

UNIVERSITY OF MACEDONIA
SCHOOL OF SOCIAL SCIENCES, HUMANITIES AND ARTS
DEPARTMENT OF MUSIC SCIENCE AND ART

MASTER IN “MUSIC AND SOCIETY”
SPECIALIZATION: MUSIC EDUCATION AND COMMUNITY
MUSIC

Master’s thesis

**THE INTERACTION BETWEEN ANALYSIS AND
PERFORMANCE IN THE PIANO LESSON: AN EDUCATIONAL
SCENARIO**

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Thessaloniki, September 2023

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To all the devoted, creative and affectionate teachers...

ABSTRACT

The present research intends to present the profits of inserting analytical thinking in the piano lesson, in a mutually beneficial dialog between the analytic and performative process. The purpose of the study is to introduce analysis in the piano lesson as a way to move beyond the cultivation of performance skills and encourage the development of comprehensive musicianship. To do so, it proposes two educational scenarios, each one including activities and practices with specific goals that can be applied to the piano lesson. These scenarios are designed in accordance with a regulatory framework that is deduced from the vivid ideas and arguments by contemporary theorists of musicology of performance, who advocate the importance of mingling the fields of analysis and performance, in order to produce more valid analytic and interpretative results. Also, the research is based on the educational theory of CLASP by Keith Swanwick and is influenced by certain individual educational aspects and models about the organization and goal setting of the teaching design. The study continues with the exemplary implementation of the suggested regulatory framework for the construction and presentation of the two educational scenarios, designed for a beginner and an intermediate student respectively, which aim at introducing analytical thinking in given activities of the piano lesson.

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ACKNOWLEDGMENTS

This work was generated due to my love and devotion to both Musicology and Education. Having experienced the good and the bad sides as a piano student in my educational journey, and having collected all this knowledge from my general experience and years of study, I had the need to create a project that could possibly be helpful for students, so that they become whole musicians through their piano studies, in an interesting and fruitful way.

So, as a person who still holds the role of a student in academia, and the role of a teacher as well, I want to express my gratitude to all of the teachers who stood by me, educated me, and decided to give something more – something above the bare minimum and beyond conservatism. I want to thank them sincerely for the inspiration, the guidance and their honesty, since a big part of the person I have become was defined and shaped by their influence.

I would also like to express my gratitude especially to my professor and supervisor, Dr. Petros Vouvaris, who welcomed me, led me, inspired me, and always had the patience and kindness to work with me, in a particularly hard period of time in my life. I thank him truthfully.

Lastly, I want to thank my faithful and valuable friends, who always stand by my side and support my decisions, advise me and protect me, even when I ambitiously overload my schedule with numerous occupations, and then complain about it. I owe them a lot.

CHAPTER 1: INTRODUCTION

Through the years of my undergraduate studies in Musicology, I discovered the impressive world of music theory and analysis. Since I already was a piano student, with an extensive history of studies in the conservatory and a significant amount of repertory performed, as well as a great number of courses attended, I was fascinated to try and make some connections between the individual fields and try to see whether my perspective as a pianist would change. The truth is that my standpoint and whole mindset altered drastically. From that moment, the way I was involved with music had taken a new direction, since I was able, as a pianist, to know, understand, memorize, and perform better and in a more valid way, and as a theorist to feel, experience, listen, and ‘touch’ the compositions I was analyzing. This condition enhanced my curiosity for discovering the musical works, identifying common places in the musical language of specific composers, and my motivation to practice more and in a very different and ‘holistic’ way than the one I had been unconsciously choosing until then.

By the time I graduated from the conservatory and started to have my own piano students, I realized that I had been trying to incorporate elements from music theory, harmony, history, and analysis in my teaching, as I had seen the benefits that I had myself reaped from such an intellectual process. I wanted my students to have a chance to experience this way of thinking from the very beginning, so that they could have a comprehensive musical experience, interconnected knowledge, and, of course, convenience and ease in their studies.

My academic thesis in Musicology was about the investigation of the relationship between analysis and performance, applied on the piano composition *7 Fantasien* by Johannes Brahms, in which I had tried to bring out the mutual benefits that this study had to offer in both the analytical and the performative process, since I had to both analyze and perform the work. After my graduation, and since I had already been working as a teacher, I decided to delve into the music education field of academic studies. This was my incentive to join the master’s program ‘Music and Society: Music Education and Community Music’ in order to not only specialize more

decisively in music education, but mostly to try and incorporate my previous academic work into an educational context.

We are currently at the point where students' familiarity with issues of structural organization is achieved in a context devoid of intuition, both aurally and practically. Music analysis, as a broader field that includes issues of structure, music theory, harmony, and history, is taught detached and disconnected from musical practice and experience. As for the piano lesson, the teaching is customarily carried out with no regard for connections with issues of structural organization and harmonic awareness. The isolation of the two fields – analysis and performance – undermines the relevance of both equally with respect to the development of well-rounded musicians. It is true that the dialog between the analytic and interpretative process can be very beneficial, since it has the potential to shape the way musicians think about the music in multifaceted ways, it makes them more conscious and deliberate in the way they approach, analyse, or perform the score, informs their points of view, and creates more valid results and arguments.

The interconnection of the two fields is understood from the perspective of two different directions: from interpretation to analysis and from analysis to interpretation. On this basis, we can see these two fields feeding each other. As far as the field of performance is concerned, relevant literature sets forth that, through this interaction, an interpretive musical effect is created, which is characterized, among other things, by better awareness, deeper perception, increased musical intuition, easier learning and memorization, and greater proximity to the composer's compositional aims. From the analysis point of view, coming to terms with musical structure takes place in an empirical way through the actual experience of the work, at which elements of structural organization emerge through the process of preparing a performance of the work as a literal act of musical interpretation.

Our conscious and unconscious beliefs are inextricably linked to how we teach. Swanwick (1979) explains, for example, that, if one regards tonality as the determining factor in the consideration of music (restrictive idea), then one excludes quite a wide range of musical traditions – atonal music, non-classical-western, the music tradition of various cultures, etc. – from his music teaching. Corresponding beliefs cumulatively create the profile of a teacher who supports certain attitudes,

makes certain choices, and possibly makes bad, according to the author, professional decisions in his teaching (Swanwick, 1979, p. 7). Therefore, it is extremely important what a music teacher considers necessary for the education of his students.

Current bibliography of musicology of performance supports in detail the points that advocate this relationship, by providing extensive opinions and research. It is acknowledged that the interconnection of music performance and music analysis is a fruitful practice, with increasing research interest. An important bibliographic source in this respect is the collaborative work, edited by J. Rink, *The Practice of Performance: Studies in Musical Interpretation*, from which the following chapters were drawn. The chapter “What do we perform” (Howat, 1995), explores the musical language of the musical text, demonstrating that music as such should not be identified with musical score and its symbolism, and, by extension, that musical intuition should be cultivated in order for the performer to construct musical meanings. In “Performance and analysis: interaction and interpretation” by Joel Lester (1995), there is a discussion about the continuous interaction that the analytical and the interpretative have, and how this continuous dialogue feeds equally both practices in a beneficial way. The chapter “Analysis and the act of performance” by William Rothstein (1995) also studies the benefits and the formation an analytically informed interpretation can take, encouraging the research community of musicology to study further the interaction of the two fields. Rink in “Analysis and (or?) performance” (2002) deals with corresponding issues concerning the dialogical relationship of analysis and interpretation, focusing on the interpretive decisions a performer has to make in order to perform a work, decisions that are heavily relied upon the analytical results but also the musical instinct. In the 2003 article, “In Respect of Performance: The View from Musicology”, Rink studies, specifically and comparatively, the elements of interpretation of Chopin's op. 9 No. 2, in an attempt to highlight those aspects of the performance of the work that can be influenced by musicological knowledge, such as those involving analytical, historical, and other factors arising from research. Also, a major reference is the book by E.T. Cone (1968), *Musical Form and Musical Performance*, which gave important ideas for the consideration of the musical work of art, incorporating formal parameters and creating a new perspective for the performer. Cook (1999 & 2014) makes similar points. Guck's study (1997), *Music Loving, Or the Relationship with the Piece*, deals with the

dynamic relationship of the musical work to the musician's instinctive performative response, investigating this dynamic in young performers. Furthermore, Maus (1999) studies the interactive relationship of analysis and interpretation, by considering the interpretative dimension of analysis itself.

With respect to the field of education, the present study owes much to the work of Keith Swanwick (1979), who, dealing with educational issues of music teaching, demonstrates the value of musical experience as a means for better music education and assimilation, and sets forth a teaching model that prioritizes musical experience over conceptual valuation. Continuing in the field of education, Jacobson (2015) explores the elements that develop musicality in school-age children, elements that contribute to the present study when it comes to building a proposed educational model. Also, the influence of Bloom's taxonomy model is present in the educational aspects of the research.

In Greece, pre-academic music education is exclusively held in conservatories and music schools. Greek conservatories follow a curriculum based on the educational program of Thessaloniki State Conservatory, which is the only public and tuition-free conservatory in Greece. The educational system was established in 1957 (ΦΕΚ 229/1957) by Manolis Kalomiris, who proposed the curriculum to the Greek government, which approved it and then published it in the Official Government Gazette as the Royal Decree of 1957 (Maliaras & Charkioulakis, 2013).¹ Music schools' system has a slightly different direction in curriculum, which is established and oriented according to international standards. However, neither of these institutional frameworks follow a model in which the fields of analysis and performance are in any way interrelated in the piano lesson in either an explicit or implicit way.

With respect to academic research, a study that focuses on the teaching of analysis in the context of the piano lesson has never been carried out. The present study hopes to make a contribution to the fulfillment of this research gap by attempting to demonstrate the importance of the dialogue between analysis and performance, and the benefits of transferring this dialog in the context of the piano lesson. It is intended to show that the interrelationship between the two fields would be much more

¹ (ΦΕΚ 229/A'/11-11-1957, αρθ.1) <https://panadamtests.files.wordpress.com/2019/11/cea6ce95ce9a-1957.pdf>.

important if taught in the piano lesson, rather than in separate courses, so that students would benefit from the direct interconnections that would be drawn. Also, a very crucial part of the purpose of this study is to convince that the intellectual theorizing of terms should come from and also follow the experience, and not vice versa. The suggested way of teaching should be applied from the very first stage of piano studies, aiming at the overall musical edification of the student through the encouragement of interconnected thinking in music. Moreover, this study aspires to suggest a way to rethink musical performance, as well as its teaching, and to create a window for dialog about revising the received way that the piano curriculum continues to be applied until today. However, through this study, there is no intention of extracting generalized conclusions, but more of an interest in proposing activities and practices that might be effective and efficient in instrumental teaching. Therefore, the findings of the present study hope to lead to the formulation of possible working hypotheses for future systematic research, but also to set forth suggestions for enriching the piano teaching practice.

The research was organized in the following steps. Firstly, the area of interest, the subject matter, and the specific research questions that would determine the aims of the paper were defined. Then, the primary axes of the study were constructed. Secondly, a literature review, pertaining to the field of musicology of performance, was carried out in order to collect evidence and arguments that would support the theoretical claims and underpin the practical applications that the study set out to set forth. Subsequently, a number of relevant teaching theories and models, able to inform the construction of the proposed educational scenarios, was examined, as was the regulative framework of piano instruction in Greek institutions that provide music education. Special emphasis was given to Keith Swanwick's CLASP theory and the S.M.A.R.T. model for individual goal setting, based on Benjamin Bloom's taxonomy. Lastly, the two educational scenarios were designed and written, following a bottom-up approach that was relied on the axes deduced from the literature review of relevant sources from the field of the musicology of performance. The two educational scenarios, one for a beginner student and one for an intermediate one, were aligned with the findings of the preceding discussion and aimed at proposing particular activities for the piano lesson.

The present study is organized in five main chapters. In the first one, the theoretical framework for the two main fields of interest – analysis and performance – and their interrelation is presented and the official regulatory framework for piano lessons in Greek educational institutions is discussed. The second chapter focuses on educational aspects that inform the application of particular teaching strategy and the construction of the proposed educational scenarios. The third chapter examines the theoretical and methodological framework for setting up a educational scenario. In the fourth chapter, the two proposed educational scenarios are presented. The last chapter completes the present study by discussing the overall conclusions and suggesting directions for further investigation.

CHAPTER 2: THEORETICAL FRAMEWORK

In the process of preparing a musical performance, especially in the context of studio instrumental teaching, it is crucial to define the parameters that need to be taken into consideration in order not only to help students achieve a compelling and convincing interpretation, but also to provide them with a tool kit that will help them interpretative independence and validity for all ensuing performances. The purpose of this chapter is to offer an overview of these parameters, as they emerge from the review of relevant theoretical and practical sources.

Peter Walls (2002) supports that it is the performer's responsibility to discover and convey the meaning of a music composition, in other words, to realize the composer's intentions, and attempt to communicate them to their audience through their interpretation. In order to achieve that, the performer shall "try to understand the music as fully as possible" (page?). Some aspects of this "understanding" include the historical context of each piece and the demand of analyzing the piece, as a central part of the process. E.T. Cone (1968) discusses the importance of making interpretative choices; on the basis of defining which inherent elements of the music should mostly be brought out and how to do so. One of the most crucial aspects of this process is assuming an analytical standpoint. Be that as it may, Cone distances himself from the idea of one absolute or ideal performance, yet he tries to explain the elements that can ensure a valid and interesting one. Considering the constraints imposed by the temporality of musical performance, which deprives the performer of the luxury of turning back to correct or edit parts of the performance, it is crucial for at least certain interpretative decisions to be made in advance. These decisions include the aspects of the performed composition that will be chosen to be projected, often at the expense of others, the timing of these choices, and the factors that will influence these choices (Rink, 2002; Cone, 1968). These modulators may vary, but they often pertain to the acknowledgement of generic and stylistic conventions in their historical dimension and, of course, the consideration of structural elements, such as form, basic harmonic progressions, phrase structure, and important motivic ideas. These factors affect interpretative thinking and are universally taught, albeit certainly in different ways, degrees of emphasis, or depth.

Beyond the commonalities of performers' educational backgrounds, there is one important factor that shapes every performer's musical interpretation, which is the empirical and intuitive one. The performer's intuition, according to John Rink (2002), is the result of years of fermentation and consolidation of taught courses, music knowledge, guidelines and methods, teachers' perspectives, personality, and individual experiences, and is always instinctive, yet well-documented rather than impulsive or arbitrary. Roy Howat (1995) also supports the idea that there is a personal and intuitive component in musical interpretation, in the way that a performer comes to terms with the music via a personal filter, thus resulting in a unique interpretation and a personal way of performing. Besides, nobody aspires to a standardized performance. But how can performative intuition be cultivated, and is it, after all, something separate from all the factors mentioned above? An interesting question – from the teacher's perspective – would be how to affect the intuitive performance of a student by encouraging her/him to imbue it with useful elements, tools, and knowledge, in order to prepare a valid and compelling performance. What is more, how are these tools to be taught in the piano lesson in a way that does not bypass the performative experience?

2.1. ANALYSIS AND PERFORMANCE

Music analysis is a largely interpretative act inasmuch as it may be thought of as an attempt to offer close readings of a musical work. According to Cone (1968), the better we know a musical work, the more certain, hence satisfying a solution seems to us, which is a way of thinking that could be adapted to either analysis or performance. Cone uses the term "solution" in an attempt to explain the interpretative decisions a performer has to make in order to create a valid and interesting interpretation, based on the information derived from the musical work itself. Moreover, in Burkhart's (1983) words, "analysis discovers facts about musical works [...] Performance is a means of communicating facts about musical works [...] The facts that performers 'bring out' are, at least in a range of important cases, the same as the facts that analysts discover" (cited in Maus, 1999, p. 131).

As objective as it may seem, analysis is in fact a way for the analyzing subject to come to terms with issues of a work's structural organization. Maus (1999) summarizes the main idea of some important writings by such theorists as Wallace Berry, Nicholas Cook, and Peter Westergaard, who regard the roles of the performer and the analyst as comparable, in that they both make a thorough analysis of a composition, except that the first one transmits analytical information through performance and the second one through speech or writing. Alison Hood (2014) also admits that analysis is an interpretative pursuit and it cannot be evaluated as an absolute or typically objective field, as it entails empirical and intuitive factors, as well as decision-making processes, which are also relevant to performance. Tim Howell (1992) claims that, although analysis is actually a rational activity, its starting point is inevitably empirical, thus allowing for the immediacy of emotional experience to inform the analytical practice. Moreover, this intuitive approach in analysis is what directs most of our analytic decisions (Hood, 2014). Inferentially, both the analyst and the performer *interpret* and *analyze* the music they turn to, as both roles are interpretative.

William Rothstein (1984) mentions that if performance offers a way to make the meaning of a composition audible, then the role of the performer is to discover the structure and uncover the hidden meanings of the work in order to convey them clearly through performance, and not to presume that the work will “express itself adequately without his help” (as cited in Maus, 1999, p. 131-132). He also quotes Schenker's words that “something is true of the work, and the performer's task is to find a means of communicating it” (citation?).

Awareness of a work's phrase structure, harmonic progressions, motivic ideas and their development, hidden relations between parts, tonal spaces, and musical grammar in general are extremely important tools for shaping a performance's narrative. This awareness can come about only as a result of the analysis of the work, which, according to Rothstein (1995), also includes a combination of instinct, experience, and logic. Besides, through the investigation of the motivic, rhythmic, and tonal relations of a work, the analyst-interpreter approaches the composer's sense and line of thought (Howat, 1995). Awareness of the piece's form is a step towards building up a performance, but “not as a sequence of sectional blocks but as a diachronic

unfolding – possibly as an interplay between stable and unstable or static and active phases” (Rink, 2002, p. 46). Rink adds that a “sense of form-as-process” is the operative phrase to take into account when pondering the interplay between analytic and performative thinking. For him, acquaintance with the “musical shape” is a safe path to a legitimate interpretation.

Nicholas Cook (1999) claims that the importance of analysis lies on what drives the performer to do with this knowledge and not on what it seems to represent. Rink (2002) believes that analysis does also have a practical application in the interpretative process. By analyzing a work, the performer is forced to be more deliberate on studying the learning material, resulting, for example, in the improvement of the reading of the score, the sharpening of the relevant technical skills, of course, the facilitation of the memorization of the piece in a quicker and more conscious way. Howat (1995, p. 4) calls this kind of memorization “the analytical memory”.

Rothstein (1995), Rink (2002), and Lester (1995) make an important annotation: they all underline the importance of acknowledging that not all analytical findings are useful for the performance and that the role of analysis is not to instruct the performance how present analytical findings. Thus, not all analytical insights will or should be brought out in the performance of a musical composition. However, Rothstein continues that, either way, performers need to make these discoveries through analysis, even though they won’t exhibit all of these findings, just because all that knowledge is going to affect the musical thinking and influence the narrative of the performance.

If the contribution of analysis to a performer’s thinking is in fact important at the stage of preparing a performance, how different are things when considering the analytical thinking that occurs *simultaneously* with the performance itself? This would mean that both the analysis and the performance of a piece would be produced at the same time, encouraging an interesting interplay between them. A valid hypothesis would be that, in these conditions, the two activities could feed off each other, undermining the hegemonic priority of analysis over performance that is often presupposed by certain music theorists.

Contemporary bibliography on this issue has in fact distanced itself from the hitherto presupposed prescriptive role of analysis over performance. Modern theorists of the musicology of performance support the idea of interaction between the two activities, claiming that this interaction is much more fruitful than abiding with a linear trajectory from analysis to performance. Central to this argument is the view that each activity procures information that is important to the thinking and development of the other. Hood underlines the importance of “a two-way process or dialogue where performance informs analysis and analysis informs performance in a mutually beneficial, non-prescriptive relationship” (Hood, 2014, p. 4). Lester (1995) begins his essay by distancing himself from earlier theories about the dominant role of analysis and turns to contemporary theories about the productive interplay between analysis and performance. He emphasizes the role of the performer, who has undoubtedly spent many more hours studying a piece, in comparison to an average analyst, in an attempt to balance these two roles, declaring them equally valid and thoughtful. He continues by noticing that a detailed “list” of elements produced in a long-term performance study could actually enhance the perspective of analytic thinking on the same work, so performance can also produce information useful to analysis. Furthermore, he explains that this happens due to the richer nature of a performance compared to that of the musical score – which is the “map” of the analyst – since the interpretation equals the realization of the composition (Lester, 1995). Therefore, performance becomes an inherent part of the analytic study, since the experience of interpreting the work ensures an empirical footing for the subject to familiarize her/himself with a composer’s language, the main musical ideas, the harmony, basic structure and tonic paths, but mostly with the emotive potential of the work, which cannot be assessed simply by reading its score. Hood (2014) concurs that she came to most of her analytic conclusions only after repeated playing and listening to the pieces of her study, validating the importance of this interaction. In a similar vein, Lester says:

Performances are one sort of realization of a piece (in most cases the sort intended by the composer), and are at once richer and more limited than scores. They are richer in that performances add features never fully notated in any score - myriad nuances of articulation, timbre, dynamics, vibrato, pitch, duration and so forth. Yet each nuance limits the piece by excluding other options for that element. In this sense, a performance is

necessarily only a single option for that piece, delineating some aspects while excluding others -just like a single analysis. (Lester, 1995, p. 199)

Rink (2002) claims that a major part of the analytic context of a piece is discovered during the performance study and not on the score during the systematic analysis. He also adds that “the analytical process occurs at the (evolving) design stage, and its findings are assimilated into the generalized body of knowledge that lies behind but does not dominate any given performance act” (Rink, 2002, p. 39-40), which is another argument for the interaction of the two fields and its benefits.

Inserting analytical thinking into the teaching process of the piano lesson is an insightful thought, since the teaching process is done in an experiential way that benefits both the piano lesson and the analytic knowledge. This is also important because the analytic insight is not taught in a sterile and remote from musical practice manner, which improves the quality of knowledge, the interconnected thinking and the whole educational experience provided to the students. Reimer (1970, p. 121) supports the idea of this beneficial practice, mentioning:

“Analysis should not be thought of as the dry, sterile picking apart of the bare bones of music. Certainly it can be this and often is, especially in college music theory classes. Such ‘analysis’ would be the death of aesthetic education. When analysis is conceived as an active, involved exploration of the living qualities of music, and when analysis is in constant and immediate touch with musical experience itself, it is the essential means for making musical enjoyment more obtainable.”

To sum up, it is observed that the continual dialog between analysis and performance seems to be more beneficial than a linear and prescriptive route from the first towards the second. Analysis gives a great perspective to the performer, who acknowledges the composition’s form, phrase structure, harmonic language, and motives, elements that are attached to a work’s emotive potential that gets discovered throughout the study. The realization of those elements gives the performer the chance to create an “informed” interpretation. Moreover, there are also practical benefits from consciously employing analysis during performance. While analyzing the work, the performer’s attention is driven directly to specific goals, so the familiarization with the piece comes earlier and in a more convenient manner, technical aspects are studied and improved in a more focused way, and the memorization of the piece

comes about almost automatically, more securely, and has an intellectual and cognitive base rather than only a kinesthetic one.

On the other hand, the contribution of performance to analysis and its results is also of a great importance. The analyst familiarizes her/himself quicker with the work, in a direct and empirical way, since it is not only the acoustic dimension of the experience that comes into play – which could be accomplished, albeit more passively, by simply listening to a recording – but also, and more importantly, the kinesthetic dimension of the experience of the work. This procedure ensures a more direct connection of the analyst to the composition, its aesthetic and stylistic facets, as well as the inner relations between the parts, themes, and ideas. The analyst here has the benefit of experiencing, rather than simply observing, the structural narrative of the work and is able to recognize and handle the elements for the analysis in a more direct fashion. Finally, the performance of the piece can facilitate a large-scale perspective of its overall structure, which is a very important goal for the analysis.

2.2. THE GREEK MUSIC EDUCATIONAL SYSTEM

The educational system in Greece allows for two possible ways of studying music within an institutional setting that leads to the acquisition of a formal degree title: the Conservatory and the University.² Although these two institutional frameworks function independently of each other, it is common knowledge that many University candidates have already been studying at a Conservatory when they take their entrance examinations. In fact, some of them actually prepare for the entrance examination at the Conservatory in which they already study. As a result, most musicians in Greece have actually studied in both institutions, even though some of the courses are mutual in the Conservatory and the University. The curriculum of University Music Departments spans over a period of 4-5 years, depending on the Department, and includes specializations in Musicology, Music Pedagogy, Composition, or Performance Studies in musical instruments, voice, conducting

² In Greek educational system, there is also an opportunity to study at Music High school, where students are able to attend piano classes, among other instrument choices. However, studies at Music School do not lead to a formal degree title and, by extension, to any kind of recognition of vocational training qualifications.

(orchestra or choir), as well as Traditional Music Studies. Since the present study focuses on the way piano performance and classes in musical form are taught, to the focus of the present study is directed towards Conservatory studies, since, even University studies largely build on prior musical experience at the Conservatory level. University studies are only briefly commented, just to help readers see the ‘bigger picture’.

2.2.1. THE GREEK CONSERVATORY SYSTEM

Conservatories in Greece offer a variety of music programs to a student population of widely varied age groups (from pre-school children to adults) and levels of competence (from preliminary to advanced), the apex of the overall process being the acquisition of a “diploma”. In this context, conservatory studies usually last for a long time, taking young musicians from the fundamentals of musical instruction and setting them in a course of gradual growth, development, and enrichment of their musical potential.

Conservatories in Greece are all private, which means that they have tuition fees, in opposition to University Departments that are all tuition-free state institutions. The only exception is Thessaloniki State Conservatory (TSC), which was founded in 1914 and is the only state music institution, which, in fact, sets the norms and rules for all private Conservatories in the country. The curriculum of TSC was established in 1957 by the established composer Manolis Kalomiris, who proposed it to the Greek government for approval it and publication in the Official Government Gazette (nowadays, referred to as the “Royal Decree of 1957”) (Maliaras & Charkioulakis, 2013). Then regulative framework for TSC has been in effect since then (not only for itself, but for all the other Conservatories) and has undergone only subtle changes to this day.

2.2.2. PIANO STUDIES IN A GREEK CONSERVATORY SETTING

In Greek Conservatories, piano teaching primary entails one-to-one instrumental instruction, framed by an auxiliary set of other theoretical and practical courses at variant levels. There are four separate levels for all instrument studies, the “preliminary”, the “elementary”, the “intermediate”, and the “advanced” level. The first level lasts two years, and the rest of them last three years each, according to the curriculum. However, if necessary, students are able to attend each class of any level twice, in order to develop the needed skills, or to familiarize themselves with more of the required repertory. After completing the advanced level, students commence preparation for the final exams for the ‘degree’ (ptychio), which usually lasts for one year. Should they choose to continue their studies, they commence preparation for the “diploma” exam (lasting approximately two years), which is the highest-level degree offered by a conservatory. Throughout this enduring study, which has an average duration of 14-17 years, since the minimum limit is 13 years of study, students have to take a set of mandatory courses each year, whose purpose is to enhance in a multi-faceted way the students’ overall music knowledge and perception. Table 1 presents all the mandatory courses that accompany piano studies in each level, and their duration.

LEVELS	Preliminary		Elementary			Intermediate			Advanced		
	I	II	I	II	III	I	II	III	I	II	III
Years of study											
Main instrument	+	+	+	+	+	+	+	+	+	+	+
Music Theory			+	+	+						
Solfege			+	+	+	+	+				
Harmony						+	+	+			
Chamber music									+	+	+

Music history						+	+				
Choir						+	+				
Form								+	+		
Sight-reading										+	+
Teaching practicum										+	+

Table 1. Presentation of the piano department curriculum in Thessaloniki State Conservatory.³

As observed in Table 1, there is a large number of mandatory courses that support a student’s piano studies, each one aiming at cultivating general musical skills, experience, and knowledge.

Piano instruction itself includes the cultivation of technical skills, mainly through scales and arpeggios, etudes, and exercises, familiarization with polyphony, especially through keyboard works by J. S. Bach, and the forms and styles from the baroque through the classical, romantic, and contemporary era. The repertoire to be covered is organized in rising degree of difficulty and includes specific composers and works in each grade. A sight-reading component is customarily incorporated in the piano lesson at the early stages of instruction in order to facilitate playing from score, which is the predominant way of performing music in this institutional framework.⁴ Sight-reading as a distinct course is introduced much later, only two years before taking the ‘degree’ exams. Until then, music reading is cultivated only through the student’s exposure to repertoire of increasing degree of technical difficulty. Piano lessons also address issues that pertain to the memorization of musical works, performance skills and interpretative strategies, and opportunities for public concerts and, of course,

³ <https://tsc.edu.gr/tmimata/tmima-pianou/>, accessed on August 26, 2023.

⁴ Teaching methods that bypass score reading (e.g. Suzuki) are not popular in Greek Conservatories.

exams. Unfortunately, there is no opportunity for group piano lessons, group discussions about the studied works, the composers and other musical aspects, space for interaction between the main and the mandatory courses, or alternative introductory methods as mentioned above. Although certain piano teacher may devote some time to expose their students to these issues, the determinism of the curriculum and the strict time schedule undermine such personal efforts.

Despite the numerous drawbacks of the Greek Conservatory system, described above, Conservatory graduates admittedly receive high-quality education, are exposed to a varied repertoire, and have the ability to perform some of the most demanding compositions of the piano literature. After the ‘degree’ and the ‘diploma’ exams, pianists have reached a professional level of performing and are capable of pursuing a career in teaching or performing, or even further their skills, knowledge, and specialization by pursuing academic studies at a University Music Department (at the undergraduate or graduate level) either in Greece or abroad.

2.2.3. THE TEACHING OF FORM IN GREEK CONSERVATORIES

In Greek conservatories, analytical thinking is cultivated primarily in the context of a class in form (termed “morphology”), a chiefly theoretical class that is attended by students of all different instrumental majors. The material covered in this class includes basic information about genres and styles, motive and motivic transformations, phrase structure, basic formal types, and basic harmonic analysis, all within a stylistic horizon from late baroque to early romantic repertoire. Also, it addresses a wide range of repertoire of instrumental, vocal, operatic, and symphonic music, and it includes such activities as listening, class discussions, and construction of basic harmonic and formal analytical strategies for specific genres and forms. Of course, some very specific and specialized analytic methodologies, large-scale analyses, and in depth analyses, or even discussion of specialized formal types are beyond the scope of the class. Furthermore, the profile of the class is more historical in its approach rather than analytical. This isn’t necessarily to be considered a drawback, given the many benefits students get from familiarizing themselves with issues of formal structure through a timeline of stylistic characteristics.

As shown in Table 1, the form class lasts two years, beginning at the third year of the intermediate level. This means that a student's study in musical interpretation is not informed at all by systematically cultivated analytical thinking. In other words, considering the average student beginning piano lessons at the age of 6, she/he has to wait until she/he is 14-16 years old to begin systematic training in analysis, let alone to comprehend how analysis can inform her/his musical interpretations. On the other hand, instruction in tonal harmony begins only two years earlier than instruction in form, through a class that mainly focuses on part-writing according to a stylistic rule-pallet of the early tonal classical era and does not include harmonic analysis of actual pieces from the tonal repertory. What is more, neither harmony nor form is taught in a way that connects them to issues of musical interpretation (any such connection are up to the performance teacher's discretion). This means that structured and systematic instruction in harmony and form starts at a late stage of a musician's studies, at a point when the student has already learned how to organize his/her practice, musical thinking, and interpretation, as well as the way in which she/he approaches a new piece of music and the way in which she/he memorizes music.

Within this context, students of Greek conservatories rarely have a clue of what actually they are performing on their instrument, inasmuch as that no connections are encouraged to be drawn between the music they perform and its formal organization. This approach deprives them of the potential benefits of analysis for the performance process (as mentioned above), while tending to establish a subtext about the limited relevance of analysis for performance.

CHAPTER 3: EDUCATIONAL ASPECTS

Donald Ferguson (1960, p. 195) supports the idea that “music is not a portrayal of chemically compounded emotions. It is a metaphor of experience”. This position essentially establishes an empirical basis for music teaching towards, encouraging music teachers to transmit musical knowledge through experience. Related research supports the prioritization of procedural over declarative knowledge as a more beneficial way of learning and delving into knowledge. For example, Keith Swanwick says:

[F]lexibility across idioms and cultures is best helped by playing a variety of roles in relation to music. Just as knowing people really well involves us in personal contact across a variety of different meetings, and in relating to them on various levels, so it is with musical relationships. People need multiple opportunities for meeting up with music, homing in from different angles in order to become aware of its richness of possibilities. (1979, p. 42)

He continues with explaining the importance of creating the space for students to experience how music “feels” from different and variant angles and positions, and “within the context of different relationships,” instead of simply aiming to show them how to stand correctly at the piano, how to have the right hand position, or how to acquire the best technique for playing scales (1979, p. 42).

Not only is this position is the basis of Swanwick’s C.L.A.S.P. theory (see Chapter 3.1), it is also a call to reconsider the ways in which we relate to music in general. Furthermore, for the purposes of the current study, it offers a basis for setting up a regulatory framework for combining the study of musical performance with the study of music analysis.

3.1. SWANWICK’S C.L.A.S.P. THEORY

Keith Swanwick (1979) underlines the importance of a teacher’s responsibility to strengthen the relationship between the students and music. This involves consciously and purposefully increasing the level of attention, involvement, and engagement with music. He states that it is the teacher’s task to promote specific musical experiences for the students, who consequently shall adopt variant roles in a variety of musical

environments. Moreover, he mentions that, either way, people will follow their own individual path into the musical world, finding a particular area of music to pursue, but we as teachers have the responsibility to provide the students with open choices and perspectives, instead of being narrow-minded and insisting on specific roads, perhaps those who we ourselves were made to take.

Swanwick (1979) sets forth specific ways of musical involvement. He states that direct involvement with music is accomplished through *composition, audition* and *performance*; CAP in short.

Composition

“Composition is the act of making a musical object by assembling sound materials in an expressive way” (Swanwick, 1979, p. 43). This heading includes all forms of musical invention, according to Swanwick, not only written works in forms of notation, but also even improvisation, which he considers a type of “composition without the burden or the possibilities of notation” (1979, p. 43). Bringing composition into the educational process does not mean that we intend to produce more composers, but that we give the opportunity to students to engage directly with musical creation and experimentation with sounds.

Audition

Swanwick supports that audition is a very specific word for what it intends to mean. Listening is an activity that occurs in all music experiences and is a high teaching priority in any activity. Apart from activities such as hearing a musical record or attending a concert, listening is involved in practicing a piece of music, in deciding a phrase’s dynamic, or in attempting to accomplish the playing of a scale evenly. However, in Swanwick’s words, “audition means attending to the presentation of music as an *audience*”, and involves “empathy with performers, a sense of musical style relevant to the occasion, a willingness to ‘go along with’ the music, and ultimately and perhaps all too rarely, an ability to respond and relate intimately to the musical object as an aesthetic entity” (1979, p.43). He concludes that audition lies at the heart of music’s *raison d’être* and the main goal of music education.

Performance

Performing music is linked to a sense of “presence.” Swanwick compares the

performer with the auditor who focuses carefully on what he hears, only with the extra task of having done a music preparation and of being “responsible” for the “future” of this music as it evolves in time. At the same time, there is an audience listening to this performance, no matter how small or informal it may be. Musical performance is linked to a sense of risk, as it is never reassured that the music will be performed the way it was prepared to be, in a technical, sentimental, or any other manner (Swanwick, 1979).

According to Swanwick’s perspective, these three ways of coming in direct experiential contact with music are facilitated by two other indirect ones, “skill acquisition” and “literature studies”. He explains that skill acquisition has to do with things such as “technical control, ensemble playing, the management of sound with electronic and other apparatus, the development of aural perception, sight-reading abilities and fluency with notation” (1979, p. 45). Literature studies include “not only the contemporary and historical study of the literature of music itself through scores and performances but also musical criticism and the literature on music, historical and musicological” (ibid.).

All in all, Swanwick proposes five basic areas that constitute the five parameters of musical experience. The three of them, mentioned first, relate us to music directly, whereas the two mentioned later have more supporting and enabling roles, which gives, for short, the acronym “C(L)A(S)P” to his theory. This ‘theory’ is better seen as an educational model that provides a framework for creating musical experiences.

These areas constitute, both individually and in combination, the specific experiences that teachers should have interest in creating for their students in their classes. According to Swanwick, these areas should be activated at any moment in music teaching and the teachers should create the space for students to have experiences that cross and re-cross these five parameters, or some of them, in a relatable way. He proceeds to note that there is no performance without skills and, of course, having skills without performing is utopian. Moreover, attempting to compose could never be achieved without the experience of audition. Audition provides the students with some musical “models”, so that they get influenced and then relate actively with music by creating some on their own. Also, knowledge of music literature with no interest in music audition or music making, in some way or another, is highly unlikely

(Swanwick, 1979). In line with Swanwick's viewpoint, Ian Lawrence (1977) cites Hindemith's belief that music education should be "comprehensive" and that the teacher should have the capacity to perform, compose, analyse, and be aware of music's historical context.

Swanwick safeguards his theory from any misunderstanding by explicitly stating that he does not imply that students shall not specialize in any single area of C(L)A(S)P, since this is more than possible to happen even at the very beginning. Secondly, he does not insist that all students should absolutely have substantial experience in all five areas, but that it is important for students to be encouraged to be involved with music in as many areas as possible. Thirdly, he does not suggest that music institutions should provide separate courses in each area. He notes that this already happens somehow and "the result is that we tend to get little disconnected units of music history, fragments of 'harmony and composition', some instrumental teaching, choral and orchestral performance on special occasions, and, more rarely, help with audition" (Swanwick, 1979, p. 47). Swanwick also encourages teachers to enrich a particular task with the light influence of other areas of C(L)A(S)P, despite their specialism. Due to the unwillingness or hesitation of many of them to do so, there are real difficulties in organizing courses in music departments of universities and colleges, and of course in obtaining quality of staffing (1979, p. 47).

Swanwick (1979, p.48) continues with a presentation of an example, stating that "it does seem strange when students appear not to regard the pieces they happen to be practising (S) as possible candidates for performance (P), no matter how formal and, in a sense, unfinished. It seems odd that these same works often get no mention in examination papers on music history (L) and that they may not have heard performances of them or similar works (A)." Moreover, these pieces may have never been utilized in harmony class in order to encourage a discussion about their structural or stylistic components, and to model them for relevant compositional exercises (Composition - C). Such conditions seem strange and odd, although they seem to be actually quite common. Swanwick questions whether such students have ever been given the chance to experience the apposite integration of C(L)A(S)P areas in their music lessons in order to be motivated to discover the musical world, considering the spread of styles and the diversity of music today.

Swanwick gives further examples and deepens more into the analysis of C(L)A(S)P in his book. He concludes by mentioning that we, as teachers, should always have in mind that music education is essentially aesthetic education and that we should encourage quality rather than quantity of experience: “An aesthetic experience feeds the imagination and effects the way we feel about things: music without aesthetic qualities is like a fire without heat” (1979, p. 61).

3.2. BLOOM’S TAXONOMY

The American educational psychologist, Benjamin Bloom, established categories of learning, sometimes called “goals of the learning process”. He ranked them from the simplest to the most complex behavior. In 1956, Bloom published *Taxonomy of Educational Objectives, Handbook I: The Cognitive Domain*, in which he outlined this ordering. His order of learning behavior is called Bloom’s Taxonomy, after the title of his influential publication. Bloom and his collaborators Max Englehart, Edward Furst, Walter Hill, and David Krathwohl published a framework for categorizing educational objectives, known as “Bloom’s Taxonomy”, which has been used by teachers and higher education faculty in their teaching for decades until nowadays (Armstrong, 2010).

The framework that Bloom and his collaborators initially developed in 1956 is composed of six main categories: *Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation*. The categories after Knowledge were presented as “skills and abilities,” assuming that knowledge is the necessary prerequisite for putting those skills and abilities into practice (Armstrong, 2010). According to *Taxonomy of Educational Objectives: Handbook One*, these categories are as follows (Bloom, 1956, pp. 201-207):

- ❖ **Knowledge** “involves the recall of specifics and universals, the recall of methods and processes, or the recall of a pattern, structure, or setting.”
- ❖ **Comprehension** “refers to a type of understanding or apprehension such that the individual knows what is being communicated and can make use of the material

or idea being communicated without necessarily relating it to other material or seeing its fullest implications.”

- ❖ **Application** refers to the “use of abstractions in particular and concrete situations.”
- ❖ **Analysis** represents the “breakdown of a communication into its constituent elements or parts such that the relative hierarchy of ideas is made clear and/or the relations between ideas expressed are made explicit.”
- ❖ **Synthesis** involves the “putting together of elements and parts so as to form a whole.”
- ❖ **Evaluation** engenders “judgments about the value of material and methods for given purposes.”

In 2001, a group of scientists and researchers (including educational psychologists, curriculum theorists, instructional researchers, and testing and assessment specialists) published a revision of Bloom’s Taxonomy, titled “A Taxonomy for Teaching, Learning and Assessment,” which points to a more dynamic conception of classification (Armstrong, 2010):

Remember (Recognizing, Recalling)

Understand (Interpreting, Exemplifying, Classifying, Summarizing, Inferring, Comparing, Explaining)

Apply (Executing, Implementing)

Analyze (Differentiating, Organizing, Attributing)

Evaluate (Checking, Critiquing)

Create (Generating, Planning, Producing)

Table 3 illustrates this taxonomy in categories and gives further explanation about each one of them.

Bloom's Taxonomy

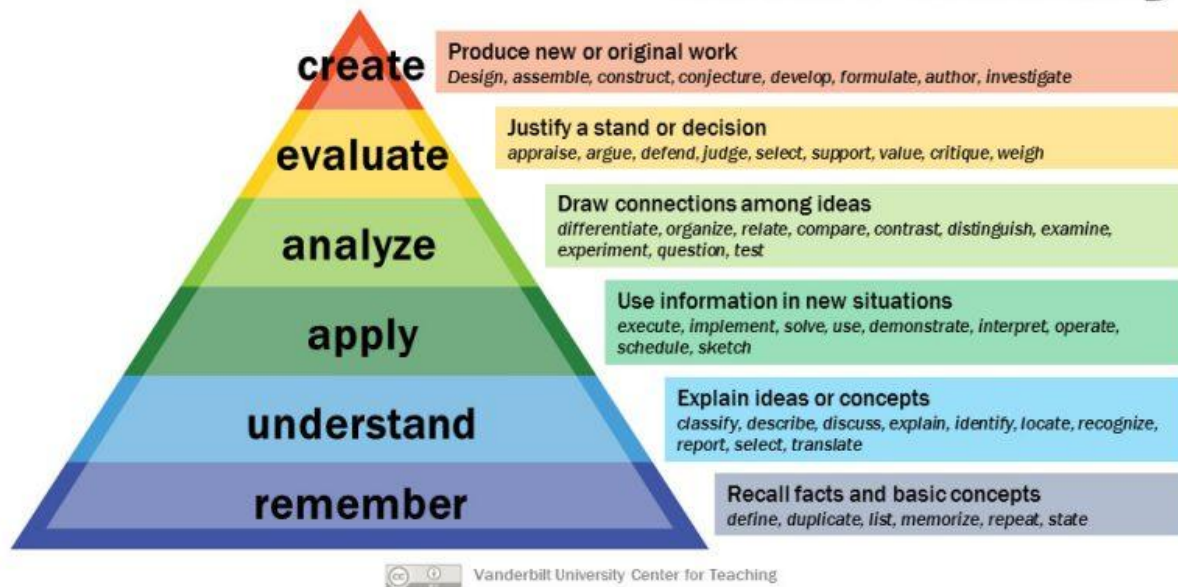


Table 23: Bloom's Taxonomy, (Armstrong, 2010)

The authors of the revised taxonomy give answers to the question of why using Bloom's Taxonomy as a guide is beneficial to our teaching. They support that:

1. Objectives (learning goals) are important to establish in a pedagogical interchange so that teachers and students alike understand the purpose of that interchange.
2. Organizing objectives helps to clarify objectives for themselves and for students.
3. Having an organized set of objectives helps teachers to:
 - “plan and deliver appropriate instruction”
 - “design valid assessment tasks and strategies”
 - “ensure that instruction and assessment are aligned with the objectives” (Armstrong, 2010).

In this context, music teachers are encouraged to have a detailed plan for the attainment of a specific teaching objective in class. Following a predetermined educational scenario is a very efficient way for accomplishing the goals that we set, as it involves a detailed plan that is based on educational methods and guidelines.

3.3. S.M.A.R.T. GOAL-SETTING

With respect to teaching objectives, it is important to clarify the process of goal-setting in relation to identifying the quality of a goal and evaluating the connection between teaching purpose and learning results. George Doran, Arthur Miller and James Cunningham, in their 1981 article “There’s a S.M.A.R.T. way to write management goals and objectives”, developed an acronym for easier memorization of what is important in goal setting. “S.M.A.R.T.” stands for *Specific, Measurable, Attainable, Realistic, and Time-bound* (Doran et al., 1981). A brief description of the relevant proposed conceptual framework, in terms of a checklist for the person who does the goal setting, is as follows:

- ◆ **Specific**: What do you want to accomplish? Who will participate? Why are you trying to do this? Where will it take place? When will you do it? Be specific, give a clear picture, and hold your people accountable.
- ◆ **Measurable**: How will you measure what you are doing? How will you evaluate your success?
- ◆ **Attainable**: Can you achieve your goal with the resources at your disposal? If not, what do you need?
- ◆ **Realistic**: Can you actually achieve the goals you have set? If the goal is not realistic, what do you need to do to achieve it, or do you need to change the goal?
- ◆ **Time-bound**: What is the time frame for achieving your goals? Work backwards. Start with your end goal and plan backwards to get an overview. Planning backwards will give you an overview and help you determine what all needs to get done.

Goal setting might be challenging but could also be the key for executing a project in the most efficient way. Once accomplished, goal setting provides a place for self-reflection and identification of areas for future growth or change (Doran, 1981). Thus, creating a goal-setting plan and having this guideline in mind, may facilitate the process of designing an educational scenario and make the daily lesson plan easier, more efficient, and clearer.

CHAPTER 4: DESIGNING AND CONSTRUCTING THE EDUCATIONAL SCENARIOS

4.1. WHAT IS AN EDUCATIONAL SCENARIO?

An educational scenario represents a structured plan that regulates a teaching process and supports teachers in attaining their teaching goals (Fragkaki, 2008). It essentially defines the form and content of teaching, i.e. the learning outcomes, the relevant pedagogical theories etc., and specifies the sequence of learning activities and materials during a given learning process. According to the learning objectives of each educational scenario, specific educational methods are used, which in turn determine the sequence of activities, the appropriate tools, and the role of the teacher (Styliaras & Dimou, 2015).

An educational scenario is different from a lesson plan, inasmuch as it moves beyond the simple drafting of the structure of a lesson, which is based on the prescribed curriculum and includes a small amount of activities in class, mainly for the next upcoming lesson (Styliaras & Dimou, 2015). In fact, an educational scenario is linked to a behavioral outlook in that it refers equally to the behavior of the teacher as well as to that of the students. On the other hand, an educational scenario pertains to a more long-term planning, has a broad-spectrum perspective, encompasses student-centered teaching, and concentrates on creating interdisciplinary activities, based on educational theories and methods. It also helps the teacher prepare ways to address potential challenges in the teaching process and create a plan for possible solutions (Styliaras & Dimou, 2015).

4.2. THE PHASES OF AN EDUCATIONAL SCENARIO

There are many guidelines about how to set up an educational scenario., which include distinctive phases. In fact, it may be construed to include a number of distinct and consecutive phases, (Styliaras & Dimou, 2015), such as:

- ✧ Determination of the topic and thematic focus

- ✧ Detection of students' former knowledge
- ✧ Specific goal setting
- ✧ Compilation of teaching material and activities
- ✧ Implementation
- ✧ Evaluation.

Phase 1: Determination of the teaching subject

In this phase, the teacher determines the subject(s) of the lesson and its content, and analyzes the individual parts of the subject(s). Thus, the teacher sets the title and the theme of the scenario, determines the age group, the class, the number of students, and the environment for the teaching process, defines the subject areas involved as well as the borders and connection between them, the degree of compatibility to the curriculum, and the proximate duration of the plan.

Phase 2: Detection of former knowledge

It is very important for the teacher to detect the presence or the absence of the former knowledge her/his students possess both in general and specifically on the particular subject. It is also crucial to find the misunderstandings or false cognition embedded in their knowledge spectrum right before the introduction of new information. Moreover, the teacher shall also observe the possible difficulties that may have occurred in an area of teaching, a subject or a technical skill. The data deduced from this stage will affect the next phases of the scenario, which pertain to goal-setting and the creation of teaching material and activities. This is the stage for problem-solving thinking in order to face the already existing problems and create the circumstances for the new or the “correct” knowledge to be installed.

Phase 3: Specific goal-setting

This phase is about specifying the goals of the scenario. The goals should be clear and connected to a specific piece of knowledge, capability, or mindset. It would also be useful for the teacher to attach each goal to a specific activity or number of activities, so the evaluation process in the final phase would be easier. It is important to underline that it would definitely be beneficial for the students if one of the main goals would be to try and incorporate interconnection between the subjects or the subject areas, especially when the project is interdisciplinary.

Phase 4: Creation of teaching material and activities

The teacher shall prepare for the class in advance, so it is important to collect all the necessary material for the class (books, notes, papers, staff, instruments, toys, markers, etc.), as well as to write down the activities to be employed. The activities should be divided into separate thematic zones that concern different cognitive areas. For instance, it is important to begin with an introductory activity that creates a “secure” environment for the student, so that they feel free to express themselves and demonstrate their former knowledge. Moreover, this is a great chance to identify the misunderstandings of the student about a subject and correct them through another activity that cultivates the related skill or knowledge. For advanced students, it would also be interesting and useful to explain to them some of the lesson’s plan or talk about the goals of some of the activities, in order to make them feel part of the process and in some way “responsible” for the learning outcome. When it is verified that the student’s former knowledge is appropriate, it is a great opportunity to enhance this knowledge by improving or deepening it, so that the new knowledge and/or skill may emerge more easily and naturally. It is important that the activities include lots of experimentation and improvisation, communication, problem-solving, and cooperation, so that, on one hand, the lesson gets more interesting, and, on the other hand, it encourages the solidification of the students’ personal identity and social skills, beyond achieving the specific goals related to the subject matter in hand. The activities should include a rising degree of difficulty and not only provide the student with more information, but also set the ground for practice and self-improvement. Lastly, it would be useful for the students if they repeated some of the activities or parts of them at home.

Phase 5: Observation and evaluation of the plan and the student

The last phase has to do with the question of the effectiveness of the educational scenario. The first criterion is observation and refers to the actual act of observing and commenting on the procedures of the lesson, questioning the clarity, the efficiency, and effectiveness of the activities. The second one comes with the evaluation of the project from the teacher or/and of the participants, in order to come to a conclusion about the questions mentioned above. The evaluation is a very important part of the implementation of the scenario, since it makes clear whether the teaching process was essentially productive and creates space for further thinking and self-examination.

4.3. THE REGULATORY FRAMEWORK

The regulatory framework for constructing the suggested educational scenarios derives from the bibliography, along with the writer's experiences in music education as a student first and then as a teacher. The personal experience is always a great guide in the process of creating a teaching strategy, since it shows what has gone wrong, what has proven to be useful, what to notice and what to avoid, in all those years of studying and teaching. The modification of this framework is affected by the educational aspects and is designed to fit the concept of piano teaching in the setting of a Greek conservatory in an alternative and versatile way. The literature review presented in chapters 2 and 3 can help us deduce a regulative framework for the construction of the two proposed educational scenarios along the lines of a series of distinct, albeit interrelated, axes:

1. Priority of experience (procedural knowledge) over theory (declarative knowledge)

It is encouraged any concept or notion to be introduced through experience, instead of going from theory to practice. The vitality of the empirical action is a more direct and efficient way of accepting and incorporating knowledge. According to the bibliographical findings mentioned before, procedural knowledge comes first and declarative knowledge follows. Bloom's taxonomy, for instance, presents former

knowledge, understanding, and application before critical evaluation, thus proposing the need for prioritizing the empirical dimension of the learning process. Also, Swanwick (1979) seems to support the idea of the “sound before symbol” and “rote-before-note” approach, which both encourage the prioritization of experiencing the production of sound before being able to understand it in symbolic terms. Thus, students are provided with improved contextual knowledge, as well as deeper musical understanding and experiences that will help them learn musical notation and theoretical concepts more easily and effectively. An introduction with creative activities that include familiarization with rhythmic and melodic patterns found in a musical score is crucial, in order to enable students, during the score-reading phase, to recognize such patterns easily, since they have already been prepared.

The prioritization of experience could be translated into teaching practice by providing the student with the opportunity to come to terms with musical knowledge as embodied experience, or, in other words, by letting them take action first and theorize afterwards. For instance, when speaking about dynamics, it is useful that teachers play a passage doing a *crescendo* in order for the student to listen to what gradually intensified sound sounds like, then let the student experiment on producing this type of sound, and finally explain the term and meaning of *crescendo*. Going back to the experience of playing *crescendo*, this time enriched by an understanding of its conceptual and symbolic dimension, completes what a spiral process of knowledge production along the traces of a experiencing-theorizing–reexperiencing path.

2. Analytical aspects to be covered within the context of the piano lesson should include harmony/voice-leading and issues of formal structure

The student should be introduced to basic harmonic aspects of musical structure. Through playing, listening, and improvising, primary chords (I,IV,V) will be presented. Primary chords shall be introduced as building blocks of basic harmonic frameworks, which will be linked to specific musical events through listening. As time goes by and the student becomes more and more familiarized with these frameworks, the teacher shall link this piece of knowledge with the concept of dissonances and their resolution, the leading-tone resolution, the concept of tonality and modulations etc.

3. The narrative approach of a piece

As indicated by relevant literature (see chapter 2.1), students should start working on a new piece of music having the “big picture” in mind, so that, instead of a static conception of its structure, they may construct in their minds a structural narrative, a kind of “form in motion.” The teacher shall gradually incorporate structural elements in the performing experience. The auditory, visual, and performative identification of the motive plays an integral part in this respect. This identification will shape the way a student looks at the piano score and will guide her/him to search for more identical, varied, or different motivic shapes from the primary one. The search for motives will gradually lead to the search for thematic structural units, which will create an image of the micro- and macrostructure of the piece. The organization of the piece’s phrases will also be encouraged to be realized through listening, observation, and performance, and this realization will be enhanced by the acknowledgment of thematic structural units. The musical interpretation of the phrases will be decisively informed by the perception of these elements and will have a more far-reaching, profound, and meaningful value and impact. Also, articulation will factor in the delimitation of phrases and the shaping of the music’s macrostructure.

4. Identification of formal limits

While getting familiar with analytical thinking, it is important to focus especially on the formal limits of a musical structure. Creating the chance for the experience of sound first, the teacher shall introduce the piece by playing it to the student, asking her/him to instinctively comment on when a musical unity is completed. Only after the disambiguation of this procedural knowledge, should the teacher pursue the facilitation of the student’s acquisition of the declarative knowledge of cadences and their pertinence to ensuring varying degrees of a sense of closure and completion. After that, students should be encouraged to play through the piece while having in mind these points of completion and the formal sections they delimit, gradually fostering an informed performance that validates, at the same time, the student’s musical intuitions.

5. Realization of motivic units for sharpening the memorization process

Considering the importance of understanding the structural components of a composition in the piano lesson, it is quite useful to also benefit from them in a more expressly practical way. Students should be encouraged to acknowledge the presence of motives in order to create a kind of mental map that will help them visualize the whole piece. Thus, the realization of instances of motivic presence will actually benefit the memorization process in a safer and more practical way.

6. Activities pertaining to piano performance to be employed should include study of repertoire, piano-technique exercises, sight reading, memorization, improvisation/composition

The curriculum in Greek conservatories does not propose a study program, specifically geared towards analysis and detailing exact prescriptions with respect to matters of content and goals or activities. In this respect, piano teaching excludes explicit activities that entail improvisation, composition, and drawing interconnections with theory and analysis. Thus, according to the reviewed literature (see chapter 3), it is important that the proposed educational scenarios include activities that concentrated on specific areas of interest:

Literature / repertoire

Students should be taught to perform a wide range of piano works from baroque to contemporary repertoire in a growing degree of difficulty and duration. In the early years of study, students should be assigned pedagogical pieces and exercises, especially designed to facilitate the development of basic technique (e.g. hand independence) and expressive performance. Later, historical repertoire is gradually incorporated in the piano lesson, sometimes alongside the preceding pedagogical repertoire, and the student progressively deepens his knowledge of the piano literature.

Technique (scales, arpeggios, etudes)

Technique is cultivated through finger exercises, scales and arpeggios, and etudes. It takes up a large part of the piano lesson and rightfully so, since it enhances the student's motor skills. It is impossible for a student to achieve a high level of mastery unless she/he is dedicated in a routine of daily practice. Working on technical exercises, etudes, and scales and arpeggios also offers the student a chance to familiarize her/himself with harmony in general, with the role of cadences and

tonality, as well as with the concept of motives and variations. Finger exercises usually consist of a basic motive(s) that is repeated in ascending and descending patterns, or in transposition. This opportunity allows the teacher to introduce these concepts, so that, on one hand, students play the prescribed exercises even more fluently due to understanding their motivic significance, and, on the other hand, they get accustomed to their structural role in shaping the exercise. In the matter of etudes, since they usually require refined musical expression rather than mere dexterity, while consisting of simple structural units, there is space for explaining chord progressions, voice-leading, thematic units and their development, cadences, and modulations. Even scales and arpeggios training is an opportunity to understand tonality, the role of leading-note resolution, or some particular intervals and chords. All these concepts are again introduced through listening, observing, and performing, and benefit equally performance and theoretical understanding.

Sight reading

Sight reading is integral for the piano lesson. Besides addressing fundamental aspects of piano playing (e.g. readiness to accompany at sight), sight reading may also help the teacher address structural aspects of the music performed. The sight-reading component of the piano lesson offers an ideal opportunity for identification of motives, intervals, resolutions, and relations between notes. As students focus on the performance of the melodic line, the teacher may indicate the motivic patterns to be memorized.

Memorization

Memorization is a major component of the piano lesson. Identification of chord progressions, voice-leading, landmark notes that support melodic outlines, bass-line motion, motivic units that comprise phrases encourage the pianist to observe, make associations, become familiarized, understand and learn easier, and of course remember the piece more accurately. Such a procedure, which is essentially empirical, brings about an effortless familiarization with the composition that consequently leads to memorization. At the same time, though, the student has already identified and learned so many things about the form and the harmonic structure of the piece. Hence the mutually beneficial relationship between analysis and performance.

Improvisation / Composition

The concept of improvisation should not be connected with absolute freedom and randomness. There are limits and proposed strategies that should be given by the teacher in order to direct and frame the improvisational process. This is a great opportunity for the student to learn, identify, and use primary chords and the leading note to create music that “makes sense”. Having experienced how primary chords and the leading-note sound like, how resolution “feels”, and how all these elements coordinate with each other, the student is now able to understand their identity, their use, and their conceptual aspects.

Polyphony

Polyphonic repertoire, is important for a piano students not only in stylistic, aesthetic and intellectual terms, but also for the cultivation of a student’s cognition with respect to counterpoint, motivic coherence and transformation, thematic development, and voice-leading. Since such concepts are unknown to students, there piano lessons present an excellent opportunity to introduce them to these concepts, albeit in a practical way. It is important for students to understand that, in fact, the two voices in a two-part invention by J. S. Bach create a specific kind of interrelation, a dialogue, which constitutes the counterpoint. In an attempt to handle these two voices, the student should be encouraged to practice them separately in order to listen carefully, identify the common structural elements, such as motives and primary notes, and understand their direction. Then the teacher could introduce the concept of theme and thematic development through listening, observation, and performance, and by drawing the student’s attention to repeated or varied elements. This will also benefit the macrostructure perspective.

Miscellaneous areas

Besides the aforementioned areas of interest, the piano lesson may also include additional ones that pertain to a more general array of musical skills and knowledge. For one thing, ear training should feature prominently in the piano lesson. Aural training should not be the exclusive domain of specialized solfege classes, but also be part of the instrument lesson. It is important to acknowledge the value of listening, whether it focuses on repertory familiarization or on cultivating aural skills. Such skills create a versatile and dexterous musician who can identify sounds, patterns,

intervals, and qualities that will conveniently transform her/his readiness and responsiveness in all musical activities and improve the quality of her/his performance. Activities aimed at improving aural skills may also be combined with activities aimed at harmonic and analytical thinking, such as acknowledging cadences, phrase completion, motives, thematic repetitions, major/minor tonalities, chord qualities, primary voices, etc.

Secondly, framing the study of repertoire with historical information could deeply enrich the piano lesson. Although music history classes are incorporated in a piano student's conservatory studies at a much later stage, the piano teacher should introduce historical information from the very beginning, in order to encourage a well-rounded education for their students. It is crucial for aesthetic, stylistic, and creative thinking to be framed by knowledge of historical background in order to encourage the preparation of an informed musical performance. Also, this approach builds on the curiosity of students of all ages and levels, and enhances their motivation not only to practice, but also to do so in an active and inquisitive way. Walls (2002) supports the idea of providing performers with historical knowledge, as a fundamental theoretical framework, which will influence their performance perspective as well as their analytical thinking.

CHAPTER 5: THE EDUCATIONAL SCENARIOS IN PRACTICE

5.1. AN EDUCATIONAL SCENARIO FOR BEGINNER STUDENTS

Course: Piano lesson

Age group: 5-7 years old/ beginner student

Duration: 3 class periods

Introduction: The first years of piano studies are crucial for the students so that they base their knowledge and way of thinking in music on a solid foundation. It is important that we teach piano to beginners in a way that encourages them to interrogate the piece of music they are asked to perform with respect to issues of structural organization and, more specifically, motivic coherence, polyphonic texture, and functional tonal harmony. All this in hope of fostering close familiarity with the piece to a degree that the student no longer performs it by simply following extrinsic instructions but by following its internal logic, as if she/he re-writes it her/himself. The suggested duration of this scenario may alter, depending on the student's degree of easiness, determination for cooperation, understanding and efficiency.

Prerequisites: The student has already made some basic steps into piano instruction, is familiarized with reading treble clef and bass clef, plays melodies in C position and G position, and has achieved a basic degree of hand independence.

Goal: Establishing a connection between interpretation and motivic coherence, polyphonic texture, and functional tonal harmony.

Individual objectives: The scenario aims at helping the student to enhance her/his hand independence, better understand the role of melody and accompaniment in a homophonic texture, improve articulation, solidify her/his rhythmic fluency, and gain basic understanding of functional tonal harmony in terms of tonic-dominant relation, the role of the leading note, motivic coherence, and basic phrase structure and form. More specifically:

- ◆ To achieve an informed musical interpretation of a musical work, having its score only as a starting point and prioritizing the experiential understanding of its defining structural parameters
- ◆ To explore the musical possibilities and to develop the creativity and imagination of the student through improvisation, composition, and experimentation
- ◆ To enhance the student's aural skills through activities of listening, improvising, and experimenting with accompaniment and melody
- ◆ To help the student learn how to organize the process of memorization in the most effective way
- ◆ To enhance the understanding of the musical structure of a piece of music and cultivate practice strategies that will make the process of learning it easier and more purposeful
- ◆ To understand the structure of a composition as a narrative in motion
- ◆ To encourage both procedural and declarative understanding of the piece
- ◆ To enhance the student's sight reading skills
- ◆ To help the student identify basic harmonic motion and the borders of a piece's comprising structural units.

Activities:

Warming up at the beginning of each of the three class periods:

The warm-up of the lesson will begin with the playing of the scale of C major, using the first five tones. The focus here should be concentrated on the evenness of the sound and the correct hand position and synchronization, considering that the student is able to perform hands together at this point. A very fun activity here is to play along with the teacher. An alternative for this activity, if the student is more advanced, is to complete one another quickly and efficiently. For example, the teacher plays C and D, and the student should immediately play E and continue up the scale until she/he wishes to "pass the ball" to the teacher. This activity can carry on until the scale is

played smoothly as if performed by a single person i. Variations of this activity may include alteration in articulation (staccato, legato) or rhythm (quarters, dotted notes), and also transposition in G major. Also, it may be used to open the second and third class periods as well.

Score

The Donkey

Piano

Pno.

Pno.

Example 1. “The Donkey” from *Alfred’s Basic Piano Library, Level 1A* (1981, p. 49)

First class period:

- ◆ Encourage the student to sight read the piece “The Donkey” from *Alfred’s Basic Piano Library, Level 1A* (1981, p. 49) (Example 1). Before reading the piece at the piano, the student should be encouraged to sing the melody in solfege. After that, the student should attempt to perform the piece hands separately and then hands together. This should be repeated as many times as needed for the performance to reach a high degree of fluency and ease. At this stage, the teacher should encourage the student to examine the score closely in order to identify basic melodic patterns that are repeated throughout the piece. The student will

thus have the opportunity to note that the first four measures are repeated in the next four, transposed up a third. In so doing, the student will have the chance to get introduced to the process of transposition. The student may then be asked to transpose the same phrase by different intervals and this may be repeated at each class period, depending on the readiness of the student.

- ◆ This piece presents an excellent opportunity to introduce the student to imitative counterpoint. Indeed, the student may start playing the melody and the teacher may subsequently join with the same melody after four measures, while the student continues on with the transposed melodic shape of the next four measures, thus creating a sort of canonic texture.
- ◆ Having ensured melodic fluency and ease through the preceding activities, the teacher may introduce the student to the procedures of harmonization and polyphonic setting. The student may be asked to play freely the notes C or E in measures 1, 2, and 4, and the notes D or G in the third measure of each of the first two systems with the left hand, while the teacher plays the melody. The students may then proceed to harmonize the first four measures of the melody her/himself by playing C-G, B-G, and C-G open sonorities in the left hand for measures 1-2, 3, and 4 respectively (outlining a I-V⁶-I chord progression). By using fingers 1 and 5 for each one of these sonorities, the student also works on the expansion and contraction of the hand position, thus also achieving a technique goal. Then she/he could proceed to harmonize it in an alternative way by using E-G, F-G, and E-G sonorities in the left hand for measures 1-2, 3, and 4 respectively (outlining a I-V²-I⁶). With this opportunity, the teacher may draw the student's attention to the functional semitonal motion of the leading tone B, as well the need for downwards resolution of the dissonant note F. As a follow-up, the student may be asked to play both left-hand patterns of sonorities consecutively (thus outlining a I-V⁶-I-V²-I⁶ progression) while improvising a melody with the right hand. This activity may then be even further enriched by asking the student to transpose the progression (and subsequently her/his improvisation) to another key (e.g. G major). This way, the student would be able to deduce the leading tone of the new key (F sharp) and thus. This activity could be framed in many ways, e.g. by giving a wider range of choices for the accompanimental patterns,

more freedom in terms of rhythmic manipulation, more freedom in terms of playing sonorities or single notes for the accompaniment, and more.

Second class period:

- ◆ The second class period shall begin with the same warm-up activity as the first one. Afterwards, it is important to let the student play the piece through, in order to assess the level of her/his accomplishment with respect to what was taught in the previous lesson.
- ◆ At that point, an interesting activity to test familiarity with the piece and support its memorization would be to have the student to play one measure, then stop and wait for the teacher to play the following, then take over again with the third measure, and so on. This activity will keep the student alert, requiring her/him to always be ready to take over, and also help her/him practice her/his aural skills. As a follow-up, the activity could be varied by having teacher and student playing off of each other every two and then every four measures, thus extending the attention span needed to retain a continuous and flowing performance of the piece.
- ◆ A different piece will be introduced at this point, one that is more extended and can provide the teacher with the opportunity to introduce the terms that the student came in touch with experientially in the previous lesson. “Join the fun” from *Alfred’s Basic Piano Library, Level 1B* (1981, p. 13) is on such example (Example 2). In fact, it gives the opportunity to the student to again identify identical, similar, and different structural units within an A A¹ B A¹ formal scheme. Since each phrase may be easily attributed with a different expressive character, the piece may be introduced by having the student listen to a performance by the teacher, identify the number of constituent section, and comment on the differing character of each section by giving each one a title (e.g. names of fruits). For example, if the student describes the first four-measure section as a red apple, then she/he will probably attribute a wholly different fruit to the third one (e.g. a pear, a banana, or a peach). Then, the teacher should ask the student to compare the first two four-measure sections and observe the fact that they look alike but they are neither totally identical, nor entirely different. At that point, the student should notice that the second section begins in the same

way but changes at its ending, so the teacher encourages the student to imagine a fruit that is rather similar to the red apple, but is neither a red one, nor a completely different fruit (e.g. a green apple).

Score

Join the fun

The musical score for "Join the fun" is presented in four systems, each labeled "Piano" or "Pno.". The piece is in 4/4 time. The first system (measures 1-4) features a treble clef with a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef accompaniment consists of a steady bass line of quarter notes: C3, G2, F2, E2, D2, C2. The second system (measures 5-8) continues the melody: C5, B4, A4, G4, F4, E4, D4, C4. The bass line remains the same. The third system (measures 9-12) continues the melody: C4, D4, E4, F4, G4, A4, B4, C5. The bass line remains the same. The fourth system (measures 13-16) continues the melody: C5, B4, A4, G4, F4, E4, D4, C4. The bass line remains the same. The piece concludes with a double bar line at the end of the fourth system.

Example 2. "Join the fun" from *Alfred's Basic Piano Library, Level 1B* (1981, p. 13)

- ◆ The teacher now can introduce some terms that the student has already experienced, such as the phrase, the unit, the form, as well as some conceptual elements about the cadence, the tonal and dominant chord, which permit the performer to feel the completion of a music idea (perfect cadence) or the avoidance of this needed completion (half cadence). Having understood the

comprising sections of the piece, the teacher may proceed to teach the piece section by section, following a procedure similar to the one followed in the first lesson.

Third class period:

- ◆ After the warm-up activity, the pieces taught in the previous lesson should be played through to assess fluency and ease.
- ◆ At this point, students should be encouraged to do a closer reading of the piece, by concentrating at the smaller structural units that have a prominent motivic role. The teacher may circle the melodic segment of the first measure and ask the student to identify and circle exact or varied repetitions. The same may be done with the melodic segment of measures 9-10. At this point, the teacher may introduce the concepts and terms of motive and motivic transformation (in this case transposition). Subsequently, the teacher should instruct the student to play these motives repeatedly and then to create a new melodic line using these motives. This will help deepen the student's understanding of the role of motivic coherence in ensuring structural unity in a context of experimentation and creative exploration that validates her/his musical instincts.
- ◆ After that, the teacher should encourage the student to play again the original melody section by section by heart. Then, gradually, the left hand may also be incorporated, until the student is ready to play the entire piece by heart.
- ◆ Subsequently, the teacher may encourage the student to create a mash-up of the two pieces, by interjecting transposed sections of the first piece into the second piece (e.g. replace the beginning of the B section of the second piece with the beginning of the first piece). This activity will encourage the student to make his learning more creative, active, and entertaining.
- ◆ Then, the teacher could encourage the student to listen more closely at the ending of each section of the second piece, gradually and experientially introduce her/him to the concept of a tonal cadence. Now that the student is fluent in playing both pieces, it is a great chance to discuss about phrase boundaries and how these are delineated through harmonic events. The teacher subsequently

introduces the student to the concept and term of cadence and then encourages the student to play the piece(s), having the feeling of completion in mind while playing.

- ◆ The last part of the scenario is for the student to achieve playing both pieces fluently, by memory, while understanding all the structural parameters examined in these classes. Most importantly, the student shall be able to perform in a narrative manner and acknowledge the form-defining role of those concepts while playing. Dynamics and articulation alteration should be discussed in connection to the differing role of each section in building the structural narrative.
- ◆ The teacher can now evaluate the effectiveness of the educational scenario, based on her/his observations, the student's responses to the questions asked, and the overall attitude demonstrated by the student.

5.2. AN EDUCATIONAL SCENARIO FOR INTERMEDIATE STUDENTS

Course: Piano lesson

Age group: Intermediate student

Duration: 2 class periods

Introduction: This educational scenario is intended for a student who is totally unfamiliar with analytical thinking, being used to having a piano lesson focus primarily on issues of technique and score reading. The educational scenario will concentrate on the teaching of the exposition of the first movement of Mozart's Sonata "Facile", K. 545, in C major.

Prerequisites: The student has already attained basic technical and a repertory fluency.

Goal: Establishing a connection between interpretation and motivic coherence, polyphonic texture, and functional tonal harmony.

Individual objectives: The scenario aims at helping the student deal with the interpretative challenges of the piece in order to accomplish a smooth and persuasive performance informed by knowledge of its stylistic and historical context; understand

the role of harmony and form in shaping a structural narrative that will allow her/him to have control over the “bigger picture” the piece; achieve a heightened degree of cognitive clarity that will facilitate a refined sense of expression, articulation, and phrasing; be able to memorize the piece through a purposeful intellectual processes rather than sheer muscle memory. More specifically:

- ◆ To achieve an informed musical interpretation of a musical work, having its score only as a starting point and prioritizing the experiential understanding of its defining structural parameters
- ◆ To enhance the student’s aural skills through activities of listening, improvising, and experimenting with variations of the accompaniment and/or the melody
- ◆ To help the student learn how to organize the process of memorization in the most effective way
- ◆ To enhance the understanding of the musical structure of a piece of music and cultivate practice strategies that will make the process of learning it easier and more purposeful
- ◆ To understand the structure of a composition as a narrative in motion
- ◆ To encourage both procedural and declarative understanding of the piece
- ◆ To enhance the student’s sight reading skills
- ◆ To help the student identify basic harmonic motion and the borders of a piece’s comprising structural units

First class period:

- ◆ The lesson should begin with a good warm-up with scales, arpeggios, chords, and finger exercises. Considering that the basic keys of the first movement are C major and G major, the scales, arpeggios, and chords of these keys are the ones that the student needs to practice sufficiently. This kind of preparation will help the student “tune in” the harmonic environment of the piece and be able to deal more effectively with its technical challenges. Also, it might be necessary for the teacher to isolate specific challenging sections of the piece and have the student

practice them beforehand, maybe in the context of varying rhythmic patterns (as in the exercises of Hanon).

- ◆ The teacher shall allow the student to take a moment and examine closely the score of the opening repeated section of the movement (the exposition), noting the melodic patterns used, the voice-leading, the tonal keys, the texture, etc. For example, the student should be encouraged to note the difference of texture between the opening thematic section (measures 1-4) and the transitional section that follows (measures 5-12) and consists of ascending and descending scales, each one ending with a note one step lower than the note with which it has started. In fact, it would be helpful if the students drew a two-part sketch of the underlining contrapuntal progression, or annotate the score accordingly by circling the structural notes. Also, the student may be encouraged to note the motivic significance of the ascending arpeggio of the opening thematic melody and acknowledge its motivic significance by noting how it is repeated in varied forms in the exposition (e.g. reversed in the opening of the secondary theme, measure 14). Furthermore, the students may be asked to recognize the Alberti-bass accompanimental pattern of the opening, verticalize it into a functional chord progression (as $I-V^4_3-I-IV-I-V^6_5-I$), and perform the opening phrase with this chordal accompaniment. This will not only help the students calibrate the motion of the left-hand part, but also understand the neighbor-note movements in the underlying voice leading of the Alberti accompaniment.

The image displays the opening section of Mozart's Sonata 'Facile', K. 545. The music is written for piano in G major and 3/4 time, marked 'Allegro'. It is presented in four systems of two staves each (treble and bass clef). The first system shows the initial measures, including a trill (tr) in the right hand. The second system begins at measure 5, the third at measure 8, and the fourth at measure 11. The notation includes various rhythmic patterns, rests, and ornaments.

Example 3. Opening section of Sonata 'Facile', K. 545, by W. A. Mozart, *Neue Mozart Ausgabe*, Bärenreiter Verlag (p. 122).

- ◆ Subsequently, the teacher should play the exposition her/himself and ask the student to identify and qualify cadential points. This will help the student acknowledge the inner formal boundaries of the exposition and try to explain in her/his own words how she/he understands their structural role in the overall structural narrative. The teacher may then proceed to give the standard terms for the constituent sections (primary theme, transition, secondary theme, closing section) and explain their conceptual framework, as well to explain the fundamental tonal plan of first-movement sonata exposition.
- ◆ Based on these observations, the teacher should help the student create a “mental map” of the exposition that will help her/him guide her/his performance, possibly sketching the formal structure in some sort of diagram. The student may then be encouraged to perform each section of the exposition separately and in slow tempo. Before playing hands together, the student may be asked to play the

accompaniment of each section while the teacher plays the melody of that section; then they should exchange roles and then the student should try to play the section hands together. This would be the stage where teacher and student make some important decisions with respect to matters of fingering, basic dynamics, and articulation.

- ◆ After going through all sections of the exposition this way, the teacher asks the student to practice each section separately at home, following the observations and score annotation made during the lesson.

Second class period:

- ◆ The second lesson should begin with the same warm-up activities as in the first one. Having practiced each section of the exposition separately at home, the student is asked to perform all of these sections in random order according to the demands of the teacher (e.g. “play the closing section”, “now play the transition”). Then the teacher encourages the student to “tie” the separate section in the appropriate order and try to create a continuous and flowing performance. This is the opportunity to start working on subtle interpretative details, such as matters of tempo consistency (maintaining a steady tempo throughout with the rhythmic and textural changes is an expected challenge for the performance of classical pieces), dynamics, pedaling, and articulation.
- ◆ The modification process should not refer only to the stylistic factor. Improvisation in context is a great chance to evidence the understanding of knowledge, since the major proof for this is the ability to use it in practice. The student could be told to observe the accompany of the theme (mm. 1-4), and notice the harmonic sketch beneath, in order to present the progression of chords to the teacher. Then, the teacher can ask to modify the accompaniment figuration to chords, arpeggios, or single notes, and even to alter the rhythmic pattern. Through this activity, the student gets accustomed to the harmony, develops their skills in improvisation in context and raises their degree of self-esteem in respect to the composing and performance skills. The activity could be developed with the instruction to modify the melodic line of scales at the transitional section (mm. 5-12), in an attempt to be even more creative. The teacher could help the student

at first with putting every starting note of each measure in circle, in order to create a ‘skeleton’ of the melodic line, or in Schenkerian methodology terms, a sketch of a middle-ground melodic line.

Example 4. Mozart’s Piano Sonata in C major, K. 545, primary theme (mm. 1-4) and its reduction

The continuation section of the secondary theme (mm. 18-21) also presents an excellent opportunity for the student to comprehend the contrapuntal framework that underlines the harmonic structure of diatonic sequences. The student may be encouraged to attempt a reduction of this section by circling the structural notes on the score in order to reveal the progression of parallel tenths that underlies it (Example 5). An improvisational activity, similar to the one previously proposed for the opening section of the exposition, may follow.

The image displays a musical score for the episodic section of the second theme from Mozart's Piano Sonata in C major, K.545. It is presented in three systems. The first system shows the original notation with a treble and bass clef. The second system shows a reduction with fingerings (10, 10, 10, 10, 10, 10, 10, 10, 8, 6) and a slur over the notes. The third system shows the harmonic reduction with Roman numerals: IV, vii⁶, iii, vi⁶, ii, V⁶, I³, and ii⁶.

Example 5. Mozart's Piano Sonata in C major, K.545, the episodic section of the second theme of the first movement and its reduction

- ◆ The teacher should discuss about the stylistic components of the composition, referring to the classical period and the classical style, the genre and the form of the composition, the importance of dissonances in character, dynamics and mood, and, of course, the composer. The educator shall also encourage the student to make a research on their own, and find information about Mozart's life and work. An interesting activity, which requires high expertise on the part of the teacher, is to 'mess' with the style of the composition. The teacher could take the main theme of the first movement and alter it, based on the baroque or the romantic style. Then, teacher and student should discuss about it, and compare and contrast the characteristics and the differences among the performances. If the student is agreeable enough, it would be nice to try and modify on their own some phrases based on different styles.

CHAPTER 6: CONCLUSIONS

This thesis attempted to show how analysis and performance can be mutually beneficial to each other in the context of the piano lesson, since this interaction has the potential to shape the way musicians think about music in multifaceted ways, makes them more conscious and deliberate in the way they approach, analyze, or perform the score, informs their points of view, and encourages more valid results and arguments. It also shapes the analytical and performative decisions a musician should take, informs her/his general knowledge, and affects the results of her/his work. Moreover, it validates the musician's intuitive responses (Rink, 2002) and creates the environment for easier and quicker familiarization with the composition at hand. The intellectual processing entailed in considering the structural and historical framework of a composition sharpens the pianist's thinking and creates a real musical experience for them, given that her/his active participation is a prerequisite. Most importantly, the student is able to have a direct and deep connection with the composition and, in so doing, to construct a personalized musical identity from early on, having a legitimate say in the performance world from the very beginning.

The thesis opened with a literature review about the relation between the musicology of performance and music education. More specifically, I ran through a number of publications that support the value of the interaction of analysis and performance (e.g. Lester, 1995; Howat, 1995; Rothstein, 1995; Rink, 2002). With respect to the field of education, particular emphasis was given to Keith Swanwick's CLASP theory (1979), as well as Benjamin Bloom's taxonomy of educational objectives (1956). Based on the findings of this literature review, a regulative framework was deduced for the construction of two indicative educational scenarios, one for beginner and one for intermediate piano students. The main axes this framework pertain to the prioritization of experience (procedural knowledge) over theory (declarative knowledge), the need to point out structural aspects of music within the context of the piano lesson, including harmony/voice-leading and issues of formal structure, the encouragement of adopting a narrative approach to a piece's structural organization, to understanding the formal boundaries within a composition, and to acknowledging motivic units as an aid for sharpening the memorization process. Furthermore, the

activities employed should also include study of repertoire, piano-technique exercises, sight reading, memorization, and improvisation/composition.

The purpose of these scenarios was to suggest structured activities that could help piano teachers incorporate analytical thinking in their piano lesson in a way that could be beneficial to the student both with respect to the preparation of a performance and with respect to an embodied and procedural understanding of theoretical concepts that pertain to musical structure. The activities that are suggested are aligned with the aforementioned regulatory framework, since the individual goal of each activity is derived from its axes.

It is important to acknowledge the limitations of this study, since this was only an application based on findings of past research and not a research thesis per se. The educational scenarios that were presented here were constructed in order to propose some ideas about an alternative way of orientating the goals of and organizing the piano lesson, so that it addresses the development of well-rounded musicians. It would be very useful if future research attempted to implement these scenarios and assess their outcomes, e.g. within the context of a qualitative research. Furthermore, a different set of scenarios could be proposed for a different audience, e.g. advanced students. Such research, both basic and applied, could potentially support the argument for the revision of the curriculum for piano studies in Greek conservatories, ensuring a holistic learning experience for the students and a rewarding one for the teachers.

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