

***WHAT IS PIANISTIC COLLABORATION, AND
HOW DO COLLABORATING MUSICIANS PERCEIVE IT?***

Gaby M Gunders
B Mus (Hon)



This thesis is presented in partial fulfilment of the requirements for the degree of
Master of Music of

The University of Western Australia

School of Music

2018

THESIS DECLARATION

I, Gaby Gunders, certify that:

This thesis has been substantially accomplished during enrolment in the degree.

This thesis does not contain material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution.

No part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of The University of Western Australia and where applicable, any partner institution responsible for the joint-award of this degree.

This thesis does not contain any material previously published or written by another person, except where due reference has been made in the text.

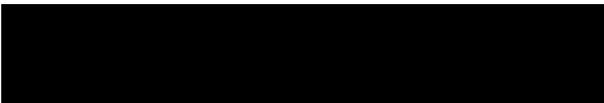
The work(s) are not in any way a violation or infringement of any copyright, trademark, patent, or other rights whatsoever of any person.

The research involving human data reported in this thesis was assessed and approved by The University of Western Australia Human Research Ethics Committee. Approval #RA/4/1/7889.

Written interviewees' consents have been received and archived for the research involving interviewees' opinions reported in this thesis.

This thesis contains only sole-authored work, some of which has been published and/or prepared for publication under sole authorship.

Signature: Gaby Gunders

A solid black rectangular box used to redact the signature of Gaby Gunders.

Date: August 24th, 2018

Abstract

What is collaborative piano?

Although piano playing is considered to be a solitary occupation, much pianistic repertoire is, in fact, collaborative. Collaborative piano is a relatively new field of specialized study at the postgraduate level around the world, and when this art form is researched, it is predominantly from the point of view of the pianist, focusing on skills and repertoire. This research looks at the essence of collaborative piano, discussing skills, terms and attitudes of and towards collaborating pianists. It examines the collaborative experience from the points of view both of collaborative pianists and of instrumentalists and singers, and explores the differences in views and experiences of these three groups of musicians. Views presented here were collected in semi-structured interviews with performing and teaching collaborative musicians. When collaborating, pianists, instrumentalists and singers play and sing together, they attempt to merge into a new entity, in which the individuals with their personal interpretations are not as important as the resulting unified sound. This research finds that musicians who collaborate often have widely contrasting views about the collaborative experience. This leads to suggestions regarding approaches that can be taken to minimize this divide.

TABLE OF CONTENTS

Thesis Declaration	p1
Abstract	p2
Acknowledgements.	P5
Introduction	p8
Chapter 1 Literary Review and Historical Background	p11
1.1 Literature review	p11
1.2 Brief historical background	p15
Chapter 2: Titles used for collaborative pianists and an overview of skills necessary to play piano collaboratively.	P18
2.1 When a pianist plays with others, what is it called?	P18
2.1.1. The term 'accompanist' and the shift in its use	p18
2.1.2. Origins of the term Collaborative Piano	p19
2.1.3. Additional titles given to collaborating pianists	p19
2.2 Collaborative Pianistic Skills	p20
Chapter 3: Methodology	p23
3.1 Reasons leading to chosen methodology.	P23
3.2 Semi-structured Interviews	p23
3.3 Questions used in the interviews	p24
3.4 Reasons for choosing these three groups	p25
3.5 How were participants chosen?	P25
3.6 Privacy and confidentiality	p27
Chapter 4: Pathways to Collaboration.	P28
4.1 Introduction: pianists' paths to this specialization	p28
4.2 Training: early age and tertiary study	p28
4.3 Skills pianists were always strong at and skills they had to develop	p29
4.4 Reasons for choosing collaboration as career path	p30
Conclusion	p31

Chapter 5: Collaborative Pianistic skills as viewed by performers.	P33
Introduction	p33
5.1 Listening	p33
5.2 Keyboard skills, (technical, expressive and rhythmic)	p34
5.3 Sight-reading	p37
5.4 Flexibility	p39
5.5 Personality talks: rapport and team playing as collaborative skills	p40
5.6 Who is following?	P43
5.7 Fine balance	p44
5.8 Knowledge of languages	p46
5.9 Appearance and dress	p47
5.10 Versatility	p48
5.11 Understanding of technicalities of voices and instruments	p50
Conclusion	p52
Chapter 6: Experiences of collaboration.	P53
6.1 Is the term 'accompanist' tabooed?	P53
6.2 Most rewarding collaborative experiences	p55
6.3 Most harrowing collaborative experiences	p56
6.4 Do pianists tend to specialize in one form of collaboration?	P57
6.5 When are pianists booked for collaboration?	P58
6.6 Mutual 'blacklisting'	p59
Chapter 7: Conclusions.	p62
7.1 Are the views right?	p62
7.2 Are the results really important and what can we do with them?	p62
7.3 That which is yet to be done	p63
Appendices	p67
List of Tables	p73
List of Interviews	p74
Bibliography	p76

Acknowledgements

A journey to a higher degree of research is not one that is travelled alone. Numerous people have made an immense contribution to my journey, by supervising, by playing, by being interviewed, by tolerating, and by general day saving.

My supervisors, (fondly addressed in my emails as ‘the super-team’): Associate Professor Graeme Gilling, Professor Nicholas Bannan and Professor Suzanne Wijsman. All three were immensely generous with their extensive knowledge, ideas and time, and always worked as a cohesive, friendly team. The depth of reading they granted my work could have emerged only from the highest commitment. Together we attempted to shape my untamed curiosity into disciplined research.

My recital was a joy to prepare and an honour to play with my associate artists Louise McKay, (‘cello), and Lena Bennett, (violin). They brought their top-level musicality, musicianship, wisdom and humour to every stage of our work together.

Distinguished collaborative pianists, instrumentalists and singers participated in the interviews the study involved. These musicians were immensely generous in sharing their views and knowledge and in giving of their time. Each and every interview impacted the results of this research and provided clarity in our understanding of this ever-evolving art form. I am so very grateful to Michael Strauss, Chris Foley, Kuang-Hao Huang, David Miller, Diana Harris, Martina Liegat, David Wickham, Marilyn Phillips, Adam Pinto, Caroline Badnall, Daniel Kossov, Ashley Smith, Louise Devenish, Helen Tuckey, Tzvi Friedl, Sharon Rostorf, Kurt Hansen, Andrew Foote, Linda Barcan, Rennae van der Laan.

UWA librarian Linda Papa was overwhelmingly generous with her knowledge of both collaborative piano and all things technological and methodological. Linda was instrumental in bridging the gap in my technological expertise at the start of this journey.

Lastly, my entire family, without whom nothing worthwhile could really happen – they all created the space for seeds to be planted and trees to grow.

I feel immense gratitude to all.

This research was supported by an Australian Government Research Training Program (RTP) Scholarship.

For me it is that one plus one is equals much more than two. It is that joy of feeling that it is complete. Listening to the pianist's part and honouring what is being played, and also feeling being listened to and encouraged by being helped through phrases and being taken care of.

(Kurt Hansen, July 18, 2016)

Introduction

Collaborative pianists entered the field of musical performance around 1760, building on foundations laid from 1600 onwards by collaborating performers on preceding instruments. Such early keyboard instruments, including the clavichord and harpsichord, were used to realise harmonic accompaniments. Beyond the evolution of the harpsichord through the fortepiano to our modern pianoforte, the repertoire played by collaborating pianists has been getting progressively more complex. Repertoire played by collaborating pianists evolved to become an equally demanding role in the texture of a composition as that of the associate artist or soloist. Nowadays, the term traditionally used for these pianists, 'accompanist', is no longer acceptable to many musicians, and this shift follows the general rise in their level of training and level of recognition by musicians and audiences alike.

Traditionally, literature about this art form was mostly anecdotal. In the middle of the 20th Century, the pianist Gerald Moore had a marked influence on the recognition of the profession through his playing and writing, which was mostly in the form of memoirs. Further research into this art form has been conducted with increasing frequency, especially since the latter decades of the 20th Century, by such writers as Adler (Adler, 1965), Cranmer (Cranmer, 1970), and later Katz (Katz, 2009) and Nielsen-Price (Nielsen Price, 2005). Specialist postgraduate programs in collaborative piano have been established in an ever-increasing number of universities internationally, and a regularly updated list of the north American programs can be found in Foley's Collaborative Piano Blog (Foley, n.d.-a). Most existing research in this field investigates the skills necessary in order for a pianist to collaborate, with most of the writing directed at collaborating with singers in vocal coaching, as in the case of Katz (Katz, 2009).

Research examining the skills, opinions and experiences of collaborative performance tends to focus on the points of view of the pianist, as these research projects have mostly been undertaken by pianists. This research recognizes that all collaborators have valuable viewpoints, and exposes three, often differing, points of view: those belonging to instrumentalists, singers and collaborative pianists.

Through many years of my own pianistic collaboration experience, and through many conversations with colleagues, a few existing trends have become clear: collaborative pianists and their associate artists often have mutual 'complaints',

which are mostly never verbalized. Instrumentalists and singers often feel that they pay a fee and should therefore be free to be 'in control' of the rehearsals and performances. Pianists, in turn, dislike the lack of respect they perceive for their artistic and pianistic skills. Instrumentalists and singers often have very different opinions on aspects of performance and musicianship; and, pianists generally consider playing with singers and playing with instrumentalists to be completely different experiences, and, often specialize in one or the other.

These reflections led to a commitment to finding out whether the views of pianists and their associate artists are, in fact, as dramatically different as suggested in conversations.

This research thus looks into the essence of pianistic collaboration, and examines the following questions:

- What is pianistic collaboration? What kind of repertoire is played and with whom does the pianist collaborate?
- Is it any different than solo piano playing, and could any solo pianist collaborate successfully?
- What are the pathways to this specialized field of playing?
- Do collaborative pianists have a distinct skills-set that sets them apart from solo pianists?
- What terms are given to these pianists, and are the terms acceptable universally?
- Do pianists and their collaborators hold similar or different views about the collaborative experience and about pianistic skills?
- Are conflicts in collaboration all about the music or do personal skills and traits play a part?
- Do differing perceptions of musicians really matter?

The first chapter of this dissertation looks at the historical background of collaborative piano playing, with regard to the evolution both of instrument and repertoire. The literature review examines biographical accounts and 'training' books for collaborative pianists.

Chapter 2 presents an overview of the skills viewed as necessary to perform collaboratively, and the shift in terminology used to describe types of collaboration.

Chapter 3 describes and justifies the methodology employed in this project, and the selection of the groups interviewed.

Chapter 4 describes collaborative pianists' pathways into the profession, and the training undertaken by the pianists interviewed.

Chapter 5 examines the views of pianists, instrumentalists and singers about the skills necessary for a collaborative pianist to excel in the field. The chapter further highlights apparent differences in opinion among the three groups, and suggests possible reasons for these differences.

Chapter 6 provides interviewees' opinions about collaboration as well as personal experiences of collaborative performances. It looks at aspects of the collaboration such as the acceptable time for handing over music scores to pianists, mutual 'blacklisting' and musicians' recollections of performances – both the rewarding and the harrowing.

Chapter 7 draws conclusions concerning the possible reasons for the variety of opinions examined, describes the situation in Western Australia and suggests solutions leading to harmonious collaborations.

Chapter 1: Literature Review and Historical Background

1.1 Literature Review

Books about collaborative piano are relatively few, most probably due to the relatively recent recognition of it as a field of specialized study, rather than a type of piano playing enjoyed by trained solo pianists.

There are two main genres of writing in this field, one is instructive (tutors) and the other is biographical (memoirs). As the literature is so clear in this separation, it might appear logical to organize a literature review in genres along these lines. However, the choice was made to present a chronological review, as changing attitudes towards the profession are noticeable when reviewing books chronologically.

The only author, who wrote in both genres - instruction books and memoirs - was Gerald Moore. Moore's contribution to the field is second to none, in his recordings, speaking, writing, and, especially in his elevating the status of accompanists in the musical world. Moore's books appear here in the chronological ordering of sources as an 'interlude'.

Algernon Lindo's book *The Art of Accompanying* was published in New York in 1916 (Lindo, 1916) at a time when accompanists' names were left off programmes and publicity material, and they received no form of acknowledgment. Lindo himself claimed to have written the first text about piano accompaniment, which drew on his twenty years accompaniment experience. In his book, he set out to teach aspiring accompanists necessary skills, some of which are examined in this research. Lindo's work, anticipating the later writing of Gerald Moore, includes many performance anecdotes. He writes: "Humorous experiences fall to the lot of the accompanist far more frequently than to any other class of musicians...." (Lindo, 1916, p. vi).

Cyril Winn's book (Winn, 1930), includes an historical background to accompaniment, and discusses skills beyond those proposed by Lindo. Interestingly, Winn raised a point in 1930, which then took several decades to become commonly accepted, and even then, by no means universally. Winn writes: "One of the strange misunderstandings of to-day is the belief that a pianist is the same as an accompanist.... It cannot be too strongly urged that accompanying is a highly specialized art, in its nature differing widely from solo

pianoforte playing” (Winn, 1930, p. 5). This view is explored in this research, examining musicians’ opinions when comparing solo and collaborative pianists.

Elizabeth Harbison David’s book presents her memoirs of over forty years of accompanying (Harbison David, 1940). She writes in great detail about concerts, musicians with whom she played, and personal interactions. Although the book is of no real instructive value, it is fascinating to note the attitude an accompanist had to accept early in the 20th century, which provides insight into evolution since then.

Interlude: Gerald Moore

Although this review of literature is chronological, Moore’s books are discussed together here as a distinct contribution, spanning over 40 years, between his first and last publications. Had this literature review been organized in order of impact on future musicians and their historical significance, Gerald Moore’s books would have been accorded primacy, as he is considered to be the first collaborative pianist to command widespread respect and elevate the appreciation of this profession. It is interesting to note that the majority of Moore’s writing was done after he had stopped performing, retiring officially in 1967.

Moore published his first book in 1943, and called it *The Unashamed Accompanist* (Moore, 1943). Moore wrote and published the book following a series of public talks he was asked to give about the profession by Myra Hess. In his preface, he also claims to be the first to author a book about the work of the accompanist (Moore, 1943). Moore used this book as a teaching tool for young pianists, especially those playing with singers. He also takes many opportunities to stress the importance of the accompanist and to ensure that his readers (originally listeners) understand the value of the profession. The book is infused with humour, as are the talks, which can be accessed on YouTube (Moore, n.d.). Moore released a second edition of the book in 1959 (Moore, 1959). Moore’s instructive writing includes three books about specific vocal repertoire which are not reviewed here; they are: *Singer and Accompanist – The Performance of Fifty Songs* (Moore, 1953), *The Schubert Song Cycles: With Thoughts on Performance* (Moore, 1975), and *“Poet’s Love” and Other Schumann Songs* (Moore, 1981).

Moore’s books of memoirs comprise, *Am I Too Loud?* (1962), *Farewell Recital - Further Memoirs* (1978), and *Furthermoore – Interludes in an Accompanist’s Life* (1983). Penguin subsequently published these three books together as *Collected Memoirs* in 1986 (Moore, 1986). These autobiographical compositions describe

chronologically the origins and development of Moore's career, while discussing his most influential collaborators and significant repertoire. In his flowing, often humorous writing, nobody is safe from his amusing anecdotes, certainly not himself. As in the case of Moore's first book, in which the word 'unashamed' refers to his opinion of the general attitude towards the profession, the title *Am I Too Loud?* refers to Moore's insistence on people understanding the importance of the piano part, rather than considering its role as subordinate. His memoirs are infused with guidance for young accompanists, as Moore claimed that the only way the profession would flourish is if more accomplished pianists were to choose it, with the resulting competition forcing the level of excellence to increase (Moore, 1943).

Kurt Adler's *The Art of Accompanying and Coaching* (Adler, 1965), became the definitive guide for accompanists for many years. Adler devoted some of his writing to the historical backgrounds of accompanying and coaching, as well as to aspects of musical style and the programming of recitals. However, the majority of the book is directed at accompanists who specialize in vocal coaching, and contains a definitive guide on phonetics and diction in Italian, French, German and Spanish. Any emerging vocal coach could have many of their diction questions addressed among Adler's pages.

Phillip Cranmer's *The Techniques of Accompaniment* devotes a whole chapter to 'attitude of mind' in which he discusses both attitudes about accompanists and attitudes of accompanists (Cranmer, 1970). Nearly 60 years after Lindo's book, he still makes note of the perception that accompanists are regarded as pianists of lesser quality, a perception which is examined in this research. Cranmer further encourages accompanists to avoid behaving as if they are subordinate and less important.

Robert Spillman's approach in *The Art of Accompanying: Master Lessons from the Repertoire* is that the most significant way to study accompaniment is through the repertoire (Spillman, 1985). His book contains a short introduction, and proceeds to analyze chosen genres set out in thirteen units, where the score, analysis and some collaborative insights are included. Spillman's writing is very detailed, and he confirms that the book is suited to pianists who are relatively advanced in the art of accompaniment. It is an excellent reference book, especially when learning repertoire, and discusses skills, some of which are explored in this research.

Deon Nielsen Price first published her book *Accompanying Skills of Pianists* in 1991 (Nielsen Price, 1991), and a second edition in 2005, which included revisions, as well as two new chapters: *SightPlay with Skillful Eyes* and *Reflections on a Career As a Collaborative Pianist* (Nielsen Price, 2005). Nielsen Price's book is intended as a training manual for pianists to develop their collaborative skills. Some of the skills may seem self-explanatory, but as a comprehensive tutorial, it ensures all details are covered. Nielsen Price devotes much attention to sight-reading, and maintains that, as there is no verbal conceptual processing, it should rather be called 'sight-playing', a term originally invented by Fuszek (Nielsen Price, 2005, p. 80). In this section she discusses various specific skills, and provides exercises for their development. In her volume, Nielsen Price undoubtedly saves many collaborative piano teachers much work in training their young pianists, as this has become a required text in many faculties teaching the art of collaborative piano.

Geoffrey Wilson published his *Handbook for Art Song Accompanists* in 1997, proving pianists with an extensive guide to Art Song repertoire (Wilson, 1997). Wilson gives a detailed analysis of the history of the piano and of art song, poets, musical styles and aspects of accompaniment. Over one hundred pages of this volume are devoted to a survey of art song repertoire where poets, composers and languages are listed. This is a valuable reference volume for any specialist art song accompanist, although several of Wilson's views are contentious: for instance, under 'special demands and desirable disciplines', Wilson declares that a pianist is to have "No irritating mannerisms at the keyboard. Singers are permitted to have them, but accompanists never" (Wilson, 1997, p. 32).

Richard Davis' biography of Geoffrey Parsons (Davis, 2006), is a book of memoirs describing the career of a pianist who discovered his love of ensemble playing at a very early age. The book has abundant detailed accounts of collaborators and concerts, but includes much about the art of accompaniment among its pages.

The last book surveyed in this review is Martin Katz's *The Complete Collaborator: the Pianist as Partner* (Katz, 2009). Katz set out to write this book following forty years of playing collaboratively and thirty years of teaching collaborative pianists, and it has become the definitive textbook in the field of collaborative piano. Many of the skills covered are, as in Nielsen Price's book, self-explanatory for experienced collaborators, yet essential for pianists new to collaboration. Katz brings numerous musical examples to clarify his teachings, and set the work in humourously named chapters, such as 'Kitchen Tools', 'The

Bother of Balance', and 'The Steinway Philharmonic' (Katz, 2009). Katz ends the book with a chapter he names 'Pep Talk', in which he surveys collaborative piano over the last century, and attempts to encourage pianists to join the profession, while dissuading others, if they do not possess the necessary personality traits (Katz, 2009). The book is an excellent source for pianistic collaborators, and provides pointers to aspects that require research.

While all the books presented in this review are important, some are essential reading for collaborative pianists. Moore's writings mark a turning point in the transition which the profession had gone through in the Twentieth Century; Nielsen Price and Katz both ensure that any pianist considering collaboration as a career option can access an important body of knowledge before entering their first day of graduate study.

Journal articles concerned with collaborative piano are increasingly present in the literature. They include work on different aspects of the field, such as Master's amusing article about its history (Masters, 2011), teaching of collaboration (Stowell, 2008), and, interviews with collaborators such as Yefin Bronfman (Scherer, n.d.). Dominant among publications is Lehmann and Ericsson's work, exploring sight-reading in regards to accompanying. Their numerous publications deal with the reasons for accompanists being accomplished sight-readers and how the skill can be developed (Ericsson & Lehmann, n.d.; Lehmann & Ericsson, 1996). In the field of interactions and cues in collaboration, as well as performance and rehearsal practices, is Ginsborg's work, where she collaborated with several researchers, including King. (Ginsborg, 2006; Ginsborg & King, 2012; Ginsborg & King, n.d.; King & Ginsborg, 2011), as well as Williamon and Davidson who explore communication among performers (Williamon & Davidson, 2002).

1.2 Brief Historical Background

This section discusses briefly the emergence of collaborative piano since keyboard instruments were first introduced, and follows the transition of pianistic writing as it followed the development of instruments and evolving musical styles through the centuries. Finally, this section looks at the changing attitudes towards pianists over the last hundred years.

Keyboard collaboration originated when the clavichord and harpsichord emerged, with their harmonic capabilities, from the early 1600s onwards. In music of that era, it is up to the player to realise complete harmonies from a single line in the bass clef with accompaniments notated as figured bass. Figured bass accompaniments became more and more complex, and players began skillfully adding improvised counterpoint and ornamentation to the figured bass, or Basso Obbligato. Bach's Sonata BWV1029, which was presented as part of the performance requirements for this degree, has a Basso Obbligato keyboard part. In German-speaking regions, from the early 1600's until the mid-1700s, prior to the emergence of the art song repertoire, the Kapellmeister usually performed the keyboard parts of compositions. The well-respected role of Kapellmeister, was held by composers who were known to have prodigious keyboard skills, such as J.S. Bach and Haydn.

Mechanical modifications to keyboard instruments resulted in new instruments, the Fortepiano and later Pianoforte, enabling the player to play *piano*, *forte*, *crescendo* and *diminuendo* and to achieve *legato*. These instrumental innovations, which contributed to the stylistic shift in the Classical and Romantic periods, had a direct influence on the keyboard parts in ensemble writing. Piano parts became progressively more dense and complex in harmony, texture and interpretive responsibility, as can be seen in the title given by Beethoven to his two sonatas Op. 5: *Deux Grandes Sonates pour le Clavecin ou Piano-Forte avec un Violoncelle Obligato*.

The 19th Century brought the elevation of the piano to that of an equal partner in instrumental music as well as in art song, where the German *lieder* and French *mélodies* used the piano for much more than a harmonic and rhythmic assistance. The piano part became an equal partner in telling the story, and creating the atmosphere. In the words of Gerald Moore: "The accompaniment to every good song paints a picture or evokes a mood which is inspired by the words. The composer did not write the vocal line first and then fill in the piano part afterwards" (Moore, 1959).

Piano parts became, in most cases, equal in importance to that of the singer or the instrumentalist, and the only remnant of the simplistic 'attachment' to the solo part, was the attitude of and towards these pianists. Katz describes this attitude thus: "...only one hundred years ago accompanists....played concerts behind screens so as not to interfere with the adulation of the Star....Piano introductions were routinely slashed to a measure or two, and postludes, even when played in

their entirety, were inaudible because of immediate applause for the soloist” (Katz, 2009, p. 277).

Moreover, accompanists themselves did not command respect or equality. Cranmer wrote in 1970 that “Most of us accompanists are too retiring and self-effacing, and these characteristics show themselves in modest and obsequious playing. The greater part of our work, however, both with singers and instrumentalists, requires us to be equal partners”. (Cranmer, 1970, p. 8)

The transition towards full recognition of the collaborator’s role is still underway today, with collaborative playing increasingly becoming a required element in undergraduate piano performance studies, and collaborative piano courses (MMus and DMA) being offered in an ever increasing number of universities worldwide. The result of this transition is in line with what Moore suggested decades ago, with pianists of more quality getting more specialized training and demanding to be treated as the highly specialized professionals they are (Moore, 1943). Richard Masters states that: “The effect of introducing accompanying into academia was seismic. Rather than falling into accompanying by accident, a pianist could now choose accompanying as a career path” (Masters, 2011).

Chapter 2: Titles used for collaborative pianists and an overview of skills necessary to play piano collaboratively.

2.1 When a pianist plays with others, what is it called?

When pianists perform on their own, they are called solo pianists. When they share the performance with other pianists, instrumentalists, singers, dancers or narrators, they are given a number of different titles. Some terms depend on the repertoire played, some on the associate artists, and some on the person booking the pianist. The most common term nowadays is collaborative pianist, enveloping within it all forms of repertoire and settings where the pianist is no longer alone. The term refers to a specialization within the piano playing profession, and a field of study at postgraduate level in universities and conservatoires around the world.

2.1.1 The term ‘accompanist’ and the shift in its use

“It is true, there is no such thing as an accompanist. A lot of repertoire, like Beethoven and Mozart sonatas, is written for piano and violin. The pianist is so important. The word “accompanist” is a total mistake”. Itzhak Perlman (Estrin, 2010, p. 56).

‘Accompanist’ was the traditional term for any pianist playing together with another musician. Gerald Moore brought respect and recognition to this art form, through his playing as well as through his lectures and writing. Prior to Moore’s highlighting the importance of the ‘accompanist’, the pianist was often completely ignored in concert programmes, promotional material and subsequent concert reviews (Katz, 2009). The term ‘accompanist’, which Moore managed to elevate to that of a respected performer, has undergone further changes since his death in 1987.

Reference sources such as The New Grove Dictionary for Music and Musicians (Grove, G., Sadie, 1980), the Harvard Dictionary of Music (Randel, D.M., Apel, 1986), and the Oxford Companion (Arnold, D., Scholes, 1983), refer to the accompaniment as a secondary, subordinate part of the music. Nowadays, many pianists find the term demeaning, degrading, and completely unsuitable in representing their part as being equal to other instruments or voices.

2.1.2 Origins of the term collaborative piano

The term 'collaborative piano' emerged in the 1980s in New York, and is attributed to Samuel Sanders, who, being a distinguished accompanist and chamber musician, co-founded the collaborative piano postgraduate program at the Julliard School in the early 1980's. In his attempt to include the accompanying course into the piano department, rather than the voice department, he called it Collaborative Piano. According to Chris Foley, Joseph Horowitz, a music critic at the New-York Times, had used the term previously in 1978 in a review, where he wrote about the pianist Albert Lotto that he was "richly collaborative" (Foley, 2011). However, the term seemed to have been used several times beforehand, notably by Gerald Moore, who, in 1945, wrote of the joy he found in playing piano together with others: "...I like partnerships. So, let the solo have the thrill and the glory of playing a lone hand. I shall continue, I hope, to get my musical thrill from 'collaborations' and from the joys that come from perfect team work" (Moore, 1943, p. 18). The term gained acceptance over the ensuing decades, especially for pianists who view themselves as equal partners in collaborative performances and felt the term 'accompanist' did not reflect that equality.

Nowadays, pianists, regard the term collaborative piano as the 'correct' term for this specialized form of playing, especially in the USA. Section 6.1 of this dissertation discusses terms further.

2.1.3 Additional titles given to collaborating pianists

Chamber musician: a pianist who collaborates with one or more instrumentalists to form a chamber group. In this setting, the pianist is regarded as an equal member of the group, and the piano part is usually as demanding as the parts of other members of the ensemble.

Associate Artist: the name given to any fellow musician in performance, referring to any voice or instrument used.

Vocal Coach: a pianist who works with singers, and, while playing the piano part of the composition, is also in an instructive position. Coaching addresses matters of interpretation of the music, diction and pronunciation of the text and understanding of the poetry or drama. A vocal coach does not normally address

technical aspects of the singer's performance, an aspect of singing usually left to their voice teachers.

Répétiteur: a pianist who is normally employed by an opera house. Répétiteurs have the task of preparing the soloists and the chorus for the arrival of the conductor and the commencement of work with the orchestra, while playing the piano reduction of the orchestral part. Ballet companies similarly engage Répétiteurs for the preparation stages before the orchestral calls begin.

2.2 Collaborative pianistic skills

There is a difference between playing together and playing at the same time. (Daniel Kossov, April 24, 2016)

The skills required by solo pianists, both interpretive and technical, are numerous, and years of practice are devoted to mastering them. Pianists depend on these core skills in order to be able to collaborate, and in doing so encounter the need for an additional, complex array of skills that collaboration demands. This section discusses these general and collaborative pianistic skills.

The primary skill for all musicians, soloists and collaborators, is that of **listening**. Similarly to solo pianists, collaborators have to listen carefully to assess their output in order to achieve as close as possible a rendition to their ideal in terms of accuracy and interpretation. Collaborative pianists have to develop a further kind of listening, enabling them to 'merge' with their fellow artists. This merging, or 'fusion', is only possible when all musicians listen carefully to all members of the ensemble, and not just to their own playing or singing. Geoffrey Parsons declared listening 'like a hawk to every nuance' to be essential for accompanists. (Davis, 2006, p. 184)

Through listening to the complete group, collaborative pianists need to ensure that the **balance** of all parts is suitable to the piece. Balancing multiple layers of sound is a skill possessed by all pianists, as most pianistic repertoire requires the pianist to 'bring out' certain melodic lines (in homophonic textures) or voices, (in Baroque polyphony). In collaboration, however, some of these layers are not produced by the pianist, but by their associate artists.

Balancing in collaboration is aided by the fact that the pianist, as a consequence of reading from a full score, is able to trace at any time what the other ensemble

members are doing. The skill of **score reading** is important both for balancing purposes, and for 'covering' any mistakes made by associate artists, where a singer or instrumentalist may skip rests, bars or even verses.

Another literacy-related skill is that of **sight-reading**, the ability to play a previously unseen piece of music with accuracy and expression at sight. It is a skill recognized by many to be vitally important for a collaborative pianist. The ability to see complete bars rather than individual notes, using 'soft focus', permits pianists to learn large volumes of music as well as to take last-minute bookings.

Two further reading skills which pianists have to master in order to collaborate are **realizing figured bass**, where the pianist plays the bass line and interprets the harmony according to figures beneath the stave, and **chord charts**, the contemporary notation of vocal line with chord symbols, that needs to be converted into the harmonization they perform.

Pianists have to understand the **technicalities of the voice or instrument** with which they are collaborating, as they each have their own strengths and limitations which have to be supported by the pianist.

When playing with singers, the pianist has to possess knowledge of pronunciation of **Foreign languages**, as well as an understanding of poetry, (for art song) and drama (for opera). This knowledge enables the pianist to coach the singer in matters of pronunciation, diction and expression of the text in music. More important, however, is the pianist's task of 'painting' the picture or the scene conveyed in the text, using tone colour, phrasing and articulation.

Skills described thus far are mostly musical skills, (playing), or skills directly relating to understanding the score (languages). In order to collaborate well, some 'personal' skills are necessary, namely **communication** and **compromise**. Without being able to communicate effectively and being prepared to compromise, true collaboration is near impossible, and many ensembles disintegrate due to personal conflicts, when these two skills are absent. **Team playing** refers to the willingness to put personal goals second to those of the group. Similarly, **rappport** and affinity ease the journey for all participants, and resulting performances are enhanced when collaborating musicians seem to get along well.

This section provided an overview and a brief description of the skills most commonly required for collaborative pianism. Mastering these skills enables the pianist to join instrumentalists and singers, and together produce a new 'entity',

which fulfills the wishes of the composer, and in which the result becomes greater than the sum of its parts. In order for that union to be as effective and harmonious as possible there has to be an alignment between the expectations and experiences of all members in the collaboration. There is a need to find out whether the expectations and experiences are, in fact, aligned among different musicians.

Chapter 3: Methodology

3.1 Reasons for choosing the methodology employed in the study

Several options were considered when planning the gathering of data for this project. These included questionnaires, structured interviews and semi-structured interviews. In developing the methodology and choosing the method for this project, the planning matrix from Cohen et al was consulted (Cohen, Manion, & Morrison, 2000, pp. 88-92).

Semi-structured interviews are conducted with a set of questions prepared by the interviewer. In this type of interview the interviewee is free to expand their responses to any question, add further information they may consider relevant, and guide the conversation into directions they may see fit to discuss. As a result, the researcher obtains both the responses to the specific questions prepared, and also further data, which may arise more spontaneously, such as anecdotal experiences, personal opinions and insights.

A number of reasons led to the choice of semi-structured interviews for this research. The wish to ask open-ended questions and to communicate verbally with the respondents, ruled out the option of a written questionnaire. In several conversations with musicians prior to the 'official' commencement of the interviews, the benefits of letting the conversation flow naturally were clear. These informal talks evolved 'organically' in directions not previously anticipated by me when I initiated them, and led to exciting new perspectives.

Semi-structured interviews were then planned, and sets of questions were prepared to form the core of these conversations. Ethics Approval was sought and granted to conduct these interviews.

3.2 Semi-structured interviews

Semi-structured interviews were conducted with twenty musicians. The shortest interview was 30 minutes, and the longest had to be split over two days and was nearly three hours in duration, all with the same set of questions posed. This conforms with Cresswell's suggestion of "have a plan, but be flexible" (Cresswell, 2005, p. 218).

All participants were asked questions which examined their opinions of the skills of collaborative pianists and of the collaborative experience itself. Several participants chose to infuse the conversation with personal anecdotes from their performing careers, whereas others confined their replies to the scope of the questions themselves.

A recognized technique of semi-structured interviews is to leave the recording running after the interview is seemingly complete, as many discussions then continue to illuminate aspects of the topic not covered by the questions. In several of the interviews for this research, the free conversation that ensued provided some valuable insights.

Semi-structured interviews therefore provided this research with the opportunity to collect additional data not initially anticipated in preparation of the research.

3.3 Questions asked at the Interviews

Interview questions were designed to obtain opinions about pianistic skills, terms given to pianists and experiences from collaborative performances. In addition, collaborative pianists were given an additional set of questions. These pianist-specific questions addressed their training and path to choosing it as a profession, and formed the data presented in Chapter 4.

Copies of the lists of questions can be found in appendices marked 'A', 'B' and 'C'.

The first section contained identical questions for all participants, and dealt with collaborative pianistic skills as well as the best and worst of personal experiences in collaborative performance. As there is a location-specific aspect to this research, one question in this section, which was only asked of Perth musicians, dealt with the reasons for the apparent shortage of collaborative pianists in Perth.

The next section of questions explored personal opinions regarding the process of preparation for a collaborative performance, terms given to pianists in programmes, and further elaboration of the skills associated with the role. Specifically, participants were asked to consider a list of skills, which they were asked to rate on a Likert scale from one to ten, where '1' was of little significance and '10' was of vital importance (Lavrakas, 2008). The collaborative pianists had

a further set of questions in this part, examining their professional development as collaborators and their views of collaborative piano as a career.

The combination of all these questions provided the opportunity to gather opinions of a broad range of musicians, pianists and non-pianists, to compare their points of view, and collect personal anecdotes, which were generously shared by participating musicians.

Prior to commencing the first interview I set out to document a 'self-interview', going through all general and pianists' questions, and writing my responses. The reason for notating my views was in order to have a record of my opinions as they were prior to accumulating interview data from colleagues, and to recognize and acknowledge any bias.

3.4 Reasons for choosing these three groups

The most common collaborative combinations that pianists partake in are with singers and instrumentalists. Beyond that, collaborative pianists engage in playing in ballet studios, art galleries and narrated performances, but the clear majority of pianists never play in any of these settings.

In order to find out whether the views of pianists and their associate artists are, in fact, as dramatically different as suggested in casual conversations with colleagues in the past, I sought to interview musicians from these three groups. Considering the scope of this research, I decided to interview ten pianists and ten associate artists. In order to explore the difference between the views of singers and instrumentalists, I decided to divide the associate artists group of ten musicians into five instrumentalists and five singers, thus acknowledging the groups that already exist in the profession and the literature. This division can be seen in Katz's amusing title for a chapter in his book: 'Is There Life after Singers?' (Katz, 2009).

3.5 How the participants were chosen

The individuals within each of the three groups of participants were chosen in an attempt to represent as wide a field of musical expertise as possible. Each group consisted of some musicians who perform, teach or do both. In addition, a balance was sought between musicians based in West Australian, those in

Eastern Australian states and international musicians. However, 60% of the Western Australian pianists were originally from Europe, and trained there prior to arriving in Perth as professional collaborative pianists.

The following table (Table 1) contains the spread of locations and major occupation of the participants.

Name	Instruments / Voice	Performer	Teacher	Location
Michael Strauss	Collaborative Piano	✓	✓	Boston, USA
Chris Foley	Collaborative Piano	✓	✓	Toronto, Canada
Kuang-Hao Huang	Collaborative Piano	✓	✓	Chicago, USA
David Miller	Collaborative Piano	✓	✓	Sydney, AU
Diana Harris	Collaborative Piano	✓	✓	Adelaide, AU
Martina Liegat	Collaborative Piano	✓		Perth, AU
David Wickham	Collaborative Piano	✓		Perth, AU
Caroline Badnall	Collaborative Piano	✓		Perth, AU
Marilyn Phillips	Collaborative Piano	✓		Perth, AU
Adam Pinto	Collaborative Piano	✓		Perth, AU
Daniel Kossov	Violin	✓	✓	Israel
Ashley Smith	Clarinet	✓	✓	Perth, AU
Louise Devenish	Percussion	✓	✓	Perth, AU
Tzvi Friedl	Viola	✓	✓	Perth, AU
Helen Tuckey	Viola	✓	✓	Perth, AU
Sharon Rostorf	Soprano	✓	✓	Tel-Aviv, Israel
Kurt Hansen	Tenor	✓	✓	Chicago, USA
Andrew Foote	Baritone	✓	✓	Perth, AU
Linda Barcan	Soprano	✓	✓	Perth, AU
Rennae van der Laan	Voice / violin		✓	Perth, AU

Table 1: Participants' Locations and Major Occupations

3.6 Privacy and Confidentiality

The question of anonymising this research required consideration of several aspects. As personal interviews were conducted, complete anonymity was impossible. Ensuring confidentiality would have depended on ensuring that names and identifying information about interviewees will be hidden from the public eye. Cohen et al contend “the more sensitive, intimate or discrediting the information” (Cohen et al., 2000, p. 65), the greater the importance of confidentiality. They further state that participants have the freedom to decide for themselves how much information will be shared into public domain (Cohen et al., 2000, p. 63). They proceed to explain that “as the case with most rights, privacy can be voluntarily relinquished” (Cohen et al., 2000, p. 64).

Several reasons influenced me to request naming the participants: no information collected would discredit the interviewees; interviewees local to Western Australia would probably be open to identification by their responses, Perth having a relatively small music community; more importantly, some interviewees are influential figures in the world of collaborative piano, and expect their names to be included in this dissertation and in any subsequent publications.

Throughout this project, I have seen these musicians as partners in research, rather than contributors to my work. Foley, (internationally), and Harris and Miller, (in Australia), are three pianists who have made a marked difference in how our profession is viewed in the musical world. Their participation in this research deserves the musical world acknowledging their personal contribution.

Participants were sent their interview transcripts, and asked to be named in the research, waving their right to confidentiality. They could withdraw any part of the interview, either from being personally identified with them, or, altogether.

This chapter summarised the methodology chosen for data collection and the reasons for that choice, the types of participants recruited, and important information about them. Chapters 4-6 present data gathered in interviews, and some comparative analysis of this data.

Chapter 4: Pathways to Collaboration

4.1 Introduction: pianists' paths to this specialization

Ten collaborative pianists were interviewed for this research. This chapter presents their journey to professional collaboration, examining their pianistic development, their formal education in the field, and the reasons for choosing collaboration as a specialized field of piano playing. Interview questions explored pianists' earliest collaborative experiences, collaborative skills which were present early, and those they had to improve through practice, any informal and formal education they took in collaboration, and whether they had any regrets concerning their choice to become pianistic collaborators.

4.2 Training: early age and tertiary study

All ten collaborative pianists interviewed for this research collaborated pianistically from an early age, and some also played another instrument in an ensemble setting. These early collaborations included working as accompanists from an early age, playing 4-hands repertoire within their teacher's studio, or being exposed to chamber music during their teen years.

All pianists who were set up in ensembles by their teachers at a very young age acknowledge the value of this opportunity. Martina Liegat recalled her early collaborations growing up in Germany and studying at a music school, where all children had opportunities to partake in various ensembles. Martina attributes the development of the necessary flexibility she uses in her pianistic collaboration to these ensembles, including her recorder playing in early music ensembles. Kuang-Hao Huang remembers playing 4-hands piano music with his teacher until high-school age, when he started playing 4-hands repertoire with other students and had his first collaborative experience playing with a French-Horn player, as well as playing trombone in ensembles himself. Caroline Badnall acknowledges her teacher for, beyond placing her in the customary Suzuki piano duets and trios, recognizing her enthusiasm and teaching her to read well, enabling her to develop her sight-reading skills, on which she relies today. Similarly, Adam Pinto remembers playing piano duets from the age of 11. Several pianists recalled doing considerable collaboration in their early teens apart from piano duets: Marilyn Phillips played with singers and choirs at church events from age 13; Chris Foley played in the musical theater productions of his high-school,

acknowledging this experience for overcoming his fear of performing; David Wickham enjoyed a variety of forms of collaborative music making as a child, as a viola player in the orchestra, as a bass guitar player in a Jazz band, and mostly as a pianist in duets, as well as his first job at age 11, playing in a Ballet studio. Similarly, David Miller enjoyed many collaborative opportunities as a child where he played with his family members who sang in choral societies and at church, as well as in piano duets. He particularly recalls playing the 4-hand versions of the Beethoven Symphonies with his friend. David Miller also played at a dance studio as his first paid job in early high-school years. Michael Strauss recalls his first collaborative experience playing the 3rd Brahms violin sonata at age 15 with his girlfriend's grandfather, from whom he states he had learnt much. Diana Harris' first collaborative experience was during her first year undergraduate music study, playing the Brahms Horn Trio. She claims this was "far too late", as she could play the part, but had no idea how to collaborate, and states this as the reason for her being so passionate about encouraging and supporting young pianists in collaboration.

Tertiary study in pianistic collaboration was taken by several of the interviewed pianists, although only Chris Foley had taken the formal path that has since increased in availability and popularity in the USA and Canada, namely an MMus and DMA in Collaborative Piano. Kuang-Hao Huang, Martina Liegat, David Wickham and Marilyn Phillips, all studied solo piano in Europe or the USA, but all had ample collaboration incorporated in their courses. Adam Pinto enjoyed similar experiences in his MMus studies at the University of Melbourne, and Diana Harris in Adelaide. David Miller, following his solo piano degree, studied collaboration informally in London. Michael Strauss did a solo piano degree, as did Caroline Badnall, although Strauss said he would have done a collaborative degree had one been available, whereas Badnall said she would not have done so.

4.3 Skills pianists were always good at and skills they had to develop

Pianists were asked to name their strengths in collaborative skills, and those they had to develop in order to be successful as collaborators.

Several pianists named sight-reading as a skill strength they always had: David Miller says he was always a strong sight-reader, although he claims that thinking a good sight-reader makes a good collaborative pianist is a fallacy. In addition, Miller states he was always good at listening, balancing and voicing, all of which

he picked up from playing for choirs as a child.

Michael Strauss says he was always good at being synchronous in time, and had to develop not being in time, in order to remain an independent source. Marilyn Phillips names sight-reading and the ability to follow as her early strengths. Similarly, Caroline Badnall states she could always sight-read anything and always enjoyed working with people. David Wickham says he always had a developed sense of ensemble and knowledge of languages, but had to develop his pianism and his ability to adapt quickly with only a little practice to changing sounds, tempi, touch and time. Chris Foley states that he was always good at listening and understanding instruments as well as language and poetry, but was not a strong sight-reader, having to practise the skill until becoming proficient. Similarly, Martina Liegat says she was always good at listening and feeling for the other part, but had to devote much work to her sight-reading so that preparation would not take too long a time. Conversely, Kuang-Hao Huang claims he was always good at sight-reading, listening, following and flexibility, all of which he attributes to playing trombone in bands. Huang says he had to develop the fine-tuning, transpositions, score reading, clef reading, and adjusting his playing to different instruments or voices. Diana Harris states that her strength was in getting along with her associate artists, and listening to them, whereas her ability to read all parts on the score had to be developed. Adam Pinto says his rhythmic skills were always strong, as was his flexibility with rhythm and phrasing. His biggest challenge lay in creating a larger range of colours and dynamics.

When comparing the responses of these pianists, one can see that there is no one skill that had to be developed prior to embarking on a collaborative career. Chapter 5 further explores the significance of specific skills, this time from the points of view of singers and instrumentalists as well as pianists.

4.4 Reasons for choosing collaborative piano as a career path

One of the questions posed to pianists was whether they became collaborative pianists by choice, following the recognition of special talents, or following work opportunities.

The majority of responses recorded a combination of recognizing special talent and making a conscious choice to concentrate on collaboration. Several respondents were given work opportunities that they decided to follow. Chris

Foley, David Wickham and Marilyn Phillips all decided upon further collaborative study while pursuing undergraduate piano studies. David Miller completed a solo degree before embarking on studies in collaboration that he specifically sought. Michael Strauss names a performance class during his undergraduate piano studies as the turning point, after he played Granados songs with a singer which caused people to recognize his special talent in collaboration. Diana Harris studied solo, and had started working as a teacher before making the choice to focus on collaboration. Martina Liegat was already focusing on chamber music when she followed work opportunities and made collaboration her career. Adam Pinto studied solo piano, but was inspired by a program at ANAM as well as responding to work opportunities, and Caroline Badnall and Kuang-Hao Huang followed work opportunities in their choice of specialization.

Interviewees were further asked if they had ever regretted becoming collaborative pianists, and if they had, why. Five pianists, namely Diana Harris, David Wickham, Kuang-Hao Huang, Caroline Badnall and Marilyn Phillips, responded with an emphatic 'never', with no further discussion. Chris Foley declared he never regretted the choice, although for various reasons he is now primarily a piano teacher. David Miller had no regrets, although he disliked the attitude that many people have towards the profession, in that the pianist is treated as a figure 'in the background' and of less importance. Adam Pinto said although he never regretted choosing it as a profession and finding it very rewarding, he dislikes some bad situations he has found himself in. Martina Liegat stated she never regretted being a professional collaborative pianist, although she dislikes the feeling she occasionally gets when she dislikes a booking she takes, but feels obliged to take it for the payment. Michael Strauss was the only one who said he does have regrets, but this is not about being a collaborative pianist. This is because the form of collaboration he does, in working primarily with singers, has meant missing out on chamber music ensembles and repertoire.

Conclusions:

This chapter examined responses given by ten collaborative pianists regarding their journey in collaboration: from early collaborative opportunities, through formal and informal studies, to consciously choosing collaboration as their chosen field of specialization. All pianists interviewed had collaborated in their childhood, which suggests that early attainment of collaborative skills is important for further development in the profession, (see 7.5.1). Responses further

presented the level of career satisfaction among pianists, as none said they disliked collaborative piano playing.

Chapter 5 addresses specific collaborative skills as viewed by pianists, instrumentalists and singers.

Chapter 5: Collaborative Pianistic Skills

We communicate with each other through the way we play.
(David Miller, February 15, 2016)

Introduction:

Chapter 2 contained a list identifying the main collaborative pianistic skills. This chapter deals with the skills necessary for effective pianistic collaboration from the points of view of collaborative pianists, as well as from that of the instrumentalists and singers who perform together with pianists. All interviewees were asked whether different skills were necessary for solo and for collaborative playing; they were asked to name these skills, and for their opinion regarding the most important of these skills. Later, they were all asked to rate skills on a Likert scale from 1 to 10. This final list of skills was preceded by the direction: 'what are you looking for in a collaborative pianist?' This approach provided an understanding of how differently performers view the same form of art. The differences were apparent between groups, as well as within the same groups. The following is a brief discussion of some of the skills discussed in interviews.

5.1 Listening

All musicians regard the skill of listening as vital. It is understood to be at the core of all other musical skills. Most musicians interviewed named listening when asked which collaborative skill they regarded as the most important for a collaborative pianist to possess. On a Likert scale of 1 to 10, with 10 highest in importance, seventeen out of the twenty musicians gave listening a clear '10', one singer gave a '12', one pianist a '15' and only one pianist gave it a '9'. When naming the skills necessary for effective collaboration, many interviewees connected listening with other skills, stating that all skills rely on listening. Common among the respondents was the notion that listening is the primary ingredient necessary for the blend in sound that is the aim for all collaborators.

Clarinetist Ashley Smith said that listening had to be a collective product and is necessary for subtleties of ensemble, such as balance, uniform rhythm and timbre. Percussionist Louise Devenish spoke about the importance of being able to listen to all collaborators, and coupled it with the ability to both lead and to

follow. Pianist David Miller explained that listening in collaboration is like thinking for two people instead of one. Singer Rennae van der Laan explained that listening is to be done differently than in solo piano playing, as one has to bring out lines in a different way and breathe with the singer. Pianist Marilyn Phillips mentioned that for pianists, playing one's part, while listening to the other instrument or voice, required coordination for matching the parts together. Pianist Adam Pinto spoke about the importance of listening to instrumental colour and to the balance within the texture. Pinto further spoke about being receptive to the direction of the performance through listening, as did pianist Michael Strauss, who spoke about listening and having quick reflexes in performance. Pianist David Wickham claims that a collaborator's listening should be sharp and quick, yet should be done in a relaxed way, stepping outside the pianist's own part to blend in the whole. Wickham suggests a collaborating pianist should absorb their own part so well that they are really only reading the other parts while playing. He claims that the pianist should really become the other person, and pour themselves into the amalgam of all four: the pianist, the singer, the composer and the poet. Singer Andrew Foote points to the necessity of a pianist working with singers to listen in a way that allows them to provide honest, constructive and direct feedback. Singer Linda Barcan says that the pianist has to listen with awareness to language when working with singers.

Pianists, singers and instrumentalists alike stressed the importance of listening. Pinto echoed many others' sentiments when naming the most important collaborative piano skill: "Aural skills. No good having others if you are not listening."

5.2 Keyboard skills: technical, rhythmic and expressive

Being rhythmically flexible.... It is almost a case of having the rhythmic impulse of the music being driven by someone else, and you are along for the ride. (Pinto, March 7, 2016)

This section discusses pianistic skills, which, although diverse, together refer to the pianistic quality of the collaborator. Comparing musicians' views regarding these skills was important as, until the middle of the 20th Century, attitudes towards 'accompanists', as they were known, were that they only had to follow the soloist, and their own skills were therefore of lesser importance.

If a collaborative pianist is to be able to make a living, they need technical skills of a degree which would enable the pianist to manage any collaborative repertoire, from simple harmonic accompaniments, through to orchestral reductions to complex chamber works.

Out of the three groups interviewed, the pianists had the highest regard for the necessity of developed pianistic technique for collaborative work. The expectation of a good pianistic technique was higher among instrumentalists than among singers. That may be due to the fact that the technical demands of the piano part is often higher in chamber music and sonata repertoire, than it is in vocal repertoire, whether written for piano, as in art song, or transcriptions from orchestral parts, as in *repetiteur* work for opera.

Rhythmic skill was considered a necessity for collaboration among all interviewees, with the majority rating it with 10. Different expectations regarding rhythm in collaboration were evident when comparing responses. Louise Devenish spoke about the placement of the note within beats, mentioning piano and percussion instruments as two types who place the downbeat in the middle of the beat, unlike woodwind and string players, whose downbeat has to be a little earlier. Devenish further explained, "in collaboration, there is no perfect metronomic beat". Ashley Smith claims he dislikes being rushed by pianists, and says "you know a good pianist if they know what you need, breathe with you and give time". Singer Sharon Rostorf says that playing with singers, the pianist has to do much more than breathe with them. She explains that in singing, there is a delay when the consonant has to sound before the note; the role of the pianist is to understand that delay and, together with the singer, create the delay in a way that no one will hear it. Rostorf further claims that playing with singers is far more complex than playing with instrumentalists, and that pianists have to be both intuitive in their approach and possess intelligence to manage the demands. Pianist Martina Liegat raises a common collaborative challenge, namely that of playing *rubato* together. Liegat says that one of her biggest concerns in collaboration is that the timing and *rubato* will be played organically together with her collaborating musician. Pianist Michael Strauss' biggest concern in collaboration is also rhythm-related, as he says that he always worries that people will rush the music and compromise his opportunity for expression. Pianist David Miller acknowledges the importance of a pianist possessing excellent rhythmic skills, but adds that it is as important to have flexibility for matching, for phrasing and for breathing together.

Interpretive skills are, for many musicians, the most important skills to have, without which music is but notes. Comparison of interviewees' rating of a pianist's interpretive skills is interesting, as it raised the question of the value placed by instrumentalists and singers on the pianists' opinions regarding interpretation. The results in this section were surprising, as the notion that the pianist is just there to follow the soloist's wishes, would appear to be clearly outdated, as would be the notion of instrumentalists regarding pianists more as equals than singers do. Only four pianists rated interpretive skills as vitally important (10), with one Perth pianist according these skills a low '5' in importance. Further, among five singers, four rated interpretive skills as '10', as opposed to five instrumentalists, only one of whom rated pianists' expressive abilities a '10', (see Table 2). This comparison is fascinating, especially considering traditional perceptions of singers that pianists have to follow them, (see 5.6).

How important, from 1 to 10, are expressive abilities for a collaborative pianist? (1=least important, 10=vitally important)										
Pianists	10	9	10	8	9	10	10	7	5	7
Instrumentalists	10	8	8	9	9					
Singers	10	7	10	10	10					

Table 2: Interviewees' Ratings for Expressive Abilities

Comparing pianists', instrumentalists' and singers' views regarding expressive, technical and rhythmic skills proved insightful. Rhythmic and technical skills contribute towards an accurate rendition of the score, and are, understandably, a concern for all musicians in order to be 'correct'. It seems that regarding expression, musicians prove to be committed to equality within the ensemble, where all musicians' interpretations are of equal importance. In *The Technique of Accompaniment*, Phillip Cranmer writes: "The accompanist must discuss interpretation on an equal footing with his partner, remembering that his first duty is to the composer and his second to the singer or instrumentalist. He must, in fact, remain artistically honest. At the same time, he must learn the art of subtle compromise...In an ideal performance.....the audience will have the feeling that the interpretation has been conceived by one composite mind...."(Cranmer, 1970, p.10). Wickham qualified his rating of 10 for this, saying that it is vitally important, but like rapport, cannot exist only in you, but needs the other person; you must be able to intuit what the other person does, you become the other person and together serve the music.

5.3 Sight-reading

“...above all, (I have to) sight-read *anything*, anywhere, any time.”
Robert Spillman (Spillman, 1985, p.xv)

Sight-reading has been regarded as a vital accompaniment skill for many decades, with much research devoted to it. Lindo wrote in a century ago: “Of all the qualifications that go to the making of an accompanist, the ability to read well, that is, to play music fluently and correctly at first sight, is by far the most important” (Lindo, 1916, p.6). Lehmann and Ericsson published numerous articles on its importance, and on ways to improve sight-reading, as well as comparing the sight-reading abilities of solo performers and of accompanists. They further tried to isolate specific components of this skill, and designed targeted tasks to improve these components of sight reading (Lehmann & Ericsson, 1996). Nielsen Price devotes a whole chapter to sight-reading in *Accompanying Skills for Pianists*. She credits Rita Fuszek for the term *sightplay*, which she asserts defines the skill better, as it is devoid of reference to a verbal process (Nielsen Price, 2005). Nielsen Price focuses on expanding the field of visual focus, termed by her ‘soft focus’, as the assured way for improving sight-reading, and, at the same time, being able to include other players and a conductor in one’s field of vision, while playing at sight (Nielsen Price, 2005).

Five pianists rated sight-reading as 10 in importance, as compared with only one singer and one instrumentalist. Only one pianist named sight-reading as the most important collaborative skill: Badnall said “Sight reading has to be, because if you can sight-read anything you can focus on what they are doing”. Badnall further stated that “if you can sight-read anything and perform it on the day with confidence, then you are worthy of whatever you charge”. Pianist Michael Strauss, although naming flexibility, focus on others, languages and quick instincts as the top skills, gave sight-reading one hundred on a scale of one to ten. Pianists Foley and Liegat said they were not very strong sight-readers and had to devote much work to its development. Violists Tuckey and Friedl both explained the reason they gave sight-reading a low number was that they preferred the pianist to be better prepared than simply relying on their reading skills. Pianist Miller similarly rated sight-reading a 3, explaining that although he had always been a good sight-reader himself, he found that excellent sight-readers tend to devote less time to thorough preparation of the repertoire. In addition to that, Miller lamented the lack of respect given to collaborative pianists

by singers and instrumentalists who would encourage a pianist to just take a booking at no notice because they are such good readers, disregarding the importance of their process of preparation and its importance for the quality of the performance.

It seems obvious that the better pianists are at sight-reading, the higher their income would be, as they would need less time to prepare repertoire for performance, and could therefore take more bookings. In *The Complete Collaborator*, Martin Katz writes: “For a collaborative pianist... the ability to grasp things quickly and deliver an unpolished perhaps but very acceptable reading for a rehearsal, audition, or lesson is essential. Life for a successful collaborator is life in the fast lane, which would be impossible without this special skill” (Katz, 2009, p. 278).

Most illuminating were comparative ratings given to sight-reading and to thorough preparation of the repertoire (see Table 3). Several participants declared the low number given to sight-reading was because they wanted the pianist to have thoroughly prepared the repertoire. All but two Perth pianists gave a higher rating to sight-reading on a Likert scale of 1-10, and in several cases, the number was followed by exclamations such as ‘absolutely a 10!’ for thorough preparation.

From this data it would seem that pianists often find the need to make a living, (thereby relying more on sight-reading and rapid learning), difficult to balance with the need to maintain their professional excellence by preparing the repertoire well. Instrumentalists and singers, however, expect their repertoire to be learnt properly, as they pay for the service. Part of any collaborative pianist’s task, therefore, is to be able to estimate correctly how many bookings they can commit to, as there is always new repertoire arriving for them to learn in a limited space of time.

Comparison of ratings from 1 to 10, of sight-reading and thorough preparation of the repertoire (1=least important, 10=vitally important)		
	Sight-reading	Thorough preparation of the repertoire
Pianists	10	10
	10	10
	8	10
	3	10
	8	10
	5	10
	10	10
	6	10
	10	7
	10	5
Instrumentalists	10	10
	5	8
	9	10
	4	9
	4	5
Singers	6	10
	6	9
	4	10
	6	10
	10	10

Table 3: Comparison Between Interviewees' Ratings for Sight-reading and for a Thorough Preparation of the Repertoire.

5.4 Flexibility

The most important skill a collaborative pianist has to have is flexibility, in any way – technical, interpretive, personal. Any bit of stubbornness can get you into trouble. (Kuang-Hao Huang, May 26, 2016)

Three of the interviewees named flexibility as the most important skill a collaborative pianist has to have. Pianist Strauss said that one has to have flexibility coupled with one's own strong personal vision. Pianist Huang said that flexibility was required in technique, interpretation and personality. Percussionist Devenish said that the necessary flexibility was in the awareness of never doing something twice the same way with another person.

Several other pianists discussed the need for a pianist to be able to adjust the interpretation to their collaborator when playing the same piece with different people. Discussions also arose regarding personal flexibility, which is further addressed in 5.5. Some mentioned different types of flexibility requiring the ability to instantly adjust when an associate artist makes a mistake or has a memory lapse.

Musicians from all three groups also discussed rhythmic flexibility, including phrasing, *rubati* and different tempi used at any performance. As described by pianist Adam Pinto: “Being rhythmically flexible. Being able to.... it is almost a case of having the rhythmic impulse of the music being driven by someone else, and you are along for the ride, so to speak. You are there in support”.

5.5 Personality talks: Rapport and Team Playing as collaborative pianistic skills

I am unashamed to use the word marriage – that it is like an artistic marriage when you work with a collaborative pianist. There is that open kind of communication, and a real mutual giving back and forth, and when that doesn't happen....and when you have a little less, then it just makes you aware of how lucky you are to have somebody where the communication is just so 150%. (Kurt Hansen, July 18, 2016)

Personality aspects of collaborative pianists were raised at different parts of interviews, and were often given equal importance as musical skills. When asked if any good solo pianist could be a good collaborator, most interviewees said they could not due to personality reasons rather than for pianistic reasons. Singer Barcan reasoned that collaboration was more about personal affinity and approach to music than interpretive or technical pianistic skills. Violist Tuckey explained that collaborators have to want to work with other people, and that sometimes soloists do not have that wish. Pianist Phillips said collaborators had to have a sixth sense and an extra ear for other people. Pianist Miller said they had to be able to work together and communicate on an equal basis. Singer van der Laan mentioned that being sensitive to other people, being together and breathing together were essential factors for collaborators. Percussionist Devenish said a soloist's success in collaboration would depend on how much they like working with other people and what they wanted to give and take in the collaboration. Pianist Badnall's opinion is that if someone has a selfish

personality, it is all about them, and as a collaborator one should be able to remove the focus off themselves and pay attention to the other person. Similarly, singer Foote agreed that in solo playing it is all about them, while in collaboration, it is all about 'us'. Pianist Wickham says it is about overcoming one's proud independence. Pianist Huang says: "To be a solo pianist you need to have a big ego..... you have to be that convinced that everything that you do is the right thing and the best way... That is just not the attitude that you can take into a collaborative situation". Singer Rostorf describes the difference between solo pianists and collaborators in the context of undergraduate and postgraduate pianists playing in her singing studio: "...it is like wearing a second skin. You either have it...it is really difficult to teach it if it is not in your body". Violinist Kossov states that "if you have two people who play together but do not collaborate, then the music suffers". Pianist Liegat speaks about close connection, stating that chamber musicians should want to play each other's parts for that level of closeness to be attained. Violinist Kossov relates to pianists' solitude: "(the) existence of a pianist is solitary. Suddenly they play with other people; some develop the ability and do both and some do not find the way to get out of their shell".

When asked to rate **rapport** from 1 to 10, the diverse replies were interesting as well as the marked difference between the groups, (see Table 4). Pianists' rating ranged from 3 to several 10's, with Miller stating its importance with an 'absolute 10'. Wickham said it was not vitally important as it could be faked and lack of rapport he feels would not harm the performance, while Liegat claimed rapport was vital with everyone, including the page-turner. The major difference was between ratings given by singers and by instrumentalists, with singers finding rapport far more important than do instrumentalists.

How important, from 1 to 10, is rapport for a collaborative pianist?										
Pianists	3	8	8	10	10	10	7	6	7	9
Instrumentalists	10	7	10	8	7					
Singers	10	10	10	9	8					

Table 4: Interviewees' Ratings for Rapport

Communication proved to be an aspect important for interviewees, with both musical and verbal communication considered a significant aspect of collaborative piano by pianists Harris and Pinto. Pianist Miller clarified that this type of musical and verbal communication required the musicians to get rid of

their own ego to become part of the partnership. Several pianists spoke about **patience** as being necessary in collaboration, with Liegat speaking specifically about collaboration with children, and Badnall about collaborating with singers. The necessity for **compromise** was also raised: clarinetist Smith saying: “(the) first thing any musician who is collaborative has to have is the ability not to be stubborn and to be open about what the musical possibilities are”. Percussionist Devenish explained one had to be prepared to go with another person’s idea, and singer Foote spoke about ‘give and take’ in collaboration, avoiding any rigidity of ideas. Pianist Huang stated that, by compromising, a pianist had to be able to put their own personality aside. The view held by some collaborators, that in compromising the pianist always has to follow someone else’s vision, is contested by others such as Kossov and Strauss. Strauss says that alongside flexibility one needs a strong vision of one’s own. Kossov and Miller both clarify the different experience of collaborating with conductors as one devoid of compromise, as the pianist purely obeys the wishes of the conductor.

Interviewees again differed when rating **team playing** as a necessary collaborative skill. Most singers and pianists gave it ‘10’, while only one instrumentalist gave it 10, (see Table 5). Violist Tuckey mentioned her low rating was related to her dislike of the term, and singer Rostorf stated that there are pianists who are great despite lacking team-playing skills; she says that some pianists are complete individuals who, by ignoring the singer’s direction, ‘drag’ the singers behind them and allow the singer to then achieve new things. Singer van der Laan says that in order to be a team player, one has to be less selfish and arrogant, and aim to blend together without any notion of showing off.

How important, from 1 to 10, is team playing for a collaborative pianist?										
Pianists	7	10	10	10	10	10	9	10	7	6
Instrumentalists	10	7	9	7	6					
Singers	6	10	10	10	10					

Table 5: Interviewees’ Ratings for Team Playing

Views about the necessity for a collaborative pianist to give **support** were most interesting, as can be viewed in Table 6. Two of the pianists would not rate support: Miller is adamant that support has to be given mutually, and Wickham does not find the term support suitable. Violist Tuckey stressed the need for giving support when playing with students, and singer van der Laan claims that things fall apart when support is not given. Most interesting is the marked difference in rating between instrumentalists and singers, where instrumentalists’

ratings are substantially lower than those of singers, who all marked it as a vitally important skill.

How important, from 1 to 10, is for a collaborative pianist to be supportive ?										
Pianists	9	8	10	--	9	10	--	9	7	7
Instrumentalists	10	7	8	6	8					
Singers	10	10	10	10	10					

Table 6: Interviewees' Ratings for Support

This section demonstrated the importance of collaborative pianists' personality traits and skills for musical collaboration. It clarified specific views of individuals as well as highlighting differences between groups of musicians.

5.6 Who is following?

“A good accompanist does not ‘follow’, for following means ‘going after’....We rehearse in order that we shall not have to follow, that we shall be able to anticipate, and march abreast of the soloist.” (Moore, 1959, p. 43)

In his book *The Complete Collaborator*, Katz names *fusion* as the most important goal in collaboration (Katz, 2009). Musicians often speak about *merging* of sounds, with some giving a simile of creating a new colour, while others speak about not sounding like oil and water, which cannot really become one. However, in many a rehearsal situation, the word *follow* appears, and with it, raises the clear image of a person following, and, therefore, another person leading, one at the front while another is trailing behind.

All interviewees were clearly concerned with merging together. When asked to rate the ability to follow in importance from 1 and 10, most gave it 10, with the lowest being 9. However, much discussion ensued regarding this topic, especially among pianists. Huang said it was a loaded question, and that following sounded derogatory. On the other hand, Barcan said “whilst I think following is an important part of collaborative piano, it doesn’t for me, imply a lesser status. It is just another way of collaborating.” Badnall saw following as the ability to give the collaborating musicians what they ‘need’. The necessity for pure following in the case of working with a conductor, was explained by Miller, and Kossov, who both clarified the necessity for directly respond to the visual

cues of the conductor without any interpretive freedoms being taken. Foley, Wickham and Devenish all stressed the necessity of knowing when to lead and when to follow in terms of the musical score at hand. Violist Friedl, on the other hand, said there was a need to lead when playing with a student, but that leading when playing with a professional would 'ruin the performance, as it would tie the soloist down'.

There was, again, a clear disparity between instrumentalists and singers in responding to this question. Similarly to other instrumentalists, Smith replied with a chuckle: "I don't want to be followed!", however, he said there had to be a sense of 'uniformity'. On the other hand, van der Laan, after having accorded the ability to follow a '10', said she could share some 'scary stories' about pianists who couldn't follow. Rostorf replied with a '10, obviously!', while Hansen said that although pianists had to mind the rhythmic flexibility of language while playing with singers, he nevertheless disliked the attitude of 'follow me no matter what'.

It thus appears that, among these participants, the views surrounding the word 'following' are somewhat similar to the views presented when the word 'accompanist' is discussed. The necessity for a seamless union is obvious to all, but the lack of equality in that union as implied by the word 'follow' seems to bother some musicians. Pianist Miller would not rate it as a skill at all and said: "...it is never following, because following implies one person after the other; and the last thing that an instrumentalist or singer is going to want is a pianist who thinks of something just after they do. So, essentially I would say no, not at all to follow... The partnership is a partnership where you both work together. I think this whole idea of saying 'oh, he follows well' is a real insult, and I would prefer that to be forgotten completely."

5.7 Fine Balance

If a pianist gives too little, you cannot sing. If a pianist gives too much, you cannot sing. (Sharon Rostorf, March 13, 2016)

Balance is a challenging aspect of all types of piano playing because several layers of sound are often played at the same time. Even when playing solo, the pianist has successfully to balance layers, hands or voices so that the listener's ear is focused on the constituent musical lines. In collaboration, balance is further complicated, as some of these sound layers are not controlled by the pianist. Nielsen Price compares it to focusing a camera lens (Nielsen Price, 2005), and

pianist Strauss said a collaborator “has to be comfortable with the counterpoint of other people.” Katz wrote that he hated writing the chapter about balance in his book, and called it ‘The Bother of Balance’, in which he states: “...since the performer cannot be in two places at once, helpful guidance can at best take the form of unscientific suggestions and intuitive guesswork” (Katz, 2009, p. 137). The title of Gerald Moore’s first book *Am I Too Loud?* clearly points out that balance is a contentious issue (Moore, 1962).

During the interviews, most respondents raised the issue of balance when asked to name collaborative pianistic skills. However, the rating given to balance was overall lower than the numbers given to personality traits. Fewer than 50% of interviewees rated balance as vitally important, (1/10 pianists, 2/5 instrumentalists and 2/5 singers). In describing collaborative skills, Wickham stated a collaborative pianist needed a ‘sharp balance thermostat’. Wickham added, similarly to Miller and Devenish, that balancing was not just the task of the pianist, but should rather be the responsibility of all collaborators. In fact, Wickham said that, as is the case in rapport, ‘you cannot balance with yourself’, and that everyone should rather attempt to ‘become one’ with the other person.

Balancing is especially complex when one considers that different instruments and voices require different voicing, as the balance has to be adjusted by the pianist. Violist Tuckey narrated an experience she had with a pianist playing the same sonata movement with different voicing, the pianist reducing the intensity of sounds in the middle register where she was playing, which made the playing much easier. Violinist Kossov explained that the piano part of the Franck violin sonata should be played completely differently when played with a violin, a ‘cello or a flute.

Several people recognized rehearsing in the venue and on the piano as a prerequisite for balancing well in performance, although the true balance cannot actually be heard from the stage. Katz suggests bringing a friend, and hastens to say that “this attempt too can be maddening”, as their opinion would clearly depend on whether they are pianists or singers (Katz, 2009). Miller goes even further, and says that, when preparing for a sonata recital with a violinist, if you bring two friends, one a violinist and one a pianist, the violinist would undoubtedly say the piano was too loud and the pianist would say the piano was too soft, even if they were sitting side by side.

Balance in recording was discussed by pianists as an added challenge. Miller specifically mentioned that pianists devote so much attention to balance being

perfect, and at the moment the sound engineer puts a separate microphone inside the piano, the pianist can no longer have much input into balance.

Piano lids and their position are another point of discussion between collaborators, and, at times, not a friendly discussion. Some singers and instrumentalists recognize the fact that an open lid allows clarity of sound, and a pianist may play as loudly with a closed lid as with an open one. Smith professes to always requesting for the lid to be open as well as standing at the wing of the piano to use the resonance for his clarinet sounds. Katz discusses the clarity granted by an open lid, saying that closing the lid is like ‘gagging’ the piano (Katz, 2009). Miller goes further to say that the tiny stick available on some pianos, (smaller than the half-stick), should be broken off, and says that if asked to close the piano lid he simply would not play.

The psychological phenomenon of confirmation bias seems to be at play here. Confirmation bias is defined in the Cambridge Dictionary of Psychology as: “The observation that individuals selectively seek out and attend to information which agrees with their beliefs or presuppositions while failing to seek and tending to ignore or discount information which does not agree with them” (“EBL Reader - The Cambridge Dictionary of Psychology,” n.d.). It seems that, out of all collaborative skills, balance is the one most affected by confirmation bias of instrumentalists and singers, most expecting the piano to be too loud. During a master class in Perth, a visiting viola professor told the student and the audience: “This instrument”, (indicating the grand piano with open arms), “is meant to sound over a symphony orchestra, and we (viola players) always have to battle against it”. It is regrettable that this is the terminology still used by musicians, as the confirmation bias, lack of trust, and lack of compromise is then continued, rather than the welcoming of open conversation enjoyable through compromise.

5.8 Knowledge of Languages

There is no Art Song or Opera or anything that is imbued with language that the collaborative pianist must not understand. (Michael Strauss, February 8, 2016)

Much of the music performed by collaborative pianists with singers is in a language other than their native tongue. It is obviously critical for pianists to have a thorough understanding of the text and its poetic or dramatic meaning if they are to successfully set the scene and ‘paint the picture’ before and beyond the

words that are sung. Depth of linguistic knowledge varies among pianists from mere understanding of the text at hand to multilingualism.

Moore claimed: “the first thing an accompanist should study when he has to play a new song is the words” (Moore, 1959, p. 19). Nielsen Price lists the stages of studying a song accompaniment and says that understanding the text is the very first stage in the process (Nielsen Price, 2005). Strauss states a similar view in discussing his approach to scores. Wilson suggests that pianists cultivate a love of poetry (Wilson, 1997).

Katz likens the pianistic experience of not knowing the next word to driving in rush hour with closed eyes (Katz, 2009). He notes that beyond the meaning of the text, an understanding of diction is vital for the timing of both performers to be perfectly together (Katz, 2009). Rostorf stresses the importance for the pianist to understand the timing of vowels and consonants correctly with singers, although she claims that some pianists have an intuitive knowledge of this timing.

Most musicians interviewed named language as one of the principal differences between playing with instrumentalists and playing with singers. Foley and Hansen pointed out it is an important factor, which has to be added to existing pianistic skills. Rating of the importance of knowledge of languages differed among singers, with Barcan giving it a ‘10’ and Foote clarifying that although it is important, he gives it a ‘5’ as he can fill in the information in rehearsal. Singers Rostorf and Hansen point out that, although knowledge of the text and its diction are vitally important, the pianist does not have to be fluent in European languages in order to collaborate successfully.

An intimate knowledge of the meaning of the text is regarded by all as a prerequisite for a pianist to be able to convey the imagery and content of the poetry or drama in their playing.

5.9 Appearance and dress

Whenever you walk on a public stage, people expect decorum...You should look for some kind of connection between the two of you, for example, match your tie with the singer’s dress - it looks like you have taken some trouble...and gives the sense that the two of you work together...there is a sense of partnership in the eye of the audience. (David Miller, February 15, 2016)

Musicians' focus lies in the quality of the playing and singing, and to this end, countless hours of practice are devoted. However, the audience's experience in a live performance is not merely aural, but also visual. Some musicians are extremely aware of this point, and plan their dress carefully, while others claim it is of no significance, and that all attention should be addressed towards sounding good.

I attempted to find out if there is a division among groups in this regard, and the numbers are set out in Table 7.

How important, from 1 to 10, is appearance and dress of collaborative pianists?										
Pianists	1	6	7	10	7	5	7	5	8	3
Instrumentalists	1	8	1	1	4					
Singers	5	10/1	8	6	11					

Table 7: Interviewees' Ratings for Appearance and Dress

Rostorf rated it with '5', explaining that in the classical music world there are codes, and it is a given that the pianist would know what to wear, leaving her free from having to worry about it. Foote rated a '10' for concert and '1' for rehearsal, while Kossov rated it '1', clarifying that he did not care what the pianist wore. Van der Laan exclaimed that her '10' was very important to her in her teaching, from the very earliest levels; she explained that she regularly tells her young students "If you will dress special, you will play special".

Although it would seem that instrumentalists were least concerned about appearance and dress, it appeared, through discussion, that the significance placed upon the issue depended more on instrumentalists' reliance on decorum and performance practices.

5.10 Versatility

Ironically, the more specialized you are in your field of pianism, the less likely you are to be able to contribute as a collaborator.
(Michael Strauss, February 8, 2016)

Versatility is defined as the "ability to adapt or be adapted to many different

functions or activities” (“Oxford Dictionaries Online,” n.d.). This section asks the question whether it is important for collaborative pianists to be able to play diverse repertoire equally well with different voices or instruments in different settings. Back in 1930, Winn stated that “The accompanist must be prepared to accompany anybody or anything, and for such a task ‘versatility’ seems to be a mild expression” (Winn, 1930, p. 25). Katz claims that a pianist has to be prepared to play anything if they are to make a living (Katz, 2009).

Interviewees were asked to rate the importance for a collaborative pianist to be versatile, and their numerical ratings can be seen in Table 8.

How important, from 1 to 10, is versatility for collaborative pianists?										
Pianists	10	7	7	10	8	7	---	8	8	5
Instrumentalists	10	8	10	6	4					
Singers	8	8	8	9	5					

Table 8: Interviewees’ Ratings for Versatility

Foley points out that being a collaborator in New York City requires the pianist to be very specialized if they want to be taken seriously, while in Toronto, in order to make a living, one would have to generalize. He explained that living in Toronto, had he wanted to specialize in coaching German Lied, he would not be able to make a living; equally, in NY, if a collaborative pianist would declare that he plays with all instruments, voices and styles, nobody would really trust them. Wickham reiterates that point, pointing out that unlike New York, in Perth people have to be versatile.

Interviewees pointed out different aspects of versatility: Huang discussed the difference between playing music which was written specifically for the piano, and music that was written for the orchestra and transcribed for piano. Harris pointed out the differences between playing instrumental and vocal music, and further explained that the choral and opera repetiteur role is still further different, with many such repetiteurs later turning to conducting. Miller and Liegat both discussed how different the playing has to be when following the visual cues of a conductor.

Smith discussed the difference in playing accompaniments from different periods, and Hansen mentioned how different it is for a singer to sing with a pianist who is used to playing with instrumentalists, stressing that it is better for the pianist to

have fluidity between the types of music. Kossov, who rated the skill with a ‘10’, says he appreciates how difficult it is for pianists to have to know ‘how to do everything’.

It would seem that pianists tend to specialize more in larger urban centers, and have more versatility in smaller places, simply due to work opportunities and demands. However, among the pianists who tend to play only with singers, there are those who lament the lack of time and opportunity to play chamber music, such as Strauss, who enjoys chamber music above all else, despite being a vocal coach, repetiteur, teacher and conductor for the majority of his working life.

It seems that most pianists have great versatility and experience, having played in many different settings, although many tend to specialize in a certain field due to work opportunities.

5.11 Understanding technicalities of voices and instruments.

My breath has to work with the piano – I need a pianist who will breathe with me in the music. (Sharon Rostorf, March 13, 2016)

Each instrument or voice with which a pianist collaborates has its own technical peculiarities, which may influence the way the pianist plays. Katz claims “If you can’t sing it, you can’t play it!” (Katz, 2009, p. 7). He clarifies that by singing he means proper singing, not just knowing the part and humming it, and claims that all pianists who work with singers have to be able to sing properly. Many musicians do not share this view, although the importance of understating the vocal instrument and the experience of producing the sounds is undoubtedly beneficial. All interviewees were asked how important it was for a pianist to understand the technicalities of their voice or instrument, and their ratings are set out in Table 9.

How important, from 1 to 10, is understanding of vocal and instrumental technicalities for collaborative pianists?										
Pianists	9-10	8	5	7	8	7	8	8	6	6
Instrumentalists	10	9	6	8	5					
Singers	10	7	7-8	9	5					

Table 9: Interviewees’ Ratings for Understanding Vocal and Instrumental Technicalities

It would seem that most musicians rated it as lower in significance than other skills. Rostorf, however, asserted that a collaborative pianist had to have an

intuitive understanding of the vocal instrument in order to be able to play suitably with a singer. Barcan gave a 7-8 rating, but clarified that it is essential that the pianist have the knowledge of breathing, register and tessitura but not in order to teach it. Percussionist Devenish rated it with a 6, explaining that that knowledge can be provided during the collaborative work. This view may be attributed to the vast number of instruments involved in percussion performance.

Collaborating with different stringed instruments requires an understanding of registers, as Nielsen Price explains: “Regardless of the printed dynamic mark, the accompanist must be particularly discreet when playing in the same register as a string instrument” (Nielsen Price, 2005, p. 46). She further discusses the use of pedals while playing with strings, suggesting that rich pedaling suits the string vibrato well (Nielsen Price, 2005). On the other hand, violinist Kossov tends to tell pianists to pedal lighter if he finds their pedaling too heavy.

Similarly to strings, playing with wind instruments requires an understanding of register and timbre, with instruments requiring different levels of support as well as very soft piano playing in registers where instruments cannot produce a sound with intensity, such as the bottom register of the flute. Clarinetist Smith spoke extensively about pianistic understanding of woodwind timing, both in note attack, (which takes longer than on other instruments), and in terms of their breath control. Smith explained that woodwind players are left at phrase-ends with stale air in their lungs, and, if not given the opportunity to exhale fully before inhaling, stale air collects and causes ‘back-pressure’. He claims it is essential for a pianist who works with woodwind to understand that, and not rush phrases forward, rather giving sufficient time between phrases. Smith mentioned another habit of pianists who have no understanding of woodwind instruments, namely starting a rehearsal and immediately playing an ‘A’ for him to tune, while, in reality, the instrument is still cold and cannot be properly tuned for about ten minutes. Regarding pedaling, Smith says he enjoys playing with the pedal used liberally as he uses the sympathetic vibration for his own sound production.

Breathing proved to be an aspect of playing discussed by many musicians, those who require it for sound production, (wind players and singers), as well as pianists and string players. Miller, Foley, Hansen, Barcan, Liegat and Van der Laan all spoke about the pianist having to breathe together with the singer. Rostorf explains that a singer would appreciate a pianist who is intelligent and sensitive to breathing, and would rush a phrase if they sense that the singer did not have enough air to complete the phrase at the initial tempo.

Conclusion

This chapter examined some of the skills identified as necessary to collaborate pianistically, with comparisons made between groups of musicians regarding the significance they give to certain skills. The most comprehensive presentation of collaborative pianistic skills available is provided by Chris Foley in his website 'The Collaborative Piano Blog'. In his blog, Foley gives a full list of skills, and rates them from the essential (three *), to preferable (two *), and finally to the most difficult skills to master, (marked one *) (Foley, n.d.-b). This chapter aimed to reflect on how different groups of musicians view a selected sample of such skills. Within the limited scope of this study, this examination of participants' evaluation of collaborative skills must suffice as a contribution to our understanding of the topic.

Chapter 6: Experiences of Collaboration

We rehearsed the trio one way, and then, in performance, both of them just changed the interpretation completely – it was spontaneous and beautiful, as if we read each others' minds. (Martina Liegat, March 11, 2016)

Personal experiences about collaboration could fill a thousand pages of anecdotes and fascinating accounts. This chapter touches on aspects such as: opinions about the titles given to collaborators; rewarding and harrowing experiences; timely bookings; and blacklisting. This chapter includes responses to several questions from the interviews, and much of the response data had to be left out owing to the space limitations of the study.

6.1 Is the term 'accompanist' tabooed?

We have two members of our faculty [pianists]...and they are very good friends, they laugh at each other. One is insistent....on being a collaborative pianist, and just bristles at the term accompanist. The other one is a gentleman from Scotland.... who says "I have trained all my life to be an accompanist and I am very happy to say I am a very good one". It's so interesting to see how polarizing those terms have become....It depends who you are talking to. (Kurt Hansen, July 7, 2016)

Section 2.1.1 discussed the shift in terminology within the field, the origin of the term 'collaborative piano', and possible problems using the term 'accompanist' in the 21st Century. All interviewees were asked about this terminology. Pianists were asked if they find the term 'accompanist' disturbing or demeaning, as well as whether they stipulate a term in programmes and publicity; singers and instrumentalists were asked what term they used for pianists in programmes, publicity and speaking during their concerts. Pianist Strauss finds no offence in the term and said, "It is the political correct prim of life, where apparently I was insulted all these years and didn't realize by being called an accompanist". Pianist Foley finds the term 'accompanist' offensive, and laments the fact that collaborative piano is so slow in becoming internationally accepted. Huang says it is probably due to him being 'old school' that he is not bothered by the term

'accompanist'. Miller prefers being called 'pianist' and is disturbed by the lack of equality, even in the use of 'collaborative pianist', explaining that when he plays a sonata recital with a violinist, he would think 'collaborative pianist' a suitable term if the violinist was called a 'collaborative violinist'. He further feels the term 'accompanist' denotes an 'accessory-like' status, and wonders why it is that instrumentalists generally use the term 'pianist', while singers tend to use the term 'accompanist'. Harris is not bothered by the term, and Liegat says it depends on the repertoire, although she prefers the term 'associate artist', as does Phillips, who insists upon it. Wickham, however, says he detests the terms 'associate artist' and 'collaborative pianist', as they portray anxiety about terminology. He is happy with the term 'accompanist', and says the German word 'Begleiter', meaning 'companion' would be best. Pinto says he is not bothered by the term, but mentions the lack of understanding of all it entails, and suggests that some education is needed for a true understanding of the term. Badnall finds the term disturbing, as it does not portray the equality of the duet, and requests that 'pianist' be written in programmes.

Instrumentalists and singers were asked what title they give the pianist and whether the title ever changes. Only Tuckey uses the term 'accompanist', but said she would be delighted if 'collaborative pianist' was suggested by the pianist. Kossov, Devenish and Friedl use 'pianist' and Smith uses 'associate artist'. Among the singers, Barcan uses 'accompanist' and says it is with the utmost respect to the profession that she does that. Similarly, Rostorf, although using the term 'pianist' claims it is very difficult to be a good accompanist, an ability which, in her opinion, is "like wearing a second skin" and is near-impossible to teach if the pianist does not possess the personal inclination and instinct. Foote uses the term 'pianist', while, in the past, he used to use the term 'accompanist'. Van der Laan uses the term 'pianist', and stresses the importance of equality. Hansen acknowledges the shift through time, where, in the past, the pianist would be called an 'accompanist' and their name would be in a far smaller font than that of the singer. Nowadays the font would be similar, and Hansen insists on the pianist walking side by side with the singers on and off the stage, bowing together, rather than the first bow being taken by the singer and a hand then gestured to the pianist inviting him or her to bow, which he claims to detest.

In his blog post of 7/11/2005, Foley compared the terms 'collaborative pianist' and 'accompanist' by explaining that the term 'accompanist' implies inferiority and subservience. He adds that while playing collaboratively, we play 'with' our partner, while when accompanying, we play 'for' our partner (Foley, 2005). The younger generation of collaborative pianists tends to be highly offended by being

called ‘accompanists’, which strengthens the assertion that there has been a chronological shift in terminology.

Pianist, to me, is the most noble thing to be called.
(Michael Strauss, February 8, 2016)

6.2 Most rewarding collaborative experiences

He is a much less ‘pianistic’ pianist, but we make music the same way. It starts with breathing and colouring – we don’t need to talk. He feels where I am going to breathe, how I move the phrase, on which words I am going to stop even if it is totally different from how it was yesterday. He just understands everything I do from the moment I breathe until I finish the last note. It’s a connection. (Sharon Rostorf about her work with pianist Hagai Yodan, March 13, 2016)

All interviewees were asked to cite the most rewarding collaborative experience they ever had. Some declared they had many rewarding experiences, while others pinpointed specific performances, and most explained what made that collaboration a standout experience. Several mentioned the rehearsing process being their favourite part of collaborative work and two spoke about collaboration with composers. Clarinettist Smith mentioned several pianists, and specified what pianistic aspects he enjoys in each, from timbre matching, through timing to ‘honest, generous music making’. Pianists Strauss and Wickham both declared that there were many rewarding experiences both in vocal and chamber repertoire, and that pinpointing one would be impossible. Wickham, however, mentioned a few highlights, including a Swan Song recital with Greg Yurisich, where he says the score was but a starting point and the performance went far beyond the page.

Singers Barcan and Hansen spoke about the element of trust, which they developed with pianists in long-term collaborative work, where Hansen says that no verbal communication is necessary. Miller described that feeling which is shared by many collaborators as “when all performers just ‘click’”.

Most musicians seem to enjoy that feeling where there is little need for discussion as collaborators have a similar understanding of the music and are

sufficiently 'in tune' with one another to just be inside the music.

6.3 Most Harrowing Collaborative Experiences

When someone is making music with you, but he is in fact making music with himself and you are standing there on your own. (Sharon Rostorf, March 13, 2016)

Following replies regarding the most rewarding collaborative experiences, interviewees were asked about the most harrowing. It was interesting to note that there was a clear difference between the groups. Instrumentalists and singers generally named a specific incident and a specific reason, whereas pianists replied in terms of type of performance, and some mentioned inter-personal issues as causing their unhappiness in the union. In fact, Huang said "You know, it's funny, because in the end it never comes down to the music. It is about the interpersonal interaction and how awful that can be".

Instrumentalists Smith, Tuckey and Friedl all named witnessing harrowing performances, where pianists' lack of understating of the register of their instruments and of timing completely ruined the performances. Foote named two incidents, one of which involved lack of preparation where the pianist had the pages in the wrong order, and the other, where the pianist could not properly play the parts. Three singers discussed working with solo pianists as harrowing: Hansen explained that the pianist was not listening to anything other than what he himself was doing, and it was up to him (Hansen) to fit in with the pianist, mentioning that it felt like a 'one-way relationship'. Rostorf says that all her harrowing experiences have been with concert pianists, which is the reason she admits being biased against them. She explains that they are concerned with their own playing and their own ego, and she is left having to 'find solutions'. Barcan names a concert she was invited to do in another city as the most harrowing, as she got very little rehearsal time, and had to perform with a pianist who was a soloist and had very little collaborative experience. She says the experience was very unpleasant as she was frustrated and the pianist could sense her frustration.

When pianist Strauss was asked about having harrowing collaborative performances, he replied: "Oh numerous. Every day. It's more of a question of when the collaboration is not a collaboration but becomes a job that you have to be guiding people and supplying gaps...." Foley similarly says he has had many harrowing situations, but says that people don't care, and laments the fact that

people do not really care when he plays very well either which is one of the reasons for him gravitating towards teaching in recent years. Wickham finds being unprepared causes performances to be remembered as harrowing. Liegat dislikes collaborating with students who have no idea of the piano part at all, as well as when the interpretation is 'pre-planned', rather than freely created in the moment. Miller gave several situations as harrowing: insufficient rehearsal time, communication among collaborators being problematic, contemporary scores which are difficult to read, his musicality being questioned, (for example, in questions of balance), and, finally, inexperienced students who are 'unpredictable'. As he says: "you never quite know what's going to happen. The student will get nervous, will forget all the things that you have discussed together, this sort of thing, they might skip bars, they might skip pages, you know, and it is our responsibility to make sure, in a recital situation, that that student is playing as well as they are capable of playing. Not that we shine as performers."

6.4 Do pianists tend to specialize in one form of collaboration?

I like working with all instruments, as long as they are good. (Chris Foley, March 14, 2016)

Interviewed pianists were asked whether they specialize in one form of collaboration, and whether that was out of choice or circumstance. Most replied that they tend to specialize, and most said their specialization was driven by circumstance. Strauss and Miller both said that they mostly work with singers, although they love chamber music repertoire. Huang said he nowadays works increasingly with singers and that he loves the repertoire. Wickham's work is predominantly with singers, which started as circumstance and became a choice, although he admits he loves the instrumental repertoire. Phillips works with singers by choice, and Badnall, who has worked predominantly with singers, is progressively increasing her work with instrumentalists.

Harris, on the other hand, worked predominantly with instrumentalists prior to her retirement, although she enjoyed working with singers. Liegat works predominantly with instrumentalists, although she used to work with singers in the past, and Pinto only works with instrumentalists out of preference.

Considering the ten interviewed pianists, one could say that most became specialized following work opportunities; however, most seemed happy with their

work choices and circumstances.

6.5 When are pianists booked for collaborations?

I guess the gauge would be, if you are giving music to somebody else, would you feel comfortable receiving something in the same time frame?
(Devenish, March 23, 2016)

Every instrumentalist and singer would like the pianist to have the piano part thoroughly prepared for performances. In order to achieve that level of preparedness of concurrent programmes, the pianist needs to receive the booking and the scores ahead of time. The question is: what constitutes a reasonable amount of time?

Singers and instrumentalists were asked two questions:

- 'How late do you think is acceptable to hand over the music for a concert?' and,
- 'What is the latest you ever started rehearsing with a pianist in preparation for a concert?'

Pianists were asked:

- 'What is the minimum notice period you would accept for a booking?', and,
- 'What was the latest you ever accepted music prior to a concert?'

There were clear differences among the groups in terms of the initial booking time. Singers generally said that at least two months were necessary for a recital, and a few weeks for part of a programme. Instrumentalists said that as soon as the booking was made, they spoke with a pianist and both had the same preparation time. Nearly everyone spoke about last minute bookings, 'rescue' concerts, where they themselves were approached at the last minute due to another performer's illness, and, if both had previously done the repertoire, they agreed to perform at very short notice.

Pianists generally said that a few weeks were necessary, and longer for contemporary works and complex, previously unknown repertoire. Miller mentioned that a few weeks' notice was necessary, and a longer period for students, as they needed more rehearsing together. He clarified that their saying "but you have played it all before" is not an excuse, as he hadn't played these songs with them. Foley mentioned the fact that in the USA and in Canada, staff

pianists often do not get a choice, and are compelled to receive a lot of music at the very last minute and play the performances, an aspect of the profession which he found extremely unpleasant. There is very little doubt that this phenomenon is problematic, in that it exacerbates the problem of the disregard from which collaborative pianists often suffer from. In Australia, David Miller and Diana Harris are both influential figures in actively trying to change these attitudes towards accompanists, where performers deem it acceptable to hand the music in last minute and then complain that accompanists are not good pianists.

Every single pianist responded to the second question with a reply ranging from 'on the day' to 'on the stage'. There was not one pianist who had not been in a situation where they practically sight-read the music in performance, mostly with singers, where an encore is suddenly produced, or songs are changed at the last moment due to illness.

Responses to these questions seemed to highlight the dilemma which pianists are often faced with when offered late bookings: while being aware that they would reach a limited level of preparedness, they feel it would be better to still accept the booking, so they do not lose a potential regular collaborator.

6.6 Mutual 'Blacklisting'

There are people that I would prefer not to work with... but it usually has to do with how I am being treated by them.... There are people who are very fine musicians and, you know, for me, that is not good enough.

(Kuang Hao Huang, May 26, 2016)

Collaborations between musicians can be successful to a greater or lesser extent, and pleasant to a greater and lesser extent. Section 6.3 dealt with that which makes a musical collaboration to be remembered as 'harrowing'. This section deals with what it is that would make a musician blacklist a colleague, and explores the differences between groups of interviewees.

Singers and instrumentalists were asked if they had ever blacklisted a pianist, and what would make them do it. Pianists were asked if they had ever blacklisted a singer or an instrumentalist, and what would make them do it. Several respondents admitted to having a blacklist of people with whom they would not

perform, while others said there were people they would choose not to work with, but preferred not to use the word 'blacklist'. This question displayed a clear difference in experience and attitude between the three groups.

Singers were most concerned about lack of collaborative pianistic skills, with three singers describing performances where they felt unsupported by the pianist. Only one instrumentalist mentioned collaborative skills: violinist, Kossov, stated that if the pianist did not have a score of '10' in all skills mentioned in the rating questions, he would not want to work with them. Violist Tuckey said she would not play (or let her students play), with pianists who bang and are insensitive in their playing. Two instrumentalists and one singer mentioned 'negative attitude' as a reason for them to decline working with a pianist. Significantly, the biggest reason for blacklisting pianists was unreliability and lack of preparation. If a pianist arrived late or did not show up, or if their part was ill-prepared for rehearsing, many instrumentalists and singers felt that would result in them being blacklisted.

Pianists, on the other hand, had a very different list of reasons for blacklisting instrumentalists and singers. Not one pianist mentioned musical or interpretive aspects of the collaboration as a reason for blacklisting. Unreliability, which was a major issue for their collaborators, was mentioned by only two out of the ten respondents. Far more important were problems with payment and personality issues, both mentioned by five pianists. The issue raised most by pianists when discussing blacklisting was lack of respect from their associate artists. Some spoke about being unwilling to tolerate people disrespecting their musical skills, and the lack of appreciation given to the profession. Miller gave an example, and declared that if any musician had so little respect for his collaborative skills (specifically balancing), as to request he play with the piano lid down or on the tiny stick, he will not play with them at all.

It should be noted here that many a collaborative pianist may dislike working with certain people, yet, unlike their associate artists who would just choose another pianist, they cannot do so for financial reasons. Collaborative pianists who depend on each booking for a living are often somewhat disgruntled, which can easily be seen in communication in online communities, where they are free to 'vent' their complaints. However, in the interest of making a living, they feel obliged to take the bookings, especially in the early stages of their career. In addition, faculty pianists do not have the option of blacklisting when specific bookings are part of their job description.

From the reasons listed by musicians as ‘black-listable’, pianists can learn that being unreliable is not an option in this profession, and that a decent scheduling system is essential. Equally, pianists can learn that overbooking for the sake of a decent monthly income puts them in danger of being underprepared, which could then get them blacklisted. As pianists progress in the profession, they tend to have enormous amounts of repertoire ‘under their fingertips’, which allows for a heavier workload while still being well prepared.

Instrumentalists and singers can ensure that they avoid the ‘trap’ of thinking that, if they pay the pianist, they can disrespect their artistic contribution to the ensemble and treat them as subordinates. Most working collaborative pianists are highly qualified and trained, specialized musicians who, as a group, have developed intolerance to this kind of attitude towards them.

This section also confirms a point previously raised in this dissertation, namely that musicians could derive great benefit from a more open and direct, yet respectful, communication with one another. As in any inter-personal connection, the ability to communicate expectations in a non-confronting manner, and, at the same time, accept this kind of communication, would enhance the end result, the level of satisfaction, and, undoubtedly, minimize the possibility of blacklisting.

Chapter 7: Conclusions

“There are many great accompanists who are very good pianists, but there are not many pianists who are good accompanists.” Irwin Gage (Scaife, 2013, p. 21)

Interviewing musicians for this research project proved illuminating, inspiring and, of course, thought-provoking. Participants in this research proved to be extremely generous in sharing their knowledge and experiences. Each of the interviews left me thinking there was so very much more to explore with that musician.

7.1 Are these views right?

Diverse and even opposing opinions were presented in interviews. Regarding certain topics, a clear division in views could be detected between groups of respondents, and at other times, people within the same groups stated opposing views. It is important to note that this study does not offer an interpretation regarding these views, but merely presents them. There is no notion of ‘right’ and ‘wrong’, but rather of presenting different perspectives.

I have endeavored to keep my own opinions out of this dissertation, as the object was to examine colleagues’ views, and try and compare and reflect upon them. This study includes no discourse among participants, as that would have exceeded its permissible scope. Many different aspects of collaboration could have induced a fascinating discussion, and that is left for later studies.

7.2 Are the results really that important and what can we do with them?

When planning this research project, I set out to define the expression collaborative piano, what skills were needed by the pianist, and what the different terms given to pianists mean, all from different points of view. In the planning stages of the interview questions, I thought much about backstage conversations, online discussions containing mutual complaints, and general ‘green room gossip’. Many of the questions were a result of the notion that if I set out to find out about the mutual complaints in an interview, our understanding of

these issues would no longer be limited to gossip and general ‘behind the back’ conversations.

This information is both important and useful. It is important in promoting a culture of ‘**talking to each other**’ within the collaborative piano profession, rather than ‘**talking about each other**’. These may seem like obvious human communication skills; however, during interviews, several people admitted to not communicating their ‘complaints’ to the pianists. The result is always that the pianist is not chosen again, yet remains ignorant of the reason. These conversations are essential if we are to truly collaborate and work together towards our aim, to become one in representing the music of the composer as best we can.

Singers’ and instrumentalists’ views exposed what they like and what they dislike in working with pianists. Pianists’ views exposed what they enjoy and what bothers them in the collaborative process. I would venture to suggest that, in teaching collaborative piano, we could highlight some of these issues, and guide our young pianists accordingly. Similarly, our young instrumentalists and singers could certainly enjoy, as part of their training, advice and instruction on how to work with and relate to a collaborative pianist. We should aim for a stage where pianists accept bookings not just for the income, but rather for the experience which they would know will be a positive one on a personal level as well as the musical one. This could certainly be the case when collaborative pianists are treated by all their collaborating musicians with equal appreciation of their artistry.

7.3 That which is yet to be done

The interview questions posed to participants included many more than could be included in this study, and discussions proved rich in insights, some of which had to be excluded from this volume.

As mentioned in 7.1, prospective discussions between respondents could be interesting; for example, several Perth musicians stated that, when working with singers, there is no need for the pianist to understand the poetry, as this could be ‘filled in’ in rehearsal. The great majority of respondents when asked the same question categorically opposed this view. An interesting discussion could result from such conversations as it would give an opportunity for opposing views to be challenged, clarified, justified and explored more deeply.

Singing and instrumental teachers could be made aware of the necessity to teach their students about the nature of this art form and the necessity of etiquette. Singing and instrumental students will be far less likely to be blacklisted by pianists if they are treated as partners in the pursuit of making music together. As an example: in one of the interviews, I remarked that many of the students' recital posters had omitted to mention the pianists' names, to which the pianist replied: 'I let them make their own mistakes'. I find that attitude unfortunate, as pianists outside that university would be likely to be offended by such an omission, and, possibly, blacklist the singer.

Pianistic training should include much more collaboration than is currently the norm. All pianists who were interviewed had played collaboratively in one form or another while growing up, some within their teachers' studios and some outside, as seen in 4.1 and 4.2. Nowadays, music making in the home is far less common, and as people become time-poor and results-oriented, the focus lies increasingly on exams. In his book *The Brain that Changes Itself*, Norman Doidge writes about **critical learning periods**, namely the developmental periods in a child where learning certain skills is accelerated (Doidge, 2007). Doidge specifically speaks about learning of languages and musical instruments. Much work is yet to be done in terms of highlighting the importance of learning collaborative skills as part of the training when piano students are still children, as to discovering the necessity for these skills later in life makes them complicated to learn. Internationally, many young pianists are not afforded that opportunity before their tertiary studies, yet then they are exposed to collaboration both as part of their undergraduate work in piano performance, as well as the availability of MMus and DMA degrees in collaborative piano.

All interviewees from Perth were asked the question: 'Why do you think there is such a shortage of collaborative pianists in Perth despite the number of graduates in piano performance?'. Although one person responded by saying there is no shortage, the majority explained that this is due to the lack of training here. Barcan, when posed that question, laughed aloud, and said, in a tone of voice suggesting this was self explanatory: "Because we do not teach it!" Perth singer Watson said that regrettably, we do not have a recital culture in Perth in which playing opportunities for collaborative pianists would be provided. It is therefore unfortunate, that MMus and DMA degrees in collaborative piano are not available in either of the two tertiary music courses in Perth.

An aspect that emerged as fascinating from interviews was the apparent difference between playing with instrumentalists and playing with singers. Although the intention was to deal with this aspect in this research, the data was so voluminous that I recognized I cannot do it justice here, and it will follow as my next research project.

It is my hope that this study will create a shift in the conversation where we discuss, communicate, cooperate, and enjoy the absolute joy of making music together.

“Without a love of other people and a sincere desire
to help them do their best,
collaboration cannot exist.”(Katz, 2009, p. 279)

Appendix 'A': Interview questions for pianists:

General:

1. In your opinion, can any good solo pianist be a good collaborator?
2. In your opinion, are different skills necessary when playing solo piano and when playing collaboratively?
3. What skills should a collaborative pianist have?
4. Which, out of these skills, is the most important skill that a collaborative pianist has to have?
5. In your opinion, are the different types of collaborative piano playing?
6. What was the most rewarding/satisfying collaborative experience you have ever had?
7. What was the most harrowing collaborative experience, you have ever had, (if any)?
8. For Perth interviewees only: why do you think there is such a shortage of good collaborative pianists in Perth despite the number of graduates in piano performance?
9. What is your biggest concern in a collaborative performance?

Pianist-specific questions:

- 1) Do you perform both as a soloist and as a collaborator, or are you exclusively a collaborative pianist?
- 2) At what age did you start collaborating pianistically and in what form?
- 3) At what age did you decide to focus on collaboration, and why?
- 4) Did you become a collaborator by choice, recognizing special talent and planning it as a career, to did you just follow work opportunities?
- 5) Which collaborative pianistic skills would you say you were always strong at, and which ones did you have to develop? How did you develop these skills?
- 6) Did you take any formal study in collaboration?
- 7) If you had not specifically taken a course in collaboration, had there been an MMus course or units within your BMus, would you have taken them?
- 8) Have you ever regretted being a collaborative pianist, and, if yes, why?
- 9) What would you say is the difference between vocal coaching and accompaniment? How do you regard yourself in terms of this distinction?
- 10) Do you find the term accompanist disturbing or demeaning?

- 11) When approaching a new score, do you play through the instrumentalist/singer part first, listen to a recording or just learn the piano part?
- 12) Do you stipulate what title would be given to you in the programme?
- 13) What is the minimum notice period you would accept for a booking?
- 14) What was the latest you ever accepted music prior to a concert?
- 15) What would make you 'blacklist' an instrumentalist/singer, and have you ever done it?
- 16) Would you say there is a difference between playing with instrumentalists and playing with singers?
- 17) Do you specifically work with instrumentalists or singers, and is this out of preference or circumstance?
- 18) Going for a moment back to the question of skills, I have here a list of 14 skills, which I would like you to grade from the point of view of the instrumentalists and singers. In other words, what do you think they are looking for, grading from 1 to 10, where 1 is of little significance and 10 is of vital importance:
 - a) Pianistic Technique
 - b) Ability to 'follow'
 - c) Listening
 - d) Support
 - e) Versatility
 - f) Sight-reading
 - g) Rapport
 - h) Expressive abilities
 - i) Rhythmic abilities
 - j) Appearance and dress
 - k) Balance
 - l) Thorough preparation of repertoire
 - m) Team player
 - n) Understands technicalities of your instrument / voice
 - o) Prices charged per rehearsal/concert
- 19) Do you think this grading should be different for professional and for student instrumentalists and singers?
- 20) What is the biggest compliment you have ever been given for your collaborative work?
- 21) Have you got a dream or goal as a collaborative pianist?

Appendix 'B': Interview questions for instrumentalists:

General:

1. In your opinion, can any good solo pianist be a good collaborator?
2. In your opinion, are different skills necessary when playing solo piano and when playing collaboratively?
3. What skills should a collaborative pianist have?
4. Which, out of these skills, is the most important skill that a collaborative pianist has to have?
5. In your opinion, are the different types of collaborative piano playing?
6. What was the most rewarding/satisfying collaborative experience you have ever had?
7. What was the most harrowing collaborative experience, you have ever had, (if any)?
8. For Perth interviewees only: why do you think there is such a shortage of good collaborative pianists in Perth despite the number of graduates in piano performance?
9. What is your biggest concern in a collaborative performance?

Instrumentalist-specific questions:

- 1) When approaching a new score, do you play through or study the piano part, listen to a recording or just learn your own part and get exposed the piano part in the rehearsing stage?
- 2) When working with a pianist, what is the title you give the pianist? Does the title ever change?
- 3) Do you always introduce the pianist in the same way in performances and in programmes? Does it sometime differ according to repertoire, or the concert or the pianist?
 - a) Is the level of formal collaborative-training, obtained by the pianist, important for you?
- 4) What are you looking for in a pianist? Grade the following between 1 and 10, where 1 is of little significance and 10 is of vital importance:
 - a) Pianistic Technique
 - b) Ability to 'follow'
 - c) Listening
 - d) Support
 - e) Versatility

- f) Sight-reading
 - g) Rapport
 - h) Expressive abilities
 - i) Rhythmic abilities
 - j) Appearance and dress
 - k) Balance
 - l) Thorough preparation of repertoire
 - m) Team player
 - n) Understands technicalities of your instrument
 - o) Prices charged per rehearsal/concert
- 5) Would these be different for yourself than for your students?
 - 6) Do you think there is difference between playing with an instrumentalist and playing with a singer, and, if yes, what would the difference be?
 - 7) How late do you think is acceptable to hand over the music for a concert?
 - 8) What is the latest you ever started rehearsing with a pianist in preparation for a concert?
 - 9) Have you ever 'blacklisted' a pianist, and what would make you do it?
 - 10) What would you say is your biggest goal inside the collaboration?
 - 11) What do you enjoy most about playing with pianists?
 - 12) Have you got a collaborative 'dream', some collaborative repertoire you would love to do?

Appendix 'C': Interview questions for singers:

General:

1. In your opinion, can any good solo pianist be a good collaborator?
2. In your opinion, are different skills necessary when playing solo piano and when playing collaboratively?
3. What skills should a collaborative pianist have?
4. Which, out of these skills, is the most important skill that a collaborative pianist has to have?
5. In your opinion, are the different types of collaborative piano playing?
6. What was the most rewarding/satisfying collaborative experience you have ever had?
7. What was the most harrowing collaborative experience, you have ever had, (if any)?
8. For Perth interviewees only: why do you think there is such a shortage of good collaborative pianists in Perth despite the number of graduates in piano performance?
9. What is your biggest concern in a collaborative performance?

Singer-specific questions:

- 1) When approaching a new score, do you play through or study the piano part, listen to a recording or just learn your own part and get exposed the piano part in the rehearsing stage?
- 2) When booking a pianist, and when putting their name in the programme, what is the title you give the pianist? Does the title ever change?
- 3) Do you always introduce the pianist in the same way in performances and in programmes? Does it sometime differ according to repertoire, or the concert or the pianist?
 - a) Is the level of formal collaborative-training, obtained by the pianist, important for you?
- 4) What are you looking for in a pianist? Grade the following between 1 and 10, where 1 is of little significance and 10 is of vital importance:
 - a) Pianistic Technique
 - b) Ability to 'follow'
 - c) Listening
 - d) Support
 - e) Versatility
 - f) Sight-reading
 - g) Rapport
 - h) Expressive abilities

- i) Rhythmic abilities
 - j) Appearance and dress
 - k) Balance
 - l) Thorough preparation of repertoire
 - m) Team player
 - n) Understands technicalities of the voice
 - o) Understands languages of your repertoire
 - p) Prices charged per rehearsal/concert
- 5) Would these be different for yourself than for your students?
 - 6) Do you think there is difference between playing with an instrumentalist and playing with a singer, and, if yes, what would the difference be?
 - 7) How late do you think is acceptable to hand over the music for a concert?
 - 8) What is the latest you ever started rehearsing with a pianist in preparation for a concert?
 - 9) Have you ever 'blacklisted' a pianist, and what would make you do it?
 - 10) What would you say is your biggest goal inside the collaboration?
 - 11) What do you enjoy most about singing with pianists?
- Have you got a collaborative 'dream', some collaborative repertoire you would love to do?

List of Tables:

Table 1:	Participants' locations and major occupations	p26
Table 2:	Participants' ratings of expressive abilities	p36
Table 3:	Comparison between participants' ratings of sight-reading and thorough preparation of the repertoire	p39
Table 4:	Participants' ratings for rapport	p41
Table 5:	Participants' ratings for team playing	p42
Table 6:	Participants' ratings for support	p42
Table 7:	Participants' ratings for appearance and dress	p48
Table 8:	Participants' ratings for versatility	p49
Table 9:	Participants' ratings for understanding vocal and instrumental technicalities	p50

List of Interviews, in chronological order:

Andrew Foote (Baritone)	January 12, 2016
Michael Strauss (Piano)	February 8, 2016
Linda Barcan (Soprano)	February 10, 2016
David Miller (Piano)	February 15-16, 2016
Marilyn Phillips (Piano)	March 3, 2016
Adam Pinto (Piano)	March 7, 2016
Ashley Smith (Clarinet)	March 8, 2016
Martina Liegat (Piano)	March 11, 2016
Sharon Rostorf (Soprano)	March 13, 2016
David Wickham (Piano)	March 13, 2016
Chris Foley (Piano)	March 14, 2016
Rennae van der Laan (Soprano)	March 21, 2016
Caroline Badnall (Piano)	March 22, 2016
Louise Devenish (Percussion)	March 23, 2016
Diana Harris (Piano)	March 24, 2016
Helen Tuckey (Viola)	April 4, 2016
Daniel Kossov (Violin)	April 24, 2016
Kuang-Hao Huang (Piano)	May 26, 2016

Tzvi Friedl (Viola)

July 11, 2016

Kurt Hansen (Tenor)

July 18, 2016

BIBLIOGRAPHY

- Adler, K. (1965). *The Art of Accompanying And Coaching*. Mineapolis: University of Minnesota Press.
- Arnold, D., Scholes, P. A. (1983). *The New Oxford Companion of Music*. New-York: Oxford University Press.
- Cohen, L., Manion, L., & Morrison, K. (2000). *Research Methods in Education* (5th ed.). New York: Routledge.
- Cranmer, P. (1970). *The Technique of Accompaniment*. London: Dennis Dobson.
- Cresswell, J. W. (2005). *Educational Research, Plannin, Conducting and Evaluating Quantitative and Qualitative Research*. Upper Saddle River, New Jersey: Pearson, Merrill Prentice Hall.
- Davis, R. (2006). *Geoffrey Parsons Among Friends*. Sydney: ABC Books.
- Doidge, N. (2007). *The Brain That Changes Itself: Stories of Personal Triumph from the Frontiers of Brain Science*. New York: Penguin Books.
- EBL Reader - The Cambridge Dictionary of Psychology. (n.d.). Retrieved from [http://reader.eblib.com.au.ezproxy.library.uwa.edu.au/\(S\(f52wbkljrj5o1zjp42nwfyp\)\)/Reader.aspx?p=461152&o=49&u=1ue25BIP2SxA3EI6maV%2BXA%3D%3D&t=1471406867&h=3E5AB33E74C53B1A3A45DBBD17CF2389A3737C11&s=27161206&ut=107&pg=1&r=img&c=-1&pat=n&cms=-1&sd=1#](http://reader.eblib.com.au.ezproxy.library.uwa.edu.au/(S(f52wbkljrj5o1zjp42nwfyp))/Reader.aspx?p=461152&o=49&u=1ue25BIP2SxA3EI6maV%2BXA%3D%3D&t=1471406867&h=3E5AB33E74C53B1A3A45DBBD17CF2389A3737C11&s=27161206&ut=107&pg=1&r=img&c=-1&pat=n&cms=-1&sd=1#)
- Ericsson, K. A., & Lehmann, A. C. (n.d.). EXPERT AND EXCEPTIONALPERFORMANCE: Evidence ofMaximalAdaptation to Task Constraints.
- Estrin, E. (2010). It Takes Two. *The Strad*, 121(March), 56–62.
- Foley, C. (n.d.-a). The Collaborative Piano Blog: Degree and Diploma Programs in Collaborative Piano.
- Foley, C. (n.d.-b). The Collaborative Piano Blog: Required and Preferred Skills for the Collaborative Pianist. Retrieved December 26, 2014, from <http://collaborativepiano.blogspot.com.au/2005/11/required-and-preferred-skills-for.html#.VJwlGso7UIA>
- Foley, C. (2005). The Collaborative Piano Blog: What is Collaborative Piano?
- Foley, C. (2011). The Collaborative Piano Blog: Is This the First Mention of the Words "Collaborative Pianist"? Retrieved February 6, 2017, from <http://collaborativepiano.blogspot.com.au/2011/08/is-this-first-mention-of-words.html#.WJfWsrZ94U2>
- Ginsborg, J. (2006). Shared Performance Cues in Singing and Conducting: A Content Analysis of Talk During Practice. *Psychology of Music*, 34(2), 167.
- Ginsborg, J., & King, E. (n.d.). The roles of expertise and partnership in collaborative rehearsal. *International Symposium on Performance Science*.

- Retrieved from
[http://www.performancescience.org/ISPS2007/Proceedings/Rows/11Ginsborg etal.pdf](http://www.performancescience.org/ISPS2007/Proceedings/Rows/11Ginsborg%20etal.pdf)
- Ginsborg, J., & King, E. (2012). Rehearsal Talk: Familiarity and Expertise in Singer-Pianist Duos. *Musicae Scientiae*, 16(2), 148–167.
- Grove, G., Sadie, S. (1980). *The New Grove Dictionary of Music and Musicians*. London.
- Harbison David, E. (1940). *I Played Their Accompaniments*. New-York: D. Appleton-Century Company.
- Katz, M. (2009). *The Complete Collaborator: The Pianist as Partner*.
- King, E., & Ginsborg, J. (2011). Gestures and Glances: Interactions in Ensemble Rehearsal. In *New Perspectives on Music and Gesture* (pp. 177–201). Scopus Elsevier B.V.
- Lavrakas, P. J. (2008). Likert Scale. In *Encyclopedia of Survey Research Methods*. Sage Publications. Retrieved from
<http://methods.sagepub.com.ezproxy.library.uwa.edu.au/Reference//encyclopedia-of-survey-research-methods/n273.xml>
- Lehmann, A. C., & Ericsson, K. A. (1996). Performance without preparation: Structure and acquisition of expert sight-reading and accompanying performance. *Psychomusicology: A Journal of Research in Music Cognition*, 15(1–2), 1–29. <http://doi.org/10.1037/h0094082>
- Lindo, A. H. (1916). *The Art of Accompanying*. New-York: Schirmer Books.
- Masters, R. (2011). Presiding At The Pianoforte: A Brief History of Accompanying. *The American Musica Teacher*, 60(4), 16–21.
- Moore, G. (n.d.). Gerald Moore, 1962: The Unashamed Accompanist - Side 1 - YouTube. Retrieved November 14, 2016, from
<https://www.youtube.com/watch?v=O6De3QqkXk8>
- Moore, G. (1943). *The Unashamed Accompanist* (second). Strand, UK: Methuen & Co.
- Moore, G. (1953). *Singer and Accompanist - The Performance of Fifty Songs*. London: Macmillan.
- Moore, G. (1959). *The Unashamed Accompanist*. Strand, UK: Methuen & Co.
- Moore, G. (1962). *Am I too loud? memoirs of an accompanist*. (second). Middlesex: Penguin Books.
- Moore, G. (1975). *The Schubert Song Cycles with Thoughts on Performance*. London: Hamish Hamilton.
- Moore, G. (1981). *“Poet’s Love” and Other Schumann Songs*. London: Hamish Hamilton.
- Moore, G. (1986). *Collected Memoirs: Am I Too Loud?, Farewell Recital and Furthermoore*. London: Penguin Books.

- Nielsen Price, D. (1991). *Accompanying Skills for Pianists*. Culver City, California: Culver Crest Publications.
- Nielsen Price, D. (2005). *Accompanying Skills for Pianists (Second)*. Culver City, California: Culver Crest Publications.
- Oxford Dictionaries Online. (n.d.).
- Randel, D.M., & Apel, W. (1986). *The New Harvard Dictionary of Music*. Cambridge, Mass.: Belknap Press of Harvard University Press.
- Scaife, N. (2013). Am I Too Loud: The Art of Exam Accompaniment. *Libretto: ABRSM News and Views*, 3, 21.
- Scherer, J. (n.d.). A Conversation with Yefim Bronfman - ProQuest. Retrieved December 1, 2014, from <http://search.proquest.com.ezproxy.library.uwa.edu.au/docview/937702?accountid=14681>
- Spillman, R. (1985). *The Art of Accompanying: Master Lessons from the Repertoire*. New-York: Schirmer Books, Macmillan Inc.
- Stowell, P. (2008). Preparing: The Young Collaborative Artist - ProQuest. *The American Music Teacher*, 58(1), 19–21. Retrieved from <http://search.proquest.com.ezproxy.library.uwa.edu.au/docview/217485460?accountid=14681>
- Williamon, A., & Davidson, J. W. (2002). Exploring co-performer communication. *Musicae Scientiae*, VI(1), 53–72. <http://doi.org/10.1177/102986490200600103>
- Wilson, G. (1997). *Handbook for Art Song Accompanists*. Canberra: Geoffrey Wilson.
- Winn, C. (1930). *Do You Accompany?* London: Curwen Edition.