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The Evolution of the Method of Teaching Playing at Sight in Piano Classes*

The ability of a piano pupil to read from sight, to perform compositions that are new for him is considered to be an extremely important skill of a musician. The first guidebooks for musical pedagogy appeared in Western Europe in the 16th and 17th centuries, however reading from sight had not been singled out as a separate issue. The active search for the most effective ways of teaching sight-reading in the piano class began from the mid-20th century. Since the 1970s there have appeared works of musician scholars who comprehended theoretically the process of reading from sight. In them the essence of this skill is revealed with a reliance on psychophysical regular occurrences, which are examined also from the positions of the level of the preparation of the pupils. What becomes characteristic is the activization of the integral process of perception and sounding out of sight-reading in non-traditional creative forms. Among these are classes in small groups, in which special conditions are created for effective consolidation of skills. They make it possible for a pedagogue to apply interactive methods of instruction, including didactic games. Innovative forms of ensemble sight-reading on the basis of semantic structures of the composer's musical text developed at the Laboratory for Musical Semantics of the Ufa Institute for the Arts present a system of methods of non-traditional ensemble music-making, where reading musical texts in piano classes is done on the basis of role playing with the use of keyboard synthesizers.

Keywords: piano, reading the musical score text, sight-reading, the creative methods of musical education, intonation etude, Laboratory of Musical Semantics.

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Эволюция методики обучения игре с листа в классе фортепиано

Умение читать с листа, исполнять учеником новые для него произведения считается чрезвычайно важным навыком музыканта. Первые руководства по музыкальной педагогике появились в Западной Европе в XVI–XVII столетиях, однако чтение с листа не выделялось в отдельный вопрос. Активный поиск наиболее эффективных путей обучения чтению с листа в классе фортепиано начался с середины XX века. С 1970-х годов появились труды учёных-музыкантов, теоретически осмысливающих процесс игры с листа. В них выявляется сущность данного умения с опорой на психофизиологические закономерности, которые рассматриваются в том числе и с позиций уровня подготовки обучающихся. Характерной становится активизация целостного процесса восприятия и озвучивания игры с листа в нетрадиционных креативных формах. Одной из таких являются занятия в малой группе, где создаются особые условия для эффективного закрепления навыков. Они позволяют педагогу применять интерактивные методы обучения, в том числе дидактические игры. Инновационные формы ансамблевого чтения с листа на основе смысловых структур авторского текста, разработанные в Лаборатории

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музыкальной семантики Уфимского института искусств, представляют систему методик нетрадиционного ансамблевого музицирования, где чтение музыкального текста в классе фортепиано происходит на основе ролевых игр с участием клавишного синтезатора.

Ключевые слова: фортепиано, чтение нотного текста, игра с листа, креативные методики музыкального обучения, интонационный этюд, Лаборатория музыкальной семантики.

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Learning to read a musical text, understanding and experiencing the emotional-semantic content and reflecting the artistic image by means of the keyboard presents the aim of every professional musician. The outstanding “readers of notes” included Wolfgang Amadeus Mozart, Franz Liszt, Mily Balakirev, Modest Mussorgsky, and many other pianists, including Sergei Rachmaninoff, Alexander Goldenweiser and Svyatoslav Richter were very good sight-readers. The ability to sight-read, i.e. to read the notes and the musical text, presents a most important constituent part of the professional performance aggregate of the pianist. The recognition of the present position has accompanied the entire history of piano pedagogy to a greater or lesser degree. Incontestable is the fact that the success of playing at sight is stipulated by the presence of an effective methodology of instruction of this integrative ability.

The methodical manuals for instruction of playing at sight have appeared in the history of musical pedagogy and performance starting from the era between the 16th and the 18th centuries, in works by Western European musicians, but have not been differentiated into separate methods. In many ways this is connected with the syncretic character of the musician’s activities, his compositional creativity, and the art of the improviser. It is well-known that for a long time composers had practically never endowed their musical texts with performance commentaries, whereas musical notation, as is well-known, had been subjected to essential transformations and “realized” by the performer: the ornamentation of the melodic line, the deciphering of the figured bass, the techniques of transforming the urtext by means of creation of doubles, variations, arrangements, transcriptions and improvisational modifications of the musical text. Improvisational technique as a means of interaction with the initial musical text could not avoid being reflected in the process of reading the notes during

the process of playing itself, which was demonstrated in relation to the musical score as the foundation for manifestation of this ability. It is also known that for a long period of time in some European countries certain distinctions could be found in the methods of notation of musical compositions, and this may have presented a certain degree of encumbrance during the process of reading music at sight. Thus, Francois Couperin noted that musicians who were not French played their compositions worse, since they did not understand the nuances of musical notation: “We notate the music differently from the way we perform it” [10, p. 29].

Only towards the end of the 18th century the artistic transformations of the primary musical text were replaced by a type of performance art which was based on rigorous study of the musical score, and composers began to object sharply to the free use of the composer’s musical text on the part of performers. This free attitude towards musical notation pushed the composers towards writing out the elements of the musical text in a more precise manner, which previously were left to the discretion of the performer.

Towards the 1830s and 1840s the methods for instruction of playing the piano more often began to include concrete recommendations of regulatory characters from outstanding pianist pedagogues (Franz Liszt, Robert Schumann, Anton Rubinstein, Hugo Riemann, Grigory Prokofiev, Boleslav Yavorsky and others). However, in general, these recommendations possessed the character of utterances and observations, and did not presume any systemic associations. The change of priorities among the performance skills led to the phenomenon that in the 20th century the most characteristic image of a musician became that of one who was engaged solely in performance activities, not having been taught either composition or improvisation. If the musician combined several specializations in his activities, this was rather than

exception than the rule. The narrow specialization of the pianist, his orientation on interpretation and performance of compositions on the basis of the composer's musical text determined the work with the composer's musical text as the prioritized regulated form of the performer's activity. The thesis proclaimed by Heinrich Neuhaus as the first principle for teaching piano playing "At the service of the composer!" presents the criteria for the attitude towards the musical text on the part of the contemporary pianist and musician in general. We find confirmation to this in the words of Svyatoslav Richter: "The performer is a mirror. To play music does not mean to distort it, but to subordinate it to his individuality" (cit. from: [14, p. 104]). It is known that at the end of his performance career Svyatoslav Richter played solely from the score, not for reasons of bad memory, but as the result of his aspiration to manifest the composer's musical text in the sound of the instrument in an absolutely precise manner.

The search for the optimal methods of instruction of playing compositions of various styles has been rendered active since the middle of the past century. Manuals have appeared in large numbers, developing skills of playing at sight with the domination of the educatory material (editions of Sophia Lyakhovitskaya, Vladimir Gitlits, Mariya Sharikova, Faina Bryanskaya and Lyudmila Efimova, Rita Khorunzhaya and others). Simultaneously one may observe the aspiration to place the formation of the skill of playing at sight into the context of the theory of the musical text and research of issues of the performance process where an important component is the interaction of the visual, aural and kinetic domains. Many Russian musicians have worked in this direction, including Boris Militch, Lev Barenboim, Mikhail Lehrman, Tamara Berkman, Raisa Verkholaz, Lili Vespremi, Gennady Tsipin and others. The interests of pianists from other countries, such as Lorina Haivl, Sidney Lawrence, Wilhelm Keilmann, Elsie Bennett and Hilda Kipp and others lie in the sphere of visual perception of the musical score text and the visual-motive components of playing at sight. The problem of teaching musical scores at sight is also studied by piano instructors who are also accompanists (Victoria Poldolskaya, Evgeny Shenderovich and others), as well as musicians who play other instruments (Gennady Shakhov, Igor Yudin and others), whose works are, incidentally, based on conceptions of pianist-scholars. Many

methodological recommendations have a positive character, however, comparative analysis of these works has revealed an essential contradiction: yielding the leading role in playing at sight and the aural sphere, the practical recommendations develop for the most part visual-motive coordination.

A new stage began in the 1970s. At that time a number of scholars carried out the attempts to comprehend in a theoretical way the process of playing at sight, basing themselves on psychophysical regular occurrences of the processes (Faina Bryanskaya, Lali Gorelashvili, Konstantin Tsaturyan, Yana Serebryanaya, Victor Sradzhev, etc.). In her generalization of the practical and theoretical experience of several generations of pianists, Bryanskaya substantiates an idea according to which the developed capability of playing at sight is a "manifestation of a highly developed functional system based on the close interaction of sight, hearing and motility, and at the same time the action of this system is carried out with the active participation of attention, will, memory, intuition, creative imagination" [3, p. 38].

The idea of a complex solution of the problems of instruction of playing at sight are developed by Pavel Berezhansky [2] and Vladimir Golovanov [4]. The principal difference between these manuals is that the theoretical analysis of the process of playing at sight is illustrated with music examples, a demonstration of practical techniques. Nonetheless, just as in the case of the previously mentioned authors, there is a discernible contradiction present between the practical methods of instruction, directed at the development of visual-motoric skills, and theoretical perceptions, in which the leading role is reserved for the aural sphere.

The instructive-methodical manual of Khorunzhaya is concentrated on the "perception and cognition of the expressive-semantic meaning of the primary complexes of piano music" [17, p. 6], but the author underestimates the role of the motive-motoric habits in the process of playing at sight, instead concentrating her attention on compositions in the fingering position of the interval of a fifth.

A significant contribution to the comprehension of the psycho-physical processes of playing at sight was made by the works of Gorelashvili, Tsaturyan and Sradzhev. The theoretical research works by the first two of the named authors were examined and verified during the course of experimental work. Gorelashvili has drawn our attention to the psychological foundations

of professional performers' playing at sight, has studied the interconnection of the visual perception of the musical score text with operative memory [6, p. 4]. Relying on an electromagnetic method of notation of the motion of eyes upon perception of the musical score text, Gorelashvili has proven that highly qualified playing at sight is impossible without a reliance on the movability of developed types of coordination of various kinds, including the "speed of coordination of performing motoric reaction" [Ibid., p. 80]. But the motoric sphere has in practice not found its reflection in its theoretical model of the process of playing at sight.

A great amount of significance in the development of the method of instruction of this complex skill is attributed by Tsaturyan, who comprehends the process of playing at sight as an artistic means of communication with the new musical material the aim of which is the emotional-semantic experience of the musical text. The foundation of this method of the "codes of reading" elaborated by the scholar [18, p. 126].

Sradzhev expounded an integral conception of psychophysiological structure of the ability of reading at sight [15]. The essence of this conception consists in the multi-channeling of control of the musician's motility and the scholarly proof of the presence of simultaneous visual-motoric and visual-aural-motoric connections each of which carries out its function during the process of reading. The present conception presents the methodical base of the method of Tatiana Karacharova [7], which is intended for the category of musicians whose technological components of the ability to play at sight sharply lags behind the basic technical skills of playing, which is explained by an interference of skills and reduces reading at sight to the level of analyzing a composition.

The basis for the improvement of the skills of playing at sight in this methodology is formed by the following positions: playing at sight is an integrative ability, a structurally holistic activity; at the basis of playing at sight lies the conception of two means of directing the motility; these generalized skills comprise the basic foundation of the technological side of being able to read music at sight; the crucial link of the motive-motoric basis of playing at sight – dexterity – makes it possible to adapt the motility of the instrumentalist performer to new unexpected challenges and makes it possible to achieve artistic-musical and motive-technical goals; the activation of the incessancy of the integral process of playing

at sight is possible with the aid of both a specially organized psychological notion, as well as with the aid of the rhythm-based and stylistic functions of electronic instruments. The solution of challenges on the technological level consisting of forming basic components of ability, overcoming the interference of skills and achieving a continuity of the process of sounding out by playing musical scores at sight in many ways takes away the barriers to reaching the level of an emotional and image-related rendition of musical texts.

Activation and acceleration of mastery of the ability of playing musical scores at sight is aided by the use of such a form of instruction, such as teaching a small group (2–5 people) [16]. The conditions created during such a class are capable of replacing the notion of imagined playing on stage, and also provide the instructor with a number of new possibilities.

Organization of piano lessons on which not one but several students of the class are present, and sometimes even the entire class, has been practiced from as early as the mid-19th century. Franz Liszt, Anton Rubinstein, Anna Yesipova, Felix Blumenfeld, Heinrich Neuhaus and many others have conducted individual classes in the presence of their pupils and outside listeners. Since the early 20th century this kind of practice has continued, and not only in the classes of conservatories, but also in musical schools and circles. This is testified by theoretical works by Mikhail Feigin and Evgeny Efrussi, Maria Barinova, Vera Mikhelis, Jeanne Chistoserdova and other pedagogues. The conclusions arrived at by these authors have confirmed that musical performance lessons conducted in small groups enhance the effectiveness of the educational process, bring in new stimuli, raise motivation towards learning and become a source for creative growth and active development of the learners. The conditions of small groups create conditions aiding the solution of many tutorial challenges which in light of objective reasons it is difficult or impossible to create during individual lessons. During lessons in small groups it becomes possible to apply interactive methods of instruction and organize such types of activities which optimize the entire process of learning to a considerable degree: sight-reading competitions, combined listening and interactive analysis by fellow-students of sight-read compositions, performance of piano ensembles, etc. On the one hand, lessons in small groups serve as a foundation for studying in concert conditions, and on the other

hand, fit in with the “system-based developing” direction of instruction in the piano class. Arseniy Shchapov called this direction the “line of special development” [24] and attributed great significance to playing at sight (along with preliminary study of musical compositions and transpositions), which is expressed in the extension of the pupils’ musical perspectives, the development of their emotional sphere, creative independence, deepening of their reaction to the musical compositions’ diverse content, replenishment of the supply of performance skills.

Some of the methods applied during lessons in small groups and conducive to the activation of teaching the ability to sight-read are analyzed by Olga Khmel'nitskaya [16]. “Conversations at the piano” belongs to the category of interactive methods and may be applied upon study of theoretical aspects of reading musical score texts at sight, discussing the technological difficulties associated with this process. The instructor has the opportunity from a scientific point of view to elucidate to several students simultaneously such concepts as the “interference of skills,” “dexterity,” to explain the algorithm of the process of sight-reading and its regular laws.

Conducting musical activities in the form of games becomes an effective means for mastering the ability to sight-read music. Thus, a performance competition for the best sight-reading of a musical composition, which in its essence is a competitive game, motivates the students to a considerable degree towards a qualified and sustainable self-preparation. The game “the teacher and the student” is a basic game making possible to create a multitude of modifications. The student performing the role of the teacher becomes to direct the process: he places the goal independently, finds paths of solution of complex performance goals, explains, shows, controls and evaluates the play of his fellow-students.

The necessity to explain, to demonstrate the musical material requires the musician to appear prepared and competent, which stimulates an intense preparation for the lessons. In the conditions of a small group it becomes possible to imitate the situation of a public performance. Joint listening and subsequent analysis of the compositions presents a very efficient method, since it mobilizes the students to a maximally professional performance.

One may attribute to this field of theory and practice of sight-reading Liudmila

Shaymukhametova’s conception of semantic analysis of the primary musical text, from which a set of innovational methods of reading musical texts in the form of ensemble music-making has evolved. The author has created a musicological school of practical semantics and has developed a universal interdisciplinary didactic system of dialogue-etudes (intonation-based etudes) combining two differently directed traditions of reading musical texts mentioned in the beginning of the article: the classical-romantic and the baroque [20]. The first is demonstrated by textbooks where musical pieces (or fragments of pieces) from the pedagogical repertoire are “read” at a piano lesson by the teacher in four hands or two pianos in forms of role playing on the basis of proposed theatrical scenes and various scenarios [22; 25]. The second makes use of ready-made models of reading the musical texts in the traditions of baroque amateur music-making, since the practical “schools” of sight-reading with the participation of the clavier were instructive compositions and domestic albums [5; 8; 9; 14]. In the family of J. S. Bach these purposes were served by the “Notebook of Anna Magdalena Bach,” the “Klavierbüchlein by Wilhelm Friedemann” and the “Inventions.” In Mozart’s family these were the “Notebook of the Eight-year-old Mozart” and the “Notebook of Anna Maria Mozart (Nannerl)” [27]. These were not as much compilations of repertoire pieces as “schools for sight-reading,” meant to instruct how to unfold a clavier sketch into an ensemble score with the aid of various substitutable instruments or with the participation of two partners among clavier players who imitated a “quasi-orchestra” on their clavier instruments. It was a “school” without a single word, solely through purposefully recognizable graphics of the musical text provided knowledge about the universal semantical structures of the musical texts and served as a guide towards the action of reading and transforming the text. The semantic structures incorporate, first of all the $\frac{\text{solo}}{\text{continuo}}$ – the “vertical dialogue,” where the utterances of the soloist and the ensemble sound simultaneously; *solo-tutti* – the “horizontal dialogue,” in which the utterances of the soloist and the ensemble sound at alternate times. An important meaning is also born by the “*duo of soloists*” (solo – solo), presenting the widespread model of the culture of instrumental ensemble performance of various styles. The enumerated models, which present stable indications of the music-making practice,

are constantly encountered in the musical texts of clavier compositions as its content-based and situational signs, and hence serve as a basis for the development of role playing in such subjects as “There is a rehearsal of a historical orchestra going on” [19; 21], “We are playing the organ,” “Entertaining orchestration” [1; 12; 25; 26], etc.

Each participant of an ensemble undergoes transformation into a Musician (one or several) performing his or her utterance (or an entire part) in the overall semantic score of a musical composition. This makes it possible not only to read the graphics of a *musical score* text (with its purely technical division into the upper staff with the melody and the lower one with the accompaniment), but also to discern the lexicography of the *musical* text: to understand the structure of its content, to determine the main protagonists – the participants of the music-making scenes, to find typical dialogic models and to follow the occurring events.

An original school for reading musical texts is provided by the category of the early dances of the 17th and 18th centuries, since they presume a variant type of unfolding and repeated re-exposition. This has served as a cause for development of role-playing games and imitation of those kinds of forms of music-making activities different from a replication of the composer’s musical text “precise” in its details, characteristic for later periods. A distinguishing feature of many pieces from the baroque period in the marked situations is that pieces written for two hands and usually performed on one piano usually possess the opportunity of unfolding the musical text on one piano (4 hands) or on two pianos (in 4, 6 or 8 hands) into a quasi-ensemble or a quasi-orchestral score. In addition, the musical text is sight-read without any preliminary preparation or special kind of notation [21].

Many examples of methodological elaborations carried out by the research associates of the

Laboratory of Musical Semantics (<http://lab-ms.narod.ru/index/0-32>) present musical works by composers of the baroque period (or their fragments) in which the creators of the clavier compositions made use of the theme of music-making (playing on musical instruments – solo and in ensemble). These include the dance pieces by J. S. Bach and his sons from the “Nottebuchen,” as well as the numerous dance pieces by Purcell, Telemann, Bohm, Rameau, Türk, Armand, St. Luc, Marpurg, Blow, Weckerlin, Krebs, Krieger and others. Music-making at home of the baroque period is predominantly a culture of ensemble music, so the content of 17th and 18th century dance pieces for clavier begin to demonstrate plots and images of ensemble music-making which existed in the musical milieu itself [19].

Thereby, the methods of instruction of sight-reading have undergone a lengthy and fruitful path of formation and development. In many ways it depends on the level of research of various areas of academic musicology. Presently a steadfast tendency of the connection between scholarship with practical elaborations of instruction of playing at sight has been discerned taking into account the different levels of mastery of the piano and the level of sight-reading skills. The psychophysiological peculiarities of the integrative process of playing at sight, which have formed a methodical foundation of methods have been studied in sufficient depth. However, how practice shows, playing at sight even today remains the “Achilles’ heel” for many musicians. According to Oleg Shulpyakov, “it is premature to assert that we are already in possession of an edifice of a scholarly method of instruction of performance mastery... This process is to a considerable degree complex, lengthy and laborious, and we must exert a fair share of common efforts before it would be crowned with genuine success” [23, p. 9]. This assertion can in full measure be designated to sight-reading music.

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