td>5 Ludwig van Beethoven</td>
<td>4</td>
</tr>
<tr>
<td>6 Franz Liszt</td>
<td>3</td>
</tr>
<tr>
<td>7 Wolfgang Amadeus Mozart</td>
<td>2</td>
</tr>
<tr>
<td>8 Robert Schumann</td>
<td>2</td>
</tr>
<tr>
<td>9 Franz Schubert</td>
<td>2</td>
</tr>
<tr>
<td>10 Franz Josef Haydn</td>
<td>2</td>
</tr>
<tr>
<td>11 Sergei Prokofiev</td>
<td>1</td>
</tr>
<tr>
<td>12 Béla Bartók</td>
<td>1</td>
</tr>
</tbody>
</table>

After review of the standard repertoire, research, and scholarly writings it was determined that the following 14 composers’ works would be included in this research: (a) J. S. Bach, (b) Scarlatti, (c) Haydn, (d) Mozart, (e) Beethoven, (f) Schubert, (g) Schumann, (h) Chopin, (i) Liszt, (j) Brahms, (k) Debussy, (l) Ravel, (m) Bartók, and (n)
Prokofiev. However, there was academic evidence that indicated that generalizations of stylistic characteristics of these groupings might be inadequate or even impossible.

Further Development of Survey Genre Groupings

*The Music of J. S. Bach*


Bach’s preeminent place in keyboard music is acknowledged by all….Bach’s keyboard music falls into three general types: 1) fugal or contrapuntal writing (the two-part inventions, sinfonias, and fugues), 2) glorified dance tunes in a variety of rhythms (the French suites, etc.), and 3) free, rhapsodic passages (the preludes, toccatas, and fantasies). (p. 25)

These three divisions of J. S. Bach’s works have been supported by many other writers. The importance of studying and playing the fugues written by J. S. Bach was a topic addressed by Bryant (1965). She believes that the pedagogical omission of these works is an act of musical dishonesty on the part of the teacher and that this omission will cause a large gap in students’ piano studies. She states:

The study of Bach [fugues] will develop both an intellectual and artistic sense of details for the musical structure. Along with this knowledge will go the development of technique to provide absolute independence of hands and fingers to interpret this perfected art of contrapuntal expression. (p. 28)

The keyboard suites of Bach have received much attention in the literature including research by McConkie (1950), who describes the French and English suites along with the partitas as forming an important part of the keyboard literature of the Baroque era. Waxman (2000) states that Baroque keyboard dance music is an indispensable component of the standard repertoire (p. 42). Oberacker (1972), in her dissertation entitled “The Preludes of the WTC, Vol. 1, of Bach: A Commentary and Analysis,” states that the preludes, unlike their historical prototypes, gain equal stature with the fugues as intricately wrought compositions in their own right.
After reviewing the previous academic evidence, the results of a pilot study performed by the researcher, and the researcher’s knowledge of the repertoire, it was determined that categories of Bach’s works which would be included in this current study were: (a) imitative works (inventions, sinfonias, fugues, etc.); (b) free works (preludes, toccatas, etc.) and (c) dance suite movements.

The Music of Frédéric Chopin

The piano works of Frédéric Chopin, according to researchers (Trapp and Legg, 1988), account for approximately one in five (19.3%) of the pieces played, indicating that, on average, one can expect to hear a work of Chopin on almost any recital (p. 52). The researchers further state that it is Chopin’s variety of shorter pieces, often performed as parts of larger groups, which lead to his music’s dominance of the repertoire. In a Piano Quarterly article, Murray (1995), addresses the issue of pieces which receive the most performances. He ranks Chopin second only to J. S. Bach, and lists the following eight genres: ballades, études, mazurkas, nocturnes, polonaises, preludes, scherzos, and waltzes.

After reviewing the previous academic evidence, the results of a pilot study performed by the researcher, and the researcher’s knowledge of the repertoire, it was determined that categories of Chopin’s works which would be included in this current study were: (a) dance works (mazurkas, polonaises, and waltzes); (b) larger, non-dance works (ballades and scherzi) and (c) lyrical works (i.e., nocturnes).

The Music of Franz Josef Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven

Seaton (1991), in his book Ideas and Styles in the Western Tradition, under a chapter sub-heading “The Classic Beethoven” states:

To the names of Haydn and Mozart we must add that of Ludwig van Beethoven (1770-1827) before we leave our discussion of the High Classic period. Beethoven's career began just as Mozart's came to an end, and he, with Haydn, carried the Classic period through to the opening of the 19th-century. Beethoven took on great significance for the future of music thereafter, but the music he composed during the 1790s still belongs to the Classic era. (p. 268)
Seaton further discusses Beethoven's early years, mentioning that Beethoven studied with both Mozart and the older master Haydn.

Seaton later describes, under a chapter sub-heading “The Romantic Movement in the History of Musical Style” the situation of Beethoven in 1802: “Having mastered the Classic style by the end of his first decade in Vienna and established himself as the successor of Haydn and Mozart…Beethoven proceeded to explore the potential of dramatic musical expression for emotional expression (p. 283). Seaton continues to described Beethoven’s “heroic” and last periods of composition.

After reviewing the previous academic evidence, the results of a pilot study performed by the researcher, and the researcher’s knowledge of the repertoire, it was determined that research categories dealing with the music of Haydn, Mozart, and Beethoven which would be included in this current study were: (a) Haydn, Mozart and the “Classical” Beethoven, and (b) “Romantic” Beethoven.

*The Music of Claude Debussy and Maurice Ravel*

Wilson (1968) compared the musical elements in the chamber music of Debussy and Ravel. He states:

Both Debussy and Ravel were both effectors of and affected by the revolution in musical aesthetics which took place during their creative lifetimes, and the changes in musical style and techniques which occurred as a result of this musical revolution are, of course, reflected in all their works… (p. x)

The author continues by stating that the early compositional style of both men is well represented by the very similar string quartets of Debussy and Ravel which place emphasis on both developmental techniques and coloristic textures. The author concludes by also making comparisons between the composers’ use of (a) tonality, (b) melodic constructions, (c) modality, (d) basic textural style, (e) orchestral-like doublings, (f) perpetual motions, (g) forms, and (h) accompanimental ostinato patterns. Gillespie (1965) further supports this union in the statement, “Many of Debussy’s unorthodox harmonic techniques were incorporated in Ravel’s music; and vice versa, Ravel’s *Jeaux d’eau* (1901) disclosed to Debussy a wealth of coloristic sound combinations (p. 337).
After reviewing the previous academic evidence, the results of a pilot study performed by the researcher, and the researcher’s knowledge of the repertoire, it was determined that, for this current research, the music of Claude Debussy and Maurice Ravel would be included under one categorical heading.

After reviewing the previous information, including (a) reviews of the standard repertoire, (b) the performance research, (c) scholarly writing on keyboard literature, (d) the results of a pilot study, and (e) the researcher’s knowledge of the repertoire, it was determined that the following 16 categories of music, shown in Table 3.6, would be included in this research.

Table 3.6
Repertoire Groupings

<table>
<thead>
<tr>
<th>Historical Era</th>
<th>Repertoire Groupings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baroque</td>
<td>1. Bach – Imitative works</td>
</tr>
<tr>
<td></td>
<td>2. Bach – Free works</td>
</tr>
<tr>
<td></td>
<td>3. Bach – Dance suite movements</td>
</tr>
<tr>
<td>Pre-Classical</td>
<td>4. Scarlatti</td>
</tr>
<tr>
<td>Classical</td>
<td>5. Haydn, Mozart, and “Classical” Beethoven</td>
</tr>
<tr>
<td></td>
<td>6. “Romantic” Beethoven</td>
</tr>
<tr>
<td>Romantic</td>
<td>7. Schubert</td>
</tr>
<tr>
<td></td>
<td>8. Schumann</td>
</tr>
<tr>
<td></td>
<td>9. Chopin – Dance works</td>
</tr>
<tr>
<td></td>
<td>10. Chopin – Non-dance works</td>
</tr>
<tr>
<td></td>
<td>11. Chopin – Lyrical works</td>
</tr>
<tr>
<td></td>
<td>12. Brahms</td>
</tr>
<tr>
<td></td>
<td>13. Liszt</td>
</tr>
<tr>
<td>Impressionism</td>
<td>14. Debussy and Ravel</td>
</tr>
<tr>
<td>20th-century</td>
<td>15. Bartók</td>
</tr>
<tr>
<td></td>
<td>16. Prokofiev</td>
</tr>
</tbody>
</table>
Survey Distribution

The 1,120 piano professors chosen for this research were initially mailed a cover letter explaining the research, a survey, and a self-addressed, stamped envelope. Due to the cost of the mailing, e-mail addresses for the subjects were found via the Internet and by contacting schools of music. After the survey had been made into electronic format, it was sent to all subjects that had not previously responded. E-mail surveys were sent a third time.

Data Analysis

Subjects’ responses to each of the 16 categories were first transcribed word-for-word and collected for review. Next, each list of data was studied thoroughly, seeking similarities and contrasts in the subjects’ responses. Finally, in each list, there were groupings made of similar responses. These groupings were then reviewed and a decision was made concerning the best label for each grouping of responses. Explanatory footnotes were included when needed for clarity or to articulate particularly colorful responses. The frequencies of the responses under each category were tabulated and shown in table format. The tables also show the number of similar responses in relationship to the total number of responses to a given category. This is shown as a percentage. It should be noted that each subject could use as many (or few) words to describe a genre grouping as they wished.

For display and discussion purposes each table was then studied and it was determined that the responses with the highest frequency (approximately the top ten of each category) would be shown in the results chapter of this document. The remaining data are included in table format in the appendix section of this document.
CHAPTER 4
RESULTS

Overview

Of the subjects surveyed, 90 piano faculty responded by completely filling out the survey. These responses ranged from as few as 2-3 words per category to as many as 3 paragraphs. When totaled, each category grouping had between 182 and 308 descriptions. Table 4.0 shows the number of responses per each category along with the total number of descriptions given by respondents. The average completed survey contained approximately 15 words and phrases per categorical grouping describing the sound of the specified genre.

Table 4.0
The Number of Responses Per Each Genre Grouping

<table>
<thead>
<tr>
<th>Category Grouping</th>
<th>Number of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach – Imitative Works</td>
<td>232</td>
</tr>
<tr>
<td>Bach – Free Works</td>
<td>182</td>
</tr>
<tr>
<td>Bach – Dance Suite Movements</td>
<td>193</td>
</tr>
<tr>
<td>Scarlatti Works</td>
<td>264</td>
</tr>
<tr>
<td>Haydn, Mozart, and “Classical” Beethoven Works</td>
<td>299</td>
</tr>
<tr>
<td>“Romantic” Beethoven Works</td>
<td>308</td>
</tr>
<tr>
<td>Schubert Works</td>
<td>253</td>
</tr>
<tr>
<td>Schumann Works</td>
<td>215</td>
</tr>
<tr>
<td>Chopin – Dance Works</td>
<td>194</td>
</tr>
<tr>
<td>Chopin – Larger, Non-Dance Works</td>
<td>201</td>
</tr>
</tbody>
</table>
Table 4.0 – Continued

The Number of Responses Per Each Genre Grouping

<table>
<thead>
<tr>
<th>Category Grouping</th>
<th>Number of Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chopin – Lyrical Works</td>
<td>195</td>
</tr>
<tr>
<td>Brahms Works</td>
<td>230</td>
</tr>
<tr>
<td>Liszt Works</td>
<td>235</td>
</tr>
<tr>
<td>Debussy/Ravel Works</td>
<td>245</td>
</tr>
<tr>
<td>Bartók Works</td>
<td>192</td>
</tr>
<tr>
<td>Prokofiev Works</td>
<td>201</td>
</tr>
<tr>
<td>Total</td>
<td>3,639</td>
</tr>
</tbody>
</table>

The data collected in each of the 16 categories were first transcribed word-for-word and collected for review. Next, each list of data was studied thoroughly, seeking similarities and contrasts in the subjects’ responses. Finally, in each list, there were groupings made of similar responses. These groupings were then reviewed and a decision was made concerning the best label for each grouping of responses. Explanatory footnotes were included when needed for clarity or to articulate colorful responses. The frequencies of the responses under each category were tabulated and shown in table format. The tables also show the number of similar responses in relationship to the total number of responses to a given category. This is shown as a percentage.

For display and discussion purposes each table was then studied and it was determined that the responses with the highest frequency (approximately the top ten of each category) would be shown here. The remaining data are included in table format in Appendix A of this document.

It should be noted that 12 other piano faculty responded to the survey by expressing their apologies for not being able to complete the survey. The primary reason listed was not having the time necessary to respond to a 16-question open-ended survey.
However, a few others expressed difficulties in grasping the survey’s scope and focus. This topic will be further discussed in the following chapter.

Responses

_The Imitative Works of J. S. Bach_

Table 4.1 shows the responses for the imitative works of the Baroque composer Johann Sebastian Bach. Pieces in this category primarily include fugues, inventions, and sinfonias; all of which inherently contain polyphonic or contrapuntal elements. Many of the response categories dealt with the interaction among the musical voices found within these pieces. The data suggest that, for effective and musical performances of these works, performers should be most concerned with the clarity of sound and texture, mentioned by 25.9% of respondents. This entails the voicing of imitative subjects, counter-subjects, and subject fragments. Other response categories dealing with polyphonic performance included the consistent imitation of voices (11.6%), and prominence given to each entrance of the imitative subject (5.6%). When combined, these three categories comprise a considerable portion (43.1%) of total responses for this genre.

Also important to many subjects (9.9%) was the performance of a variety of Baroque articulations which were described as harpsichord-like and containing _legato_ and _non-legato_ touches. Two of the response categories dealt specifically with larger musical elements found within these works; 8.6% of subjects reported that performance is enhanced when a student understands the structure and form of the work, while other subjects (4.3%) mentioned the significance of performing musical phrases. The data suggest that subjects disagreed on proper dynamic contrast found within these works. While 4.3% of the subjects confirmed a contrast, one group of subjects suggested the use of _crescendi_ and _decrescendi_, while another group preferred terraced dynamics. Other important stylistic characteristics reported by subjects included: rhythmic pulse and vitality (6.9%), and a drier sound (as compared to later-period works) produced by light or no damper pedal (4.7%).
Table 4.1

Responses for Baroque – Bach – Imitative Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarity of sound and texture(^1)</td>
<td>60</td>
<td>25.9</td>
</tr>
<tr>
<td>“True” and consistent imitation of voices(^2)</td>
<td>27</td>
<td>11.6</td>
</tr>
<tr>
<td>Variety of articulations(^3)</td>
<td>23</td>
<td>9.9</td>
</tr>
<tr>
<td>Understanding of structure and form(^4)</td>
<td>20</td>
<td>8.6</td>
</tr>
<tr>
<td>Rhythmic vitality and energy(^5)</td>
<td>16</td>
<td>6.9</td>
</tr>
<tr>
<td>Prominence given to entrance of subject(^6)</td>
<td>13</td>
<td>5.6</td>
</tr>
</tbody>
</table>

\(^1\) Subjects emphasized clarity and voicing of lines including imitative subjects and subject fragments. Three subjects stated that clarity is important in the middle, inner, and lower voices. Six others reported differentiation of articulation and separation of voices, specifically, the articulation of subjects (and counter-subjects) to other material. Other reports included: (a) “hearing each voice independently,” (b) “vivid delineation of textural strands through voicing and contrasting touches,” (c) projection of important passages within the texture, and (d) character exchange (conversation) between voices.

\(^2\) Ten subjects responded about balance and equality of voices. Six others mentioned that hand/finger independence is necessary to obtain this performance objective. Other reports included: (a) having students “mark articulations on the page,” (b) “equality of tone and touch among voices,” and (c) “good polyphonic play.”

\(^3\) Eleven subjects reported varying the “harpsichord” articulations and dynamics. Six subjects requested clear articulations. Four subjects mentioned showing legato/non-legato touches. Other reports included: (a) “colorful” Baroque articulations, and (b) “unity through ongoing variety.”

\(^4\) Subjects reported that this includes harmonic direction and awareness. Other reports included: (a) “listening for drive toward and arrivals at cadences;” (b) dominant pedal points, modulations, and episodic material; (c) finding climaxes; (d) awareness of tension and dissonance; and (e) “active and inactive fugal sections.”

\(^5\) Two subjects emphasized the importance of a steady tempo, one of whom stated that this is especially important in faster works. Other phrases included: (a) a “focused, vibrant rhythm,” and (b) a “steady rhythm maintained until final cadence.”
Table 4.1 – Continued

Responses for Baroque – Bach – Imitative Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriate use of pedal&lt;sup&gt;7&lt;/sup&gt;</td>
<td>11</td>
<td>4.7</td>
</tr>
<tr>
<td>Phrasing and melodic direction&lt;sup&gt;8&lt;/sup&gt;</td>
<td>10</td>
<td>4.3</td>
</tr>
<tr>
<td>Dynamic contrast&lt;sup&gt;9&lt;/sup&gt;</td>
<td>10</td>
<td>4.3</td>
</tr>
</tbody>
</table>

The Free Works of J. S. Bach

Table 4.2 shows the responses for the free, rhapsodic works of J. S. Bach. Pieces in this category primarily include preludes, toccatas, and fantasies. The data suggest that for effective and musical performances of these works, performers should be most concerned with the projection of a variety of articulations and touches. This was reported by 14.8% of respondents; 13 of whom requested a variety of articulations and sounds, while 12 others described the desired articulations and touches as clear and convincing. Three of the remaining response categories dealt with aspects of rhythmic performance; 9.3% of respondents reported rhythmic vitality and energy; 7.1% of subjects indicated careful use of *rubato* (rhythmic freedom); and 6.6% of subjects stated that the

<sup>6</sup>One subject stated that prominence should be given to fugal subjects only during the exposition and that counter-subjects could be shown later in the work. One subject stated “if the performer is mentally aware of a subject, the listener will hear the entrance.”

<sup>7</sup>Most subjects referred to light (or no) pedal. One subject explained that harpsichord/organ music could not have been conceived with a pedaled sound in mind. Another suggested using “catch” pedals only when necessary. Other pedal descriptions included: (a) “discreet,” (b) “discerning,” (c) “minimal,” and (d) subtle (or avoided completely).

<sup>8</sup>Reports included: (a) theme or motive phrasing, and (b) consistent phrasing.

<sup>9</sup>Three subjects reported that proper dynamic shaping included the use of *crescendi* and *decrescendi*. Three subjects emphasized that terraced dynamics is preferred over the use of *crescendi* and *decrescendi*. 
improvisatory (or quasi-improvisatory) sound of these works, often created by repeated rhythms and melodic passages, was important. When combined, these three categories comprise a substantial fraction (23.0%) of the total responses for this genre.

The importance of understanding the formal structure of these works was also reported by subjects (8.8%); many of whom emphasized the relationship between a movement and other movements, (i.e., prelude and fugue) and unity of and contrast between sections of the same work. Musical phrasing and direction was also reported by many subjects (7.7%). Next, two categories each dealing with specific and varying sound qualities were reported; clarity of sound and texture was noted by 7.7% of subjects, and proper use of the damper pedal was reported by 6.0%. Eleven subjects (6.0%), in reporting a knowledge of Baroque style, stated that the character and style of each specific piece must be demonstrated. Subjects elaborated that these free works may contain elements of the French overture style or dance-like elements.

Finally, the data suggest that, just as in the Bach imitative works, subjects disagreed on proper dynamic contrast found within these works. While 5.5% of the subjects confirmed a contrast, one group of subjects suggested the use of crescendi and decrescendi while another group preferred terraced dynamics. One subject stated that terraced dynamics are used less in free works as compared to other Bach works.

| Table 4.2 |
| Responses for Baroque – Bach – Free Works |

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variety of articulations(^1)</td>
<td>27</td>
<td>14.8</td>
</tr>
<tr>
<td>Rhythmic vitality and energy(^2)</td>
<td>17</td>
<td>9.3</td>
</tr>
</tbody>
</table>

\(^1\) Subjects stated that this variety must be clear and convincing. Subjects reported listening for: (a) a lighter sound in preludes (as compared to fugues); (b) sections which might contain organ-like or string-like sonorities; (c) harpsichord-like articulations; and (d) three different touches (legato, staccato, portato). Subjects stated that this variety “helps hold listeners’ interest.”
Table 4.2 – Continued

*Responses for Baroque – Bach – Free Works*

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of structure and form(^3)</td>
<td>16</td>
<td>8.8</td>
</tr>
<tr>
<td>Phrasing and melodic direction(^4)</td>
<td>14</td>
<td>7.7</td>
</tr>
<tr>
<td>Clarity of sound and texture(^5)</td>
<td>14</td>
<td>7.7</td>
</tr>
<tr>
<td>Appropriate use of <em>rubato</em> (tempo flexibility)(^6)</td>
<td>13</td>
<td>7.1</td>
</tr>
<tr>
<td>Improvisatory or quasi-improvisatory(^7)</td>
<td>12</td>
<td>6.6</td>
</tr>
<tr>
<td>Appropriate use of pedal(^8)</td>
<td>11</td>
<td>6.0</td>
</tr>
</tbody>
</table>

\(^2\)Other descriptions included pulse and drive. Two subjects stated that steady rhythm should be maintained until the final cadence and throughout appropriate sections. One subject stated that these Baroque rhythms are often very complex. Another stated that, in comparison to the imitative works, free works contain more “rhythmic vibrancy.”

\(^3\)Subjects stated that this understanding is shown via unity of and contrast between sections. Three subjects reported an understanding of the relationship between a movement and other movements (prelude/fugue, etc.). Two subjects emphasized the dichotomy of rhythmic and free sections. Other subjects described formal “imagination” and emphasized that form affects phrasing.

\(^4\)Subjects reported that phrases should “breathe” and contain “dramatic sweeps of sound.”

\(^5\)Subjects described clear and distinctive voicing. Three subjects reported careful delineation of polyphonic elements. Two others emphasized the projection of thematic and motivic material. One subject reported independent voices.

\(^6\)Subjects described musical *rubato* as clear and convincing. One subject noted that *rubato* is especially required in *recitativo* sections. Another defined the *rubato* as “expressive freedom within Baroque sensibilities.”

\(^7\)One subject described the sound as a “spinning out of new melodies growing out of prior passages.” Others stated that these selections should sound improvisatory and spontaneous. One subject stated that the improvisatory nature allows “something fresh and imaginative each time the piece is performed.”
Table 4.2 – Continued

Responses for Baroque – Bach – Free Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge of Baroque style⁹</td>
<td>11</td>
<td>6.0</td>
</tr>
<tr>
<td>Dynamic contrast¹⁰</td>
<td>10</td>
<td>5.5</td>
</tr>
</tbody>
</table>

The Dance Suite Movements of J. S. Bach

Table 4.3 shows the responses for the dance suite movements of J. S. Bach. Pieces in this category primarily include selections from Bach’s six French suites, six English suites, and six Partitas, each containing dance movements often with the names allemande, courante, sarabande, and gigue, among others. The data suggest that for effective and musical performances of these works, performers should be most concerned with the projection of stylistic elements appropriate to each specific dance. These elements, as reported by 22.8% of respondents, included: beat emphasis, tempi, character inflection, accents, rhythms, articulations, stereotypical stresses, gestures, lilts, and sweeps associated with each individual dance. Following this, 14.0% of subjects requested a focused, vibrant rhythm, and 26 subjects (13.5%) suggested variety and consistency of articulations.

⁸Four subjects stated that the pedal is used more in free works than in imitative pieces. Four others indicated light or no pedal. Other descriptions of proper pedaling included: (a) “judicious,” (b) “minimal,” and (c) “only on significant cadences.”

⁹Five subjects reported that the character and style of each specific piece must be demonstrated. One subject stated that free works may contain elements of the French overture style or dance-like elements. Subjects also mentioned including combinations of (a) humor, (b) warmth, and (c) drama.

¹⁰Two subjects stated that the use of crescendi and decrescendi must be discreet. One subject preferred primarily terraced dynamics. Another subject stated that terraced dynamics are used less in free works as compared to other Bach works. One subject specified using the expressive range of the modern piano. Another emphasized careful use of the piano.
Two of the remaining response categories dealt specifically with larger musical elements found within these works; 6.7% of subjects mentioned the significance of performing musical phrasing and direction, while other subjects (4.1%) reported that performance is enhanced when a student understands the harmonic structure of the work. Twenty-one subjects (10.9%) reported clarity of sound and texture, emphasizing the need, in some instances, for balance between voices and, in other cases, the prominence of melodic ideas and the subordination of less important, accompanying material. Proper ornamentation and embellishment was also reported by several subjects (6.2%) who indicated that ornaments could be varied, improvised, or possibly ignored on repeats and that they should also blend into the mood of the piece. Other important stylistic characteristics included: appropriate (light) pedaling, mentioned by 5.7% of subjects, and descriptions of the specific tone required for these works, reported by 4.1% of subjects.

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stylistic elements appropriate to specific dance(^1)</td>
<td>44</td>
<td>22.8</td>
</tr>
<tr>
<td>Rhythmic vitality and energy(^2)</td>
<td>27</td>
<td>14.0</td>
</tr>
<tr>
<td>Variety of articulations(^3)</td>
<td>26</td>
<td>13.5</td>
</tr>
</tbody>
</table>

\(^1\)Listing these elements, subjects reported stereotypical stresses (beat emphases and accents), gestures, tempi, character and rhythmic inflections (lifts and sweeps), and articulations of each dance. Subjects also indicated that performers should demonstrate an understanding of the differences among various dance types (i.e., court, non-court, aristocratic, popular, solo, couple, and line dances). In discussing the relationship to other dances, subjects suggested that dances be performed in at least groups of two, showing contrast between duple and triple meters.

\(^2\)Other descriptions included “focused” and “vibrant.” Four subjects required a strict, lively tempo. Two subjects stated that music must “swing.” Other reports included: (a) rhythmic precision, (b) light rhythm, (c) a sense of bounce in faster movements, (d) “rhythmic energy noticeable in the slower movements,” (e) “sprightly,” (f) “flowing,” (g) the accenting of metrically strong beats, and (h) the rhythmic grouping of notes.
Table 4.3 – Continued

*Responses for Baroque – Bach – Dance Suite Movements*

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarity of sound and texture(^\text{3})</td>
<td>21</td>
<td>10.9</td>
</tr>
<tr>
<td>Phrasing and melodic direction</td>
<td>13</td>
<td>6.7</td>
</tr>
<tr>
<td>Appropriate ornamentation and embellishment(^\text{5})</td>
<td>12</td>
<td>6.2</td>
</tr>
<tr>
<td>Appropriate use of pedal(^\text{6})</td>
<td>11</td>
<td>5.7</td>
</tr>
<tr>
<td>Understanding of harmonic movement (cadences, etc.)(^\text{7})</td>
<td>8</td>
<td>4.1</td>
</tr>
<tr>
<td>Tone quality (sound production)(^\text{8})</td>
<td>8</td>
<td>4.1</td>
</tr>
</tbody>
</table>

\(^{3}\)Two subjects reported that the articulations need to sound convincing. Two others emphasized consistency in articulation. One subject stated that Baroque articulations should be “colorful.” Other subjects emphasized articulate accompaniments (left-hand clarity).

\(^{4}\)Subjects reported the need for clarity of and balance between voices. Two subjects emphasized bringing out the melodic ideas and subordinating the lesser important material.

\(^{5}\)Three subjects expected students to understand that ornaments were to be varied, improvised, or possibly ignored on repeats. One subject stated that ornaments “must blend into the mood of the piece.”

\(^{6}\)Five subjects emphasized light or no pedal. Other reports included: (a) subtle, and (b) “judicious.”

\(^{7}\)One subject reported an “overall understanding of climax” in the works.

\(^{8}\)Two subjects described the sound as light, bouncy, and energetic. One subject described the sound as thinner than Beethoven but still bright. Another stated “the dynamic range is not as wide as 19th-century pieces.” Other subjects listed: (a) a good legato; (b) depth of sound; and (c) “a crisp, but elegant sound.”
The Works of Domenico Scarlatti

Table 4.4 shows the responses for the works of the pre-Classical composer Domenico Scarlatti. Pieces in this category primarily include the more than 550 exercises, or sonatas, which make up the majority of the composer’s compositional output. Three of the response categories dealt specifically with the sound of these works. The data suggest that for effective and musical performances, performers should be most concerned with the necessary tone quality of these works, mentioned by 13.3% of respondents. Representative tonal descriptions included: light, crisp, and produced by a leggiero or jeu perlé (non-legato) touch. Other response categories dealing with sound included clarity of sound and texture (10.6%) and voicing, and balance, which received 4.2% of responses. When combined, these three sound response categories comprise a substantial 28.1% of responses for this genre.

Variety, both in articulations and dynamics, was also very important to respondents, totaling a combined 17.0%. Twenty-seven subjects (10.2%) described the articulations as exciting, energetic, and bright. Others (6.8%) described terraced and echo dynamics often employed by Scarlatti. Rhythm was also important to respondents (9.5%), who reported rhythmic precision, vitality, liveliness, and energy.

The next two response categories describe elements that are very unique to the music of Scarlatti. Gordon (1996) lists idiomatic characteristics of Scarlatti’s music as “rapid scales, division of hand figurations, fast octaves, crossing of hands, fast trills, cadenza-like passages, profuse ornamentation, and connected trills” (p. 77). Twenty-four subjects (9.1%) reported technical brilliance, agility, and virtuosity in these "athletic" sections. Kirkpatrick (1953) wrote that Spain had a great influence on Scarlatti, both as a person and as a composer (p. 81-82). Eighteen subjects (6.8%) described the timbral variety found in Scarlatti’s music as containing elements of guitar, brass, voice, drums, orchestral, and other “street” instruments.

Other reported stylistic characteristics included: mood descriptions (excitement, humor, charm, etc.) by 4.5% of subjects, and descriptions of light pedaling (4.2%).

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Table 4.4

Responses for Pre-Classical – Scarlatti Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tone quality (sound production)¹</td>
<td>35</td>
<td>13.3</td>
</tr>
<tr>
<td>Clarity of sound and texture²</td>
<td>28</td>
<td>10.6</td>
</tr>
<tr>
<td>Variety of articulations³</td>
<td>27</td>
<td>10.2</td>
</tr>
<tr>
<td>Rhythmic vitality and energy⁴</td>
<td>25</td>
<td>9.5</td>
</tr>
<tr>
<td>Brilliance, agility, and virtuosity in &quot;athletic&quot; sections⁵</td>
<td>24</td>
<td>9.1</td>
</tr>
<tr>
<td>Variety of pianistic tones and timbres⁶</td>
<td>18</td>
<td>6.8</td>
</tr>
</tbody>
</table>

¹Most subjects reported a light, crisp sound; one described the sound as having “natural grace” and not being “heavy-handed;” one subject specifically mentioned lighter short notes. Another stated that the leggiero touch is vital to Scarlatti’s music. One subject described the sound as “having a point on it, often using some degree of jeu perlé (non-legato) touch.” Other reports included: (a) evenness and consistency of tone, (b) a firm (not percussive) sound, (c) a “sparkling performance,” and (d) a bright sound.

²Subjects reported needing clean lines. Three subjects mentioned thin, transparent textures. One subject noted that clarity is especially important in fast passages.

³Two subjects described the articulations as “exciting, energetic, and creative.” Two others stated that articulations give Scarlatti’s music its character. Other reports included: (a) bright articulations, and (b) consistent articulation of like material.

⁴Five subjects listed rhythmic drive associated with Spanish music. Three others described the importance of showing syncopations, stresses that obscure bar lines, and “abrupt silences.” Other descriptions included: (a) “freely flowing, but with control;” (b) “swinging;” (c) steadiness with only slight stretching at final cadence; (d) attention to quick, changing rhythms; and (e) “extroverted.”

⁵Subjects referred to common features such as hand-over-hand passages, parallel thirds, and repeated-note sections. Four subjects specifically listened for accuracy in these sections, one commented these sections should sound difficult. Others noted good finger dexterity and crisp, agile fingerwork. One subject stated that Scarlatti has a “sense of flair.” Another mentioned that, for a musical performance, the left-hand in Scarlatti’s music should be just as strong and voiced as the right-hand.

⁶In describing Spanish instrumental effects, subjects described Flamenco guitar technique, trumpet/horn fanfares, imitation of voice, drums, orchestra, etc. Three subjects
Table 4.4 – Continued

Responses for Pre-Classical – Scarlatti Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dynamic contrast</td>
<td>12</td>
<td>4.5</td>
</tr>
<tr>
<td>Mood</td>
<td>12</td>
<td>4.5</td>
</tr>
<tr>
<td>Appropriate use of pedal</td>
<td>11</td>
<td>4.2</td>
</tr>
<tr>
<td>Voicing and balance</td>
<td>11</td>
<td>4.2</td>
</tr>
</tbody>
</table>

The Works of Mozart, Haydn, and the Classical Works of Beethoven

Table 4.5 shows the responses for the works of Classical composers Wolfgang Amadeus Mozart and Franz Josef Haydn along with the early, more Classical, works of the composer Ludwig van Beethoven. Pieces in this category primarily include sonatas, sets of variations, fantasies, rondos, bagatelles, and écossaises written by the three composers. Many of the response categories dealt specifically with elements, associated by most performers and pedagogues, of Classical performance--dynamics, voicing, clarity of sound, and a sound corresponding to the pianoforte. The data suggest that for reported a “lyric tone” or a cantabile sound in aria-type pieces. One subject stated that Scarlatti often imitated “street instruments.”

7 Subjects reported the importance of echo effects. Four subjects mentioned terraced or blocked dynamics. One subject referred to the dynamic contrast as “tutti/soli passages.”

8 Three subjects reported “needing to express excitement!” Two subjects reported humor and charm. Other reports included: (a) “playfulness,” (b) “good-naturedness,” (c) “moments of Romanticism,” and (d) “vibrant spirit.”

9 Five subjects stated that light or no pedal should be used. Two subjects noted that pedaling should be light and shallow. One subject mandated pedal use in slow, lyrical pieces.

10 Two subjects reported balance between melody and accompaniment. Another emphasized the projection of thematic material. One subject specifically mentioned clarity and independence in the inner and lower voices.
effective and musical performances of these works, performers should be most concerned with the use of dynamics, reported by 12.7% of respondents. Describing the Classical dynamic, subjects reported small or moderate dynamic ranges, subtle use of crescendi and decrescendi (often associated with ascending and descending lines), and the use of terraced (two levels) dynamics. Other response categories dealing with Classical performance included the voicing and balance of melody and accompanimental figures, which received 9.4% of responses, clarity of texture and sound (9.4%), and a “light” sound corresponding to the pianoforte (6.4%). When combined, these four Classical sound categories comprise a considerable portion (37.9%) of total responses for this genre grouping.

Proper pedaling, which was described as “light” or “subtle” by most subjects, and rhythmic elements, described as “energetic,” “steady,” and “simple,” each were reported by 7.4% of subjects. Three of the response categories dealt specifically with larger musical elements found within these works; 6.7% of subjects reported the importance of a sense of phrasing and direction within the works, 5.4% stated that performance is enhanced when a student understands the structure, form, and proportion of the work, while others (4.3%) mentioned the significance of performing the phrases and melodic lines with a singing, lyrical, and legato sound. Other important stylistic characteristics included: careful attention to and variety of articulation (6.7%), and contrasting theme character through the use of dynamics and timbres (4.3%).

Table 4.5

Responses for Classical – Haydn, Mozart, and “Classical” Beethoven Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dynamic contrast(^1)</td>
<td>38</td>
<td>12.7</td>
</tr>
</tbody>
</table>

\(^1\)Thirteen subjects reported small or moderate dynamic range, one of whom stated that the dynamic markings should be observed but "taken with a grain of salt." Another described fortes as “bright, not heavy.” Four subjects reported dynamic shaping of melodic lines, one mentioned that ascending lines should crescendo and descending lines should decrescendo. Thirteen subjects reported dynamic variety and expression (including
Table 4.5 – Continued

Responses for Classical – Haydn, Mozart, and “Classical” Beethoven Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voicing and balance</td>
<td>28</td>
<td>9.4</td>
</tr>
<tr>
<td>Clarity of sound and texture</td>
<td>28</td>
<td>9.4</td>
</tr>
<tr>
<td>Appropriate use of pedal</td>
<td>22</td>
<td>7.4</td>
</tr>
<tr>
<td>Rhythmic vitality and energy</td>
<td>22</td>
<td>7.4</td>
</tr>
<tr>
<td>Phrasing and melodic direction</td>
<td>20</td>
<td>6.7</td>
</tr>
<tr>
<td>Variety of articulations</td>
<td>20</td>
<td>6.7</td>
</tr>
</tbody>
</table>

adherence to score details), seven reported the use of two dynamic levels, two stated that graduated dynamics were also used. Another suggested a clear dynamic foundation.

2One subject stated that the accompanimental figures (i.e., Alberti bass) should be two dynamic levels lower than melody.

3Four subjects reported evenness of tone, one of whom suggested “especially on scale passages,” and another especially in sixteenth-note passages. One subject described the sound as a “curved-finger” sound. Another described the texture as “crystalline.”

4Two subjects stated light (or no) pedal. Two others added that Classical pedaling must be well thought-out and intelligent. One subject stated that the use of half- or quarter-pedaling is used to “warm and sustain the connection,” but warned against the blurring of ornaments and melodic lines. Other reports included: (a) clear, (b) subtle, (c) “tasteful and sparing,” and (d) shallow.

5Two subjects suggested that vitality and energy is extremely important to left-hand accompanimental patterns. Seven subjects opined steadiness of tempo and fluency; one stated that, “by and large, sonata movements and variation sets should have one basic tempo throughout unless otherwise noted by the composer (or by a conventional change as in the case of minor variations).” Three subjects noted rhythmic precision and control. Three subjects reported rhythmic continuity--“the ability to sustain momentum throughout the work.” Two subjects accounted rhythmic simplicity.

6One subject stated that “short phrasings and nuances are very important.” Another described proper phrasing as subtle.

7Nine subjects described differences in sound created by the use of four different touches (legato, staccato, portato, and non-legato).
Table 4.5 – Continued

Responses for Classical – Haydn, Mozart, and “Classical” Beethoven Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>A “light” sound corresponding to the pianoforte[^8]</td>
<td>19</td>
<td>6.4</td>
</tr>
<tr>
<td>Understanding of structure and form[^9]</td>
<td>16</td>
<td>5.4</td>
</tr>
<tr>
<td>Lyrical melodic lines[^10]</td>
<td>13</td>
<td>4.3</td>
</tr>
<tr>
<td>Contrasting theme character (dynamics, timbres, etc.)[^11]</td>
<td>13</td>
<td>4.3</td>
</tr>
</tbody>
</table>

[^8] Three subjects reported that the standard sound of Classical music should use some degree of *jeu perlé* or non-legato touch, one clarified that the *leggiero* touch is vital to Classical music. One subject noted that the sound is “paralleled by the characteristics of the piano of the period;” the subject also added that Beethoven needs a slightly stronger sound as compared to Haydn and Mozart. One subject stated, “by using this light touch, the Viennese Classical style comes through.” One subject described the sound as “youthful.” One subject stated that a light sound is preferred, but that there are many exceptions. One teacher emphasized the importance of allowing students hear and, if possible, play a fortepiano.

[^9] Subjects stated that an understanding of proportion is vital, one stating that this is done through the linking of phrases and phrase groups. Another said that “structural knowledge is used to signal new sections to the listener.”

[^10] Also reported was good *legato*. Two subjects requested “singing tones” particularly in slow movements. One subject described the ability to “speak and sing at the keyboard.”

The Romantic Works of Beethoven

Table 4.6 shows the responses for the later, more Romantic, works of the composer Ludwig van Beethoven. Pieces in this category primarily include sonatas, sets of variations, bagatelles, écossaises, and other character pieces written by the composer. Many of the response categories dealt specifically with elements, associated by most performers and pedagogues, of music from the Romantic era of music history—expressive emotions, drama, the individual, and a legato line associated with singing. The data suggest that for effective and musical performances of these works, performers should be most concerned with the expression, passion, feeling, and emotion found within the works, reported by 9.1% of respondents. Other response categories often associated with Romantic music included showing the dramatic element of the music (6.2%), the projection of musical interpretation (both implied by Beethoven and individual performers’ interpretation) (4.5%), and the production of a true legato line with a singing tone (4.2%). When combined, these four categories represent 24.0% of the responses for this genre.

Another grouping of response categories dealt specifically with comparisons between Classic and Romantic music, thus reinforcing that Beethoven is considered by most historians to be a “bridge” between the two periods of music history. Twenty-seven subjects (8.8%) reported that the damper pedal could be used more frequently and in greater amounts in the music of later Beethoven as compared to earlier works. Other subjects (8.8%) also described an expanded dynamic range and dynamic contrast which could be implemented in this genre. Tone quality was also included in this comparison of Classic and Romantic music. Twenty-four subjects (7.8%) reported that the desired sound was warmer, fuller, bigger, richer, and more resonant than earlier works. Finally, tonal and timbral variety was also described by 4.5% of subjects, who stated that more contrasts and a wider range of pianistic colors were available to performers of later Beethoven works. When combined, the four categories, which compare the Classic and Romantic music of Beethoven, total 29.9% of responses for this genre.

Other important stylistic characteristics included: conceptual understanding and sense of structure and form, mentioned by 4.9% of subjects, voicing and balance (4.5%),
variety of articulations and touches (4.2%), and rhythmic drive, stability, and energy (4.2%).

Table 4.6
Responses for Classical – “Romantic” Beethoven Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expression, passion, feeling, and emotion(^1)</td>
<td>28</td>
<td>9.1</td>
</tr>
<tr>
<td>Appropriate use of pedal(^2)</td>
<td>27</td>
<td>8.8</td>
</tr>
<tr>
<td>Expanded, dynamic range and greater dynamic contrast(^3)</td>
<td>27</td>
<td>8.8</td>
</tr>
<tr>
<td>Warmer, fuller, bigger, richer (more resonant) sound than earlier Classical works(^4)</td>
<td>24</td>
<td>7.8</td>
</tr>
<tr>
<td>Should contain drama(^5)</td>
<td>19</td>
<td>6.2</td>
</tr>
</tbody>
</table>

\(^1\)Descriptors included: intensity, energy, fire, and virtuosity.

\(^2\)Four subjects mentioned that more pedal can be used as compared to the earlier works, although two warned that Beethoven’s markings were for less-resonant pianos of the period (as compared to modern pianos). Three others stated that Beethoven was experimenting with blurs and other pedal techniques. Three subjects also stated that even with more pedal, pedaling must be “sensitively used.” One subject stated that the use of legato pedaling should be used to enhance articulation. Other pedal descriptions included: (a) “discreet, but imaginative;” (b) “sophisticated;” (c) containing different levels of depth; and (d) longer.

\(^3\)Three subjects emphasized attention to subito markings such as f, pp, sfz, fp. One subject included more use of accents with wider dynamic range. One subject described “dramatic” dynamics.

\(^4\)One subject stated that this sound comes primarily from the improvements made in the Broadwood piano. Two subjects described a deeper touch, especially in top voices. Another stated that the use of legato pedaling should be used to enhance tone. One subject emphasized using the sound of the modern piano. Two subjects described a fuller sound especially in forte passages. Two others described adding arm weight for richness. One subject requested that students be exposed to the Broadwood piano. One subject used the term “burnished and strong.”

\(^5\)Four subjects mentioned Sturm und Drang. One subject stated that drama is especially vital in slower movements. One subject mentioned pathos.
Table 4.6 – Continued

*Responses for Classical – “Romantic” Beethoven Works*

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of structure and form&lt;sup&gt;6&lt;/sup&gt;</td>
<td>15</td>
<td>4.9</td>
</tr>
<tr>
<td>Variety of tones and timbres&lt;sup&gt;7&lt;/sup&gt;</td>
<td>14</td>
<td>4.5</td>
</tr>
<tr>
<td>Musical interpretation and projection of interpretation&lt;sup&gt;8&lt;/sup&gt;</td>
<td>14</td>
<td>4.5</td>
</tr>
<tr>
<td>Voicing and balance&lt;sup&gt;9&lt;/sup&gt;</td>
<td>14</td>
<td>4.5</td>
</tr>
<tr>
<td>Variety of articulations&lt;sup&gt;10&lt;/sup&gt;</td>
<td>13</td>
<td>4.2</td>
</tr>
<tr>
<td>Lyrical melodic lines&lt;sup&gt;11&lt;/sup&gt;</td>
<td>13</td>
<td>4.2</td>
</tr>
<tr>
<td>Rhythmic vitality and energy&lt;sup&gt;12&lt;/sup&gt;</td>
<td>13</td>
<td>4.2</td>
</tr>
</tbody>
</table>

<sup>6</sup>One subject reported structural integrity. One subject described as having a sense of pacing and architecture. One subject reported the importance of understanding at every structural level. Subjects used terms like “unification” and “cohesiveness” of form. Another instructed that knowledge of form is used to show contrast.

<sup>7</sup>Subjects emphasized more contrast and wider ranges in pianistic color. Four subjects described timbres as “symphonic or orchestral.” One stated that Beethoven was experimenting with Romantic and Impressionistic effects such as ethereal sounds, thicker textures, etc. Three subjects mentioned “showing” every register of the piano, one of whom described bringing out the “cello-like” melodies.

<sup>8</sup>Four subjects mentioned that interpretation is affected by knowledge of Beethoven's life, personal commitment, maturity, and situation. Others described freedom of interpretation (“experimenting with creativeness”) within the composer’s ideas as acceptable. One subject requested no interpretive “fussiness.” Another described “depth of concept.”

<sup>9</sup>Two subjects emphasized top-note voicing in chord playing. One subject emphasized the projection of motives. Another mentioned the voicing of melodies against the dissonance in inner voices.

<sup>10</sup>Descriptions included variety and clarity of sound and touches. One subject requested consistent articulations of similar figures.

<sup>11</sup>Also reported was good *legato*. Five subjects used the term “beautiful tone.”

<sup>12</sup>One subject referred to the “sturdy and reliable rhythm.” One subject stated that the music must “swing.” Another described rhythmic direction and tension.
The Works of Franz Schubert

Table 4.7 shows the responses for the Romantic composer Franz Schubert. Pieces in this category primarily include sonatas, the Wanderer Fantasy, and other character pieces written by the composer. Many of the response categories dealt specifically with melodies or the treatment of melodies. The data suggest that for effective and musical performances of these works, performers should be most concerned with the lyric, tuneful, and singing (cantabile) melodic lines found within most of Schubert’s writings, mentioned by 23.0% of respondents. Other response categories dealing with melody included the voicing of melodies over accompanimental figures (7.9%), and sense of melodic phrasing and direction (7.5%). When combined, these three response categories comprise a substantial portion (38.4%) of total responses for this genre.

Two other response categories dealt with the warm sound of Schubert’s music. Twenty subjects (7.9%) reported the importance of the damper pedal in producing a stylistic Schubert sound. Other subjects (7.9%) also described the sound of Schubert’s music as “beautiful,” “rich,” “thick,” “full,” and “warm.” Two of the remaining response categories dealt specifically with larger musical elements found within these works; 4.4% of subjects mentioned the significance of understanding and awareness of the harmonic movement, tension, and direction found within the works while other subjects (3.2%) reported that performance is enhanced when a student has an awareness of structure and form of the work.

Similar to Beethoven, eight subjects (3.2%) also described Schubert in terms of being both a Classic and Romantic composer. Subjects reported “a Romantic quality of sound within the confines of Classical form and structure” and a “hybrid of Viennese sound clarity with Romantic sensibilities.” Other important stylistic characteristics included: dynamic contrast, mentioned by 4.4% of subjects; and a light or lighthearted mood, mentioned by 4.0% of subjects.
Table 4.7

*Responses for Romantic – Schubert Works*

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lyrical melodic lines(^1)</td>
<td>58</td>
<td>23.0</td>
</tr>
<tr>
<td>Voicing and balance(^2)</td>
<td>20</td>
<td>7.9</td>
</tr>
<tr>
<td>Appropriate use of pedal(^3)</td>
<td>20</td>
<td>7.9</td>
</tr>
<tr>
<td>Tone quality (sound production)(^4)</td>
<td>20</td>
<td>7.9</td>
</tr>
<tr>
<td>Phrasing and melodic direction(^5)</td>
<td>19</td>
<td>7.5</td>
</tr>
<tr>
<td>Understanding of harmonic movement (cadences, etc.)(^6)</td>
<td>11</td>
<td>4.4</td>
</tr>
</tbody>
</table>

\(^1\)Other descriptions included: (a) “tuneful,” (b) *cantabile*, and (c) vocal. Thirteen subjects mentioned long melodic lines. Four subjects listed melodic control and fluency. Four others listed attention to and sensitivity dealing with the melodic line, two of whom described a “true” *legato* line. Three subjects wanted to hear the melody as if it were being sung; one described effective Schubert as “good German lieder.” One suggested to listen to the lieder and imagine words or a story to give a meaningful interpretation.” One subject stated “touch-controlled melodies.” One subject reported that Schubert was the father of the art song.

\(^2\)Four subjects described light (subordinated) accompaniment patterns.

\(^3\)One subject stated that Schubert sounds like "more-pedaled" Mozart. One subject stated that pedalings in Schubert depend on the piece, “some light, some lush.” One subject mentioned frequent half- and flutter-pedals. Three subjects mentioned pedaling to warm the sound. Other pedal descriptions included: (a) “less is preferred over more,” (b) “judicious,” (c) “shallow,” (d) “surface,” and (e) “little.”

\(^4\)Subjects described the tone as beautiful, rich, thick, full, and warm. One subject described the tone as “pearly finger passages.” Another described the tone as “not hard.”

\(^5\)Two subjects mentioned the showing of climaxes.

\(^6\)Two subjects conveyed a projection and exploitation of the harmonic originality and uniqueness. Two others described subtle responses to major/minor harmonies and tertial key relationships. One subject specifically connected the harmonic movement to notes in the left hand.
Table 4.7 – Continued

Responses for Romantic – Schubert Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dynamic contrast</td>
<td>11</td>
<td>4.4</td>
</tr>
<tr>
<td>Light (lighthearted) mood</td>
<td>10</td>
<td>4.0</td>
</tr>
<tr>
<td>Elements of Classical and Romantic playing</td>
<td>8</td>
<td>3.2</td>
</tr>
<tr>
<td>Understanding of structure and form</td>
<td>8</td>
<td>3.2</td>
</tr>
</tbody>
</table>

The Works of Robert Schumann

Table 4.8 shows the responses for the Romantic composer Robert Schumann. Pieces in this category primarily include character pieces (e.g., Papillons, Davidsbündlertänze, Carnival, Fantasiestücke, Kreisleriana, Noveletten, etc.), impromptus, sonatas, études, and sets of variations. The data suggest that for effective and musical performances of these works, performers should be most concerned with the presentation and understanding of the literary influences upon Schumann (including those associated with Florestan and Eusebius) and contrast of moods, mentioned by 20.4% of respondents.

Various other musical elements were reported by subjects, each receiving 6.5% of total responses: (a) tone quality (described as Romantic, resonant, warm, and beautiful); (b) proper pedaling (described as important to harmonic movement, “sometimes very

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7One subject stated “The pianissimo playing has depth, mystery, and intimacy…variety and a multi-dimensional quality.”

8One subject described the mood as “optimistic--can’t stay in a dark mood for long.” One subject mentioned youthfulness.

9One subject reported “Classical, light articulations.” One subject stated “a Romantic quality of sound within the confines of Classical form and structure.” Another reported a “hybrid of Viennese sound clarity with Romantic sensibilities.”
wet,” and clear, but full); (c) appropriate and convincing *rubato*; and (d) the voicing of melodies and bass lines.

Two of the remaining response categories dealt specifically with larger musical elements found within these works; 6.0% of subjects mentioned the significance of performing long, lyric (*cantabile*) melodic lines, while other subjects (5.6%) reported the importance of phrasing and direction in the works of Schumann. The final two response categories dealt with clarity, both of texture and rhythm; 5.6% reported clarity of texture, while 4.2% mentioned clarity and control of rhythms.

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**Table 4.8**

*Responses for Romantic – Schumann Works*

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presentation and understanding of the literary/poetic influences upon Schumann including the personality changes associated with Florestan and Eusebius (Contrast of moods)¹</td>
<td>44</td>
<td>20.4</td>
</tr>
<tr>
<td>Tone quality (sound production)²</td>
<td>14</td>
<td>6.5</td>
</tr>
</tbody>
</table>

¹Thirty-three subjects described the literary personality changes, eleven of whom reported neurotic, sudden “personality” or mood changes which were listed as: (a) “electric,” (b) “mercurial,” (c) “quixotic,” (d) “gorgeous to ugly,” and (e) “flight to fancy.” Another four reported listening for character or psychological meaning. Four others discussed the contrasting characteristics of Schumann’s personality. Three others mentioned dialogue of a speaking nature. One subject urged to “show the emotional and dramatic elements prevalent in the opposing literary and musical societies of his day.” One mentioned programmatic associations. Thirteen subjects reported contrast of moods, seven reported aggressive moods including: “wildness,” “spirited,” “daring,” “fire,” “brilliance,” and “passion;” four others mentioned more subdued moods including: “deeply introspective,” “sensitive,” “deep,” and “cerebral.”

²Eight subjects described the sound as Romantic (resonant, full, thick, warm, rich, deep). Six subjects emphasized beauty of sound.
Table 4.8 – Continued
*Responses for Romantic – Schumann Works*

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriate use of pedal&lt;sup&gt;3&lt;/sup&gt;</td>
<td>14</td>
<td>6.5</td>
</tr>
<tr>
<td>Appropriate use of <em>rubato</em> (<em>tempo flexibility</em>)&lt;sup&gt;4&lt;/sup&gt;</td>
<td>14</td>
<td>6.5</td>
</tr>
<tr>
<td>Voicing and balance&lt;sup&gt;5&lt;/sup&gt;</td>
<td>14</td>
<td>6.5</td>
</tr>
<tr>
<td>Lyrical melodic lines&lt;sup&gt;6&lt;/sup&gt;</td>
<td>13</td>
<td>6.0</td>
</tr>
<tr>
<td>Phrasing and melodic direction&lt;sup&gt;7&lt;/sup&gt;</td>
<td>12</td>
<td>5.6</td>
</tr>
<tr>
<td>Clarity of sound and texture&lt;sup&gt;8&lt;/sup&gt;</td>
<td>12</td>
<td>5.6</td>
</tr>
<tr>
<td>Rhythmic vitality and energy&lt;sup&gt;9&lt;/sup&gt;</td>
<td>9</td>
<td>4.2</td>
</tr>
</tbody>
</table>

<sup>3</sup>One subject specifically elaborated that the pedaling has to “catch” the low notes, thus maintaining the harmonic movement. One subject stated that pedal markings are normally limited so as to allow for personal judgments. One subject stated “for lyricism, pedaling is extremely necessary, but should be unadvertised by the performer.” Other pedal descriptions included: (a) deep; (b) “sometimes very wet;” and (c) “clear, but full.”

<sup>4</sup>One subject stated that “sound here cannot be divorced from the rhythmic flexibility.”

<sup>5</sup>Two subjects mentioned that voicing is difficult due to the thicker textures. Two others specified that the inner voices should be “brought out.” One subject reported the avoidance of over-voicing of less prominent parts. One subject stated “attention to basses (they’re often melodic) and inner voices.” One subject reported needing the projection of melodies.

<sup>6</sup>Other descriptions included: (a) “long melodies,” (b) *cantabile,* and (c) “good legato.”

<sup>7</sup>Five subjects mentioned the treatment of short phrases, one of whom reported that phrasing in Schumann’s music is often very complex. One subject mentioned specifically the treatment of symmetrical phrases. One subject emphasized “attention to symmetry and not to phrases.”

<sup>8</sup>Six subjects reported equal contrapuntal voicing and understanding where it is applicable. Other reports included: (a) imitation between voices, (b) interplay of voices, and (c) *parlando* (speaking).

<sup>9</sup>Other subjects reported rhythmic clarity, control, and pulse. Two subjects stated that rhythmic complexities should be “shown.” One subject suggested “to illuminate the rhythmic vitality and tensions created by syncopations and extended off-beat passages.”
Table 4.9 shows the responses for the dance works of the Romantic composer Frédéric Chopin. Pieces in this category primarily include mazurkas, polonaises, and waltzes. The data suggest that for effective and musical performances of these works, performers should be most concerned with the rhythmic inflection, stressing, accentuation, and articulation based on specific dance character, mentioned by 22.2% of respondents. Subjects reported that these inflections guarantee that the individual dances have their own independent characters.

The next two most important stylistic characteristics included the voicing and balancing of melodies and bass lines, which was reported by 9.8% of subjects, and the contrast of changing moods (8.8%). The use of rubato received special attention by 8.2% of subjects. Subjects typically described rhythmically-steady accompaniment (LH) and rhythmic freedom and rubato in the melody (RH).

Various other musical elements were reported by subjects: (a) tone quality, described as beautiful, singing, lyrical (cantabile), was reported by 7.7% of subjects; (b) proper pedaling, described as clear, rich, rhythmic, and dependent upon harmonic structure and rhythmic figures (5.7%); (c) timbral variance, described as containing subtleties and shadings (5.7%); and (d) rhythmic drive, energy, pulse, and vitality (5.2%).

The two remaining response categories dealt specifically with larger musical elements found within these works; 4.6% of subjects mentioned the significance of a conceptual understanding of form, while another 4.6% noted the importance of phrasing, shaping, and direction in the dance works of Chopin.

One subject emphasized rhythmic dialogue. Another described sharp rhythmic definition (especially of dotted rhythms and cross-rhythms).
Table 4.9
Responses for Romantic – Chopin – Dance Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical elements specific to individual dance(^1)</td>
<td>43</td>
<td>22.2</td>
</tr>
<tr>
<td>Voicing and balance(^2)</td>
<td>19</td>
<td>9.8</td>
</tr>
<tr>
<td>Contrast of changing moods(^3)</td>
<td>17</td>
<td>8.8</td>
</tr>
<tr>
<td>Appropriate use of <em>rubato</em> (tempo flexibility)(^4)</td>
<td>16</td>
<td>8.2</td>
</tr>
</tbody>
</table>

\(^1\)These elements include: (a) rhythmic inflection and *rubati*, (b) stresses, (c) slight nuances, (d) accentuation, (e) variety of articulation, and (f) character. According to subjects, these stresses and inflections guarantee that the individual dances have their own independent character. These include: waltzes (first beat stressed, second and third beats unstressed); mazurkas (emphasis and *rubato* on second beat; second or third beat accented); polonaises (dotted eighth, two thirty-seconds). Four subjects emphasized the understanding of the rhythmic “cell” of each dance, one of whom clarified, “the rhythmic cell of some dances is two measures long. Accents should be placed according to the cell, not the bar line.” One subject described “appropriate metric structures.” Two subjects stated “there are different types of mazurkas, each requiring different treatment.” One subject stated “sound varies with the type of dance.” One subject reported the “Polish qualities as they relate to rhythm.” One subject stated “performers should have an understanding that most of Chopin’s dances are *stylized* and not meant to be actually danced.” One subject stated the importance of rhythmic inflection is similar to the Bach suites. Other references to polonaises included: (a) “polonaises should sound militant, resembling the Polish military on horseback;” (b) polonaises should be performed in strict time; (c) polonaises “stress the heroic, noble, and passionate;” (d) articulation is important in polonaises; and (e) polonaises should sound orchestral. Two subjects, specifically referencing waltzes, stated: (a) waltzes have a lilt and charm, and (b) waltzes contain many surprises. One subject described the sound of mazurkas as “homesick for Poland.”

\(^2\)Seven subjects reported the attention to and projection of melodies/themes. One subject emphasized waltz bass lines. Another mentioned soft left-hand playing.

\(^3\)Six subjects reported that differences in character and moods change from theme to theme, one of whom emphasized the capturing of “Chopin’s implied moods.” Ten subjects listed specific moods, four of whom described aggressive moods including: (a) “spirited,” (b) “brilliant,” (c) “zest,” and (d) “lively;” six others listed more subdued moods including: (a) “delicate,” (b) “elegant,” (c) “playful,” (d) “sedate,” (e) “aristocratic charm,” and (f) “bittersweet.”
Table 4.9 – Continued  
*Responses for Romantic – Chopin – Dance Works*

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tone quality (sound production)(^5)</td>
<td>15</td>
<td>7.7</td>
</tr>
<tr>
<td>Appropriate use of pedal(^6)</td>
<td>11</td>
<td>5.7</td>
</tr>
<tr>
<td>Variety of pianistic tones and timbres(^7)</td>
<td>11</td>
<td>5.7</td>
</tr>
<tr>
<td>Rhythmic vitality and energy(^8)</td>
<td>10</td>
<td>5.2</td>
</tr>
<tr>
<td>Understanding of structure and form(^9)</td>
<td>9</td>
<td>4.6</td>
</tr>
<tr>
<td>Phrasing and melodic direction(^10)</td>
<td>9</td>
<td>4.6</td>
</tr>
</tbody>
</table>

\(^4\)Five subjects described rhythmically-steady accompaniment (LH) and rhythmic freedom and *rubato* in the melody (RH). One subject reported “control of accompaniment figures.” Other descriptors of *rubato* included: “meaningful,” “convincing,” and “proper.”

\(^5\)Seven subjects specified a singing, lyrical, and *cantabile* tone. Other descriptions included “bright,” “beautiful,” and “rich.”

\(^6\)Descriptive phrases included: clear, rich pedaling; and rhythmic pedaling. One subject stated “pedal usage dependent upon harmonic structure and rhythmic figures.” Another stated “except for special effects…the pedal is used to sustain harmonies and to provide richness to melodic passages--in very rhythmic passages the pedal can cloud the clarity of rhythms.”

\(^7\)Six subjects reported dynamic contrast, subtleties, and shadings, one of whom observed “not approaching the brilliance heard in Liszt.” Four subjects stated the importance of a variety of touches and articulation (sounds). One subject outlined wide ranges in pianistic colors and timbres.

\(^8\)Six subjects opined lilt and flow. Two subjects described the rhythm as needing simplicity. One subject accounted that rhythms should “swing.”

\(^9\)Five subjects requested contrast between sections. Three others reported a sense of structure and form. One subject mentioned “unification of sections.”

\(^10\)One subject reported connected-sounding phrases. Also emphasized was “consistency in phrasing” and “variety of phrasing.”
The Non-Dance Works of Frédéric Chopin

Table 4.10 shows the responses for the larger, non-dance works of the Romantic composer Frédéric Chopin. Pieces in this category primarily include sonatas, ballades, fantasies, études, and scherzi. Three of the response categories dealt with larger musical elements--form, continuity, and phrases--found within these works. The data suggest that for effective and musical performances of these works, performers should be most concerned with the clarity of form and structure of the work, mentioned by 17.9% of the respondents. Other subjects (11.4%) reported continuity and cohesiveness of each work. Subjects reported the importance of (a) creating a sustained interest, (b) making the piece feel short and cohesive, (c) long lines, and (d) large gestures with sweeps of sounds. In addition, 5.5% of subjects stated that having a sense of phrasing, shaping, and direction was also very vital to proper performance. When combined, these three response categories total 34.8% of the total responses for this genre.

Three of the remaining response categories (which were also reported and discussed in the dance section of Chopin works) included: (a) quality of sound production which was reported by 8.0% of subjects; (b) use of *rubato* and tempo flexibility (6.5%); and (c) voicing and balance (6.0%).

However, there were four categories which were not mentioned in reports for dance works. A desire for narrative, poetic, and story-like qualities was requested by many subjects (7.5%). Subjects specified that this narrative quality is especially important in the ballades. Twelve subjects (6.0%) described the technical prowess, brilliance, and virtuosity required for proper performance of these works. Another 5.0% mentioned that the tempo relationships between various sections of these larger works were important. Finally, other subjects (4.0%) reported the importance of a variety of and changing of moods.
Table 4.10
*Responses for Romantic – Chopin – Larger, Non-Dance Works*

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of structure and form¹</td>
<td>36</td>
<td>17.9</td>
</tr>
<tr>
<td>Continuity and cohesiveness of the work²</td>
<td>23</td>
<td>11.4</td>
</tr>
<tr>
<td>Tone quality (sound production)³</td>
<td>16</td>
<td>8.0</td>
</tr>
<tr>
<td>Narrative, poetic, and story-like quality⁴</td>
<td>15</td>
<td>7.5</td>
</tr>
<tr>
<td>Appropriate use of <em>rubato</em> (tempo flexibility)⁵</td>
<td>13</td>
<td>6.5</td>
</tr>
</tbody>
</table>

¹Subjects stated that this understanding is shown via sectional contrast. Six subjects specified dynamic contrast, one of whom noted “not approaching the brilliance heard in Liszt.” Another requested “at least six or eight dynamic levels between *pp* and *mp*.” Three subjects specified contrast and variety of touches/articulations, one whom stated “each section has different touches.” Another listed touches as: “lyrical, rhythmic, heroic, etc.” One subject stated “the differences in each section must be pronounced.” Another specified that tonal variety caused clear sections. Six subjects outlined contrasts and variety as being important. Fourteen subjects conveyed the need for conceptual understanding and sense of structure and form. Descriptors of Chopin’s forms included: “visionary architecture,” and “hypermetrical structures.” One subject stated that Chopin’s forms were often influenced by the fact that he was paid for his compositions “by the page.” One subject recounted the importance of understanding rhythmic structure at every level. Another stated “through climaxes retain proportion.” One subject described “macro-measures.” One subject reported the importance of a “sense of the large form and how each section fits into it.”

²Continuity was described as (a) “having a sustained interest,” (b) “hanging together” of the work, and (c) “making the piece feel short and cohesive.” One subject asked “Does the work sound like one composition or a series of separate short pieces?” Six subjects reported the importance of long lines. Four others emphasized attention to large gestures (sweeps of sounds). Three subjects conveyed the importance of musical line. Other reports included: (a) connected lines, and (b) “emphasis on phrases, not notes.”

³Eight subjects specified a “beautiful, singing lyricism,” and *cantabile* tone. Other reports included: (a) “passionate,” (b) “full,” (c) “rich,” and (d) “warm.”

⁴Four subjects specified that this narrative quality is especially important in the ballades. Seven subjects mentioned drama or dramatic presentation.

⁵One subject described proper *rubato* as “containing both pushing and pulling.” Other descriptors included: “sensitive,” “convincing,” “sophisticated,” and “appropriate.”
Table 4.10 – Continued

Responses for Romantic – Chopin – Larger, Non-Dance Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voicing and balance⁶</td>
<td>12</td>
<td>6.0</td>
</tr>
<tr>
<td>Technical prowess⁷</td>
<td>12</td>
<td>6.0</td>
</tr>
<tr>
<td>Phrasing and melodic direction⁸</td>
<td>11</td>
<td>5.5</td>
</tr>
<tr>
<td>Tempo relationships⁹</td>
<td>10</td>
<td>5.0</td>
</tr>
<tr>
<td>Mood (variety/changing of moods)¹⁰</td>
<td>8</td>
<td>4.0</td>
</tr>
</tbody>
</table>

The Lyrical Works of Frédéric Chopin

Table 4.11 shows the responses for the lyrical works of the Romantic composer Frédéric Chopin. Pieces in this category primarily include nocturnes, and various preludes. Lyric pieces, by definition, contain elements of singing. Thus it is not surprising that four of the response categories dealt with singing musical qualities. The data suggest that for effective and musical performances of these works, performers should be most concerned with a lyric, beautiful quality of sound and tone production, mentioned by 25.6% of respondents. Another response category dealing with lyrical qualities included the voicing of melodies, reported by 15.9% of respondents, one of whom described proper balance as the left hand is “painting a background” while the right hand “projects melodies”.

⁶Four subjects reported the attention to and projection of melodies/themes. Two subjects reported attention to hidden counter-melodies.
⁷Six subjects emphasized brilliance, virtuosity, and power as needed. Six others stated technique and dexterity. Another outlined control.
⁸Two subjects described the “arching of phrases.” Another described “dramatic peaks and climaxes.”
⁹Six subjects reported the balance of and relationships of tempi in various sections. Two subjects reported that fingerings sometimes control tempi and sound.
¹⁰Descriptions of moods included: “intimate,” “noble,” and “epic.”
a singing tone.” Other subjects (4.6%), in reporting a sense of phrasing and direction, stated “phrasing that breathes.” Also, 3.6% of subjects affirmed a true legato sound, which was described by one subject as a “singing legato.” When combined, these four response categories comprise almost one-half (49.7%) of total responses for this genre.

Five of the six remaining response categories were also reported in the previous genres of Chopin--dance works and larger, non-dance works including: (a) convincing and appropriate rubato (9.7%); (b) variety and contrast (dynamic, articulation, and timbral) (8.7%); (c) appropriate pedaling (6.7%); (d) conceptual understanding and sense of structure and form (3.6%); and (e) creation of moods, (3.6%).

Only one response category--the understanding, awareness of, and expression of harmonic movement--was unique to this genre. It was reported by 7 subjects (3.6%). Subjects reported listening for: (a) harmonies that “are out of the ordinary,” (b) “dissonance between melody and left-hand harmonic movement,” and (c) “chorale treatment of harmony.”

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Table 4.11

Responses for Romantic – Chopin – Lyrical Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tone quality and lyrical lines¹</td>
<td>57</td>
<td>29.2</td>
</tr>
<tr>
<td>Voicing and balance²</td>
<td>31</td>
<td>15.9</td>
</tr>
</tbody>
</table>

¹Subjects intermingled descriptions of “lyrical (singing) melodic lines,” “good legato,” and “tone quality” (sound production). Twenty-six subjects reported a singing, lyric (cantabile) tone. Clarifying statements included: “play like a good singer sings” and “vocal right hand.” Four subjects indicated that bel canto tone production is very important. One subject reported “the cantando quality of the pianist.” Other descriptors included: (a) “beautiful,” (b) “rounded,” (c) “full,” (d) “warm,” (e) “harmonic,” and (f) “rich.” Descriptions of the legato included: (a) “enhanced by pedal,” (b) “smooth, slightly overlapped legato,” and (c) “singing legato.”

²Eight subjects described proper balancing of melody with generally softer accompaniment, one of whom described this balance as if the left hand is “painting a background while the right hand projects a singing tone.” Another indicated sensitivity in
Table 4.11 – Continued

Responses for Romantic – Chopin – Lyrical Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriate use of <em>rubato</em> (tempo flexibility)*³</td>
<td>19</td>
<td>9.7</td>
</tr>
<tr>
<td>Variety and contrast*⁴</td>
<td>17</td>
<td>8.7</td>
</tr>
<tr>
<td>Appropriate use of pedal*⁵</td>
<td>13</td>
<td>6.7</td>
</tr>
<tr>
<td>Phrasing and melodic direction*⁶</td>
<td>9</td>
<td>4.6</td>
</tr>
<tr>
<td>Understanding of harmonic movement (cadences, etc.)*⁷</td>
<td>7</td>
<td>3.6</td>
</tr>
</tbody>
</table>

voicing. Four subjects reported attention to and projection of melodies. Three subjects reported that the lowest tones in the bass should be brought out. Two subjects emphasized the projection of inner voices and attention to the melodic line.

³Four subjects described a rhythmically-steady accompaniment (LH) and rhythmic freedom and *rubato* in the melody (RH). Also reported was “tasteful *rubato*” and “*rubato* is especially appropriate in polyrhythmic passages.”

⁴Eight subjects reported dynamic contrasts, one of whom reported dynamic graduations. Six subjects reported variety of touches, articulations, and sounds. Three subjects reported tonal and timbral variety/contrasts (i.e., wide ranges in pianistic color).

⁵One subject noted that pedaling is based on left-hand figurations. One subject stated “except for special effects…the pedal is used to sustain harmonies and to provide richness to melodic passages–in very rhythmic passages the pedal can cloud the clarity of rhythms.” One subject described proper pedaling as “warm coloring.”

⁶One subject reported subtle phrasing, another reported “phrasing that breathes.”

⁷Subjects reported listening for: (a) harmonies that “are out of the ordinary,” (b) “dissonance between melody and left-hand harmonic movement,” and (c) “chorale treatment of harmony.”
Table 4.11 – Continued

Responses for Romantic – Chopin – Lyrical Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of structure and form(^8)</td>
<td>7</td>
<td>3.6</td>
</tr>
<tr>
<td>The creation of moods(^9)</td>
<td>7</td>
<td>3.6</td>
</tr>
</tbody>
</table>

**The Works of Johannes Brahms**

Table 4.12 shows the responses for the Romantic composer Johannes Brahms. Pieces in this category primarily include sonatas, sets of variations, études, and character pieces (e.g., capriccios, rhapsodies, fantasies, scherzi, ballades, intermezzi, etc.). The data suggest that for effective and musical performances of these works, performers should be most concerned with the production of a deep, full, rich, and colorful tone, mentioned by 22.2% of respondents. Subjects described the Brahms’ sound as: (a) special; (b) orchestral (symphonic); (c) “thickest than any earlier composer;” (d) “thicker than Chopin’s, created by playing with cushioned fingers;” and (e) a “whole-body sound.”

The next three most important stylistic characteristics included the voicing and balancing of melodies and inner voices, which was reported by 7.8% of subjects; the creation of moods ranging from emotional, passionate, and vibrant, to subdued, academic, and sensitive (7.4%); and appropriate pedaling (6.1%).

Three of the remaining response categories dealt specifically with larger musical elements found within these works; 5.7% of subjects mentioned the significance of a dynamic and rhythmic shaping of phrases, another 5.7% reported listening for long lines and linear “thinking,” while other subjects (4.8%) reported the importance of structure and form in the works.

\(^8\) Two subjects reported attention to phrase relationships including relative phrase lengths and how phrases complement each other. Two others emphasized clarity of form and sound. Two subjects reported contrast of, specifically, the “B” sections.

\(^9\) Reports included: (a) “elegant,” (b) “sensitive,” (c) “emotional,” and (d) “spiritual.”
The final two response categories dealt with texture. Eleven subjects (4.8%) reported clarity of texture, in which one subject reported the importance of bringing out the inner voices. Another 4.8% emphasized attention to and awareness of counterpoint and imitation.

Table 4.12
Responses for Romantic – Brahms Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tone quality (sound production)</td>
<td>51</td>
<td>22.2</td>
</tr>
<tr>
<td>Voicing and balance</td>
<td>18</td>
<td>7.8</td>
</tr>
<tr>
<td>The creation of moods</td>
<td>17</td>
<td>7.4</td>
</tr>
<tr>
<td>Appropriate use of pedal</td>
<td>14</td>
<td>6.1</td>
</tr>
</tbody>
</table>

1Descriptors included: (a) “deep,” (b) “full,” (c) “rich,” (d) “thick,” and (e) “colorful.” Eleven subjects described a special tone production. Ten subjects described Brahms’ orchestral (symphonic) sound, one of whom reported a “thick orchestral sound with prominence given to bass line.” Another described Brahms’ sound as the “thickest of any earlier composer.” Six subjects described Brahms’ intimate sound. One subject described the Brahms’ sound as “thicker than Chopin’s, created by playing with cushioned fingers.” Another described it as a “whole-body sound.” Other descriptions included: (a) very warm, (b) “bronze-like,” (c) “uncomfortable, which emanated from Brahms’ often unhappy personal life,” (d) one that “breathes and rings,” (e) “sufficient sustaining quality and volume without becoming harsh,” (f) “rich, but not overpowering.”

2Three subjects reported attention to the melodic line, one of whom described a deep, projected melodic tone. One subject emphasized hearing all voices clearly, another emphasized specifically, the inner voices. One subject described “Classical balance with expanded dramatic content.” Another highlighted “Classical clarity and Romantic emotion.” One subject stated “it is a matter of total control whereby the pianist…makes subtle adjustments just as the conductor does with an orchestra.” One subject stressed multiple voicings.

3Seven subjects listed moods including: (a) “emotional,” (b) “passionate,” (c) “vibrant,” (d) “humorous,” (e) “expressive,” and (f) “soulful.” Six subjects recounted moods including: (a) “subdued emotions,” (b) “academic,” (c) “thoughtful,” (d) “sensitive,” (e) “dry,” and (f) “pedantic.”
Table 4.12 – Continued
Responses for Romantic – Brahms Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrasing and melodic direction⁵</td>
<td>13</td>
<td>5.7</td>
</tr>
<tr>
<td>Long lines, linear “thinking”⁶</td>
<td>13</td>
<td>5.7</td>
</tr>
<tr>
<td>Understanding of structure and form⁷</td>
<td>11</td>
<td>4.8</td>
</tr>
<tr>
<td>Clarity of sound and texture⁸</td>
<td>11</td>
<td>4.8</td>
</tr>
<tr>
<td>Attention to and awareness of counterpoint and imitation⁹</td>
<td>11</td>
<td>4.8</td>
</tr>
</tbody>
</table>

*The Works of Franz Liszt*

Table 4.13 shows the responses for the Romantic composer Franz Liszt. Pieces in this category primarily include études, character pieces (e.g., pieces from *Années de pèlerinage* and *Harmonies poétiques et religieuses*, etc.), dance forms, rhapsodies, sets of variations, *Sonata in B Minor*, and transcriptions. Authors have stated that Franz Liszt

⁴One subject noted that the pedal should catch low notes. Other descriptors included: clear and rich. Also mentioned were: (a) “flutter” pedal technique, (b) “half-pedaling,” and (c) “expert pedaling.”

⁵Subjects mentioned the dynamic and rhythmic shaping of phrases by describing the pushing toward while playing a *crescendo* to the peak of the phrase, and pulling back while playing a *decrescendo* away from the peak. One subject described “sweep.” One subject emphasized the understanding of Brahms’ phrases.

⁶Three subjects noted legato.

⁷Subjects emphasized the “showing” of sections. One subject underscored a “projection of logical construction.” One subject stated “the aspect of form to hold the piece together.” One subject stressed Romantic music with a Classical framework.

⁸Three subjects accounted often dense, thick textures. One subject reported clear inner voices.

⁹Three subjects mentioned layers of the same musical idea as well as juxtaposition of musical ideas.
was the greatest virtuoso pianist of his time (Gordon, 1996) and that he did more to
develop piano technique than any of his predecessors or contemporaries (Gillespie,
1965). Thus, it is not surprising that the data suggest that for effective and musical
performances of these works, performers should be most concerned with fast, brilliant,
accurate, virtuosic, and musical playing, mentioned by 19.1% of respondents.

Three of the remaining response categories dealt specifically with the sound of
Liszt’s music. Variety (subtleties) of sounds, timbres, and articulations was reported by
11.1% of subjects. Other subjects (9.8%) described a special sound and tone production,
reporting thick, rich, full sonorities, “projected excitement,” “extroverted temperament,”
and “fire in the sound.” Finally, many subjects (7.2%) reported an expanded, dynamic
range and greater dynamic contrast which could be employed in performance of the
music of Liszt.

Attention to melodic line, including a sense of phrasing and direction along with
flow and continuity was reported by 20 subjects (8.5%). This idea was supported by 4.3%
of subjects who reported a lyric, singing (cantabile) sound and sensitivity. Other
important stylistic characteristics included: proper pedaling, mentioned by 6.0% of
subjects; the creation of moods (5.1%); rhythmic accuracy, vitality, drive, and pulse
(4.3%); and finally, structure and form (3.8%).

Table 4.13
Responses for Romantic – Liszt Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fast, brilliant, accurate, and virtuosic playing¹</td>
<td>45</td>
<td>19.1</td>
</tr>
</tbody>
</table>

¹Seventeen subjects emphasized technique, technical fluency, or proficiency. Other
descriptors included: “conviction,” “flair,” “dazzle,” “virtuoso technical prowess,”
“bravura,” “spontaneity,” “sparkling,” and “bombastic.” Seven subjects emphasized
musicality in difficult passages, one of whom described a musical performance as
“containing both strength of fingers and a beautiful sound.” Other reports included: (a)
“the technical demands must not overshadow or interfere with the musical results,” (b)
“the virtuosic and expressive elements need to be juxtaposed in a meaningful manner,”
Table 4.13 – Continued
Responses for Romantic – Liszt Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variety of articulations&lt;sup&gt;2&lt;/sup&gt;</td>
<td>26</td>
<td>11.1</td>
</tr>
<tr>
<td>Tone quality (sound production)&lt;sup&gt;4&lt;/sup&gt;</td>
<td>23</td>
<td>9.8</td>
</tr>
<tr>
<td>Attention to melodic line&lt;sup&gt;4&lt;/sup&gt;</td>
<td>20</td>
<td>8.5</td>
</tr>
<tr>
<td>Expanded, dynamic range and greater dynamic contrast&lt;sup&gt;5&lt;/sup&gt;</td>
<td>17</td>
<td>7.2</td>
</tr>
<tr>
<td>Appropriate use of pedal&lt;sup&gt;6&lt;/sup&gt;</td>
<td>14</td>
<td>6.0</td>
</tr>
<tr>
<td>The creation of moods&lt;sup&gt;7&lt;/sup&gt;</td>
<td>12</td>
<td>5.1</td>
</tr>
</tbody>
</table>

and (c) “the ability to transcend the physical difficulty and make an emotional/musical statement.”

<sup>2</sup>Subjects mentioned subtle variance of articulations, sounds, and timbres. Timbral reports included: (a) “Impressionistic,” (b) “orchestral,” (c) “imaginative,” and (d) “diverse.”

<sup>3</sup>Eight subjects reported thick, rich, full sonorities and tone, two of whom credited the sound to the enlarged and more sonorous piano of the period. Five subjects listed an exciting sound. Three subjects described the tone as beautiful. One subject stated “different tone than used in Beethoven or Schumann.” Other reports included: (a) “projected excitement;” (b) “containing showmanship;” (c) “extroverted temperament;” (d) “fire in the sound;” (e) “sometimes harsh, vulgar or not tasteful;” and (f) “fluent.”

<sup>4</sup>Five subjects explained a sense of phrasing and direction. Five others reported flow and continuity. Other portrayals included: (a) “soaring melodies;” (b) “make the melodic outline obvious;” and (c) “keep the chromatic material moving towards climatic parts and be aware of the underlying melody.”

<sup>5</sup>Subjects conveyed many levels of dynamics. Others listed “outer limits” of shadings, emphasizing excessive dynamics, both soft and loud. One subject stated “abandon, bravura in the fortes, intimacy and yearning in the pianos.”

<sup>6</sup>Two subjects noted special or Impressionistic pedal effects. One subject observed that proper pedaling can help clarify very rhythmic passages.

<sup>7</sup>Reports included: (a) “introspective,” (b) “profound,” (c) “superficial,” (d) “religiosity,” (e) “intensity,” (f) “poetic,” (g) “heroic,” (h) “emotional,” (i) “mystical,” and (j) “elegant.”
Table 4.13 – Continued

Responses for Romantic – Liszt Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lyrical melodic lines ⁸</td>
<td>10</td>
<td>4.3</td>
</tr>
<tr>
<td>Rhythmic vitality and energy</td>
<td>10</td>
<td>4.3</td>
</tr>
<tr>
<td>Understanding of structure and form ⁹</td>
<td>9</td>
<td>3.8</td>
</tr>
</tbody>
</table>

The Works of Claude Debussy and Maurice Ravel

Table 4.14 shows the responses for the Impressionistic composers Claude Debussy and Maurice Ravel. Pieces in this category primarily include preludes, études, character pieces (e.g., pieces from *Pour le piano*, *Estampes*, *Images*, *Children’s Corner*, and *Miroirs*, etc.), and miscellaneous other works (e.g., *Pavane pour une infante défunte*, *Sonatine*, etc.). The data suggest that for effective and musical performances of these works, performers should be concerned with two elements of musical performance. First, tonal variation—the varying and mixing of tone colors, timbres, and registrations—was suggested. Secondly, subjects noted that the Impressionistic sound is greatly affected by use of the damper pedal. Subjects mentioned terms like: half-pedaling, quarter-pedaling, “flutter” pedaling, or “degrees of pedaling” such as shallow or deep pedaling. Both of these two response categories—tonal variation and pedaling—was addressed by 15.1% of respondents.

The data suggest that subjects disagreed on one element of sound—clarity. While a majority of the 10.6% of subjects desired a non-clear sound (“veiled,” “hazy,” “transparent,” “lucid,” and “blended sonorities”), other subjects recounted listening for sudden instances of clarity in contrast to the overall hazy sound.

Subjects mentioned *cantabile*, good *legato*, and sensitivity.

⁸ Four subjects reported effective structural unity and holding the work together. One subject mentioned tonal contrasts between sections with different textures. One subject emphasized the importance of understanding transitions.
Three of the remaining response categories dealt with specifics of sound. Many subjects (8.6%) listed the importance of dynamics, dynamic contrast, and overall sound of Impressionistic music. Other subjects (6.9%) highlighted the importance of voicing and balancing. Finally, while stressing the creation of moods, 6.1% of subjects referred to being able to convey the impressions associated with the various works.

Other important stylistic characteristics included: rhythmic flow and continuity, mentioned by 5.3% of subjects; variety and contrast of textures (5.3%); and a visual connection--the ability to translate images into sound (4.5%).

Table 4.14
Responses for Impressionism – Debussy/Ravel Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variety of pianistic tones and timbres¹</td>
<td>37</td>
<td>15.1</td>
</tr>
<tr>
<td>Appropriate use of pedal²</td>
<td>37</td>
<td>15.1</td>
</tr>
<tr>
<td>Clarity and non-clarity of sound and texture³</td>
<td>26</td>
<td>10.6</td>
</tr>
<tr>
<td>Dynamic contrast and overall sound⁴</td>
<td>21</td>
<td>8.6</td>
</tr>
</tbody>
</table>

¹Subjects emphasized (a) orchestral thinking and (b) the varying and mixing of tone colors, timbres, and registrations. One subject described Impressionistic music as having “18 levels of tone.” One subject stated “beautiful, lustrous tone.”

²Subjects emphasized that the Impressionistic sound is greatly affected by pedal. Eight subjects mentioned terms like: half-pedaling, quarter-pedaling, “flutter” pedaling, or “degrees of pedaling” such as shallow or deep pedaling. Six others emphasized the importance of pedaling in Impressionistic music. Five subjects discussed pedal in terms of colors. Other pedal descriptions included: (a) “judicious, not too much;” (b) “blended as needed;” (c) “longer, to unveil the harmonies and sound;” (d) “imaginative;” (e) “wet legato;” and (f) “very sophisticated.”

³In describing the non-clear sound, four subjects used the terms veiled and hazy, three mentioned transparent and lucid, seven outlined blended sonorities and harmonies, and three described not highly articulated or non-accented lines. One subject mentioned that they ask students to play “with less fingertips.” Four subjects reported sudden instances of clarity in contrast to the overall hazy sound.
Table 4.14 – Continued

Responses for Impressionism – Debussy/Ravel Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voicing and balance&lt;sup&gt;5&lt;/sup&gt;</td>
<td>17</td>
<td>6.9</td>
</tr>
<tr>
<td>The creation of moods&lt;sup&gt;6&lt;/sup&gt;</td>
<td>15</td>
<td>6.1</td>
</tr>
<tr>
<td>Rhythmic flow and continuity&lt;sup&gt;7&lt;/sup&gt;</td>
<td>13</td>
<td>5.3</td>
</tr>
<tr>
<td>Variety and contrast of textures&lt;sup&gt;8&lt;/sup&gt;</td>
<td>13</td>
<td>5.3</td>
</tr>
<tr>
<td>A visual connection – Ability to translate images (art) into sound – picturesque&lt;sup&gt;9&lt;/sup&gt;</td>
<td>11</td>
<td>4.5</td>
</tr>
</tbody>
</table>

<sup>4</sup>One subject described Impressionism as having “18 levels of dynamics.” Ten subjects reported lightness and delicateness of sound and texture, four of whom indicated that soft dynamics are normally prevalent over loud ones.

<sup>5</sup>Subjects emphasized the projection of melodies and chords. In describing the voicing, four subjects used the term “crystal sound on top” or “crystalline.” One subject reported “voicing over pedal.” One subject stated “the busy stuff is the least important, see how the long notes carry the music.” One subject reported that sudden motives should be treated as melodic material. One subject described the voicing as “thoughtful.”

<sup>6</sup>One subject mentioned being able to convey the moods and impressions associated with the various works (i.e., “Footprints in the Snow” creates an icy feeling, etc.). Accounts of moods included: (a) “brittle,” (b) “cloudy,” (c) “amorphous,” (d) “dreamy,” and (e) “atmospheric.”

<sup>7</sup>Eight subjects reported rhythmic fluency and cohesiveness of phrases. Other reports included: (a) sweeping lines and figures, (b) long lines, and (c) noble, and (d) singing melodic lines.

<sup>8</sup>Reports included: clarity of texture, “layers of sound and texture,” and counterpoint.

<sup>9</sup>Observations included: “layering of one music video on another” and playing as if “painting pictures.”
The Works of Béla Bartók

Table 4.15 shows the responses for the 20th-century composer Béla Bartók. Pieces in this category primarily include dances, scherzi, character pieces (e.g., including bagatelles, and pieces from *For Children*, *First Term at the Piano*, and *Mikrokosmos*, etc.), sonatas, and variations. The data suggest that for effective and musical performances of these works, performers should be most concerned with rhythmic intensity, vitality, energy, forward drive, and excitement, reported by 20.8% of respondents.

The next most important response category dealt with Bartók’s use of folk melodies. “Bartók’s research into the folk music of central Europe began to show itself in his keyboard works as early as 1905. It remained a strong element in almost all of his keyboard pieces from that point on…” (Gordon, 1996, p. 452). Twenty-seven subjects (14.1%) reported attention to these folk-tune melodies. Subjects reported that performers must search for beautiful, lyrical passages in 20th-century music and that this folk-idiom greatly affects the phrasing of melodies.

The data suggest that there might be a slight disagreement or confusion over the term “percussiveness” in the music of Bartók. Many subjects (13.5%) described listening for a percussive sound, with the terms: dry, sharp, rough, bare, strident, and forceful. However, another portion of subjects (7.8%) described the tone as not “bangy” with the phrases: “containing a full sonority,” “a beautiful mix of big and grand sounds,” and “edgy and brittle, but not harsh.”

Other important stylistic characteristics included: variety of and clear articulations, reported by 9.9% of subjects; variety of dynamics and tones (8.9%); harmonic sensitivity (5.2%); and adherence to score details (5.2%).
## Table 4.15

*Responses for 20th-Century – Bartók Works*

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythmic vitality and energy(^1)</td>
<td>40</td>
<td>20.8</td>
</tr>
<tr>
<td>Attention to melodies (and folk-tunes)(^2)</td>
<td>27</td>
<td>14.1</td>
</tr>
<tr>
<td>Percussiveness(^4)</td>
<td>26</td>
<td>13.5</td>
</tr>
<tr>
<td>Variety of articulations(^4)</td>
<td>19</td>
<td>9.9</td>
</tr>
<tr>
<td>Variety(^5)</td>
<td>17</td>
<td>8.9</td>
</tr>
<tr>
<td>Tone quality (sound production)(^6)</td>
<td>15</td>
<td>7.8</td>
</tr>
</tbody>
</table>

\(^1\)Reports included rhythmic intensity, forward drive, and excitement. Five subjects desired rhythmic precision. Three subjects requested clear rhythms and three others reported clarity of meter. One subject clarified “emphasis on rhythmaticity, not percussiveness.” Other descriptors included: “rock-solid rhythm,” “driving” ostinato figures, strong rhythmic flow, toccata-like, strong rhythmic structure, rhythmic understanding, rhythmic patterns, and syncopations.

\(^2\)Nine subjects reported melodic lyricism, one of whom stated that “a performer must search for beautiful lyrical passages in 20th-century music.” Two subjects emphasized the special feeling for the Hungarian folk tune often embodied in Bartók’s music, one of whom stated that this “folk-idiom greatly affects phrasing” and another that the performer “must emphasize the marriage of folk music and modernism (keep both elements recognizable).”

\(^3\)One subject stated that this percussiveness is especially needed in fast pieces. One subject described the sounds as containing “vulgarity.” Other descriptors included: “dry,” “sharp,” “rough,” “bare,” “strident,” and “forceful.”

\(^4\)Six subjects emphasized the importance of accentuation. Another described the articulations as “sharply-chiseled.”

\(^5\)Subjects emphasized both dynamic contrast and variety of tones and timbres. Eight subjects reported a wide dynamic range including big *fortes* and *subito* dynamics. Eight subjects reported timbral variety including two of whom described the sound of slow works as being a “night” sound and one of whom reported an Impressionistic sound.

\(^6\)Three subjects emphasized that Bartók was not a “bangy” pianist, referring to his ideas about the piano being a percussive instrument, but without an ugly, percussive sound. In
Table 4.15 – Continued

Responses for 20th-Century – Bartók Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of harmonic movement (cadences, etc.)</td>
<td>10</td>
<td>5.2</td>
</tr>
<tr>
<td>Adherence to score (detail)</td>
<td>10</td>
<td>5.2</td>
</tr>
</tbody>
</table>

The Works of Sergei Prokofiev

Table 4.16 shows the responses for the 20th-century composer Sergei Prokofiev. This category primarily includes sonatas and character pieces. In his autobiography, Prokofiev names five principal factors that have dominated his art in varying degrees at different periods. Two of the five, which seem almost contradictory in nature, include: (a) the *toccata* or motor element, where rhythmic vitality plays an important role; and (b) the lyric (singing) element (Gillespie, 1965, p. 359). A considerable portion of subjects (31.3%) upholds this contradiction. This research suggests that for effective and musical performances of these works, pianists should be most concerned with the contrast between lyricism and percussiveness. A majority of the 31.3% of subjects described elements of lyricism and melody in Prokofiev’s music, one of whom stated that a performer must search for beautiful, lyrical passages in 20th-century music. However, many other subjects responded with the terms “percussiveness,” “brilliance of attack,” describing the sound, subjects reported “a beautiful mix of full, big, and grand sounds.” Other descriptions included: “edgy,” “angular,” “brittle,” and “not harsh.”

7 Three subjects described exploitation of the dissonances, (i.e., varying responses to varying levels of dissonance/consonance). Subjects described sensitivity to the emotional musical possibilities of non-traditional harmonic versions of traditional musical gestures. Another emphasized an understanding of non-western scales.

8 One subject stated that 20th-century composers wrote more detailed instructions to the performer than composers of any other period. Another instructs that Bartók was a compulsively accurate editor of his music.
“bite,” and “angular.” Seven subjects reported contrast between lyric and percussive sections.

Further describing the rhythmic elements of Prokofiev’s music, 17.4% of subjects affirmed rhythmic intensity, vitality, energy, forward drive, and excitement. Others (6.0%) announced the importance of technique and technical command in performing Prokofiev’s music.

Other response categories dealt with sound and clarity of sound. Huge, full, and thick were descriptors used by subjects (7.0%) in describing the sonority often desired in Prokofiev’s music. In addition, another 6.0% stressed that clarity of sound and texture was important.

The importance of articulation was also mentioned which specified that performers must adhere to the articulation markings of the score and that a variety of articulations is desired, reported by 5.0% of subjects. The next response category dealt with the treatment of harmony. Subjects (4.0%) reported that performers must be sensitive in dealing with Prokofiev’s harmonic language. Dynamic variety and contrast was also reported by 4.0% of subjects. Other stylistic responses included: appropriate use of pedal, reported by 3.5%; and humor, satire, and comedic timing, reported by 3.0%.

Table 4.16

 Responses for 20th-Century – Prokofiev Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lyricism and percussiveness¹</td>
<td>63</td>
<td>31.3</td>
</tr>
</tbody>
</table>

¹Thirty-four subjects described elements of lyricism and melody in Prokofiev’s music. (One subject stated that a performer must search for beautiful, lyrical passages in 20th-century music. Another described “lyricism, but in the terms of Prokofiev.” One subject described the melodies as being connected “like rubber bands.” Five subjects described a legato, singing tone. Eight subjects reported careful melodic shaping and phrasing.) Twenty-two subjects responded with the term, “percussiveness.” (Other terms used included: “brilliance of attack,” “bite,” and “angular.” Two subjects warned “dry, but not too percussive.”) Seven subjects suggested contrast between lyric and percussive sections.
Table 4.16 – Continued

Responses for 20th-Century – Prokofiev Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythmic vitality and energy</td>
<td>35</td>
<td>17.4</td>
</tr>
<tr>
<td>Huge, full, thick sonority</td>
<td>14</td>
<td>7.0</td>
</tr>
<tr>
<td>Technique (technical command)</td>
<td>14</td>
<td>7.0</td>
</tr>
<tr>
<td>Clarity of sound and texture</td>
<td>12</td>
<td>6.0</td>
</tr>
<tr>
<td>Variety of articulations</td>
<td>10</td>
<td>5.0</td>
</tr>
<tr>
<td>Understanding of harmonic movement (cadences, etc.)</td>
<td>9</td>
<td>4.5</td>
</tr>
<tr>
<td>Dynamic contrast</td>
<td>8</td>
<td>4.0</td>
</tr>
</tbody>
</table>

2 Reports included rhythmic intensity, forward drive, and excitement. Six subjects described the rhythm as having a “motoric” quality. Other reports included: “metrically strong,” “diabolic intensity,” and “expressive rhythms.” Two subjects reported listening for rhythmic understanding (clear rhythmic differences). Six subjects requested rhythmic precision.

3 One subject stated that “the sound is more massive than Bartók.” Other descriptors included: (a) forceful, (b) intense (even in piano sections), (c) “steely,” (d) “bold and aggressive,” (e) energetic, (f) violent, (g) strident, (h) powerful, (i) bright, (j) orchestral, and (k) very resonant. One subject described a “quality tone (not bangy) even in the most pianistically violent passages.”

4 Other reports included: (a) “athleticism,” (b) clear fingerwork, and (c) keeping the hands together.

5 One subject emphasized clarity of a Classical work with modern harmony. Another emphasized the showing of contrapuntal sections.

6 Three subjects outlined adherence to marked articulations, which was described as “sharply-chiseled.” One subject called attention to the articulations as “infectious.”

7 Four subjects emphasized careful handling of the dissonances. One subject mentioned listening and the projection of harmonic surprises. One subject described gestures that “thumb their nose at tonality while still using tonality’s implications.” Another stated listening for coloristic harmonies and an understanding of modal progressions.
Table 4.16 – Continued

*Responses for 20th-Century – Prokofiev Works*

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Response %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriate use of pedal⁸</td>
<td>7</td>
<td>3.5</td>
</tr>
<tr>
<td>Humor (comedic timing)⁹</td>
<td>6</td>
<td>3.0</td>
</tr>
</tbody>
</table>

⁸One subject described “fierce *fortes* and *fortissimos* bordering on harsh.” One subject mentioned adherence to the printed page.

⁹One subject stated that pedaling aids musical interpretation. Another emphasized pedal usage in slow, lyrical sections.

¹⁰One subject noted “satirical humor.”
CHAPTER 5
SUMMARY, DISCUSSION, AND CONCLUSIONS

This research gained information related to effective and musical piano performance and pedagogy. The results of the present study deal with the area of music research relating to the larger area of research, aesthetics and preferences in music—a subject with which both the fields of piano pedagogy and piano performance are most concerned. As in the majority of education and music education studies (Phelps, Ferrara, and Goolsby, 1993 and Casey, 1992), this study is categorized as descriptive research; the mode of inquiry being a researcher-designed survey. For this research, subjects (piano professors teaching at four-year institutions throughout the United States offering graduate degree programs in piano performance) were questioned to elicit descriptions of stylistic characteristics of specific keyboard genres, which through this research were found to be important elements of the standard piano repertoire. Specifically, data were gathered in response to the question, “what do you listen for when a student plays one of 16 genre groupings (i.e., a Bach imitative work)?” The survey data were compiled, analyzed, and presented in table and prose format to reveal which characteristics of stylistically effective and musical performance were, as determined by experts, reported more or less often. Explanatory footnotes were included when needed for clarity or to articulate a colorful response.

Purposes for the Study

The primary purpose of this research was to describe, summarize, and report on the teachings of piano professors in the United States. It can be determined through this research that many piano professors can generalize stylistic characteristics describing specific keyboard genres and that these descriptions can be expressed in written words and phrases. Table 5.1 reveals the stylistic characteristics which were reported most-often by respondents for each of the genres investigated in this research.
Table 5.1

*The Most-Frequently Responded Stylistic Characteristic of 16 Keyboard Genres*

<table>
<thead>
<tr>
<th>Category Grouping</th>
<th>Response</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach – Imitative Works</td>
<td>Clarity of sound and texture</td>
<td>25.9</td>
</tr>
<tr>
<td>Bach – Free Works</td>
<td>Variety of articulations</td>
<td>14.8</td>
</tr>
<tr>
<td>Bach – Dance Suite Movements</td>
<td>Stylistic elements appropriate to specific dance</td>
<td>22.8</td>
</tr>
<tr>
<td>Scarlatti Works</td>
<td>Tone quality (sound production)</td>
<td>13.3</td>
</tr>
<tr>
<td>Haydn, Mozart, and “Classical” Beethoven Works</td>
<td>Dynamic contrast</td>
<td>12.7</td>
</tr>
<tr>
<td>“Romantic” Beethoven Works</td>
<td>Expression, passion, feeling, and emotion</td>
<td>9.1</td>
</tr>
<tr>
<td>Schubert Works</td>
<td>Lyrical melodic lines</td>
<td>23.0</td>
</tr>
<tr>
<td>Schumann Works</td>
<td>Personality changes (Contrast of moods)</td>
<td>20.4</td>
</tr>
<tr>
<td>Chopin – Dance Works</td>
<td>Musical elements specific to individual dance</td>
<td>22.2</td>
</tr>
<tr>
<td>Chopin – Larger, Non-Dance Works</td>
<td>Understanding of structure and form</td>
<td>17.9</td>
</tr>
<tr>
<td>Chopin – Lyrical Works</td>
<td>Tone quality and lyrical lines</td>
<td>29.2</td>
</tr>
<tr>
<td>Brahms Works</td>
<td>Tone quality (sound production)</td>
<td>22.2</td>
</tr>
<tr>
<td>Liszt Works</td>
<td>Fast, brilliant, accurate, and virtuosic playing</td>
<td>19.1</td>
</tr>
<tr>
<td>Debussy/Ravel Works</td>
<td>Variety of pianistic tones and timbres</td>
<td>15.1</td>
</tr>
<tr>
<td>Prokofiev Works</td>
<td>Lyricism and percussiveness</td>
<td>31.3</td>
</tr>
</tbody>
</table>

Secondary purposes of this research were also achieved. The second purpose of this research--to review the interpretational writings found in dissertations, journal articles, pedagogical sources, keyboard literature volumes, and historical textbooks--was accomplished in this research’s review of literature (chapter two). The third purpose of this research--to add to the body of pedagogical and performance writings, a succinct resource of expert opinion--is shown in chapter four of this document.
The previous section of this chapter addresses the three formal purposes of the study (as identified in the first chapter). The second part presents summaries of the previous four chapters in this document. The third segment of this chapter discusses problems with and justifications for this type of research. Finally, this chapter will conclude by providing conclusions and recommendations for future research.

Summary of Chapters

Chapter One

Chapter One, in introducing the study, addressed the standard roles of teacher and student found within the traditional piano lesson setting. Following this introduction, topics (found by this research) that are commonly shared by piano professors were highlighted. These included: (a) musicological insights (i.e., historical facts; stylistic characteristics of composers, genres, or historical era; essentials pertinent to the instrument; and composer information); (b) aesthetic presentations and explanations (e.g., more specifically, what makes a Baroque, Classical, Romantic, or 20th-century work musically and stylistically effective); (c) expressive performance elements (i.e., shadings of volume, musical phrasing, articulation, timing issues, pauses, and pedaling); and (d) performance ideas not shown by the printed score.

Next, addressing the context of the problem, interpretation and authentic performance practice were defined and discussed. Following this, reasons for this study’s importance--(a) its historical context, (b) its clarifying and summarizing nature, and (c) its filling of an apparent need in the literature--were reported. Finally, the specific purposes of this research were stated, along with an explanation of the limitations of the study and a definition of terms used throughout the study.

Chapter Two

Chapter Two reviewed the body of literature pertaining to the pedagogical and performance subject of effective musical stylistic performance--how to perform specific pieces, historical genres, or collected works of specific composers. This review not only
served as the background for the present study, but also was important in the designing of
the research categories explored throughout this study. This literature review highlights
and summarizes these writings pertaining to the performance of certain composers’
works, which during this research, were found to make up a substantial portion of the
vast piano standard repertoire. These writings consisted of dissertations, journal articles,
pedagogical sources, keyboard literature volumes, and historical textbooks.

Chapter Three

Chapter Three described the methodology used in the current study. Procedures
were detailed and reported for (a) determining the study population, (b) designing the
survey instrument, (c) constructing and piloting the study, (d) creation of and refining the
repertoire groupings of the study, (e) survey distribution, and (f) data analysis and
display.

Chapter Four

Chapter Four first explained elements of the return rate of the survey including
number of surveys returned, the average response, and the total number of responses per
category. Next, an explanation of the procedure for compiling and analyzing the data
were explicated. Finally, tables, which presented the most common (approximately ten)
stylistic characteristics for each specific genre grouping, were shown. Also included were
(a) frequencies of the responses, and (b) a percentage of the total reports matching each
response.

Discussion

Problems with and Justifications for this Research

One requirement of this research was that respondents make generalizations
concerning stylistic characteristics of keyboard genres. Various reasons were given as to
why not all subjects were willing or able to carry out this suggested task. Statements
included: (a) “I find it difficult to say how I would ‘describe the sound’ of a genre or a
composer without knowing the particular piece of repertoire in question,” (b) “I am not a
‘formula’ teacher…,” and (c) “I’m afraid that generalizations such as you ask for are totally against anything that I teach and my teaching methods. There is so much variety among different pieces, different students, etc., if I had to generalize, I would say that I listen for the perfect performance of every piece, and, to the extent that it is not perfect, I go about showing the student how to make it more perfect.”

However, in rebuttal to these statements, it should be noted that 90 piano pedagogues and performers were able to make these types of generalizations. In fact, as shown in table 4.0, a total of 3,639 descriptions generalizing pianistic sound elements were made. During an oral interview portion of a pilot study performed as part of this research, subjects reported that much thought had been stimulated by the questions. Comments were made such as, “It’s a challenge to put these ideas into words” and “Let’s see, how do I describe the sound I desire from my students?” Another respondent of this research stated:

In closing, I agree with those musicians who cite the different sound, character, and overall effect of each fine piano composer…Pianists don’t have a handbook that offers specified, unique instructions for playing each of the composers listed [in this research]. But [pianists] can make broad distinctions about the sound and expressiveness of Baroque, Classic, Romantic, Impressionistic, and contemporary styles. (Anonymous subject’s response)

It would seem that these comments indicate that this type of research is viable and that there may be a sharing of knowledge that could be interesting and of hyperbolic value to piano teachers and students alike. It would also seem that many pedagogues: (a) can describe the generalized sound of a genre or a composer without knowing the particular piece, (b) might understand some of the formulas including not only composers’ intentions but also performers’ techniques, and (c) could make and express generalizations in their teaching methods; would be more effective in assisting their students in their pursuit of the “perfect performance of every piece.”
Further Justification

Style and stylistic performance have received much attention by scholars and writers. Seaton (1991), in the “to the instructor” section of his book entitled Ideas and Styles in the Western Musical Tradition states:

At the heart…is the premise that we study music history in order to become better musicians…We become better musicians by confronting and exploring the musical thinking of other musicians. Our performances are better when we understand what and how musicians in the past have intended to communicate with their audiences. (p. v)

Talley (1965), in an article entitled “A Matter of Style” addresses not only the importance of, but one of the problems with, teaching style in this manner: “We hear a great deal about this or that composer’s style without fully grasping what is meant by style. It is one of the most pervasive of qualities in music, yet one of the most elusive to pinpoint…” (p. 37).

One of the proposed uses of the data gathered in this research is to speak directly to aspiring performers concerning stylistic performance. Instead of speaking to students in abstract and extra-musical metaphors, an alternative instructional approach might consist of directly addressing the aural characteristics of stylistic performance. Other research pedagogues have made similar efforts. Johnson (1998) recorded college students’ “musical” performances of an excerpt as a pretest, and then presented to them a brief lesson on the rubato used by professionals to enhance the “musical effect.” Subjects’ performances became more like the experts’ performances on which the lesson was based. Another researcher (Cho, 1988) produced a document containing essential stylistic information for students entering piano performance degree programs. In this document, the author included specific strategies for teaching and learning college audition repertoire. The same teaching method could be used with the results of this research. Teachers and students might discuss any of the responses listed in table 5.1 and their applications to specific musical situations.
Conclusions and Recommendations for Future Research

The results of this study imply many directions for future research. First and foremost, this research project (in its current format) should be repeated to gain a higher return rate and gather more data. As mentioned in the limitations of the study section of this document, this study is limited to the number of piano faculty willing or able to take the time to complete a 16-item open-ended survey of this magnitude. Possible efforts toward gaining more subjects might include: (a) incorporating this research survey as part of pedagogical or performance conferences, (b) providing compensation for subjects, or (c) possibly addressing to each respondent only part of the repertoire used in this study (this would shorten the time needed from each respondent). It should be noted that a pilot study performed as part of this research found that e-mailing was a viable option for the gathering of data for this type of research.

The results of this study could also be used to create other surveys with a slightly different format. For example, using the responses listed in tables 4.1 through 4.16, surveys could be created which ask respondents to simply agree or disagree with the characteristic listed. Another format might include having subjects rate each of the responses’ importance on Likert or other scales. The ranking of each response by other experts in the fields of pedagogy and performance might also prove interesting and valuable.

There are also many applications of this research that could be used in piano lesson settings. These would be best accomplished after the data gathered in this research had been organized into neat and precise guidelines for students and teachers. The generalizations listed in each of the tables could be expressed and explained directly to piano students. Teachers and students alike could then evaluate each of the responses’ validity to the specific musical situation. It should be noted that the data listed should not be taken as unbreakable rules, but that an intelligent and thought-out disagreement with the response is perhaps also musically valuable.

Further application might include the preparation of lesson plans consisting of 1-2 simple, but representative pieces that might be used to teach one or more of the specific stylistic elements listed under each genre heading. Next, pieces of advancing difficulty
could be chosen, to which these elements of style could be “transferred.” It is through the process of teaching for transfer, that evaluation, self-expression, and ultimately, learning would take place. This type of transfer teaching from one piece to another has been attempted and validated by other researchers (i.e., Baldridge, 1981). Another interesting element of further research might include a collection of videotaped or recorded lessons that demonstrate how expert teachers teach these stylistic elements to students of various levels of expertise.

Other experimental studies could also be conducted which might prove or disprove the validity of not only this research data, but also this type of “direct” teaching. For example, a population of freshmen (piano major) college students could be divided into control and experimental groups. The students could be asked to prepare the same pieces for a performance in one week. The control group would do so with only their previous expertise; the experimental group could do so using the tables and paragraphs presented in chapter four of this document. A panel of judges could evaluate the performances for stylistic and musical effectiveness.

Finally, the ultimate research project, one that the idea of which served as the original catalyst for this research project, is one that would be extremely difficult to measure not only for statistical reasons, but also because of logistical and longitudinal concerns. The pedagogical and performance information and results found in the tables (shown in chapter four), explanatory paragraphs, and table footnotes, needs to be shared with the many teachers, performers, and piano students throughout the United States. It is only through these analyses and sharing of knowledge that this research truly could be evaluated. Would expert teachers and performers change their own teaching styles after agreeing or disagreeing with the results of this study? Would independent piano teachers’ (those possibly outside of academic circles) pedagogy be enhanced by a thorough study and application of these results? And finally, could piano students that currently study repertoire for a week with little or no stylistic guidance come into their next piano lesson with more than an obligatory idea of style and interpretation? It is through these methods that this research might become an important and integral element of current piano pedagogy and performance.
In conclusion, results from this study will hopefully greatly affect piano professors, independent piano teachers, and piano students alike. College professors and independent piano teachers will have an invaluable resource by which they could compare their teaching styles to that of their colleagues. Piano students could use this information as a self-teaching guide while learning new repertoire. Having information from experts in the piano field will allow a sharing of knowledge that could be vital for teacher-continued growth and student efficiency. Research of this magnitude allows a sharing of the body of pianistic insights of every teacher which currently can only be obtained by attending private lessons with individual teachers. This “open-door” sharing of stylistic information could ultimately improve something that is vital and important to all pedagogues and performers--the pianistic art.
APPENDIX A

TABLES CONTAINING REMAINING DATA NOT SHOWN IN CHAPTER FOUR
### Table A.1

*Responses for Baroque – Bach – Imitative Works*

<table>
<thead>
<tr>
<th>Description</th>
<th>Count</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tone quality (sound production)</td>
<td>9</td>
<td>3.9</td>
</tr>
<tr>
<td>18th-century guidelines</td>
<td>6</td>
<td>2.6</td>
</tr>
<tr>
<td>Appropriate ornamentation and embellishment</td>
<td>6</td>
<td>2.6</td>
</tr>
<tr>
<td>Conversation between the voices</td>
<td>5</td>
<td>2.2</td>
</tr>
<tr>
<td>Interesting melodic ideas</td>
<td>5</td>
<td>2.2</td>
</tr>
<tr>
<td>Development of longer lines</td>
<td>4</td>
<td>1.7</td>
</tr>
<tr>
<td>“Feeling or emphasizing” the rests</td>
<td>2</td>
<td>0.9</td>
</tr>
<tr>
<td>Accurate articulations</td>
<td>2</td>
<td>0.9</td>
</tr>
<tr>
<td>Dance elements</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Accuracy</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Textural understanding - horizontal and vertical</td>
<td>1</td>
<td>0.4</td>
</tr>
</tbody>
</table>

---

1. Descriptions included: (a) “crisp, but light touch,” (b) “singing (elegant) tone,” (c) “clear,” (d) “precise,” (e) “vigorou,” (f) “solid,” (g) “one of fullness but with sensitivity,” and (h) “firm and projected.”

2. One subject listed these as including: (a) articulations, (b) ornaments, (c) *note inégales*, (d) French Overture style, and (e) triplet notation. One subject emphasized expressiveness while maintaining guidelines.

3. Subjects reported that (a) the speed of the ornament should agree with the tempo and mood of the piece; (b) advanced students should realize that there are many exceptions to ornamental rules; (c) ornamentation is improvisatory (can be omitted, changed, or added); and (d) ornamentation should be musically expressive.

4. One subject stated that the voices may respond to one another by imitating, echoing, or contrasting. One subject said the statements must breathe.

5. Two subjects emphasized voice leading. One subject mentioned “poignant melodic intervals” and another treatment of sequences. One subject stated that, by emphasizing the accidentals, Baroque tonality is clarified.

6. Two subjects described playing “over the bar line.”

7. One subject mentioned that advanced students should understand agogic nuancing.

8. One subject stated that imitative works often contain elements of Baroque dance suites.
Table A.2


c

Responses for Baroque – Bach – Free Works

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of harmonic movement (cadences, etc.)(^1)</td>
<td>8</td>
<td>4.4</td>
</tr>
<tr>
<td>Tone quality (sound production)(^2)</td>
<td>7</td>
<td>3.8</td>
</tr>
<tr>
<td>Continuity(^3)</td>
<td>7</td>
<td>3.8</td>
</tr>
<tr>
<td>Agility, technical fluency</td>
<td>4</td>
<td>2.2</td>
</tr>
<tr>
<td>Appropriate ornamentation and embellishment(^4)</td>
<td>4</td>
<td>2.2</td>
</tr>
<tr>
<td>Clear voice-leading</td>
<td>3</td>
<td>1.6</td>
</tr>
<tr>
<td>Mood(^5)</td>
<td>5</td>
<td>1.6</td>
</tr>
<tr>
<td>Sensitivity</td>
<td>1</td>
<td>0.5</td>
</tr>
</tbody>
</table>

\(^1\) According to subjects’ responses, this includes harmonic structure, tension and resolution, tonal sonority of each chord, and an understanding of chord progressions. One subject mentioned that students who understand chord progressions will “arrive” at cadences more musically.

\(^2\) Six subjects described a “beautiful, clean tone.” One subject described the sound as having a “diamond-shape.” One described the sound as “being brilliant and having color.”

\(^3\) Five subjects reported a sense of arch and line to the piece. One subject emphasized the pacing of various ideas as they flow one to another. Another reported careful tempi.

\(^4\) One subject mentioned familiarity of Baroque convention (e.g., awareness of the option to arpeggiate chords downward as well as upward in the Chromatic Fantasy and Fugue and other works, to substitute certain ornaments for others, etc.).

\(^5\) Two subjects described a more “Romantic” quality as compared to other Bach works. One subject emphasized the Baroque Affect.
Table A.3

Responses for Baroque – Bach – Dance Suite Movements

<table>
<thead>
<tr>
<th></th>
<th>Score</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dynamic contrast(^1)</td>
<td>7</td>
<td>3.6</td>
</tr>
<tr>
<td>Structure</td>
<td>4</td>
<td>2.1</td>
</tr>
<tr>
<td>Fluency of line (continuity)(^2)</td>
<td>4</td>
<td>2.1</td>
</tr>
<tr>
<td>Melodic nature of all parts</td>
<td>3</td>
<td>1.6</td>
</tr>
<tr>
<td>Appropriate voice leading</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td>Control of events</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Accentuation of imitative elements</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>“Harpsichord-like” articulations and touches</td>
<td>1</td>
<td>0.5</td>
</tr>
</tbody>
</table>

\(^1\)Four subjects emphasized terraced dynamics.
\(^2\)Two subjects reported the relationship of short phrases within the longer line.
Table A.4

 Responses for Pre-Classical – Scarlatti Works

<table>
<thead>
<tr>
<th>Category</th>
<th>Value</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imitation of harpsichord</td>
<td>8</td>
<td>3.0</td>
</tr>
<tr>
<td>Relationship to Bach</td>
<td>7</td>
<td>2.7</td>
</tr>
<tr>
<td>Phrasing and melodic direction</td>
<td>6</td>
<td>2.3</td>
</tr>
<tr>
<td>Presence of character</td>
<td>6</td>
<td>2.5</td>
</tr>
<tr>
<td>Understanding of harmonic movement (cadences, etc.)</td>
<td>5</td>
<td>1.9</td>
</tr>
<tr>
<td>Appropriate ornamentation and embellishment</td>
<td>5</td>
<td>1.9</td>
</tr>
<tr>
<td>Understanding of structure and form</td>
<td>4</td>
<td>1.5</td>
</tr>
<tr>
<td>Appropriate tempi</td>
<td>4</td>
<td>1.5</td>
</tr>
<tr>
<td>Differences in sound between polyphonic and homophonic sections</td>
<td>4</td>
<td>1.5</td>
</tr>
<tr>
<td>Musical organization of phrase fragments into larger units</td>
<td>3</td>
<td>1.1</td>
</tr>
<tr>
<td>Creative, imaginative interpretations</td>
<td>2</td>
<td>0.8</td>
</tr>
<tr>
<td>Continuity of musical line</td>
<td>2</td>
<td>0.8</td>
</tr>
<tr>
<td>Attention to detail</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Rhythmic agogic freedom and expressiveness</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Awareness of climaxes</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Expression</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Relation to other movements</td>
<td>1</td>
<td>0.4</td>
</tr>
</tbody>
</table>

1. As described by subjects, this imitation includes: articulation (touches) and overall sound. One subject requested the “flavor, not imitation of the harpsichord.”

2. Five subjects reported a similarity to Bach. One subject stated that performing Scarlatti should be similar to performing a Bach toccata. Describing differences between the music of Scarlatti and Bach, subjects reported: (a) “Scarlatti’s music contains less drama than Bach,” and (b) “Scarlatti is lighter than Bach.”

3. One subject elaborates that, in the music of Scarlatti, exploitation of whatever is unusual in that particular piece (i.e. dissonant chords, guitar imitation, big leaps, etc.) is important to performance. One subject described the character as “primitive.”

4. One subject mentioned specifically the acciaccatura.

5. One subject states that performers must understand structure at every level.

6. One subject elaborates that most of Scarlatti’s music either dances or sings in long lines grouped as one impulse and separated by “breaths” (long note values, caesuras, empty measures).

7. One subject mentioned that, although Scarlatti sounds similar to Bach, Scarlatti’s music gives students more freedom to change dynamics, touches, etc.

8. One subject mentioned the grouping of similar-keyed works and exploiting the different moods, etc. of the contrasting works.
Table A.5

Responses for Classical – Haydn, Mozart, and “Classical” Beethoven Works

<table>
<thead>
<tr>
<th>Response</th>
<th>Subjects</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of harmonic movement (cadences, etc.)¹</td>
<td>8</td>
<td>2.7</td>
</tr>
<tr>
<td>Appropriate use of <em>rubato</em> (tempo flexibility)²</td>
<td>6</td>
<td>2.0</td>
</tr>
<tr>
<td>Humor and wit</td>
<td>6</td>
<td>2.0</td>
</tr>
<tr>
<td>Two-note phrases/slurs (“sighing” gestures)</td>
<td>6</td>
<td>2.0</td>
</tr>
<tr>
<td>Appropriate ornamentation and embellishment³</td>
<td>5</td>
<td>1.7</td>
</tr>
<tr>
<td>Music should contain drama⁴</td>
<td>5</td>
<td>1.7</td>
</tr>
<tr>
<td>Elegance and charm</td>
<td>4</td>
<td>1.3</td>
</tr>
<tr>
<td>Sound⁵</td>
<td>4</td>
<td>1.3</td>
</tr>
<tr>
<td>Attention given to rests</td>
<td>3</td>
<td>1.0</td>
</tr>
<tr>
<td>Expressive emotion within Classical stylistic limits</td>
<td>3</td>
<td>1.0</td>
</tr>
<tr>
<td>Coloring of accompaniment figures</td>
<td>2</td>
<td>0.7</td>
</tr>
<tr>
<td>Tempi⁶</td>
<td>2</td>
<td>0.7</td>
</tr>
<tr>
<td>Velocity and dexterity where applicable</td>
<td>2</td>
<td>0.7</td>
</tr>
<tr>
<td>Differentiation between the sounds of various types of accents</td>
<td>1</td>
<td>0.3</td>
</tr>
<tr>
<td>Sense of orchestration in piano writing</td>
<td>1</td>
<td>0.3</td>
</tr>
<tr>
<td>Rhetorical musical gestures between motives</td>
<td>1</td>
<td>0.3</td>
</tr>
<tr>
<td>Dialogue between melodies</td>
<td>1</td>
<td>0.3</td>
</tr>
</tbody>
</table>

¹One subject reported more emphasis on dissonance, less on consonance.
²Two subjects stated that *rubato* could be used in small amounts at the ends of sections.
³Two subjects stated that performers are more obligated to do the written ornamentation in this grouping than in the previous Baroque categories. One subject mentioned that ornamentation could also be added. Two subjects stated that ornamentation had to “fit,” referring to tempo and style (i.e., ornamentation in an *andante* movement should be slower than ornamentation in an *allegro* movement). One subject emphasized that ornaments in slow movements must match the mood of the piece.
⁴Two subjects mentioned that effective Mozart performances must contain humor and pathos. One subject listens for dramatic peaks.
⁵Reports included: (a) “a Classical symphony sound,” (b) “red-blooded,” (c) “vibrant,” and (d) “aristocratic.”
⁶One subject emphasized that the performer must have control of the tempo.

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Table A.6

Responses for Classical – “Romantic” Beethoven Works

<table>
<thead>
<tr>
<th>Description</th>
<th>Responses</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrasing and melodic direction</td>
<td>12</td>
<td>3.9</td>
</tr>
<tr>
<td>Attention (adherence) to Beethoven’s score (i.e. dynamics and articulations)</td>
<td>12</td>
<td>3.9</td>
</tr>
<tr>
<td>An expression of various moods&lt;sup&gt;1&lt;/sup&gt;</td>
<td>11</td>
<td>3.6</td>
</tr>
<tr>
<td>Rubato (rhythmic inflection) used more frequently than earlier Classical works&lt;sup&gt;2&lt;/sup&gt;</td>
<td>11</td>
<td>3.6</td>
</tr>
<tr>
<td>Understanding of harmonic movement (cadences, etc.)&lt;sup&gt;3&lt;/sup&gt;</td>
<td>8</td>
<td>2.6</td>
</tr>
<tr>
<td>Show variety of textures&lt;sup&gt;4&lt;/sup&gt;</td>
<td>6</td>
<td>1.9</td>
</tr>
<tr>
<td>Balance between Classical and Romantic ideas</td>
<td>6</td>
<td>1.9</td>
</tr>
<tr>
<td>Tempo relationships between sections and other movements&lt;sup&gt;5&lt;/sup&gt;</td>
<td>5</td>
<td>1.6</td>
</tr>
<tr>
<td>Contrasting theme character (dynamics, tone colors, etc.)</td>
<td>5</td>
<td>1.6</td>
</tr>
<tr>
<td>Sense of daring&lt;sup&gt;6&lt;/sup&gt;</td>
<td>2</td>
<td>0.6</td>
</tr>
<tr>
<td>Importance of rests</td>
<td>2</td>
<td>0.6</td>
</tr>
<tr>
<td>Accompaniment must have shape and direction</td>
<td>1</td>
<td>0.3</td>
</tr>
<tr>
<td>Find climaxes</td>
<td>1</td>
<td>0.3</td>
</tr>
<tr>
<td>Longer lines and larger beat groupings and pulsations</td>
<td>1</td>
<td>0.3</td>
</tr>
<tr>
<td>Stress syncopations</td>
<td>1</td>
<td>0.3</td>
</tr>
<tr>
<td>Bringing out the chromatic melodic lines</td>
<td>1</td>
<td>0.3</td>
</tr>
<tr>
<td>Growth of motives and ideas</td>
<td>1</td>
<td>0.3</td>
</tr>
<tr>
<td>Technical control, so emphasis can be on the music</td>
<td>1</td>
<td>0.3</td>
</tr>
</tbody>
</table>

<sup>1</sup>Subjects listed moods as including: “nobility,” “religiosity,” “anger,” “sublime,” “sadness,” “ecstatic,” “poetic,” “humorous,” “tragic,” “comic,” “exalted,” “poignant,” and “mysterious.”

<sup>2</sup>One subject commented especially at cadences. One subject emphasized looking for improvisational passages so as to apply agogic flexibility.

<sup>3</sup>One subject asked for harmonic support by asking the performer “if they hear the left hand?” Four subjects suggested the exploitation of daring harmonies. One subject wanted to hear harmonic advancements (from earlier works).

<sup>4</sup>One subject discussed solo/tutti textures. One subject described exploiting polyphonic elements.

<sup>5</sup>One subject stated that more tempi contrast is acceptable.

<sup>6</sup>One subject stated that performers must show Beethoven’s adventurous side both harmonically and melodically.
Table A.7

Responses for Romantic – Schubert Works

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarity of sound and texture</td>
<td>6</td>
<td>2.4</td>
</tr>
<tr>
<td>Handling of repeats (repetition/non-repetition)</td>
<td>6</td>
<td>2.4</td>
</tr>
<tr>
<td>Simple (performed simply)</td>
<td>6</td>
<td>2.4</td>
</tr>
<tr>
<td>Variety of touch and sound – Coloristic awareness</td>
<td>6</td>
<td>2.4</td>
</tr>
<tr>
<td>Relationship to Beethoven</td>
<td>6</td>
<td>2.4</td>
</tr>
<tr>
<td>Appropriate use of <em>rubato</em> (tempo flexibility)</td>
<td>5</td>
<td>2.0</td>
</tr>
<tr>
<td>Rhythmic vitality and energy</td>
<td>5</td>
<td>2.0</td>
</tr>
<tr>
<td>Technique</td>
<td>3</td>
<td>1.2</td>
</tr>
<tr>
<td>Slow movements should show the drama of &quot;Storm and Stress&quot;</td>
<td>3</td>
<td>1.2</td>
</tr>
<tr>
<td>Continuity of phrases (one to another)</td>
<td>3</td>
<td>1.2</td>
</tr>
<tr>
<td>Intimacy</td>
<td>2</td>
<td>0.8</td>
</tr>
<tr>
<td>Sensitive musical handling of modulations</td>
<td>2</td>
<td>0.8</td>
</tr>
<tr>
<td>Full range of emotions</td>
<td>2</td>
<td>0.8</td>
</tr>
<tr>
<td>Character</td>
<td>2</td>
<td>0.8</td>
</tr>
<tr>
<td>Sweet</td>
<td>2</td>
<td>0.8</td>
</tr>
</tbody>
</table>

1Four subjects wanted variety on repeats. One subject stated “not trying to achieve big differences on repeats--treat more like Mozart. Problem is keeping music fresh and alive, always going forward.” One subject called this "making something of the simplicity." The subject mentioned this could be done by changing articulations, voicings, moods, or by not taking the repeats at all. One subject reported that “super phrasing” helps repeats not be boring. One subject reported that repeats must be handled with imagination.

2One subject reported the “simple conveyance of a deep subject.” One subject stated “simple means that when the idea returns, the performer should present it in a way that shows they are listening carefully to share it again.” One subject described as “straight forward.”

3Two subjects reported “similar to Beethoven.” One of whom indicated a similarity of softer sections to early, Classical Beethoven and of louder sections to late, Romantic Beethoven. One subject reported less articulation than Beethoven. Two subjects stated “without accents” or “less accented than Beethoven.” One subject reported a “thicker, more Romantic, lyrical sound than Beethoven.”

4Reports included slightly flexible and discreet.

5One subject stated “rhythm must swing.”

6One subject stated “careful examination of technical problems to overcome Schubert’s tendency to be ‘unpianistic’ at times.”

7One subject warned against tempi changes (unless indicated).

8One subject stated “a more intimate quality of sound than Brahms or Schumann.”

9One subject described the modulations as "clumsy."
Table A.7 – Continued

*Responses for Romantic – Schubert Works*

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Care and control</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Dance elements</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Attention to small details</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Sad</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Consistent articulation of similar figures</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Imaginative handling of accompaniments</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Cerebral</td>
<td>1</td>
<td>0.4</td>
</tr>
</tbody>
</table>
Table A.8

**Responses for Romantic – Schumann Works**

<table>
<thead>
<tr>
<th>Dynamic contrast--Creative interpretation of crescendo markings¹</th>
<th>7</th>
<th>3.3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emotional “wildness”²</td>
<td>7</td>
<td>3.3</td>
</tr>
<tr>
<td>Variety of touch, timbres, and articulations³</td>
<td>6</td>
<td>2.8</td>
</tr>
<tr>
<td>Variety and unity of multiple sections or short pieces in a cycle⁴</td>
<td>6</td>
<td>2.8</td>
</tr>
<tr>
<td>Understanding of harmonic movement (cadences, etc.)⁵</td>
<td>6</td>
<td>2.8</td>
</tr>
<tr>
<td>Tempi⁶</td>
<td>4</td>
<td>1.9</td>
</tr>
<tr>
<td>Improvisatory and spontaneous nature</td>
<td>4</td>
<td>1.9</td>
</tr>
<tr>
<td>Imagination</td>
<td>4</td>
<td>1.9</td>
</tr>
<tr>
<td>Drama</td>
<td>3</td>
<td>1.4</td>
</tr>
<tr>
<td>Structure</td>
<td>3</td>
<td>1.4</td>
</tr>
<tr>
<td>Sense of driving forward (toward ends of phrases and sections)⁷</td>
<td>3</td>
<td>1.4</td>
</tr>
<tr>
<td>Adherence to score</td>
<td>2</td>
<td>0.9</td>
</tr>
<tr>
<td>Technical prowess⁸</td>
<td>2</td>
<td>0.9</td>
</tr>
<tr>
<td>“Very Romantic playing” is needed</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Accents</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Imagery</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Legato</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Maturity</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Voice leading</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Climaxes</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Subjectivity</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>“German” in character</td>
<td>1</td>
<td>0.5</td>
</tr>
</tbody>
</table>

---

¹One subject explained that a crescendo on one note was Schumann’s way of notating an agogic accent.

²Two subjects reported “poignant” and two stated “wild expression.”

³One subject clarified *legato* and various levels of *staccato*.

⁴Descriptors included: (a) cohesiveness, (b) transitions, (c) flow, (d) continuity, (e) timing, and (f) context.

⁵Subjects stressed listening for harmonic changes and chromaticism.

⁶One subject stated that “Clara Schumann’s markings (which were faster than Robert Schumann) are often too fast.” One subject reported that wide tempi variance could be found in the same piece.

⁷One subject emphasized rhythms moving across bar lines.

⁸One subject reported details of overlapping fingering.
Table A.8 – Continued

*Responses for Romantic – Schumann Works*

<table>
<thead>
<tr>
<th>Response</th>
<th>Value1</th>
<th>Value2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historical understanding of the young love between Robert and Clara as expressed in music.</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Humor</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Similar to late Beethoven and Schubert</td>
<td>1</td>
<td>0.5</td>
</tr>
</tbody>
</table>
Table A.9

Responses for Romantic – Chopin – Dance Works

<table>
<thead>
<tr>
<th>Description</th>
<th>Count</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accompaniment should be played musically&lt;sup&gt;1&lt;/sup&gt;</td>
<td>6</td>
<td>3.1</td>
</tr>
<tr>
<td>Nationalism</td>
<td>4</td>
<td>2.1</td>
</tr>
<tr>
<td>Imagination in musical interpretation</td>
<td>4</td>
<td>2.1</td>
</tr>
<tr>
<td>Understanding of harmonic movement (cadences, etc.)</td>
<td>3</td>
<td>1.5</td>
</tr>
<tr>
<td>Appropriate tempi</td>
<td>3</td>
<td>1.5</td>
</tr>
<tr>
<td>Expression</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td>Comment on using good editions</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td>Technique&lt;sup&gt;2&lt;/sup&gt;</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td>Importance of rests&lt;sup&gt;3&lt;/sup&gt;</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td>Sequences</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Long lines</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Appropriate ornamentation and embellishment</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Counterpoint and texture</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Style in the musical line</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Adherence to score</td>
<td>1</td>
<td>0.5</td>
</tr>
</tbody>
</table>

<sup>1</sup>Descriptors included: “providing support” and “evenness.” One subject requested clarity of first left hand note of each measure.

<sup>2</sup>One subject reported “quick finger action.”

<sup>3</sup>Reports included: (a) “releases” and (b) “types of air time.”
Table A10

*Responses for Romantic – Chopin – Larger, Non-Dance Works*

<table>
<thead>
<tr>
<th>Response</th>
<th>Count</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriate use of pedal¹</td>
<td>7</td>
<td>3.5</td>
</tr>
<tr>
<td>Understanding of harmonic movement (cadences, etc.)²</td>
<td>6</td>
<td>3.0</td>
</tr>
<tr>
<td>Variety of pianistic tones and timbres²</td>
<td>5</td>
<td>2.5</td>
</tr>
<tr>
<td>Rhythmic vitality and energy⁴</td>
<td>4</td>
<td>2.0</td>
</tr>
<tr>
<td>Descriptions of scherzi⁵</td>
<td>4</td>
<td>2.0</td>
</tr>
<tr>
<td>Emotion</td>
<td>3</td>
<td>1.5</td>
</tr>
<tr>
<td>Contrast between sound and silence (emphasis on rests and breathing)</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td>Expression</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Imagination</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td>Awareness of contrapuntal aspects</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td>Climaxes</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Programmatic elements</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Adherence to score</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Timing of effects</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td><em>Con anima</em> means “with soul”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elements of dance</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Rhythm in the ballades is based on iambic pentameter</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Character</td>
<td>1</td>
<td>0.5</td>
</tr>
</tbody>
</table>

¹One subject stated that pedaling is dependent upon harmonic structure. One subject stated “except for special effects…the pedal is used to sustain harmonies and to provide richness to melodic passages--in very rhythmic passages the pedal can cloud the clarity of rhythms.”

²One subject emphasized chromaticism and Chopin’s “new” harmonic progressions. One subject reported emphasizing the harmonic tension and release.

³One subject reported more contrasts (wide ranges) in pianistic color. Another listed a “full spectrum of sounds.”

⁴One subject stated “rhythms must swing.” One subject reported “simplicity of rhythm.”

⁵Two subjects reported that scherzi must be *presto* and brilliant. Two others reported that scherzi should be performed in more strict time (as compared to the other works in this category) and have a driving character.
### Table A.11

**Responses for Romantic – Chopin – Lyrical Works**

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accompaniment should be played musically       (^1)</td>
<td>3</td>
<td>1.5</td>
</tr>
<tr>
<td>Good leggiero playing (^2)</td>
<td>3</td>
<td>1.5</td>
</tr>
<tr>
<td>Expression</td>
<td>3</td>
<td>1.5</td>
</tr>
<tr>
<td>Long lines (linear thinking)</td>
<td>3</td>
<td>1.5</td>
</tr>
<tr>
<td>Romantic</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td>Intimate</td>
<td>2</td>
<td>1.0</td>
</tr>
<tr>
<td>Appropriate ornamentation and embellishment    (^3)</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Simplicity of rhythm</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Contrapuntal aspects (^3)</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Not rushed tempi</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Character</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Rhythmic forward drive</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Adherence to score</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Dance elements</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Melodies that are “poetic in nature”         (^3)</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Imagination</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Technique (technical demands)</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Improvisatory</td>
<td>1</td>
<td>0.5</td>
</tr>
</tbody>
</table>

\(^1\)One subject reported skillful shaping. One subject stated “forward moving accompaniment.”

\(^2\)One subject described as “floating.”

\(^3\)The subject stated these elements are often neglected.
Table A.12

*Responses for Romantic – Brahms Works*

<table>
<thead>
<tr>
<th>Category</th>
<th>Score</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding of harmonic movement (cadences, etc.)</td>
<td>9</td>
<td>3.9</td>
</tr>
<tr>
<td>Lyrical melodic lines</td>
<td>9</td>
<td>3.9</td>
</tr>
<tr>
<td>Contrasts (Wide dynamic contrasts)</td>
<td>9</td>
<td>3.9</td>
</tr>
<tr>
<td>Stable pulse, rhythms, and meter</td>
<td>7</td>
<td>3.0</td>
</tr>
<tr>
<td>Appropriate use of <em>rubato</em> (tempo flexibility)</td>
<td>6</td>
<td>2.6</td>
</tr>
<tr>
<td>Clarity of sound and texture</td>
<td>5</td>
<td>2.2</td>
</tr>
<tr>
<td>Balance of Classic and Romantic elements</td>
<td>5</td>
<td>2.2</td>
</tr>
<tr>
<td>Differences in sound created by three touches (<em>legato, staccato, portato</em>)</td>
<td>4</td>
<td>1.7</td>
</tr>
<tr>
<td>Technique (good fingers)</td>
<td>3</td>
<td>1.3</td>
</tr>
<tr>
<td>Controlled tempo</td>
<td>3</td>
<td>1.3</td>
</tr>
<tr>
<td>Development of themes (subtle transformation of motivic material)</td>
<td>2</td>
<td>0.9</td>
</tr>
<tr>
<td>LH harmonic support</td>
<td>2</td>
<td>0.9</td>
</tr>
<tr>
<td>Appropriate execution of <em>sostenuto</em></td>
<td>2</td>
<td>0.9</td>
</tr>
<tr>
<td>Dance elements (gypsy and waltz)</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Do not de-emphasize notes on weak beats</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Drama</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Adherence to score</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Temperament</td>
<td>1</td>
<td>0.4</td>
</tr>
</tbody>
</table>

---

1. One subject reported harmonic clarity. Another stressed listening for harmonic nuance.
2. One subject described the dynamics as “thick.”
3. The subject stated that this steady rhythm is important so that Brahms’ rhythmic variety can be shown within a stable pulse. One subject described as “simple.” One subject reported accuracy of complex rhythms.
4. One subject reported that great amounts of *rubato* are acceptable.
5. The subject emphasizes this clarity especially in low register. One subject noted that often arpeggiated figures become “muddy” due to over-pedaling.
6. One subject defined *sostenuto* as meaning a slower tempo. Another said that Brahms (like Chopin) was calling for “warmer tone production.”
Table A.13

*Responses for Romantic – Liszt Works*

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriate use of <em>rubato</em> (tempo flexibility)</td>
<td>6</td>
<td>2.6</td>
</tr>
<tr>
<td>Drama</td>
<td>6</td>
<td>2.6</td>
</tr>
<tr>
<td>Understanding of harmonic movement (cadences, etc.)</td>
<td>5</td>
<td>2.1</td>
</tr>
<tr>
<td>Projection of the various compositional styles</td>
<td>5</td>
<td>2.1</td>
</tr>
<tr>
<td>Expression</td>
<td>4</td>
<td>1.7</td>
</tr>
<tr>
<td>Tempo and tempi relationships</td>
<td>3</td>
<td>1.3</td>
</tr>
<tr>
<td>Voicing and balance</td>
<td>2</td>
<td>0.9</td>
</tr>
<tr>
<td>Exaggeration of all gestures and elements</td>
<td>2</td>
<td>0.9</td>
</tr>
<tr>
<td>Adherence to score</td>
<td>2</td>
<td>0.9</td>
</tr>
<tr>
<td>Character</td>
<td>2</td>
<td>0.9</td>
</tr>
<tr>
<td>Spontaneous and improvisational</td>
<td>2</td>
<td>0.9</td>
</tr>
<tr>
<td>Imagery and extra musical effect</td>
<td>2</td>
<td>0.9</td>
</tr>
<tr>
<td>Accentuation</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Personality</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Less attention to individual notes and more attention to sweeps of sound</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Since of silence between phrases (importance of rests)</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Imagination</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Melismatic figures</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>An ability to illuminate a broad spectrum of ideas</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>A full understanding of Liszt’s impact on the 19th century</td>
<td>1</td>
<td>0.4</td>
</tr>
</tbody>
</table>

---

1 One subject mentioned key relationships.

2 Reports included: (a) “atmospheric,” (b) “Hungarian,” (c) “Gypsy,” (d) “folksong,” and (e) “rhetorical.”

3 One subject stated “looking for more knowledge of [Liszt’s] easy acquaintance with the piano as expressive instrument.”

4 One subject listed operatic character. One subject noted this especially in lyric sections.

5 The subject described incisiveness of attack.
Table A.14

Responses for Impressionism – Debussy/Ravel Works

<table>
<thead>
<tr>
<th>Articulations</th>
<th>8</th>
<th>3.3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrase shaping</td>
<td>6</td>
<td>2.4</td>
</tr>
<tr>
<td>Use (non-use) of rubato</td>
<td>6</td>
<td>2.4</td>
</tr>
<tr>
<td>Differences between Ravel and Debussy</td>
<td>6</td>
<td>2.4</td>
</tr>
<tr>
<td>Classical elements and elegance</td>
<td>6</td>
<td>2.4</td>
</tr>
<tr>
<td>Understanding of harmonic movement (cadences, etc.)</td>
<td>5</td>
<td>2.0</td>
</tr>
<tr>
<td>Technique</td>
<td>4</td>
<td>1.6</td>
</tr>
<tr>
<td>Imagination</td>
<td>3</td>
<td>1.2</td>
</tr>
<tr>
<td>The effects of exoticism</td>
<td>2</td>
<td>0.8</td>
</tr>
<tr>
<td>Structure</td>
<td>2</td>
<td>0.8</td>
</tr>
<tr>
<td>Extra musical pianistic effects</td>
<td>2</td>
<td>0.8</td>
</tr>
<tr>
<td>Romantic elements</td>
<td>2</td>
<td>0.8</td>
</tr>
<tr>
<td>Energy</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Pedal points</td>
<td>1</td>
<td>0.4</td>
</tr>
<tr>
<td>Dance elements</td>
<td>1</td>
<td>0.4</td>
</tr>
</tbody>
</table>

---

1 One subject mentioned sensitive touches. One subject described a less attacked sound. One subject mentions that often a flat-fingered sound is effective.

2 One subject noted that this shaping can only occur if the performer understands the phrase structure.

3 One subject reported sense of ease and flow. One subject described the rhythm as supple. Two subjects reported secure rhythms with no added rubato, one of whom stated that Debussy wrote in all the rubato that is needed for a musical performance.

4 One subject described that Ravel’s music should be more clear than Debussy’s. Five subjects stated that Ravel’s works should contain Classical style and clarity of neo-Classical works. One subject suggested that Debussy is not as loud as Ravel.

5 Subject mentioned structure, peaks, lulls, and sections. Another subject reported non-emotional sections associated with Classical music.

6 Subjects stressed listening for harmonic language and richness. One subject instructs to think of harmonies as colors. One subject mentioned the showing of whole-tone scale harmonies.

7 Reports included: (a) “evenness of technique,” (b) “good leggiero fingerwork,” (c) “virtuosity,” and (d) “technical.”

8 One subject mentioned Spain, the Orient, Russia, and Ancient Greece.

9 One subject reported the warmth and emotion of Romantic music.
Table A.15

*Responses for 20th Century – Bartók Works*

<table>
<thead>
<tr>
<th>Classical elements</th>
<th>7</th>
<th>3.6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriate use of pedal</td>
<td>6</td>
<td>3.1</td>
</tr>
<tr>
<td>Technique (technical command)</td>
<td>5</td>
<td>2.6</td>
</tr>
<tr>
<td>Dance-like rhythms</td>
<td>4</td>
<td>2.1</td>
</tr>
<tr>
<td>Small amounts of inflection</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Rhythmic and melodic differences</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Voicing of chordal and thematic material</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Careful use of thumbs (no accents)</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Appropriate use of <em>rubato</em> (tempo flexibility)</td>
<td>1</td>
<td>0.5</td>
</tr>
<tr>
<td>Imagination</td>
<td>1</td>
<td>0.5</td>
</tr>
</tbody>
</table>

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1 One subject described “folk-like simplicity.” Three subjects described a clear, simple sound (clarity of texture). One subject stated that the Classical elements include phrasing, proportion, and structural aspects. Two subjects requested clarity of sound.

2 One subject emphasized the importance of pedal in slow movements. One subject stated that wonderful sound effects are possible in Bartók’s music when pedaled literally. One subject described proper pedaling as imaginative.

3 One subject described as good fingerwork. One subject stated that good fingering in difficult passages was essential. Also reported were accuracy and independence of hands.
Table A.16

Responses for 20th Century – Prokofiev Works

<table>
<thead>
<tr>
<th>Characteristics</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colorful sounds†</td>
<td>5</td>
</tr>
<tr>
<td>Voicing of chordal and thematic material†</td>
<td>4</td>
</tr>
<tr>
<td>A controlled tempo</td>
<td>3</td>
</tr>
<tr>
<td>A convincing “Russian” style‡</td>
<td>2</td>
</tr>
<tr>
<td>Appropriate use of <em>rubato</em> (tempo flexibility)</td>
<td>2</td>
</tr>
<tr>
<td>Use of drama</td>
<td>2</td>
</tr>
<tr>
<td>Elements of Romanticism‡</td>
<td>2</td>
</tr>
<tr>
<td>Knowledge and performance of the five characteristics of Prokofiev’s writing</td>
<td>1</td>
</tr>
<tr>
<td>Imagination</td>
<td>1</td>
</tr>
<tr>
<td>Motivic</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.5</td>
</tr>
<tr>
<td>2.0</td>
</tr>
<tr>
<td>1.5</td>
</tr>
<tr>
<td>1.0</td>
</tr>
<tr>
<td>1.0</td>
</tr>
<tr>
<td>0.5</td>
</tr>
<tr>
<td>0.5</td>
</tr>
</tbody>
</table>

†Two subjects mentioned showing the different registers of the piano. Two subjects listen for tonal variety. One described the desired sound as orchestral. Three stated “virtuosity,” “showmanship,” and “bravura.” One suggested playfulness in technical passages.

‡One subject described the sound as a “crystal sound on top.” Two subjects reported balance between the hands.

§One subject described as “Soviet early industrial combined with naïve innocence.”

¶One subject stated that Prokofiev wrote “more Romantically than most of the other 20th-century composers.” One subject described 20th century Romantic style.
APPENDIX B

HUMAN SUBJECTS COMMITTEE APPROVAL,

INFORMED CONSENT LETTER,

AND SURVEY INSTRUCTIONS
APPROVAL MEMORANDUM
from the Human Subjects Committee

Date: April 11, 2000
From: David Quade, Chairman
To: Joseph Terelie
5011 Lakemont Drive #1A-B
Tallahassee, FL 32303
Dept: Music
Re: Use of Human subjects in Research

The forms that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be exempt per 45 CFR 46.101(b) and has been approved by an accelerated review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals which may be required.

If the project has not been completed by April 11, 2001 you must request renewed approval for continuation of the project.

You are advised that any change in protocol in this project must be approved by resubmission of the project to the Committee for approval. Also, the principal investigator must promptly report, in writing, any unexpected problems posing risks to research subjects or others.

By copy of this memorandum, the chairman of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols of such investigations as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Protection from Research Risks. The Assurance Number is M1330.

cc: V. Monacelli
APPLICATION NO. 00-103
Dear Piano Professor:

This letter invites you to share your expertise and preferences on characteristics of effective piano performance. Please read the following points which summarize the important details of your participation.

1. You have been selected from a population of over 5000 piano professors, and your expert responses are invaluable to this research and the field of piano performance/pedagogy.
2. This brief survey is completely anonymous, and may be written on the enclosed sheet or can be e-mailed (which is most convenient for you).
3. In return for less than 20 minutes of your time, you will be given a succinct resource allowing you to compare your personal teaching/performing styles with that of other piano professors in the US. This information could also be shared with your students as a guide for learning new repertoire and developing ideas of stylistic performance.

My name is Joseph Trivette and I am a doctoral student under the direction of Dr. Victoria McArthur in the School of Music at Florida State University. I am conducting a research study entitled: “Stylistic Characteristics of Specific Keyboard Music as Determined by Piano Professors in the United States.”

From the outset, I would like to thank you. I know you are very busy but your time and responses are invaluable to this research, which was recently awarded a Florida State University research grant because of its uniqueness and potential usefulness for the field of education. Hopefully, data from this study will lead to a better understanding of piano pedagogy and performance.

I am requesting your participation which will involve your filling out a brief survey. Your participation in this study is voluntary. The results of the research study may be published, but your name will not be used or known. The questionnaire is completely anonymous.

If you have any questions concerning the research study, please contact Joseph Trivette at (850) 536-0038 or e-mail at trivj@juno.com. The information gathered from this study will be available to you as a printable or downloadable resource at the website cmr.fsu.edu, in late summer, 2000.

Return of the questionnaire will be considered your consent to participate. On the back of this letter are brief directions for the survey. Please choose to 1) fill out the survey and return in the postage-paid envelope, or 2) respond to the survey by e-mail. Thank you.

Sincerely,

Joseph Trivette
Thank you for agreeing to participate in this study.

This dissertation deals with the topic of “Stylistic Characteristics.” Specifically, I want to find out what expert piano teachers are listening for when they hear their students play in lessons. There have been and continue to be many books and articles written dealing with stylistic piano performance. But for this survey, I do not want you to list what you think I expect to hear or what scholars have written. Rather, I would ask you to describe the elements of performance that make your students’ playing of specific keyboard music effective and musical. Assume that all notes, rhythms, and tempi are correct (unless there is something specific about these elements that you listen for). Assume that this is possibly an initial lesson on style and sound. For example, if you were to listen to one of your students playing a recently-assigned Mozart sonata movement, what would you teach the student to make the Mozart performance better?

A quick note of limitation: Obviously, we do not have the time to discuss the entire piano repertoire. After reviewing the literature, I have selected approximately 15 groupings of composers/compositions that will be the focus of this research. These groupings have been chosen not only because of the numbers of performances they receive, but also because of their common occurrence in the pedagogical literature.

Please list and/or briefly discuss your answer to the question, “What do you listen for in a piano lesson setting when a student plays a ______________?”

Printed-Survey Directions

Please fill out the survey by listing your responses (Complete sentences are not required). Place the survey in the postage-paid envelope and mail. Check the website this summer or e-mail me at trivj@juno.com for the complete results.

E-mail Directions

On the enclosed survey, beside each grouping there is a number. In your e-mail, simply type the number and begin listing your responses that corresponds to that number (Complete sentences are not required). Send your email to trivj@juno.com. Check the website this summer or e-mail me at trivj@juno.com for the complete results.
REFERENCES


Bryant, C. M. (1967). Surprise adds humor to a piano piece. Clavier, 6(1), 42-43.


BIOGRAPHICAL SKETCH

Joseph R. Trivette

Education

2003  Doctor of Philosophy in Music Education (Piano Pedagogy Emphasis)
Florida State University

1997  Master of Music in Music Performance
Appalachian State University

1993  Bachelor of Music in Music Education/Performance
Appalachian State University

Employment

2000-Present  Gaynelle Lockhart Albert Endowed Chair of Music
Southwest Virginia Community College
Richlands, Virginia

1996-2000  Piano Faculty
Cannon Summer Music Camp - Appalachian State University

1997-2000  Instructor/Graduate Assistant
Florida State University

1995-1997  Instructor/Graduate Assistant
Appalachian State University

1993-1995  Music Teacher and Lead Teacher of Alternative School
Davie High School
Mocksville, North Carolina