

**„UP THE DOWN STAIRCASE”****SOME REFLECTIONS ON THE PEDAGOGICAL PROCESS****Julia RIVILIS***Academia de Muzică, Teatru și Arte Plastice*

În această lucrare, autorul reflectă studenții contemporani, regretând incapacitatea lor de a percepe bogatul patrimoniu de interpretare teoretică. Autorul își concentrează atenția pe sarcinile primare de predare și sugerează câteva modalități de a le rezolva. O mare atenție se acordă pentru a educa abilitatea de lectură, precum și dezvoltării inițiativei în alegerea programelor. Se propun câteva sfaturi pentru depășirea dificultății tehnice. Autorul cere ca profesorul să aibă capacitatea de a găsi diferite metode de însușire a materialului în funcție de pregătirea individuală a fiecărui student. Se indică specificul viitoarei / principalei activități a studentului și a problemelor asociate.

On the teaching methods to play the piano were written hundreds of books. The greatest performers and teachers have a rich theoretical heritage. After careful examination of this treasury it seems that you master all the secrets of piano mastery and pedagogy. In the literary works of R.M. Breythaupt, C.A. Martinssen, L.McKinnon, N.Golubovskaya, A.Schmidt-Shklovskaya, G.Kogan, J.Levine, J.Hoffman, S.Feinberg, A.Cortot and others all the pianists' problems are addressed – from setting the hands and techniques of training the muscles involved in the performance of a musical work, to the development of intellectual understanding of the performed works' style. In addition to books, as a rule, works of the school repertoire are issued in several editions, and give the musician the possibility of performing analysis and selection depending on the tasks assigned to the student. Only a small abyss divides the treasure – heritage and its heirs – the current students. In other words, the gulf that lies between the great disciples, who were addressed to the immortal pianists' mysteries, and today's students who, because of an objective and historical reasons are not ready for the comprehension of these mysteries. On the one hand, there are not comparable, for example, with the middle of XX century, volumes of media (audio and video recordings, books, scores), the availability of acquisition of the required materials in any language through the internet. On the other hand, the result is zero, because all this pile of information string to the lack of foundation and has been unable to gain.

The primary task of the teacher is to teach the student to listen to music and teach them to understand what should go in the musical material and "how, based on their awareness of the modern to the composer era and musical tradition, to interpret the find" [1].

The first step is to select the repertoire, with absolutely no matter who is the program designed – for seven-year child or a full age student. The teacher may offer in several works about the same difficulty, in accordance with all requirements of paragraphs and perform them in front of a pupil or student. An experienced teacher always notices the "spark" in the eyes of the audience during a performance, for example, five to seven of sonatas. After listening to these compositions it is necessary to analyze the details and features just made music. Before choosing, ask the pupil which of them he would like to learn and why. Pupil or student, of course, will ask the composition, with the perception that you noticed "light" in his eyes. The main thing is that the motivation for his choice has to be reasoned and convincing. Therefore the analysis in the selection of a piece will help the development of understanding and taste of the pupil or student, and with each subsequent election the "sparkle" in the eyes will light up during a consultation with all the more serious compositions, and the technical difficulties will not discourage the student and won't constitute an obstacle. Ultimately, students will be convinced that they themselves select the whole program, and how better to learn what you want (even if it is more complicated) than the fact that you are imposed on the will despite your own desire. Thanks to this disguise their teacher will reach several goals:

- imparts in students an understanding of music;
- develops musical taste from the student;
- the ability to make informed choice appears;
- develops a desire to engage in music;
- stimulates creative initiative;

- it's lack of alienation between the teacher and pupil (after the "good" teacher gave something "wanted" by student, he was ready to comply with any guidance from his teacher, as well as increasing its confidence in the teacher);
- the authority of the teacher increase in the eyes of a students because they watch how the teacher performs without preparation any composition, and students also want to master this skill.

Here we come to the second stage – from the very first steps in learning to play the piano it is indispensable to impart to a child reading at sight skill. "The ability to read the score quickly and correctly is the first-of-course a step on the way to learn how to understand what the composer wrote in the locality, and how he envisioned its sounding" [2].

The phrase "from the very first steps" should be understood literally. Like a child, after examining the letters, and beginning to emerge them in syllables, words and sentences, the student after learning the first notes and the placement of the hand must be immediately offered miniature pieces for practice. If the first lesson is only the third finger of each hand training, then, under the supervision of teacher disciple will read at sight few music numbers with the third finger. In the course of setting the remaining digits will be involved in the entire arm. Gradually there will be carried out the transition from non legato to the combination of legato and non legato, etc. The main thing is the fact that the grain of the reading at sight skill was sown at the premier lesson. As soon as it will be possible to proceed to the pieces in which both hands play the same time, the disciple must read them at sight with both hands in the presence of a teacher. Subsequently, however complex would be the asked works, first familiarization should be playing at sight with both hands. I draw attention to the words "first familiarization". The piece can be heard in the concert, taped in various interpretations and more than once. Without direct reading or even studying it the effect of perception would be minimal. Music is like a literary work - neither screening nor theatrical performance would give the understanding, which the read book gives.

Skill in learning playing at sight develops in proportion to the numbers of read musical literature – similar to the development of skills of reading fiction. Moreover, playing at sight promotes technical excellence and "technical mastery – this is all that teachers are obliged to their students, who mastered the art of playing on any instrument" [3].

The work on the technique has assembled a wealth of material, has many instructive and methodical collections. I have identified three ways in which I managed to achieve the technical growth of students:

- finding the optimal fingering;
- ability to sing technical difficulties with internal ear;
- using different training exercises during the learning of technical difficulties.

Editing fingering is a complex thought process that often takes on several hours of learning for each composition. However, the effort spent on search options for the best fingering, would save nearly half the technical phase of learning. After the first acquaintance with the new composition should examine options for fingering, as for complex technical field so as for the apparent at first glance the simple and convenient, since it is not all that when you first read it seems easy and borne by the fingers, then a warrant. Moreover, some "simple" sections as if immediately obtained themselves and students do not pay them enough attention. As a result, very soon, they are overacting, and it is much harder to continue to learn them.

When working on fingering should compare several versions, taking into account the fact that the editors were typically experienced pianists, and even what at first glance did seem strange or suspicious, should be considered from the perspective of a useful and instructive. Sometimes a simple change of fingering passage or chord and the redistribution of hands helps to cope with the complexity or create an entirely different sonority. "Not even the pianist is hard to imagine how often the convenience and brilliance of performance can win of a successful, resourceful distribution source. Many renowned virtuoso achievements of Liszt and Busoni are based on the application of the reception" [4]. In some cases, the video helps. During video performance the viewer notice an unexpected change of a substitute or a finger, making transcendental passage or piano rehearsal in a convenient place.

A. Goldenweiser recommended not to write detailed fingering, leaving space for the development of thought among students. Unfortunately, that advice may have to pass only at later stages of learning. Typically, thoughtless chaotic fingering is accompanied by explanations: "I was so convenient," and objected to retrain. Especially in the early stages of learning, students do not even understand the difference in comfort fingering

between the slow and fast pace. In addition, they are lazy to change fingers on repeated notes. An automatic habit to perform chromatic arcades using only fingering for chromatic scales responses. We have also to persevere and deal with stress above a specific fingering for polyphonic pieces.

On Polyphony I want to draw attention to the fact that there are some advanced and even more ambitious students, who pick up patchy data by all means and try to pay tribute to fashion. Nowadays a return to old-style interpretation of Baroque music and appeal to the authentic instruments is a performing direction of the end of XX – beginning of XXI century. For the major musicians who have attained the highest performing with professionalism and encyclopedic knowledge of the entire musical literature, the reference to authentic style is a continuation of their creative quest. So they arouse tremendous interest among audience, as well as their interpretations are always sensible, and regardless of whether you agree with them or not, they are constantly forced to get to the heart of performing works. But unfortunately, the bulk of the artists, the so-called authentically-performers are failed artists of classic-romantic style, which try to achieve success by any means. Add the following on their heels beginners' students and try to imagine the picture. Each semester students must perform a polyphony. Typically, this is little prelude, invention, prelude and fugue or a part from Bach's suites. You, an experienced teacher, are said that Bach under the editorship of Busoni, Mudghellini, for example, is not suitable, because all is wrong in it. Try to get the students to explain correctly what is wrong there, and you at best would listen to the answer: "I listened to interpretation of N. He plays in the indispensable way possible, because it is written so and so in the book by M". Indeed, it is written so and so in the book by M, but there are still books by X, Y, Z, etc. and interpretations of X, Y, Z, etc. In addition, life-long we learn to listen and hear, to read, compare and confront the reading with the heard. Even A. Lyubimov – one of the authoritative performers of early music in authentic direction – implies that "in all that we commit to the music of Bach, the point of view of our century leads us to: whether it is authentic reconstruction, or interpretation in terms of follow-up periods" [5]. Blind adherence to the theory "will be stylization ... because the magnitude of Bach's music is now understood otherwise by us" [6].

Regarding the editorship of Mudghellini I'm not afraid to say – there is a great fingering in it. His fingering allows achieving the ideal performance of contrapuntal phrasing (phrasing in several moving lines) and ornaments. This is a factor of paramount importance. Frequently I have to teach a pupil to each individual voice, because, as a rule, they tend to lose the line of the voice in going from one hand to another, or after a pause in three or four-polyphony. Without fingering adherence separate studying of voices does not make sense, because the lines in connection with other voices disrupt. After careful getting acquaintance with the development of each voice a pupil while playing fugue, begins to hear, and it becomes difficult to get on to keep watch over the ensemble of voices. If the slow pace does not help to listen to themes, to bear the whole or other long notes, to keep touches, we combine by two different voices in various combinations (soprano and alto, soprano and tenor, alt and bass and so forth). Studying with a child in his childhood the invention in two voices, we teach him to perform both voices with both hands by different touches simultaneously. Later we need to develop a student's ability to perform two voices by different touches with one hand. Performance of four-voiced fugue is akin to the work of the conductor. The work upon polyphony develops a harmonious polyphony hearing, sense of sound balance. Therefore, a positive result in the achievement of touch literacy and bar sound balance is much more important than a general dynamic solution. Without this technical base, are you following the authentic direction or not, any your interpretation is doomed to failure.

The saddest fact is, the achieved positive results in one composition aren't used in independent work in other similar composition. There will be years before the student begins to apply gradually gained knowledge.

My teacher at the Moscow Conservatory professor V. A Nathanson was extremely demanding to the performance in terms of hearing. "You play from your fingers, rather than from your head" – thus he stopped the student performing a complicate work by Rachmaninoff or, for example, by Liszt. We were sitting around and it seemed to us everything was played perfectly from the technical point of view. But skilful teacher-pianist understood that well-trained fingers ran forward their being behind time internal hearing, and sooner or later it would lead to disaster. "Fingers themselves do not play, because the fingers are fully managed by brain machine, and everything from technology in the rough sense to the highest artistic achievements, there can never be and should not be mechanical" [7]. Disadvantages of pupils and students awake idea and constantly force us to examine, deepen and find clues for the solutions of complicacies handling before being unaware of these difficulties. Helping them to learn complicated technical places, once again you convince that, in

addition to some kinds of learning methods singing with inner ear helps most of all. Oftentimes facing the swings pupils ask: "How to get to the note?" The answer is simple – watch it and feel it, so you will not miss. Especially in the octave and chord technology, I try to disaccustom the student from the fear of disengage off the keyboard. They must not be glued to the keys and have to be able to take chords by free overhand gesture. Nobody will cope with octaves and chords, and no tricks will help anyone if he does not maintain whole line by the internal ear.

The teacher should be able to find the method of delivery of material in accordance with individual technical readiness of a student and able to explain and convince him of the feasibility of this method. "Artist may act intuitively. He really should not be aware of why he does so. One can explain this, the other not. This is not necessarily" [8]. Teacher has to understand clearly and to be able to explain why he performs or requires in such a manner, and not otherwise. He is constantly persuading students to be in his interpretation, the degree of persuasion varies depending on the receptivity and ability of each disciple. In order to implement sound informed, but not formally, the student must understand why he is asked to perform the various nuances and why they should be performed by the required techniques. "We want to see the fulfillment of every nuance with consciously psychological underpinnings" [9].

Pedagogue should teach students to analyze musical text, comparing various editorships and pay attention to editorial differences, and even to notice some appearing technological inaccuracies. Herewith should teach students to distinguish, where possible, new reading matters of details are, and where publication errors, contrary to the meaning of music are. In other words, to teach him to make sense of performing works' note text, thus widening his musical horizons. In addition, the student's artistic maturation is stimulated by the development of figurative thinking, which the study of visual arts, mythology, and literature promotes. You "need to develop intellectual technique" [10] in pupils and in students, as well as in any musician. From the disciple is required to catch someone else's skill will, to take it as his own one and to be actively involved in the emotional state, dictated by the teacher. Teacher, meanwhile, needs to be convinced of the rightness of his conception and do not catch those sounds, which student offers.

The rapid development of all types and forms of art requires a huge amount of concertmasters. The nature of the original future, or in many cases the essential activity of students inevitably requires mastering many concertmaster-accompanist work's skills, such as ability to accompany soloists and chorus, ability to transpose and play at sight, possession of quick reaction and resourcefulness, so that at the time of presentation to prevent any possible "accident" by the soloist. Choir accompanist should understand conductor's gesture and be able to combine voices of the score among themselves and with the accompaniment, and be able to harmonize the melody in the piano texture. The program of professional piano training in addition to piano incorporates harmony and music history and, beginning with the tenth form of musical lyceum, includes such disciplines as concertmaster's skill and chamber ensemble. Nevertheless, a number of issues and difficulties is conventional to deal with the teacher on piano. The reason, I think, lies in the specificity of learning the instrument. Since the second form, children begin to learn scales in all major and minor tonalities, with a gradual addition of all types of scales and arpeggio. Already for the seventh form a pupil builds eleven arpeggios accordant the harmonics on the all white notes. In other words, the initial knowledge of harmony becomes explained through his piano teacher, while the subject of harmony appears only in the tenth form of lyceum. Reading at sight and transposition were also generated by the piano teacher. During long years of the "united" choice of repertoire the acquaintance with a number of piano literatures occurred. By studying either composition, a teacher reviewed form, structure in general and details of piano texture and harmony. He was both a music historian and theorist, and a teacher on solfeggio and harmony. Thus, the piano pedagogue is gradually becoming an idol in the eyes of his pupil, who can get help and answers to any questions by his teacher-erudite. Pedagogue only needs to multiply and continuously improve his knowledge and skill. He generously shares his erudition with others, not expecting a great success and immediate recognition.

All teaching methods can help students only to pass quickly through the beginning stages of musical development. With regard to maturing the student as an artist, concertmaster or a teacher to be, here, finally, the pedagogue is neither a magician nor a sorcerer, and no spells will help. Not all, even at first glance, the advanced students have deposits of maturity or, in other words, the true talent that embodies the gift of learning. "One of the worst experiences for a teacher is consciousness of how little (comparatively little) he can do, despite his profound knowledge and zealous efforts if the student does not have the talent or ability" [11].

"Talent can not be set up, but you can create a culture that is the soil in which talents grow and thrive" [12]. Therefore, the mission of the teacher is concluded him to open the door into the world before his pupils. – Pedagogue teaches to see and shows the most important: where to go.

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