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Exploring the Piano Accompanist in Western Duo Music Ensembles:
Towards a Conceptual Framework of Professional Piano Accompaniment Practice

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by

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ABSTRACT

This thesis explores the phenomenon of the piano accompanist in Western art duo chamber ensembles, specifically the solo–accompaniment medium. Following a critical examination of relevant literature by practitioners and researchers where changing socio-cultural attitudes towards accompanists are discussed along with related issues about accompaniment and ensemble playing more broadly, two empirical studies are reported. These enquiries aim to investigate the expectations of contemporary professional soloists and pianists about accompanists as well as to explore the skills and roles exhibited by pianists working in the solo–accompaniment duo context, which have yet to be systematically evaluated. Both studies adopt qualitative methodology with interpretative phenomenological analysis, the first comprising interviews with twenty professional musicians, the second involving case study observation of rehearsals and performances using video recalls with three accompanists and three soloists working in different combinations. The data provided insight into the range of musical and other expectations articulated by professional musicians about piano accompanists as well as the nature of the skills and roles involved in achieving ensemble, interpreting soloists’ intentions, dealing with unexpected incidents, achieving balance and communicating with soloists. A novel conceptual framework about accompaniment practice is constructed based upon the data from the two studies as well as the relevant literature which articulates musico-functional and socio-emotional aspects of accompaniment practice.

KEYWORDS: *piano accompanist, piano accompaniment, solo–accompaniment duo, ensemble playing*

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INTRODUCTION

Over the past several decades, the field of music performance studies has burgeoned with theoretical and empirical research into live and recorded music-making practices in the Western art tradition. Existing work has been driven from varying (often cross-disciplinary) perspectives, including music-analytical, philosophical, sociological, historical, phenomenological, educational, neuroscientific and psychological. Interestingly, in the latter domain, a growing number of recent empirical studies have focussed on gathering performers' views about different aspects of playing, such as what it means to 'shape' music (e.g. Prior, in preparation), how we 'feel' music (e.g. King & Waddington, 2017), how 'empathy' might arise between musicians (e.g. Haddon & Hutchinson, 2015), and what effects 'familiarity' might have on our interactions with music and musicians (e.g. King & Prior, 2013). There is evidence of shifts in focus, such as from examining solo performers to ensemble performers, hence from exploring individual artistry to the mechanics of group work (e.g. Gruson, 1988; Miklaszewski, 1989 on solo performers; Blank & Davidson, 2007; Davidson & King, 2004 on ensemble performers) as well as from concert performers to community music groups, thus exposing 'presentational' and 'participatory' acts of performance (see Turino, 2008; e.g. Blum, 1986 on the Guarneri String Quartet; Hallam & MacDonald, 2009 on music in community and educational settings). At the same time, opportunities for cross-cultural comparison have emerged through case studies in different genres within and outside the Western art music tradition, including jazz (e.g. Elsdon, 2017), popular (e.g. Oliver, 2017), folk (e.g. Brinner, 2009), and non-Western (e.g. Maduell & Wing, 2007).

This thesis will pursue the study of music performance in the Western art (classical) music domain, extending the shift identified above to concentrate on ensemble playing, but retaining a focus on presentational music-making in the concert tradition. Moreover, it will examine a hitherto underexplored medium, specifically the solo-accompaniment duo, so as to provide deeper insight into the contribution of pianists within this ensemble context. The overarching aim is thus twofold: first, to explore the phenomenon of the piano accompanist in the Western solo-accompaniment duo ensemble context, particularly by gathering the perspectives of contemporary professional musicians about the expectations, skills and roles of professional piano accompanists; and second, to investigate professional piano accompaniment practice in the context of duo rehearsal and performance.

The solo–accompaniment duo medium has been relatively neglected in research terms, yet arguably, it provides a vital window into the transition from solo to ensemble playing as one instrumentalist or vocalist (normally referred to as the ‘soloist’) works together with a pianist (normally referred to as the ‘accompanist’). This dyadic relationship is necessarily influenced by socio-cultural, musical and other factors, which will be explored more fully across this thesis. In the Western art music tradition, solo–accompaniment duo performances are primarily presentational – that is, intended for an audience. Participatory acts, where ‘artist–audience distinctions’ (Turino, 2008, p. 26) are not explicitly made, however, may be reflected in some solo–accompaniment contexts where members of an ensemble encounter each other for the first (and last!) time in a single performance scenario, which, albeit in front of an audience, may be likened more closely to the act of participatory music-making by virtue of the immediacy of the (creative) encounter. As such, the solo–accompaniment medium may be regarded as highly versatile and thus presents a particularly exciting case for close exploration.

0.1 Research motivation

As a young piano student I always found solo performing a very lonely affair. In my late teens I started taking duo chamber music classes for violin and piano as part of my music school’s diploma programme. The more I explored this ‘new’ – at the time – performance medium, the more the feeling of solitude subsided. As an undergraduate music student at the University of Hull, I was able to develop both solo piano and chamber music repertoires. The next logical step was to continue what by then I had discovered was commonly referred to as ‘piano accompaniment’ to postgraduate level, for this was my preferred context for music-making. However, at the time – and to a certain extent this is still the case – there were limited courses dedicated to piano accompaniment in the UK. When I applied for a Masters in Performance degree, I proposed to the University of Leeds to allow specialisation in piano accompaniment rather than solo piano performance, and this proposal was accepted.

At no point during my higher education was I given reason to think that there was anything ‘lesser’ to being a piano accompanist to being a solo pianist, for having experienced performing in both capacities, I always thought that the two activities were rewarding in different ways. Yet following University studies, I entered the music profession as a piano accompanist and found that musicians’ perceptions of piano accompanists varied greatly. For example, as a pianist performing with an instrumental or vocal soloist, the combination was described differently depending on the parameters and particulars of the occasion, including ‘chamber ensemble’, ‘duo ensemble’, ‘duet’, ‘solo–accompaniment’, or ‘soloist with piano

accompaniment'. In some cases, the concept of performing as an ensemble was challenged or at least perceived differently to the ideal notion of a group as an 'integrated organism' (Loft, 1992, p. 18), including the function of the pianist within it.

These real-world encounters stimulated broad questions in my mind about the nature of duo chamber ensembles in the Western art tradition, such as the extent to which solo-accompaniment duos are considered to be ensembles and whether or not there are different expectations for pianists working in different chamber ensembles, as well as specific questions about what piano accompaniment is, who piano accompanists are, and what their role(s) might be.

In order to develop my career as a professional piano accompanist, I set out to apply for jobs in the field. It was evident that even though there were limited opportunities, accompanists were required for a variety of settings, including dance schools (to accompany classes and examinations), musical theatre productions (as rehearsal pianist), church choirs (to accompany rehearsals and services) and schools (for music lessons, singing sessions, accompanying choirs and productions). Interestingly, the requirements and criteria for posts often differed in terms of music qualifications, experience, skills and competencies, as well as duties relevant to the broader role of the person within the establishment. In general, the more 'serious' posts, for example as advertised at University and College institutions¹ sought specific essential and/or desirable qualifications and qualities, including: a) to have a degree in music or equivalent, with a postgraduate degree in either piano performance/accompaniment or professional experience; b) to have practical skills such as sight-reading, transposition and improvisation; c) to have a wide knowledge of the standard vocal and instrumental repertoire; d) to be able to accompany lessons, examinations, workshops, rehearsals, auditions, recitals, concerts, recordings, and other sessions; e) to have experience in coaching performers; f) to be a good team player and have good interpersonal skills; and, g) to work effectively with performers from diverse backgrounds and musical contexts. Therefore, based upon job searches, I ascertained that piano accompanists were required to be expert pianists, educated to undergraduate/postgraduate level and/or have varied accompaniment performance experiences, possess general musicianship skills and knowledge of different repertoires,

¹ Some of the job advertisements cannot be found online as they have been taken down following the closing dates. However, some of the above information is included in advertisements such as the following: http://careers.umich.edu/job_detail/142103/accompanist, <https://www.applitrack.com/isd622/onlineapp/JobPostings/view.asp?all=1&AppliTrackJobId=9752&AppliTrackLayoutMode=detail&AppliTrackViewPosting=1>, https://www.csustan.edu/sites/default/files/u11276/16-80_accompanist_i_music_5.15.17.pdf?utm_source=Indeed&utm_medium=organic&utm_campaign=Indeed

exemplify coaching abilities as well as strong interpersonal skills. Alongside first-hand experiences, I determined quickly that there was a lot more to being a piano accompanist than the obvious act of merely performing a piano part with a fellow musician.

The motivation for my doctoral research thus stemmed from my personal interest and experiences as a piano accompanist and I aimed to find out more about the phenomenon of the piano accompanist as well as the nature of accompaniment practice itself.

0.2 Research problem

There are two main areas of literature that provide an important backdrop to this enquiry. The first includes studies on piano accompanists and accompaniment from a range of perspectives, including historical (e.g. Gee, 1883; Moore, 1943; Adami, 1952; Zeckendorf, 1953), technical (e.g. Adler, 1965; Cranmer, 1970) and educational (e.g. Lippmann, 1979; Rose, 1981). The second consists of theoretical and empirical studies related to ensemble playing more broadly, specifically in duo and other Western chamber settings (e.g. Young & Colman, 1979; Sheldon et al., 1999; Williamon & Davidson, 2000, 2002; Keller, 2001, 2008; Davidson & Good, 2002; Dannenberg & Raphael, 2006; Kokotsaki, 2007; Ginsborg & King, 2009, 2012; Waddington, 2013). Much of the literature in the first area provides historical (often anecdotal) evidence about the ways in which pianists are perceived socially and musically when they act as a piano accompanist, and give some insight into the pre-conceived expectations of early to late twentieth-century accompanists by other musicians as well as audiences. Pedagogical accounts provided in the format of memoirs, journals and manuals based on practitioners' experiences highlight skills and roles assumed by piano accompanists, while research investigations about University accompaniment degrees complement these contributions through providing analysis of the various components required in the study of piano accompaniment.

Even though insights into the piano accompanist are forged in the above accounts, a research problem exists, for previous literature neither explores nor considers systematically the views of professional practitioners about piano accompanists in rehearsal and performance contexts particularly in terms of their expectations, skills and roles, and there is a lack of rigorous empirical observation of accompanists working with soloists in real-time. The rationale for this thesis, therefore, is to address the current shortfalls in published writings by producing the first systematic enquiry about piano accompanists and the practice of accompaniment.

0.3 Research aims, objectives and questions

As indicated above, the aim of this research is twofold:

- 1) to explore the perspectives of professional musicians about the expectations, skills and roles of piano accompanists working in the Western classical solo–accompaniment duo tradition;
- 2) to investigate professional piano accompaniment practice in rehearsal and performance.

The purpose of this research is to enrich the field of music performance studies, particularly in the specialised area of piano accompaniment and the broader area of chamber ensemble practice with the following two key objectives: to gain a clearer insight than hitherto provided about contemporary professional musicians’ perspectives on piano accompanists, specifically their expectations and views on the skills and roles of accompanists; and, to develop a novel conceptual framework about piano accompaniment practice that will provide an explanatory tool for practitioners and researchers about how pianists accompany. No such framework exists in relation to this medium to date; such a framework could potentially be used to inform other areas of small-group ensemble practice as well as dyadic and other relationships within or outside this domain.

Beyond the research context, this work aims to influence the ways in which practitioners, educationalists and those engaged in music-making think about the piano accompanist. In addition, it may enhance instrumental and vocal soloists’ understandings about the pianist’s role within a solo–accompaniment duo ensemble and, at the same time, pianists’ understandings about their contribution to this medium. In scrutinising practice, it will provide an in-depth analysis of the skills involved in piano accompaniment, which may inform pianists following or currently pursuing a career in piano accompaniment or as a chamber ensemble musician. Finally, the work may influence curriculum advisors at institutions offering courses in chamber music, piano accompaniment and performance as well as small group work.

The following three research questions will be addressed as part of this research. Questions 1 and 2 link to the first aim, while Question 3 links to the second aim of the thesis:

- 1) What are the expectations of professional musicians about professional piano accompanists?
- 2) What are the skills and roles of professional piano accompanists according to professional musicians?
- 3) How do professional pianists accompany professional soloists in rehearsal and performance?

0.4 Preliminary assumptions

It is important to acknowledge the impact of my experience as a practitioner on my research, not least because it informed the direction of this work. I have outlined below my initial

assumptions about piano accompaniment including my beliefs about and what makes a ‘good’ accompanist, for these may have influenced my exploration (and thus interpretation) of this phenomenon. At the outset of this research, I assume that:

- piano accompaniment is a specialist art which can be studied, taught, and to an extent, learnt; in my experience, not all pianists are able to accompany effectively;
- a piano accompanist is not simply a pianist who performs alongside another instrumentalist or vocalist; a piano accompanist is an expert pianist equally as important as their fellow performer in the solo–accompaniment duo ensemble context;
- a piano accompanist possesses musical, social and other skills specific to performing with another musician. These skills are adapted depending on a) the type of performer they are working with, as well as b) the specific performance engagement undertaken;
- accompanists’ skills differ in their application when performing with soloists from the various instrumental categories (e.g. vocalists, wind/brass and string players);
- instrumental and vocal soloists have specific expectations from their piano accompanist, and vice-versa.

0.5 Terminology

Throughout this thesis, the following key terms are discussed: piano accompanist, piano accompaniment, solo–accompaniment duo, expectations, skills and roles. Working definitions of these terms are given below by way of starting point.

Piano accompanist and piano accompaniment. Even though there are various definitions of these terms, the following sources² are representative. The *Grove Dictionary of Music and Musicians* (5th edition) describes an accompanist as:

The performer playing as a rule with a single singer or instrumentalist usually on the pianoforte, whose part is nominally subsidiary, but who, in all music that matters and especially in music dating later than the 17th- [and] mid-18th-century accompaniment from a thorough-bass, should be regarded as an equal partner in the interpretation of a type of music which in a broad sense appertains to the category of chamber music (Adler, 1965, p. 5).³

² Sources also include: Grove’s Dictionary of Music and Musicians (5th edition; 1954); Harvard Dictionary of Music (1969); The New Harvard Dictionary of Music (1986); Grove Music Online, The Oxford Dictionary of Music (Oxford Music Online), The Oxford Companion to Music (Oxford Music Online).

³ The current available definition of ‘accompanist’ (subject entry) is not as explicit as the 5th edition entry: ‘The performer of an accompaniment. The term usually refers to a pianist playing with one or more singers but it is also applied to the pianist in instrumental sonatas. Some pianists (e.g. Gerald Moore) have specialized in the art of accompaniment’. Retrieved from:

<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7477?q=accompanist&search=quick&pos=1&start=1#firsthit>

Michael Saffle's (1996) entry in the *Encyclopedia of the Piano*, defines accompaniment as having two principal meanings, the first referring 'to the function of an instrument, performer, or piece of music relative to another (thus the piano, pianist, or piano part may be said to "accompany" a tune)', and the second 'to the character of that instrument, performer, or piece relative to another' (p. 70).

According to the *Oxford English Dictionary* the word 'accompany'⁴ is borrowed from the French *acompaner*, meaning 'to go with (a person) as a companion, escort, or attendant, [...] to associate or keep company with (a person) ',⁵ both implying a supporting role. The same source defines 'accompaniment' as 'something which accompanies, supplements, or complements something else'.⁶ Therefore, the connotations of both words are problematic as they suggest something alongside or even subservient, which is perhaps where the historical perceptions about the pianist in the solo–accompaniment medium emerged.

David Fuller in the *Grove Music Online* defines accompaniment in a general sense as 'the subordinate parts of any musical texture made up of strands of differing importance' (Fuller, 2012). However, Fuller asserts that the 'meaning of the term "accompaniment" is variable and not subject to rigorous definition', adding that to 'discuss accompaniment in all its ramifications would be to write a history of music. What is worse, it would involve one in futile hair-splitting at every turn' (ibid.). In the sixteenth and early seventeenth centuries accompaniment was associated with improvisation and transcription, related to the development of the continuo practice, the remaining of the seventeenth and eighteenth centuries, mostly being 'identical with that of continuo' (ibid.). According to Adler, Franz Schubert 'elevated the piano accompaniment from a subordinate position and designated it as the carrier of psychological motivation for his songs' lyrics' (1965, p. 16). Pianistically, composers such as Schumann, Brahms, Wolf and Debussy also set high standards and continued Schubert's legacy. The consequent evolution of the sonata repertoire for piano and instrument by composers such as Beethoven, Brahms and Poulenc, to name a few, established the two instrumental parts in an equal position. Fuller (2012) discerns that by the twentieth-century the 'art of accompanying has been elevated to the level of a professional speciality by many first-class pianists, some of whom have written about their art. The history of the development of the art song from the 18th century to the 20th is to a large degree a history of

⁴ Retrieved from: <http://www.oed.com/view/Entry/1145?redirectedFrom=accompany&> (accessed 6 August 2017).

⁵ Ibid.

⁶ Retrieved from: <http://www.oed.com/view/Entry/1143?redirectedFrom=accompaniment&> (accessed 6 August 2017).

piano accompaniment – of the growing and changing contribution of the piano part to the total effect and expression of the song’.

In this thesis, the piano accompanist is a pianist who performs with another instrumentalist or vocalist – referred to as the soloist – in the following ways: a) in a musical sense, where the two individual parts may or may not be of the same importance, depending on the nature of the composition; and b) in a social sense, where the soloist and pianist are in a partnership which may or may not be equal, depending on the socio-cultural and other preconceptions of the time. The term ‘piano accompaniment’ refers to the practice of the pianist in this context.

Solo–accompaniment duo. According to the *Oxford Companion to Music* (Montagu, 2012), ensemble is a ‘group of instrumentalists or singers, of any size from two players to an entire orchestra, though the term is most often applied to a chamber-music group or a small chamber orchestra’. In my thesis, both parts of Montagu’s definition are relevant, as the term solo–accompaniment indicates two players as a duo chamber ensemble. This term will be used throughout the thesis despite the potential connotations of hierarchy that may be implicit within. In this case, the term is used in the conventional sense where a soloist (performing an instrumental/vocal part) works with a pianist (performing a piano part), in a composition conceived for two instruments.

Expectations, skills and roles. After outlining dictionary entries which are representative of the general meanings of each of these key terms, I then define how they are used within my thesis.

An *expectation* can be described as ‘the act or state of looking forward to some occurrence’,⁷ ‘the feeling of expecting something to happen’,⁸ or ‘a belief that someone will or should achieve something’.⁹ Expectations in the solo–accompaniment context potentially encompass all these meanings and may operate at different levels, for instance: music specific (e.g. relating to interpretation and realisation of the music); ensemble specific (e.g. relating to playing in the group); rehearsal specific (e.g. relating to how the rehearsal should be conducted and how the music should be approached and studied); performance specific (e.g. relating to how to conduct oneself on stage in performance); performer specific (e.g. relating to type of performer – e.g. violinist, singer, pianist); person specific (e.g. relating to knowledge of the

⁷ Retrieved from: <https://www.merriam-webster.com/thesaurus/expectation> (accessed 12 July 2017).

⁸ Retrieved from: <http://dictionary.cambridge.org/dictionary/english/expectation> (accessed 12 July 2017).

⁹ Retrieved from: <https://en.oxforddictionaries.com/definition/expectation> (accessed 12 July 2017).

person – e.g. fussy singer, awkward pianist!); audience specific (e.g. relating to how the audience might regard the ensemble depending on the occasion); concert specific (e.g. relating to the type of concert – e.g. formal concert hall, informal charity concert); venue specific (e.g. large concert hall, school hall, marquee) and more. So, some and/or all of the above plus other factors will contribute to the construction of an expectation. It is not the intention in this research to categorise expectations, but rather to explore the range of expectations expressed by present-day musicians. As such, they may relate to actions or perceptions by the accompanist which are presumed by the soloist (or vice versa) as: given (e.g. the accompanist should come to the rehearsal having prepared their part equally as well); anticipated (e.g. the accompanist should follow the soloist’s lead); perceived (e.g. the accompanist should detect an error); or, projected (e.g. the accompanist should provide support).

A *skill* can be ‘the ability to do something well; expertise’,¹⁰ ‘an ability to do an activity or job well, especially because you have practised it’,¹¹ or ‘the ability to do something well, usually as a result of experience and training’.¹² Skill is a word that is regularly interchanged with other terms such as techniques, competency, or quality, especially when used in relation to the study of expertise. Chapter 1 exposes the use of different terms by researchers to describe such comparable aspects of accompanying. As proposed above and applied in the context of this research, a skill implies the ability to accompany well. Furthermore, it assumes that accompanying is an expertise, which is reflected in a job well done, nurtured through practise, experience and training. There may, however, be multiple independent or interdependent skills involved in completing any one task, such as to accompany well, so the overriding term ‘skill’ may in fact encompass manifold skills. In this thesis, a skill will be used to refer to a single component ability, such as *keeping a steady pulse* in the realisation of a piano part. The ability to accompany well is an amalgamation of many different skills put together, each of which relate to different aspects of an accompanist’s job.

A *role* can be ‘the position or purpose that someone or something has in a situation, organisation, society, or relationship’,¹³ ‘the function assumed or part played by a person or thing in a particular situation’,¹⁴ or ‘a socially expected behaviour pattern usually determined by an individual’s status in a particular society’.¹⁵ In the context of this thesis, an accompanist’s

¹⁰ Retrieved from: <https://en.oxforddictionaries.com/definition/skill> (accessed 12 July 2017).

¹¹ Retrieved from: <http://dictionary.cambridge.org/dictionary/english/skill> (accessed 12 July 2017).

¹² Retrieved from: <http://www.macmillandictionary.com/dictionary/british/skill> (accessed 12 July 2017).

¹³ Retrieved from: <http://dictionary.cambridge.org/dictionary/english/role> (accessed 12 July 2017).

¹⁴ Retrieved from: <https://en.oxforddictionaries.com/definition/role> (accessed 12 July 2017).

¹⁵ Ibid.

role is considered to be functional and/or behavioural in relation to musical and other (e.g. social) aspects of rehearsals and performances. A pianist's role, therefore, may be determined or influenced by, for example, a pianist's musical function in the ensemble and/or social behaviours towards a co-performer.

The above definitions are by no means conclusive; indeed, contrasting perspectives are provided in existing literature. Nonetheless, one could speculate that the dictionary definitions of accompanist, accompaniment and ensemble support two prevalent assumptions that will be considered more closely in the ensuing review of literature. First, when a pianist performs with another instrumentalist or vocalist, that duo set-up may rightly or wrongly be perceived differently to the nature of other duo chamber ensembles, or not even as an ensemble at all, for it may be regarded primarily as a solo performance in which the instrumentalist/vocalist is accompanied by (rather than co-performed with) a pianist. Herein lies one concern with the perception of this so-called 'ensemble' medium. Second, the pianist who is part of that duo set-up is viewed as subordinate to the other instrumentalist or vocalist performer by virtue of the connotations of the term 'accompany'. Indeed, the word itself connotes a lesser, smaller or subsidiary amount in other contexts, such as when a restaurateur will suggest a particular side (small) dish to 'accompany' a main (large) dish in a meal, or when a corporation offers a major product to a consumer with accompanying minor services.

0.6 Thesis outline

Following this Introduction, Chapters 1 and 2 provide a review of existing literature on piano accompaniment and chamber ensemble practice, respectively, by way of context for the proposed new empirical studies. Chapter 1 will concentrate on investigating the various attitudes towards and about piano accompanists that have emerged in the literature by considering social and historical standpoints as well as pianistic, educational and other perspectives. Chapter 2 will focus on examining theoretical and empirical literature concerning chamber ensemble practices, aiming at exposing the mechanisms and issues underpinning how musicians work together. Chapter 3 addresses methodological issues relating to the research stance and choice of approach, including Interpretative Phenomenological Analysis (IPA). Chapters 4–6 report the findings of original empirical research undertaken as part of this thesis: *Study 1: Interviews* (Chapters 4 and 5), and *Study 2: Observational Case Study* (Chapter 6). The findings of Study 1 are based upon the opinions and personal experiences of professional musician participants, including pianists specialising in piano accompaniment and instrumental/vocal soloists. They concentrate on a wide range of piano accompaniment-related

aspects including performers' expectations and their perceptions of the pianists' skills and roles in the medium. Study 2 focusses on selected aspects of piano accompaniment, including a) what skills accompanists use to communicate and to achieve ensemble and balance when playing; b) how accompanists interpret soloists' intentions, and c) how accompanists deal with unexpected incidents or spontaneous moments during performance. Chapter 7 puts forward a novel conceptual framework on piano accompaniment practice based on the findings of the empirical research and discussion of the literature. Finally, the Conclusion summarises the key findings of the research, considers its limitations, reflects upon how the material enriches the field of enquiry, and makes recommendations for future research.

CHAPTER 1

PERSPECTIVES ON PIANO

ACCOMPANISTS AND ACCOMPANIMENT

The purpose of this chapter is to survey existing published writings on piano accompanists and accompaniment so as to gain insight into established attitudes and different perspectives on the subject. A large proportion – perhaps the largest – of the literature available is written by practitioners for practitioners. Typically, authors offer advice or criticism about accompanying, share experiences via musical anecdotes about specific incidents and provide, more broadly, insight into social and historical attitudes about accompaniment from the late nineteenth to the early twenty-first centuries. At the same time, a number of texts by practitioners include pianistic insights into selected technical matters that shed preliminary light upon aspects of accompaniment practice.

The first half of this chapter will thus focus on discussion of practitioners' perspectives, reviewing attitudes (Section 1.1) and then pianistic insights (Section 1.2) in turn. The rest of the extant literature is driven by educators and researchers. The second half of this chapter will review a collection of doctoral studies dedicated to piano accompaniment that offer an important educational perspective (Section 1.3) prior to considering the findings of researchers who have conducted empirical studies with specific emphases upon the piano accompanist (Section 1.4). Finally, the last section will discuss research developments on digital (or artificial) accompaniment that present alternative options for live performers (Section 1.5). These accounts serve a crucial backdrop in contextualising the phenomenon of the piano accompanist.

1.1 Practitioners' perspectives: Attitudes

There are five key themes which dominate this body of literature: 1) the derogatory feeling of inferiority and neglect surrounding the piano accompanist and piano accompaniment; 2) the typecasting of accompanists; 3) the gradual shift from feelings of inferiority surrounding piano accompanists towards positivity; 4) accompaniment being regarded both as a science and as an art; and 5) the deliberation of whether accompanying is something which can be taught by

principle (i.e. by following rules), or whether accompanying is something intangible (i.e. innate).¹⁶ Each theme will be addressed in turn below.

1.1.1 Neglect and inferiority

In 1883, Samuel Gee exclaimed that ‘very wide experience leads me to think that there is no branch of musical science so neglected as the art of accompanying the voice, or voices’, underlining that his ‘earnest desire’ was to ‘ventilate the subject: to help raise it to its true position, and to this end to lead those whom have been hitherto apathetic, to arouse thought, and to study more carefully’ (Gee, 1883, pp. 234–235). Gee, therefore, not only expressed his disbelief on the neglect of the art of accompaniment, but also implied a notion of inferiority towards accompaniment by suggesting it should be raised to its ‘true position’, as well as addressing the apathy of people towards accompanying and the lack of serious study from practitioners.

Hubert Foss (1924), Giuseppe Adami (1952), Helen Hoblit (1963) and Erma Loreen Rose (1981) shared Gee’s frustration, bemoaning this apparent neglect. Forty years later, Foss echoed Gee’s concerns not only about the lack of attention on the subject, but also that the accompanist was considered to occupy a subsidiary, hence inferior, role in the vocal–piano duo:

An important thing in every musician’s life, accompaniment has none the less a smaller share of attention devoted to it than any other branch, for it is always assumed that the accompanist is only an adjunct to the singer, one who completes the picture, but has only a very subsidiary importance. It is my contention that this view is wrong (Foss, 1924, p. 979).

Furthermore, Adami gave his ‘own suggestions for improving this neglected form of musical art’ (Adami, 1952, p. 27), Hoblit (1963) stated that ‘one of the most sadly neglected areas in the teaching of music is the training of good accompanists’ (p. 139), and Rose pointed out that ‘for being such an important art, it is almost totally neglected’ (Rose, 1981, p. 49). Interestingly, the word neglect is used in relation to accompaniment being considered a science or an art, and to the lack of attention about it in educational circles. Both these notions will be discussed further later on in this chapter.

However, it is important to consider the indication of neglect in relation to inferiority: almost eighty years apart, both Gee (1883) and Hoblit (1963) expressed the same plea, that

¹⁶ Innate could refer to musicians’ unconscious decisions during playing, or aspects acted upon through unconscious learning (see Bangert et al. 2014).

systematic study of the art of piano accompaniment is necessary in order to ‘raise’ it to its proper place. Hoblit concluded her article by expressing exasperation:

But why must accompanying be an ‘if by chance’ development? Why not put the Art of Accompanying in its proper place? Why not set up courses for training accompanists? (Hoblit, 1963, p. 139)

The opinion that there was indeed a need to educate the piano accompanist by actively creating accompaniment courses was undeniably apparent, but the fact remains that at that time, the need was identified but not acted upon, adding to the underlying frustration.

Contrary to this fact, however, in 1917, Alan Brown was asked to give some hints on accompaniment as ‘one of the two L.R.A.M.¹⁷ candidates at the last examination who passed in the special subject of pianoforte accompaniment’ (Brown, 1917, p. 138). This suggests two facts: a) that L.R.A.M. in pianoforte accompaniment existed in 1917 – which implies that since it was examined it could have also been taught; and b) that piano accompaniment is referred to as a ‘special subject’ – ‘special’ could refer to specialised, or non-common, or even rare – perhaps setting piano accompaniment apart from solo performing. Both these facts allow room for speculation as they suggest that either accompaniment was indeed taught and/or it was considered to be a subject. Contemplating further on the second point, the reference to piano accompaniment as a ‘subject’ – as opposed to a skill or an attribute – perhaps places piano accompaniment on an equal footing with other subjects such as piano solo, violin, flute, music theory, practical musicianship, and so on. Nevertheless, if indeed piano accompaniment existed as a ‘subject’, it does not explain the perceptions of neglect expressed in the literature. Similarly, it does not shed any light on whether piano accompaniment was indeed taught; on the contrary, it strengthens Gee’s and Hoblit’s appeal for serious study.

Madelyn Parsons (1972) spoke about the advantages gained by a student through accompaniment experience, adding to the notion of accompaniment being examined or learnt as a subject, and the importance of accompaniment being experienced:

Young pianists are sometimes discouraged about accompanying by their own teachers. This is possibly the most difficult situation a student can cope with, but teachers often fear that more time will be spent on perfecting accompaniments than on assigned technical studies. Teachers may fail to realise that the extra practise necessary to gain

¹⁷ The Associated Board of the Royal School of Music (ABRSM) was founded in 1889. The first Syllabus became available in 1890, however, it included only two grades, namely ‘Junior’ and ‘Senior’. Later – there is no exact date on the ABRSM official website – professional diplomas including the L.R.A.M. became available. Retrieved from: <http://us.abrsm.org/en/about-abrsm/introduction-to-abrsm-our-mission-and-team/the-history-of-abrsm/> (accessed 25 June 2017).

accompanying proficiency will also contribute toward other pianistic accomplishments. There should be no reason for good piano students to choose between the ideals hoped for by their piano teachers and the added experiences that accompanying can give (Parsons, 1972, p. 20).

The above source strongly reflects another issue: that of piano teachers regarding accompaniment inferior to piano solo work. Without knowing the extent to which this was an opinion shared by the majority of piano teachers at that time, or Parsons's individual experiences which led her to write the above comment, one is only able to assume that piano teachers may also have adversely been influenced towards accompaniment, either because of their own piano teachers' influences, or because they really shared general opinions towards it as a subsidiary aspect of piano playing for their own reasons. Parsons also claimed that negative public opinion towards accompanists – 'all accompanists are just disappointed soloists' (p. 20) – perhaps contributed towards 'the small number of quality accompanists' (p. 20). This claim merits further attention, not least in considering the possible reasons for the perceived public opinion.

It is plausible to suggest, therefore, that adverse perceptions of piano accompanists have been strongly influenced not only by members of the public, but by practitioners themselves – notably piano teachers – as there is a strong implication that some piano teachers may have been responsible for perpetuating a musico-social stereotype about pianists: that solo pianists merit higher status than piano accompanists. In effect, this creates an epistemic tension: it would seem that fundamental beliefs about piano accompaniment differed among practitioners across the late nineteenth and twentieth centuries. On the one hand, some practitioners, including piano teachers, regarded being a piano accompanist and pursuing piano accompaniment as inferior to solo performing. This attitude chimed with a public majority, including audience members, critics and concert-goers. On the other hand, some practitioners, most likely pianists experienced in accompaniment as well as a minority of piano teachers, proffered an alternative belief, that accompaniment should be regarded as a more superior pursuit, or at least one comparable with other modes of performing. Arguably, the former belief may have been perpetuated more easily than the latter because piano teachers are in most cases the first point of contact with potential students of piano accompaniment.

In reviewing the literature, it is evident that perceived dissatisfaction with the state of affairs was put across either in the format of frustrated comments or through elaborate accounts describing specific instances which cultivated or provoked feelings of negativity. Table 1.1 collates representative quotations from the literature.

EXAMPLE	QUOTATION	SOURCE
1	Indeed, a lady-accompanist has been known to put murderous thoughts in the mind of a musical curate.	Cecil, 1907, p. 596
2	There are many vocalists who prefer their accompanists to conform to the idea, prevalent until a decade or so ago, that the artist at the piano should be virtually in the nature of musical ‘ghost’ – their discreetly obsequious counterpart.	Lyle, 1923, p. 6
3	Epithets are thrown at all accompanists occasionally. I personally can stand it if I only receive them one at a time, but if I were ever described as a ‘tactful, obedient and sympathetic accompanist’ I should feel that that was another and more polite way of calling me ‘worm’.	Moore, 1943, p. 77
4	Accompaniment is often treated as a kind of musical Cinderella in that anyone who can play the piano, violin or ocarina is automatically considered capable of being an accompanist.	Adami, 1952, p. 27
5	‘Mr. X was the discreet accompanist’, or alternatively, ‘The discreet accompanist was Mr. X’. So runs the last sentence of almost any notice of almost any song recital.	Cranmer, 1970, p. 7
6	Despite this increased appreciation among musicians, music reviewers still often relegate the pianist to the last few lines of the last paragraph. Accompanists are represented as an afterthought, rarely as the equal partners they are, though the stereotypical adjective describing them has been occasionally upgraded to ‘superb’ rather than ‘able’ or ‘sympathetic’.	Fong, 1997, p. 5
7	The downgrading of pianists to accompanists would shock the composers, mostly pianists themselves, who conceived these pieces as works for piano with an important parallel role for a single-line instrument. [...] In recent years I decided to wage war on the word ‘accompanist’ whenever it is wrongly used.	Tomes, 2004, pp. 181–182
8	I hate the term accompanist. You can’t deny there are connotations that it’s a secondary entity (Burnside).	Service, 2012,

Table 1.1: Quotations about negativity from the extant literature

Each of the quotations in Table 1.1 is perhaps a reaction to how the public seemed to have been viewing the piano accompanist at the time. The following two points are noteworthy. First, there is an awareness about different standards of accompaniment. Cecil’s comment on the ‘lady-accompanist’ could be linked to socio-historical perspectives about the role of women in the early twentieth century (Katz et al., 2005; Lorber, 2010; Wright, 2013¹⁸). However, in this instance, Cecil is not referring to women pianists as inferior, for he praises and condemns both male and female accompanists in his text, but specifically mentions Miss Edna Murrell as an example for others to be inspired by. Second, there are frustrations about the perception of the piano accompanist as inferior or subsidiary, including Adami’s agitated remark that anybody can be considered capable of being an accompanist; Tomes’ exasperated cry about the

¹⁸ David Wright (2013) in his book ‘The Associate Board of the Royal Schools of Music – A Social and Cultural History’ states that the first female practical examiners were appointed in 1956, following great hesitation up until then, as Sir Stanley Marchant (then Head of the Royal Academy) and Sir George Dyson (then Head of the Royal College) ‘refused to appoint any’ (11), even when the Board was found to lack male examiners after the war. Wright states that: ‘women had been allowed to mark music theory papers and, from the 1920s, to join the panel of elocution examiners, but not to examine music grades’ (11). He further acknowledges the gender imbalance by deducing that it was ‘difficult not to conclude that, in their prejudice against women examiners, Dyson and Marchant were more prepared to damage the Board than to concede the gender issue. The injustice had considerable economic significance, because the Board was effectively disenfranchising women from a significant element of professional musical activity’ (p. 12).

‘downgrading of pianists to accompanists’; and both Tomes’ ‘war’ promise and Burnside’s strong exclamation that he ‘hate(s)’ the word accompanist just because of its subsidiary connotations.

The quotations outlined above also suggest that pianist accompanists were described with metaphors about physical presence and size (the accompanist is parallelised with a ‘ghost’ (Lyle) and a ‘worm’ (Moore)) or evaluated on a sliding continuum (Fong’s comment on the accompanist as ‘upgraded to “superb” rather than “able” or “sympathetic”’ and Cranmer’s ‘discreet’ epithet draw a condescending picture). Likewise, others have provided lengthy descriptions of incidents along the same lines of protest. In particular, Gerald Moore’s memoirs provide a rich insight into people’s attitudes about piano accompanists. Moore recited many occasions where not only the accompanist would be disregarded as an individual, but also where the piano would be placed on the stage in such a way so as not to take the limelight away from the soloist, in a sense physically actualising inferiority:

If the concert is in some private salon, the committee will hide the pianoforte behind a pillar. Should there be no pillar then they fix the accompanist by arranging the floral decorations in a massive formation in front of him. [...] Peter Dawson in his *Fifty Years of Song* suggests that the ideal arrangement at performance is for the accompanist and his piano to be hidden from view in order that the public may be able to feast their eyes on the singer alone and not witness the apologetic entry and exit of the accompanist, the fussy turning of the pages... (Moore, 1962, p. 170).

The physical distancing between soloist and accompanist, as well as the intention to physically hide the accompanist from the audience, are two examples of how the notion of inferiority was effectively played out on stage. Moore also mentioned instances where the not-so-famous artists he partnered when he was younger disregarded him, wanting an ‘accompanist to be a mouse’ (Moore, 1962, p. 172). Another occasion was when George Reeves (one of Moore’s colleagues) ‘once complained bitterly to me that a certain accompanist had a vogue, was getting much more work than either of us, chiefly because he received such very bad press notices and that this was pleasing to the singers’ (Moore, 1962, p. 172).

Moore also shared instances where he was not thanked for offering his free services in charity concerts with organisers having also omitted his name from the programme. Such behaviour forced Moore into writing letters of protest to the organisers. This treatment even happened at one of London’s conservatories:

Presiding over the affair was the Principal, now retired, of one of our London Conservatories of Music. He thanked the singer, he thanked the ‘cellist, and he thanked the solo pianist for their kindness in coming to pay his tribute through their music to

the guest of honour, but he never mentioned the poor accompanist. I wrote *him* a letter too. He was most apologetic but the damage was done. That I was hurt personally does not matter very much, it is the contumelious attitude towards the accompanist's art which matters (Moore, 1962, p. 174).

Moore's testimonies indicate that audience members, concert organisers, solo musicians and others involved in musical performance activities had specific ideas about the social and musical status of piano accompanists: it would seem that accompanists were perceived to be inferior as musicians and, as such, could be physically hidden from view from audiences or omitted from programme details – the perception becoming actual in these ways. In effect, Moore infers that people's understandings of piano accompanists were perhaps inadequate and even superficial, and that their attitudes at times were (unknowingly) condescending.

Similarly, Sylvia Zeckendorf (1953) expressed her outrage about concert programmes echoing Moore's remark, insisting that the accompanist's name belonged besides the soloist's name, in large print, exclaiming that 'in my own accompanying experience, I have had my name omitted entirely from the program, or spelled in such a way as to destroy any possible resemblance to my real name' (p. 28). She continued by underlining that the 'accompanist's task is not glamorous; it is hard work. Too frequently it is not fully appreciated' (p. 29).

Others, perhaps in an effort to understand this public feeling, reflected upon what in their opinion could be constituted a good or a bad accompanist, mainly commenting on instances of calamity on the accompanists' behalf, which consequently hindered the performance effort between the vocalist/instrumentalist and the pianist, provoking even more negative opinions. Parsons stated that a 'poor accompanist can ruin all efforts of the solo performer' (Parsons, 1972, p. 20), whereas in Adami's opinion, more performances than not, were spoilt by a poor accompanist. These remarks further suggest the need for teaching accompaniment:

The field of music presents the paradoxical situation of neither teaching nor emphasizing the true values of an art which is found in almost every manifestation of music. It comes as no great shock, therefore, to find that more performances than not are spoiled by an instrumentalist who has never been taught (and therefore does not know) the basic requirements of good accompaniment. Nor can it surprise anyone to find that poor accompaniment is more common than uncommon (Adami, 1952, p. 27).

Hoblit (1963) claimed that a good accompanist can help the average artist to perform beyond their capabilities, a poor accompanist could affect negatively a good performer, and the epitome of a disastrous partnership if a poor accompanist gets together with a poor performer:

A good accompanist can so assist a mediocre performer that the performer will sing or play beyond his assumed ability. A poor accompanist can distract a good performer to the point of producing a mediocre performance, and when a poor performer and a poor accompanist get together, pity the audience, congregation, or anyone else who happens to be listening (Hoblit, 1963, p. 139).

Hoblit's comment, however, also supports the opinion that the accompanist can contribute towards the success of a performance, allowing a glimpse of positivity to come through.

Foss raised the issue of a bad pianist being a good accompanist saying that 'while in many ways it is easier than pure pianoforte playing, accompaniment is so utterly different as to be more difficult in others' (Foss, 1924, p. 979). Foss continued that 'not only is it conceivable, it is also frequently happens, that the good accompanist may be a bad pianist; even more conceivable is it that the good pianist may be a bad accompanist' (Foss, 1924, p. 979). An inherent distinction is drawn between the required proficiency for piano-soloing and piano-accompanying in performance; however, these comments could be directed towards more profound issues: a) that piano accompaniment is perhaps more difficult than solo playing; b) that not all pianists are able to accompany; and c) that a good pianist is not necessarily a good piano accompanist, separating the idea of 'being a pianist' with 'being an accompanist'. Moreover, it is interesting that, in some texts, the word 'pianist' is disconnected with the word 'accompanist' – one is either a pianist or an accompanist – rather than a piano soloist or piano accompanist. This linguistic matter may stem from the roots of the musical genre whereby the accompaniment part of a sonata belonged to an instrument, not necessarily the piano.

Further negativity about piano accompanists is evidenced in more recent accounts, which suggest that some attitudes have prevailed into the twenty-first century. The chamber music pianist Susan Tomes (2004) described in her chapter entitled *Am I too soft?* – echoing Gerald Moore's *Am I too loud?* – specific events about the treatment of piano accompanists as unimportant or invisible. She shared her distaste and disbelief in the following occurrence:

Arthur Rubinstein reported that the cellist Pablo Casals would sometimes divide the pieces in his cello recitals into 'serious' and 'lighter' items. For serious pieces such as Beethoven sonatas, an eminent pianist such as Rubinstein himself might be invited. For virtuoso cello pieces with an 'oompah oompah' accompaniment, a mere artisan pianist was enough. This would result in the curious spectacle of two different pianists appearing in the same recital, one to play the difficult parts and one to play the 'easy' ones (Tomes, 2004, p. 180).

Tomes thus draws attention to the influence of repertoire on piano accompanists, inferring that equalities and inequalities between parts in compositional writing were articulated through deploying expert or sub-expert pianists respectively. She also added the following comment:

Look through the scores of any duo sonatas from Mozart or Haydn onwards through Schubert and Beethoven and Schumann and Brahms [...] All called them pieces ‘for piano and violin/cello’, not the other way round. This was no more than a recognition that the piano carries the main burden of the musical thought and has the more demanding part (Tomes, 2004, p. 180).

In 1972, Parsons shared Tomes’ belief, claiming that the ‘development of the thorough-bass in the 17th century laid the foundation for the equality of accompanist and soloist’ (Parsons, 1972, p. 20), and insisted that the accompanist was ‘part of a duet created by equal parts performing together’ (p. 20). Both Tomes and Parsons suggest that composers performed a role in constructing the notion of accompaniment: original sonatas showcased pianists rather than instrumentalists, so composers perhaps used instrumental accompaniment to colour their material (i.e. for timbral purposes), while later sonatas used the piano for harmonic support to melodic lines in the instrumental part (i.e. for textural purposes). It is plausible that shifts in compositional thinking or purpose contributed towards the construction of piano accompanists’ identities within particular works, although it is unlikely that composers intentionally created inferior members of ensembles.

Thus far, the accounts reviewed in this section of the chapter have been written by musicians. In recent years, it should be noted that magazines and newspaper articles that cater for music enthusiasts, especially professional and amateur followers of classical music, have also incorporated practitioners’ perspectives about piano accompanists. These publications include magazines such as *The Gramophone*, *BBC Music*, *Music Teacher* and *The Pianist*, as well as the cultural event sections of broadsheet newspapers such as *The Times* and *The Guardian*.¹⁹

Tom Service (2012), a journalist for *The Guardian*, summed up contemporary attitudes towards accompanists in his article entitled ‘Accompanists: The unsung heroes of music’:

Pity the poor accompanist, condemned to sit in the shadow of the great voices and the even greater egos of today’s singers. Being the pianist who plays for them can feel like the most thankless job in music. The singers couldn’t do it without them, but it’s the braying sopranos and the yodelling tenors who get all the glory, as well as most of the cash and applause – despite the fact that all they’ve done is sing a few tunes, usually in a foreign language, while the pianists slog their guts out playing fiendishly difficult accompaniments by Schubert, Schumann or Britten (Service, 2012).

¹⁹ Nowadays, social media sites, including online blogs and vlogs, are also available, however, as opposed to the above-mentioned written media, they are not always as well informed and therefore can at times be misleading – such accounts are not normally supported with any evidence – albeit anecdotal or experiential; rather, they are based on individual blogger’s/vlogger’s views and beliefs.

Interestingly, this article showcased the views of current professional practitioners Anna Tilbrook, Iain Burnside and Roger Vignoles, who all share similar opinions about the unassuming status of piano accompanists. Service quoted the lyrics of Roger Vignoles ‘The Battle Hymn of the Accompanist’ which was set on Victor Herbert’s song ‘Art is calling for me – I want to be a Prima Donna’ from the comic opera *The Enchantress* (1911), the lyrics speaking for themselves:

You may think this job sucks,
when they get all the bucks,
forget their lines, transpose,
and jump from page to page!

Tilbrook claimed to being ‘regarded as the backdrop’, remarking the following: ‘There are singers you build up a rapport with. But you also get a soprano who says you’ve got to wear a more understated dress than hers so you don’t upstage her. Maybe that’s why there are hardly any female accompanists (Tilbrook).’

Burnside expressed his dissatisfaction in the inequality between soloist and accompanist, both in terms of remuneration – echoing Vignoles’s lyrics above, as well as promotion: ‘When a ‘proper’ pianist like András Schiff or Mitsuko Uchida plays for a singer, they will get half the review, whereas when I’m playing the same repertoire – or Roger, or any of us – we’ll get one adjective, usually ‘sensitive’, and that’s it (Burnside)’.

Tom Service then developed Burnside’s remark by commenting that ‘the irony is that the colour, range and collaborative alchemy that a skilled accompanist will deliver is precisely what a professional soloist, be it Schiff or Uchida, would struggle to create’ (Service, 2012), giving credit to aspects of playing which may develop as a result of piano accompanying as opposed to merely soloing.

1.1.2 Typecasting

When Tomes expressed her outrage at two different accompanists being considered for different repertoire but for the same recital, one to play the ‘serious’ and the other to play the ‘light’ material, she was echoing the concerns not only of how the public viewed the piano accompanist, but more importantly, how fellow musicians regarded, or in this case disregarded, the importance of the pianist in a recital for instrumentalists/vocalists and pianist. Watson Lyle (1923), in an effort to be more explicit about the topic of how ‘accompanists and the accompanied affect each other’ (p. 6), adopted the following tone:

The slap-dash-get-through-at-any-cost type of accompanist, and the note-perfect accompanist who is unable to get well under weigh (sic) for fear of making a side-slip, alike preclude the possibility of a fair joint performance. What vocalist with the slightest trace of nervous sensibility in his or her composition can be expected to give unfettered attention to interpretation while suffering from the subconscious fear that Mr. Slap Dash will contrive to strike several more alien chords, even if he manages to be 'in at the death'; or that Mr. Snail's Pace harbours the delusion that he is engaged upon a sight-reading text to which the singer is to supply a kind of vocal obblicato (sic)? (Lyle, 1923, p. 6)

Hence, Lyle indirectly touched upon three significant aspects: a) the existence of different types of piano accompanists, especially a non-competent variety, namely 'Mr. Slap Dash' and 'Mr. Snail's Pace'; b) how an unreliable accompanist can impair a joint performance effort, and c) how a nervous soloist should be able to rely on the accompanist for support and reassurance, rather than worry about them during performance. Even though Lyle described situations which do not show the piano accompanist in a very positive light, by emphasising the above aspects he reinforces his belief that both the soloist and the accompanist are important contributors towards the success of a performance. This viewpoint can be regarded as a step towards raising the position of the piano accompanist, as it also strengthens the argument that the role of the accompanist in the solo-accompaniment duo context was more complicated and more significant than people perhaps regarded it to have been at this time.

A detailed description of another type of accompanist is Moore's interpretation on what an 'adequate' accompanist was considered to be. The following quote portrays Moore's irritation to the assumptions of adequacy: 'A quiet modest individual of undoubted sobriety, neat but not gaudy, seen but not heard, an affable automaton, obediently following the soloist and oozing with sympathy and discretion from every pore' (Moore, 1943, p. 2).

In turn, Hoblit (1963) described four unfavourable types of accompanists:

Most of you are familiar with the 'Accompanist-Soloist' – that is, the accompanist who plays so loudly that the soloist might as well have stayed at home. Then there is the accompanist who is really too shy to be on the stage in the first place, and plays so softly that the audience thinks it is a shame that the choral group is so far off pitch, when with a little more support from the accompanist the group might have sung a creditable performance. Again, there is the accompanist who races the performer to the end of the selection, as well as the accompanist who just doesn't quite feel that the piece should go that fast, so consequently kills the performance by dragging the tempo (Hoblit, 1963, p. 139).

Therefore, Hoblit's four types of accompanists – the 'accompanist-soloist', the 'shy accompanist', the 'accompanist who races', and 'the accompanist who drags' – are related to Lyle's 'Mr. Slap Dash' and 'Mr. Snail's Pace', Moore's 'adequate accompanist', Tomes

‘eminent pianist’ and ‘oompah oompah pianist’, and even to Iain Burnside’s ‘proper pianist’ as opposed to ‘piano accompanist’. Looking at these characterisations of accompanists, certain generalisations can be assumed: that these ‘names’ are related to the accompanists’ a) musicianship; b) degree of technical ability; c) sensitivity (in terms of both musicality and sociability towards a fellow soloist); d) level of experience in the medium; and e) their success as a solo pianist. These stereotypes therefore reflect people’s attitudes towards the piano accompanist, and indicate that the scrutiny was not restricted towards the accompanist’s capabilities as a pianist and musician, but also as a fellow human being.

1.1.3 Positivity

Thus far, the negativity, disapproval and perhaps even lack of enthusiasm towards piano accompaniment and the piano accompanist makes quite a strong case (see Section 1.1.1). One can assume that through this protest, wider awareness grew about the phenomenon of the piano accompanist, and, perhaps as a consequence, a wave of positivity emerged in the literature from this despondency. From around the mid-1950s, the literature is noticeably of a more serious nature, aiming at enhancing specific aspects of accompaniment rather than concentrating on speculation and criticism. On the one hand, this literature – still primarily inspired by practitioners’ personal experiences – expresses attitudes of the time, but on the other, it consists of valuable advice to up-and-coming pianists interested in pursuing accompaniment. The latter advisory perspectives will be explored in the ensuing section of this chapter.

In his seminal book ‘The technique of accompaniment’ (1970), Philip Cranmer shared with his readers his belief that attitudes towards piano accompanists were changing:

It was the general opinion, held alike by other musicians and the general public, that accompanists were an inferior type of musician; insufficiently tooled up with technique to be solo pianists, and certainly not dynamic enough to become conductors, or even chorus-masters. This state of affairs no longer exists among the best accompanists; they are recognised for what they are – stylish artists and fine players often considerably better musicians than their partners (Cranmer, 1970, p. 7).

Indeed, Gerald Moore, in reviewing Cranmer’s book concurs, commenting that ‘this self-effacement has been the order of the day since the beginning of the century when both singers and critics conspired to make the accompanist a nonentity: only in the last two or three decades, as the author concedes, have singers looked on their colleague as a partner’ (Moore, 1970, p. 709). Despite the widespread dissatisfaction about piano accompanists evidenced in Moore’s

writing, there are moments when he expresses hope. It is necessary to digress at this stage to acknowledge Moore's contribution to the piano accompaniment literature.

Gerald Moore (1899–1987) has been recognised as 'one of the people most instrumental in raising the status of the accompanist' (Rose, 1981, p. 13). Moore persevered in fostering awareness and promoting accompanists throughout the twentieth-century perhaps more than any other practitioner in history:

The profession of concert accompanist was irrevocably changed by the advent of Gerald Moore on the musical scene. His charm and legendary sense of humour were firmly under-pinned by a sense of proportion and fair play which never allowed the more temperamental among his singing colleagues to gain a selfishly deployed upper hand. He was shaped as an artist by his collaboration with many of the great singers of his generation, including John Coates, Elena Gerhardt, Elizabeth Schumann, Dietrich Fischer-Dieskau, Victoria de los Angeles, Elizabeth Schwarzkopf and the great Kathleen Ferrier. His recordings with artists like Peter Dawson and John McCormack gave his fame a considerable popular base. His memoirs *Am I Too Loud* (a rhetorical question unnecessary from one so well balanced) was a resounding success worldwide.²⁰

In addition to 'The unashamed accompanist' (1943), 'Am I too loud? Memoirs of an accompanist' (1962), 'Farewell recital: Further memoirs' (1978), and 'Furthermoore: Interludes in an accompanist's life' (1983) are perhaps the most significant of his writings. Moore, in sharing with his readers memories from his life and from his work, not only portrayed the piano accompanist through the eyes of a practitioner, but also offered his advice and personal thoughts on technical and educational aspects of piano accompaniment alongside insights into an accompanist's life. This, in turn increased awareness of the multiple qualities of a successful piano accompanist and their significant role in the solo–accompaniment context. In Moore's words:

I have given this little book the title of 'The Unashamed Accompanist' because of that, in fact describes my attitude. [...] 'The Unashamed Accompanist' was written in the fond hope that it might indicate the lines along which a would-be-follower of the gentle art of accompaniment should work; it was written to arouse more interest in – and to show the importance of – the accompaniment, in order that appreciation and enjoyment of good music may be enlarged and enriched to those who are not aware of its significance. But my chief object is to induce more piano students or amateur pianists to take up accompanying for their careers or for their pleasure (Moore, 1943, p. vii).

²⁰ Retrieved from: <http://www.geraldmooreaward.org.uk/> (accessed 20 April 2017).

Moore's motivation for writing his book and his intention to promote the art of piano accompaniment is thus made explicit in his first book and this approach underpins his collective contribution to the literature.

There is evidence of other positive attitudes towards piano accompaniment in texts that address issues of equality, partnership and collaboration between soloist and accompanist. For instance, Zeckendorf (1953) claims that 'accompanying is a partnership' (p. 28) as no composer writes the accompaniment part as an 'afterthought'. The construction of the relationship between solo and accompaniment parts has been driven largely by composers. Similarly, Watson Lyle referred to the relationship between the accompanied and the accompanist as a 'collaboration': 'Supreme success in a collaboration of this kind is primarily dependent upon the blending of the peculiarities of the two individualities concerned' (Lyle, 1923, p. 6). Reference to 'collaboration' between two performers implies equality, and hence supports the inclination towards a more positive outlook concerning the status of a piano accompanist. Lyle's 'peculiarities' refer to 'qualities', which will be discussed in the ensuing section of this chapter.

The twenty-first century saw perhaps the two most 'optimistic' books on piano accompaniment, both from American practitioners: Deon Nielsen Price's 'Accompanying skills for pianists' (2005) and Martin Katz's 'The complete collaborator. The pianist as a partner' (2009). Interestingly, Price's last chapter is entitled 'Epilogue: Reflections on a career as a collaborative pianist', referring to piano accompanists as collaborative artists. As there is no specific explanation as to why she has used this term, it may be presumed that it is a customary term used in the United States of America to refer to accompanists. Alternatively, it can be assumed that it is Price's deliberate attempt to avoid the word accompanist and instead encourage the alternative term 'collaborative artist'.

Price's colleague, Martin Katz, explained explicitly his rationale for using the term 'collaborator': he offered to replace the term 'piano accompanist' with that of 'piano collaborator' so to indicate a more equal partnership between the pianist and the soloist in the duo chamber ensemble:

During my high school and college years, and indeed until very recently, I called myself an accompanist and never thought a thing about it. To me, it described everything I do. Nowadays, however, the word 'accompanist' has been almost universally replaced. The old title seems to strike many as pejorative, demeaning, or indicative of a lack of self-esteem; as a result, a different word for this specialised art has come into common usage today: collaborative pianist. I still do what I always did, but now, instead of misspelling accompanist (accompianist or acompianist), people can trip over 'collaborative' (how many l's and how many b's are there anyway?) (Katz, 2009, p. 3).

Katz continued supporting this change of heart by sharing that the Latin ‘roots of this word are patently obvious; “with” and “work” are found in equal measure here, and indeed, as collaborators, we work with others. As the reader will come to see, we are speaking of the largest meanings of both these root words’ (p. 3). His dedication gives an insight to the motivation for his work:

Being a professor for nearly twenty-five years, teaching privately, and being engaged for master classes here and abroad – all these activities have enabled me (forced me, actually) to formulate the principles expressed in this book, to define them for myself, to refine them for others, and to articulate them as clearly as I can (Katz, 2009, p. v).

To summarise, Lyle referred to accompanists as collaborators and the act of accompanying as collaboration, whereas for Katz, the word ‘collaborator’ replaced that of ‘accompanist’. Moore also used this term, pointing out that ‘I shall continue, I hope, to get my musical thrill from collaboration and from the joy that comes from perfect team work’ (Moore, 1943, p. 6). Nevertheless, this review indicates that this term has not appeared in many British publications of the twentieth-century, although recent studies in music education and psychology have addressed the notion of collaboration in other contexts of chamber ensemble practice (discussed in Chapter 2; also see King 2004, Blank & Davidson 2007). Therefore, since the words ‘collaborator’ and ‘collaboration’ in relation to ‘accompanist’ and ‘accompaniment’ respectively are of central importance, I have further researched them as part of my empirical work, for which the findings are discussed later on in the thesis.

In the light of the above texts, it is plausible to suggest that there is an epistemic shift about accompanists and accompaniment: that is, established late-nineteenth-century beliefs concerning accompanists as neglected and/or inferior pianists and ‘hidden’ members of an ensemble are challenged through the literature and, by the mid-to late-twentieth century, seemingly overturned. The tension among practitioners described above still exists – as indicated previously in Service’s (2012) article – but the emphasis has shifted gradually from negativity to positivity, from prevalent beliefs about the piano accompanist as inferior to an instrumental/vocal soloist to the idea that co-performers in a solo–accompaniment duo are equal partners. Moreover, it is plausible to assume that the latter shift may have increased understandings of the complexities of performing in small (or large) musical groups (discussed in Chapter 2). It is undoubtedly the case that the growing preoccupation with writing about piano accompanists has contributed to this shift, although earlier texts far outweigh later sources in terms of their consensus. In particular, there seem to be more consistent impressions

of accompanists in the earlier writings than in later texts where accompanists are regarded in different ways, such as collaborative artists or equal partners.

However, this literature may also be interpreted from a completely contrasting perspective: people may have scrutinised piano accompanists in an effort to achieve the exact opposite – to bring awareness about their valuable contribution in terms of both their musical and their social role within solo–accompaniment contexts. Moore’s, Cranmer’s, Price’s, Katz’s and the work of other practitioners and researchers, have contributed towards raising the profile of piano accompanists so that they may be regarded as equally significant as other musicians or instrumentalists. Nevertheless, despite the fact that their contributions inspire positivity, a substantial portion of the literature reflects dismissive attitudes towards accompanists. The following two sections, however, add to this positive tendency.

1.1.4 Science or Art

Throughout this body of literature, there are mixed references to piano accompaniment as a science and/or art. According to Gee (1883) ‘there is no branch of musical science so neglected as the art of accompanying the voice, or voices’ (p. 234). Interestingly, Gee’s claim includes the words ‘art’ and ‘science’, yet makes specific use of the former in relation to accompaniment. Similarly, Kurt Adler remarked on the ‘scientific’²¹ and ‘artistic’ elements of piano accompaniment in his later text, touching upon five aspects of piano accompaniment, namely the scientific, the technical, the stylistic, the psychological and the artistic:

Now the scientific, the technical, the stylistic, the psychological, and the artistic elements must be put to work, be synthesised into the work of creative art that a recital of quality represents. Such a synthesis will be affected by a very simple process: by both artists’ transmitting and receiving feelings, based on complete agreement about the poetic, musical, and spiritual content of a musical piece (Adler, 1965, p. 238).

Lyle (1923) acknowledged the artistry involved in the medium by affirming that ‘accompanying in itself constitutes an important branch of musical art’ (p. 6). This perspective is echoed by Adami (1952): ‘It really is an art – a great art’ (p. 41). Fifty years later, Price (2005) used the word ‘art’ in her accompaniment manual: ‘Dear Pianist: Here is my story. Perhaps parallel to yours. Perhaps you will learn from my experiences and mistakes. Perhaps it will encourage you in your own pursuit of the art’ (p. 195).

²¹ Scientific could refer to an element ‘based on or characterised by the methods and principles of science’. Retrieved from: <https://en.oxforddictionaries.com/definition/scientific>

It is very notable that a large number of piano accompaniment publications have the word ‘art’ in their title in addition to referring to accompaniment as an ‘art’ within the body of their texts. Examples include: ‘The art of accompanying’ (Cecil, 1907); ‘Hints on the art of accompanying’ (Brown, 1917); ‘Accompanying – an art’ (Adami, 1952); ‘The art of accompanying’ (Browning, 1968); ‘The art of accompanying’ (Hoblit, 1963); ‘The Art of accompanying and coaching’ (Adler, 1965); ‘The art of accompaniment’ (Parsons, 1972); ‘The art of accompanying’ (Spillman, 1985). These authors, among others, do not offer explanations as to why they have chosen to refer to accompaniment as an ‘art’, allowing room for speculation. One might wonder whether or not the term ‘art’ was a common way of referring to piano accompaniment, with authors expecting readers to agree automatically with the phraseology, as if taken for granted. However, Foss (1924) provides an explanation at the outset of his work on piano accompaniment about why it may be considered to be an ‘art’. He draws a parallel with graphic arts, which he indicates are referred to as ‘fine’ and ‘applied’, and states that ‘however arbitrary this may be, I propose not only to accept it (temporarily) here, but also to extend it to music; the branch of music which I think the second term fits best being accompaniment. [...] I propose to show here that song is no less chamber music than the instrumental sonata, and thus, incidentally, that the fine and applied arts are only distinct in theory’ (p. 979). Therefore Foss’s claim enhances Gee’s (1883) inferred deliberation on whether piano accompaniment is science or art.

Roger Vignoles expressed a different perspective about the art of accompaniment. When questioned by Service (2012) about how he would ‘sum up his craft’ – supposing that Service meant to ‘sum up his art’ – Vignoles remarked:

I sometimes describe it as the art of getting what you want without the other person noticing. [...] Every person you work with is giving you something different all the time. My playing has become much more interesting because of that, because of all the people I’ve had to work my playing against (Vignoles).

The above comment suggests that there was indeed an underlying positivity, mainly inspired from the practitioner’s enthusiasm and passion towards their ‘art’. It is also apparent, though, that Gee’s and Adler’s references to ‘musical science’, and Foss’s implication of it, contributed to a more serious regard about accompaniment as a field to be studied seriously.

Thus far, the notion of accompaniment has been considered primarily as an ‘art’, whether taught, learnt or practised through experience, while there have also been pleas for it to achieve greater recognition, appreciation and serious study. The final theme evident in the body of literature exposing practitioners’ perspectives about accompaniment links to aspects

of learning and teaching whereby individuals question whether or not accompanists are born or made, hence drawing upon the so-called ‘nature–nurture’ debate.

1.1.5 Nature or Nurture

According to Foss (1924), ‘accompaniment is ... taught. It must be a hard subject to teach, because as an art it rests upon a kind of adaptability which is extremely difficult to define or even to understand’ (p. 980). Foss echoes Gee’s (1883) belief that accompaniment should be studied, and also complements Brown’s (1917) regard of accompaniment as a ‘special subject’. However, what is interesting about this specific comment is the implication behind his belief that the art of accompaniment depends on an undefinable adaptability. This adaptability could be interpreted as not only being attributed to the piano accompanist adjusting their way of playing to enhance the soloist’s musical efforts, but also adapting to the psychological needs of the soloist. Most importantly though, his claim that adaptability is ‘difficult to define’ or ‘even to understand’ also implies that there are aspects of accompanying that are not tangible and perhaps cannot necessarily be learnt.

Besides offering technical and hands-on advice to would-be-accompanists, Adami (1952) also infers that there are other, intangible aspects of accompanying: ‘so far, all these “rules” have been concerned with technical requirements, easy to learn and to follow. But these alone will not make a good accompanist. The other requirements are intangible, considerably more difficult to learn and put into practice’ (p. 41). This remark resonates with Foss’s comment on adaptability and adds directly to the fact that there are accompaniment aspects which are not necessarily definable or clearly understood. Curiously, neither Foss nor Adami elaborate upon what these intangible accompaniment aspects might be.

Moore (1943) stated that ‘the familiar expression that good accompanists are born but not made is one with which I do not agree. Accompanying is an acquired art’ (p. vii). Similarly, Hoblit (1963) agrees, noting that:

For some nebulous reason, accompanying is supposed to come naturally to anyone who learns to play the piano, the assumption being that if one is proficient enough on the piano to play solos, then one should be able to accompany for someone else to sing or play an instrument with great success. How far from the truth! The finding of a good accompanist who is musically sensitive is like finding a rare jewel (Hoblit, 1963, p. 139).

Neither Moore nor Hoblit though elaborate further, leaving readers to draw their own conclusions. Katz’s (2009) explanation, however, sheds some specific light to this myth:

Previous generations of pianists were advised that collaborative talent was a kind of innate radar; one was born with it or not, period. In truth, after all of the ideas presented herein have been digested and implemented, ten percent of a collaborator's success might still be attributed to an arcane, mystical ability to intuit what on earth one's partner might do next. If it exists, that small percentage cannot be verbalized or taught, and thus cannot be examined in this or any other text. It can only be appreciated and used to add icing to the cake (Katz, 2009, p. 4).

The phrases 'innate radar' and the 'ability to intuit' mentioned here chime with Foss's and Adami's reference to 'intangible' aspects of accompaniment, which cannot be necessarily learnt or taught. However, Katz did not only enlighten this query, for his words also added the following important facts: a) he referred to collaboration as an inborn 'talent'; b) he attributed a percentage of the collaborator's success to this intuition; c) in his opinion, this intuition is not tangible: it cannot be expressed, taught or researched further; and that d) this intuition – if it does actually exist – enhances the work of the collaborator (in terms of their accompanying skills) as the 'icing' on the cake. These points have been implied by Katz's colleagues, but never expressed so explicitly in another text to date: indeed, they add to a quest for positivity by practitioners.

Cranmer (1970) also made references to 'instinctive' aspects of accompaniment, which can be perhaps categorised along with the 'intangible'. Like Katz, he offered insight into this matter, for he 'questions' the moment-by-moment thoughts that go through an accompanist's brain when accompanying, including speed of pronunciation, duration of breath, rhythmical entry cues, clarity of physical entry cues, and matching phrasing and bowing: 'At rehearsal the experienced accompanist seeks out the answers to these questions almost instinctively. The beginner must more consciously listen for them, if necessary one by one' (p. 27). Cranmer's references to technical aspects of accompanying will be examined separately in the ensuing section.

According to Service (2012), Vignoles, Burnside and Tilbrook share similar beliefs about the intangibility of accompanying:

Vignoles talks of a virtual telepathy, moments when he knows what the singer is going to do before they do, invisible connections that bind his fingers and their voice. As Burnside says, 'You build up a kind of musical radar. You become attuned to a singer's breathing, you get a sense of what their breath span is, and when they're likely to be heading for trouble. It's quite a private, sensual thing, listening to someone's breath that intently'. Tilbrook says there are times when she has saved singers from embarrassment. 'The real art is to have that sixth sense, knowing when they are going to have a memory lapse, when they're going to come in a bar early or even skip a whole verse. You have to be able to cover all that in your playing, so smoothly that no one notices'. Doesn't that mean Tilbrook is allowing these singers to get away

with murder – and getting none of the credit for her skilled cover-ups? ‘Yes! But I love to be able to do that. It’s great when you think no one would have known there was a mistake. You have to be totally on your mettle, totally in the moment – and totally aware of the person you’re accompanying’ (Service, 2012).

These practitioners’ perspectives are perhaps even more persuasive than Katz’s, for they add to the ‘undefinable’, ‘intangible’, ‘innate radar’, ‘intuitive’ and ‘instinctive’ qualities expressed thus far with an ascription to ‘virtual telepathy’ and ‘invisible connection’ to one’s partner (Vignoles), a ‘musical radar’ and ‘attunement’ (Burnside) as well as a ‘sixth sense’ (Tilbrook). Indeed, these comments indicate that successful piano accompanists, whether produced naturally or nurturally, possess skills that go beyond consciousness.

1.1.6 Summary of practitioners’ perspectives: Attitudes

As evidenced in the body of literature reviewed thus far, practitioners’ attitudes towards piano accompaniment and the piano accompanist sway between positive and negative, hopeful and pessimistic, passionate and apathetic. The following key issues have contributed towards a critical understanding of the phenomenon that is primarily social and historical.

1. Inferiority and neglect. A strong outcry from practitioners towards the condescending way the public perceived the piano accompanist – both musically and socially – has been apparent. The accompanist was regarded as having a subsidiary role to that of the instrumentalist/vocalist in a duo context, and being inferior as a musician. The degrading of the accompanist was also manifested physically. Practitioners expressed their dissatisfaction towards the neglect and the lack of serious study of accompaniment in educational circles. They identified the need to educate the piano accompanist as well as piano teachers towards understanding their art, but there is no expressed evidence of this need being widely acted upon. Accompaniment as a subject was examined, and several suggestions point towards the necessity for it to have been experienced, taught and learnt. There are references to how a good accompanist might be a bad pianist, as well as how a good pianist might be a bad accompanist. Also, the level of competence of a piano accompanist can ‘make or break’ a performance. In support of the importance of the pianist in duo repertoire, practitioners mention the compositional role of the piano part, and by extension the pianist, where within sonatas, there is an implied equality of two parts. Some contemporary attitudes towards the piano accompanist add to the derogatory picture, suggesting that the musical and social status of the piano accompanist is still in question.

2. *Typcasting*. Different types of piano accompanists, such as Lyle's (1923) 'Mr. Slap Dash' and 'Mr. Snail's Pace', appear throughout the literature. These characterisations, most of them supporting a pejorative or even at times portraying a humorous picture of the piano accompanist, have been elicited both through the practitioner's personal experiences with colleagues as well as from the views of the public. Most interestingly, though, is that certain generalisations which can be drawn from these articles concern the piano accompanist's position not only as a musician, but also as a person.

3. *Towards positivity*. Attitudes towards the phenomenon of the piano accompanist were more positive in the latter part of the twentieth-century with practitioners hinting in writing about their experiences of technical and educational intricacies (to be discussed in more detail in the ensuing section). Moore is recognised as one of the main contributors in raising the status of the piano accompanist throughout the years. There is evidence of collaboration existing between soloist and accompanist, as well as the notion that equality and partnership was being cultivated between two performers. Even though derogatory attitudes are still apparent, a growing awareness about the importance of the piano accompanist in the solo–accompaniment context has started to emerge, suggesting an epistemic shift of tension among practitioners.

4. *Accompaniment as science and/or art*. Accompaniment was referred to both as a 'musical science' and as a 'musical art', although primarily the latter. Even though there is not sufficient evidence to support authors' motivations for using these terms, this impression adds to the optimistic wave of progress, towards raising the status of accompaniment and the accompanist.

5. *Nature or nurture*. There is evidence to support beliefs that piano accompanists could 'be made' or 'be born'. Practitioners argue that accompaniment is a subject which could be taught, studied or learnt, indicating that pianists could 'be made' into an accompanist. However, there are inferences to intangible aspects of piano accompaniment, ones which are attributed to an expert accompanist's intuition that lie beyond consciousness, which suggest that one could also 'be born' an accompanist.

Alongside the above key attitudes that have emerged about the literature from practitioners' perspectives on piano accompanists and accompaniment, a wealth of advice is provided about technical (pianistic) and educational issues, which are addressed in the following section.

1.2 Practitioners' perspectives: Pianistic insights

Since Gee's (1883) time, practitioners have been offering advice about accompanying. Writings, mainly inspired by practitioners' personal experiences, expressed the attitudes of the

time (see Section 1.1) and concurrently proposed valuable guidance to up-and-coming pianists interested in pursuing the art of accompaniment. One can hypothesise that these approaches were perhaps directed at counteracting the negative criticism towards piano accompanists. It is also evident, as indicated previously, that from around the mid-1950s, practitioners' texts were of a more serious nature (e.g. Adler, 1965; Cranmer, 1970), the content concentrating on the technical and educational aspects of accompanying rather than on speculation and criticism. The advice provided by such musicians relates to what a pianist 'does' – both musically and socially – when they accompany. As the content of journals overlaps with that incorporated in pedagogical texts, an overview is given below.

My review indicates that the first educational book of the twentieth-century with accompaniment in the title was Franck Thomas Arnold's (1931) treatise 'The Art of Accompaniment from a thorough-bass as practised in the XVIIth and XVIIIth centuries'. Even though this volume concentrated on how to realise continuo parts rather than on how to accompany per se, it is still noteworthy as it provides key guidance about realisation and harmonisation, two practical skills related to accompaniment. Subsequent texts by practitioners provide other kinds of advice and place emphasis upon a range of 'skills' required by accompanists. Such 'skills' have been referred to as 'techniques' (e.g. Cranmer, 1970; Lippmann, 1979), 'qualities' (e.g. Brown, 1917), 'abilities' (e.g. Cecil, 1907), 'peculiarities' (e.g. Lyle, 1923), 'rules' (e.g. Adami, 1952), 'requirements' (e.g. Adami, 1952), 'elements' (e.g. Adler, 1965), 'competencies' (e.g. Rose, 1981), 'basic tools' (e.g. Rose, 1981), and 'attributes' (e.g. Fong, 1997). For the purpose of this thesis, the term 'skills' will be used to refer to all of the above.

It is evident that there are six main types of skill in the extant literature by practitioners, which I have categorised as follows: a) musical (i.e. about playing the music, including its interpretation); b) pianistic (i.e. about playing the piano); c) practical (i.e. about general musicianship, such as sight reading, harmonisation and transposition); d) perceptive (i.e. about playing together in the ensemble, such as listening, cueing, adapting, gesturing); e) social (i.e. about the working relationship between soloist and accompanist); and f) other (i.e. skills which do not fall into the above categories). There are skills which apply across more than one category and, in such cases, these have been allocated to the category closest in meaning to that with which they appeared within the literature. In addition, subsidiary themes are given for each skill category where appropriate to highlight consistencies in the literature. Table 1.2 gives a representative proportion of the skills required by piano accompanists as identified by practitioners.

The information provided in Table 1.2 indicates that a range of expectations about the skills required of piano accompanists may be in existence among practitioners, prompting various points to be drawn directly from the literature. These, in turn, help to bring together the categories articulated below. Cecil (1907) claimed that a successful accompanist should possess a combination of technical skill and accompaniment abilities. Brown (1917) highlighted sight-reading, good technique, wide knowledge of repertoire, harmonization, transposition, modulation, extemporisation and playing from memory, as the ‘qualifications of the expert accompanist’ (p. 138). Lyle (1923) regarded the combination of accompaniment ‘peculiarities’ – especially ‘*sensibilitee*’ (sensitiveness), ‘high grade of technical proficiency’ and ‘psychological affinity’ (p. 6) – as fundamental to the success of a duo performance. Moore (1962) underlined that ‘piano technique is the foundation without which love and feeling will go for nought’ (p. 183), also claiming that technique and emotion go hand-in-hand in achieving success.

Hoblit (1963) emphasised that the ‘empathy, rapport, and musical sensitivity between a good performer and a good accompanist can leave an audience breathless with delight of an aesthetic experience’ (p. 139), also drawing together a combination of qualities which lead to success. Price (2005) shared the following:

In all the playing you do as an accompanist, you will find that the need for constant flexibility and versatility is one of the most challenging and enjoyable aspects of this kind of music-making. Each composer, each period, each particular work makes its own demands on your technique and musicianship. Add to this the requirements and idiosyncrasies of different voices, instrument, and individual performers, and it is clear that a first-rate accompanist must be prepared to deal with countless musical situations, responding quickly, competently, and artistically (Price, 2005, p. 56).

What is also evident from the extant literature by practitioners is that piano accompanists engage with their soloists in different ways, which may be interpreted as descriptions of role-play. On the one hand, sometimes this entails socio-emotional contributions, such as when inspiring confidence (Katz, 2009), making the soloist feel comfortable and secure (Moore, 1943) and by looking after their emotional (Katz, 2009), physical and psychological needs (Adler, 1965). On the other hand, some of the role-play serves a musically functional purpose: an accompanist should respect and follow the instrumental soloist’s wishes during performance (Adami, 1952); is able to adjust the balance accordingly and supply the correct tone colour to match the instrumental soloist’s (Moore, 1943; Cranmer, 1970; Price, 2005); is flexible and versatile, and supportive without being overpowering (Price, 2005); is relied upon by the instrumental soloist as being their ‘second pair of ears’ (Ginsborg et al., 2006a); mentally

SKILLS	DESCRIPTION	SOURCE
Musical	<ul style="list-style-type: none"> ▪ possess musical sensitivity ▪ have strong sense of rhythm ▪ establish mood in vocal works ▪ be attuned to a variety of musical nuances ▪ able to play the same songs differently – separate instances/different soloists ▪ be able to set the prearranged rehearsal speed ▪ be flexible with tempo changes ▪ do not drag or push the tempo 	Adler 1965 Moore 1943 Cranmer 1970 Price 2005 Adler 1965 Adler 1965 Adler 1965 Adami 1952
Pianistic	<p><i>Technical pianism:</i></p> <ul style="list-style-type: none"> ▪ high level of technical proficiency ▪ finger dexterity ▪ tone quality and quantity ▪ variety of touch ▪ ability to voice in the piano part ▪ independence of eye and hand ▪ the ability to leap <p><i>Expressive pianism:</i></p> <ul style="list-style-type: none"> ▪ use of dynamics/expression marks ▪ clear articulation ▪ legato playing ▪ use of pedalling ▪ supply the correct amount of colour and tone to match the soloist's 	Lyle 1923 Moore 1943 Moore 1943 Brown 1917 Katz 2009 Moore 1943 Adler 1965 Adler 1965 Adler 1965 Adler 1965 Price 2005 Cranmer 1970
Practical	<ul style="list-style-type: none"> ▪ sight-read from two or more staves ▪ play orchestral piano reductions ▪ score-reading ▪ transposition ▪ extemporization ▪ continuo realisation ▪ harmonise a melody at sight ▪ modulate from one key to another 	Brown 1917 Cranmer 1970 Cranmer 1970 Adler 1965 Brown 1917 Cranmer 1970 Brown 1917 Brown 1917
Perceptive	<p><i>Ensemble Awareness:</i></p> <ul style="list-style-type: none"> ▪ interpret the soloists' body language ▪ be able to judge balance ▪ make use of visual cues ▪ do not play too loudly so to drown the soloist ▪ match the soloists' articulation, slurring and tonguing ▪ blend with the soloist ▪ musically support intonation lapses <p><i>Anticipation and reaction:</i></p> <ul style="list-style-type: none"> ▪ read ahead and mentally anticipate ▪ react fast on possible mistakes ▪ cover the soloists' memory lapses inconspicuously ▪ anticipate the soloists' intentions 	Katz 2009 Price 2005 Cranmer 1970 Adami 1952 Price 2005 Adler 1965 Adler 1965 Adler 1965 Adler 1965 Zeckendorf 1953 Brown 1917
Social	<p><i>Support – nerves:</i></p> <ul style="list-style-type: none"> ▪ be considerate of partner's nerves ▪ not show any nerves or if they are unwell before a performance ▪ allowing changes through nervousness and adapt their playing to match the soloists', especially tempi, dynamics, phrasing, breathing, bowing <p><i>Support – general:</i></p> <ul style="list-style-type: none"> ▪ be supportive without being overpowering ▪ respect the soloists' wishes during performance ▪ "inspire confidence by displaying 'self-confidence'" (279) <p><i>Interpersonal relationship:</i></p> <ul style="list-style-type: none"> ▪ have high level of psychological affinity ▪ establish a certain rapport with the soloist ▪ share empathy with the soloist ▪ be prepared to compromise ▪ be open-minded ▪ exhibit discretion when necessary 	Moore 1943 Moore 1943 Adler 1965 Price 2005 Adami 1952 Katz 2009 Lyle 1923 Hoblit 1963 Hoblit 1963 Cranmer 1970 Cranmer 1970 Cranmer 1970
Other	<ul style="list-style-type: none"> ▪ wide knowledge of musical styles ▪ standard repertoire familiarity ▪ good rehearsal techniques ▪ play for choirs/with orchestras ▪ know basic French and German ▪ familiarity with lyrics of songs ▪ play pieces from memory ▪ be able to page-turn 	Brown 1917 Brown 1917 Price 2005 Cranmer 1970 Moore 1943 Zeckendorf 1953 Brown 1917 Adler 1965

Table 1.2: Categorisation of piano accompaniment skills based upon extant practitioners' texts

anticipates, detects, compensates and prevents possible errors (Adler, 1965; Kokotsaki, 2007) and is ready to deal with any possible incident (Moore, 1943; Price, 2005); is a pianist with unquestionable musicianship (Adler, 1965; Price, 2005), and piano technique (Moore, 1943; Adler, 1965; Price, 2005).

ROLE ²²	MUSICALLY FUNCTIONAL	SOCIO-EMOTIONAL
Co-performer ²³	Operates as part of the ensemble Shares ideas about musical interpretation Shares responsibility in performance	Fellow musical performer Partner, not necessarily always on equal terms
Soloist	Acts in 'solo capacity' within ensemble Contributes individual interpretative ideas Assumes strong individual stance in performance	Leader Self-sufficient partner
Coach	Hierarchically is the more experienced of the ensemble Contributes significantly to interpretative decisions Provides guidance on ways to realise the music	Mentor Director
Collaborator ²⁴	Operates equally as part of the ensemble Contributes equally to interpretative ideas Assumes equal responsibility in performance	Fellow musical performer Equal partner, never regarded as inferior
Accompanist	Responds and acts upon the instrumental soloist's needs Has lesser input on interpretative ideas Supports and enhances musical performance	Empathic towards the soloist Partner, sometimes regarded as inferior

Table 1.3: Categories of roles based upon extant practitioners' texts

It is possible to recognise the piano accompanist in four different kinds of roles²⁵ (see Table 1.3) which reflect both musically functional and socio-emotional qualities: a) as co-performer or collaborator (i.e. when sharing responsibilities equally and mutually supporting the soloist); b) as soloist (i.e. when leading or taking on specific 'solo' passages within a work); c) as coach (i.e. when working in a directing or advisory capacity, such as during rehearsal); and d) as accompanist (i.e. when acting purely in a supporting role). Therefore, practitioners provide a range of ideas about *what* was expected of a pianist and, taken together, suggest a combination of the skill and role categories outlined above.

²² This aspect of my doctoral research was presented as follows: 'An Exploration of the Pianist's Multiple Roles within the Duo Chamber Ensemble', Poster presented at the International Symposium on Performance Science (ISPS), University of Music and Performing Arts (MDW), Vienna, Austria, August 2013.

²³ Even though co-performer and collaborator seem to serve similar functions, I have chosen to keep them both as separate roles, as my research into the term piano collaborator (see Appendix G), revealed that the term is not as widely used as claimed by Katz (2009).

²⁴ Ibid.

²⁵ It is plausible to consider other non-musical roles which may contribute to the relationship (e.g. administrative, scholarly, and so on). Of the texts reviewed in this survey, the focus was mainly on musical roles of the accompanist (that is, those arising during rehearsal and performance).

1.3 Educators' perspectives: Doctoral studies

To date, the most systematic studies on piano accompaniment are dissertations dedicated to researching specific areas of accompaniment literature and education in detail. There are four available theses on the topic (in chronological order): a) Judyth Carolyn Lippmann (1979) looked into the possibility of establishing a degree programme in piano accompanying/ensemble at the Ohio State University; b) Erma Loreen Rose (1981) aimed to find out the competencies important to the development of a professional piano accompanist as deemed necessary by accompanying teachers and professional accompanists; c) Sharon Mann-Polk (1984) researched the doctoral programmes in accompanying/ensemble at four American universities; and d) Maimy Fong (1997) compiled an annotated bibliography of materials about accompanying. It is important to note that not only were these studies produced in American institutions, but also that they were written towards the end of the twentieth century, and all in close proximity to each other. Starting with Fong's annotated bibliography because it provides a general overview of literature on accompanying, this review will then then outline Lippmann's, Rose's and Mann-Polk's research prior to summarising these contributions in terms of their perspectives on the phenomenon of piano accompanists.

1.3.1 Fong's annotated bibliography

Fong's (1997) treatise covers 203 texts written between 1943 and 1995, taking Moore's *The Unashamed Accompanist* (1943) as the starting point. It provides literature on accompanying (keyboard) and specifically texts relating to classical music as well as changing attitudes towards the way accompanists are perceived and treated. Despite Fong's well-intended aims, the review is highly subjective, less critical, for personal remarks are often made without supporting evidence. Selected appraisals concerning texts referred to in this chapter are given by way of example as well as references to others which have not been included here so as to illustrate Fong's stance.

Starting with Coenraad Valentyn Bos's *The Well-Tempered Accompanist* (1949), Fong commented: 'a curious combination of anecdotes about famous artists with whom Bos worked and pedantic language that strikes a note of pomposity. While Bos was a highly respected accompanist, this attempt at re-writing *The Unashamed Accompanist* falls somewhat flat. Though the information is often instructive and interesting, the style is florid and dated. Difficult to know if this is a mark of Bos' manner or Pettis' editorial style' (p. 12). Besides Fong's criticism of the use of language and style of writing – something which could be considered as the writer's trademark – her claim that Bos attempted to re-write Moore's book

is unjustified. She made a similar claim about Zeckendorf's *Accompanying is a Partnership* (1953), stating that the author 'condenses Moore's *The Unashamed Accompanist*'. Prominently relates one of Moore's anecdotes without properly attributing it' (p. 16).

Fong's reaction to Adler's *The Art of Accompanying and Coaching* (1965) was to describe it as 'a sprawling and massive treatise, the early chapters of which – on the historical background of accompanying and coaching – are stylistically quaint' (p. 26). She also added that 'this resource is variable in application; it contains much useful information, but is dependent on the reader's level of knowledge, accomplishment, and ability to sift through old-fashioned prose' (p. 27). Arguably, Adler's book does not warrant being described as 'sprawling', 'quaint' or using 'old-fashioned prose', for it may be regarded as topical and representative of language at the time of publication. Fong tends to concentrate on criticising the language used instead of evaluating the essence of the content of the book in terms of what it tells us about the matter in hand.

Fong repeats this kind of commentary on Cranmer's *The Technique of Accompaniment* (1970). She comments that the book is 'generally useful' (p. 30). However, when Moore (1970) reviewed Cranmer's book, he claimed that: 'Any informed book with that delightful and subtle art of accompaniment as its theme is always welcome, but here we have a work that is wholly admirable, an infallible guide for embryo and professional accompanists, and for anyone who has a love for music' (p. 709).

On James Russell's *An Overview of the Qualifications and Responsibilities in the Evolution of the Vocal Accompanist* (1990), Fong's evaluation was similarly subjective, if not derogatory: 'this is a problematic and troubling piece of work. There is no real structure or conclusion. Misuse of sources, carelessness of construction, and a vague meaningless title all contribute to making this expendable' (p. 67). Fong dismisses this text on its editorial merits rather than on the basis of its content.

Finally, Fong provides an unsubstantiated critical review of Price's *Accompanying Skills for Pianists* (1991): 'Lack of responsible editing allows statements like this to appear' (p. 68); 'On the whole, this is well-intentioned and contains some useful information, but is unbalanced by empathic dictates and a lack of scholarly care' (p. 69).

Even though Fong's choice of approach is questionable, she did identify that the following areas were in need of further research: a) history of accompanying; b) development of textbooks for accompaniment classes; and c) study of accompaniment at University. All three areas of recommendation are still underway, with the latter perhaps being the area furthest developed – there are many more Universities and Colleges around the world offering courses

on accompanying as part of their music degrees in comparison to twenty years ago. Lippmann's, Rose's and Mann-Polk's research supply insight into the state of play in selected higher-educational institutions.

1.3.2 Degree programmes in piano accompaniment

Lippmann (1979), Rose (1981) and Mann-Polk (1984) researched the doctoral degree on piano accompaniment from different angles. However, before each one is analysed in turn, it is necessary to refer to the authors' views on general aspects of piano accompaniment as these are relevant in the context of this thesis. There are four key discussion points.

First, these studies make explicit that piano accompaniment is an under-researched medium. Lippmann (1979) acknowledged that 'although there is little research that relates specifically to the art of accompanying, professional ensemble pianists have granted interviews and written articles and books which provide valuable insights into this demanding profession' (p. 11), referring to Moore's (1943), Adler's (1965) and Cranmer's (1970) work. On the same note, Rose stated that 'there is an astonishingly small number of books and articles on the subject of accompanying' (Rose, 1981, p. 49).

Second, emphasis is placed upon the substantial available repertoire with piano accompaniment. According to Rose, piano accompaniment is important for various reasons, including that most songs are composed with piano accompaniment, that much instrumental repertoire includes piano accompaniment, that when an orchestra is not available a piano reduction can be used instead, and that a large proportion of chamber music includes piano parts. Rose suggests that the volume of chamber music repertoire for piano accompanists would probably 'produce one of the largest, if not the largest, list of repertoire for any musician' (p. 2). Even though Rose's intention was to emphasise the vast volume of music which includes piano accompaniment parts, her views raise a pertinent question about the duo repertoire: are songs, instrumental music and other chamber music composed for a solo line with piano accompaniment, or were they perceived by the composer as music for two instruments?

Third, consideration is given to the need to raise the piano accompanist's stature in (musical) society. Rose (1981) referred to the piano accompanist in relation to general recognition of accompanists within society, specifically discussing Moore as an important figure in 'raising the stature' (p. 12) of accompanists. Rose also attributed this positive movement to other practitioners, stating that 'due to the work of Moore and others such as Ivor Newton, John Wustman, Samuel Sanders and Martin Katz, the status of the accompanist has

been greatly improved. It has not yet risen to complete equality with that of the solo pianist, but is still rising' (p. 13).

Fourth, the term accompanist is scrutinised closely. Mann–Polk (1984) regarded the title 'accompanist' in reference to a keyboardist in various collaborative associations, such as a dance studio class accompanist, a rehearsal accompanist playing an orchestral piano reduction part for practice purposes, or as the collaborator of a duo. Referring to the term 'collaborator', she asserts that the 'implications of subordinate rank are erroneous: the keyboardist of a duo is one of an interpretive team of two with artistic responsibilities and rights equal to those of the singer or instrumentalist' (p. 66). She proceeded her deliberation by adding that, in chamber music, the keyboardist is considered equal therefore 'never referred to as an "accompanist"' (p. 66), but that 'duo music has been isolated from the category of chamber music and the keyboardist of a duo, despite the equivalency of his part, is usually referred to as an "accompanist"' (p. 67). Mann–Polk suggested that a new term should be introduced to replace 'accompanying programs' to perhaps 'ensemble programs' with instrumental or vocal specialisations, so to 'correct the inexact meaning' (p. 69) of accompanying:

The problem is one of terminology and can be easily remedied by discarding the insufficient words, 'accompany', 'accompanying', and 'accompanist'. All pianists in collaborative situations are 'ensemblists', providing support music in opera, dance, choral, and orchestral rehearsals; others function primarily as 'recital ensemblists' performing in equal responsibility with other singers and players; some have career patterns that range anywhere from subordinate to equivalent (Mann–Polk, 1984, p. 67).²⁶

She added that an 'important reason for discarding the generic title "accompanist" in favour of such titles as "ensemblist", "keyboardist" or even just "pianist" is that such titles would justly improve the rank of the keyboardist in a duo' (p. 67; p. 69), pre-empting amongst others, Katz's (2009) beliefs on the matter.

Lippmann (1979) looked into the possibility of establishing a degree programme in piano accompanying/ensemble and incorporating similar requirements within Ohio State University's current piano curriculum. The study included a qualitative questionnaire-based enquiry, which incorporated questions on the courses offered, the faculty and staff, advantages

²⁶ Whilst this citation is still problematic – for it refers to collaborative pianists providing support, implying inferiority – it should be noted that Mann–Polk is outlining her rationale for suggesting the use of the word 'ensemblist' at this point in her thesis, offering two sides of the pianist's function in an ensemble: a) in a support role, and b) as an equal.

and disadvantages, and curricula of the accompanying ensemble programmes offered by the participating College and University Schools of Music [37 schools (87% of the 43 schools contacted) participated in this survey]. Part of the author's rationale behind this research was to meet new job demands which required pianists to possess accompanying qualifications alongside ensemble experience, which, in hindsight, contributed towards recognition for the need to offer specialist or dedicated degrees in piano accompanying and ensemble training at university level.

The study's results, as a whole, indicated that indeed the Ohio State University should offer a degree in piano accompanying/ensemble playing. This was partly supported by the different schools acknowledging a demand based upon student requests, and the consequent advantages and disadvantages of existing programmes offering comparable such courses. The list of advantages towards having such degrees included 'realistic attitude toward career opportunities, intensity of accompanying and ensemble repertoire study, constant accompanying experience, practical application of pianistic skills, status and recognition for accompanists, valuable and attractive alternative for pianists' (p. 51). The disadvantages mainly referred to the lack of specialised staff, and the general 'misconception that accompanying is easier than solo playing' (p. 52).

On inspection of the University's current website²⁷, I discovered that: a) there is still no specialised degree or area in piano accompaniment, but piano students can take chamber ensemble modules and work with all major instrumental categories; b) students specialising in piano are offered opportunities in collaborative arts; and that c) graduate positions are available in accompanying.

Rose (1981) aimed to find out the skills important to the development of a professional piano accompanist as deemed necessary by experienced teachers and professional accompanists. The category of accompanist – as teacher or professional – was a key variable in her work. The term 'competency' refers to the 'demonstrated ability to perform a task adequately; it is that condition of having the capability to perform the necessities of the job sufficiently' (p. 6). With a null hypothesis that there would be no significant differences between the views of the two categories of participants, Rose, using a validated questionnaire survey, set out to research the opinions formulated by accompanying teachers and professional accompanists regarding the following competencies: pianistic skills, accompanying skills,

²⁷ Retrieved from: <http://music.osu.edu/areas-study>; <http://music.osu.edu/chamber-ensembles> (accessed 1 March 2017).

vocal skills, linguistic skills, knowledge of repertoire, understanding in human relationships, and other competencies. The participants were 20 professional accompanists (70% responded) including Gerald Moore, Samuel Sanders and Martin Katz, and 31 schools²⁸ offering accompaniment degrees (84% responded). Each competency was initially rated by how important it was to a (would be) professional accompanist and thereafter its order in the accompanist's preparation sequence. The results showed that there were almost no significant differences in the way the two groups of participants responded. As a practitioner myself, I wondered whether a comparison between student, amateur and professional views might have been more effective in Rose's investigation, as it can be assumed that the views of teachers training students to become professional accompanists and professional accompanist's views would be fairly consistent.²⁹

The most important areas noted by all participants were: knowledge of repertoire, understanding of human relationships, sight-reading, rehearsal and performance competencies, competencies in interpretation, and pianistic skills. Slightly less important were the following competencies: correct phonetics and translations in German, French and Italian, ability to transpose simple songs by half-step, playing of orchestral reductions, programme building, and attendance at concerts in which an accompanist performs. Least important competencies were the following: reading of figured bass, usage of C clefs, vocal competencies (except knowledge of basic vocal production), and poetry analysis. Rose recommends that the findings should be used in enhancing degree programmes in accompanying.

In support of the benefits of a student undertaking such a degree, Rose suggests that a pianist who can accompany would also have better employment opportunities both as a performer and as a teacher, hence this type of degree would potentially offer a student more options. However, Rose's efforts in discovering these accompaniment competencies were also met with lassitude by leading practitioners, including Gerald Moore. The following two quotes from a letter from Gerald Moore to the author demonstrated his views on the research:

I am always interested in any movement initiated to promote the Act of Accompaniment. But I am 81 years old & your list of competencies almost frightens me & would certainly intimidate a young musician. It is not my intention to be offensive but you cannot computerize an art where sensitivity is one of its priorities. [...] In short – and I do not doubt your excellent intentions – your catalogue is too clinical. It is cold and forbidding. Where is Love? Where is poetry, where temperament? Where agony &

²⁸ The questionnaires were completed by the Head of the Accompanying Department of each School of Music.

²⁹ Although the literature (Section 1.1) indicated that piano teachers do not always support accompaniment as opposed to solo piano performing, Rose's participating teachers specialised in training piano accompanists rather than pianists, indicating that the foci of training are different.

ecstasy? Where brotherhood between singer (or violinist) and accompanist in true partnership? Of course these cannot be categorized in a questionnaire and I am not blaming you for that, but I hope these will be given prominence in your thesis. They are of the spirit (Rose, 1981, p. 142; pp. 144–145).

A comment from another respondent separates these attributes into ‘skills’ and ‘basic tools’: ‘I feel that your questionnaire could actually be divided into two parts, one addressing the skills of the professional accompanist, and the other the basic tools which can be taught in a required accompanying class geared for the undergraduate collegiate pianist as a means of general exposure’ (pp. 152–153).

Moore’s ‘frightened’ response indeed contributes to questioning these calculated competencies. However, on the other hand, one could also determine that by identifying these competencies, concrete evidence is being produced, by which someone can learn how to accompany. These competencies alone, of course, do not ‘make’ the piano accompanist, but, they aid him/her towards a better understanding of the tangible skills they need to develop in order to succeed in becoming proficient in piano accompaniment. Moore’s response is perhaps a reaction to Rose’s attempt to be scientific about the piano accompanist’s competencies, something that Moore may have considered to be fundamentally artistic. The collision between systematic methodology used to scrutinise an artistic pursuit is highlighted in these responses.

Mann–Polk (1984) researched the doctoral programmes in accompanying/ensemble playing at the Universities of Miami, Michigan, Northwestern and Southern California. Mann–Polk’s objectives also included reviewing the creative and performing arts on University campuses at that time, the history leading towards the construction of the D.M.A. degree, as well as aspects concerning the doctoral curriculum. According to the author, ‘prior to this study no serious attempt has been made to examine doctoral programs in Accompanying and/or Ensemble. Nothing has appeared in print describing of its current active programs’ (p. 2). This chapter indicates that Lippmann’s thesis on piano accompaniment programmes was completed in 1979 at Ohio State University, while Rose’s thesis on piano accompaniment competencies also evaluated current programmes at universities in 1981. Neither dissertation features in Mann–Polk’s bibliography which indicates that she was not aware of their existence at the time of writing her own thesis in 1984. It is also interesting to note that Lippmann’s, Rose’s and Mann–Polk’s home institutions are mentioned in some way in all three theses.

Mann–Polk provided detailed information on the background of the historical evolution of the creative and performing arts within American Universities, the development of the music degree in higher education and the history of the performance doctorate. She then discussed

accompanying as a career, followed by the presentation of the abovementioned four doctoral programmes at the selected institutions. A combination of qualitative (interviews) and quantitative (questionnaires) approaches was used to gather data. After analysing and critically discussing the results, Mann–Polk concluded by proposing two doctoral programme formats. Interestingly, she admitted that ‘this investigation has not answered the questions with which it started’:

For whom is the doctoral performance degree with a concentration in accompaniment and ensemble performance intended? What are its purposes? The four programs, with their remarkable variation defy generalization and suggest that at the present time these questions have no answers (Mann–Polk, 1984, p. 127).

The conclusion is indeed significant, not only because Mann–Polk’s efforts did not materialise, but also because it left important questions unanswered. However, she suggested that with the information obtained, it would be possible to come to conclusions on issues concerning specialisation and scholarship and the ‘national posture’ (p. 127) on balance between ‘professionalism and comprehensive liberal education’ (p. 127), proposing a doctoral performance degree in piano performance with a main emphasis in ensemble performance.

1.3.3 Summary

The four dissertations enrich our knowledge about the piano accompanist and piano accompaniment, in terms of: a) the educational efforts towards introducing specialised accompaniment courses; b) determining skills specific to the piano accompanist; and c) uncovering a large proportion of the piano accompaniment literature. However, their more significant contribution, which is directly related to this enquiry of professional piano accompanists, is their input on a wealth of what they refer to as: competencies/skills/basic tools (Rose, 1981); ‘performance skills’ (e.g. ensemble sensitivity) and ‘functional skills’ (e.g. harmonization) (Lippmann, 1979, p. 11); ‘craft-like’ techniques (e.g. transcription; Mann–Polk, 1984, p. 79), and ‘attributes’ (Fong, 1997, p. 4). Because the largest percentage of the abovementioned skills overlap with the skills shared by the practitioners (see Table 1.2), these educators’ perspectives reinforce the vast number of skills expected of a piano accompanist. Furthermore, Rose’s investigation into accompaniment competencies provides additional information to the practitioner’s perspectives, reinforcing the following skill categories: a) pianistic skills (play scales and arpeggios, play large leaps without looking at the keys); b) practical skills (read and transpose from C clefs); c) social skills (be patient and even tempered, have perseverance, be able to ‘criticize diplomatically’ (p. 135), be able to ‘instil confidence in

soloist' (p. 135)); and d) other skills: perform like a soloist, 'demonstrate concert stage deportment' (p. 133), 'demonstrate concert backstage deportment' (p. 133), and programme building.

1.4 Researchers' perspectives: Empirical

Recent studies reveal a growing interest from current researchers about pianists as accompanists. There are four preliminary studies that address varying, yet potentially exciting, perspectives on accompaniment, including research about realising musical interpretations, specifically via the role of imagery (Presicce, 2016) and through consideration of the skills involved in approaching different repertoire (Wildschütz, 2016), and broader concerns about learning to accompany (Haddon, 2016) and the empathic nature of the pianist in a solo–accompaniment duo (King & Roussou, 2017).

Presicce³⁰ (2016) exposed preliminary findings about the role of imagery in piano accompanied works as a tool for shared – as opposed to individual – interpretational goals and as a means by which co-performers improve ensemble cohesion. Even though she explored works with piano accompaniment, her research did not primarily focus on the pianist as accompanist, rather, the pianist as part of a duo work. It would, therefore, be interesting to explore more specifically how imagery affects, shapes and enhances a pianist's performance preparation directly from the lens of an accompanist. By contrast, Wildschütz³¹ (2016) examined the practicalities of accompanying a singer in Schönberg's lied *Das Buch der hängenden Gärten*, Opus 15 via self-reflection as a pianist. She attempted to determine whether specific 'skills or techniques' (p. 23) are required when playing German lieder 'on the verge of atonality' (p. 23), remarking that there are seemingly no specific ones needed to accompany this kind of repertoire compared with tonal music. This study poses the question of whether the demands of different types of repertoire require different technical approaches for piano accompanists – or even different kinds of imagistic interpretational strategies. Arguably, even though the (musical) role of the pianist is primarily determined in the compositional process as notated in the score, the (performance) role of the pianist in real-time is influenced by a variety of factors that necessarily draws upon skills or techniques that are peculiar to the immediate activity of realising a part alongside a co-performer, such as those identified in Table 1.2, which

³⁰ This research was presented as part of the *Piano Accompaniment in Practice Symposium*, at the University of Hull (UK) in November 2016, the page references noted above relating to the Symposium's Abstracts booklet (an electronic copy is available upon request to the author). This event was a result of my initiative, which I also co-organised with Dr Elaine King.

³¹ Ibid.

may alter from performance to performance. More importantly, though, how a pianist applies skills or techniques within a rehearsal or performance of a particular piece as well as in relation to a specific co-performer at any one time would be likely to determine whether indeed specific skills or techniques are necessary to perform any kind of repertoire.

Haddon³² (2016), investigated undergraduate pianists' perspectives on 'learning to accompany' peer instrumentalists. Based upon evaluation of data from interviews with students and staff who work with the pianists, her research revealed information on how this 'learning' influences their personal perception and development as pianists, what their needs are, and which strategies they adopt when practising, rehearsing and performing within this 'collaborative' (p. 17) context. The students' motivations for engaging with the medium – besides developing their performance experiences – included accompanying for personal enjoyment, taking the opportunity to perform with other students, as well as exploring other types of repertoire. This investigation revealed the participants' views on the hierarchical role between the two performers, with mixed responses ranging from having 'joint authority' to the pianist being 'subordinate', the type of repertoire and the type of soloist. When asked to share their views on what makes a 'good' piano accompanist, the students' responses included experience, application of certain strategies, and display of skills/qualities such as musicality, listening, adaptability, communication, good sight-reading skills as well as creating security for the soloist, whereas staff responses included motivation, interpersonal dynamics and emotional aspects. Haddon's research established that students felt that 'learning to accompany' was a beneficial process, for they felt that it led to improved solo piano performance, development of musicality and interaction with other musicians, but also long-term gains which may be beneficial to their future employment.

King and Roussou³³ (2017) explored the empathic nature of the piano accompanist through an investigation of how empathy is understood and manifested between soloists and accompanists in the Western art duo chamber context. Fourteen professional musicians – seven instrumentalists/vocalists and seven pianists specializing in piano accompaniment – were interviewed about their views on how empathy is defined, as well as its presence, functions and influences in this context. The data were collected, audio-recorded, transcribed, analysed and coded into themes (Arksey & Knight, 1999; Tracy, 2013). The participants defined empathy in

³² Ibid.

³³ This investigation was conducted with fourteen of the participants from *Study 1: Interview Study* of this doctoral research. As the focus of the research was empathy, it is reported in the above publication rather than as part of this thesis.

terms of the *relationship with* a co-performer (i.e. being understanding and sensitive), according to *actions towards* them (i.e. exhibiting flexibility and willingness to compromise), the accompanist's *character traits* (i.e. being friendly and easy going), and the *working ethos* (i.e. working towards a joint musical goal) of the performers. These views indicate what empathy *might be*, rather than what empathy *is*, highlighting that empathy can be present in this context, both musically and socially. Also, the views varied about the 'sustainability' (p. 278) or 'desirability' (p. 278) of the presence of empathy, as well as the notion of empathy being cultivated between *accompanist* and *accompanied*.

The participants shared specific incidents based on their personal experiences which pointed towards three functions of empathy: first, dealing with *interpersonal dynamics* (such as being on the same wavelength as their co-performer); second, *offering support and reassurance*; and third, *experiencing a connection* (such as the formation of a bond between the two performers). The data revealed that empathy is influenced by factors such as liking or disliking their co-performer, the level of familiarity and friendship between two performers, as well as the accompanist's experience in working with different types of soloists and repertoire. Importantly, the data showed that the second function of empathy (offering support and reassurance) was a key attribute for piano accompanists, for this aspect alone 'was only described from the direction of accompanists towards soloists, whilst other scenarios referred to mutual experiences' (p. 279). An optimism regarding the piano accompanist's position in the solo-accompaniment context was also apparent in this study, for the soloist-participants regarded their accompanist as 'playing with' rather than 'playing for' them (p. 279).

These individual research projects provide alternative perspectives on piano accompaniment and indicate ways in which the study of piano accompanists may be integrated as part of empirical enquiries within the broader field of performance studies. As such, they provide starting points for discussion of wider phenomenon, such as imagery, empathy and learning through ensemble playing, which go beyond the scope of this thesis.

1.5 Researchers' perspectives: Digital

Towards the end of the twentieth century, researchers identified the growing demand for having readily available accompanists, and concentrated their efforts in developing digital or computerised accompaniment tools. Looking at the development of such tools in chronological order as they appear in key studies, a wealth of information has emerged concerning both *why* such systems were needed in the first place and *what* characterises piano accompanists for the purpose of digital reproduction. In order to appreciate the importance of developments in this

area, it is necessary to take each study in turn so as to outline the authors' main motivations and the issues encountered therein as relevant to this research prior to summarising the contributions together.

The first study in this domain considers broadly the issue of synchronisation, timing and tuning in ensemble performance. In their study of 'rules for automated performance of ensemble music', Sundberg, Friberg and Fryden (1989) assumed the scenario of a 'highly skilled music teacher teaching the computer how to perform in a musically acceptable manner' (p. 89). The purpose of the research, although not specific to piano accompaniment, is seminal in the field. Indeed, one of the rules considered by the authors when attempting to 'synthesise performances of ensemble music' (p. 90) concerned the achievement of temporal co-ordination. The results of this research suggest that 'musicians have to follow, at each moment, the timing of a *crucial voice* which consists of elements of various voices' (p. 105). The researchers propose that most musicians would agree that listening to each other whilst performing together is necessary, and learning each other's parts during rehearsal is important. It is also of particular interest that 'this rule for the synchronisation of ensemble playing may need to be complemented by other, style-dependent rules. For instance, in certain contexts one instrument may lead over the others' (p. 105). This early study on automated performance lays the groundwork for ensuing projects dedicated to the development of accompaniment systems. It is important because it highlights the need to identify relationships between voice parts within a musical texture when programming a digital tool, a perceptive skill that has been recognised by practitioners of piano accompaniment (see Table 1.2), but, most crucially, the fundamental need to synchronise timing across different parts.

The following five projects deal directly with the development of digital tools for accompaniment. Sheldon, Reese and Grashal (1999) explored how the development of an intelligent digital accompaniment system, called *Vivace* (nowadays known as *Smart Music*), can provide an effective interactive accompaniment alternative to college-age instrumentalists when high-quality accompaniment is not readily available, there is limited rehearsal time, and financial constraints relating to the amount of time spent with an accompanist are an issue. Rhythm, technique, articulation, intonation, tone quality, and interpretation were evaluated as measures of performance quality in an experimental study of three different accompaniment conditions: a) no accompaniment, b) live accompaniment, and c) intelligent digital accompaniment. Even though the results showed similar ratings across three performance conditions, the researchers noted that the capabilities of the intelligent digital accompaniment system were important, especially the following features: several performance parameters can

be manipulated; options to either practice with both solo and accompaniment parts, or only the accompaniment part are offered; segmented practice is available, having the option to repeat smaller sections such as practice loops, or practice without repeats. What is of particular interest is the tempo capabilities: ‘they could set strict tempos for their accompaniment or allow the accompaniment system to “listen to” and follow the variability of their playing’ (p. 256). Tempos could be pre-set through different sections of the accompaniment part, and pauses could be inserted to maximise personal expressiveness. One of the limitations listed by the authors was the fact that there is no interaction opportunity between soloist and accompanist.

Raphael (2001) used the machine listening application *Music Plus One* (MPO) in order to allow a computer to play the role of an accompanist in a non-improvised composition for duo (solo with accompaniment). The modelling of the accompaniment incorporated a number of distinct knowledge sources including ‘timing information extracted in real-time from the soloist’s acoustic signal, an understanding of the soloist’s interpretation learnt from rehearsal, and prior knowledge that guides the accompaniment towards a musically plausible rendition’ (p. 487). Inspired by its predecessor, *Music Minus One* (MMO) the researcher’s aim was to fix MMO’s problem of the soloist being forced to follow the accompaniment: when using MMO, ‘contrary to both musical etiquette and common sense, the soloist must follow the accompaniment. Although MMO is often a desirable alternative to no accompaniment at all, it is the antithesis of what the music-making experience should ideally be: the accompaniment should follow the soloist and not vice-versa’ (pp. 487–488).

Accordingly, a central challenge encountered in MPO was to represent the requirements of musical accompaniment by integrating different ‘knowledge’ sources of musical information necessary in a computationally tractable framework. The sources considered were: 1) Western note durations, by combining the score durations with the soloist’s varying tempo throughout the piece; 2) real-time information, by considering the ‘estimated times at which the solo notes begin’ (p. 489); 3) rehearsal considerations, requiring that the system ‘learns the tempo and rhythmic nuances of the soloist and uses them in subsequent performance’ (p. 489); 4) the accompanist’s ‘internal musicality’ (p. 490), encountering the following problem: ‘our experience suggests that it is not possible to learn all necessary musicality through imitation of the soloist. Rather, the accompanist needs some prior information that will guide it toward a musically satisfying accompaniment’ (p. 490); and lastly 5) functioning in real-time to connect with the nature of live musical performance. Raphael considers the limitations of this system by proposing that future work should aim to ‘combine what the computer does well – accuracy and fidelity to the score – with what the human does well – expressiveness and musicality’ (p.

511). This project essentially acknowledges the negotiation of information between a (fixed) score with that of (human) timing in ensemble playing, whereby the latter is subject to continual real-time adjustments that may or may not be predictable.

Widmer's (2005) study focussed on how advanced computer methods may be able to provide new insights into 'complex creative activity', such as music performance (p. 11). This is a quantitative empirical study in which Widmer analysed solo piano performances by human artists in an effort to discover performance patterns, using Artificial Intelligence (AI) methods. Two strategies were applied in this project: machine learning algorithms and data mining methods. The primary concern was not whether machines can be 'credited with creativity' (p. 26), but more that they can be a useful tool in producing results and making discoveries which can further inform musicological research. Two points merit particular mention. First, that part of this process was to construct *models* which represent sets of *performance rules*, that is, 'rules that predict a performer's expressive choices from properties of the music being played' (p. 14). Second, to question whether it is possible that 'creative aspects of expressive performance can be captured in a formal model' (p. 24) – to this end – in line with Raphael's research, the author remarks that, realistically, it cannot be expected that an artist's expressive decisions can be formalised 'to the point where they would become completely predictable' (p. 24).

Dannenberg and Raphael (2006) investigated a type of machine listening known as 'music score matching, score following or score alignment' (p. 40). They suggested that by relating musical sound to musical notation, these systems 'generate tireless, expressive musical accompaniment to follow and sometimes learn from a live human performance' (p. 39). Even though the authors acknowledge that 'human accompanists provide stiff competition in this traditional domain', they argue that 'accompaniment systems manage to beat their human counterparts in several ways' (p. 41). The two main advantages of computerised accompaniment systems are that they can provide a flexible, tireless and sensitive accompaniment, and that they have unlimited technical facility accommodating virtuosic passages and complex rhythms. These score-following applications are used for educational purposes (for instance, *The Piano Tutor*, *SmartMusic*, and *Music Plus One*). The researchers concluded that accompaniment systems can make practicing more instructive and enjoyable, as well as making music more widely available to larger populations of music students and musicians.

Finally, Jordanous and Smaill (2009) examined the role of score following in automatic accompaniment by using the *Hidden Markov Model* (HMM) method. In order to assist their research, the authors developed a score accompaniment follower system which they tested and

thereafter considered and compared to human accompanists. The comparison data was collected by conducting interviews with eight accompanists of varying age, experiences and competencies, on their approaches and strategies when accompanying. More specifically, the primary issues discussed during the interviews were the following: ‘reflections on their personal approach to accompaniment; how they synchronise their playing with the soloist; to what extent they would be aware of deviations from what is written in the score; how they would deal with such deviations’ (p. 205). The conclusions were then compared with the artificial accompanist. Interestingly, they found that the issues of cooperation, feedback and communication between co-performers were critical in both real and artificial terms. They indicated that their system performed ‘reasonably well as an artificial accompanist’ (p. 208), but that some aspects were missing, specifically: a) cooperation between soloist and accompanist; b) general musical awareness; and c) being able to adapt to different performance scenarios. With regard to the latter, the participants pointed out that their accompaniment strategies change according to the performer they are working with, generally linking this to the performer’s ability, working either with a weak soloist or a more advanced performer. This observation suggests that combinations of musical, perceptive and social skills as identified earlier on in this chapter are constantly adjusted by experienced accompanists and that such adjustments cannot be easily accounted for in virtual or digital terms.

To sum up, the researchers’ motivations for producing digital or artificial (piano) accompaniment tools were mainly to address a lack of availability of competent accompanists for practising instrumentalists or vocalists, to provide an option for musicians with insufficient time to rehearse with an accompanist, to reduce pressure on finances relating to the payment of accompanists, and to make accompaniment more widely available. They concluded that certain aspects of accompaniment were necessary for the success of computerised systems, including control of timing and awareness of voicing. They credited human accompanists with a number of skills, the following of which relate directly to this research as identified above (Table 1.2): pianistic skills (competence and technical facility); perceptive skills (notably listening, following, leading, adapting; synchronisation and timing; flexibility; sensitivity); musical skills (including general musicality, musical awareness, expressiveness) and social skills (including co-operation, interaction and communication between soloist and accompanist). They highlighted that other ‘knowledge sources’, including awareness of another performer’s part, processing real-time information as well as details learnt during rehearsals, are integral to ensemble playing, yet can be problematic in programming terms.

1.6 Concluding remarks

This chapter has reviewed the perspectives of practitioners, educators and researchers on piano accompanists and accompaniment. It was noted that practitioners' perspectives provide a substantial contribution. Five key themes were discussed in Section 1.1 that projected practitioners' attitudes from social and historical standpoints, including feelings of neglect and inferiority about the status of piano accompanists with recognition of a gradual epistemic shift towards positivity, typecasting, plus considerations about accompaniment as art or science, as learnt or innate. Specific skills and roles involved in piano accompaniment were identified and categorised in Section 1.2, while educators' perspectives on the development of degree programmes in the field were scrutinised in Section 1.3. The remaining two sections of the chapter focussed on contributions from researchers about the study of piano accompaniment, identifying broader links through empirical research in performance studies on the topics of imagery, empathy and learning in Section 1.4 and virtual possibilities through discussion of developments in digital programming of accompanists in Section 1.5.

Even though there is evidence of information about the skills of piano accompanists, gleaned mainly from practitioners' perspectives, but also via educational studies on degree curricula and research developments in digital accompaniment, there is a lack of current systematic enquiry about the views of contemporary musicians, particularly professional soloists and accompanists, on their expectations of piano accompanists in the Western art solo–accompaniment context. While there is an apparent epistemic shift about the stature of the pianist in this medium, this is yet to be fully explored in twenty-first century musical culture. At the same time, there is scope for closer examination of the skills and roles of piano accompanists according to the perceptions of contemporary practitioners, not least to move beyond descriptions of skills towards conceptualisation of their operation in practice. Indeed, researchers developing digital accompaniment tools have identified the importance of (human) real-time interactions in ensemble playing, which need to be fully accounted for in the context of our understanding of accompaniment skills. Prior to addressing these shortfalls, it is necessary to consider relevant theoretical and empirical research on ensemble playing so as to gain insight into key areas of discussion about group music-making, which is the purpose of Chapter 2.

CHAPTER 2

UNDERSTANDING CHAMBER ENSEMBLE PRACTICE

In recent years, the pianist has been researched within performance studies and areas of music psychology and education as a duettist with another pianist (e.g. Shaffer, 1984; Appleton et al., 1997; Williamon & Davidson, 2000, 2002; Blank & Davidson, 2007), as part of a duo with an instrumentalist (e.g. Goodman 2000, 2002; Davidson & King, 2004; Lisboa et al., 2013 on cello–piano duos) or singer (e.g. Ginsborg, Chaffin & Nicholson, 2006; Ginsborg & King, 2009, 2012), and as an ensemble pianist, such as in piano trios or other chamber groups (e.g. Kokotsaki, 2007; Lettberg, 2013). In addition to these studies, empirical and theoretical research on ensemble playing more broadly has led to developments in our understanding of the processes involved in group music-making, including social (e.g. Murnighan & Conlon, 1991; Davidson & Good, 2002; Seddon, 2005), musical (e.g. Maduell & Wing, 2007) and cognitive (e.g. Keller, 2001, 2008), all of which provide insight into different aspects of chamber ensemble practice.

The purpose of this chapter is to examine literature on small group music-making so as to review key considerations about chamber work which will enable wider contextualisation of the study of piano accompanists and accompaniment. There are four relevant areas of discussion: first, interaction, co-ordination and synchronisation (i.e. keeping time); second, verbal and non-verbal communication; third, strategies for rehearsal and performance; fourth, social factors (also see Goodman, 2002). Where possible, selected examples of research in these areas will concentrate on studies involving pianists. Prior to this, there are two specific projects that focus on pianists' understandings of ensemble playing that merit particular attention, for their findings extend some of the practitioners' perspectives from piano accompanists that were highlighted in Chapter 1.

2.1 Ensemble pianists

Looking specifically at pianists who work in different kinds of ensembles, Dimitra Kokotsaki (2007) investigated how 'pianists understand what they do as active members of musical ensembles in their interaction with other ensemble players' (p. 662). This qualitative semi-structured interview-based enquiry adopted an inductive interpretative approach and explored the views of 20 expert pianists. The research aimed to: a) understand pianists' perspectives on how ensemble performers interact with each other, both emotionally and socially, in order to

achieve high quality performance; and b) identify the factors which affect this process. This study led to the construction of a theoretical framework on the ‘attainment of high quality in musical ensemble performance’ (p. 641), which reflects the pianist’s role in chamber ensembles.

Kokotsaki’s rationale for investigating ensemble pianists’ perspectives stemmed from her interest in exploring the piano’s (as an instrument) and pianist’s (as a performer) ‘diverse’ and ‘multi-functional’ (p. 642) roles in ensemble performance, specifically: a) the piano as a ‘self-contained’ (p. 642) instrument which can function as a solo instrument, seeing the pianist as an ‘autonomous musician’ (p. 642) in terms of performance and interpretation; b) the piano as a ‘popular and essential companion’ (p. 642) in small-group ensembles which enhances the harmonic background of single-line instruments; and, c) the pianist in performing ‘an accompanist’s role’ (p. 642) by providing ‘musical support to a soloist’ (p. 642), instrumentalist or vocalist, so to assist them to perform at their best. Kokotsaki’s theoretical framework comprises five categories of information: *searching for balance*; *externalisation of attention*; *regulating*; *time availability*; and *achieving integration*. Each category reflects how pianists perceived their participation in relation to that of their co-performers during ensemble music-making.

The connection between *externalization of attention* (which entails ‘getting out of self’ (p. 652), communication, preparation, and social skills) and *regulating* – which involves the ensemble pianist a) as a pianist who is a ‘strong link/regulator’ (p. 653), and b) as an accompanist who is a ‘guide/facilitator’ (p. 653) – deserves attention, for these categories establish that a pianist may serve a ‘regulatory function’ (p. 657) within an ensemble for the following reasons. First, pianists were described as a ‘strong link’ (p. 658) because the ‘specificities’ (p. 658) of the piano (i.e. the instrument) enabled them to support other ensemble instruments: the piano was described as an ‘anchor’ (p. 656). Second, pianists were considered to occupy a central position in some ensembles by virtue of the fact that they normally sat in the middle of the group. Third, pianists were often chiefly responsible for navigating the unpredictability of live performance because they normally had sight of the full score. Indeed, this point is reinforced with particular attention to the solo–accompaniment medium:

The pianist acquired a regulatory role in the accompanying context, where he/she held a supportive role both in a musical and a moral sense. [...] In order to meet the requirements of his/her roles, the pianist had the full score during playing, which appeared to allow him/her to cope with any unpredictable circumstances that might occur during performance. The main purpose of the pianist would be to restore the musical flow and bring the ensemble back on the right course of action by taking

remedial action and making decisions on the spot when necessary. Considering the unpredictability of the live performance, the pianist was also required to recognise and react to the cues given from co-performers by listening actively, being alert, fast and spontaneous (Kokotsaki, 2007, p. 658).

The word *role* appears to refer not only in the pianist's functional capacity, but also in a behavioural sense, expecting the ensemble pianist to morally support their co-performers by assuming the responsibilities – requirements and purpose – outlined in the above quotation. This notion links with the pianists' expressions of a 'desire to connect and empathise with one another' (p. 656) in terms of 'achieving integration' with co-performers, preoccupations with fear of 'letting the co-performers down' (p. 658) and feelings of high levels of responsibility during performance. More specifically, interpretation of the pianists' data led to the following claim:

The pianists felt that they performed at their best, first, when they felt closely connected with each other, second, when they enjoyed the repertoire and were adequately prepared, third, when they sensed the co-performer's enjoyment and, finally when they were engaged in an effective aural communication with each other (Kokotsaki, 2007, p. 658).

Kokotsaki concluded that a musician's aspiration to achieve high quality ensemble performance was the core concept linking all categories together. A number of 'intervening conditions' (p. 662) were identified in relation to this aspiration, including group size, technical ability and repertoire familiarity. Indeed, the literature outlined in Chapter 1 (e.g. Brown, 1917; Moore, 1943; Cranmer, 1970; Price, 2005), supports that having good piano technique (Moore (1962) also considers it as the foundation for expressivity and emotional success) and knowledge of the standard instrumental and vocal repertoire, are essential requirements in the piano accompaniment medium.

Direct parallels can be drawn between Kokotsaki's ensemble pianists and piano accompanists more specifically. The five categories of information identified above can be considered to be important when the pianist works in the solo-accompaniment medium. What is prominent in the theoretical framework is the fact that ensemble pianists recognise that there are certain expectations about their playing, such as 'expected perfection from the accompanist' (p. 662). In addition, Kokotsaki reported a negative attitude towards piano accompanists in her data: according to some of her participants, 'the derogatory attitude held by some audience members mainly involved the belief that the accompanist is subordinate and, therefore, inferior to the soloist. It particularly took the form of lack of appreciation towards the accompanist'

(Kokotsaki, 2007, p. 659). Similar attitudes were identified in Chapter 1, although it is particularly interesting that they should emerge from more recent pianists. There is scope for further scrutiny of expectations about piano accompanists from the perspective of both dedicated piano accompanists as well as professional soloists.

In a later self-reflective study on ensemble playing, Maria Lettberg (2013) analysed the process of learning and rehearsing Schnittke's piano trio as a chamber ensemble pianist. Lettberg claims an alternative approach to that of Kokotsaki (among others), for she attempts to highlight processes of intuition and imagination in the blending of sounds from the perspective of a pianist: 'My goal [...] was to integrate the piano sound as closely as possible with the strings by imagining that these instruments of very different nature could produce a united sound' (p. 80). She emphasises the importance of aural communication in ensemble playing, although she also suggests that her extensive experience as a pianist enables an 'embodied understanding' (p. 80) about the production of piano sound. Her self-reflective analysis touches on the issue of embodiment, discussion of which is beyond the scope of this thesis, but, most importantly, emphasises a performer's preoccupation with sound when playing. Arguably, this preoccupation does link to Kokotsaki's framework, but straddles elements of *searching for balance* and *achieving integration*. Neither Lettberg nor Kokotsaki attempt to delineate the processes underpinning such integration, which are addressed in other areas of literature on ensemble playing.

2.2 Interaction

This section outlines the ways in which musicians interact with each other, essentially keeping in time with one another, which is perhaps the most fundamental requirement of ensemble playing; indeed, as Goodman (2002) asserts, the term ensemble may be defined according to 'the precision with which musicians perform together' (p. 153). More recently, King and Gritten (in press) reconsidered the terminology in relation to thinking about ensemble activity in rehearsal and performance, arguing that 'interaction' best describes what goes on in performance, i.e. 'playing together' (with a focus on temporal co-ordination and the interaction processes involved such as anticipation, attending and so on), while 'communication' best describes what goes on in rehearsal, i.e. 'working together'. This conceptual distinction provides a useful way to navigate literature in the domain as exemplified in this review (i.e. Section 2.2 focusses on 'interaction'; Section 2.3 deals with 'communication'). Interestingly, according to Maduell and Wing (2007), the terms co-ordination and synchronization are

considered to be almost identical, although, by definition, synchronisation may be used more directly in relation to time.

In his seminal study on expressivity in solo and duet piano performance, Shaffer (1984) examined issues of timing in Chopin's Etude No. 1 from *Trois Nouvelles Etudes* and Beethoven's Sonata for Piano Four Hands in D major, Op. 6. With regard to the latter, he discovered that the 'players could stay in time with each other while freely modulating the tempo' (p. 592). He suggested that one player acted as the leader whereas the other one attempted to follow them, but also noted that the players were listening and watching each other in their effort to respond to each other's 'spontaneous nuances of expression' (p. 593). He described two main skills involved in keeping time: anticipation and reaction. Furthermore, he posited two kinds of co-ordination processes used by co-performers to achieve synchrony: a) *hunting*, which refers to the action by which one performer reacts to another performer's action, and b) *mutual adjustment*, or co-operation between ensemble performers. Shaffer claimed that pianists were able to stay in time with one another because they had developed a 'shared mental representation' of the musical structure during rehearsal. Interestingly, he concluded that more studies were needed in order to further explore the ways in which performers accompany each other.

The extent to which visual feedback is used to facilitate ensemble performance is pursued in a follow-up study by Appleton, Windsor and Clarke (1997). In this case, temporal co-ordination is scrutinised in the same Beethoven piano duo piece (scored for four hands) as used by Shaffer (1984), but with performances carried out under different conditions: 'normal' (i.e. with visual feedback, so the performers could see and hear each other); without visual feedback (i.e. the performers could hear each other, but not see each other); without visual feedback and regular aural feedback (i.e. the performers performed with a recorded audio track and could not see each other). For this exploration, the researchers used a Yamaha Disklavier, a laptop computer to record MIDI data from the performances and POCO (Honing 1990) to analyse expressive timing and synchronisation. The findings revealed that when visual feedback was available, the performers produced 'greater overall timing variability' than in the absence of visual feedback, but 'significantly less asynchrony' (p. 473). This suggested that temporal co-ordination between co-performers became less 'fine-grained' without visual communication (p. 473). The study concluded that visual feedback is essential for expressively synchronised musical performance.

Moving away from pianists, Maduell and Wing (2007) explored co-ordination and synchronisation in flamenco ensembles, but concentrated on the rhythmic nature of

accompanying parts. Their analysis emphasised social interaction and leadership issues regarding setting the rhythm, instigating tempo changes, cuing stops and starts, among other factors. They found that leadership needed to be supported by members reacting to other co-performer's rhythmic efforts in order to keep the playing synchronised. Co-ordination was achieved both by watching and by listening to focal performers and their accompanists, and required quick reactions to tempo alterations. Cues included both verbal and non-verbal signs, but it was acknowledged that these were difficult to isolate in the data because they may have been delivered as part of choreographed (or other) action.

Asynchronisation has also been considered in relation to studies of temporal co-ordination in ensemble playing. Based on earlier research, Rudolf Rasch (1988) claimed that ensemble musicians achieve co-ordination by fusing or matching their own temporal structures with those of co-performers, something akin to Shaffer's shared mental representation. According to statistical analysis of note onsets produced by musicians in recorder and string trio ensembles, he claimed that a certain degree of asynchronisation will always be present in a live performance, albeit imperceptible to players and listeners. His findings also revealed that synchronisation is more difficult in slower pieces, across tempo changes and after pauses.

Thus far, it has been shown that keeping time is an integral part of ensemble playing, although the degree of synchrony (or asynchrony) will depend upon numerous factors, including visual feedback (Appleton et al., 1997), overall tempo (Rasch, 1988) and tempo changes (Rasch, 1988). Anticipation, reaction, watching and listening are vital skills used to keep in time, while leading, following, mutually adjusting and responding to signals are necessary to achieve co-ordination (Shaffer, 1984; Maduell & Wing, 2007). One could argue that co-performers assume stereotypical roles: soloists as 'leaders'; accompanists as 'followers', such as implied in Maduell and Wing's research. Nevertheless, Shaffer recognises that studies are needed to investigate how ensemble players accompany one another. Indeed, does a soloist follow ('accompany') their accompanist in the solo-accompaniment duo context, and is the responsibility of synchronisation or rhythmic co-ordination shared?

The rest of the discussion in this section focusses more specifically on cognitive processes underpinning the achievement of co-ordination in ensemble playing. Three processes will be examined: 1) inter-reaction; 2) high attentional demands during joint musical action; and 3) prediction of variable timing in performance synchronisation.

2.2.1 Inter-reaction. According to Murphy McCaleb (2011), 'interpretative ensemble collaboration involves a connection between internal mental constructions of music and the way performers interact with their instruments' (p. 1). In some ways, McCaleb's approach

draws upon the piano/pianist roles identified in Kokotsaki's (2007) study, the issue of embodiment touched upon by Lettberg (2013) as well as the notion of shared mental representations (Shaffer, 1984) discussed above. McCaleb explored the ways in which musicians interact and communicate information to each other, as well as how the physical relationship between performers and instruments – the moves employed by performers when executing the music – affects this process using a framework of action research that combined observations, interviews and reflections. In working with a string quartet, McCaleb noted that there was an apparent hierarchy of roles between the performers concerning the melodic line and accompanying lines: 'the cellist performs the melody line prominently, playing with both increased volume and a slightly more soloistic style than the other members of the quartet' (p. 6). McCaleb suggested that this 'tacit acknowledgment' between melody and accompaniment could be attributed to many possibilities, such as a) 'extra musical influences' (p. 6) – the composer's score indications, or b) the performer's experience in the 'act of performance itself' (p. 7) – which includes knowledge of how the various parts such as melodies, accompaniments and even countermelodies, are meant to be executed in relation to each other. As far as the way musicians move when performing, there was qualitative evidence that performers increased and decreased the speed and length of their bow movement to communicate gradations³⁴ of tone.

McCaleb's research thus drew upon two aspects very important to the solo–accompaniment context: a) on the difference in the roles of melodic and accompanying material within a musical composition, and the way in which they are indicated by the composer and thereafter interpreted by the performers; and b) the performer's interaction with their own instruments, in indicating the way they interpreted the music to each other while performing.

In a later study, McCaleb (2013) proposed a new conceptual framework about *inter-reaction*, or how musicians interact to achieve co-ordination in ensemble performance. The framework is based on a paradigm of reaction, a cyclical process comprising three stages: transmitting; inferring; and attuning (p. 3). *Transmitting* refers to the signals conveyed through the operation of the instrument in relation to musical intention. *Inferring* describes the way co-performers infer and perceive each other's musical intentions. *Attuning* reflects the way co-

³⁴ It is acknowledged that players have to vary bow speed and length to communicate gradations of tone, so, as far as a performer's interaction with the instrument is concerned, these elements are non-negotiable for an expressive performance. They undoubtedly provide co-performers much information, but only if the co-performer understands how sound is produced on the instrument. This consideration is not directly addressed in McCaleb's research.

performers apply these inferred intentions, modifying and adjusting their performance accordingly. This framework underpins continuous interaction between co-performers in ensemble performance.

2.2.2 High attentional demands during joint musical action. Keller's (2001) *Attentional Resource Allocation in Musical Ensemble Performance* (ARAMEP) is a theoretical model concerned with the ways in which ensemble performers deal with the 'high attentional demands' which arise during performance, as well as other factors, both of a musical and an extra-musical nature, which influence 'attentional flexibility'. Musical factors include rhythmic complexity, pitch-related factors, tonality and harmonic context, while extra musical factors include anxiety, arousal, mastery of instrumental technique, and familiarity with the music in question.

Keller's research identified three cognitive processes involved in achieving co-ordination in ensemble performance: prioritised integrative attending (i.e. 'dividing attention between a high priority part (one's own part) and the overall aggregate structure that emerges when all parts (including one's own) are combined' (p. 20)); selective attending (i.e. when the performer is exclusively concerned with their own part); and non-prioritised integrative attending (i.e. when all parts are of equal importance, hence the 'aggregate structure' is the centre of attention). His research indicated that out of these three processes, prioritised integrative attending is considered the norm.

This research is critical in terms of understanding what an accompanist does cognitively when performing with a soloist and vice-versa: it can be assumed that all three processes may be applied at any one point during performance, however, emphasis might differ between co-performers, such as from soloist to accompanist in the solo–accompaniment context. It may be hypothesised that the piano accompanist will only attend solely to their own part (selective attending) when their soloist's part is *tacit*, and that for the majority of the time they will divide their attention accordingly between their own part and that of the soloist (prioritised integrative attending), engaging in non-prioritised integrative attending only when the music and the soloist allow it. In addition, the soloist may be more likely to exhibit higher degrees of selective attending (i.e. concentrating solely on their own part).

In a later study, Keller (2008) investigated the cognitive processes which 'enable humans to co-ordinate their actions with the remarkable precision and flexibility that can be observed during musical joint action (i.e. involving more than one participant' (p. 206). In line with Shaffer (1984), Keller lists three ensemble skills which enable the achievement of ensemble cohesion: anticipation ('anticipatory auditory imagery'); attention ('prioritized

integrative attention’); and adaptation (‘adaptive timing’) (p. 207). His research revealed that ‘ensemble cohesion requires individual performers to share common goal representations of the ideal sound and possess a suite of ensemble skills. This suite includes basic cognitive processes relating to anticipatory auditory imagery, prioritized integrative attention, and adaptive timing (p. 217). Keller acknowledges that these cognitive processes can be affected by other factors, such as social influences and familiarity with co-performers and repertoire.

2.2.3 Prediction of variable timing in performance synchronisation. Keller, Knoblich and Repp (2007) examined how ensemble musicians, particularly pianist duettists, can predict the ‘variable timing of the sounds produced by other ensemble members’ (p. 102) in order to co-ordinate their own sounds with them. In their research, they investigated the possibility that synchronization in musical ensembles is achieved by performers simulating – during ensemble performance – how the accompanying parts might be played (see pp. 102–103). The authors hypothesised that the process of simulation involves ‘imagining – in anticipation – the movements and effects that characterise the event’ and explained that this is ‘triggered automatically when an action is observed’ (p. 103). Their findings corroborate this hypothesis. Broadly speaking, their study contributes to research in neuropsychology on mirror neurons³⁵ (e.g. Rizzolatti et al., 2001; Rizzolatti & Craighero, 2004), discussion of which is beyond the scope of this thesis, but their work provides preliminary insight into the role of the imagination in facilitating anticipation in ensemble playing for the purpose of co-ordination. Indeed, the authors believe that through ‘imagining how other parts might be played, in anticipation of how they are actually played, musicians are able to make temporal predictions about when to act to be in synchrony’ (p. 109), thus anticipating their co-performer’s ‘expressively-motivated timing irregularities’ (p. 110).

The above cognitive processes – inter-reaction (McCaleb, 2013); attending (Keller, 2001); and simulating (Keller et al., 2007) – help to explain what goes on in the mind of the performer when trying to keep in time with another player. These insights necessarily enrich our understanding of the complexities involved in chamber ensemble practice.

³⁵ Also see Godøy and Leman’s (2010) research on music being understood through embodiment or gestural understanding.

2.3 Communication

Studies on non-verbal communication between ensemble performers shed further light on the functions and strategies used by performers so as to achieve co-ordination through interacting and communicating with each other, particularly when working together during rehearsals.

In the two pianist domain, Williamon and Davidson (2000) examined methods of communication between two expert pianists in piano duo and duet ensembles, both during rehearsal and performance. They observed that pianists communicated through a variety of verbal, musical and visual cues. During the rehearsal, there was a lack of verbal communication as more than 90% of the rehearsal time was dedicated to playing. Interestingly, the two pianists mentioned that they felt an increasingly ‘warming’ understanding between themselves without the use of speech to explain their actions. The pianists mainly communicated with eye contact and physical gestures. Eye contact increased over the course of the rehearsals as the performers became more familiar with the music. The two pianists rehearsed one of their pieces for a total of 28 minutes prior to the concert, spending most of their time looking at each other, co-ordinating their entries and exits, and increasing each other’s awareness of spontaneous ideas. Non-verbal movement was provided in two ways: a) by hand lifts, occurring at phrase start and end points, pedalled and long (held) notes; and b) by swaying of the upper torso: this was relevant to tempo indications and rubato generation. During the concert, non-verbal communication was heightened at important structural musical points, while timing and dynamic features were consistent with those already established in rehearsal. Importantly, eye-contact increased in relation to rehearsals, especially around phrase boundaries, seemingly due to the increase of musical intensity, while gestures³⁶ were observed as sharper and swaying became more intense and erratic.

In a follow-up study, Williamon and Davidson (2002) explored the development and application of both non-verbal and verbal communication between the same two pianists. Their research reinforced the findings of their earlier (2000) contribution and enriched our understanding of how pianists worked together by adapting to each other’s ideas and movement styles. Two comments, one from each pianist concerning the influence of their involvements with piano accompaniment on their ‘collaborative behaviour’, merit close attention:

³⁶ Performers are exposed to different acoustics between rehearsal and performance spaces, which unavoidably impacts on their gestures and the way these may simply increase or decrease in order to cope with the acoustic being more or less reverberant than the normal rehearsal venue.

Anthony: As accompanists, we both found that we were accompanying each other, nobody actually took a solo role. I think it developed quite nicely. I think we listened with accompanists' ears. We seem to spin off each other. If one started something, the other would carry on (Williamon & Davidson, 2002, p. 59).

Jonathan: We responded to each other. It was a two-way focus. Because we do a lot of accompanying and if you have someone nervous or not very competent, they'll go one way, and you'll have to follow them and stay there for the whole time. Here we were call and response – matching one another (Williamon & Davidson, 2002, p. 59).

Both studies inform the way pianists who consider themselves to be piano accompanists communicate when performing together. The main points besides the verbal, musical and visual cues employed between the performers both in rehearsal, and in a larger degree during performance, can be drawn from the above quotations: each pianist found that they were inevitably accompanying each other, neither taking the soloist's role; they both listened with accompanists' ears; and, they matched each other's playing, finishing off what the other started.

As part of her research on the nature of interaction in cello–piano duo ensembles, Goodman (2002) analysed discourse in rehearsals using newly-formed professional and advanced-student musicians. Topics and types of discourse along with negotiation strategies were revealed. She categorised discourse (after Bales, 1950) as task-related, involving sharing opinions, making suggestions and asking for orientations during rehearsal, as well as socio-emotional, such as through offering positive (e.g. agreement, praise) or negative (e.g. disagreement, tension) utterances. Her research exposed the element of dominance of one performer over the other and the assumption of a leader figure in the solo–accompaniment medium. Goodman considered the impact of social and musical stereotyping in terms of the 'potential hierarchy set up between cellists and pianists, or soloists and accompanists respectively, in response to the culture of the duo ensemble and the norms of the duo sonata genre' (p. 97). Interestingly, her research revealed a mixture of well-balanced discourse, and occasions of either the cellist or the pianist being more dominant. She found that pianists were found to be "“asking” for more orientation or opinions' (p. 97) perhaps reflecting an 'urge by the pianists, as accompanists, to gain as much information about the intentions and ideas of the cellists' (p. 97). On the other hand, the pianists asserted authority in the duo, either by driving the direction of the musical result by asking questions which suggested their desires, or by initiating the topics of discourse during rehearsals. However, she claimed that an 'ostensible soloist–accompanist hierarchy did not appear to affect the social demeanour of the groups, although individual, dominant personalities (either cellists or pianists) could be detected in the shaping of discourse across rehearsals (p. 100).

Ginsborg and King (2009) concentrated on the non-verbal exchanges and physical gestures between singers and pianists in ensemble rehearsals. The participants were two professional and two student singer-pianist duos. The authors categorised the non-verbal exchanges using *The Observer XP (Noldus)*, a professional qualitative analysis software program, identifying the actions as *states* or *points*, the former with and the latter without specific duration. Actions included singers ‘pulsing’ with their hand, and performers ‘gazing’ or quickly glancing at their co-performer.

The results indicated that the familiar partnerships used a wider range of gestures than the unfamiliar ones. It also became apparent that performers co-ordinated their entries with a variety of body gestures, including hand lifts, head nods, or with the whole body, which served to co-ordinate vocal entries and synchronise structural points. In support of their findings, Ginsborg and King draw upon Keller’s (2008) model of ‘anticipating, attending and adapting’ (discussed above, see Section 2.1.2) as way to explain the actions of the co-performers.

In a subsequent study, Ginsborg and King (2012) reported on the same four singer–pianist duos as in the 2009 study. In this instance, the authors reported the verbal exchanges investigating the cognitive and social processes contributing to musical and social collaboration between the singers and the pianists. The conclusions indicated that the musician’s personality, musical expertise, collaborative experiences and familiarity with their co-performer, must equally be reflected in the way they interact with each other in aspects such as their verbal exchanges or establishing rehearsal strategies. Based on the results derived from this research, the authors offer the following advice to performers who have experienced short-term partnerships and have limited time in preparing for events such as auditions or competitions: a) good level of personal preparation, b) utilising the time on important issues such as interpretation rather than on basic issues, c) play more and speak less, and d) equally contributing to the rehearsal.

Ginsborg and King’s research significantly enriched our understanding of the singer–pianist duo partnership in the way they use gestures, non-verbal cues and rehearsal strategies. However, this research does not shed any light upon the specific skills applied by the piano accompanist when working with a singer, nor does it investigate their role within this context.

Moving beyond the Western art context, related research in the domain of jazz rehearsal and performance provides alternative perspectives on communication. In his study on ‘modes of communication during jazz improvisation’, Seddon (2005) explored the communication channels used by six jazz students, more specifically to see how players were able to ‘empathetically attune when improvising together’ (p. 47) (further consideration of empathy

will be given below). Six modes (types) of communication were revealed and separated into two categories, verbal and non-verbal, each containing three communication modes: instruction, co-operation and collaboration. 'Instruction' was given when one member communicated to another member a specific instruction regarding score orientation. 'Co-operation' related to actions promoting cohesive musical performance. 'Collaboration' referred to communication that accommodated creativity in musical interpretation. The group's shared musical as well as social experiences were found to have influenced these communication modes. The research concluded that jazz musicians communicate by way of musical verbal and non-verbal communication, the latter including eye contact, aural cues and body language, all of which facilitate empathetic attunement. Seddon highlighted that empathy is achieved through the understanding of one's own and fellow co-performer's cognitive processes and emotions, attunement requiring a growing trust and rapport between them.

In a later study, Seddon and Biasutti (2009) contribute findings on moment-by-moment verbal and non-verbal modes of communication both in rehearsal and in performance with a professional string quartet. These findings are compared with the ones obtained in the above-mentioned study (Seddon, 2005) with the student jazz sextet. In both studies, the communication 'modes' were linked to particular activity, namely giving instruction, co-operating and collaborating. More specifically, these modes of communication may be evidenced in the solo–accompaniment context and could enhance co-performer empathy between soloist and accompanist (cf. King & Roussou, 2017, discussed in Chapter 1).

The methods of communication researched in the above studies expose a range of verbal, non-verbal (including gestural) communication at work between co-performers in the Western art tradition in rehearsal as well as ensemble performance. The studies have focussed on different media, including piano duos and duets, cello–piano duos and singer–pianist duos, string quartet as well as jazz sextet, the findings revealing important information about how co-performers communicate with each other so as to co-ordinate their actions during music-making.

2.4 Rehearsal and performance strategies

In general, there is no 'right' or 'wrong' way to rehearse or perform music in the Western art tradition (or any other tradition). Performers normally develop rehearsal and performance strategies based upon extensive training and experience within a particular tradition (see Bangert et al. 2014 on decision-making in performance). This section focuses on research that provides insight into particular strategies that have been used to explain what goes on in

ensemble rehearsal and performance. First, Davidson and Good's (2002) framework about the processes involved in rehearsal will be discussed. Second, Roger Chaffin, Alexander Demos and Mary Crawford's (2009) seminal research on performance cues will be addressed as it relates to rehearsal activity. Thereafter, consideration will be given to selected texts that highlight strategic aspects of ensemble performance preparation.

In their research on social and musical co-ordination amongst members of a student string quartet in rehearsal and performance, Davidson and Good (2002) devised a framework for conceptualising rehearsal activity. The framework draws upon existing models by Davidson (1997) on socio-cultural factors in group work as well as Herbert Clark & Susan Brennan's (1991) framework on moment-by-moment co-ordination processes. Davidson (1997) developed a model of factors about rehearsal and performance processes. Incorporating broad socio-cultural influences and evaluations of the findings of general social psychological investigations, social studies of musicians and musicological evidence, she constructed her model based upon the following key contributing factors: historical practices, performance etiquette, the roles of key individuals, and group influence. According to Clark and Brennan (1991) in their study on 'grounding in communication', it 'takes two people working together to play a duet' (p. 127), and its success depends on the way they have to co-ordinate the *content* as well as the *process* of what it is they are doing. The two people are assumed to communicate with each other about content, that is 'a vast amount of shared information or common ground [...], mutual knowledge, mutual beliefs, and mutual assumptions' (p. 127), and process, by updating their 'common ground moment by moment' (p. 127). They refer to this common starting point of communication as *grounding*, which is essential in passing on a message and ensuring that it has been understood in the way it was meant to be received.

Based on these two models, Davidson and Good (2002) identified several aspects of music rehearsal and performance activity which relate to content and process, known as *co-ordination of content* and *co-ordination of process*. In this case, content issues concern technical aspects relating to the handling of stylistic and structural performance features in rehearsal, whereas process issues focus on how the individual members negotiate musical co-ordination, such as dynamics, expression and entries/exits. What is interesting about this framework is that it attempts to draw together both musical and social aspects of ensemble playing (the latter discussed in more detail below). Additionally, it provides a useful way of understanding the typical activity undertaken in ensemble rehearsal.

In looking more closely at aspects of content in ensemble rehearsal and performance, Chaffin et al.'s (2009) model of performance cues (PCs) is relevant. Even though the genesis

of this research belongs to studies on musical memorisation, PCs have been used as a tool for categorising the content of rehearsals as well as to provide guidance for student musicians about rehearsal strategy. The PC model identifies musical features in rehearsal sessions according to five main categories – ‘structure, expression, interpretation, basic technique, and shared’ (Chaffin et al., 2009; p. 58) – reflecting Ginsborg, Chaffin and Nicholson’s (2006) study of shared performance cues in singing and conducting. This work aimed to provide a content analysis of a singer’s and pianist’s/conductor’s verbal exchanges which were identified as individual and shared performance cues, in order to use as landmarks for co-ordinating their rehearsals and consequent performances.

During both individual and shared practice sessions, the two musicians (real-life couple Jane Ginsborg (voice) and George Nicholson (pianist/conductor), who had been working together as musicians since 1974), identified musical features which were then separated into five categories: a) *basic*: score related features including dynamics, phrasing, entries; technical issues and breathing, etc.; b) *structural*: compositional structure features including section boundaries, etc.; c) *interpretive*: decisions including vocal sound quality and phrasing, rubato, tempo, etc.; d) *metacognition*: comments including evaluations, plans and strategies, etc.; and e) *performance*: the performers annotated score copies with basic, interpretive and expressive performance cues (both individual and shared) as memory cues for the singer. These performance codes helpfully define key aspects encountered in rehearsal towards performing a piece of music, and contribute theoretically towards an understanding of the nature of music-specific rehearsal activity. Indeed, awareness of PCs may be used to facilitate the development of preparation strategies in student musicians (see Gerling & Dos Santos, 2015).

Ginsborg, Chaffin and Nicholson (2006) made an observation directly related to singers and accompanists in their study, asserting that ‘singers, notoriously, find it hard to hear themselves as an audience hears them and must rely on their accompanist or conductor to be a second pair of ears’ (p. 183). This comment suggests that there is a certain reliance of the singer towards the pianist, perhaps pointing towards the notion of each performer assuming different functions/roles within this duo ensemble. Also, it suggests that singers depend upon both musical and psychological support by their accompanist, musically in terms of balance or even intonation, and psychologically in terms of reassurance and support. These researchers also underline the importance of rehearsals, personal preparation, mutual understanding of performance goals, and shared negotiation skills during rehearsal and performance, concluding with the belief that performance cues are used by all skilled performers, with ensemble performance consequently being based upon the development of such shared cues. The shared

respect and understanding between the singer and the pianist is very prominent in this study, especially considering the familiarity between the two performers. The authors identify the significant contribution of the accompanist in musically supporting the singer in the vocal–piano duo, and regard the ensemble members to be of equal importance in order for the joint performance goals to be achieved.

In a follow-up study, Tânia Lisboa, Roger Chaffin, Alexander Demos and Christina Gerling (2013) examined the overlap of PCs as mental performance landmarks as reported by the cellist (Lisboa) and pianist (Gerling) in two performances of the first movement of Frank Bridge's Cello Sonata. According to the authors, PCs provide a 'mental map of the piece that allows the performer to monitor the music as it unfolds' (p. 465). The PCs were considered in terms of their stability across the two performances and agreement between the two performers. It was noted that there was a disagreement between the co-performers about whether specific PCs were shared or individual, the authors remarking that 'the musician taking the focal role might be more likely to think of a PC as individual, while her partner was more likely to think of it as shared' (p. 469). More shared PCs were reported by the pianist, especially in the second performance, the authors speculating that by that last performance the 'pianist had a clearer idea of how the two instruments could work together to achieve the musical possibilities of the piece' (p. 470), pointing towards the fact that PCs may change depending on the performance conditions. Interestingly, at no point was there any mention of soloist and accompanist in this ensemble. The two performers had equal input on their PCs, and even in the instance where the cellist/pianist could have been considered in a 'soloist's' role, the authors mentioned a 'focal role' instead.

Rehearsal strategies deal with aspects of preparation leading to a performance, and they can be of a musical and social nature (it is acknowledged here and elsewhere – see Goodman 2002 – that it is sometimes problematic and difficult to separate these factors). Musical aspects relate to playing the music and can include features of technique, expression, structure and interpretation (as indicated above in relation to PCs), including voicing, blending, and intonation (Waterman, 2003). On the other hand, social aspects of rehearsals are concerned with the way that performers interact with each other in order to negotiate the music, which reflects upon the chemistry between members of a group (Waterman, 2003), teamwork, leadership, democracy, confrontation and compromise among other factors (Goodman, 2002). While social aspects will be addressed more closely in the ensuing section, the negotiation of musical ideas in rehearsal merits discussion as it sits on the cusp of musically-oriented and socially-driven interaction. Davidson and King (2004) revealed that ensemble rehearsal

strategies include a variety of negotiation skills. Their exploration of effective rehearsal methods and strategies highlighted both cognitive and practical types of negotiation, such as ‘awareness of score indications’ (practical), ‘personal judgment based on trial-and-error’ (practical), ‘practical reasoning’ (practical), ‘emotional insight’ (cognitive), ‘formal dissection’ (cognitive) and ‘consideration of the music’s form as process’ (cognitive) (p. 118; also see Goodman, 2000, p. 152). Davidson and King advised performers that, regardless of the size of their ensemble, they should become more aware of the ‘social psychological principles that govern group interaction and cohesion’ (p. 120). They also encouraged ensemble players to reflect on the effectiveness of their rehearsal strategies, negotiation and communication. The researchers’ advice on developing awareness of the social psychological principles of group interaction, subsequently being aimed towards enhancing ensemble performance, is an important aspect of ensemble practice, and one which can also be transferable to the solo–accompaniment context. However, the above recommendation concerns all members of the ensemble. One may wonder whether this is indeed the case in the solo–accompaniment context, or whether the proportion of this social awareness being exhibited by the two performers in the rehearsal setting – something which may be carried through into the performance arena – varies depending on the expectations of the two performers from each other. Also, in what way does this, possibly imbalanced proportion, stem from the roles assumed by the two performers in this context?

An interesting deduction can be drawn from all the above reported studies, either those with two pianists or those with an instrumentalist/vocalist and pianist: that the two performers are regarded as duo partners rather than as soloist and accompanist, a fact which constitutes a refreshing change from the derogatory feelings reported in Chapter 1.

2.5 Social factors

Moving on to social interaction in ensembles, the term can be broken down into various aspects about the relationship between ensemble members. This section will consider four prominent considerations in the literature: leadership, musician’s roles, group dynamics, and, of recent attention, empathy.

2.5.1 Leadership

According to Vivienne Young and Andrew Colman (1979), ‘the music we hear is the product of the interaction of individuals who have been working together for a period of time during which they have been exposed to all the customary vicissitudes of human social interaction’

(p. 17). The researchers regard issues such as leadership, conflict and co-operation in relation to the achievement of musical cohesion in an ensemble. These aspects are considered in the context of the string-quartet environment. Importantly, Young and Colman draw upon the work of Robert Bales (1950) in distinguishing between different types of leaders in quartets, namely the ‘task specialist’ (p. 15) and ‘socio-emotional’ (p. 15) specialist. They suggest that the former are leaders who evidence instrumental behaviour (i.e. directed towards the group’s goal, hence task-related) and the latter display expressive behaviour (i.e. concern about the feelings of others in the group, hence socio-emotional). The term socio-emotional is helpful in defining the behaviour of co-performers when it is motivated socially by a concern for the emotional state of fellow members in a group and, accordingly, it will be used in this thesis to define such behaviour.

In a later study, Blank and Davidson (2007) explored communication between pianists in duo collaborations via questionnaires and interviews so as to investigate issues of leadership, conflict and methods of compromise in seventeen partnerships. The participating duos were equally of mixed-gender and single-gender (majority all-female) pianists, with participants being related (56%) and unrelated (44%) to one other. The term duo³⁷ was used instead of duet³⁸ to give a sense of equality³⁹ between the two partners. The data revealed that collaborations have two distinct but interlinked aspects: socio-cultural (i.e. incorporating aspects of social disposition in which gender appeared to be influenced by ‘sex-stereotypical’ (p. 231) behaviours); and the professional (i.e. including aspects such as choice of repertoire, interpretation, and the length and order of concert programmes). The issue of dominance and the role of personality were investigated in relation to decision-making processes regarding repertoire, interpretation, and technical issues in both rehearsal and performance. The researchers indicated that discourse – the two pianists discussing ‘musical and non-musical topics’ (pp. 244–245) – and socializing facilitated the duos’ musical behaviour and created ‘interactions that developed and individualised their particular duo’ (p. 245).

³⁷ *The Oxford Companion to Music*: piano duo is ‘a term applied either to a work for two pianists at two pianos or for the pair of performers playing such a piece’. (retrieved from: <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7962?q=piano+duo&search=quick&pos=1&start=1#firsthit>)

³⁸ *Grove Music Online*: ‘piano duets are of two kinds: those for two players at one instrument, and those in which each of the two pianists has an instrument to him- or herself’ (retrieved from: <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21629?q=piano+duet&search=quick&pos=1&start=1#firsthit>)

³⁹ Interestingly, there is not a specific distinction in terms of equality between a piano duo ensemble and a piano duet ensemble in the preceding dictionary definitions. One could argue that the terms duo and duet could be used interchangeably to mean the same thing, or that performers use one of the other to imply a hierarchy between the two performers.

Even though aspects of dominance and leadership were investigated, in this instance, both pianists were regarded as soloists, rather than one accompanying the other. Blank and Davidson referred to this partnership as collaborative, perhaps aiming to underline the equality between the two pianists, which resonates with Katz's (2009) belief on the matter. However, it can be argued that the musical material⁴⁰ of a piano duet work parallels aspects of solo-accompaniment writing, as, very often, the *primo* provides the melodic material, like the soloist, and the *secondo* has the rhythmic and harmonic material, like the accompanist. If one considers that the two instances – two piano soloists in the piano duo medium, and instrumental/vocal soloist and piano accompanist in the solo-accompaniment duo medium – are interchangeable, then according to this equation, the two performers should be considered as equal regardless of the type of work they are recreating. Once again, this poses the question as to whether or not a solo-accompaniment ensemble conforms to the norms of a regular ensemble.

Certain comparisons can be drawn between Williamon and Davidson's studies (2000, 2002) and Blank and Davidson's (2007) study: the pianists in the former considered themselves to be accompanists, whereas, in contrast, the pianists in the latter were considered by the researchers to be solo pianists, thereby creating a distinction between different 'types' of pianists (soloists and accompanists). Blank and Davidson reported that the equality of the two pianists was established from the outset and that the two performers were in a collaborative partnership. In contrast, there is no mention of such considerations in Williamon and Davidson's study. Even though no explicit claims are put forward regarding the typecasting of the pianists, it is plausible to suggest that the solo pianists were somehow approached differently, with superiority, to the piano accompanists.

2.5.2 Roles

Before tackling the literature on roles within musical ensembles, it is important to acknowledge Meredith Belbin's worldwide contribution to the study of team roles in small groups about the workplace. Belbin defines a *team role* as 'a tendency to behave, contribute and interrelate with others in a particular way' (Belbin, 2015), whereas a 'functional role' refers to the demands associated with the undertaking of a specific task (Belbin, 1993). This distinction is not

⁴⁰ It is acknowledged that Blank and Davidson's (2007) research involved two-piano ensembles (duos), rather than duettists; nevertheless, even though primo and secondo parts may be presented on different instruments in the former medium, the function of the parts (with primo carrying more of the melodic material than the secondo) is arguably similar if not the same as in duet ensembles.

dissimilar to the categories highlighted above in Bales's research about task-related (functional) and socio-emotional (team) behaviour. After extensive research, Belbin identified and named nine clusters of behaviour that reflected three types of team role: action-oriented (shaper, implementer, and complete finisher), people-oriented (co-ordinator, teamworker, and resource investigator), and thinking-oriented (plant, monitor evaluator, and specialist). He defines each role according to its strengths, functions and allowable weaknesses, however collectively, all roles together can ensure that teams achieve their full potential.

In considering Belbin's roles, the piano accompanist's functional role could be associated with the task of rehearsing with an instrumental/vocal soloist in order to get the job done – that is, to accomplish a specific performance. Of the three types of team roles, it is plausible to suggest that a piano accompanist might be aligned most closely with people-oriented behaviour, that is, social roles. The characteristics specific to these roles are articulated thus: a) teamworker: they are considered to be supportive and show concern towards others; flexible; adaptable; perceptive; caring; and good listeners; they endeavour to create harmony and avoid conflict; b) co-ordinator: they have the tendency to help others towards joint goals, are trusting and confident; c) resource investigator: they are natural communicators, usually of a warm outgoing personality, willing to be receptive towards any new possibilities. Arguably, however, these roles describe a range of attributes concerning human behaviour in a team which may be manifested individually or in combination during any encounter between an accompanist and soloist within the solo–accompaniment context, evidence of which may be retrieved through the empirical research as part of this thesis.

Based upon Belbin's research, King (2006) explored the roles of student musicians in string, saxophone and wind quartets across a series of rehearsals. Her data exposed eight typical roles in the student music ensemble: leader, deputy-leader, contributor, inquirer, fidget, joker, distractor and 'quiet one' (p. 262). The behavioural traits, contributions and allowable weaknesses of these emergent roles were defined along the lines of Belbin's team-role model (p. 278). King's analysis revealed that co-performers sometimes assumed more than one role within and across rehearsals, while others maintained the same role throughout rehearsals. The 'nucleus' pairing of leader and co-leader was considered to be crucial in achieving effective ensemble rehearsal and performance, while consistency of leadership was deemed to be paramount. In the solo–accompaniment context, it is plausible that either soloist or accompanist could assume any one role at any point, however, the 'nucleus' may be pre-determined to an extent if the soloist assumes the behaviour of a leader and the accompanist takes on the role of co-leader.

In a study investigating the roles between members of wind quartets, Ford and Davidson (2003) discovered that the players in wind quintets share the responsibility of leadership, swapping the roles of carrying a main tune to supporting it harmonically. The wind players commented that they ‘need to be equally skilled as soloists and accompanists switching from leading voice to supporting harmony’ (p. 64). In this instance, no distinction is made between functional and team roles within ensembles. However, the wind players associated the supporting harmony with accompanists and the leading voice with soloists. Certain assumptions can be drawn from this: a) that the soloist and the accompanist undertake different roles; b) that the soloist is linked with having the melody and the accompanist the harmony; and c) that the soloist is in a leading role whereas the accompanist is in a supportive role. Nevertheless, the way in which the wind players described their roles might suggest that the soloist and accompanist are equally as important as each other in achieving the end musical result.

2.5.3 Group dynamics

The social ambience of a group, including a music ensemble, may be described according to its ‘dynamic’. The group dynamic reflects the attitudes and behaviours of its members as well as its consequent ambience, which is normally considered to be in flux (a ‘constant working-out process’; Blum, 1986). As indicated previously, Davidson and King (2004) suggest that in order to rehearse effectively, musicians should have general musical and social knowledge concerning how to interact. They advise that rehearsal principles should be established and understood with shared ensemble goals being established from the start. Each member should feel important and contribute in some way or other to the rehearsal, balancing both technical and musical issues. Such advice may be useful in facilitating a positive group dynamic in music ensemble rehearsal. Arguably, rehearsals may be more effective when strategies are put into place, however, experience dictates that this is not always the case, resulting in inefficient use of time in rehearsals, more probable cause for conflict and miscommunication as well as other mishaps, which may negatively impact upon the end musical result.

In a dedicated study in this domain, Keith Murnighan and Donald Conlon (1991) investigated the relationship between group dynamics and group success within professional string quartets. The researchers observed the following three basic paradoxes: leadership verses democracy; the paradox of the second violinist; and confrontation verses compromise. Two points were noted about these paradoxes: first, they were recognised by the most successful quartets even though they were not openly discussed within the groups; and, second, they were

managed ‘implicitly’ with no effort made to resolve them. It is interesting to consider why these issues were managed ‘implicitly’ with no effort made to resolve them explicitly. It is plausible to suggest that being explicit about such details might be perceived as a greater risk to the ensemble in terms of consciously instigating conflict rather than exercising compromise.

The paradox of the second violinist is particularly interesting in the context of this thesis. The authors found that a ‘second violinist has few leads and is rarely the centre of the music. He or she must blend but must at the same time be more than a second fiddle’ (p. 166). Furthermore, they noted that the second violinist ‘must have consummate ability that rarely finds complete expression; they must always play the role of the supporter during a performance, even if the first violin seems wrong; and they get little attention but nevertheless provide one of the most salient bases for evaluating the quartet as a whole’ (p. 169). To this end, the second violinist must ‘echo rather than lead the first violin in the melody of a piece. Second violinists must stand in the background, both musically and in the public eye’ (p. 169). In the light of these remarks, a parallel can be drawn between the second violin and the piano accompanist: it would seem that researchers/practitioners place them both in a supporting role, and not in the centre of attention. However, it can be argued that a piano accompanist is not in the background in the musical sense, as their contribution – being part of a two-person ensemble rather than a four-person ensemble – is unavoidably more significant (if not prominent) than that of the second violin in a quartet. Even though the purpose of this research is not to determine the relative significance of co-performers across different ensemble media, it is possible to suggest that a similar paradox thus exists between the accompanist in the solo–accompaniment duo and the second violinist in the string quartet.

Keith Sawyer (2006) provides an alternative perspective about group dynamics in music-making in his study of creativity in music theatre ensembles. He explores three characteristics: improvisation, emergence and collaboration. Sawyer claims that group creativity is often wrongly attributed to a single person, namely ‘the group leader, the soloist, the director or conductor’ (p. 153) and should instead be credited to the combination of the three characteristics identified above. He emphasises that ensemble performance is a result a) of the group’s combined ‘interactional dynamics’ (p. 148), and b) of the members simultaneously listening and interacting to each other during performance.

Interestingly, Seddon (2005) cites Sawyer’s (1999) research in his study of communication in ensembles: ‘When a group is improvising together the unpredictability of each individual’s contribution implies that the performance is collaborative. Performers listen and respond to each other in a collaborative and inter-subjective performance’ (p. 48). Seddon,

reinforcing Sawyer's beliefs, suggests that mutual trust, care and respect of each other's musical abilities is also important to be developed between ensemble members as it will be especially useful in the unpredictable risk-taking of live performance, especially when improvisation is involved. Indeed, trust, care and respect should be deemed integral to Sawyer's characterisation of collaboration.

All aspects of collaboration mentioned both by Sawyer and by Seddon can be assumed necessary in achieving tight ensemble during performance in the solo–accompaniment context. However, both researchers attribute the success of performance to the shared responsibility between the group members, rather than to a soloist or leader. The extent to which this is the case in the solo–accompaniment duo context will be determined as part of this thesis.

2.5.4 Empathy

The notion of empathy has received considerable attention in recent years and there are specific studies on the subject in the domain of chamber ensemble practice (e.g. King & Waddington, 2017; Waddington, 2017; King & Roussou, 2017). Of particular interest is Haddon and Hutchinson's (2015) exploration of the empathic processes between two co-pianists rehearsing Beethoven's Symphony No. 2, Op. 36 arranged for piano duet (four hands). The researchers-cum-duettists maintained joint self-reflective diaries after each of their eight rehearsals, providing entries immediately after each rehearsal. Their research established that empathy is crucial in the success of a partnership as its presence contributed towards accommodating practicalities of performing on one piano in addition to facilitating joint concerns via negotiation and discussion. Interestingly though, they claim that their shared reflections intensified the empathy within their duo-partnership as it encouraged a 'safe space' in which the two players were free to explore different possibilities without being self-conscious about possible errors made in the process in a non-judgmental environment. It also enabled them to assume and take over different roles implied by the musical material as well as to understand and share each other's creativity.

Haddon and Hutchinson's rehearsal experiences are particularly important as they expose music-making between two equal partners who are comfortable enough with each other to try ideas, make mistakes, assume different roles, take initiatives, and make suggestions, in a harmonious and productive environment. In effect, it can be speculated that each performer assumes the roles of both accompanist and accompanied, depending on the musical material. However, it begs the question as to whether or not this would still be the case if the performers were not two pianists, but a pianist rehearsing with an instrumentalist/vocalist. Is it likely that

the instrumentalist/vocalist would: a) assume the accompanist's role; b) be as understanding or tolerant towards the piano accompanist's possible errors; or c) readily accept their interpretative input or ideas? Even though King and Roussou (2017; discussed previously in Chapter 1) shed light on the empathic nature of the piano accompanist, still more research is needed in establishing the reciprocity of such behaviour from accompanied to accompanist.

Finally, Caroline Waddington's (2013) seminal research on co-performer empathy with chamber ensemble musicians investigated the relationship between empathy and peak performance. She showed that optimal performance in the chamber setting is a combination of co-performer empathy, performance conditions and components of 'flow'. Most importantly, she revealed that co-performer empathy is achieved when the following factors are combined: 'a *shared approach* to interpretation and to working together, an *intentional awareness* of how other players are operating on a musical and a practical level, and a *special connection* between players' (p. 331). Waddington's research also indicated that *spontaneous interpretive flexibility* (that is, 'the spontaneous production of expressive variations in performance'; p. 335) is a product of co-performer empathy. This model may be applied in the solo-accompaniment context; however, one can speculate that the performance conditions may be influenced by specific expectations determined by the roles of soloist and accompanist, and that these may influence other components of the model. For instance, it might be the case that the piano accompanist is expected to have less involvement in the 'shared approach', and greater presence in terms of 'intentional awareness' and 'spontaneous interpretative flexibility'. The relative contributions of co-performers in terms of the achievement of empathy in expert ensemble playing requires careful consideration across different chamber ensemble media.

2.6 Conclusion

This chapter has reviewed literature on ensemble playing, revealing a wealth of information about chamber music practice, small group work and various aspects of ensemble rehearsal and performance. The key features of this source material provide a broad contextualisation for the study of piano accompanists and accompaniment, and they are considered carefully in terms of their transferability and adaptability to the solo-accompaniment context as is relevant to this thesis.

Studies about interaction in ensemble performance provided insight into the ways in which musicians synchronise or co-ordinate their actions, particularly in relation to timekeeping (Shaffer, 1984; Rasch, 1988; Maduelli & Wing, 2007). In terms of communication, the use of verbal, non-verbal and gestural behaviour among co-performers was scrutinised,

notably in the context of ensemble rehearsals (Williamon & Davidson, 2000, 2002; Ginsborg & King, 2009, 2012). Effective preparation strategies were further revealed in the light of research on performance cues (Ginsborg, Chaffin & Nicholson, 2006) and a distinction was drawn between task-related and socio-emotional behaviour (Young & Colman, 1979; also Bales, 1950). The ways that musicians negotiate with one another in ensemble rehearsal were identified in the context of rehearsal strategies (see Goodman, 2000; Davidson & King, 2004). Finally, research on social factors in small ensembles, notably leadership, team roles, group dynamics, and empathy, were reviewed. Selected enquiries highlighted the paradoxes of particular groups along with the fluctuating chemistry and role-play among members of chamber groups.

Researchers have developed important theories about aspects of ensemble rehearsal and performance, the following of which will be considered in relation to the construction of the proposed framework on piano accompaniment practice (see Chapter 7): a) Davidson and Good's (2002) explanation of 'grounding' in rehearsal practice which involves the *co-ordination of content* and *process*; b) Keller's (2001) explanation of cognitive processes, particularly prioritised attention, in ensemble interaction as reflected in his ARAMEP model; c) Kokotsaki's (2007) framework on high quality attainment in ensemble performance which highlights the role of the ensemble pianist; and d) McCaleb's (2013) cyclical model about *inter-reaction* in ensemble playing.

In conclusion, the literature reported above provides fascinating insights into different aspects of chamber ensemble practice, many of which are relevant in the study of the solo-accompaniment context. However, even though some enquiries reveal important findings about rehearsal communication and performance interactions in related duo media, such as the piano duo, singer-piano, and cello-piano duos, no empirical study to date has focussed solely on investigating the expectations, skills and roles of piano accompanists in the Western art solo-accompaniment context or attempted to conceptualise piano accompaniment practice, which is the purpose of this thesis.

CHAPTER 3

METHODOLOGY

This chapter outlines the methodological choices made in relation to the empirical research undertaken as part of this thesis, considers broader conceptual methodological issues and discusses the different characteristics of qualitative and quantitative approaches in social science by way of general context. The specific methodological procedures applied to each of my two empirical studies are given at the start of each relevant chapter (see Chapters 4 and 6).

3.1 Paradigms: Positivism and social constructivism

Guba and Lincoln (1994) define paradigm as ‘the basic belief system or worldview’ (p. 105) which navigates the ontological, epistemological and methodological choices of the researcher. The two paradigms considered in connection to the nature of my enquiry are positivism and social constructivism.

The methodology associated with the positivist paradigm is of an *experimental* and *manipulative* nature, with the foci either being the verification of hypotheses or the empirical testing of research questions. The conditions of the study are controlled to ensure outcomes are not subjected to influences. On the other hand, the methodology associated with the social constructivist paradigm is of a *hermeneutical*, interpretative nature. The researcher constructs the new knowledge socially by personally interacting with the participants, perhaps their own background influencing – to a certain degree – the research processes and interpretation of the participants’ experiences. Thereafter, the socially constructed material is objectively analysed by the researcher, using interpretative methods of analysis. The positivist’s aim considers the *explanation*, *prediction* and *control* of the phenomena under study, as opposed to *understanding* and *reconstruction* – the faithful account of the participant’s experiences – which are the aims considered by the social constructivist. Furthermore, the social constructivist considers knowledge as understood in a context influenced by the societies’ cultural and ideological expectations, which in turn allows for multiple interpretations of the participant’s views and life experiences.

My research therefore conforms to the characteristics of the social constructionist’s paradigm, as its primary focus is the understanding of the phenomenon of piano accompanists, and at the same time, of piano accompaniment.

3.2 Social science research methods

Social science refers to ‘the scientific study of human behaviour’ (Punch, 2005, p. 8), ‘social’ referring to the fact that some human behaviour happens in a social environment, and ‘science’ referring to how humans and their behaviour are examined. Quantitative and qualitative methods are the means in which social science research is carried out. Both methods can be considered concurrently without either being dismissed, as they yield different types of outcomes which could complete and complement each other. Where numbers are of a primary focus, quantitative methods are more appropriate, whereas when a better phenomenological understanding of a research object is required, qualitative methodological approaches are more suitable.

3.3 Qualitative and quantitative research methods: Considering choice of approach

Punch (2005) suggests that ‘quantitative research is thought to be more concerned with the deductive testing of hypotheses and theories, whereas qualitative research is more concerned with exploring a topic, and with inductively generating hypotheses and theories’ (p. 235). According to Miles and Huberman (1994), both quantitative and qualitative data can be ‘productive for descriptive, reconnoitring, exploratory, inductive, opening up purposes. And both can be productive for exploratory, confirmatory, hypothesis-testing purposes’ (as cited in Punch, 2005, p. 42).

Tracy (2013) defines quantitative methods as ‘research methods that use measurement and statistics to transform empirical data into numbers and to develop mathematical models that quantify behavior’ (p. 36), and qualitative methods as an ‘umbrella phrase that refers to the collection, analysis, and interpretation of interview, participant observation, and document data in order to understand and describe meanings, relationships, and patterns’ (p. 36).

Qualitative methods vary depending on many research parameters including the object of research, the research question(s), what we already know about it, which other studies have already been undertaken, as well as the desirable research outcome(s). Qualitative approaches are respondent-centred methods, which add quality in research and are designed to explore meaning, thus the resulting data are of a descriptive nature. However, the combination of more than one qualitative approach, and the opportunity when necessary to combine those with quantitative methods, provide a more reliable outcome, as validity, credibility, transferability, dependability and confirmability (Lincoln & Guba, 1985) of research results are of paramount importance.

Choosing the correct methodology to conduct my research was therefore crucial, as the methodology suggests the ‘strategy, plan, and activities undertaken to accomplish the research’ (Williams & Monge, 2001, p. 3). Qualitative research methods of collecting data are more suitable to the nature of my investigation, as they aid in the better understanding of the phenomena under study, record spontaneous or unexpected actions, and open new possibilities and new perspectives. They also allow the researcher to compare and contrast the participant’s behaviour, and link it with what the participants say they do with what they actually do.

3.4 Theoretical traditions: Qualitative methods

Considering the theoretical traditions relating to qualitative methods, grounded theory and phenomenology are the methods with closest relevance to my research. To begin with, grounded theory (as promoted by leading theorists Glaser and Strauss (1967)) is the theoretical outcome of an inductive analysis of empirically gathered data, assuming that the researcher begins their enquiry from the ground up without having pre-conceived ideas based on pre-existing theories or literature; hence, the data are driving the enquiry, rather than being developed by the literature or research questions. Researchers following the grounded theory methodology may delay engaging with or fully immersing themselves in the literature until after the data are gathered so to avoid being biased by preconceptions (Tracy, 2013). In a grounded theory investigation, the sample is of a considerable size, and the data are gathered and analysed simultaneously, allowing for the new material to be developed into themes which are then linked together to create a picture or story of the phenomenon under study.

Phenomenology (as driven by theorists such as Husserl (1982) and Heidegger, (1962), is an approach which deals with the fact that reality is made up of phenomena as they are understood or interpreted by humans. Along with hermeneutics (the theory of interpretation) and idiography (the focus on the *particular* in terms of *detail* and *context*), they inform the interpretative phenomenological analysis (IPA) approach to qualitative research (Smith et al., 2009). IPA is concerned with a small number of participants which allows the detailed examination of the data collected. Pausing to consider my research aims, objectives and research questions, which collectively focus on the understanding on the phenomenon of piano accompanists, IPA seemed a much more suitable method than grounded theory; I was not setting out to build a theory from the ground-up, that is, from scratch, as I was fully aware of the available pre-existing literature. My aim was gaining insight into the way my participants made sense of piano accompanists/accompaniment in the solo-accompaniment Western art duo context.

Therefore, my study was: *phenomenological* as it aimed at exploring how piano accompanists/accompaniment were understood as experiences in my participants' lives; *hermeneutic*, as phenomenological studies are by nature interpretative; and *idiographic*, as a) the study was to be carried out focussing on the individual participants, and b) the data were to be analysed in detail case-by-case, cross-examined and generalised. Smith et al. (2009), in considering the relationship between IPA and grounded theory, pointed out that even though there is a substantial overlap between the two approaches, that an IPA study could 'offer a more detailed and nuanced analysis' (p. 202) of a small number of participants, as opposed to a grounded theory study exploring the same phenomenon, which is more likely to arrive at a theoretical claim using a much larger number of participants.

3.5 Qualitative data collection methods

In embracing IPA as an approach, I also established which data collection methods were available to me; the two main types being the obtrusive and unobtrusive approaches of gathering data. Obtrusive methods include interviews, focus group discussions, ethnography and participant observation, whereas unobtrusive methods include audio-visual or simple observation, document or discourse analysis and auto-ethnography. IPA's principal preferred approach of data collection is in-depth semi-structured interviews. However, according to Smith et al. (2009), methods such as questionnaires, focus groups, and observations have also been used in IPA studies. Therefore I devised my two studies as follows: *Study 1: Interview Study*, and *Study 2: Observational Case Study*. Below, I consider interviews, observational studies and data/document analysis methods in relation to my IPA study.

3.5.1 Method 1: In-depth interviews

The purpose of *Study 1: Interview Study* (see Chapters 4 and 5) was to gain an insight of how expert pianists specialising in piano accompaniment and professional instrumentalists/vocalists make sense of piano accompanists/accompaniment in the solo-accompaniment Western art duo. This study was aimed at a) yielding new material which will consequently enrich existing literature and fill a gap in knowledge, and b) underpinning the results of *Study 2: Observational Case Study* (see Chapter 6).

In deciding whether the undertaking of an interview study for my research was appropriate, I considered factors which can be advantageous to conducting interviews in gaining knowledge. Firstly, interviews present the opportunity to have face-to-face contact with the participants and the subject under enquiry; secondly, they allow for direct and in-depth

gathering of data; and thirdly, they permit the researcher to clarify questions when and if necessary in order to achieve results closest to their enquiry. However, interviews – as well as case studies – can be quite expensive and time-consuming depending on numerous factors concerning, for example, the ways in which they will be conducted, where they will take place, and who will participate. Regardless of these constraints, I decided that both the interview and the observational studies would best inform my investigation.

Study 1: Interview Study was carried out with 20 participants specifically chosen for their experience and involvement in the field. The participants were approached after ethical approval was obtained from the *Faculty of Arts and Social Sciences Ethics Committee* at the *University of Hull (UK)*. *Study 2: Observational Case Study* included video-recalls with the participants which also were carried out using a semi-structured interview approach.

Evaluating the three main types of possible interview structures – structured, unstructured, and semi-structured – was important, as it confirmed that a semi-structured approach to interviewing was the most appropriate for my research. Ruling out the possibility of structured interviews, I considered the unstructured and semi-structured types in relationship to my research:

Unstructured interviews. Unstructured interviews encourage interviewees to be more spontaneous, talk about issues regarding the topic of research using their own ideas which may or may not be associated with the exact specific research object. Therefore, the danger of having unstructured interviews would have been that they might produce information that may have had very little relevance or be irrelevant to my specific line of enquiry.

Semi-structured interviews. Arksey & Knight (1999) state that a semi-structured interview is ‘loosely structured around an interview guide, which contains key questions’ (p. 7). They continue to suggest that ‘interviewees are free to follow up ideas, probe responses and ask for clarification or further elaboration’ (p. 7). Whilst constructing the interview questions I was aware that this would be relevant to some of my questions as not everybody interprets a question in the same way. Indeed, some interviewees asked for clarifications, but not all about the same aspects.

The composition of the interview questions was of crucial importance in directing the line of enquiry. In constructing the questions I tried to achieve appropriate balance and variety of both generative and directive questions, in an effort to encourage answers which would reflect the personal opinions and experiences of my participants.

All *Study I* interviews were audio-recorded and *Study II* video-recall interviews were video-recorded, all interview material thereafter transcribed verbatim. During the video-recalls

(*Study II*), the participants were able to individually observe and self-reflect on their public performance. The combination of the video footage and the semi-structured interview discussion provided first-hand insights into their experience, an approach also used by Mirjam James, Karen Wise and John Rink in their study on creativity in musical performance (2010).

3.5.2 Method 2: Observations

The *Study 2: Observational Case Study* participants were specifically-chosen professionals who fulfilled the criteria appropriate for this research. Following the same procedure as for the interview study, ethical approval was obtained prior to carrying out this case study.

In the same way in which I had carefully considered the suitability of the interview study in my research, I also examined the appropriateness of optimising my research outcomes with the addition of undertaking a case study. Hence, I ascertained that the case study is a qualitative method which represents a combination of a range of research methods. According to Merriam (1988), a case study is ‘an examination of a specific phenomenon such as program, an event, a person, a process, an institution, or a social group’ (p. 9). The nature of a case study varies and can be described as *particularistic*, *naturalistic*, *descriptive*, *inductive*, or *heuristic* (Willis, 1942). My case study is associated with a combination of these characteristics, but it was mainly of a descriptive nature. Bodgan and Biklen (1992) refer to the descriptive case study as observational and suggest that its purpose is to provide a comprehensive description, hence descriptive, of the phenomena under study. The purpose of the observation process in my case study was to enable clarifications to be made as necessary during the discussion between myself (as the researcher and interviewer) and each participant individually, as well as to aid the participants’ self-reflections during the video-recall interviews.

In brief, my research could be compared and contrasted with the above approaches in the following ways: a) it could not be *particularistic* as it does not just focus on one context; my research is twofold, studying expectations, skills and roles in the context of both rehearsals and performances. However, these aspects are studied in the solo–accompaniment context, therefore it could be argued that it is particularistic after all; b) it could be described as *naturalistic* as the case study will take place in an environment my participants are used to be working in. However, one could argue that since the case study will take place at a venue chosen by me, this may not fully qualify as a ‘real’ environment; c) as established above, my case study is mainly of a *descriptive* nature as it includes participant observation, interviews and analysis of verbal data; d) the *inductive* nature of a case study relies on reasoning which emerges from analysing and comparing the data, both against a grounded theory or the context

of the research itself. This has direct relevance to my research; and e) a *heuristic* case study approach illuminates the ‘reader’s understanding of the phenomenon under study. They can bring about the discovery of new meaning, extend the reader’s experience, or confirm what is known’ (Merriam, 1988, p. 13). My research endeavours to achieve all of these understandings, in combination with the *naturalistic*, *descriptive* and *inductive* approaches.

Observational case studies are therefore excellent at providing immediate information regarding the way participants behave individually or in groups, and allowing me as the researcher to gain entry to a setting in which I would not necessarily be able to observe under normal circumstances, and most importantly provide a ground for unexpected actions (that is, those that I had not anticipated as researcher).

3.5.3 Method 3: Document analysis – text annotations and transcription analysis

Document analysis comprises both analysis of pre-existing literature annotations as well as newly transcribed interview material. The pre-existing literature on piano accompanists/accompaniment and related chamber ensemble practices is in varying formats of books, magazine and newspaper articles, academic and empirical papers, in both printed and electronic versions; a significant amount of this literature has been annotated, reviewed and discussed critically in the first two chapters of this thesis.

With regard to the interview material, I personally transcribed all of the material (see Appendix D for transcription details), an exercise which ensured I was totally immersed in the data, reinforcing the first-hand experience which conducting the interviews myself gave me in the first place. While being in the process of transcribing, analysing and interpreting the newly collected material, keeping notes in the format of an electronic research diary was particularly useful as it helped me keep track of the way my research was developing case-by-case.

In analysing the data, along with the analytical process in IPA as recommended by Smith et al. (2009), I also considered thematic analysis, as according to Smith et al. there is not a set way of working with IPA data; rather, they recommend certain strategies which can be applied in the analysis process: a) carefully analyse each interview line-by-line; b) identify emergent themes and patterns; c) understand and consequently be able to interpret what the data might mean for each participant; d) develop a structure or frame which illustrates the relationship and development of these themes, and visually support it within tables or diagrams; e) test the coherence and credibility of your data interpretation; f) include quotations directly from the participants’ accounts as evidence to support your interpretation; and g) reflect on your own ‘perceptions, conceptions and processes’ (Smith et al., 2009, p. 80).

Thematic analysis is primarily a method of data analysis, as opposed to IPA which is largely thought of as a methodology. Therefore in considering thematic analysis as a purely data analysis method, I discovered that even though the two analysis approaches can yield similar results, the main difference lies in the way the data are analysed and written up: thematic analysis codes and groups themes across the whole body of the data; in contrast, IPA considers each participant's account individually, allowing emergent/superordinate themes to surface, and then proceeds to the next participant and repeats the same process adding more themes as they appear, and so on.

Before finalising my approach, I also explored the three qualitative content analysis approaches as outlined by Hsieh and Shannon (2005). Hsieh and Shannon outline three types of content analysis approaches, *conventional*, *directed* and *summative*, all of which are applied in order to interpret written data collected in a naturalistic enquiry: the *directed content analysis* approach is used when there is limited or incomplete pre-existing knowledge about a certain phenomenon, hence knowledge can be gained by exploring it further, validating or conceptually expanding a pre-existing theoretical framework; the *conventional content analysis* approach is used when the aim of the study design is to describe a phenomenon, and the *summative content analysis* approach is usually adopted by researchers who undertake text analysis in the format of journals or textbooks. My research emphases were not directly concerned with the content analysis approaches' characteristics, therefore, finally, IPA was chosen as the most suitable approach for my research.

3.6 Data interpretation, reflexivity, quality, validity, reliability and generalisability

As IPA is of a hermeneutic nature – the data are interpreted by me as the researcher – the reliability and validity of the data interpretation is most crucial. In fact, IPA is of a double hermeneutic nature as the researcher is trying to interpret how the participants interpret the phenomenon in their lives. Reflexivity influences the reliability of the data interpretation, as in the social constructivist paradigm the researcher's background and experience has a certain bearing on the data analysis and interpretation. In this thesis, my experience as a professional piano accompanist informed the direction of this work, however, the analysis of the data is principally based upon the participants' views rather than my personal beliefs.

Gibbs (2006) described the process of data interpretation as the re-expression of the participant's words in a way which is 'faithful' to what they shared, as well as in a way which is clearly explained to the intended reader. Hence, the interpretative stage of this study is twofold: a) the restatement of a participant's experience where a specific piece of information

is provided, and b) the generalisation of the multiple views of two or more participants, where I as the researcher compare and contrast those views so to make general deductions about an aspect researched.

Reliability and validity are regarded as two of the weaknesses of qualitative methods as they depend on factors such as the *plausibility* and *credibility* of the outcomes produced in order to support the argument, along with external and internal validity. Therefore, producing reliable and valid data is synonymous to the quality of the deductions and interpretations, as ultimately, newly conducted research aims to add to existing knowledge and introduce new concepts and theories.

One credible way of ensuring validity and reliability is to check whether it fulfils the qualitative validity criteria introduced by Lincoln and Guba (1985). The researchers suggested that *credibility*, *transferability*, *dependability* and *confirmability* of research are criteria by which qualitative research can be judged against: a) *credibility* is considered the internal validity of research, and can be confirmed when others identify and recognise the experience while reading about it; b) *transferability* is the external validity which considers the extent in which the outcomes of research can be generalised/transferred in other settings; c) *dependability* relies on accounting for the changes of contexts within the research undertaken; and d) *confirmability* is the degree to which others objectively can confirm the research outcomes.

Smith et al. (2009) suggest that one of the ways an IPA study can be validated is via an *independent audit* which in their opinion is a 'really powerful way of thinking about validity in qualitative research' (p. 183). Independent audit is different to inter-rater reliability checks which are commonly used in validating qualitative research data analysis; the independent auditor – who could be either the student's supervisor (in the case of a doctoral thesis) or an independent researcher – confirms that the researcher's data interpretation account is a 'credible one, not that it is the only credible one' (p. 183), aiming at approving that the particular data analysis account was 'systematically and transparently' (p. 183) produced. Therefore one way of ensuring my research was validated was via reliability checks carried out by my principal doctoral supervisor at the very early stages of my analysis in accordance with the author's recommendations (p. 184): a) by looking at my initial annotations and theme identification, checking that there was quality and validity in terms of both the relationship between my coding and the text and in the approach I adopted towards the data analysis, as well as b) occasionally offering her insights on other interesting aspects of the transcript.

Additionally, including a large number of direct quotations from the participants' accounts as evidence to support my interpretation of the various themes was another way to ensure validity; this is a validation strategy unique to IPA (Erasmus & Merwe, 2017).

Triangulation and generalisability are also aspects to consider in a qualitative enquiry, especially as the sample in IPA studies is small. In this thesis, the inclusion of soloist as well as pianist participants in the interview and case studies enabled a form of data triangulation as perspectives from both musicians in the solo–accompaniment partnership were gained. IPA is also influenced by idiography, which refers primarily to a 'process which moves from the examination of the single case to more general claims' (p. 29). Therefore, in this research, which draws upon a small, purposely selected sample that characterises IPA studies, generalisations were located in the 'particular' (p. 29) – that is, one individual or given person.

3.7 Summary

This chapter has dealt with methodological considerations and provided an explanation for the choice of qualitative methodological approach. IPA is *phenomenological, hermeneutic and idiographic*; it is linked to the theoretical tradition of phenomenology. IPA deals with the 'detailed examination of human lived experience' (p. 32) – in the case of my research, *experience* being the participant's relationship with piano accompanists and piano accompaniment – and pursues the interpretation of the participants' personal understandings and perceptions about them. My research, conforming to the social constructivist's paradigm, aims to understand how my participants, a small specifically-selected sample of musicians, perceive the phenomenon of piano accompanists. My two empirical studies have been specifically designed to explore this research phenomenon within the solo–accompaniment Western art duo context and with optimal effectiveness. *Study 1: Interview Study*, consists of in-depth semi-structured interviews, IPA's preferred method of data collection; and *Study 2: Observational Case Study*, is a combination of data collected from observations of rehearsals, performances and video-recall semi-structured interviews, of *heuristic, naturalistic, descriptive and inductive* nature. My data analysis is a case-by-case detailed examination and interpretation of the participants' accounts, encouraging the emergence of themes, recurring themes and superordinate themes, which are thereafter considered under larger categories of themes. My written report includes an extensive number of quotations from the participants' original transcripts in support of my interpretation of the data, one of the ways in which validity can be ensured in an IPA study.

CHAPTER 4

INTERVIEW STUDY – EXPECTATIONS

4.1 Aim and objective

The aim of the Interview Study was to investigate the views of professional musicians – both pianists and instrumental/vocal soloists – about piano accompanists in the Western art solo–accompaniment context. The objective was to obtain information about piano accompaniment practice which would then contribute towards the construction of a conceptual framework about piano accompanists and piano accompaniment.

4.2 Research questions

In order to explore the phenomenon of the piano accompanist – specifically expectations, skills and roles according to perceptions of professional musicians – the following two research questions pertaining to the Western art solo–accompaniment duo context were addressed:

- 1) What are the expectations of professional soloists of their piano accompanists, and vice-versa?
- 2) How do professional musicians describe the skills and roles of piano accompanists?

Both questions are directly linked with the first two thesis research questions, the first one regarding expectations, and the second, skills and roles.

4.3 Method

4.3.1 Design

As outlined in Chapter 3, the Interview Study is an exploratory qualitative investigation which employs an Interpretative Phenomenological Analysis (IPA) approach, as it is primarily concerned with the understanding of the phenomenon under study as perceived by musicians who experience them in their professional lives. Therefore the methodological considerations concerning aspects such as participants, procedure, and so on, are in accordance with the suggestions of IPA experts Smith, Flowers and Larkin (2009).

4.3.2 Participants

The participants were 20 professional musicians: 10 instrumental and vocal soloists (age: $M=40.8$ years, $SD=8.8$) – 3 singers (sopranos), 3 string players (2 violinists and 1 cellist), 3 woodwind players (2 flautists and 1 clarinetist), and 1 brass player (French Horn player) – and

10 pianists (age $M=51.4$ years, $SD=14.3$; length of accompaniment experience: $M=33.3$, $SD=15.9$). All professional soloists and pianists were highly experienced performers.

All pianists specialised in piano accompaniment, regularly working with soloists of all levels and abilities ranging from beginners to professionals, across all instrumental categories – voice, strings, woodwind and brass. The soloists were selected to represent all instrumental/vocal categories. All soloists were active professional performers at the time of the interviews. However, the main consideration to include soloists as well as pianists in this study was to obtain a balanced overview of the investigation in hand: the soloist’s responses provide one angle of insight into the piano accompanist that is novel, one which can perhaps be regarded as more objective, in contrast to remarks cited in the literature review provided by piano accompanists and ascertained first-hand by the accompanists in the Interview Study. The majority of the participants were British or living in England (70%), and the remaining coming from other European countries (30%). The participants will be identified with letters and numbers, the soloists as S1, S2, and so on, and the pianists as P1, P2, and so on. The participants’ details are summarised in Tables 4.1 and 4.2.

Soloists	Age ⁴¹	Gender	Nationality	Instrument
S1	32	F	Greek	Cello
S2	41	F	Cypriot	Voice (soprano)
S3	38	F	British	Clarinet
S4	34	M	Cypriot	Violin
S5	51	F	Cypriot	Voice (soprano)
S6	51	M	British	French Horn
S7	37	F	French	Flute
S8	58	F	British	Voice (soprano)
S9	34	F	British	Flute
S10	32	F	British	Violin

Table 4.1: Soloists’ details

Pianists	Age ⁴²	Gender	Nationality	Years of Experience
P1	35	M	British	19
P2	68	M	British	56
P3	59	M	British	41
P4	48	F	Bulgarian/British	32
P5	63	F	British	43
P6	42	F	Polish	19
P7	62	M	British	44
P8	28	F	Spanish/British	5
P9	69	M	British	53
P10	40	M	British	21

Table 4.2: Piano accompanists’ details

⁴¹ Participant’s age at the time of the interview.

⁴² Participant’s age at the time of the interview.

4.3.3 Materials

All interviews were recorded using a SONY HDR-CX150E video-camera (audio only). The transcriptions were carried out by using VLC media player and a Microsoft Word numbered template. A small percentage of the initial transcriptions were carried out by using NVivo10, however, those analyses were not used as manual analysis was preferred instead.

4.3.4 Procedure

Following ethical approval from the *Faculty of Arts and Social Sciences Ethics Committee* at the University of Hull (UK), 20 musicians – 10 professional instrumental and vocal soloists, and 10 experienced professional piano accompanists – were purposefully selected, approached and agreed to participate in this interview study. Prior to the interviews, each participant completed a form with their personal and professional details, and signed a consent form agreeing to the conditions of the study (see Appendix A). I conducted all interviews with each musician individually between July 2013 and August 2014, and transcribed all data thereafter. The data were approximately 15 hours 18 min. long in total (see Appendix C), and the transcriptions approximately 127,800 words (see Appendix D). All interviews were audio-recorded and transcribed verbatim⁴³.

4.3.5 Interviews

The in-depth, semi-structured interviews consisted of 39 questions (see Appendix B), of which 11 applied only to the soloists, 23 only to the pianists, and five questions common to all participants. The semi-structured nature of the interviews allowed space for probing and asking other relevant questions as appropriate.

The interview questions investigated key aspects relating to piano accompanists in the Western art solo–accompaniment context:

1) Key aspects relating to the first research question:

Expectations: soloists of their accompanists and/or accompanists of their soloists

- a) Expectations regarding general aspects
- b) Expectations relating to technical and interpretative matters, such as breathing, bowing, phrasing
- c) Expectations relating to unexpected incidents

⁴³ Quotations from participants will be given verbatim with punctuation used to reflect the spoken articulation of clauses (e.g. commas for hesitations). Grammatical corrections will only be applied to clarify meaning where this might otherwise be unclear in the written form.

2) Key aspects relating to the second research question:

General and specific perspectives on accompaniment skills and roles: according to soloists and/or piano accompanists

a) In general terms:

- i. According to soloists and pianists
- ii. Contributing to the success of a rehearsal
- iii. Contributing to the success of a performance

b) Relating to the following key areas:

- i. Following and leading
- ii. Achieving balance
- iii. Communication

c) Relating to piano accompanists dealing with unexpected incidents during performance:

- i. Unexpected errors from the soloists
- ii. Unexpected errors in their part
- iii. Unusual or spontaneous expressive or interpretative moments from the soloists

The above key aspects were identified a) through the exploration of the pre-existing literature, and b) through my experiences as a professional piano accompanist. Even though IPA does not require the researcher to have what Styles (1979) refers to as ‘insider’ status (Smith et al., 2009, p. 42), Smith et al. underline that IPA ‘*will* require that you can imagine what that status might entail’ (Smith et al., 2009, p. 42). Therefore my personal experiences not only did help identify the key aspects of concern, but also gave me an insight into my participants’ worlds.

4.4 Data analysis

The data analysis focussed on outlining the participant’s responses to principal questions relating to the key areas outlined in the interviews section above. After transcribing all interviews, each interview was analysed one at a time, allowing the emergence of themes which were then categorised into superordinate themes and ordinate themes. The same procedure was followed for each separate interview, a process which allowed the recurrence of themes already identified in the previous interview(s), as well as the emergence of new themes.

The results will be outlined in different ways throughout this thesis depending on how best they can be communicated to the reader. IPA recommends that the superordinate themes are presented using headings, followed by an explanation about what they entail, with the themes appearing under them. However, there are occasions throughout the results sections where the emergent themes are outlined first and then filed under their superordinate

categories. In support of this decision, I quote Smith et al. (2009) who suggest that even though a researcher engaging in a phenomenological inquiry should stay focused on IPA's philosophy, they also propose that the researcher should exercise their imagination in its application:

The reader and researcher must be wary of 'methodologism' (Salmon, 2002) or 'methodolatry' (Chamberlain, 2000). These cautionary terms remind us that, from the perspective of most qualitative researchers, methods are understood *not* to have 'stand-alone integrity'. They do not, by themselves, produce meaningful outcomes. They are not, in and of themselves, guarantees of quality. As researchers, we must be creative in our application of these methods. Successful data collection strategies require organization, flexibility and sensitivity. Successful analyses require systematic application of ideas, and methodological rigour; but they also require imagination, playfulness, and a combination of reflective, critical and conceptual thinking. As outlined in the previous chapter, the researcher who is engaging in a phenomenological inquiry is central to the IPA research focus (Smith et al., 2009, p. 40).

Furthermore, in support of my writing up process which is constructed to accommodate the way the themes are outlined, I also quote the same authors who emphasise IPA's flexibility:

Just as with every other stage of IPA there is not a single way to write up an IPA analysis. Writing is a creative process, and authors, just like participants, have voices which will come out in the constructing of the account. [...] There is not even a rule about the sequence for writing each section of the report (Smith et al., 2009, p. 108).

4.5 Results

The two key areas of investigation – 1) expectations, and, 2) skills and roles – are reported as follows: the ensuing sections of this Chapter will outline the data on expectations, while Chapter 5 will report the data on skills and roles. Each section of analysis establishes the participants' phenomenological accounts regarding piano accompanists, by identifying and exposing the emergent, recurring and superordinate themes throughout their interviews. All results will be cross-examined, interpreted and discussed altogether (see Chapter 7), contributing towards an all-encompassing picture of how the participants make sense of the phenomenon under study and in an effort to conceptualise piano accompaniment practices in the format of a novel theoretical framework.

4.6 Interview Study: Expectations

Seven superordinate themes surfaced from the cross-analysis of the material gathered from the interviews with the 20 musicians regarding the expectations they have of each other – soloists

of accompanists and vice-versa. The superordinate themes and a brief description of each, are outlined in Table 4.3.

<i>Superordinate Themes</i>	⇒ <i>Description</i>
I. Actions resulting in the achievement of ensemble	⇒ contributing towards achieving ensemble
II. Issues of musical interpretation	⇒ relating to interpreting the music
III. Means of effective communication	⇒ achieving communication
IV. Expression of support	⇒ expressing support
V. Issues concerning piano technique & reading music	⇒ regarding piano technique
VI. Personal preparation	⇒ concerning the performer's preparation
VII. Assumptions and practicalities of rehearsing and performing in a duo	⇒ involving the performers' working relationship

Table 4.3: Superordinate themes: Expectations

4.6.1 Expectations regarding general aspects

The interview questions touched upon expectations concerning the following aspects (see Table 4.4). The soloists' and pianists' responses will be analysed separately.

Aspects	Soloist's Questions	Pianist's Questions
General Expectations	<ul style="list-style-type: none"> ■What are the general expectations you have as a soloist from your piano accompanist? 	<ul style="list-style-type: none"> ■What are the general expectations you have as a piano accompanist from your soloist? ■What could the soloist's general expectations be from their accompanist?
Relating to ⁴⁴ breathing/bowing	<ul style="list-style-type: none"> ■How do you expect your accompanist to deal with possible breathing/bowing issues that may arise? 	N/A
Relating to ⁴⁵ unexpected incidents	<ul style="list-style-type: none"> ■How do you expect your accompanist to deal with unexpected incidents such as pitch and rhythm errors, or memory lapses on your behalf during performance? 	N/A

Table 4.4: Questions: Expectations

4.6.1.1 General expectations: Soloists of accompanists

Showing great amusement in being asked the above questions, S1 declared that she would like her accompanist 'to have all the skills' (S1). She elaborated that she prefers to work with 'people that are familiar with the musical style we perform' (S1), and that it is important to her 'that they like this kind of music because sometimes accompanists are not always happy with what they are playing' (S1), adding that it is essential that both her and her pianist share 'common musical aspirations about the music' (S1).

⁴⁴ The pianists' views concerning skills and roles related to dealing with unexpected errors during performance a) from the soloist and b) in their own part, are discussed in section 5.1.2.4.

⁴⁵ Ibid.

S2 expects her accompanist to ‘know the works very well’, ‘to be prepared on your part’, so to be ‘able to sort of follow my lead’ (S2). S2 comments that ‘this is the way I work, I like to collaborate, I don’t like to be, I know I am the soloist really, however I prefer to really share, the lime-light as well as the responsibility’ (S2). She likes ‘to work together with the pianist, so, this is what I don’t like in an accompanist, I don’t want them to be really accompanist, I prefer them to be an equal’ (S2). She insists that:

On the one hand obviously I want to be accompanied by a very accomplished pianist it’s important to me, because the quality of the music of course is better, and the end result is better, okay. On the other hand, what would I be willing to sacrifice more? The glossy end result or a better collaboration? If they follow me better, if they understand more or they are more sensitive towards my needs, perhaps I would prefer that (S2).

S3 is of the same opinion as S2 in that her first expectation is ‘that they know their music’ and ‘that they can be flexible’ (S3). She describes her expected flexibility as follows:

An accompanist is a cushion, so they are there to support but they’re also there to give, to be flexible, to expand to detract as much as, or as little as they need, to fit around the soloist’ (S3).

S4’s expectations depend on ‘what we are going to play’ (S4). This is how he differentiates his expectations: ‘If we are going to play, something that the accompaniment could be just a guitar or just some chords like from the violin repertoire encores of nineteenth-century’, he expects the pianist to ‘just be able to listen to what I am doing. But if it’s a Sonata, you need a good musician with you’ as he points out that ‘most of the Sonatas of nineteenth-century are written by pianists and not by violinists’ (S4). He continued adding that ‘the pianist must be a very very good musician, because he will help me also to understand the music, because I have just one part and the pianist has much more than half, that’s why, Beethoven, Brahms, even Grieg violin Sonatas’ (S4).

For S5 the first concern is for ‘the pianist to approve me, yeah it’s very funny, but yes, it’s very important for me, that this pianist, likes me and accepts me. Because you have to know, a singer is always unsafe, insecure’ (S5). Her reasoning behind this concern is that she feels that ‘the voice is very alive thing, so each moment each day each period, is different, so every time for a singer is like a new experience’ (S5). This would then help her to find confidence in herself to ‘safely find out my way, to do my best’ (S5). She also expects that ‘when the singer has a strong point for example a corona [fermata] that he can sing wonderfully, to give him the space, not to rush, it’s not computer [] in a way the pianist has to follow but at the same time has to lead’ (S5). She adds that she usually says to the pianist ‘don’t let me be

lazy or don't let me to make it very large, help me to go on because, the singer, very often will check every note, everything, he might in a way forget' (S5). She also expects her pianist to 'give new ideas for the interpretation' (S5).

S6 expects that 'they should make my life easy' (S6), underlining that 'you don't want to be fighting with an accompanist, I mean fighting as in musically' (S6). For him, 'the better the accompanist the easier it is that the more they can listen and can adapt' (S6).

Giggling, S7 declares that she expects that her pianist will 'understand everything without talking. I had this experience and it's magical because you really believe that the first rehearsal is already a concert' (S7). She believes that 'this is great, especially with people you don't know, it's not two friends or it's not someone actually you have met before, but understanding the music that you will be performing together for the first time' (S7). She makes the following parallel: 'it's like we are talking about an author and know already what the text is about, and is not all the time this way' (S7).

S8 expects that 'it will be a collaborative exercise, rather than a dictatorial exercise from either side' (S8), adding that her main expectation is that 'I always want to hear if there [are] strong views that a pianist owns, then I want to hear them, and if we have a debate about that is all well and good, and we'll find a compromise between two different views' (S8), echoing S2's views on the matter.

S9 expects that 'they are going to follow' (S9), 'adjust their part and catch-up with wherever I was' (S9), and 'respond to things like speed changes or dynamics' (S9). S10 expects that they would 'be able to follow what I'm doing and, very quickly be able to understand when we are communicating, either verbally or playing-wise, that they would be able to, adapt to what I would like them to do' (S10), sharing S9's views. She also expects that they would 'obviously, technically, they have to be secure enough, that they are a supportive role rather than a hindrance because quite a lot of, accompanists that aren't quite up to the job, can often be a hindrance and put me off as a performer' (S10), repeating that 'they have to be technically able and very adaptable to what I want them to do' (S10).

To summarise, the soloists indicated that they expected their accompanist to be a very good musician so to be able to help the soloist understand the music (S4), have common musical aspirations with the soloist (S1), be able to collaborate with the soloist so to contribute to a joint 'collaborative' rather than a 'dictatorial' experience (S3), and be an equal contributor in the duo partnership (S2). They expected them to be prepared (S2), knowing their part well (S3), be familiar with the musical style of the specific works they will perform (S1), to offer new insights on interpretation (S5), and be prepared to debate on ideas and compromise when

necessary (S8). The piano accompanists were also expected to be technically secure (S10), be able to communicate both verbally and ‘playing-wise’ with the soloist (S10), be flexible to listen and adapt (S3), so to respond to aspects like tempo changes and dynamics (S9), or ‘fit around the soloist’ (S3), and follow and lead accordingly (S5), adjusting their part to ‘catch-up’ with the soloist (S9), ‘follow’ their ‘lead’ (S2), or either give the soloist their ‘space’ or not allow them to become ‘lazy’ (S2). Furthermore, the piano accompanists should be a support to the soloists rather than a ‘hindrance’ (S10), understand the soloist and be sensitive towards their needs (S2), ‘approve of’, ‘like’ and ‘accept’ the soloist in order to put them at their ease and make them feel safe and secure, which will consequently help them to find confidence in themselves, so to produce their best in performance (S5), ‘understand everything without talking’ especially if they are working together for the first time (S7), and make the soloist’s life easy by listening and adapting rather than musically fighting with the soloist (S6). The soloists’ expectations of their accompanists are outlined in Table 4.5.

4.6.1.2 General expectations according to pianists

4.6.1.2.1 Piano accompanists’ general expectations of soloists

The pianists expected the soloists to come to the rehearsal prepared, knowing their part well, and have a certain awareness about the pianist’s part. P5 claims that even though she ‘would expect them to be as well prepared as I am, in other words I would expect them, to know the music as well as I did’ (P5) it ‘doesn’t always happen’ (P5). P3 shares the same opinion insisting that this ‘so often is not met’ as ‘many soloists treat a rehearsal as an accompanied practise’ (P3); according to P3, ‘a rehearsal should be a meeting of prepared minds’ (P3). P5 asserts that ‘nothing irritates me more than someone coming along saying “oh I haven’t kinda learnt this bit”; I just think that’s a waste of my time really, and that’s when of course accompaniment becomes coaching, which I do a lot of’ (P5). For P5, ‘in an ideal world they’d come along and they would understand the music, they would be technically and musically on top of what they are doing, and they would have some sort of understanding of what I’m having to do’ (P5). In support of this last statement, P5 elaborates further:

There’ll be moments for instance where the wind player has to take a big breath, or the string player’s got difficult bowing [] there will be times where the pianist has really really difficult things to do [] it’s a balance between and an understanding of what your partner’s having to do, and how that locks in (P5).

<i>Superordinate Themes/Themes</i>	<i>Keywords</i>	<i>Interview extracts</i>
I. Actions resulting in the achievement of ensemble		
Be flexible	Be flexible	S3: they can be flexible
Fit around the soloist	Fit around the soloist	S3: to expand to retract
Adjust their playing to catch-up with the soloist	Adjust playing	S9: adjust their part/catch-up with
Allow enough space for breathing	Allow breathing space	S5: to give him the space
Not to allow the soloist to become rhythmically lazy	Rhythmic stability	S5: don't let me be lazy [] help me to go on
Respond to tempo changes	Respond/tempo	S9: respond to [] speed changes
Respond to dynamics	Respond/dynamics	S9: respond to [] dynamics
Listen and adapt their playing	Listen/Adapt	S6: they can listen and can adapt
Listen to what the soloist is doing	Listen	S4: listen to what I am doing
Be prepared to follow	Be prepared to follow	S9: they are going to follow
Follow the soloist's lead	Follow	S2: follow my lead
Follow and lead at the same time	Follow/Lead	S5: follow but at the same time has to lead
Be able to follow what the soloist is doing	Able to follow	S10: be able to follow what I'm going
Be able to adapt	Able to adapt	S10: be able to adapt
II. Issues of musical interpretation		
Offer new insights on interpretation	Interpretative input	S5: give new ideas for the interpretation
Understand the music	Understand music	S7: understanding the music
III. Means of effective communication		
Communicate playing-wise with the soloist	Playing communication	S10: communicating [] playing-wise
Communicate verbally with the soloist	Verbal communication	S10: communicating [] verbally
Be prepared to debate on ideas	Debate	S8: have a debate about that
Compromise when necessary	Compromise	S8: we'll find a compromise
IV. Expression of support		
Be in a supportive role	Support role	S10: be in a supportive role
Not to be a hindrance to the soloist	Not hindrance	S10: rather than a hindrance
Not to put the soloist off	Not off-putting	S10: put me off as a performer
Support the soloist	Convey support	S3: they are there to support
Be sensitive towards the soloist's needs	Be sensitive	S2: sensitive towards my needs
Make the soloist feel safe	Inspire safety	S5: a singer is always unsafe, insecure
Make the soloist feel secure	Inspire security	S5: a singer is always unsafe, insecure
Help them to find confidence in themselves	Inspire confidence	S5: safely find out my way to do my best
Approve, like and accept the soloist	Express rapport	S5: approve me/likes me and accepts me
Make the soloist's life easy	Convey support	S6: they should make my life easy

To collaborate with the soloist	Collaborate	S2: I like to collaborate
Share a collaborative experience with the soloist	Collaborate	S8: collaborative [] rather than dictatorial
Have common musical aspirations about the music	Musical aspirations	S1: common musical aspirations
Help the soloist understand the music	Repertoire support	S4: help me understand the music
Understand the soloist	Understand soloist	S2: if they understand more
Understand everything without talking	Understand without talking	S7: understand everything without talking
V. Issues concerning piano technique and reading music		
Be technically secure	Technical security	S10: obviously technically [] be secure
VI. Personal preparation		
Know their music	Know music	S3: that they know their music
Know the works well	Know work	S2: know the works very well
Have their part prepared	Prepare part	S2: to be prepared on your part
Be familiar with the musical style of the works	Stylistic familiarity	S1: that are familiar with the musical style
VII. Assumptions and practicalities of rehearsing and performing in a duo		
Not to fight musically with the accompanist	Not fighting	S6: you don't want to be fighting [] musically
Be an equal to the soloist	Equal partners	S2: I prefer them to be an equal
Be a very accomplished pianist	Accomplished pianist	S2: very accomplished pianist
Be a good musician	Good musician	S4: the pianist must be a very very good musician
Work together with the soloist	Work together	S2: I like to work together with the pianist

Table 4.5: Soloists' general expectations of accompanists

P1 expects his soloists to ‘have an idea about what it is they want to do with the music’ (P1), asserting that ‘there’s nothing worse than working with a soloist who is indifferent or, is unprepared or, is indecisive’ (P1). He also expects them to be responsive to what he does as he believes it is ‘part of the dynamic’ (P1) between soloist and accompanist. P6 mentions the occasion where a pianist performs a piece with different partners; should this be the case with a new soloist, she would expect them to clearly indicate their intentions and come knowing ‘what they really want’ (P6), especially in terms of ‘where the phrase is going, where is the culmination, where is the relaxation’ (P6). However, P4 claims that ‘there are soloists who are spontaneous musicians, they can give you a very clear rehearsal and they can surprise you in the evening’ (P4).

P2 shares that he expects not to ‘[let] him or her down by not being as good as I ought to be, and the expectation I suppose [is] the same from the other person’ (P2), whereas P8 asserts that she had ‘been kind of let down because I find that I've done more work than the soloist, so lately I've been expecting the soloist to be at a certain level’ (P8).

According to P4 and P7 the expectations depend on the type of soloist one is working with. Both pianists make the distinction between accompanying a student for an exam and a professional in a concert. In the case of going to a rehearsal with a student, P4 will ‘go there with not much expectations, because it will depend on the experience of the student’ (P4), even though she does add that she expects them to know their piece prior to the rehearsal. P7 declares that ‘I don’t know what I’m expecting sometimes, and that is very often the case, you need to be prepared for anything, good bad and indifferent’ (P7). He explains that ‘in some cases when it’s really bad so that the accompaniment can’t be fitted round the solo line, you really have to think on your feet as to how you can rescue it. Sometimes it can’t really be rescued, and that is – I hope to say, that’s never my fault; that’s a result of inadequate preparation’ (P7).

P4 gives an example of her expectations when being called to perform in a concert with an unfamiliar professional soloist – she expects that the two of them will be able to clearly communicate during the afternoon rehearsal (which she would expect to have), about how they will perform:

I expect him to know what he is doing and to be very clear because, I know the repertoire, but we only have that afternoon for rehearsal. Firstly I do expect him to rehearse [] because for all my experience and for all his experience, it could be remarkably different and startling in the way we read the speeds, in the way we read the texture, in a way we work with each other. If I don’t know the person there’s no such thing [as] playing without rehearsal, my expectation is that we will have, at least one rehearsal on [the] afternoon of the concert. [] I expect him to give me a good idea

of what his intentions are, so that we can structure the piece there and then, within the two hours and a half we are given, and have a good time in the evening, and know what we are doing (P4).

In summary, the pianists expected their soloists to arrive at the rehearsal having learnt their music (P5) and know it as well as the pianist does (P4), to be technically and musically prepared (P5), to understand the music (P5) having an idea of what they want to do musically (P1), and clearly indicating their musical intentions (P4) – for example, in terms of where the phrase is going (P6). They expected the soloists to express their support by being understanding (P5) and responsive to what the pianist has to do (P1), and being aware of the difficulties of the piano part (P5). Also, the soloist should not let their pianist down (P8) by being unprepared, indifferent or indecisive (P1); rather, they expect them to be as good as they ought to be (P2), and be as well prepared as the pianist is (P5). The pianists expected to have a rehearsal before a performance (P4), expecting that the soloist will not treat the rehearsal as accompanied practice (P3) or to be coached by the pianist (P5). The pianists' expectations of their soloists are outlined in Table 4.6.

4.6.1.2.2 Soloists' general expectations of their accompanists: According to the pianists

The pianists were also asked to share their opinions as to what the soloists' general expectations could be from their piano accompanists. P6 and P5 asserted that 'it's the same thing in reverse [] the expectations are going to be the same' (P5) – 'I think exactly the same' (P6), as those of a piano accompanist from their soloist. The pianists commented that beyond the fact that the soloists 'have a right to expect that their accompanist is well prepared' (P9), the soloists should also expect that the accompanist will come knowing both parts equally as well: 'knowing my part [] which is obvious, I think that they would expect me to know what's going on in their part' (P6). P6 also adds that they should be able to 'see three lines' (P6) at a time and be 'able to perform [the music] accurately' (P10) 'in a way that is not going to detract from what they have to do' (P5), the soloist should be 'expecting a good performance in the first rehearsal' (P8).

According to P3, the piano accompanist should 'know a bit of the history and the context' (P3), as well as 'where is going to be performed and for who' (P3). P1 mentions that the logistics of travel, should that be a requirement for the particular engagement, are part of being 'logistically supportive' (P1) towards the soloist, as 'it's all part of the role; it's not simply the moment when you synchronise musical activity, it's everything else that goes along with that' (P1).

<i>Superordinate Themes/Themes</i>	<i>Keywords</i>	<i>Interview extracts</i>
I. Actions resulting in the achievement of ensemble		
Be responsive to what the pianist does	Be responsive	P1: I also expect them to respond to me
II. Issues of musical interpretation		
Clearly indicate their musical intentions	Indicate musical intentions	P4: give me a good idea of what his intentions are
Have an idea of what they want to do musically	Indicate musical intentions	P1: have an idea [] to do with the music
Indicate their intentions in terms of where the phrase is going	Indicate musical intentions	P6: what they really want [in terms of] where the phrase is going, where is the culmination, where is the relaxation
Understand the music	Understand music	P5: they would understand the music
IV. Expression of support		
Be aware of the difficulties of the piano part	Express rapport	P5: the pianist has really difficult things to do
Understand what the pianist has to do	Express rapport	P5: understanding of what I'm having to do
Understand what your partner has to do	Express rapport	P5: understanding of what your partner's [] to do
VI. Personal preparation		
Know their music as well as the pianist does	Know music	P4: to know the music as well as I did
Arrive at the rehearsal having learnt their music	Learn music	P5: I haven't kinda learnt this bit
Be as prepared as the pianist is	Be prepared	P5: to be as well prepared as I am
Be technically prepared	Be technically prepared	P5: they would be technically [] on top of
Be musically prepared	Be musically prepared	P5: they would be [] musically on top of
VII. Assumptions and practicalities of rehearsing and performing in a duo		
Not to expect to be coached by the pianist	Coaching	P5: accompaniment becomes coaching
To have a rehearsal before a performance	To rehearse	P4: I do expect him to rehearse
Not to treat the rehearsal as accompanied practice	Accompanied practice	P3: treat the rehearsal as an accompanied practice
Not to be let down by the soloist	Not be let down	P8: I have been kind of let down P2: not to [let] him or her down by not being as good as I ought to be, and the expectation I suppose [is] the same from the other person
Not to be indifferent or indecisive	Not be indifferent Not be indecisive	P1: who is indifferent, or [] is indecisive
Not to be unprepared	Not be unprepared	P1: working with is soloist who [] is unprepared

Table 4.6: Accompanists' general expectations of soloists

P1 also adds that the piano accompanist should be expected ‘to be responsive, to be dynamic, and to be supportive, in all senses, musically supportive, emotionally supportive’ (P1). P4 believes that ‘the soloist can expect that their accompanist will be right behind backing him in every idea that he has, working together with him towards the final destination, and not in any way obstructing his intentions’ (P4). P10 expresses that ‘the soloist would expect the accompanist to come to the rehearsal [and] to the performance, wanting to achieve the same musical ends’ (P10).

P9 and P10 state that the piano accompanist should ‘be able to be flexible and to adjust’ (P10) especially for aspects such as tempo fluctuations. P4 is of the same opinion, sharing the following example:

If the soloist intends for a very good reason to take very fast speed in a third movement of a concerto, then he expects his accompanist to follow, because he is doing audition he’s going for a top job, he cannot tamper with it. An accompanist will have to be able enough to help, and this is where of course accompanists, need to respond with great deal of experience, and sometimes accompanists for audition, have to change on the day, ten times [], so an accompanist on the spot has to change the speed of the movements depending on the soloist, and respond to each personality within their own context, to help that personality to shine, to express what they want to express. So, yeah, it’s an open mind is needed here to be able to be flexible, to change your own interpretation in combination with the soloist (P4).

P9 considers that the soloist should expect to be ‘getting on with somebody, seeing things on the same wavelength’ (P9), whereas P5 shares that ‘it’s nice sometimes to sort of just talk about corners and try to work out how we want to present his music, in the most effective way that we can’ (P5). P10 asserts that ‘even though there might be some differences of opinion, one would expect the accompanist usually, even though the soloist would be expected to compromise, they would expect the accompanist to be able to compromise on certain things, because they are the accompanist and therefore, just by the nature of that’ (P10), which chimes with the views exposed in Chapter 1.

P7 summarises his colleagues’ beliefs, emphasising that there is a distinction between being a good pianist and being a good accompanist:

I think they should arrive expecting somebody who is going to be supportive and encouraging, able to play the accompaniment without any technical or musical problems, so that a large area of their focusing will actually be on the soloist, so that they are there to help and if appropriate coach the soloist. I mean, the job of the accompanist I think should be to make the soloist sound as good as possible, rather than play the piano part really well – I mean the piano part being played well goes without saying, but that’s not the end game. And I think if you know you were to, kind of try to

draw a distinction between what is it good what makes a good pianist, and what makes a good accompanist it would [be] something like that: that the pianist would come on and play the notes very nicely and play the piano very nicely; he or she needs an extra dimension in order to be able to convert that into an accompanist, and it's something to do with reading that third line that I was taking at the beginning, but it's a whole lot of skills, which are all to do with the efficiency and the sophistication of the listening of a whole lot of levels, rhythm levels, balance, ensemble, tuning, even with the singer, language, diction (P7).

To sum up, the pianists assumed the following aspects to be amongst the soloists' expectations of their piano accompanists: a) to work towards the same musical destination (P4 & P10), expecting a good performance in the first rehearsal (P8) and sharing the same expectations (P5 & P6); b) be well prepared (P9) knowing both parts equally as well (P6), perform the material accurately (P6) having no technical issues (P7), being able to read three or four lines at the same time (P6), and know the relevant historical/contextual information about what they will be performing (P3); c) to be responsive towards (P1) and focus their attention on the soloist (P7), not distracting the soloist with their part (P5), but listening and responding to musical cues (P7) and being flexible and open-minded towards adjusting their playing, especially in regards to tempo (P10) and interpretation (P4 & P10), altering their performance depending on the soloist (P4); d) to be able to compromise when necessary (P10), responding to the soloist's personality (P4) and seeing things on the same wavelength as the soloist (P9); e) be musically and emotionally supportive (P1) and encouraging (P7), by being dynamic (P1) and supporting the soloist's ideas (P4) – also encouraging them to be forthcoming in expressing themselves (P4), coaching the soloist if needed (P7), and helping the soloist shine (P4) by making them sound as good as possible (P7); f) be logistically supportive (P1) and know engagement details (P3); and g) be aware of diction and languages for singers (P7). The soloists' general expectations of their accompanists according to the pianists, are outlined in Table 4.7.

4.6.2 Expectations related to dealing with breathing/bowing: Soloists' expectations of accompanists

In response to how the soloists expect their accompanist to deal with potential breathing or bowing issues that may arise, the soloists referred to issues relating to incidents that could be encountered both during rehearsals and performances.

S1 comments that she 'appreciate[s] the musician that is flexible' to 'try alternative ways' and who can 'adapt to different technical or any other issues' (S1) which may arise during a rehearsal. She adds that she 'would like if they could alter their performance to fit my articulation and my phrasing' (S1). S9 believes that 'where the music doesn't allow for that' –

<i>Superordinate Themes/Themes</i>	<i>Keywords</i>	<i>Interview extracts</i>
I. Actions resulting in the achievement of ensemble		
Be flexible to adjust, especially in regards to tempo	Flexibility/Adjust	P10: be flexible [] adjust [] take that tempo [] faster or slower
Listening and responding to musical cues	Listen/Respond	P7: efficiency and sophistication of the listening of [] lot of levels
Be responsive towards the soloist	Be responsive	P1: to be responsive
Focus their attention on the soloist	Soloist focus	P7: a large area of their focusing will actually be on the soloist
Do not distract the soloist with their part	Not distracting	P5: in a way that is not going to distract
II. Issues of musical interpretation		
Be flexible in adjusting your interpretation	Be flexible Adjust interpretation	P4: flexible to change your interpretation P10: be flexible [] put their own musical ideas either to one side or to adjust them accordingly
Be open minded towards changing your interpretation	Open-mindedness	P4: it's an open mind is needed here [] to change your interpretation
III. Means of effective communication		
Be able to compromise when necessary	Compromise	P10: expect the accompanist to [] compromise on certain things
See things on the same wavelength as the soloist	Same wavelength	P9: seeing things on the same wavelength
Respond to the soloist's personality	Personality/Respond	P4: respond to each personality within their own context
IV. Expression of support		
Be musically supportive	Musical support	P1: to be supportive [] musically supportive
Be supportive	Convey support	P1: to be supportive in all senses
Be supportive and encouraging	Convey encouragement	P7: expecting somebody who is [] supportive and encouraging
Be dynamic	Be dynamic	P1: to be dynamic
Be emotionally supportive	Emotional support	P1: to be supportive [] emotionally supportive
Part of the role is being logistically supportive	Logistical support	P1: to be supportive [] logistically supportive [] part of the role
Help the soloist shine and express themselves	Inspire confidence	P4: help that personality to shine, to express what they want
Support the soloist's ideas	Convey support	P4: will be right behind him in every idea that he has
Make the soloist sound as good as possible	Support soloist's sound	P7: the job [] make the soloist sound as good as possible
Coach the soloist if needed	Coaching	P7: help and if appropriate coach the soloist
V. Issues concerning piano technique and reading music		
Have no technical issues	Technical security	P7: play the accompaniment without any technical [] problems
Read 3/4 lines at the same time	Score reading	P6: I'm absolutely used to see 3 or 4 lines whatever I am playing
VI. Personal preparation		
Know relevant historical/contextual information	Contextual familiarity	P3: know a bit of the history and the context
Be aware of languages for singers	Aware of languages	P7: even with singer, language
Be aware of diction for singers	Vocal diction	P7: even with singer [] diction
Perform the material accurately	Accuracy	P6: able to perform [the music] accurately

Be well prepared	Be prepared	P9: have a right to expect that their accompanist is well prepared
Know both parts equally as well	Know music	P6: knowing my part [] to know what's going on in their part
VII. Assumptions and practicalities of rehearsing and performing in a duo		
Expect a good performance in the first rehearsal	Good performance	P8: expecting a good performance in the first rehearsal
Work towards the same musical destination	Musical aspirations	P4: working together with him towards the final destination P10: wanting to achieve the same musical ends
Know engagement details	Logistically informed	P3: where is going to be performed and for who
Have the same expectations	Mutual expectations	P5: the same thing in reverse P6: exactly the same
Be able to alter their performance depending on the soloist	Be flexible	P4: accompanists for audition have to change on the day 10 times

Table 4.7: Soloists' general expectations of accompanists, according to the pianists

<i>Superordinate Themes/Themes</i>	<i>Keywords</i>	<i>Interview extracts</i>
I. Actions resulting in the achievement of ensemble		
Adapt to different ways of executing passages	Able to adapt	S1: adapt to different [] any other issues
Be flexible to experiment with passages	Be flexible	S1: flexible to try alternative ways
II. Issues of musical interpretation		
Accommodate unexpected breaths during performance	Breathing support	S2: in a concert [] might need to take an extra breath
Accommodate the soloist's breathing	Breathing support	S8: I'm a slow breather [] ask an accompanist to accommodate that
Pre-empt the start and end of phrases	Pre-empt entries/exits	S10: pre-empt when my bow hits the string
Fit around the soloist's articulation and phrasing	Fit around soloist	S1: to fit my articulation and my phrasing S4: he just have to follow [] staccato techniques
Willing to fit around the soloist's breathing	Fit around soloist	S3: to breathe [] they need to be willing to fit around you
Listen and react to breathing indications during performance	Listen/React	S2: in a concert [] might need to take an extra breath S9: wait for me to breathe and then bring in the phrase again
III. Means of effective communication		
Communicate breathing issues with the soloist during rehearsal	Communicate breathing	S3: to breath [] tends to be sorted out in communication
Discuss and resolve breathing issues during rehearsal	Discuss/Resolve	S2: rehearsal [] discuss the problems [] change some breaths
Find solutions to overcome technical difficulties	Find solutions	S1: adapt to different technical [] issues
Visually follow the soloist's bow	Visual communication	S10: it's a visual thing again [] when my bow hits the string
IV. Expression of support		
Be sensitive towards the soloist's needs	Be sensitive	S3: being sensitive [] really important part of being an accompanist

Table 4.8: Soloists' expectations of accompanists: Related to breathing/bowing

referring to passages where there is no obvious space to breathe – ‘you need to have a discussion about what the best thing to do is’ (S9). S2 asserts that even though ‘during the rehearsals it’s very easy to stop and talk and discuss the problem that arises, and to perhaps change some breaths here and there’ (S2) and she continues by pointing out that this may be different during performance: ‘however in a concert situation a lot of things might happen, you might not be able to take a breath that has been already, scheduled in [] you might need to take an extra breath’ (S2).

S8 often asks her accompanist to ‘accommodate’ her breathing as she claims to be a ‘slow breather’, adding that ‘breathing is such an individual thing to singers’ (S8). S9 shares that ‘depending on the piece, they need to know where big breaths are gonna happen in order to give a bit more space’ (S9). She also adds that even though ‘the breathing should be, within the musical structure [of the piece] rather than just whenever I run out of breath’, she expects that the ‘accompanist would wait for me to breathe and then bring in the phrase again’ (S9).

S3 credits such breathing issues to communication between the soloist and the pianist, underlining that ‘when you are playing a piece, breathing shouldn’t really get in the way of things too much, but there are certain circumstances where you might need to have a moment of relaxation, to breathe, and the accompanist needs to know that, and they need to be willing to fit around you, but I think that *that* sort of situation tends to be sorted out in communication, with the accompanist’ (S3). S3 continues by adding that ‘being sensitive, that’s a really important part of being an accompanist’ (S3). S6 states that ‘brass and wind players make it pretty obvious when they are going to breathe, so you know it’s something which again the listening skill irons over’ (S6), attributing awareness of breathing to listening.

S4 believes that sometimes in passages of technical nature such as ‘staccato techniques’ (S4) the accompanist just has to follow. S10 comments that ‘like starting the piece, they would – it’s the visual thing again – they have to be able to pre-empt when my bow hits the string’, parallelising this action ‘like a conductor would bring off an orchestra, with a bow [which] starts going out, the pianist would again, be able to pre-empt when the note is about to end’ (S10).

In summary, the soloists expected that their accompanist will be prepared to be flexible to experiment with and adapt to different ways of executing passages which may be of technical difficulty to the soloist and find solutions to overcome them (S1), communicate with the soloist (S3), discuss and resolve possible breathing issues during rehearsal (S2), listen and react accordingly to the soloist’s breathing indications during performance (S9), thus be sensitive towards the soloist (S3) and willing to fit around them by allowing space for breathing during

rehearsal (S8), and by accommodating unexpected breaths during performance (S2); visually follow the soloist's bow (S10) and pre-empt entries and end of phrases, and alter their performance to fit around the soloist's articulation and phrasing (S1, S4). The soloists' expectations of their piano accompanists related to breathing/bowing issues are outlined in Table 4.8.

4.6.3 Expectations related to dealing with unexpected incidents: Soloists' expectations of accompanists

The soloists expressed similar expectations relating to the accompanist dealing with unexpected incidents such as pitch and rhythm errors, or memory lapses on the soloists' behalf during performance. The main expectation concerns the accompanist being able to cover any possible mistakes by catching-up in any way possible with the soloist: 'it happened to me that I continue to sing and he caught me, he found where I was and then we finished the piece' (S5). S9 expects her accompanist to 'be able to pick up where I was, or if say I missed a section out or went into a different section I would hope that the accompanist would be able to kind of jump to wherever I've got to; I think a lot of good accompanists are very good at doing that in terms of being able to keep the performance going, even if there's a bit of an error, and that's a very good skill' (S9). S10 shares the same view as S9, claiming that the accompanist is responsible for fitting with what the soloist is doing:

If it's a rhythmical mistake or you've added in an extra note, or you've cut a bar short or something, it's unfortunately their responsibility to either catch-up or, sit back a little bit and try to fit in with what the soloist is doing, so I, from my prospective I really expect them to try and fit in with whatever I had done wrong, unfortunately even though it was my fault (S10).

S6's immediate reaction to how he expects his accompanist to react to possible mistakes was to click his fingers and say 'like *that*', the clicking occurring on the word '*that*': 'it's listening you know, if you've made an error like that, let's say skipped a line, the accompanist should be able to pick that up very very quickly' (S6). S8's response portrays her admiration towards the accompanists covering such incidences: 'I just think that accompanists are miraculous people, in that respect particularly they are amazing what they can do to cover up problems that are going on' (S8). She continues by mentioning that her accompanist 'put an extra bar in to cover up the fact that I hadn't come in and I was fast asleep you know, then I woke up and I sang, so it was fine' (S8), commenting that 'I don't think even somebody who knew the song, would think to themselves "Oh, was that? No, I don't think so", because it sounded fine, and

that was because you [the accompanist] didn't indicate in any way 'oh my God! what's happening, she's not singing, ahhh' you know, and that's really important' (S8), underlining that her accompanist did not indicate at any point that something went wrong.

In an occasion where the soloist has made a mistake, S3 would expect the accompanist to 'just [to] convey that it's fine through their body language through their facial expressions; if it's an issue of let's say, I jump from somewhere, I skip a line or something, then I expect my accompanist to be able to find where I am, pretty quickly' (S3).

Expectations concerning memory lapses are related to routines established during the rehearsal process. S1 believes that if an issue arises and is worked on during rehearsals, a hierarchy of who should deal with it during performance is put into place so 'if something goes wrong' (S1) during the performance the two performers already know 'who is in charge, is it you or is it me, because, if you have two people in charge, well, I think the worst case scenario is neither being in charge and one chasing after the other, I think that that is the worst musical result' (S1). S6 shares the same opinion claiming that 'if you've rehearsed it, then you are both aware of what's going on so it should be fairly quick' (S6), S7 believes that 'this kind of accident could already be felt, during the rehearsal' (S7), whereas according to S8 'it comes down to the same technique as, when you are rehearsing something for the first time, and they are following what you are doing' (S8).

All participants assert that the performance should continue whatever the incident, an example of this view being S4's comment that one has to 'just go on, nothing more, you cannot correct anything' as 'the errors are covered in a way so you have to, forget and go on' (S4). In the case of being lost during a performance S1 would like the accompanist to be 'assertive' and have 'initiative' to 'understand where I am and follow me' (S1). She would not like her accompanist to start playing quietly when an error occurs as this would give the audience the impression that something is amiss. She asserts that 'it does frustrate me a lot when a mistake happens, and they start playing really really quietly, so that they can listen to me and see where I am, I don't think that helps because everyone understands that something is wrong, so just go on and at some point we'll find each other, if we listen to each other' (S1).

S2 mentioned another incident by which she points out another instance where the accompanist should not announce a mistake: 'if I make a mistake in rhythm or pitch, obviously if the pianist, underlines it you know if he shows off by playing the correct note or rhythm, he's suddenly, well he shows off. I can't say anything else. You should continue, you should move on, ignoring this, what else can you do?' She continued to say that 'if they are fast enough,

quick enough, they can catch me and continue or, again improvise, that's why you need improvisation skills' (S2).

As far as memory lapses are concerned, S2 would like her accompanist to deal with them in a delicate manner. This is an incident she shared about one of her experiences:

I was singing abroad with a person I hadn't known very well, and suddenly while singing at the concert, I had a horrible memory lapse, at a point where I know I knew the piece so well, and it just happened, I went blank, and what happened is that he dealt with it so delicately and with humour, that the audience felt at ease, they didn't have to worry about me let's say. I went with him at that point, and I treated it as well as a joke, or something that, could easily happen to anyone, went round, to his [laughs] score to get a look, and continued, and it went so smoothly, and really he made me feel so comfortable, he was lovely and he dealt with it so delicately that I just could just forget about it, I didn't feel bad about this incident anymore (S2).

S3 would expect her accompanist to 'physically keep calm' (S3), that 'the body language is calm, so that the accompanist continues and it's up to the soloist to come back in and find her place' (S3). S4 mentioned an incident where by his accompanist helped him overcome a memory lapse 'with the melody', by prominently playing it to prompt his place.

To summarise, the soloists expected their piano accompanists to cover any unexpected errors during performance by not stopping whatever the matter (S4), to know the soloist's part well enough so to prompt them if needed (S4) as well as to be assertive so the soloist can follow them (S1) by: listening and immediately reacting (S6); jumping to wherever the soloist got to (S3 & S9) skipping a line (S3 & S6) or adding extra beats or bars (S8 & S10) if necessary; ignoring mistakes (S2), catching-up (S2 & S5), fitting in (S10), and following (S1 & S8) what the soloist is doing (S10), improvising their part when needed (S2); and, prominently playing the melody (S4), however not exposing an error by either playing too quietly or too loudly (S1 & S2). The soloists also expected that certain routines as well as agreements on a role of hierarchy of who should deal with what (S1) concerning the occurrence of unexpected incidents during performance would be put in place during rehearsals. They also expected that the accompanist will make the soloist feel comfortable (S2) by physically keeping calm (S3), not showing that something is amiss (S8), and conveying with humour and through their body language and facial expression that everything is okay (S2 & S3). The soloists' expectations of their piano accompanists relating to dealing with unexpected incidents are outlined in Table 4.9.

4.6.4 Summary: Interview Study (Expectations)

This Chapter has explored the expectations of professional pianists and instrumentalists/vocalists about piano accompanists. Seven superordinate themes were identified across the soloists' and pianists' combined data (see Table 4.3). The comparison of these two sets of data is beyond the scope of this thesis; rather, the combined insights of soloists and pianists provide valuable preliminary insight into the phenomenon explored.

The next Chapter reports the views of these participants about the skills and roles of piano accompanists and provides an overarching summary of the Interview Study. The material will then be revisited in Chapter 7 as part of the development of a novel framework about professional piano accompaniment practice.

<i>Superordinate Themes/Themes</i>	<i>Keywords</i>	<i>Interview extracts</i>
I. Actions resulting in the achievement of ensemble		
Ignoring mistakes	Ignore mistakes	S2: you should continue, you should move on, ignoring this
Catching-up with the soloist	Catch-up with	S2: if they are fast enough [] they can catch me and continue S5: I continue to sing and he caught me, he found where I was
Not stopping during performance whatever the matter	Keep going	S4: just go on, nothing more, you cannot correct anything
Following what the soloist is doing	Follow	S1: understand where I am and follow me S8: they are following what you are doing
Fitting in with whatever the soloist is doing	Fit around the soloist	S10: responsibility to [] catch-up/sit back a little bit and try to fit in
Jumping to wherever the soloist got to	Jump to	S9: accompanist would be able to [] jump to wherever I've got to S3: I jump [] to find where I am pretty quickly
Improvising their part when needed	Improvise	S2: improvise, that's why you need improvisation skills
Prominently playing the melody	Melodic support	S4: she helped me with the melody
Adding extra beats or bars	Add beats/Add bars	S8: put an extra bar in to cover up the fact that I hadn't come in S10: rhythmical mistake [] added in an extra note [] cut a bar short
Skipping a line	Skip line	S6: let's say skipped a line [] pick that up very very quickly S3: I skip a line or something [] find where I am, pretty quickly'
Not exposing an error by either playing too quietly or too loudly	Not exposing	S1: when a mistake happens [] start playing really really quietly S2: mistake in rhythm or pitch, obviously if the pianist underlines it
Listening and immediately reacting	Listen/React	S6: It's listening you know [] to pick that up very very quickly
III. Means of effective communication		
Agree on role hierarchy	Role hierarchy	S1: something goes wrong [] who is in charge, is it you or is it me
IV. Expression of support		
Being assertive so the soloist can follow them	Be assertive	S1: playing more assertively in the next entry
Making the soloist feeling comfortable	Inspire comfortability	S2: made me feel so comfortable, he was lovely
Conveying with humour and through their body language and facial expression that everything is okay	Convey support	S2: he dealt with it so delicately and with humour S3: convey that it's fine [] body language [] facial expressions
Physically keeping calm	Keep calm	S3: physically keep calm
Not showing that something is amiss	Cover errors	S8: didn't indicate in any way 'oh my God! what's happening
VI. Personal preparation		
Knowing the soloist's part so to prompt them if needed	Prompt soloist's part	S4: it will help if he knew at least the main melody of my part

Table 4.9: Soloists' expectations of accompanists: Relating to dealing with unexpected incidents

CHAPTER 5

INTERVIEW STUDY – SKILLS AND ROLES

5.1 Skills and roles

Seven superordinate themes surfaced from the cross-analysis of the data gathered from the interviews with the 20 professional musicians regarding the skills exhibited and the roles assumed by piano accompanists in the Western art solo–accompaniment duo context. Some themes echo the skills and roles categories which surfaced in the literature (see Chapter 1) and others echo the superordinate themes identified in the expectations data analysis section of the Interview Study (see Chapter 4). The superordinate themes⁴⁶ and a brief description of each, are outlined in Table 5.1.

<i>Superordinate Themes</i>	<i>⇒ Description</i>
VIII. Manifesting piano expertise and dexterity	⇒ being an accomplished pianist with sound technique, finger dexterity, and so on.
IX. Possessing practical skills	⇒ being adept at practical skills such as transposition, sight-reading, and so on.
X. Applying musical receptiveness and musicality	⇒ displaying musicality, musical awareness, by being attuned with the soloist, flexible, and so on.
XI. Communicating effectively	⇒ being able to communicate musically, verbally, with gestures, and so on.
XII. Demonstrating social perceptiveness	⇒ being socially aware, understanding, sensitive, supportive, and so on.
XIII. Practically exhibiting support and understanding	⇒ practically offering support, by being alert, adjusting, following, responding, and so on.
XIV. Attributes of general appeal	⇒ such as being experienced, having a good brain, aware of instrumental/vocal techniques, and so on.

Table 5.1: Superordinate themes: Skills and roles

5.1.1 Skills and roles in general terms

5.1.1.1 Skills and roles of successful piano accompanists according to the soloists

The accompaniment technique questions addressed aspects such as achieving balance, leading and following, communication, and achieving ensemble. Initially though, the soloists were asked this general question concerning accompaniment skills:

Q: In your opinion, which skills should a pianist possess in order to be regarded a successful accompanist?

⁴⁶ The numbering of the superordinate themes will continue from the numbering of the expectations' themes, i.e. the skills and roles numbering will start at number VIII. The reasoning behind this is so to have only one set of numbering referring to the superordinate themes of both the Interview Study and Case Study.

The soloists responded that ‘they should definitely be accomplished enough as a pianist’ (S1), with ‘good technique’ as ‘without technique you cannot play, simply’ (S4), but with sensitive playing and not in a ‘machine-like manner’ (S4) as he ‘would prefer a midi file to a pianist’ (S4).

Listening was identified as an essential skill by 7 out of the 10 soloists. The piano accompanist should be listening to the soloist and ‘be very good at following’ (S9) what they might be doing. S8 declares that accompanists should have ‘a good pair of listening ears and the brain that goes with that’ (S8), whereas S4 expects that their accompanist will ‘not just listen’ but that they will ‘hear and understand’ (S4), underlining that it is more important than just to listen and play, with ‘musical perception concerning phrasing’ (S4) given as an example. S6 comments that listening is important for her as in her experience ‘pianists are renowned for playing in their own world, you can hear it in in orchestras and all sorts of things’ (S6), adding that they ‘have to be able to play with other people’ (S6). S1 believes that ‘some people are better than others in listening to the other member of the duet’ (S1). S9 makes the point that the accompanist should ‘be very good at listening to the soloist’ in order to be able to ‘play out’ when their part turns from accompanying to ‘soloistic’ so to create a ‘good balance’ (S9) between soloist and accompanist.

For S3 ‘one of the most important skills is to be a support to the soloist, in other words, to constantly be looking ahead to see what could possibly go wrong or, constantly have an ear out for what the soloist is doing’ (S3). S9 would like her accompanist to act in a ‘supportive role’, providing a support that the soloist would be able ‘to grow from’ and ‘project’ something ‘out of’ (S9). S5 expects⁴⁷ that her accompanist should be able to detect and aid the singer by supporting their ‘strong’ and enhancing their ‘weak points’, also knowing ‘how to ‘feel’ the singer’ (S5) by being sensitive to the singers’ needs. S3 shares that she has had ‘experiences in the past where I’ve been playing something, and I felt that my accompanist simply isn’t listening to me, and I don’t actually want to have to think about the accompanist, I want the accompanist almost to feel to me to be, not there; there in the music sense, but not there so that is a distraction to me’ (S3), feeling what the two have between them like a ‘partnership’.

S3 also mentions communication as an important skill, as well as experience. S1 shares the same opinion, sharing that for her, ‘experience is quite important, and, being [able to listen] I think that sometimes it comes with experience but sometimes it has nothing to do with; some

⁴⁷ At times, it was not always possible to delineate expectations, skills and roles within the data as the terms were sometimes interlinked in discussions by the participants.

people are, better than others in listening, to the other member of the duet so, either, innate ability to do that or cultivated' (S1), bringing up the fact that certain beliefs surrounding accompaniment imply that it could be an innate ability, one that some people are born with it.

S6 states that they should 'be flexible' and be able to 'adapt', S10 also concurs that the accompanist has 'got to be quite adaptable' to 'fit into, what the soloist is going to do rather than how they might have practised it at home. So they've got to be, very adaptable be able to change, perform things at different speeds or dynamics, to be able to listen to what the person is doing, visually pre-empt what's gonna happen as well' (S10). It is important for S2 for their accompanist to have 'good sight-reading skill', and 'improvisational skills as well because, you never know what might happen in a concert situation' (S2), whereas the first skill to come to S7's mind is 'rhythm stability, that's already for me like 90% of a really good first rehearsal', followed by 'musicality' (S7).

The soloists have also identified skills which are related to the accompanist's personality, as well as aspects concerning their relationship. S4 points out that for him it 'is a matter of character, I consider, friendship, good relationship, between the two players because, if it's going to be something that will last for long, I would like the players to be friends' (S4), securing a long-term success in a partnership rather than a one-off paid engagement. S7 mentions that success depends on 'the chemistry between the two people' (S7).

S5 supports that she expects the pianist to 'love what he is doing' (S5) and not regard it just as a job⁴⁸. She also believes that they should know the music as well as the 'concept' behind the work. S8 declares that 'the most important thing to my mind is empathy with the person that they are accompanying insofar as, not all soloists make the best accompanists' (S8).

S1 asserts the following:

There is a very specific, technique, related to piano accompaniment, that is not always about playing all the notes that are there, but just playing the most important of the notes. I think this is practised just for accompaniment and it's very different than the technique soloists develop, so I think that's a very important skill but I don't know how to define it so I don't know if there is a specific term for it like, accompaniment piano technique, because that is very different, because not playing all the notes but playing the very important ones for the soloist takes a lot of skill and not all very skilled pianists can do it, it's skilled accompanists (S1).

⁴⁸ In this case, the participant expressed their belief in response to a very general question about what skills make an accompanist successful. It is acknowledge that the former is an expectation, therefore interpreted as an expected skill.

<i>Superordinate Themes/Themes</i>	<i>Keywords</i>	<i>Interview extracts</i>
VIII. Manifesting piano expertise and dexterity		
Be an accomplished pianist	Accomplished pianist	S1: they should definitely be accomplished enough as a pianist'
Have good technique	Good technique	S4: have good technique [as] without technique you cannot play, simply
Be soloistic when required	Soloistic	S9: also good at where it's not all, the part is not always accompanying so when there, when there are soloistic lines playing out as well, so there's a good balance
IX. Possessing practical skills		
Be a good sight-reader	Sight-reading	S2: good sight-reading skill is important to me
Have improvisational skills	Improvisation skills	S2: improvisational skills as well because, you never know what might happen in a concert situation
X. Applying musical receptiveness and musicality		
Possess musicality and musical perception of phrasing	Musicality Musical perception	S7: rhythm stability, that's already for me like 90% of a really good first rehearsal, that's the first one; after, musicality definite S4: musical perception concerning phrasing
Have good listening skills	Listening	S1: some people are, better than others in listening, to the other member of the duet so, either, innate ability to do that or cultivated
Be flexible and adaptable	Flexibility Adaptability	S6: I think listening is probably the number one thing you want them to be able to do, to listen and to, be flexible, adapt
Have sensitive playing	Sensitive playing	S4: with sensitive playing and not in a machine-like manner
Have rhythmic stability	Rhythmic stability	S7: rhythm stability, that's already for me like 90% of a really good first rehearsal
Following what the soloist is doing	Following	S9: be very good at following
Create good balance between soloist and accompanist	Balance	S9: also good at [] not all, the part is not always accompanying so when there, soloistic lines playing out as well, so there's a good balance
XI. Communicating effectively		
Communicate on various different levels with the soloist	Visual Communication Verbal Communication Musical Communication Gestural Communication	S3: good communication with your accompanist [] communication through body language, absolutely eye contact [] communication in rehearsal [] communication discussing [] communication in the music

Be able to interact within an ensemble	Interaction	S1: found, playing with pianists, that are very good concert pianists but have never interacted within an ensemble
Own a good pair of listening ears	Aural communication	S8: a good pair of listening ears and the brain that goes with that
Be able to play with others	Play with others	S6: have to be able to play with other people
XII. Demonstrating social perceptiveness		
Know how to feel the singer	Feeling	S5: he should, know how to feel the singer, sometimes his weakness or his strong points, the strong points of the singer, and support the strong points and support in a different way the weak points
Looking ahead and anticipating the soloist's intentions	Looking ahead Anticipating	S10: listen to what the person is doing, visually pre-empt what's gonna happen as well
XIII. Practically exhibiting support and understanding		
Sharing friendship and empathy with the soloist	Friendship Empathy	S4: I would like the players to be friends S8: the most important thing to my mind is empathy with the person that they are accompanying
Motivating chemistry between the two performers	Chemistry	S7: the chemistry between the two people
Being a support to the soloist	Supportive	S3: be a support to the soloist, in other words, to constantly be looking ahead to see what could possibly go wrong or, constantly have an ear out of what the soloist is doing
Be musically supportive	Musical support	S3: they have to understand, that is a partnership, but I think that they need to be musically supportive all the time
Tailoring their performance whilst playing according to the soloist's needs	Tailor performance	S1: to be able to tailor your performance whilst playing, according to the other person's, the other performers' needs
XIV. General appealing attributes		
Possess a good brain	Good brain	S8: a good pair of listening ears and the brain that goes with that
Be experienced	Experience	S1: experience is quite important

Table 5.2: General skills of a successful accompanist according to the soloists

S1 also considers that being able to interact is another important skill as in her experience she ‘found, playing with pianists, that are very good concert pianists but have never interacted within an ensemble is very very hard, they are very very hard to work with because they are used to being the primary instrument, whereas they are the accompaniment’ (S1). She also adds that another ‘skill is to be able to tailor your performance whilst playing, according to the other person’s, the other performers’ needs’ (S1).

In summary (see Table 5.2), according to the soloists, for a pianist to be regarded a successful piano accompanist they should be an accomplished pianist (S1), with good technique and technical control of the instrument (S4), with rhythmic stability (S7), musicality (S7) and musical perception of phrasing (S4) so to be soloistic (S9) when required. They should possess a good brain (S8), be a good sight-reader (S2) and have improvisational skills (S2). An effective piano accompanist should be flexible and adaptable (S6), sensing and feeling (S5) so to be able to anticipate the soloist’s intentions (S10), by listening (S1) – possessing a good pair of listening ears (S8), looking ahead (S10) and following (S9) what it is that the soloist is doing, creating a good balance between soloist and accompanist (S9) and tailoring their performance whilst playing according to the soloist’s needs (S1). They should be experienced (S1), able to play (S6) and interact (S1) within an ensemble, communicate (S3) on various different levels with the soloist motivating a certain chemistry (S7) between them, be supportive both musically and socially (S3), sharing a certain empathy (S8) and even friendship (S4) where possible with their soloist. The participants’ responses on whether accompanying is a specialist skill are outlined in Appendix F.

5.1.1.2 Skills and roles of successful piano accompanists according to the pianists

Contrary to the soloists’ more generic questions on which skills in their opinion define a successful piano accompanist, the pianists were asked to express their professional opinions as to which accompaniment skills contribute to *achieving ensemble*, which skills contribute to the *success of a rehearsal* and which to the *success of a performance*, in the solo–accompaniment context. The participants’ responses regarding these three aspects are interlinked, highlighting that the success of both rehearsals and performances cannot exist without the presence of excellent ensemble skills.

Most pianists identify preparation as a prerequisite of all three instances. P5 and P10 state that the accompanist should be ‘fully on top of the music’ (P10), P5 underlining that an accompanist must ‘understand how the music works in every context’ (P5), while P1 asserts that it is vital that they should ‘know their material inside out just as the soloist would’ (P1).

P8 emphasises the importance of practising and the skill of learning music quickly. P3 strongly believes that the accompanist must know every note of both parts to the extent of knowing the soloist's part 'almost better than the soloist' (P3) themselves. P9 claims that in knowing the pieces well enough, the accompanist will then be able to respond quickly to what the soloist is doing, while P1 and P3 assert that it would help in being able to look away and 'engage visually' (P1) with people. In addition, P2 emphasises that preparation is essential in not being phased by possible mistakes that may occur; he also believes that it helps in having readiness and being alert in reacting towards mistakes occurring due to the soloist's possible nervousness. According to P4, part of being prepared is having a 'broad knowledge of the instrument' (P4) one is accompanying, while P5 believes that 'good languages' (P5) are necessary if one is working with singers.

P7 points out that an accompanist should bring with them all those 'skills which ensure that the meshing together of the two parts is going to be fairly easy' (P7), whereas P4 believes that the 'ultimate thing after more than twenty years of experience, I find, is experience' (P4) as one learns the repertoire.

Listening is identified by all pianists as crucial in all three cases. P6 and P10 insist that an accompanist should be able to listen. P5 claims that a 'good ear' (P5) is necessary, whereas according to P6 'the most important thing is your ears, open ears' (P6). P8 believes that an accompanist should be able to simultaneously listen to their sound and the soloist, 'especially first the soloist then their sound' (P8), while P4 asserts that listening to someone else and dividing your attention are equally significant skills.

In brief (see Table 5.3), the piano accompanists' responses highlight that the skills which contribute to achieving ensemble and to the success of rehearsals and performances are interlinked, the pianists identifying the following as being prerequisites of all three instances: a) personal preparation (all pianists) such as learning music quickly (P8) and knowing both parts equally well (all); b) knowledge specific to the instrument accompanied (P4), good grasp of languages when working with singers (P5), and experience (P4) in the field – as one learns the repertoire; and c) listening (all pianists) and having good and 'open' ears (P6), so to be able to divide one's attention (P4), have readiness and alertness (P2), and not be phased by mistakes (P2).

5.1.1.2.1 Skills and roles specific to achieving ensemble according to the pianists

The technical ability of playing the piano is an important precondition of achieving ensemble. P9 stresses the importance of having a 'certain technical grasp to play the piano' (P9). P1 and

<i>Superordinate Themes/Themes</i>	<i>Keywords</i>	<i>Interview extracts</i>
IX. Possessing practical skills		
Learn music quickly (P8)	Learn quickly	P8: I can learn things quite easily, fast
X. Applying musical receptiveness and musicality		
Listening (all)	Listening	P7: a whole lot of skills, which are all to do with, the efficiency and the sophistication of the listening on a whole lot of levels, rhythm levels, balance, ensemble, tuning, even with the singer, language
Have good and 'open' ears (P6)	Open ears	P6: most important thing, is your ears, open ears, listening to the others
Being able to divide one's attention (P4)	Divide attention	P4: have the freedom to listen to someone else and divide your attention
Not being phased by mistakes (P2)	Not be phased by errors	P2: reaction to any mistake, that can occur, on either side, and not to be phased by that
Have readiness and alertness (P2)	Readiness Alertness	P2: I think readiness, alertness to what actually happens, I said possibly to any mistake, that it does happen from time to time
Ready to react towards mistakes (P2)	Reaction	P2: reaction to any mistake, that can occur, on either side, and not to be phased by that
Awareness of everything while performing (P7)	Awareness	P7: to be aware of what else is going on and sometimes to be, actually more aware, of that, than you are, about your own, business
XI. Communicating effectively		
Engage visually with the soloist (P1)	Visual communication	P1: I need the ability to look away and to engage visually with people, you need to know the music it needs to be under your fingers
XIII. Practically exhibiting support and understanding		
Respond quickly to what the soloist is doing (P2)	Responsive	P9: you've got to know the pieces well enough to be able to respond very, quickly to what, the other person is doing
Adjust what they are doing accordingly (P10)	Adjusting playing	P10: able to adjust, both whilst they are performing during the rehearsal, but also to be listening and the brain processing what's actually happening whilst they are playing
XIV. General appealing attributes		
Know both parts equally well (all)	Preparation	P1: know their material inside out just as the soloist would P3: I know my part and their part
Have a broad knowledge of the soloist's instrument (P4)	Knowledge/instruments	P4: a definitely broad knowledge of the instrument
Knowledge of languages when working with singers (P5)	Knowledge/languages	P5: if you are playing for singers I think good languages
Experience in being familiar with the repertoire (P4)	Experience Know repertoire	P4: the ultimate thing, after, more than 20 years of experience I find, is experience [it] plays the biggest role because you learn the repertoire

Table 5.3: Skills which are prerequisite in the success of the following three instances according to the pianists: Achieving ensemble, rehearsals and performances

P5 believe that mastering the technical aspects of the music involved is equally as important, P1 emphasising that the accompanist must have them ‘absolutely nailed down’ (P1). P7 underlines that knowing ‘how and when it is necessary to voice things’ (P7) is important, saying that when playing on your own you should bring out the top line, but you should also know when to ‘un-voice’ (P7) when appropriate, especially when one is accompanying a song and the melody – the top line – is the singer’s; he underlines that being able to ‘un-voice, that’s a skill’ (P7).

Most pianists mention practical skills such as sight-reading, score-reading and transposition as useful tools. P5 points out that good sight reading-skills ‘cut down the learning process’ (P5). According to P4, possessing sight-reading and transposition skills is essential because frequently accompanists are either presented with the music ‘on the spot’ (P4) or asked to accommodate last minute transposition requests primarily from singers who may be unwell on the day of the performance. P4 continues by pointing out that knowledge of music theory helps towards sight-reading and more specifically towards ‘creating a quick image of the piece’ (P4) as well as ‘hearing the music in one’s head’ (P4). P7 insists that an accompanist should ‘principally be able to read three lines at once’ (P7) rather than their own two, hence score-reading skills are important. Independence of eyes and hands is also an important skill. P8 states that an accompanist should be able to ‘look at the score without having to look at the keys’ (P8), which would then allow the accompanist to look at the soloist so to be together in certain parts such as end of phrases.

P2 states that ‘one word that sums it all up to me is reaction time’ (P2), as it covers not only the ability to ‘read music quickly’ (P2), but it also embraces how the accompanist hears the other performer, reacting at first to their own sound and immediately thereafter towards their partner’s sound. P10 is of the same opinion, suggesting that in doing so they can therefore adjust what they are doing accordingly. P2 adds that this is also a ‘reaction to how your ear and eye co-ordinate together and form that response to the other person’ (P2), as well as reaction to any mistake that can occur on either side.

The pianists also identified skills which are of musical nature, such as musicianship, musical awareness, blending and having good sense of rhythm. P6 believes that an accompanist should not only be a good pianist but a ‘good musician’ (P6), whereas for P10 an accompanist should have ‘musical ability in terms of interpretation’ (P10). P3 insists that once an accompanist is in the ‘flow of things’ (P3), they should be continually ‘checking and monitoring a thousand times a second exactly what’s going on between the two parts’ (P3). P7 states that the accompanist should be aware of what else is going on, ‘sometimes being more

aware of that than you are about your own business' (P7). P8 stresses the importance of the accompanist's ability to blend with the soloist as an ensemble, while P10 believes that in doing so the 'listener should feel as if they are hearing not two people, but one' (P10). P5 states that an accompanist has 'got to have a good sense of rhythm' (P5), while P7 considers that they should be able to 'accommodate rhythmic irregularities' (P7) by going along with unmarked speed changes.

Social skills relating to understanding and being sensitive towards the soloist's needs were also identified by the pianists. P10 believes that an accompanist needs to be able to understand what the soloist wants and respond to that in a similar way. According to P1 sensitivity is the main skill which contributes to achieving ensemble. He elaborates further, adding that sensitivity can be related to 'your position in the ensemble, and to the shape and the unfolding flow of the music with the person you are working with' (P1).

In summary (see Table 5.4), the piano accompanists regarded the following as being skills which contribute to achieving ensemble with one's partner: having the technical ability of playing the piano (P9), being a good pianist and a good musician (P6); exhibiting musical ability in terms of interpretation (P10) and sensitivity towards the flow of music (P1); being aware of everything while performing (P7), monitoring continually what is happening between the two parts (P3), and being ready to react towards their partner's sound as well as possible mistakes (P2), by responding quickly to what the soloist is doing (P2), adjusting their playing accordingly (P10), and blending (P8) with them; having good sight-reading (P5), score-reading (P7), and transposition (P4) skills, and being able to read three lines at once (P7); being able to co-ordinate their eyes and ears simultaneously (P2), reading music quickly (P2), hearing music in their head (P4), and have independence of eyes and hands (P8); having a good sense of rhythm (P5) and accommodating the soloist's rhythmic irregularities (P7); and, being understanding (P10), sensitive (P1) and responsive (P10) towards the soloist's needs (P10).

5.1.1.2.2 Skills and roles specific to the success of a rehearsal according to the pianists

P1, P2 and P7 believe that it is important to go to a rehearsal with a dynamic, flexible, open minded attitude as to how you will perform together, especially when meeting people for the first time. P1 asserts that the accompanist needs to have the 'willingness to rehearse what the other person wants to rehearse' (P1). P2 also believes that 'if you do know that person then to go prepared in the rehearsal, have an idea of what the music involves, what the level of requirement is on yourself, and to feel that you are going to operate together as a team, or a

<i>Superordinate Themes/Themes</i>	<i>Keywords</i>	<i>Interview extracts</i>
VIII. Manifesting piano expertise and dexterity		
Be a good pianist (P6)	Good pianist	P6: generally you have to be not only a good pianist but a good musician
Be able to voice the piano part	Voicing	P7: Sometimes I have to voice things in a very different way on the piano, from what I would do if I was just playing it on my own [] if you are actually accompanying a Schubert song and the top line is in the, singer's, you are actually need to un-voice sometimes, that's a skill
Technical ability of playing the piano	Technique	P9: you've got to have a certain technical, grasp to play the piano of course
IX. Possessing practical skills		
Be able to co-ordinate simultaneously eyes and ears	Co-ordination	P2: reaction to how your ear and eye co-ordinate together and form that response to the other person
Have good sense of rhythm	Rhythmic sense	P5: you got to have a good sense of rhythm
Sight-reading	Sight-reading	P5: if I didn't have good sight reading skills because it, not only does it cut down the learning but it does help you, when you have to, kind of, I don't know just that sort of, quick processing
Score-reading	Score-reading	P7: the professional accompanist, needs that ability to score read
Transposition	Transposition	P4: It also helps to have had some experience in score reading, in transposition, because frequently, singers in particular are not well, they need it a semitone down, and very often that doesn't happen three days before the event because they didn't know they are going to be indisposed, so it happens, half an hour before the event, she has a tantrum and she says 'please please semitone down'
Read music quickly	Read music quickly	P2: one word that , sums it all up to me is reaction time, because that covers, not the ability to read music quickly just, it also includes how you hear, the other, em, performer, reacting to yourself and yourself to them
Have independence of eyes and hands	Independence of eyes & hands	P8: look at the score without having to look at the keys
Be able to read 3 lines at once	Read 3 lines at once	P7: principally be[ing] able to read three lines at once
X. Applying musical receptiveness and musicality		
Have musical awareness	Musical awareness	P7: sometimes being more aware of that than you are about your own business
Have technical and musical ability in terms of interpretation	Interpretation	P10: musical technical ability and musical ability in terms of interpretation and obviously
Hearing music in ones' head	Hearing music	P4: all these chords that one sees, on a page or arpeggios or what else, modulations, keys, if that cannot go through the head and the mind, it's very hard to play, so really that ability to sound the music, in your head

Monitoring continually what is happening between the two parts	Monitoring	P3: once, you are in the flow of things, then, it's a matter [of] continually checking and monitoring a thousand times a second exactly what's going on, between the two parts
Blending with the soloist	Blending	P8: when you accompany you have to blend with what the other one does it's not only your interpretation it's to blend your interpretation with the other interpretation, and that's also a skill, and it's hard
Sensitivity towards the flow of the music	Sensitivity	P1: sensitivity to your position in the ensemble, and to the shape and the unfolding flow of the music with the person you are working with
XII. Demonstrating social perceptiveness		
Be understanding towards the soloist's needs (P10)	Understanding	P10: they need to be able to understand what the soloist wants and respond to that, in a similar way
Be sensitive towards the soloist's needs (P1)	Sensitive	P1: I think the accompanist's primary skill is sensitivity
XIII. Practically exhibiting support and understanding		
Accommodate rhythmic irregularities	Rhythmic support	P7: in practical terms, that, you may need to accommodate rhythmic irregularities
Be responsive towards the soloist's needs	Responsive	P10: they need to be able to understand what the soloist wants and respond to that, in a similar way
XIV. General appealing attributes		
Be a good musician	Good musician	P6: generally you have to be not only a good pianist but a good musician
Working together ability	Working together	P10: the working together ability so that both people involved in the performance are working towards the same end
Knowledge of music theory	Music theory	P4: knowledge of music theory, this help towards sight reading and towards making and creating a quick image of the piece

Table 5.4: Skills specific to achieving ensemble according to the pianists

duo in this case, with the best will in the world in terms of getting the best response to the music' (P2).

P7 points out that a 'certain amount of time management' (P7) is a good skill, especially being able to 'analyse really quickly' (P7) what it is that needs to be rehearsed. P1 considers the rehearsal as valuable, yet limited in duration time, and therefore suggests that one has to make the best of it by planning in advance 'how to use that time in the most constructive way possible' (P1).

P1 considers that a more important social dimension is to frame a rehearsal in a 'positive light' (P1), so that it is actually constructive and useful, and that both performers come out of that rehearsal thinking they have made some progress. He adds that it is important to achieve that 'sense of positivity [of] getting the balance between constructive criticisms, why don't we try this, experimenting with different ways of doing things, without being negatively critical about somebody, because that could be quite [a] destructive thing for a relationship' (P1). P7 believes that 'how you rehearse is a skill' (P7), as well as choosing which words to use, and remaining 'relaxed and calm yourself' (P7), which consequently has a calming effect towards the soloist.

In addition, P5 believes that 'rehearsals [are] about dialogue' (P5). In rehearsals, she likes to concentrate on how to interpret the piece by being aware of its musical context, to discover whether she has the 'same kind of ideas as the soloist' (P5), and to be able to communicate her thinking both musically and verbally. P5 and P8 give as an example the fact that when accompanying singers they like to have all the breaths marked in their scores so that they can breathe with them.

P5, P8 and P9 consider that even though the accompanist should have equal amount of input about their own ideas as opposed to just simply agreeing with what the soloist would like to do, they still need to respect and take on board the soloist's ideas. They need to be flexible and be prepared to compromise, especially if they discover that certain aspects are different from what they imagined during their preparation prior to the rehearsal. P10 believes that being able to adjust – especially when the soloist comes to the rehearsal with preconceived ideas, is an equally important skill. This quotation from P10's interview sums up not only his thoughts about the accompanist's role during rehearsals, but also those of his colleagues:

<i>Superordinate Themes/Themes</i>	<i>Keywords</i>	<i>Interview extracts</i>
IX. Possessing practical skills		
Brain processing while rehearsing	Brain processing	P10: to be listening and brain processing what's actually happening whilst they are playing in the rehearsal
X. Applying musical receptiveness and musicality		
Be aware of the musical context in terms of interpretation	Interpretation Musicianship Musical awareness	P5: how you want to interpret this piece, do you have the same kind of ideas, so I think is you need to understand it's about musicianship, and, a musical awareness of the context of the piece
Be musically flexible	Flexibility	P10: the accompanist will have to be flexible in order to put their own musical ideas either to one side or to adjust them accordingly
XI. Communicating effectively		
Communicate musically with the soloist	Musical communication	P5: you've got to be able to, communicate your thinking, in every way, really, not only musically but verbally as well
Communicate verbally with the soloist	Verbal communication	P5: you've got to be able to, communicate your thinking, in every way, really, not only musically but verbally as well, so there's some sort of dialogue going on
Respect and take on board the soloist's ideas	Respect	P9: the accompanist has to have ideas of, his or her own about the piece, and isn't just simply doing what the other person says, but at the same time you've got to, be respectful of what the other person wants to do
Be flexible and prepared to compromise	Flexibility Compromise	P9: be respectful of what the other person wants to do, and be flexible in that way, and, if necessary come to a compromise on what you are doing
Put across ideas and make comments	Communicate thinking Have input	P5: to be able to, communicate your thinking, in every way, really, not only musically but verbally as well, I mean, so there's some sort of dialogue going on [] think the accompanist has to have as much of an input, as the as the singer or the instrumentalist
XII. Demonstrating social perceptiveness		
Have a dynamic, flexible and open-minded attitude	Dynamic Flexible Open-minded	P1: it's important to go in there with a dynamic flexible open-minded sort of attitude I think
Achieve a sense of positivity	Positivity	P1: so that actually is constructive, is useful, and you both come out of that rehearsal thinking, we've made some progress, so how you actually get that sense of positivity getting the balance between constructive criticisms
Achieve balance when giving constructive criticism	Constructive criticism	P1: so how you actually get that sense of positivity getting the balance between constructive criticisms why don't we try this, experimenting

		with different ways of doing things, without being negatively critical about somebody, because that could be quite [a] destructive thing for a relationship
Ability to choose the right words	Expressing yourself	P7: how you rehearse is a skill, and which words you use, which language you use
XIII. Practically exhibiting support and understanding		
Remain relaxed and calm	Be relaxed Keeping calm	P7: is very important, because you get the best out of them, you remain relaxed and calm yourself, and, that tends to have a calming effect
XIV. General appealing attributes		
Know how to rehearse	Rehearsing skills	P7: how you rehearse is a skill
Analyse quickly what needs to be rehearsed	Rehearsing skills	P7: being able to, analyse really quickly, what it is that needs rehearsal
Operate together as a team	Teamwork	P2: to feel that you are going to operate together as a team, or a duo in this case, with the best will in the world in terms of getting the best response to the music
Have good time management skills	Time management	P7: a certain amount of time management is a skill is good
Be willing to rehearse what the soloist wants	Rehearsing skills	P1: for an accompanist is about being open minded enough to, use that time [rehearsal] in the most constructive way possible, so there's a bit of planning and preparation involved in, the things I am going to need to rehearse with the person, and also, the willingness to rehearse what the other person wants to rehearse, it's a kind of dialogue

Table 5.5: Skills specific to the success of a rehearsal according to the pianists

It's a question of being able to adjust, both whilst they are performing during the rehearsal, but also to be listening and brain processing what's actually happening whilst they are playing in the rehearsal and so that when they finish rehearsing that section the accompanist is able to, along with the soloist, go back and make comments whether that be from a point of view of leading the direction of the discussion about how things are going, or responding to how the soloist wants it. So sometimes you might have a soloist who wants advice on a certain aspect of how something went, but other times the soloist might not be happy and might have a very clear idea in their head already and so the accompanist will have to be flexible in order to put their own musical ideas either to one side or to adjust them accordingly and to balance them out so that both people again are working in a particular way (P10).

As a whole (see Table 5.5), the piano accompanists considered that successful rehearsals depend on a variety of factors including the following: knowing how to rehearse (P7), by having good time management skills (P7), brain-processing while rehearsing (P10), analysing quickly what needs to be rehearsed (P7), and be willing to rehearse what the soloist wants (P7), as well as having a dynamic, flexible and open-minded attitude (P1); being aware of the musical context in terms of interpretation (P5), communicating musically and verbally with the soloist (P5), and being musically flexible (P10), respecting and taking on board the soloist's ideas (P8), putting across your own ideas, making comments (P5), and being prepared to compromise (P9) when necessary, also having the ability to choose the right words (P7) and achieving balance when giving constructive criticism (P1); and, operating together as a team (P2), achieving a sense of positivity (P1), and remaining relaxed and calm (P7).

5.1.1.2.3 Skills and roles specific to the success of a performance according to the pianists

P1 claims that the success of a performance lies in 'presenting a performance which is cohesive, coherent, and convincing, where the roles between soloist and accompanist are balanced' (P1). It is also about being socially aware so to 'allow the solo performer to come through, [] or take over that role yourself if that's what the music demands' (P1).

P1 and P2 claim that the pianist should be psychologically prepared especially if they have already had the experience of being a soloist themselves. This would then enable them to understand how the soloist feels, especially when they might be affected by nerves. P4 believes that an accompanist needs to keep his cool, and 'not allow themselves to be distracted by either circumstances or nerves' (P4). She also adds that when the soloist is very clear about what they are doing that helps the accompanist, and vice-versa. P8 shares the following:

The mentality before the actual performance is very important, to be able to let the soloist know that [] they're not alone, that you are supporting them and you are

something to help them, not to be worried about, and to make sure that they are confident, and knowing that the pianist will be there one hundred percent (P8).

P9 recommends that during performance an accompanist should learn how to carry on if something goes wrong, whereas P7 suggests that an accompanist should try and anticipate possible errors. P8, P9 and P10 underline that it is essential that during the performance the accompanist should 'be prepared and alert, [so] to be able to jump from place to place' (P8). This is what P9 and P10 say:

You've got to know how to keep going; if you are accompanying a singer [and] they jump, you've got to know how to jump with them (P9).

If somebody jumps a bar, then, as soon as, within zero beats, which is possible, it's difficult to explain how it's possible in zero beats to find the person, and that one of the clever things about soloists, and one learns the psychology of the soloists in that, sometimes if people are going to make a mistake even if they don't know themselves that they are going to make a mistake, they actually give aural signals, that they are going to make a mistake before they make the mistake, and if the accompanist can pick up on those signals, then they can adjust either, almost before the mistake happens or instantaneously, in which case the audience is then, is not aware of anything untoward happening at all (P10).

P3 believes that sensitivity, listening and awareness are skills essential to the success of a performance. He asserts that an accompanist should be especially aware that the performance might not be the same as the rehearsal:

Except in the case of the greatest musicians it is not going to be the same as in the rehearsal; people change things and you need to just be aware, and be able to change that, without anybody being aware, that it's unrehearsed (P3).

According to P10 the 'accompanist has to make the soloist feel at ease' (P10), and 'be there in terms of a partnership' (P10). P10 also indicates that sometimes a soloist prefers the accompanist to 'totally follow' (P10) them by 'literally being a sort of sounding board which supports them' (P10) by giving them a foundation, or lead by either setting the tempi or helping with the phrasing. He also believes that the 'soloist should be comfortable in the knowing that the accompanist will follow them if anything untoward happens during the performance' (P10), such as in the case of 'the soloist musically goes in a particular direction that the accompanist again will follow that even if that might be different to how the rehearsal was' (P10).

P5 indicates that 'plenty of rehearsal time' (P5) is useful so to ensure that all the material is properly rehearsed. P7 states that the success of a performance depends on how successful the rehearsal was, and 'what you did to ensure solidity in the ensemble' (P7). Both P5 and P7

believe that during rehearsals an accompanist picks up pretty quickly what the soloists' weaknesses are – that is if they actually have any – so their 'rehearsal skills are directed towards correcting those weaknesses' (P7). P6 does not separate the rehearsal from the performance as she would appreciate if the soloist would give everything at the rehearsal rather than do unexpected things later on during the performance. She stresses that 'one should be fully engaged during the rehearsal so there are no surprises during the performance' (P6). P6 gives as an example the case of a vocalist who saves their voice for the performance and refrains from singing much during the rehearsal. She continues by saying that this prevents the accompanist in preparing properly for the performance in helping them knowing what to expect in terms of volume, expression, emotion and interpretation in order to adjust their performance to that of the soloist.

P5 claims that the performance is successful when the two performers are 'attuned to each other's musical thinking and musical perception' (P5). She says that this allows them to 'respond to passages performed slightly differently in performance in relation to how they were rehearsed' (P5). P5 also suggest that having a 'strong depth of togetherness with the soloist' (P5) also helps the performance.

Practical skills are also important to the success of a performance. P2 insists that 'co-ordination of elements such as the reaction of your eyes on the music but also looking at the singer/instrumentalist quite often, one ear on the combination of the sound that's coming out and the other on the imagination of what you are aiming to do from the music and the notation, go towards making that performance more successful' (P2). For P7, another important skill is 'taking rhythmic control' (P7) so to enable their partner to 'lock into that' (P7) when necessary. He also adds that 'knowing how to adjust your dynamics make a lot of difference to the success of a performance' (P7).

The participants were also asked whether they consciously apply a specific skill at a specific point. The responses varied as follows: 'sometimes' (P2), 'not conscious of doing so, it's automatic' (P3), 'depends on the repertoire' (P4), 'it's instinctive' (P5), 'I may be' (P7), 'not consciously' (P9), whereas P6 and P10 responded that 'depends on whom you are working with' (P6). P10 elaborates in that 'there's quite a big change between accompanying somebody who is not a beginner or a student or somebody who is not necessarily at a professional level, because then, when I'm accompanying, my brain is having to work in a different way perhaps to how when I am accompanying somebody who is very very secure or professional' (P10).

P1 is of the same opinion as P10, also suggesting that it is context dependent. If an accompanist is working with a soloist who is less experienced, then one of the greatest skills is

knowing when to apply skills which are related to the technical capacities of the specific instrument they are working with, relating to when to control the tempo, when to exaggerate the dynamics, or when to allow for breathing space.

P4 suggests that it depends on the repertoire: 'if you are accompanying an orchestral piece you need to apply specific skills in order to transform the texture from a simple piano accompaniment to an orchestral-like sound' (P4); 'if you are performing a song you need to have the ability to have a conversation with the singer' (P4); 'If you are accompanying modern pieces, they require the accompanist to be way more skilled instrumentalist than the soloist' (P4).

P5 and P7 believe that sometimes an accompanist consciously does things such as adjusting the balance or pulling the rhythm back if one is accompanying someone who is rhythmically awry, whereas at other times the 'instinct kicks in' (P5), which means that accompanists will adjust and adapt. P5 and P9 suggest the following:

It's an automatic thing, you just know you have to do it, the ear and everything is so alert, for example knowing where the soloist has gone and catching them when they have suddenly missed a whole line out during performance [] there are instinctive accompaniment things that you just do, which are connected with what you hear, how you process everything and how well you know the music (P5).

There are certain points where you think I've got to remember to do this here because this is a tricky bit [] but I don't know that I think in terms of, now I've got to use this skill or now I've got to use that skill, not consciously anyway I don't (P9).

To summarise (see Table 5.6), the pianists identified skills which contribute towards the success of a performance which are also directly related to general ensemble techniques as well as with aspects which have already been established during rehearsals. In addition to skills which have already been mentioned above as part of the data analysis specific to ensemble and rehearsal skills, these are further aspects identified as being essential towards ensuring the success of a performance – the piano accompanist to: have the right mentality before a performance (P8), being psychologically prepared (P1 & P2) and socially aware of their role during performance (P1); follow the soloist's musical lead regardless if different from what has been rehearsed (P10), therefore follow and lead the soloist by being a supportive sounding board (P10), taking rhythmic control when required (P7), and knowing how to adjust aspects such as dynamics during performance (P7); be able to anticipate possible errors during performance (P7) sometimes perceiving a mistake before it happens by applying aural and psychological skills (P10), instantaneously adjusting to accommodate a mistake during

<i>Superordinate Themes/Themes</i>	<i>Keywords</i>	<i>Interview extracts</i>
X. Applying musical receptiveness and musicality		
Know how to adjust your dynamics during performance	Adjusting dynamics	P7: knowing how to adjust your dynamics make a lot of difference to the success of a performance
Have strong depth of togetherness with the soloist	Togetherness	P5: It's because you got that, sort of, that strong depth of, togetherness really
Be attuned with the soloist in terms of musical thinking and perception	Be attuned Musical thinking Perception	P5: attuned, to each other's musical thinking and musical perception
Follow the soloist's musical lead even if different from what it has been rehearsed	Following	P10: the soloist musically goes in a particular direction that the accompanist again will follow that even if that might be different to how the rehearsal was
Instantaneously adjust to accommodate a mistake during performance	Adjusting playing	P10: if the accompanist can pick up on those signals, then they can adjust either, almost beforehand the mistake happens or instantaneously
XII. Demonstrating social perceptiveness		
Be socially aware of their role during performance	Social awareness	P1: part of the musical awareness of what the music does also having the social awareness so you allow the performer the solo performer to come through, if that's what happens, or take over that role yourself if that's what the music demands, it's that kind of dynamic flow, it's quite important
Be psychologically prepared for a performance	Psychologically prepared	P2: one of the problems I have had is nervousness, and I think one of the, ways, that one gets over that, if you feel psychologically prepared
Perceive a mistake before it happens by applying aural and psychological skills	Perceptiveness	P10: one of the clever things about soloists and one learns the psychology of the soloists in that, sometimes if people are going to make a mistake even if they don't know themselves that they are going to make a mistake, they actually give aural signals, that they are going to make a mistake before they make the mistake, and if the accompanist can pick up on those signals, then they can adjust either, almost beforehand the mistake happens or instantaneously
Pick up on the soloists' signals during performance	Pick up signals	P10: they [the soloists] actually give aural signals, that they are going to make a mistake before they make the mistake, and if the accompanist can pick up on those signals, then they can adjust either, almost beforehand the mistake happens or instantaneously
Have the right mentality before a performance	Mentality	P8: the mentality before the actual performance is very important, to be able to let the soloist know that they're not only doing their performance, that they are together, they're not alone, that you are supporting them and you are something to help them, not to be worried about

XIII. Practically exhibiting support and understanding		
Take rhythmic control when required	Rhythmic control	P7: often, taking rhythmic control, so, making it very clear, rhythm, so that, it's possible for my partner to lock into that, rather than me trying to lock into their rhythm which might be less secure, that I think that's a skill
Follow the soloist by being a supportive sounding board	Supportive sound board Follow	P10: it could be that sometimes the soloist would want the accompanist to totally follow, sometimes the soloist would want the accompanist to, literally be a sort of sounding board and they feel that they've got something there that supports them that gives them a background, that gives them a foundation
Lead the soloist when necessary (e.g. set tempi; help with phrasing)	Lead	P10: depending on the type of soloist or piece, [or] experience of the soloist, the accompanist might be required to lead to set tempi, to help with the musicality of phrasing
Be able to carry on when something goes wrong during performance	Carry on	P9: you've got to know how to keep going if you are accompanying a singer they jump, you've got to know how to jump with them
Be able to anticipate possible errors during performance	Anticipate errors	P7: if there's anything that goes wrong in a, performance as opposed to in a rehearsal [] they play a little bit too slow, they may play louder [] all of these factors you can't cater for them really at rehearsals, you can kind of try and anticipate them
Be alert so to jump from place to place if the soloist does so	Be alert Jump from place to place	P8: be prepared and alert, [so] to be able to jump from place to place P10: if somebody jumps a bar, then, as soon as within zero beats, which is possible, it's difficult to explain how it's possible in zero beats to find the person
Keep their 'cool' and not be distracted by nerves or circumstances	Not be distracted Keep their 'cool'	P4: not allow themselves to be distracted by either circumstances or nerves
Be musically supportive (P10)	Musical support	P10: the soloist should be comfortable in the knowing that the accompanist will follow them if anything untoward happens during the performance
Make the soloist feel at ease	Feel at ease	P10: the accompanist has to make the soloist feel at ease
Be a support to the soloist (P1)	Supportive	P1: I've talked about the accompanist needs to provide support and all those sorts of things
Inspire confidence towards the soloist that they will cover any mishaps (P10)	Inspire confidence	P10: the soloist can play their piece, in many situations and be comfortable in the knowing that, the accompanist will follow them and if anything untoward happens, that the, accompanist will be able to cope with that
XIV. General appealing attributes		
Be able to pick up quickly the soloist's weaknesses during rehearsal	Rehearsing skills	P7: and in the rehearsal you pick up pretty quickly, what people's weaknesses are, if they have them

To ensure solidity in ensemble during rehearsal	Rehearsing skills	P7: how successful the, the rehearsal was, what you did to ensure solidity in the ensemble
Be there in terms of partnership	Partnership	P10: be there in terms of a partnership

Table 5.6: Skills specific to the success of a performance according to the pianists

<i>Superordinate Themes/Themes</i>	<i>Keywords</i>	<i>Interview extracts</i>
X. Applying musical receptiveness and musicality		
Not blindly following what the soloist is doing	Not blindly follow	S6: You don't want an accompanist who blindly follows
Following or leading accordingly	Following Leading	S3: In solo moments for the accompanist, they lead and I follow them, and then in real solo moments for me, I lead and they follow me, so it's both.
Be flexible to share the roles of soloist and accompanist with their co-performer depending on the music	Sharing roles	S1: I prefer to work with an accompanist that is flexible to alter roles, so I need sometimes the support that, they will lead me on because I need, the oomph, and sometimes I will need them to just back down, and let me be heard.
Both follow and lead when the musical material demands it	Following Leading	S2: There are times where they need to lead, and there are times that they need to follow S6: Both, it depends on the music
XI. Communicating effectively		
The accompanist to have their own input	Have input	S6: You don't want an accompanist who blindly follows, because it doesn't become a collaboration then [] you want an accompanist to have input
XIV. General appealing attributes		
Collaboration between the two performers	Collaboration	S6: You don't want an accompanist who blindly follows, because it doesn't become a collaboration then

Table 5.7: Skills which are prerequisite in the success of the following three instances according to the soloists: Achieving ensemble, rehearsals and performances

performance (P10), carrying on (P9) and, being alert so to jump – sometimes in zero minutes (P10), from place to place when something does go wrong (P8, P9 & P10), keeping their ‘cool’ and not be distracted by nerves or circumstances (P4), inspiring confidence towards the soloist in that they will cover any possible mishaps (P10); be attuned with the soloist in terms of musical thinking and perception (P5), ensure solidity in ensemble and pick up the soloist’s weaknesses during rehearsal (P7); and, be musically supportive (P10), have a strong depth of togetherness with the soloist (P5), being there in terms of partnership (P10), and making the soloist feel at ease (P10).

5.1.2 Skills and roles relating to specific key areas

Moving on to the specific accompaniment technique questions, three aspects concerning achieving ensemble were investigated, the issues of a) following and leading, b) achieving balance, and c) communication.

5.1.2.1 Skills and roles relating to following and leading

5.1.2.1.1 Skills and roles relating to following and leading according to the soloists

The soloists believe that an accompanist both follows and leads depending on the occasion. In response to the question, ‘*In your opinion does an accompanist follow and/or lead a soloist?*’ the soloists said:

They can do both I think, depending on the musical moment, so, not in principle, I don’t think that an accompanist should say, “Okay, in this duet, I’m following or I’m leading” (S1).

There are times where they need to lead, and there are times that they need to follow (S2).

Both, it depends on the music (S6).

I would expect them to follow me, primarily, but there would be certain occasions where he would lead, the way (S10).

In solo moments for the accompanist, they lead and I follow them, and then in real solo moments for me, I lead and they follow me, so it’s both (S3).

S4 comments that in many occasions ‘the pianist is leading, is not just following’ (S4), asserting that ‘the piano sometimes is the soloist and I am accompanying, and the opposite’ (S4).

The soloists also responded that they prefer to work with an accompanist who is flexible to follow and lead when necessary, rather than someone who only follows and has no input in the duo partnership. In the soloist's words:

I prefer to work with an accompanist that is flexible to alter roles, so I need sometimes the support that, they will lead me on because I need, the oomph, and sometimes I will need them to just back down, and let me be heard (S1).

You don't want an accompanist who blindly follows, because it doesn't become a collaboration then [] you want an accompanist to have input (S6).

I think if you had an accompanist who follows, just follows, then you often don't have a balanced performance (S9).

S7 expects that 'if the soloist decides to change the tempi' (S7) the accompanist must follow, whereas S8 sometimes feels 'as though I need leading' (S8).

Moreover, the soloists responded that following and leading is shared in the duo partnership, with each performer adopting the role of the soloist and accompanist when required. Once again, the soloists said:

It's exactly sharing and each one knowing their own role (S5).

I'm all about sharing, I don't like just to lead, just to be the old fashioned diva, and the poor pianist just playing oom-pah-pah oom-pah-pah in the background (S2).

It's more of a partnership (S3).

Therefore, the soloists considered that an accompanist should both follow and lead when the musical material demands it (S1–4, S6, S10), be flexible to share the roles of soloist and accompanist with their co-performer depending on the music (S1, S6, S9), understand the needs of the soloist and support the soloist by adapting their playing (S1), following or leading accordingly (S3, S4) depending on the soloists' needs at the time (S8), and not blindly following what the soloist is doing (S6), but having their own input (S6), which will lead into having a more balanced performance (S9), and therefore a collaboration (S6) between the two performers. The soloists' responses are outlined in Table 5.7.

5.1.2.1.2 Skills and roles relating to following and leading according to the pianists

In response to the same question, 40% of the pianists said that a piano accompanist both leads and follows depending on the occasion, 40% did not commit to either following or leading but

believe that it is context dependent, and 20% supported that an accompanist neither leads nor follows (see Table 5.8).

<i>Question</i> ⇨	<i>In your opinion does an accompanist follow and/or lead a soloist?</i>		
Responses ⇨	Both follows and leads	Neither follows nor leads	It depends
Pianists ⇨	P4, P6, P8, P10	P3, P5	P1, P2, P7, P9
Percentages ⇨	40%	20%	40%

Table 5.8: Following or leading according to the pianists

The 80% of the pianists believe that following and leading can be context dependent, in terms of both musical and social dimension, relevant to the repertoire, the type of soloist and their level of experience. The remaining 20%, P3 and P5, believe that a piano accompanist neither follows nor leads. P3 asserts that the ‘absolute answer to that is neither, it’s ensemble, means precisely that, you know ensemble is French for together’ (P3), whereas P9 considers that even though you are not ‘following them, but being with them’, you are still ‘taking your lead from the soloist’ (P9). P5 claims that ‘if you follow it means you are always behind’ (P5); P6 and P9 share P5’s opinion. On the other hand, P4’s and P10’s accounts voice what the majority of their colleagues believe:

It can do both, whenever you need to follow you follow, certain soloists are followed, certain soloists you can lead, because there is the need to lead them so you lead them, and, the best of the lot is when you are in perfect agreement, each of you does their job to achieve the effect the performance requires (P4).

To a certain extent you get some soloists who expect to be led, and you get some soloists who expect for you to follow them whatever happens, and therefore you have to make a decision as to which of those things you are going to do to the best of your ability, again to make the final performance work (P10).

P1 believes that following and leading depends on the context, and it can be of musical or social nature: ‘the context is musical depending on what the texture is doing what the phrases are doing what the material is doing, but the context is also social depending on the kind of person you are playing with’ (P1). Therefore, another consideration is the type of soloist, whether they are a student, an inexperienced or a more experienced performer. P10 concurs, also considering the ‘confidence and ability of the soloist’ (P10), whereas for P3, you neither follow nor lead ‘unless it’s somebody very inexperienced, somebody very unsure or somebody very nervous, sometimes you have to follow’ (P3). P3 did add though that the ‘old school was that you

followed anyway no matter what' (P3). P1 suggested different possible ways of leading in the case of accompanying a student for an exam:

If that person needs support, you lead, but you do it in such a way as, not to rush ahead, you know not to push them, but you lead in various ways. Leading doesn't have to be temporal, it doesn't have to be – 'I lead in time I am going first' – it can be gestures, you know – 'you are doing the right thing' – and then you can copy musically, and all these kind of positive reinforcements about what the soloist is doing, can be a form of leading (P1).

Even though P2 claimed that he 'always thought that the soloist is the leader', he added that following and leading would 'depend on the piece of music' (P2). P5, P6 and P7 pointed out that in the duo chamber music repertoire the two parts are equal, whereas P10's comment refers to the repertoire in a more specific way:

The next criteria would be on the type of piece. For example, whether it's a piece that is in slow tempo or fast tempo, these things are adjustable; if the piece is more modern and requires more expressive and requires more use of rubato; if it's a baroque piece where it requires, not necessarily what would generally term rubato but more give and take more breathing (P10).

Another view that the pianists put across is that leading can be portrayed in different formats. P1 explains that lead can mean 'lead in time, it can mean determine tempo and dynamic, but it can also mean lead with much broader issues of interpretation' (P1), for example when you follow a soloist 'you follow their lead, you follow their interpretative lead' (P1). On the other hand, he supports that the accompanist follows if the soloist is more experienced in the repertoire they are performing, so 'they take the lead in that sense' and 'the accompanist then follows' (P1).

P6 believes that there is more to following and leading a soloist, claiming that 'your skill is actually to read intention, and to adjust to this' (P6). On a similar note, P5 offered a different way of perceiving the terms following and leading. She believes that the essence is being together and meeting with them on a different musical level of consciousness:

So it's not about following, and it's not about leading, cause then you are always ahead. It's just being with them; it's the music consciousness has to meet somewhere, it's got to get beyond the piano it's got to get beyond the voice beyond whatever is there. So, it's like you are on a parallel track really, you have to be, otherwise you are always behind or you are always in front of them (P5).

To summarise, not all pianists believe that a piano accompanist follows or leads; 80% of the pianist participants believe that they do one or the other, whereas 20% believe that they neither

follow nor lead. The pianists believe that following and leading can depend on the musical or social context (P1), the repertoire (P10) and the type of soloist (P4), and they can relate to interpretation (P1), reading the soloist’s intentions (P6), and, musically (P10) and verbally (P1) supporting the soloist. The pianists believe that there are soloists who expect to lead (P2), others who expect to be led (P4), and soloists who expect to be followed (P10). The skills concerned with following and leading can be categorised under the superordinate themes *X. Applying musical receptiveness and musicality*, *XII. Demonstrating social perceptiveness*, and *XIII. Practically exhibiting support and understanding*. Table 5.9 sums up the pianists’ beliefs on following and leading, and the superordinate themes are marked by their numbering [X, XII and XIII] next to the relevant skills.

Can be influenced by:	Can mean:	When?
<p><u>Following and leading can depend on:</u></p> <ul style="list-style-type: none"> ■ the musical context (P1) ■ the social context (P1) ■ the type of soloist (P4) ■ the soloist’s level experience (P1) ■ the soloist’s ability (P10) ■ the confidence of the soloist (P10) <p><u>Following and leading can:</u></p> <ul style="list-style-type: none"> ■ be relevant to the repertoire (P10) ■ refer to interpretation (P1) ■ relate to reading the soloist’s intentions and adjusting your performance accordingly (P6) [XIII] <p><u>Leading can:</u></p> <ul style="list-style-type: none"> ■ be verbal support towards the soloist (P1) [XIII] ■ be positive reinforcement towards the soloist (P1) [XIII] 	<p><u>Following can mean:</u></p> <ul style="list-style-type: none"> ■ being with the soloist (P5, P9) [X] ■ that you are always behind (P5) ■ that you are always ahead (P5, P9) <p><u>Leading can mean:</u></p> <ul style="list-style-type: none"> ■ taking your lead from the soloist (P9) [X] ■ musically supporting the soloist (P10) [X] 	<p><u>You follow when:</u></p> <ul style="list-style-type: none"> ■ you need to follow (P4) [X] ■ the soloist expects to be followed (P10) [X] ■ the soloist is inexperienced, unsure or very nervous (P3) [XII] ■ the soloist takes the lead when they are more experienced in the repertoire performed (P1) <p><u>You lead when:</u></p> <ul style="list-style-type: none"> ■ you need to lead (P4) [X] ■ the soloist expects to be lead (P10) [X]

Table 5.9: Following and leading considerations according to the pianists

5.1.2.2 Skills and roles relating to achieving balance

5.1.2.2.1 Skills and roles relating to achieving balance according to the soloists

In response to the question, ‘*How is balance achieved between you and your accompanist?*’ the soloists answers varied.

S1 would like her accompanist to ‘play really quietly’ as in general ‘I tend to have a light touch’ (S1). She would also like to be ‘able to have a lot of dynamic range so that they can let me sound as well’. For S2, ‘equality is very important in this matter’, as ‘I really don’t

think that it's a good result to be only able to hear the soloist, and the piano is the background music' (S2). On the other hand, S5 points out that 'the voice should not fight or compete with the piano' (S5).

S3 believes that balance is achieved 'through communication in rehearsal', by discussing the piece you are performing and 'working it out between the two of you': 'Brahms isn't a situation where [the piano] is an accompanist. Brahms is a duet between the clarinet and the piano, and therefore both of us need to know at which point we both need to be louder or quieter than the other' (S3). S4 believes that 'many rehearsals' is the answer, as for him 'talking about music is not the same as playing' (S4). As opposed to S3, he believes that 'not too much blah blah but much playing' is the way forward, further elaborating that 'I will understand the phrasing or the pianist will understand it, provided that we both have one ear from one to the other player' (S4).

S6 shares the following:

Balance with a piano and a horn is difficult because, it depends on the direction that you face or the bell faces so, you either play into the piano, you play in to the wall, you can't necessarily see the pianist, you are playing away from them, whatever you do it's not like say, a clarinet where the instrument is in front of you, so you can look and turn towards the pianist and the sound is there in front of you. With a horn, it goes away from you (S6).

He also mentions that 'horns can be quite loud', therefore, when taking into consideration all the above difficulties, for S6 achieving balance is 'down to a pianist's ability to listen and to follow' especially if the horn player is standing in a compromised position 'because obviously if you are playing to an audience then you have to be facing the audience, it's always a compromise, always a compromise with the horn' (S6).

S7 mentions the size and the type of the rehearsal venue in comparison with where the performance will take place, pointing out that 'if during the rehearsal you are in a "shoe box" or you are in a church place and the concert will be in a totally different place, you shouldn't be actually mad about what you are hearing or what you will be expecting after, so the balance should be always actually regarding the good taste of the musician you are dealing with' (S7).

S8 often thinks that 'I am drowned by a piano, I'm not sure I am, I don't really know because it's extremely difficult for me to judge that, because, especially if you are using a grand piano with the lid up there in height, what it sounds like out there might be very different from how it sounds standing in the bow of the piano, or moving further away, so I do make a point

usually going out listening in the hall, to the piano, to hear what that sounds like, and then thinking about my voice' (S8).

S9 supposes that a 'lot of it depends, on the roles at the time as to how equal they are in terms of what the accompaniment part' is doing, 'if the accompaniment part is merely accompanying rather than leading solo lines' (S9). She adds that it can 'often depend on range within the instruments' giving as an example her flute range, sharing that 'if I'm playing quite high up, often that would project quite easily, whereas if I'm playing lower down, and the accompaniment is also in the same range, sometimes it has to be, sort of more discussion as to whether the piano goes down a bit so the flute can be heard through' (S9). S6 and S8 are of the same belief as S9 that 'again it's a matter of listening and judging, it's being able to feel that you are not going to be drowned out at any point and, vice versa' (S9).

S10 points out that 'it's very hard to tell when you are stood right next to the piano' (S10), and mentions that the lid of the piano could influence that balance. She shares that 'quite often it takes someone to actually be listening to tell you whether the balance is an issue or not' (S10), adding that in her experience 'usually another set of ears is the only way really' (S10). S10 has the same view as S6 in that 'with the experience the accompanist generally knows when they need to come down and when they don't' (S10).

To sum up (see Table 5.10), as far as achieving balance is concerned the soloists offered solutions which involved both players, but also which depended on the piano accompanist. Solutions which related to both the soloist and accompanist included: having ample rehearsal time (S4), communicating and discussing the repertoire during rehearsals (S3), but playing more and talking less (S4), both listening (S6) and being sensitive (S3) to each other. The following are the soloists' beliefs on how achieving balance depends on the piano accompanist – expecting them to: judge how loud or how soft they are going to play (S9, S10) so as to accommodate the natural volume of the instrument (S1) or voice (S5) as well as the touch of the specific soloist, especially if the soloist has a light touch (S1); to be aware of the gradation of tone needed to accommodate the different registers of the instruments (S9) or voices (S8); to have a varied dynamic range so they can play quietly enough for the soloist to be heard and musically support them rather than overpower them (S1); to be equal in volume when the repertoire demands it (S2) and to communicate with the soloist so to 'work out' where they both need to be louder or quieter than the other (S3); to take into consideration the different acoustics between the rehearsal venue and the actual concert venue and be able to adjust the balance accordingly (S7), as well as be able to judge the position of the piano lid (S8, S10); and, to take into consideration the individuality of each instrumentalist/vocalist in relation to

<i>Superordinate Themes/Themes</i>	<i>Keywords</i>	<i>Interview extracts</i>
X. Applying musical receptiveness and musicality		
Judge how loud or how soft to play	Judge volume	S1: play really quietly S5: the voice should not fight or compete with the piano
Have a varied dynamic range	Wide dynamic range	S1: to have a lot of dynamic range so that they can let me sound as well
Be equal in volume when required	Equal in volume	S2: equality is very important in this matter [I] don't think that it's a good result to be only able to hear the soloist, and the piano is the background music
Judge the position of the piano lid	Piano lid position	S8: [I think] I am drowned by a piano, I'm not sure I am, I don't really know because it's extremely difficult for me to judge that, because, especially if you are using a grand piano with the lid up there in height
Take into consideration the sound projection and sound direction	Sound projection Sound direction	S6: balance with a piano and a horn is difficult because, it depends on the direction that you face or the bell faces so, you either play into the piano, you play into the wall, you can't necessarily see the pianist, you are playing away from them
XI. Communicating effectively		
Communicate with the soloist so to 'work out' where they both need to be louder or quieter than the other	Verbal communication	S3: Brahms isn't a situation where [the piano] is an accompanist. Brahms is a duet between the clarinet and the piano, and therefore both of us need to know at which point we both need to be louder or quieter than the other
Communicate by playing rather than talking	Musical communication	S4: not too much bla bla but much playing
XII. Demonstrating social perceptiveness		
Take into consideration the individuality of each instrumentalist/vocalist	Instrument/voice individuality	S1: I tend to have a light touch S6: if you are playing to an audience then you have to be facing the audience, it's always a compromise, always a compromise with the horn
XIII. Practically exhibiting support and understanding		
Accommodate the different registers of the instruments or voices	Register of instrument/voice	S9: if I'm playing quite high up, often that would project quite easily, whereas if I'm playing lower down, and the accompaniment is also in the same range, sometimes it has to be, sort of more discussion as to whether the piano goes down a bit so the flute can be heard through'
Take into consideration the different acoustics between the rehearsal and concert venues	Acoustic of venue	S7: if during the rehearsal you are in a shoe box or you are in a church place and the concert will be in a totally different place [the] balance should be always actually [up to] the good taste of the musician you are dealing with
Adjust the balance as needed	Adjusting balance Experience	S10: with the experience the accompanist generally knows when they need to come down and when they don't

Table 5.10: Achieving balance according to the soloists

their standing position in a concert situation, in addition to the way they project their sound and the actual sound direction (S6).

5.1.2.2.2 Skills and roles relating to achieving balance according to the pianists

Adjusting the volume accordingly is in the pianist's forethoughts, P1 asserting that he plays 50% quieter than he thinks he should, whereas P3 and P6 state that 'if you can't hear them you are too loud' (P3). P10 elaborates further:

Obviously in a performance situation, the priority is that the accompanist is able to hear the soloist ideally at all times, because if the accompanist can't hear the soloist then, more than likely or not the balance won't be good for the audience either, and if the accompanist can't hear the soloist they won't be able to adjust their playing so to accompany effectively the soloist (P10).

P7 points out that there is an important distinction between playing strongly and playing loudly, considering the amount of support the soloist might need during performance:

You don't want to play so quietly [] you need to support people [] they are not going to feel comfortable [] then that could have a kind of circular effect where they play quieter, and everybody is playing quieter; what you end up is a very timid performance, you don't want that (P7).

Furthermore, some of the pianists shared that they find it difficult to judge the volume, for P2 'when it's fast and forte' (P2), and for P6 'from the point where you are sitting' (P6). P10 has the same opinion as P6 who shares that 'as one's sitting at the piano [it] is difficult sometimes to be able to judge [the volume] depending on the acoustic of the room, depending on the depth of the instrument and how much the instrument carries' (P10).

Therefore, the acoustics of the rehearsal room or the performance venue is an important consideration in balancing the volume between soloist and pianist. P3 suggested that 'if you are in a smallish room it's very easy because you can actually hear what the audience are hearing' (P3), whereas P7, even though he knows how to judge the acoustics in his rehearsal room, recognises that 'it's all going to change then when you get in to the venue' (P7). P10 suggests that 'the rehearsal has to ideally be in the same place that one is going to perform', adding that this would help in being able to 'judge the final balance that's going to be received by the majority of the listeners' (P10).

According to P6, another consideration is the position of the soloist on the stage in relation to where the piano is: 'sometimes the soloist just because she is in front of you, her/his

voice or sound is carrying much easier; you cannot hear it because the instrument is playing to the public' (P6).

P4, P5, P6 and P9 believe that the ear helps in adjusting ones' sound and sensing the acoustic⁴⁹ of the room, while P7 believes that addressing the balance in a duo is the pianist's responsibility. One of the solutions to judging the volume pianists adopt, is having someone else to describe the acoustic and the balance of the performance venue. P2 claims that this is 'the best way' (P2), P3 believes that 'that's the only fool-proof way of doing it' (P3), whereas P9 states that 'in real life you get someone to go and listen, unless you know the hall very well' (P9).

Other considerations involve judging the position of the piano lid. P2 believes that the piano can be very loud if the lid is all the way up, while P9 and P5 contemplate whether one should have the lid up or down. P5 elaborates further by saying that 'personally, I don't like the lid right down, because it kind of boxes the sound in a bit, so if there's a little diddley diddley stick about that big, I put it on that little just to, open the sound out a little bit' (P5). P3 also shares that he 'always move the music stand a little bit back, so that I'm getting sound coming out from under the music stand, so I'm getting more [sound]; with the music stand fully forward you do get certain muting, and you are actually playing louder than you are hearing' (P3).

The register of the instrument and the type of soloist are also two aspects considered by the pianists when judging balance. P3 asserts that 'you are always monitoring the amplitude at which instrumentalist or a singer is operating' (P3). P8 believes that it depends on the type of instrument you are working with, P1 adding that the balance is related to the 'register and the different characteristics' (P1) of each instrument/voice. P5 shares that 'a low pitched instrument is different from playing for a high pitched instrument obviously, so that's about listening, and understanding the weak areas of the instrument' (P5). P8 firstly takes in consideration 'their own balance, on their own' (P8) – in terms of their own sounds across different registers of their instrument/voice – and then the balance between the piano and the soloist. P7 points out that 'it depends who you are playing with' and their level of experience. P4 shares the following:

Firstly you listen to the sound you are presented with from the soloist, and then, your ear, helps you, to, adjust your sound, and, to make it work with the particular soloist.

⁴⁹ Other considerations could relate to the fact that a) the acoustic will change with the presence of the audience, and b) the resonance will be affected, something which can impact on articulation.

Sometimes, in a case of less experienced students, if you feel that the sound wavers and disappears, you can step on the pedal a little bit more, and by doing so, you are empowering their playing. They soon pick up on it, and they retrieve their sound (P4).

The musical material is another important factor. P5 believes that ‘you need to understand the interplay of the musical thinking; when does [the] piano part need precedence [] when is sort of the violin accompanying the piano and vice versa you need to understand all of that’ (P5). P10 asserts that ‘one is assuming that most of the time the melodic material, is, of the prime importance and therefore one has to analyse, either live or in rehearsal in conjunction with the soloist to make decisions about who is going to be louder or, softer at certain points’ (P10), also adding the following:

One has to have done one’s musical homework as well with the score and the piece of music to try and understand what the role of each person is at any one point, whether one is in an accompanying role or in a leading role; one would assume that the accompanist is in accompanying role all the times, whereas often in a piece of music they are not (P10).

P5 and P7 mentioned the technical importance of voicing in the piano part and balancing the texture, to enhance the end result: ‘you’ve got to balance the texture you need to understand the texture [] you need to understand at any point in the music where the textural interest lies’ (P5). P4 pointed out that another consideration is whether the pianist’s part was written for harpsichord, and shares what she would do to make it work on the modern piano:

Baroque accompaniments are not heavy, but they can be on occasions if you have basso continuo [with] mounting chords on top, because that music was meant to be accompanied on [a] harpsichord, and what have we got but [a] Steinway grand to accompany. Well of course naturally it’s a very dangerous situation. A harpsichord would never, with all this texture of chords in development moment from Messiah say, it will never go over the top of a Baroque Soprano. But the Steinway, should she decides to sing an aria, [from] Messiah [or] whatever Baroque aria, so in this case you might even have to take some of the texturing chords [away] and allow for simplicity, which will help the voice to do what they do best (P4).

P1 points out that ‘most good composers writing good music for duo are thinking about the relationship between the piano and the solo as being more dynamic than not simply, there’s the piano subservient’ (P1). P6 insists that if the accompaniment is too quiet ‘you miss a lot of music which is written by the composer which is important’ (P6). P3 asserts that ‘I don’t like this idea that an accompanist should always sit back’ (P3), also mentioning occasions where ‘you sometimes hear accompanists always using *una corda* too much and they never go much

<i>Superordinate Themes/Themes</i>	<i>Keywords</i>	<i>Interview extracts</i>
X. Applying musical receptiveness and musicality		
Constantly adjust the volume during performance hear the soloist at all times	Adjusting volume	P10: in a performance situation is priority that the accompanist is able to hear the soloist ideally at all times
Consider the soloist's own balance	Soloist's balance	P8: I take in, consideration, first their own balance, on their own when I accompany them first
Ensure that the balance is good for the audience so to avoid a timid performance	Balance for audience	P7: that could have a kind of circular effect where they play quieter, and everybody is playing quieter; what you end up is a very timid performance, you don't want that P10: if the accompanist can't hear the soloist then, more than likely or not the balance won't be good for the audience either
Judge the acoustics of the rehearsal and performance venues	Judge venue acoustic	P10: as one's sitting at the piano [it] is difficult sometimes to be able to judge [the volume] depending on the acoustic of the room depending on the depth of the instrument and how much the instrument carries
Use the ears to adjust the sound and sense the acoustic of the room	Adjusting sound Sense venue acoustic	P5: that's about, the ear, about, sensing the acoustic, I mean it's a question of [] balance is going to be you know like if you are playing for [] a low pitched instrument it's different from playing from for a high pitched instrument obviously P9: in that room I felt I could trust my own ears and I don't know, but I, but in a strange hall I'd ask somebody
Be responsible in judging the balance between soloist and accompanist	Judging balance	P7: I think that is, your responsibility, occasionally as I've said already you need to address, the balance issues in a duo
Judge the position of the piano lid and piano stand during performance	Judge piano lid position	P5: personally, I don't like the lid right down, because it kind of boxes the sound in a bit, so if there's a little diddley diddley stick about that big, I put it on that little just to, open the sound out a little bit
Consider the register and characteristics specific to the instrument/voice you are working with	Instrument/voice characteristics	P3: you are always monitoring the amplitude at which instrumentalist or a singer is operating
Understand the function of the musical material between the two performers	Function of musical material	P10: one is assuming that most of the time the melodic material, is, of the prime importance and therefore one has to analyse, either live or in rehearsal in conjunction with the soloist to make decisions about who is going to be louder or, softer at certain points
Understand the 'interplay of the musical thinking'	Understand musical thinking	P5: you need to understand the interplay of the musical thinking; when does piano part need precedence [] when is sort of the violin accompanying the piano and vice versa

Balance the texture within the piano part by voicing correctly	Balance texture	P5: you've got to balance the texture you need to understand the texture [] you need to understand at any point in the music where the textural interest lays
XII. Demonstrating social perceptiveness		
Consider the soloist's level of experience	Soloist's experience	P7: it depends who you are playing with, and of course it depends on their, stage [of] development
XIII. Practically exhibiting support and understanding		
Play strongly enough to support the soloist rather than loudly enough to overpower them	Support volume	P7: there's an importance between feeling that you can play strongly and playing too loudly, you know there's a difference, you can make a big sound [] balance thing is a tricky thing because you don't want to play so quietly, but you are not giving support, you need to support people
Make the soloist feel comfortable during performance by supporting their sound (P7)	Support sound	P7: I think with, singers in particular you also need to support them with the sound, so you need to make their voice, which is unique sound as good as it possibly can, by lot's of support from underneath so it feeds with in the overtones of the voice
Consider the position of the soloist in relation to the piano on the stage	Stage consideration	P6: sometimes the soloist just because she is in front of you, her/his voice or sound is carrying much easier; you cannot hear it because the instrument is playing to the public
Empower the soloist's playing by providing the correct amount of volume during performance	Volume support	P4: Well firstly you listen to the sound you are presented with from the soloist, and then, your ear, helps you, to, adjust your sound, and, to make it work with the particular soloist.
Avoid playing too quietly or overusing the <i>una corda</i> (P3)	Using <i>una corda</i>	P3: you sometimes hear accompanists always using <i>una corda</i> too much and they never go much above mezzo forte and, you hear the soloist beautifully but I'm not sure you hear the work [] I prefer a much more equal balance of sound
XIV. General appealing attributes		
Understand the role of each person by doing their 'musical homework' (P10)	Role hierarchy in music	P10: one has to have done one's musical homework as well with the score and the piece of music to try and understand what the role of each person is at any one point, whether one is in an accompanying role or in a leading role
Adjust part accordingly when dealing with Baroque accompaniment parts (P4)	Stylistic considerations	P4: Baroque accompaniments are not heavy [] because that music was meant to be accompanied on harpsichord, and what have we got but Steinway grand to accompany [] you might even have to take some of the texturing chords and allow for simplicity

Table 5.11: Skills relating to achieving balance according to the pianists

above *mezzo forte* and, you hear the soloist beautifully but I'm not sure you hear the work [] I prefer a much more equal balance of sound' (P3).

In summary (see Table 5.11), the pianist's responses were led by their considerations in achieving balance, followed by the skills they adopt in order to provide solutions – these include the following: constantly adjusting the volume during performance to hear the soloist at all times (P1, P3, P6, P10), being responsible in judging the balance between soloist and accompanist (P7); considering the soloist's own balance (P8), playing strongly enough to support them rather than loudly enough to overpower them (P7), but also avoiding playing too quietly or overusing the *una corda* (P3), and judging the position of the piano lid and piano stand during performance (P5); making the soloist feel comfortable during performance by supporting their sound (P7), empowering their playing by providing the correct amount of volume during performance (P4); considering the register and characteristics specific to the instrument/voice they are working with (P3), as well as the soloist's level of experience (P7); judging the acoustics of the rehearsal and performance venues (P10), using their ears to adjust the sound and sense the acoustic of the room (P4, P5, P6, P9); considering the position of the soloist in relation to the piano on the stage (P6), and ensuring that the balance is good for the audience so to avoid a timid performance (P7); understanding the 'interplay of the musical thinking' (P5), the function of the musical material between the two performers (P1), and the role of each person by doing their 'musical homework' (P10); and, balancing the texture within the piano part by voicing correctly (P5), also stylistically adjusting the piano part accordingly, for example, when dealing with Baroque accompaniment parts (P4).

5.1.2.3 Skills and roles relating to communication

5.1.2.3.1 Skills and roles relating to communication according to the soloists

In being asked how they expect to communicate with their piano accompanist, the soloists differentiated between communicating a) with an accompanist that they have worked with previously who knows them well, b) an accompanist who they work with for the first time but have sufficient amount of rehearsal time to get to know each other, and c) an accompanist who they have just met who will accompany their audition, sometimes not even having the opportunity of a run-through with them beforehand.

S3 spoke about the frequent issue instrumentalists are faced with, where they are auditioning for jobs under conditions such as the following:

You don't have the chance to get together with an accompanist, it's a horrible situation, and you have that one moment, with very little rehearsal time, and it can feel hideous, and you can walk away from that thinking 'oh, the accompanist!', but actually, it's the rehearsal time or lack of it that is often the problem not the accompanist, cause they've got the same lack of communication with you, you both know your music you both coming together but you haven't discussed it (S3).

Therefore, S3 identifies the importance of discussion as means of communication, and the unfortunate consequences of a lack of adequate rehearsal time. S1 reinforces the fact that communication can be achieved during rehearsal by sharing that she likes to have 'quality practice' (S1) with the pianist which will help the communication between them.

S1 also states that for a cellist performing with a pianist 'is not always feasible to have direct eye contact, but, because you can see how they are moving, with the corner of the eye, this is my preferred method' (S1). Likewise, S6, as a French-horn player, prefers to visually communicate with the pianist where possible saying that 'it's not that easy depending how you have to stand, depending on the hall, the piano' (S6), but also mentions rehearsing 'the parts that you need to communicate over' (S6). Thus, both performers acknowledge the issues of the visual contact between performers, especially when the instruments' nature is not conducive to sufficient visual communication. S7 believes that body movement can be combined with aural signals, asserting that 'you need to breathe, you need to show that you are starting actually, to start your phrase for the pianist but after this to close the phrase and, and then nothing else, notes, the body language is really actually, performing with what you hear' (S7). On the other hand, S4 prefers to communicate aurally, 'firstly by ear' (S4) rather than with 'many signs' (S4), but also to have some 'eye contact' (S4) with his pianist. S2 would communicate with a pianist she never worked with previously by using 'body language and showing it in my voice, changing nuances', but 'when in need you just use any tools you have, when you don't know the other person, and they don't know how you would act in a given situation, so you have to show them in a different way' (S2).

Therefore, the participants identified different successful combinations of preferred communication methods, and where lack of familiarity is an issue, aimed to help the communication with the piano accompanist in as many ways as possible. The soloists also identified that their relationship with their piano accompanist affects the way they musically communicate. S5 strongly states that (at the beginning) 'first I need to be accepted, as a singer, me. Then for me also I have to respect him, as an artist. So if we both have this trust, then it's a very good beginning. If you have also communication as people as friends is even better, because if this happens even with the feeling we can communicate' (S5). Thus, S5's successful

communication is based on respect, trust, friendship and feelings. S2, also a singer, replied in a similar manner:

He knows when I'm going to breathe, he follows me so well and I know what he wants at a given moment, you can achieve that just by working together a lot. It's rare, that it can happen with someone you haven't worked with previously but, good chemistry I think, works wonders sometimes, I don't think it can be achieved with a stranger, with an unknown (S2).

S2 points out the chemistry between performers and differentiates between working with a familiar and an unfamiliar partner. S7's reaction was similar to S2's and S5's, but on a musical rather than emotional level:

As I told you before, maybe no need to say one word, because if really you have this chemistry that you understand exactly the same in the music and you are expecting actually to perform, as easy as possible that no technical weakness, you don't need to talk, but, in case, you are just talking, musical language (S7).

Hence, the two aspects being brought to the surface here are a) communicating musically rather than verbally, and b) communicating via chemistry, both in relation to people as well as with the music.

S3's response encompasses most of the above: 'In rehearsal, I would expect to be able to have an open, and honest but sensitive conversation/communications with my accompanist, and I would expect him or her to be, as respectful to me, a mutual thing' (S3). She continues to say that 'I expect them to have ideas or and suggestions, in the actual performance definitely communication through body language, absolutely, eye contact, and that's something that comes the more experience you have with your accompanist you become, you know it's like any ensemble playing you just, get to know, the other person's movements, you get to know almost through looking at the other person, what they are going to do musically, what they are thinking what they might do, at a certain *rallentando* moment, or something, and I think that you form a very close intimate bond with an accompanist, and I think it's a real asset if you manage to find an accompanist like that because it's beautiful when it works' (S3). She concludes her answer by adding that 'it's a real comfort to have somebody with you, that you totally, totally rely on and trust, it's very important' (S3).

To conclude (see Table 5.12), the soloists expected to be able to communicate with their accompanists aurally, visually, musically and socially: a) aurally, by listening and responding to the sound (S1); b) visually, by having eye contact on key entries and places (S4), or with the corner of the eye (S1) when it is not always feasible to have direct eye contact, with

gestures (S7), using body language (S2) as and when necessary, and, with the actual instrument (S1), using it to convey what they would like to communicate to their pianist; c) musically, by playing rather than talking (S4); and d) socially, by discussing the music during rehearsals (S3), having mutual respect (S5) and trust (S3), and sharing chemistry (S2), friendship and feelings (S5) for each other. The communication skills can be categorised under the superordinate themes *X. Applying musical perceptiveness and musicality*, *XI. Communicating effectively*, *XII. Demonstrating social perceptiveness*, and *XIII. Practically exhibiting support and understanding*, marked by their numbering [X, XI, XII and XIII] next to the relevant skills.

<p><u>Aurally:</u></p> <ul style="list-style-type: none"> ▪ By listening and responding [XIII] (S4) 	<p><u>Musically:</u></p> <ul style="list-style-type: none"> ▪ By playing rather than talking [X] (S4, S7)
<p><u>Visually:</u></p> <ul style="list-style-type: none"> ▪ With eye contact [XI] (S1, S3, S4, S6) ▪ With gestures and body language [XI] (S2, S3, S7) ▪ With the actual instrument [XI] (S1, S2) 	<p><u>Socially:</u></p> <ul style="list-style-type: none"> ▪ Discussing the music during rehearsals [XI] (S3) ▪ Having mutual respect and trust [XII] (S3, S5) ▪ Sharing chemistry [XII] (S2, S7) ▪ Experiencing friendship [XII] (S5)

Table 5.12: Skills relating to communication according to the soloists

5.1.2.3.2 Skills and roles relating to communication according to the pianists

Three questions concerning communicating with the soloist were presented to the pianists:

Q: How do you expect to communicate with your soloist when performing?

Q: How much visual contact with your soloist is necessary for you when accompanying a singer, a wind player and a string player?

Q: How much do you take into consideration the soloist's body movement when accompanying a singer, a wind player and a string player?

The results will be presented collectively below.

5.1.2.3.2.1 Pianist's methods of communicating with the soloist

During performance, all pianists principally communicate with their soloists aurally, listening to the sound presented to them and reacting accordingly. Most pianists shared that visual communication through body movements and gestures is also important, albeit of secondary importance, and mostly in conjunction with the aural communication.

The pianists also mentioned that there are certain factors which influence the means of communication with the soloist during performance. They indicate that the type of instrument they are performing with, the position of the instrument/singer in relation to the piano on the stage, whether the piano is upright or grand – P1 distinguishing that ‘if you are playing a grand piano then your upper body is quite visual, you might make more hand gestures; if you are playing an upright piano your view is obscured; on these Yamaha U3s you might use the reflection to your advantage’ (P1) – and the acoustic of the concert hall, are some of the considerations.

5.1.2.3.2.2 Aural communication

P3 believes that ‘a lot of what you do is auditory’ (P3), P5 asserts that ‘it’s all in the ear’ (P5), for P7 ‘listening is critical’ (P7) while performing, and P1 believes that ‘the unmissable kind of communication is what you actually do with the sound you are making, lots of little cues you can give’ (P1), especially when he knows the soloist well and has performed with them a lot.

P4 believes that communication during performance is achieved ‘through the music solely’ (P4), P8 indicating that musical communication is essential, pinpointing ‘the phrasing with the question answer, motives in music’ (P8) and ‘interpreting the same way or answering phrases in the same way’ (P8) as examples of musical communication during performance. P10 elaborates further summarising the above:

Primarily as an accompanist I tend to go for my ears, and therefore the communication, I take it from all the different musical elements that they are giving me and to a certain extent I expect them; if I am giving them a *crescendo*, and it makes sense for them to grow with that then they take that from me as well, so they need to be ideally as aural orientated as me, as the accompanist (P10).

However, P10 also adds that ‘there are professional soloists who I’ve worked with, who tend not to be to listeners, and they expect [you] to follow; if they need you to follow they tend not to be so much listeners, and so therefore the communication can be as extreme as almost one directional communication, rather than a two way one’ (P10).

5.1.2.3.2.3 Visual communication

Even though P8 prefers to primarily communicate with her soloist aurally, she recognises that visual communication is also ‘very important’ (P8) also adding that ‘it helps both me and the performance to have quite a lot of visual contact’ (P8). P3 likes having ‘a lot’ (P3) of visual contact especially ‘by the way you move your body’ (P3), whereas for P7, ‘generally the more, the better [] there are certain moments in the piece which are, kind of critical moments, and you need to actually look, at your soloist’ (P7). P10 asserts that ‘the soloist is using body language to aid them in their interpretation’ (P10), as well as ‘body movement to help direct the phrase and direct the music’ (P10). P2 prefers to ‘see that person, and to see what he or she is doing, singing or playing, and the end result of the music that’s coming from that person, and then you can blend with it’ (P2).

In contrast to her colleagues, P6 does not need the visual contact as much, explaining that she prefers to ‘understand and feel, either movement or breathing’ (P6) than see it. However, she does find it useful to be able to see them with the corner of her eye. For P9, communication during performance is ‘largely visual although often out of the corner of your eye’ (P9) echoing P6’s preference, however he does add that visual communication is not ‘essential all the time’ (P9). According to P2 the ‘visual side is quite important, but you still can detect to some extent without, even if you weren’t watching’ (P2). He continues by adding that ‘it comes almost as a second nature, a sixth sense, that you can pick it up, and this comes from experience I think, over the years’ (P2). Along the same lines, P4 believes that ‘visual contact is nice, because it stimulates your performance, but I don’t actually need it. I’ve reached a point where I can feel with my back what’s going on, I don’t need to see, I can hear I can sense’ (P4). For P9, close familiarity with your soloist means that ‘you can almost do it by instinct’ (P9). P5 refers to ‘empathy and musical consciousness’ (P5) during performance, asserting that ‘you need to have this sort of special awareness of where they are and how they are standing or sitting and what’s going on’ (P5). It is plausible to suggest that such qualities can develop with experience and careful nurturing, yet there may also be something innate.

The pianists also look for certain visual cues from their soloist during performance. P1 likes to see what the soloist is doing with their hands, what they are doing with their instrument, and any other gestural communication including use of eyebrows, head movements and breathing the soloist provides. P9 refers to the situation where the two performers start the piece together, asserting that they would need to give him a visual cue in order for ensemble to be achieved at that point during performance: ‘I mean if a piece were to start [with] the

instruments together, they would have to give me an upbeat or something wouldn't they, so you can't do without the visual contact' (P9).

On the same point, P1 mentions rehearsing the beginning of a piece prior to the performance, saying that 'we would spend a lot of time starting, rehearsing the beginnings of piece and we find that we breathe in synchrony, whether we are string players and pianists or wind players' (P1). P1 also makes a distinction between a performer who is prepared and a performer who might not be, especially in the case of students, pointing out that visual contact can also provide comfort and support to the soloist should they need it:

If I'm accompanying a person who is not really on top of the music they are likely to do things which are entirely unexpected and they are likely to need some kind of support. So, the visual connection can do both of those things. I've got to keep my eye on them, and also they know that I'm engaged to give them a bit of comfort (P1).

P2 mentions that 'a clarinettist can lift their instrument and give a down beat or take a breath' (P2), and P10 that 'wind players often tend to lead a little bit with their heads and necks and the movement of the instrument, particularly to finish off notes at the ends of phrases; it's very difficult for wind players to signal the end of a note, whereas it's a lot easier for, a string player to pick up on those cues' (P10).

P10 continues by adding that with the string players he needs to primarily be able to see 'where the bow is in contact with the string, next most important is their bowing hand to see their wrist movement, to see where the wrist is changing because that gives the accompanist clues as to what's happening when, and as I said before the left hand for individual pitch changes or slides and so on, that's probably the most important' (P10). P7 shares that 'sometimes, cellists in particular say, "can you see me?", and you often say, "as long as I can see your bow I'm happy", because that's really the thing I need to see' (P7).

All pianists are of the opinion that accompanying singers is different from accompanying wind, brass and string players. P7 mentions that because the 'singer's job is to convey the song to the audience, they shouldn't be too distracted by eye contact with the pianist; but you need to certainly look at them, you need to look at how they are breathing, you need to see when the word is being formed, when the vocal sound is actually going to arrive, you need to know whether you are wanting to put the chord on the vowel sound, which is what I usually want to do, or on a consonant' (P7). P3 insists that 'you simply have to know your own part so well you can spend a lot of your time looking' (P3). P5 states that she 'like[s] to see my singer's face, I like the hair away, because if they've got a curtain of hair I can't see anything' (P5), adding that if she can see them breathe she can 'pick it up, I can do it with them,

and we are off.’ (P5) However, P10 asserts that with ‘singers, particularly with experience one can take the information almost purely from the music. I have my most experience with singers and so therefore I’ve got used to being able to know exactly when a singer is going to start stop change and so on, without needing much visual contact with them’ (P10).

5.1.2.3.2.4 Body movement

Most pianists take into consideration the soloist’s body movement during performance, P5 sharing that ‘you are always aware of it’ (P5), while P3 believes that it ‘is one of your principle leads’ (P3). However, P8 asserts that sometimes ‘too much body movement can’t help’ (P8), as it might not be connected directly to ensemble cues, P4 pointing out that ‘the body movement can be helpful or can be obstructive’ (P4).

P1 believes that the ‘arm movement of the cellist’s bow’ could be connected to ‘the technical detail’ (P1). P5 considers that body movement ‘gives you so many indicators about what they’re doing, how they are going to do it; with a singer, it’s more subtle, because with a wind or a string player, it’s not only their body movement, it’s all connected in with the instrument and what they are doing with that so’ (P5). P6 indicates that there is a difference in body language between professionals and students, distinguishing that ‘you understand what you are missing when the body movement or breathing is not present’ (P6).

P7 claims that body movement is ‘an indication of perhaps what they are feeling, and what they are trying to convey with the music; it often doesn’t help me very much in that it doesn’t relate to when the sound is going to speak; it tends to be a kind of emotional reaction to what’s going on in the music’ (P7).

<p><u>Visual skills:</u></p> <ul style="list-style-type: none"> ■ Visually reacting to [XIII]: a) body movements and gestures (P2, P3, P10) b) movements made with the soloist’s instrument (P1, P2, P5) c) bow, arm and wrist movements in string players (P1, P10) d) head and neck movements in wind players (P10) e) breathing and word formation in singers (P5, P7) ■ Looking at the soloist when needed [XI] (P7) ■ Through the corner of the eye [XI] (P6, P9) 	<p><u>Musical skills:</u></p> <ul style="list-style-type: none"> ■ Solely through the music [X] (P4) ■ Understanding and feeling the soloist’s movement and breathing [XII] (P6) ■ Sensing and detecting the soloist’s intentions without looking [XII] (P2, P4, P10) ■ Through experience a sixth sense is developed which allows the pianist to pick up signals from the soloist [XII] (P2)
<p><u>Aural skills:</u></p> <ul style="list-style-type: none"> ■ Aurally reacting to [XIII]: a) the sound created (P1, P4) b) the breathing (P6) 	<p><u>Social skills:</u></p> <ul style="list-style-type: none"> ■ By instinct if knowing the soloist well [XII] (P9) ■ Having empathy and special awareness towards the soloist [XII] (P5) ■ Providing comfort and support to the soloist [XII] (P1)

Table 5.13: Skills relating to communication according to the pianists

To sum up (see Table 5.13), the pianists' communication with their soloist during performance is achieved when combining aural and visual cues, hence communicating aurally, visually, musically and socially. The communication skills can also be categorised under the superordinate themes *X. Applying musical perceptiveness and musicality*, *XI. Communicating effectively*, *XII. Demonstrating social perceptiveness*, and *XIII. Practically exhibiting support and understanding*, marked by their numbering [X, XI, XII and XIII] next to the relevant skills.

5.1.2.4 Skills and roles relating to dealing with unexpected incidents during performance

5.1.2.4.1 Piano accompanists dealing with unexpected errors from the soloists during performance

The piano accompanists identified several errors which may occur by the soloist during a performance, including: missing out 'beats'(P2), 'bars' (P10), 'staves' (P1), 'a whole page' (P3); coming in 'early' (P2, P9) or 'late' (P2); 'miscount their bars' (P7); 'jump a few bars' (P9) or 'jump from place to place' (P4); 'miss their entry' (P7); mixing up the keys in 'a modulation or recapitulation' (P4); have a 'memory lapse' (P4, P5, P7); play the 'wrong note' (P10) or the 'wrong rhythm' (P7, P9); string players 'picking their bows' (P4) up after they have dropped them, or soloists suddenly playing 'twice faster' (P6) than they should.

5.1.2.4.1.1 How can the accompanist rectify such errors during performance?

In order to remedy such errors during performance, the piano accompanists put into action a variety of skills. P2 declared that it is 'part of the accompanist's role to try and cover that mistake up' (P2), P6 stated that the accompanist is 'obliged' (P6) to actually do so, and P7 asserted that 'it is definitely the accompanist's job to skip or go back whatever it is, to be with the artist' (P7). However, P7 also recognises that 'some errors you can't do anything about' (P7), P4 believes that 'sometimes it's very hard to react' (P4) to mistakes, while P9 affirms that 'each one is a special case, you have to just react as you best can' (P9). P10 shares that the accompanist should 'be flexible and aware – literally aware at all times – of something that might happen' (P10).

P1 stated that 'you go to where they are' (P1), giving as an example an experience he had with a very nervous soloist who said to him: 'I'm going to get nervous, I'm going to miss some music out and know that you just got to come with me' (P1). P1 also claimed that skipping from one place to another is a 'fundamental skill' (P1), also adding that the accompanist should 'not be phased by disruptions in metre' (P1), playing something along the right lines until they catch-up with the soloist. P7, indicates that 'if they don't come in, you've got to busk for a few

bars until they do come in, and you can make encouraging signs for them to come in' (P7), whereas P9 sustains that 'you just have to vamp a little bit until you see where things are, and just carry on' (P9). P3 shared that he once had to catch-up with the soloist who got lost due to a wrong page-turn; he forced himself to think about the key of the piece, 'put an E minor pedal note down, dropped [his part] and just leaped through this score, until I found out where he was' (P3).

P2 remarked that if the soloist comes in early, you 'just catch-up' (P2) with them, or if they are late, you 'just add another beat' (P2). P3 indicated that 'you have to be quick witted enough' (P3) to follow them, whereas all pianists asserted that 'you don't stop clearly, you keep going' (P5). P6 asserts that 'you continue playing, hoping that the soloist would jump with the next phrase [] and I have my eyes all over the score at the moment just to be ready' (P6). P9 states that the accompanist should 'just keep calm and carry on' (P9), also adding that they should not 'pull a face if something goes wrong' (P9), P8 proclaiming that they should not 'panic' (P8) so to allow themselves to 'gauge where they are, and be there as soon as possible' (P8).

P6 shares an experience where the soloist suddenly started playing twice as fast as that they should, being carried away by the emotion of that moment, a speed in which she was not physically able to play her part in, forcing her to 'simplify my part on the spot' (P6). Therefore, P6 stated that 'being able to reduce your part' (P6) if necessary during performance, is another skill.

P7 claims that 'memory errors are a bit more unpredictable' (P7), therefore 'you can't use your eyes, you can use your ears to know where they are and try and get there' (P7). P4 and P5 believe that the accompanist can help the soloist 'by giving them indicators' (P5) such as 'making the texture even clearer' (P5), 'by not stopping to play, but moving towards a place where they would be able to pick it up' (P4), or even 'incorporate [tactfully] what they should be doing into my part, and they can often lock onto that and then it's fine' (P5). P7 believes that good keyboard harmony skills and perfect pitch could help the accompanist 'make something up, preventing [it] being a very uncomfortable experience' (P7). As previously stated, according to P10, indicators can also be received from the soloist prior to an error.

To summarise (see Table 5.14), the pianists deal with unexpected errors from the soloist during performance in a variety of ways: by not stopping and keep going (all), reacting as best as they can (P9), and continuing to play having their eyes all over the score until they locate the soloist (P6), and not panicking, gauging where the soloist is and getting there as soon as possible (P8); by catching-up with the soloist who got lost due to a wrong page-turn (P3),

<i>Superordinate Themes/Themes</i>	<i>Keywords</i>	<i>Interview extracts</i>
IX. Possessing practical skills		
Simplify piano part on the spot	Simplify part	P6: simplify my part on the spot
Reduce their part during performance	Reduce part	P6: being able to reduce your part
Making something up on the spot by harmonizing especially if having perfect pitch	Improvise part	P7: make something up, preventing [it] being a very uncomfortable experience
Busk until the soloist comes in	Busking	P7: if they don't come in, you've got to busk for a few bars until they do come in
Vamp until the soloist comes in	Vamping	P9: you just have to vamp a little bit until you see where things are, and just carry on
XII. Demonstrating social perceptiveness		
Supporting a nervous soloist	Supportive	P1: I'm going to get nervous, I'm going to miss some music out and know that you just got to come with me
Understand the soloist's psychology so to pick up their signals	Psychology	P10: one learns the psychology of the soloists in that, sometimes if people are going to make a mistake even if they don't know themselves that they are going to make a mistake, they actually give aural signals that they are going to make a mistake before they make the mistake
XIII. Practically exhibiting support and understanding		
Skip or go back	Skipping	P7: it is definitely the accompanist's job to skip or go back whatever it is, to be with the artist
React as best as they can	React	P9: each one is a special case, you have to just react as you best can
Be flexible and aware	Flexibility Awareness	P10: be flexible and aware – literally aware at all times, of something that might happen
Go to where the soloist went	Find soloist	P1: you go to where they are
Not be phased by rhythmical inconsistencies	Not be phased	P1: not be phased by disruptions in metre
Make encouraging signs for the soloist to enter	Encouraging	P7: you can make encouraging signs for them to come in
Catch-up with the soloist who got lost due to a wrong page-turn	Catching-up	P3: I put an E minor pedal note down, dropped [his part] and just leaped through this score, until I found out where he was
Add another beat if the soloist is late	Adding beats	P2: just add another beat
Do not stop, keep going	Do not stop Keep going	P5: you don't stop clearly, you keep going
Continue playing having their eyes all over the score	Eyes all over score	P6: you continue playing, hoping that the soloist would jump with the next phrase [] and I have my eyes all over the score at the moment just to be ready
Keep calm and carry on	Keeping calm Carry on	P9: just keep calm and carry on

Do not panic, gage where they are and get there as soon as possible	Do not panic	P8: [do not] panic [so to allow themselves to] gage where they are, and be there as soon as possible
Accommodate memory lapses by using their ears	Listening	P7: you can use your ears to know where they are and try and get there
Helping the soloist find their place by giving them indicators and making the texture clearer	Giving indicators Altering texture	P5: by giving them indicators [such as] making the texture even clearer'
Do not stop, but move to a passage they can easily recognise	Score orientation	P4: by not stopping to play, but moving towards a place where they would be able to pick it up
Tactfully incorporate the soloist's part into their part	Melodic support	P5: incorporate [tactfully] what they should be doing in-to my part, and they can often lock onto that and then it's fine
Find the soloist who jumped a bar in zero minutes	Reacting immediately	P10: let's say in a performance, if somebody jumps a bar, then, as soon as, within zero beats, which is possible – it's difficult to explain how it's possible in zero beats to find the person
Adjust playing before a mistake occurs by picking on the soloist's signals	Adjusting playing Picking up signals	P10: And if the accompanist can pick up on those signals, then they can adjust either, almost beforehand the mistake happens or instantaneously

Table 5.14: Skills applied by piano accompanists when dealing with unexpected incidents during performance

moving to a passage which can be easily recognised by the soloist (P4), helping them find their place by giving them indicators and making the texture clearer (P5), and skipping or going back and forth (P7), adding another beat if the soloist is late (P2); by not being phased by rhythmical inconsistencies (P1), accommodating memory lapses by using their ears (P7), tactfully incorporating the soloist's part into their part (P5), adjusting their playing before a mistake occurs by picking on the soloist's signals (P10), and finding the soloist who jumped a bar in 'zero minutes' (P10); by simplifying or reducing the piano part on the spot (P6), and making something up by harmonizing especially if having perfect pitch (P7), busking (P7) or vamping (P9) until the soloist comes in (P7); and, supporting a nervous soloist (P1), understanding their psychology so to pick up their signals (P10), keeping calm and carrying on (P9), being flexible and aware (P10), and making encouraging signs for the soloist to enter (P7) when they are late or lost.

5.1.2.4.1.2 How can the accompanist prevent such errors during performance?

Personal preparation prior to a performance, and especially knowing the soloist's part as well as their own, is one of the principle ways in which the pianists can prevent or anticipate errors by the soloist during a performance. P6 asserts that the piano accompanist can 'anticipate actually what's gonna happen [] by listening and being aware of what's going on, trying to judge in advance certain things like mistakes' (P6). She indicates that 'you have to know their part, so as soon as the moment comes, the soloist is entering, you know exactly where it is on the score [] an accompanist needs to know perfectly well the soloist's part, as [if it were] your own part' (P6). P7 believes that the accompanist should always be reading all three lines, because 'if you weren't reading three lines at the point where it happened, there will be a delayed reaction' (P7).

According to P10, the accompanist can pinpoint areas which might become problematic during performance, especially if they are working with a student. He indicates that 'in the rehearsal proceedings, often the accompanist would become aware of certain areas of difficulty or stress, where the student may regularly miss a beat, or may regularly get faster, or often make a pitch error, and sometimes they are aware of the pitch error that might fluster them' (P10). Therefore being forewarned, the accompanist will be able to deal with it should it happen during the performance 'by adjusting accordingly' (P10).

P10 also suggests that knowing the repertoire and issues that might be related to specific pieces can also prevent or alert the accompanist about possible mishaps:

One of the things that I have got experience with is often with certain pieces that one might play with a variety of different, students or people over the years, and therefore one gets to know the piece in such a way, that you find regular places that are either tricky for the soloist, or that are commonly mis-learned, and so if the accompanist knows those works then they can expect those in advance (P10).

5.1.2.4.2 Piano accompanists dealing with unexpected errors in their part during a performance

The pianists were asked to elaborate as to how they deal with unexpected errors in their part during a performance, such as hitting the wrong key, or missing a repeat sign. All pianists stated that errors can happen, P7 indicating that ‘you have to make the best of it without having an impact on the person that you are accompanying’ (P7), whereas P2, P6 and P9 underlined the importance of not showing that something is amiss in one’s facial expressions, P2 asserting that the pianist should not ‘bat an eyelid’ (P2). The pianists also proclaimed that whatever happens one should never stop, P8 indicating that ‘not stopping, that’s the one rule’ (P8).

5.1.2.4.2.1 Reasons as to why errors might happen during performance

Some pianists offered possible reasons as to why this could be the case. According to P4 ‘modulation points are very dangerous because you can lose the key you are in’ (P4), as well as insufficient lighting during the performance which could cause one to ‘start losing yourself on the page’ (P4), creating difficulties and ‘discomfort’ (P4). P5 claims that ‘us pianists, we don’t miss bars out [] I wouldn’t allow myself to miss a repeat sign cause I’ve got marked so massively’ (P5), as she ‘prepare[s] so that I don’t do it’ (P5). She mentions insufficient available preparation and rehearsal time prior to the performance, of a piece with various direction markings and repeats, as a possible reason as to why an error could occur, elaborating that ‘the only time that would happen, is when I have to accompany, and I have to say a singer, doing one of these songs where it’s got lots of repeat marks, da capo, dal segno [] and you have a quick run and it’s when you’ve got one five minute rehearsal and then you have to go in and do it’ (P5). P7 believes that ‘if you are well prepared these things don’t happen, so I think that does point to the quality of the preparation, and the necessity for good preparation’ (P7).

5.1.2.4.2.2 How accompanists deal with their own unexpected errors during performance

P3 remarked that when an error occurs ‘you know instantly [] within less than a second, and you can do something about that pretty quickly’ (P3), adding that the way one deals with it is

important, as their ‘responsibility is to the soloist and the music and the audience’ (P3). P4 believes that in every piece ‘you need to have points in which you can pick up yourself’ (P4). She also shares the following experience:

Sometimes, your sub-consciousness plays a part. If you don’t panic [] your hands find themselves in the piece. This is the most beautiful thing in performance, to switch yourself off and to allow your hands to do their job, very important. They won’t make a mistake if we don’t interfere with them, I found that the hands are very reliable when they are trained well, they find themselves, they know where they are they just get on with their job. It is us that interfere, it is our brain that mucks up things, and you are able to switch off that part that interferes, and just allow for the automatic part to get on with it, it does it (P4).

P8 suggested that ‘good hearing in pitch, like perfect pitch’ (P8) could help someone get back on track with the soloist as they ‘would maybe play the melody’ along with them, P10 adding that a certain ‘harmonic awareness’ (P10) is also important. P10 also remarked that a pianist ‘cannot make the mistake as great, by either one of the following: not pressing the key down to a full depth so one hears the note instantaneously, and therefore, doesn’t follow the finger through to the bottom of the key which provides a lower dynamic [] or by doing some clever usage of the pedal so that, if the pedal has been present, doing a half pedal after the mistake so the mistake again doesn’t get held on within the pedal’ (P10).

P1 expressed that in the case of missing a repeat sign, there could be two ways in which such an error could be dealt with during performance, both ways related to the relationship between soloist and accompanist ‘being dynamic and mutual’ (P1): ‘the soloist could move, the soloist could come and find where I am and help me out, it doesn’t happen very much but it has happened a few times, but also the soloist is an anchor point, they are useful for you if you’ve made a mistake, then if you can find where they are which it’s just the inverse skill isn’t it, then you are back on track and just by then being solid and confident and having the tenacity to carry on’ (P1). P7 is of a different opinion to P1, asserting that ‘if you forget about a repeat, it’s your job to get back in the right bars it’s definitely your job to make amends, it’s not the soloist’s job to hunt and find you’ (P7). However, P6’s opinion can be considered as a compromise between P1’s and P7’s: like P1, P6 believes that she could ‘count on the soloist in the same way that he counts on me when he makes the mistake’ (P6); unlike P1 though, P6 would not expect the soloist to come and find her, but she would hope that ‘the soloist is confident in what he is doing that he will continue and I will find quickly the place and I would correct myself’ (P6). P10 insists that ‘is much easier for the accompanist to find the soloist,

than it is for the soloist to find the accompanist, and therefore the soloist should usually in most situations carry on' (P10).

5.1.2.4.3 Piano accompanists dealing with unusual or spontaneous expressive or interpretative moments from the soloists during performance

Spontaneous moments from the soloist during performance is an aspect which can be enjoyed by the piano accompanists, just because it is unexpected:

I usually really enjoy that, because it is unexpected, and it's the sort of inspirational moment so it means that not everything is going according to the original masterplan but, that person just had a sudden inspiration and, it usually inspires me to go along with it and then perhaps copy it if appropriate; and also, I think I have one or two of those moments as well in performances. I suddenly decide to do something, usually when the soloist is not playing, because it's my thing, and hopefully that brings something to the performance, so it makes the performer feel a little different when they come back in, so I think those moments are to be encouraged (P7).

P8 believes that spontaneous moments 'make the performance much better' (P8), P9 commenting that 'you just have to be alert and aware of it and, and listening to it and, enjoy it and then react to it' (P9). P2, P3, P6 and P10 indicate that 'you should follow' (P2), as 'the soloist is leading in some way, in which case the accompanist has to follow; the soloist ideally is leading in an emotional, musical, interpretive way' (P10). P2 also shares that the accompanists' role is to 'support' (P2) the soloist, giving as an example 'following the expressiveness of the singer – and that is vital I think – because you are playing a piece of music together, then obviously there should be unanimity in the way in which the music is made and expressed' (P2). P9 remarked that if 'you've got to adopt the rubato they do, or maybe what they do then makes you do a similar thing, when you play the same phrase a bit later on' (P9).

P5's reaction was that one has 'to be ready for that; I think that goes with the job' (P5), also indicating that being aware of the soloist's part helps in 'being really alert and attuned to' (P5) what the soloist is doing, in order to 'sense of these things' (P5) unfolding during a performance.

To sum up, the piano accompanists apply similar skills when dealing with either unexpected errors on their part or the soloist, as well as interpretative spontaneities from the soloist during a performance, therefore the skills outlined in Table 5.14 are representative of all the above.

5.2 Summary: Interview study

The Interview Study aimed to investigate the views and experiences of 20 professional musicians, specifically 10 expert pianists and 10 expert instrumental and vocal soloists, about piano accompanists. An Interpretative Phenomenological Analysis (IPA) approach was employed in this study. In brief, the preliminary results of the two key areas of investigation are given below in response to the relevant research questions as posed at the outset of the Study.

What are the expectations of professional soloists of their piano accompanists, and vice-versa? The IPA analysis allowed the emergence of 7 superordinate themes regarding the soloists' and piano accompanists' expectations of each other: I. Actions resulting in the achievement of ensemble; II. Issues of musical interpretation; III. Means of effective communication; IV. Expression of support; V. Issues concerning piano technique and reading music; VI. Personal preparation; and VII. Assumptions and practicalities of rehearsing and performing in a duo (see Table 4.3). A summary of the keywords of the expectations' themes is outlined in Table 5.15.

How do professional musicians describe the skills and roles of piano accompanists? Seven superordinate themes concerning the skills and roles demonstrated by piano accompanists in the Western art solo–accompaniment duo context surfaced from the IPA data analysis: VIII. Manifesting piano expertise and dexterity; IX. Possessing practical skills; X. Applying musical receptiveness and musicality; XI. Communicating effectively; XII. Demonstrating social perceptiveness; XIII. Practically exhibiting support and understanding; and XIV. Attributes of general appeal (see Table 5.1). A summary of the keywords of the skills' and roles' themes is outlined in Table 5.16.

Further discussion, cross-examination and evaluation of the data will take place in Chapter 7 as part of the formation of a conceptual framework about piano accompaniment practice.

Interview Study Expectations Section – Superordinate Themes: Keywords			
I	Actions resulting in the achievement of ensemble		
Listen	Follow	Adjust playing	Fit around the soloist
Listen/Adapt	Follow/Lead	Ignore mistakes	Soloist focus
Listen/React	Able to follow	Improvise	Not exposing
Listen/Respond	Be prepared to follow	Jump to	Not distracting
Be responsive	Able to adapt	Catch-up with	Melodic support
Respond/tempo	Flexibility/Adjust	Skip line	Rhythmic stability
Respond/dynamics	Be flexible	Add bars/beats	Allow breathing space
II	Issues of musical interpretation		
Interpretative input	Indicate musical	Listen/React	Be flexible
Adjust interpretation	intentions	Pre-empt entries/exits	Open-mindedness
Understand music	Breathing support	Fit around soloist	
III	Means of effective communication		
Playing communication	Personality/Respond	Debate	Role hierarchy
Visual communication	Verbal communication	Find solutions	Same wavelength
Communicate breathing	Discuss/Resolve	Compromise	
IV	Expression of support		
Support role	Inspire safety	Awareness	Emotional support
Collaborate	Inspire security	Be assertive	Logistical support
Coaching	Inspire confidence	Be dynamic	Musical support
Repertoire support	Inspire comfortability	Be sensitive	Support soloist's sound
Musical aspirations	Keep calm	Understand soloist	Not hindrance
Convey support	Express rapport	Understand without	Not off-putting
Convey encouragement	Cover errors	talking	
V	Issues concerning piano technique and reading music		
Technical security	Score reading		
VI	Personal preparation		
Learn music	Prepare part	Vocal diction	Know music/work
Accuracy	Be technically prepared	Aware of languages	Stylistic familiarity
Be prepared	Be musically prepared	Prompt soloist's part	Contextual familiarity
VII	Assumptions and practicalities of rehearsing and performing in a duo		
Musical rapport	Coaching	Not be indifferent	Mutual expectations
Accomplished pianist	To rehearse	Not be indecisive	Be flexible
Good musician	Mutual respect	Musical aspirations	Equal partners
Work together	Not be let down	Logistically informed	Good performance
Not fighting	Not be unprepared	Accompanied practice	

Table 5.15: Interview study expectations section – superordinate themes: Summary of keywords (where appropriate, similar keywords are clustered together)

Interview Study Skills & Roles Section – Superordinate Themes: Keywords			
VIII	Manifesting piano expertise and dexterity		
Accomplished pianist	Good technique	Soloistic	Voicing
Good pianist			
IX	Possessing practical skills		
Brain processing	Learn quickly	Rhythmic sense	Simplify part
Co-ordination	Read music quickly	Transposition	Reduce part
Sight-reading	Read three lines at once	Improvisation skills	Busking
Independence eyes/hands	Score-reading	Improvise part	Vamping
X	Applying musical receptiveness and musicality		
Musicality	Listening	Sensitivity	Soloist's balance
Musicianship	Open ears	Sensitive playing	Balance for audience
Musical perception	Following	Sharing roles	Judging balance
Awareness	Not blindly follow	Musical thinking	Judge venue acoustic
Musical awareness	Leading	Perception	Sense venue acoustic
Alertness	Blending	Hearing music	Judge piano lid position
Readiness	Adjusting playing	Understand musical	Judge volume
Reaction	Monitoring	thinking	Adjusting volume
Not be phased by errors	Be attuned	Function of musical	Equal in volume
Divide attention	Flexibility	material	Adjusting sound
Togetherness	Adaptability	Instrument/voice	Sound projection
Interpretation	Balance	characteristics	Adjusting dynamics
Balance texture	Rhythmic stability		Wide dynamic range
XI	Communicating effectively		
Aural communication	Visual communication	Verbal communication	Compromise
Musical communication	Gestural communication	Communicate thinking	Respect
Play with others	Interaction	Have input	Flexibility
XII	Demonstrating social perceptiveness		
Understanding	Positivity	Dynamic	Constructive criticism
Sensitive	Mentality	Open-minded	Expressing yourself
Feeling	Pick up signals	Instrument/voice	Psychology
Perceptiveness	Anticipating	individuality	Psychologically
Social awareness	Looking ahead	Soloist's experience	prepared
Support	Flexible		
XIII	Practically exhibiting support and understanding		
Responsive	Be alert	Listening	Inspire confidence
Supportive	Not be distracted	Follow	Friendship
Supportive soundboard	Anticipate errors	Lead	Empathy
Musical support	Keep their 'cool'	Giving indicators	Feel at ease
Adjusting playing	Do not panic	Find soloist	Chemistry
Tailor performance	Not be phased	Eyes all-over score	Encouraging
Altering texture	Carry on	Catching-up	Experience
Melodic support	Keep going	Skipping	Acoustic of venue
Awareness	Do not stop	Adding beats	Stage consideration
Flexibility	Be relaxed	Jump from place/place	Register of
Picking up signals	Keeping calm	Support volume	instrument/voice
Reacting immediately	Rhythmic control	Support sound	Using <i>una corda</i>
Adjusting balance	Rhythmic support	Volume support	Score orientation
XIV	General appealing attributes		
Experience	Good musician	Good brain	Teamwork
Partnership	Music theory	Role hierarchy in music	Working together
Collaboration	Knowledge/instruments	Stylistic considerations	Rehearsing skills
Preparation	Knowledge/languages	Know repertoire	Time management

Table 5.16: Interview study skills and roles section – superordinate themes: Summary of keywords

CHAPTER 6

OBSERVATIONAL CASE STUDY – PIANO ACCOMPANISTS IN PRACTICE

6.1 Aim and objective

The aim of the Observational Case Study was twofold: first, to examine how the expectations, skills and roles identified in the interview studies unfolded within rehearsals and performances by experienced piano accompanists working with professional soloists in the Western art solo–accompaniment duo context; second to explore how experienced piano accompanists’ ‘toolkits’ are constructed, shaped and applied in rehearsals and performances when working with different professional soloists, different repertoire and partners of different levels of familiarity. The objective of this research was to produce a novel conceptual framework about piano accompaniment practice.

6.2 Research questions

The following questions, which directly link with the third thesis research question, were addressed in this study:

- 1) How do the expectations, skills and roles of experienced piano accompanists in the Western solo–accompaniment duo context unfold in a single rehearsal and performance session according to the observations and recollections of professional piano accompanists and soloists?
- 2) How do these aspects compare and contrast when experienced piano accompanists work with different professional soloists (instrumental or vocal), different repertoire and partners of different levels of familiarity?

6.3 Method

6.3.1 Design

The Observational Case Study is a qualitative exploration with an Interpretative Phenomenological Analysis (IPA) approach (Smith et al., 2009), predominantly directed at providing a better understanding of the phenomenon under study when applied in practice, as interpreted by experienced piano accompanists and professional soloists in the Western art solo–accompaniment context.

The following parameters were examined as part of the design: a) piano accompanists working with different soloists across the three instrumental/vocal categories of wind (flautist), string (violinist) and voice (soprano) – these instruments were specifically chosen for their similarity in pitch range; b) partners of different levels of familiarity to reflect a real-life scenario, especially of the piano accompanist’s engagement with a variety of familiar and unfamiliar partners at any one point; c) piano accompanists performing the same repertoire with each soloist, the repertoire being chosen specifically based on specific stylistic and expressive features, as well as the function of the piano part in each work (criteria outlined in section 6.4.1); and, d) prior knowledge of selected repertoire to piano accompanists.

Case Study Phase	Dates	Pianist	Soloist	Soloist's level of familiarity with pianist	Pianist's level of familiarity with repertoire
A	November 2013	PA	SS	Very familiar: knew him well; regular accompanist	Very familiar: performed about a year ago
			FS	Familiar: Knew him well; performed with him before	Unfamiliar: not known or performed
			VS	Familiar: Knew him well; performed with him before	Familiar: performed once a long time ago
B	March 2014	PB	SS	Not familiar: had not met him before; had not worked with him before	Unfamiliar: not known or performed
			FS	Not familiar: had not met him before; had not worked with him before	Unfamiliar: not known or performed
			VS	Not familiar: met him briefly a long time ago; had not worked with him before	Very familiar: performed regularly
C	July 2014	PC	SS	Not familiar: had not met him before; had not worked with him before	Unfamiliar: not known or performed
			FS	Not familiar: had not met him before; had not worked with him before	Unfamiliar: not known or performed
			VS	Very familiar: knew him well; had not worked with him before	Unfamiliar: not known or performed
D	March 2015	Researcher	N/A	N/A	N/A

Table 6.1: Observational Case Study: Participants’ details

6.3.2 Participants

The participants (see Table 6.1) were three experienced piano accompanists (mean age 57 years; mean accompaniment experience time of 39.3 years between them), each working with the same three professional soloists (mean age 41.3 years), a violinist, a flautist and a singer. The pianist’s primary selection criterion was their experience as piano accompanists, regularly

working with soloists from across all instrumental categories – voice, strings, woodwind and brass – varying in level and ability from beginners to professional performers.

In order to preserve anonymity the case study soloists will be identified with letters and numbers: VS for the violin soloist, FS for the flute soloist, SS for the soprano soloist; and PA for piano accompanist A, PB for piano accompanist B, and PC for piano accompanist C. All participants were British.

It is also important to mention that there was an intentional mixture of familiar and unfamiliar performers between the six case study participants. The study does not incorporate all levels of familiarity in a systematic fashion; rather, the mixture of familiarity between performers allows for more realistic scenarios to emerge.

6.4 Procedure

After obtaining ethical approval from the *Faculty of Arts and Social Sciences Ethics Committee* at the University of Hull (UK), 6 professional musicians – one violinist, one flautist, one singer and three pianists, were approached independently and recruited for this study. Forms⁵⁰ concerning personal and professional details as well as participation consent forms were completed by all participants (see Appendix A).

The study was carried out in 3 phases scheduled four months apart: Phase A in November 2013, Phase B in March 2014, and Phase C in July 2014. A self-reflective component (Phase D) followed in March 2015⁵¹. All phases followed the same timescale and format (see Table 6.2), each featuring one of the pianists rehearsing with each of the soloists for a set amount of time and immediately thereafter performing in a short concert:⁵² the pianist worked which each of the three soloists, on the same repertoire, preparing familiar repertoire, with a limited rehearsal time, for a public performance.

The rehearsals and performances were followed by interviews and video-recalls with each participant individually. Each phase featured a different pianist: A, B and C respectively.

⁵⁰ The participants were also asked to complete a Personality Type Form, outlining eight personality parameters arranged into four pairs of opposite preference, based on Carl G. Jung's theory of psychological types: extraverted/introverted; sensing/intuition; thinking/feeling; judging/perceiving. For each pair, they were asked to select whichever type they felt best described their personality tendencies. This information has not been utilised for the purpose of this investigation. The data on personalities was collected should it have been necessary to evaluate in the light of participants' responses

⁵¹ The purpose of the self-reflective component was to provide me with first-hand insight into my participants' experience; however, discussion of data from this component is beyond the scope of this thesis.

⁵² These conditions were selected to reflect one of the real-life professional activities piano accompanists are engaged for.

The four-month period between phases aimed to allow an appropriate distancing gap for the soloists.

6.4.1 Rehearsals and performances

All rehearsals and performances took place in the *Recital Room* (Larkin Building, Room L201) at the University of Hull (UK), and followed exactly the same timescale and format (see Table 6.2). All piano accompanists rehearsed with each soloist for up to 30 minutes. A performance of all three pieces together followed the rehearsals, in the presence of a small audience, but not necessarily the same audience members every time. All components of the case study were audio-video recorded with a camera.

The concerts were open to all and were aimed at a small audience. The actual audience member numbers were 21, 33 and 6 for each of the three phases respectively. The audience members signed a consent form prior to participating as audience in the case study concert (see Appendix A).

Durations*	Details of Rehearsals, Performances and Video-recall Interviews
30 min.	Rehearsal: Voice & Piano
15 min.	Changeover
30 min.	Rehearsal: Flute & Piano
15 min.	Changeover
30 min.	Rehearsal: Violin & Piano
30 min.	Break
30 min.	Concert
30 min.	Break/Transfer of data onto computer for video-recalls
20 min.	Video-recall: with violinist
10 min.	Changeover (also allowing for running over)
20 min.	Video-recall: with singer
10 min.	Changeover (also allowing for running over)
20 min.	Video-recall: with flautist
10 min.	Changeover (also allowing for running over)
60 min.	Video-recall: with piano accompanist [scheduled last to allow for extra time]
6 hours	Total Duration (*approximate timings)

Table 6.2: Observational Case Study: Schedule

6.4.2 Video-recall interviews

Individual video-recall interviews were conducted with each participant after each performance. All participants were asked three questions prior to, and three questions after watching their performance (see Appendix B):

Questions prior to watching the performance⁵³:

1. *What did you like about this piece and how well did you know it prior to this study?*
2. *Which potential difficulties did you anticipate with regard to ensemble in your preparation? Did they materialise, and if so, how did you deal with them?*
3. *What other problems, if any, did you actually encounter during the rehearsal with the ensemble as a whole?*

Questions after watching the performance:

1. *What would you like to tell me about the actual performance in general?*
2. *I would like to hear your views on the performance issues touched upon during the interview. We'll take one issue at a time: the ensemble; the balance; and the communication between you and the pianist (question only for the soloists).*
2. *I would like to hear your views on the performance issues touched upon during the interview. We'll take one issue at a time: achieving ensemble; interpreting the soloist's intensions correctly; dealing with any unexpected incidents or spontaneous moments if any; achieving balance; and communicating with your soloist (question only for the accompanists).*
3. *Would you like to add anything else?*

The questions were created based on the key aspects examined in the Interview Study. The video-recall interview questions followed the Interview Study's semi-structured format. The video-recall interviews were video-recorded and thereafter transcribed: the material was approximately 6 hours 12 min. long in total (see Appendix C), and the transcriptions approximately 41,950 words (see Appendix D). I carried out all interviews and transcribed all material thereafter.

6.5 Materials

6.5.1 Repertoire

The repertoire (see Table 6.3) was chosen in conjunction with the three soloists, based on the following pre-determined criteria⁵⁴ – each piece should: be approximately five minutes in duration; the accompaniment part to have been originally written for piano (no piano reductions); be written between the early Romantic era to mid-twentieth century; have a piano introduction; have at least two contrasting sections – slow and fast – or return to the initial tempo at the end; contain a variety of tempo fluctuations; contain a variety of dynamics and articulation; have an *Ad lib.* or a *Molto rubato* section; contain at least one *fermata*; contain

⁵³ These are the questions related to Phase A of the Case Study. See Appendix B for questions concerning all phases.

⁵⁴ The repertoire criteria were devised based on my personal experience as a piano accompanist.

some metre changes or irregular phrase lengths; and contain some musical dialogue between soloist and accompanist.

The different function of the piano part assumed in each work was also taken into consideration when selecting the case study repertoire, and can be described as follows: a solo–accompaniment role – i.e. lyrical song melody with accompaniment (Berlioz); an equal part – i.e. the work was written for flute and piano (Gaubert); and a supporting role – i.e. virtuosic violin writing with primarily oom-pah oom-pah accompaniment (Hubay). All piano accompanists worked with the same three pieces with each of the soloists. The pieces were made known to the piano accompanists three weeks prior to the rehearsal; the familiarity of the piano accompanists with the chosen repertoire is outlined in Table 6.1.

Instrument	Repertoire	Composer	Duration
Voice	La mort d’Ophélie	Hector Berlioz (1803-69)	6:05 (approx.)
Flute	II. Lent, Sonata no.1 For Flute & Piano	Philippe Gaubert (1879-1941)	4:20 (approx.)
Violin	Hejre Kati, op.32. no.4	Jeno Hubay (1858-1937)	5:30 (approx.)

Table 6.3: Observational Case Study: Repertoire

6.5.2 Equipment

All rehearsals and performances were recorded (audio and video) using a SONY HDR-CX150E video-camera, and the video-recalls were conducted with the participants viewing the filmed footage on a computer.

6.6 Data analysis

The interviews were transcribed and analysed one at a time; the IPA data analysis allowed the emergence of themes, recurrent themes and superordinate themes. The participants identified and discussed key aspects of their rehearsals and performances in their interviews using video-recalls to prompt specific examples. Specific examples are made with reference to the scores⁵⁵ (see Appendix E).

When writing up an IPA data analysis report, it is unavoidable not to analyse the data at the same time as writing it up, as according to Smith et al. ‘there is not a clear-cut distinction between analysis and writing up’ (Smith et al., 2009, p. 110). An IPA data analysis aims to give a detailed account of how each superordinate theme relates to each participant, applying either a ‘case within theme’ (Smith et al., 2009, p. 109) approach, supporting each theme one

⁵⁵ Appendix E contains clean scores of the three pieces. Where appropriate, information is provided in the discussion about relevant markings that do not appear on the clean scores. Copies of marked-up scores from the participants are available upon request from the researcher.

at a time with evidence from each participant, or a ‘theme within case’ (Smith et al., 2009, p. 109) approach, outlining all themes together under each participant. My analysis report follows the first approach, summarising the results collectively at the end of each section.

6.7 Results

The results are based on the participants’ observations about expectations and aspects which required, displayed or pointed towards the particular application of skills or assumption of specific roles by the piano accompanists during the rehearsals and performances. In order to achieve a more objective standpoint, the results are predominantly led by the soloists’ data, with a parallel commentary, when available and when the data offer a deeper insight towards the understanding of that particular experience, of the accompanists’ data on those exact aspects. Other aspects from the accompanists’ data which add to this enquiry are inserted in the relevant sections amidst the soloists’ data. All results will then be discussed altogether in Chapter 8.

Three superordinate themes surfaced from the cross-case analysis of the soloists’ interviews concerning their experiences with all three piano accompanists:

- 1) achieving musical coherence
- 2) engaging in conversation
- 3) inspiring comfort and trust

6.7.1 First superordinate theme: Achieving musical coherence

The participants⁵⁶ talked about aspects which affect the end musical product, and are mainly concerned with the following three recurrent themes: 1) dealing with tempi, 2) allowing space for breathing/bowing including leading and following, and 3) establishing balance between the two parts.

6.7.1.1 Dealing with tempi

A variety of tempo aspects were identified by the three soloists and included a) setting the correct tempi at the start of the piece or at the start of sections, b) tempo fluctuations influenced by *rubati*, *ritenuti* and *accelerandi*, and c) co-ordinating the *fermatas* over pitches and rests.

⁵⁶ Participants: SS (soprano soloist), FS (flute soloist), VS (violin soloist), PA for accompanist A, PB for accompanist, and PC for accompanist C.

6.7.1.1.1 Setting the correct tempi

SS shares that ‘the speed, that’s incredibly important, if you don’t have the right tempo to set off you are all rocky’ (SS). It is important to mention that SS had previously performed the Berlioz with PA, her regular accompanist, about a year prior to the case study; this was a completely new piece for both PB and PC. SS mentions that the speed ‘just flowed along nicely’ with PA, PA recalling the following about the speed:

I wasn’t quite sure whether she’d [SS] remembered the speed as I’d remembered it [] I do recall it took a long time to know what the speed ought to be, and it’s not just ‘the speed’, it’s the sort of flexible cruising speed that you can, push on and draw back imperceptibly, without it sounding as if you are doing a tremendous amount of rubato (PA).

However, PB and PC were thinking about the tempo in a much slower way than her: ‘PB was thinking of it much slower than I was’; ‘when PC actually began to play I thought I’ve never done it this slowly’. This aspect was tackled during the rehearsals, SS commenting the following: ‘with a professional accompanist like PB I knew that we’d work it out in the time available’; ‘and when this [*a tempo* at bar 47] started up, he [PB] got exactly the speed that I was hoping’. PB shares that ‘we were quite pleased with ourselves on the first run-through because we got everything more or less together then [] if it’s a sort of cold start and you’ve never rehearsed with somebody, and all your antennae (senses) are out trying to make things work [] I was quite pleased with the outcome’ (PB).

When PC started the piece much slower than SS had even sung it before, ‘that bothered me [SS] and I was thinking what do we do, do we sing the whole [song] cause he said “let’s just run through the whole thing”, do we do the whole thing through, and then do I say “can we do it quicker”, and I thought no that’s silly, because we are time-limited, so I thought no, he won’t mind if I pull up and say “ah, can it be more flowing, moving from bar to bar”, and, he didn’t mind at all so, that was the first hurdle to jump was the fact that [] we weren’t quite thinking the same way, about the speed’ (SS).

In relation to the piece for flute and piano by Gaubert, FS remarks that ‘with this piece is things like tempos, getting everything exactly right, particularly [at] the opening the accompanist has the start’ (FS). FS also mentions that there are a few places where ‘the piano sets the tempo, like at the beginning, and at the *Allegretto moderato*’, so ensuring that ‘those speeds were right’ was important. None of the pianists had performed this piece prior to the case study. PA asserts that because ‘FS comes in with a long note she can’t do anything to half the way through the bar, but then I sensed that she wanted it just a little bit faster then I stopped

and I said, and we did it and that was fine' (PA). PB admits that he guessed the opening speed 'too fast', because the score did not have an indicative metronome marking. However, he asserts that 'I usually guess too fast because if you guess too slow you can be in big trouble cause you can't play it' (PB). PB was also expecting 'something faster at the *Allegretto moderato*. PC's concern was related to keeping the syncopated pulse regular but in such a way that it would still allow the flute flexibility with the speed:

The thing that struck me the most was the fact that the tempo changes are there, but again you still got pulse happening at various different points. It's not just freedom with chords; there is the syncopated patterned pulse, which again that was one of the concerns as how to do the syncopation [clicks the syncopated rhythm in the 1st bar] and make it feel syncopated and pulse-based, but at the same time let the soloist have the fluidity, cause effectively when you've got a syncopated pulse it's even more difficult than if there's just a regular pulse, to have the rubato have the freedom there [] and how to be flexible with it (PC).

In relation to the piece for violin and piano by Hubay, VS comments that the tempo was an issue with both PA and PB: with PA, 'the first thing that materialised was that he was playing it a lot faster than I wanted him to' (VS). Even though they did rehearse it, and agreed that it would not get faster during the performance, unfortunately it did: 'it got faster and faster at the end which we both agreed wouldn't happen [] ensemble-wise the only thing that I felt uncomfortable with in the performance was the fact that the last page was just, felt like pushing a little bit too much' (VS); with PB, there was a similar issue, however VS acknowledges that it may have been her own fault: 'so he pushed it to a certain tempo, which I can't remember now whether it was too fast or not, but it was the first four bars of the *Presto*. I didn't play it very well and as a result of that I might have affected what happened afterwards. So, I felt that I was slightly unhinged, all the way through but I mean it was fine, it was absolutely fine, it was just a shame because we'd spent quite a bit of time talking about tempo in the rehearsal and it didn't quite pan out in the performance' (VS). VS's experience with PC was different as there were no real issues with the tempo: 'I did obviously know in my head where they [the pull ups: breaking off] would be and try to make that as obvious as possible and he was brilliant at following so, it was quite simple, really, it was' (VS).

First superordinate theme – I. Achieving musical coherence/Themes	Keywords	Interview extracts
I.1.i. Dealing with tempi: setting the correct speed		
Setting the correct tempi	Setting correct tempi	FS: the piano sets the tempo, like at the beginning, and at the <i>Allegro Moderato</i>
Knowing what the speed ought to be	Knowing correct tempo	PA: it took a long time to know what the speed ought to be
Achieving the correct tempo	Achieving correct tempo	SS: he [PB] got exactly the speed that I was hoping
Thinking about the speed in the same way	Thinking tempo together	SS: we weren't quite thinking the same way, about the speed
Working the tempo out within the timeframe available	Time management	SS: with a professional accompanist like PB I knew that we'd work it [the tempo] out in the time available
Altering the speed according to the soloist's wishes	Altering tempo accordingly	SS: he won't mind if I pull up and say "ah, can it be more flowing, moving from bar to bar", and, he didn't mind at all
Sensing that the soloist is not comfortable with the speed and modifying it accordingly	Sensing tempo discomfort	PA: then I sensed that she wanted it just a little bit faster then I stopped and I said, and we did it and that was fine
Following the soloist's tempo fluctuations	Following tempo fluctuations	VS: he was brilliant at following
Having all your antennae focused on making things – including the tempi – work when rehearsing with someone for the first time	Being alert	PB: all your antennae are out trying to make things work
Guessing the speed faster rather than slower	Guessing tempo	PB: I usually guess too fast because if you guess too slow you can be in big trouble cause you can't play it
Allowing the soloist freedom of rubato	Allowing rubato freedom	PC: let the soloist have the fluidity [] to have the rubato have the freedom there
Applying in performance the tempi decided upon in rehearsal	Tempi application	VS: we'd spent quite a bit of time talking about tempo in the rehearsal and it didn't quite pan out in the performance

Table 6.4: Observational case study – first superordinate theme: i. Dealing with tempi – setting the correct speed

In summary (see Table 6.4), the participants identified several important issues directly related to tempo, more specifically: thinking about the speed in the same way (SS), knowing what the speed ought to be (PA), achieving the correct tempo (SS), setting the correct speed at the start of the piece (SS) and at the start of sections (FS), working out the tempo within the time-frame available (SS), altering the speed according to the soloist's wishes (SS), sensing that the soloist is not comfortable with the speed and modifying it accordingly (PA), following the soloist's tempo fluctuations (VS), guessing the speed faster rather than slower during their personal preparation so to avoid surprises during the rehearsal (PB), having all your antennae focused on making things – including the tempi – work when rehearsing with someone for the first time (PB), allowing the soloist flexibility of rubato both in pulse-based and syncopated passages (PC), and applying in performance tempi decided upon in rehearsal (VS).

6.7.1.1.2 Tempo fluctuations

SS mentions that PA 'was marvellous at finding just where I was going to put things', as well as 'picking up everything I was doing', even when 'he wasn't quite expecting me to do', stating that 'even if I get it wrong that is his job to put me right, you know, to land with me at the same time' (SS). She mentions that she took the passage at bars 76–77 (Berlioz) 'a lot slower in performance than I did in rehearsal, but it didn't matter because he was just with me so that was all right' (SS). SS suggests that PA 'does it by hearing, I think he hears me breathe or, catches out [of] the corner of his eye some body language' (SS), which is something SS observed that PC – with whom she was working for the first time, was also applying: PC was able 'out of his eye corner [to] pick up what I'm doing, and come in exactly at the [same] time [as me]'. PC comments that 'generally I didn't need to look at her [SS], apart from the very few four or five places [] where she made sure that I could see [her], her face was not facing me but I could see her' (PC). SS prefers to sing to the audience which makes it difficult for the accompanist to see her and read her body language. She mentions that when performing with PB she turned her head towards him exclaiming that 'he doesn't stand a cat in hell's chance of knowing what I'm going to do, if he can't see me as well as hear me, and you don't want really noisy breaths to indicate [] you don't want to be seeing to be [turns towards her right to an imaginary pianist, gesturing] "this is your cue" [] it's all got to be part of the act' (SS). SS mentions feeling the tempo together with PB, sharing that 'at bar 76, yeah, that *poco ritenuto* I thought we both felt that really well together' (SS), as well as thinking of the rhythm together (bars 155–158): 'there's a *poco ritenuto*, and where the piano and the voice are doubling, and, if we don't think of the rhythm together, we can't possibly get it together' (SS).

Moving to FS, two of her concerns about the Gaubert prior to the rehearsals were ‘getting the ensemble right’ and ‘both [players] having in mind the same tempo and the same speeds’ (FS). FS points out the piece has ‘lots of tempo fluctuations quite subtle things just moving a little bit and, pulling back a little bit’ as well as ‘lots of different expressions for the same thing within the piece, so it’s sort of judging how to follow those and how much to pull back and how much to push the music on, because it needs to flow and it has this almost improvisatory character about it, and so needs to sort of, just give and take quite a lot, so that’s probably the most difficult thing when you are rehearsing with an accompanist’ (FS). FS was also concerned with ‘making sure that I was easy to follow with what I wanted to happen’ (FS) in terms of tempo. PA observes that FS was ‘without doing lots of exaggerated gestures, she was very clear as to what she was going to do’ (PA). PB comments that ‘communication was good, because she was looking at me quite a lot, and I was looking at her quite a lot [] at the vital moments we were both attuned to what we were trying to do [PB interpreting her intentions via] gestures with the flute and head’ (PB). PC notes that ‘on a number of occasions throughout both the rehearsal and the performance, she [FS] was, looking for me, to start entries, which was quite interesting because it’s quite rare for soloists to do that [] she was very visual and able to watch’. PC also asserts the following:

I don’t know whether it would have looked strange for the audience to see the amount of eye contact, or facial contact, because she moves quite a lot generally [] she was able to look across at me, so I could see [her] head, shoulders and embouchure, [and] breathing (PC).

And finally, the Hubay (for violin and piano), has lots of different tempi and ad-lib sections so VS pointed out that she would not be playing the piece ‘metronomically’ therefore the pianist would ‘have to try and fit in with me’ in some occasions, and ‘he would have to wait for me slightly’ in others, such as in places where the violin had runs. VS points out that all three accompanists followed what she was doing well: with PA, she mentions that during their rehearsal, at the beginning of the piece during ‘the whole ad-lib feel and rubatos’ he was ‘trying to follow me on’, but what did materialise was that VS ‘wasn’t counting this bar [bar 6] properly’ therefore PA helped her correct it: ‘he actually had another note in there that I wasn’t aware of’ (VS); with PB, she shares that he ‘was excellent at following as he caught me at the top [bar 98] really really well’, covering up the fact that she had trouble with it during the performance: ‘listening to it now, you wouldn’t be able to tell that I was having an issue at all, but I was’ (VS). VS also mentions the ensemble at the very end: ‘we did a great accelerando,

and we were dead together at the end' (VS); and with PC, she felt that 'he was absolutely brilliant at following, really really brilliant' (VS).

All pianists had several thoughts about the tempi during their preparation, and pointed out several issues which were problematic during the case study. Even though PA and PC had never performed the piece prior to the case study, PB had a thirty-year experience of performing the Hubay with a top British violinist, sometimes unrehearsed: 'I've been playing this for about 30 years with X, often unrehearsed, just go in [clicks fingers] and do it' (PB). He refrained from telling VS about it 'because I didn't want to intimidate her, and I got the feeling she was a little bit on edge, and I thought, I've got to just, keep things calm here, she was obviously, I think wanting to be put at her ease because it's a very difficult piece, lots of virtuosic things to do, so I must, be calm' (PB). Even though PB was 'so used to X's completely off the wall speeds', he still felt that 'I must try and pick up her speeds and not push' (PB); however, he still thought that he 'didn't quite succeed' in doing so. Therefore PB anticipated that at the start of the piece 'in the slow section [there] will be quite a lot of flexibility [] but there wasn't [] I would have to be very, very attentive at the *Allegro Moderato* to pick up her speed [bar 23]; I was anticipating that I would have to try and guess the speed at the *Presto*, and I actually guessed wrong, I think technically it was too fast' (PB). Despite his experience with the piece PB believes that 'out of the three pieces it's probably the trickiest getting everything absolutely clean, because of the speed and the flexibility' (PB).

Both PA and PC independently mentioned that it was difficult to know what the speeds were, during their personal preparation, PA stating that 'when I was practising this on my own I was thinking, there's not really much I can do until I get with VS and find out what she wants to do, because I think in this sort of piece, I did feel I wanted to take the lead from her' (PA). However, PC elaborated much more deeply about how the speed affected not only the ensemble but also the way the piano part could be interpreted:

When so much rubato is possibly being involved it can be difficult to put it together, particularly [] if indeed they are going to play it different each time and therefore you prepare something and they actually do something different; [] I couldn't quite guess what the tempo would be for that [*Allegro Moderato*] because of the double stopping [] because if you practise it in one speed and then you practise it in another speed and have to rehearse it in a different speed, things like fingering, or articulation [] one of my big issues was, depending on how the speed you took this how dry my left-hand would be [] but because the right-hand is *legato* it can actually sound quite nice with just *legato* left-hand because you've got the *pizzicato* in the right-hand, but as it turns out at a faster tempo you have to really articulate the *staccato* both right-hand and left-hand, even though what's written is a bit ambiguous because it implies full crotchets in

left-hand and quavers in the right-hand which implies, right-hand should be shorter than the left-hand (PC).

All three piano accompanists commented on VS's standing position. PA refers to the violinists' standing position as follows: 'Of course it was the other complication, it's not a complaint, she stood where violinists stand [on his right-hand side next to the piano], and that's a different ballgame in terms of ensemble because you have to do this a lot [looks over his shoulder] [] it wasn't an unreasonable request; it's just, it's a different game then, especially in music which is so free' (PA). PA also mentions that from the point of view of communicating with the violinist 'it's a bit odd when they are standing like that, it's different isn't it, because you can't really see but, most of the time I think I, grasped what she was doing in the rehearsal' (PA). PB is resigned to the fact that that is where violinists stand, sharing that 'I'm used to that because that's what violinists have to do, to get the sound to go out that way [points towards the audience] there isn't much choice' (PB). However, PB did mention that he 'was looking for a bit more body language [] and I wasn't quite getting it'. PC was a little bit more specific about how the standing position affected his experience: 'It was interesting VS put the stands there [next to him, on his right, obscuring him from the audience]; I didn't question it. [] She wasn't hiding so I could see without much difficulty her right hand, and at the times I needed to see her, the movements were quite big movements so therefore it didn't matter that she was standing like that' (PC). However, PC describes an incident whereby he misjudged one of VS's speeds due to her standing position:

I missed bar 9 because I misjudged what speed she was going to play the quintuplet, even though I'd actually marked 'watch out for that' [] maybe if she'd been more facing so I'd been able to see the bow on the string I might had been more inclined to look at her at that point whereas I was doing it more aurally, because of where she was standing, but I still felt like I could see enough, and obviously the fact that I didn't question the fact she set up like that because obviously it was somewhere she was happy with, that she expected to be I guess, and so I was happy enough; if it had been a completely different piece a slow piece, where I would have needed to see the exact fingers going down, or the bow on the string, I would have needed her 180 degrees (PC).

During her video-recall interviews VS was asked to comment on her standing position in relation to the pianist; she asserted that her standing position would not be something she would compromise on:

I have to say it's not something I would compromise on, the position that I'm standing. I wouldn't feel comfortable on the other side of the piano. [] I like seeing the hands, because if I were stood on the other side I'm only be able to see his face. [] When I can see what he is doing, I find it quite comforting [] if you are on the other side of the

piano you would only see the head, I would find that little disconcerting, it's interesting I mean that's, it's probably because that's the only experience I've ever had is standing next to them. I think to do something different it's out of your comfort zone (VS).

To sum up (see Table 6.5), the instances of tempo fluctuations observed by the participants during performance varied considerably, and were related to: a) responding to the soloist's tempo variations (SS) by feeling the speed fluctuations together (SS), thinking about the tempi in the same way (FS) and the rhythm together in unison passages (SS), dealing with the soloist's rubato (PC), fitting in (VS) and picking up (SS) what the soloist is doing; b) reacting to the soloist's unexpected decisions (SS) by landing at the same time as the soloist (SS), catching the soloist (VS), covering the soloist's difficulties (VS); c) achieving ensemble (FS) with the soloist by hearing the soloist's breathing (SS), catching their body language (PB), following the soloist (VS), taking the lead from the soloist (PA), being 'dead together' with the soloist (VS), judging how much to push and pull back (FS), being attuned at vital moments (PB), seeing the violinist's fingers and bow (PC); d) communicating with the soloist by looking at each other (PB), searching for body language from the soloist (PB), with eye and face contact (PC), looking at the soloist without having eye contact (PC), watching at the starts of entries (FS), being aurally more alert to make-up for lack of visual contact (PC), dealing with the violinist's standing position (PC) and with the lack of visual contact from the singer (PB); e) supporting the soloist by putting them at their ease (PB), keeping things calm (PB), coaching the soloist when necessary (PA), refraining from intimidating the soloist (PB), being attentive to pick up the tempo (PB), not pushing the tempo (PB), anticipating and guessing the tempo correctly (PB); and f) considering pianistic technicalities regarding articulation and fingering depending on the speed (PC).

6.7.1.1.3 Co-ordinating the fermatas

In the Berlioz (for voice and piano), interpreting the length of the *fermatas* at the end of phrases was another important issue for SS. She gave as an example the *fermata* over the quaver in bar 34⁵ followed by another *fermata* over the quaver rest (bar 34⁶): 'you don't want to sound like you are hitting a brick wall when you get there, it just stops; and then there is a pause over the next rest so you hang about for a bit, and then it's on again [] it's that sort of thing where if your accompanist is not very sensitive, they can so easily slip up and come just at the wrong moment, not allowing you enough breath or whatever, so I was quite concerned that we get that together, that was really important' (SS).

First superordinate theme – I. Achieving musical coherence/Themes	Keywords	Interview extracts
I.1.ii. Dealing with tempi: tempo fluctuations during performance		
Picking up what the soloist is doing	Picking up	SS: picking up everything I was doing
Responding to the soloist's unexpected decisions	Responding	SS: he wasn't quite expecting me to do
Landing at the same time as the soloist	Landing together	SS: even if I get it wrong that is his job to put me right, you know, to land with me at the same time'
Responding to the soloist's tempo fluctuations	Responding	SS: a lot slower in performance than I did in rehearsal, but it didn't matter because he was just with me so that was all right
Hearing the soloist breathing so to achieve ensemble	Hearing breathing	SS: he does it by hearing, I think he hears me breathe
Catching body language so to achieve ensemble	Catching body language	SS: catches out the corner of his eye some body language
Looking at the soloist without having eye contact		PC: her face was not facing me but I could see her
Feeling the speed fluctuations together	Feeling speed together	SS: that <i>poco ritenuto</i> I thought we both felt that really well together
Thinking of the rhythm together in unison passages	Thinking tempo together	SS: the piano and the voice are doubling, and, if we don't think of the rhythm together, we can't possibly get it together
Getting the ensemble right	Achieving ensemble	FS: getting the ensemble right
Thinking about the tempi in the same way	Thinking tempo together	FS: both [players] having in mind the same tempo and the same speeds
Judging how much to push and pull back	Judging tempo fluctuations	FS: judging how to follow those and how much to pull back and how much to push the music on
Communicating by looking at each other	Visual communication	PB: communication was good, because she was looking at me quite a lot, and I was looking at her quite a lot
Being attuned at vital moments	Being attuned	PB: at the vital moments we were both attuned to what we were trying to do
Watching at the starts of entries	Watching	PC: she [FS] was, looking for me
Communicating with eye and face contact	Visual communication	PC: the amount of eye contact, or facial contact, because she moves quite a lot generally [] she was able to look across at me, so I could see [her] head, shoulders and embouchure
Fitting in with the soloist's tempo fluctuations	Achieving ensemble	VS: [the pianist] have to try and fit in with me
Coach the soloist when necessary	Coaching	VS: wasn't counting this bar [bar 6] properly
Following the soloist	Following	VS: he [PC] was absolutely brilliant at following, really really brilliant'.
Catching the soloist	Achieving ensemble	VS: he [PB] caught me at the top [Hubay, b.98] really really well
Covering the soloist's difficulties	Covering difficulties	VS: listening to it now, you wouldn't be able to tell that I was having an issue at all, but I was'
Being 'dead together' with the soloist	Being together	VS: we did a great accelerando, and we were dead together at the end

Refraining from intimidating the soloist	Not intimidating	PB: because I didn't want to intimidate her
Keeping things calm	Being calm	PB: I got the feeling she was a little bit, on edge, and I thought, I've got to just, keep things calm here
Putting the soloist at ease	Putting at ease	PB: she was obviously, I think wanting to be put at her ease because it's a very difficult piece
Being attentive to pick up the tempo	Being attentive	PB: I would have to be very very attentive at the <i>Allegro Moderato</i> to pick up her speed
Not push the tempo	Not pushing	PB: I must try and pick up her speeds and not push'
Anticipating the tempi	Anticipating	PB: I was anticipating that I would have to try and guess the speed at the <i>Presto</i>
Guessing the tempo correctly	Guessing tempo	PB: I actually guessed wrong, I think technically it was too fast
Taking the lead from the soloist	Taking lead	PA: I did feel I wanted to take the lead from her
Dealing with the soloist's rubato	Allowing rubato space	PC: when so much rubato possibly being involved it can be difficult to put it together, particularly if that person knows how they are going to play it or, if indeed they are going to play it different each time
Considering pianistic technicalities depending on the speed	Pianistic technicalities	PC: it was quite difficult to practise it to know, do you – because if you practise it in one speed and then you practise it in another speed and have to rehearse it in a different speed, things like fingering, or articulation, like one of my big questions, issues was, depending on how the speed you took this how dry my left-hand would be
Dealing with the violinist's standing position	Standing position	PC: I didn't question the fact she set up like that because obviously it was somewhere she was happy with, that she expected to be I guess and so I was happy enough
Dealing with the lack of visual contact from the singer	Visual communication	PB: there wasn't all the visual contact because of the way, she was facing out [] the vital moments of me looking at her, were all there because I had to, I didn't have any choice
Searching for body language from the violinist	Catching body language	PB: was looking for a bit more body language [from VS] and I wasn't quite getting it
Being aurally more alert to make-up for lack of visual contact	Being aurally alert	PC: maybe if she's been more facing so I'd been able to see the bow on the string I might had been more inclined to look at her at that point whereas I was doing it more aurally, because of where she was standing
Seeing the violinist's fingers and bow	Visual cues	PC: a slow piece, where I would have needed to see the exact fingers going down, or the bow on the string

Table 6.5: Observational case study – first superordinate theme: ii. Dealing with tempi – tempo fluctuations

Both PA and PC mentioned diction in relation to knowing when SS was anticipated to enter after the *fermatas*; PA comments on two examples: ‘once things were under way, in most of it there’s no real problem of keeping together. It’s these starts after the pauses. Now there’s one (bar 155), and I went to say to SS in the rehearsal, shall we count that bar exactly and come in exactly on time and then the *ritenuto* can start there, and she said “no I just want to do it when I feel like it”, but there’s a good example, and it worked, she goes ‘sa’ (bar 76) I get plenty of warning [sings bars 73–76] and notice that the piano stays on after the voice does [] and there’s a bar’s rest (bar 75), but she goes ‘sssssa’[exaggerates the s], and because she goes ‘sssssa’ I have plenty of warning, and I play on the vowel’ (PA). PC points at these starts at being ‘particularly noteworthy’:

Where phrases start, after a pause or a rest, and knowing when the singer is going to start particularly if they haven’t got a consonant to start their note off on, for example the “Ahs”, the “Ahs” are quite tricky because, you take the breath, how do you know because there’s not any lip movement to show when they are going to start, so therefore you have to get a feeling from their breath, or from their movement generally, as to when, when that’s going to be and again sometimes those “Ahs” come out of, what you’ve played in the previous bar so it has to be, it has to germinate from the previous phrase, and fit seamlessly together (PC).

According to FS, in the Gaubert, the *fermata* lengths [between Figures 2–4] were discussed and rehearsed with all three accompanists: with PA, ‘pauses and entries just being clear and being together’ (FS); with PB, ‘deciding how long they were to be, and then we decided that weren’t necessarily always the same’ (FS); with PC, ‘working at the end of pauses how much space to leave [] cause sometimes they need to sort of almost flow straight on and sometimes [there] can be a slightly bigger gap’ (FS). FS also notes that the piece has got ‘quite short phrases and they change tempo all the time’, as well as the fact that ‘different sections have different tempos and within that there’s a lot of *rits.* and little *accel.* bits’ (FS). In particular, she mentions that PC ‘asked me to play quite a few bits just on my own, so then he could see what I was doing’ (FS). This is what PC shared during his interview:

[During the rehearsal] I didn’t know how she (FS) was going to interpret it [the piece] I had to ask her on a number of occasions to play her line separately without me, so that I can get a feeling of how she wanted to phrase it, because I felt that if I played with her each time, then maybe my accompaniment, whether it was good or bad or just or something, would interfere with how she wanted to phrase [] whatever I did however well I might fit, try to fit with her, my actual playing, in the same way that she shows things in her melodic phrasing, I might do something dynamically, with a chord or, delay something or anticipate something and force her to change her phrasing when she didn’t necessarily want to (PC).

VS did not point out something specific regarding the *fermatas* in the way that SS and FS did; there are very few marked in the score. However, she did mention that PC asked her to add a *fermata* at bar 160 so to allow VS to place the start of bar 162 so he could clearly find her next entry: ‘There were a couple of bits where he [PC] asked me to play something slightly differently which really helped, and one is on when he had a page-turn, so he had a page-turn there [after bar 162] and I then would do the run into where the section properly starts [into bar 163], and he was having a trouble finding my first beat, so he suggested doing a slight pull up and a break [adding a *fermata*] and actually, accentuating the beginning of the next bar [bar 162] and that really really helped’ (VS). On this same passage, PC comments: ‘because it’s [the piece] in strict tempo all the time, it’s quite easy to follow those bits [the *a tempo* passages]; therefore the bits that do need the ensemble awareness, the rest of the time, one can prepare for those and anticipate those coming and so on, deal with them more convincingly, and so the upbeat to page 6 [sextuplets bar 162] she was able to modify ever so slightly, without changing her way of playing necessarily massively so that at the top of page 6 (bar 163) we would be together’ (PC).

Overall (see Table 6.6), the participants extensively discussed and rehearsed (FS) the *fermatas*, and were particularly concerned with interpreting the length of the *fermatas* at the end of phrases especially when they varied in duration (FS), achieving ensemble (FS) at the end of the *fermatas* (SS), entering after a *fermata* either by following the soloist’s breathing or movement (PC) or anticipating that entry by following the singer’s diction (PA). The participants also observed that the length of phrases and tempo fluctuations were affecting the way the *fermatas* could have been interpreted (FS), and that linking the phrases before and after the *fermatas* (PC) also needed to be thought through. Furthermore, getting to know how the soloist intended to interpret the phrasing (PC), the piano accompanist not wanting to interfere with the way the soloist wished to phrase their melodic lines (PC), preparing and anticipating ensemble issues (PC), and adding a *fermata* to help with an entry (VS), were also considered in relation to co-ordinating the length of the *fermatas*.

6.7.1.2 Allowing space for breathing/bowing

All soloists commented that both the tempo, and following and leading, were very important in relation to their breathing/bowing.

SS described quite a few incidents which are related to her breathing across her experiences with all three accompanists. She particularly mentions the end of the piece, bars

First superordinate theme – I. Achieving musical coherence/Themes	Keywords	Interview extracts
I.1.iii. Dealing with tempi: co-ordinating <i>fermatas</i>		
Interpreting the length of the <i>fermatas</i> at the end of phrases	Interpreting	FS: deciding how long they were to be, and then we decided that weren't necessarily always the same
Being together at <i>fermatas</i>	Achieving ensemble	FS: pauses and entries just being clear and being together
Discussing and rehearsing length of <i>fermatas</i>	Discussing and rehearsing	FS: deciding how long they were to be, and then we [with PB] decided that weren't necessarily always the same
Concerned about co-ordinating the end of the <i>fermatas</i> together	Co-ordinating <i>fermatas</i>	SS: I was quite concerned that we get that [co-ordinating the pauses] together, that was really important
Accompanist being sensitive to allow enough breathing space	Being sensitive	SS: it's that sort of thing where if your accompanist is not very sensitive, they can so easily slip up and come just at the wrong moment, not allowing you enough breath or whatever
Diction in relation to knowing when SS was anticipated to enter after the <i>fermatas</i>	Anticipating entry through diction	PA: she goes 'ssssssa'[exaggerates the s], and because she goes 'ssssssa' I have plenty of warning, and I play on the vowel
Receiving an entry cue from the soloist's breathing or from movement	Anticipating entry through breathing/from movement	PC: you have to get a feeling from their breath, or from their movement generally, as to when
Length of phrases and tempo fluctuations affecting the <i>fermatas</i>	Awareness of influencing factors	FS: different sections have different tempos and within that there's a lot of <i>rits.</i> and little <i>accel.</i> bits
Joining the phrases before and after the <i>fermatas</i>	Piece flow	PC: sometimes those 'Ahs' come out of, what you've played in the previous bar so it has to be, it has to germinate from the previous phrase, and fit seamlessly together
Getting to know how the soloist intended to interpret the phrasing	Interpreting intentions	PC: I didn't know how she was going to interpret it I had to ask her on a number of occasions to play her line separately without me, so that I can get a feeling of how she wanted to phrase it
Not wanting to interfere with the way the soloist wished to phrase their melodic lines	Phrasing support	PC: I felt that if I played with her each time, then maybe my accompaniment, whether it was good or bad or just or something, would interfere with how she wanted to phrase
Adding a <i>fermata</i> to help with an entry	Adding <i>fermatas</i>	VS: he was having a trouble finding my first beat, so he suggested doing a slight pull up and a break [adding a <i>fermata</i>]
Prepare and anticipate ensemble issues	Achieving ensemble	PC: the bits that do need the ensemble awareness [] one can prepare for those and anticipate those coming

Table 6.6: Observational case study – first superordinate theme: iii. Dealing with tempi – co-ordinating the length of *fermatas*

155 to the end with PA and PB: during the performance with PA, ‘I did run out of breath at the end, so I think I was pressing things a bit, because I was already aware of the fact that I might run out of breath at the end there’ (SS); during the rehearsal with PB, ‘he suggested at the end because I was strapped for breath he said “well look, I’ll put those chords in time again, in tempo” and I said “oh thank you”, and that was great’ (SS). However, PC notes about the end of the piece at bar 155 onwards, that achieving togetherness in ensemble did not only depend on the piano accompanist:

The final thing that it’s particularly tricky, was the final ‘Ah!’ where you’ve got, the first note the F in bar 155, it’s tricky enough to start to get together, but then, with the G (bar 156), moving to the G, how can the pianist know when the singer is going to move to that G, without some sort of help from the singer, whether that being musical help through the sound or physical help through head movement or, mouth shape movement or something like that (PC).

SS had a cold during her experience with PC, therefore her breathing issues were accommodated by the slower tempo established with PC:

I mean it worked out fine in the end, it was still slower I think than some of the other performances I’ve done, but nonetheless, it was very comfortable, and because of the poor state of my voice at the moment, it allowed me more time to sort of shape the notes a bit more and, not be anxious that I’m going to go for a note and it won’t work because I thought well if it doesn’t work I’ve got time to recover and get, on to the note easier, so it was actually better at a slower speed (SS).

PC remarks that SS ‘was generally very very clear, with her breaths’ (PC). He also refers to SS’s expressiveness during the performance:

There was phrasing she, was a bit more passionate in the performance, and she was more, even though she was expressive in the rehearsal, she was even more expressive, in the performance, in certain phrases and, the clever thing was that those bits they were, it didn’t feel like they were new, even though she hadn’t done them in the rehearsal, it felt like they were more natural, and so therefore it was easier to, follow because they were musical, by the fact they were musical decisions that she made, emotional decisions at the time, it wasn’t difficult to, they weren’t really surprises in that sense because they made sense (PC).

However, he describes an occasion where he was indecisive as to what he should have done:

You can’t always know what they [the soloists] are going to do, before they do it, so therefore, how much freedom can you have with the semiquavers but still, follow them or lead them or and so on, so that they understand what’s going to happen so that you can be together? So for example just that first opening phrase, when to start that, when they are going to take their breath, will it sound too forced if you anticipate with them,

that [their breath], or does it [their breath] just flow out of the semiquavers? So it's a question of do you, do you allow them to lead a little bit or do you, follow them, and follow them with them leading, or do you just stick to your own idea of what's to happen with the semiquavers, and let them follow you to a certain extent? (PC)

FS was pleased with the space provided by the pianists so to accommodate her breathing, sharing that PC was 'watching for the entries'. She generally links her breathing with the tempo, pointing out that 'if it goes much slower the breathing gets more and more [difficult]' (FS). She mentions that during the rehearsal, PA was 'noticing where I was breathing and making sure that there was [enough] space for those things [breathing difficulties] when it was necessary' (FS). With PB, they changed a couple of breathing places, two of those being in bars 7 and 59, also indicating that the breathing felt better with PB, perhaps because they took the piece at a slightly faster tempo: 'I think the breathing was, well maybe it was just me, I felt better, I don't know whether it was maybe a slightly faster tempo' (FS).

All piano accompanists acknowledge that FS was very clear in indicating her intentions both with her breathing and general posture during performance, something which consequently helped them provide appropriate space for breathing and expression. PA mentions that 'I didn't need to look at her there [just before Figure 3], I could tell from the way the phrase was going where it was going to go [] in a non-obtrusive way, it was clear where she was going' (PA). PB remarks that FS's head movements and gestures helped in interpreting her intentions, even though it would have been useful to have known the breath marks in advance: 'I wish I'd known where the breaths were, but, then that's quite normal because you don't usually get to know, where people are breathing until the actual first rehearsal' (PB). Likewise, PC asserts the following:

During performance she is very expressive, she moves quite a lot, and so therefore, even though her movements aren't necessarily cues, specific cues as to how she is going to play necessarily or, what's gonna happen either dynamic-wise or tempo-wise, she does move quite a lot, and her breaths are quite clear and distinctive, which on the whole made it generally quite easy (PC).

He points out that in bar 55 there was a 'two way decision as when we were going to start, she didn't lead I didn't lead, we both led together; that happened in rehearsal as well as in performance'. PC also mentions a specific incident whereby FS's breathing was essential in co-ordinating the two parts: 'she helped with her breath, to let me know "right, this is the speed that I'm about to play this whole bar and a half phrase or two bar phrase therefore this is where

the second quaver is going to go” even though she wasn’t doing anything physical to show when the second quaver happened’ (PC).

VS was concerned with having enough bowing space as well as the tempo being suitable so to accommodate the amount of notes she had to fit in a single crotchet beat, especially the septuplet figures and scalar runs which appear throughout the piece. In her experience with PA she mentions that she had ‘a lot of notes to fit into a crotchet beat so we were pulling up slightly at the end of the bar’ (VS) to accommodate them. With PB, she mentions her experience at the start of the *Presto* section: ‘Yeah, because the piano does an *accelerando* through this section here [*Allegro molto* – bars 76–93], and then I really set, I sort of set the tempo here [at bar 94], and I, made a mistake somewhere I can’t even remember where it was, I’ll probably be able to see it now, it was something to do with bowing, and I ended up with the wrong bowing and had to fit it and because of that I didn’t set the tempo very well, so it’s possibly my fault actually that it was [the *Presto* section] slightly faster than, than perhaps I would have liked’ (VS). However, when she watches it during the video-recall she admits that it was not obvious that she was having any issues at that point: ‘it’s very hard to tell watching the recording actually, that this didn’t really work [] I managed to fluff it quite well [] he was excellent at following as he caught me at the top [bar 98]’ (VS).

With PC, she mentions ‘pull ups’, meaning breaking off her bowing and starting again, especially at the very start of her rehearsal with PC: ‘I knew exactly where the pull ups were going to be an issue [] one of them I told him about beforehand actually and then we just decided to run it, and then once we ran it once I was like “and here, and here, and here”, but I did obviously know in my head where they would be and tried to make that as obvious as possible and he was brilliant at following⁵⁷.’ PC mentions observing the bowing techniques in order to achieve ensemble with VS:

Because of the style of the piece [] and it’s got this sort of, virtuosic aspect to it, there’s a lot of the notes where by, it would have been difficult, to fit together with the soloist, if she hadn’t done some *portamento*. So therefore by doing the *portamento* that was effectively like a breath even though she wasn’t taking it off or breathing herself, either the bow speed, I could hear from her bow speed the crescendo within a bow, or the end of the bow told me when the next note was going to happen [] VS was very clear, in the sense that, the *vibrato* as well as the bow speed, helped show when the next things were going to happen it’s just a question of, following, following the signals, and I think sometimes I didn’t always follow the signals as well as I could have (PC).

⁵⁷ The participants used the terms ‘leading’, ‘following’, ‘being with’, and ‘anticipating’ interchangeably, even though each term has a slightly different connotations.

First superordinate theme – I. Achieving musical coherence/Themes	Keywords	Interview extracts
I.2. Allowing space for breathing/bowing		
Interpreting the soloist's body movement during performance	Body movement	PC: during performance she [FS] is very expressive, she moves quite a lot [] even though her movements aren't necessarily cues
Accommodating the soloist's breathing difficulties	Breathing difficulties	SS: because of the poor state of my voice at the moment, it allowed me more time to sort of shape the notes a bit more and, not be anxious that I'm going to go for a note and it won't work
Interpreting tempo intentions aurally or gesturally	Aural indications Gestural indications	PC: how can the pianist know when the singer is going to move to that G, without some sort of help from the singer, whether that being musical help through the sound or physical help through head movement or, mouth shape movement
Interpreting tempo intentions through breathing	Breathing intentions	PC: her breaths are quite clear and distinctive
Interpreting tempo intentions through bowing speed	Follow bowing speed	PC: I could hear from her bow speed the crescendo within a bow, or the end of the bow told me when the next note was going to happen
Following the soloist's expressivity during performance	Following expression	PC: even though she [SS] hadn't done them in the rehearsal, it felt like they were more natural, and so therefore it was easier to, follow because they were musical
Watching to co-ordinate entries	Watching for entries	FS: PC was watching for the entries
Noticing where the soloist is breathing	Breathing awareness	FS: noticing where I was breathing
Providing enough space for breathing	Allowing breathing space	FS: making sure that there was [enough] space
Suggesting different breathing places	Breath suggestions	PB: I was cheeky enough to suggest a different place to breath [] she tried it out and it seemed to work better
Being able to detect aurally where the phrase is going	Aural detection	PA: I could tell from the way the phrase was going where it was going to go
Leading together with the soloist	Leading together	PC: she didn't lead I didn't lead, we both lead together
Adding bowing space at the end of the bar	Allowing bowing space	VS: a lot of notes to fit into a crotchet beat so we were pulling up slightly at the end of the bar
Covering the soloist's errors during performance	Covering errors	VS: it's very hard to tell watching the recording actually [] he [PB] was excellent at following
Achieving ensemble by following the violinist's <i>portamento</i>	Following <i>portamento</i>	PC: it would have been difficult, to fit together with the soloist, if she hadn't done some <i>portamento</i>
Following vibrato	Following vibrato	PC: the <i>vibrato</i> as well as the bow speed, helped show when the next things were going to happen
Following the violinist's signals	Following signals	PC: it's just a question of, following, following the signals

Table 6.7: Observational case study – first superordinate theme: Allowing space for breathing/bowing

In summary (see Table 6.7), the participants observed that the accompanists accommodated the soloist's breathing (SS) and bowing difficulties (VS) by noticing where they were breathing (FS), making suggestions about different breathing places (PB) or bowings (PC), allowing enough space for breathing/bowing within and at the end of phrases/bars (VS), as well as covering the soloist's errors during performance due to breathing and bowing mishaps (VS). The piano accompanists followed the soloists' signals (PC) – more specifically the violinist's vibrato and *portamento* (PC) – in order to achieve ensemble, also watching the soloist to coordinate entries (FS), and leading together with the soloist (PC), being attuned to each other (PB). The accompanists were able to interpret the soloist's breathing/bowing intentions through their breathing and bowing speed (PC) as well as through body movements and gestures (PC), by aurally detecting where the phrase was going (PA), and following and responding to the soloist's expressivity during performance (PC).

6.7.1.3 Establishing balance between the two parts

The soloists considered two aspects in regard to establishing the balance between the two parts: a) the volume, including dynamics and the position of the piano lid (the pianists also considering the acoustics of the venue, the piano itself, as well as the use of the pedals); and b) the way the melodic material is distributed between the two parts.

6.7.1.3.1 Volume considerations

After the video-recall with PA, both SS and VS mentioned the position of the piano lid: SS points at the recording and remarks that it 'suggests to me that [a] small stick might not have been a bad idea. We didn't try that in rehearsal, so that's something to think about' (SS); VS claims that 'actually listening to it, it was okay, I think. I was wondering about whether the lid should have been up, I think it, it probably would have worked as well with the lid up, but I thought balance-wise it was okay actually' (VS).

When asked whether he would consider a different position for the piano lid, PB shares that the decision of what should be done with the piano lid depends on 'the instrument I think it depends on the hall, I think it depends on who is playing as well' (PB). He asserts that 'I certainly wouldn't have had the lid up for SS, and I don't think I would have had it up for FS, because I don't think I could have controlled the softer sounds as well, maybe you know, maybe for that passage [refers to bar 50, Gaubert] a half stick I don't think a full stick [] all that it does, is, as far as I am concerned, [is to] make it sound clearer' (PB).

All three soloists considered dynamics as an important aspect of achieving balance between the two parts. SS mentions an example with PC:

One to do with my cold again, and that is that I can't particularly sing very loudly at the moment, and that at first because, PC hadn't got used to my voice, [he] tended to be a bit loud. But once he began to flow into the piece and he began to relax, I began to relax, and then we started to blend much better I thought, and the balance improved at that point (SS).

PC comments on this aspect of his experience with SS:

The piece is very specific about the *una corda*, and when to put it down and when to take it off, even though sometimes the dynamics sort of seem strange, despite the *una corda* marking. [] I used *una corda*, partly because of the acoustic of the room and the piano [and partly] because if I hadn't, I wouldn't have been able to hear half of SS's notes, and therefore I wouldn't have been able to, do a proper job accompanying her, so I had to make a conscious decision to use *una corda* even though strictly speaking I shouldn't be [] I tried to adjust it, the colour, depending on when the *una corda*, was supposed to be down (PC).

Both PA and PB mentioned using *una corda* in relation to balance, PA admitting that 'I have a habit of using the soft pedal, more than I need to and I actually remember in this [Berlioz] not to use it until there [bar 26] especially if the piano is a bit bright I tend to use it to keep it quiet' (PA). PB used the *una corda* but 'didn't put it all the way down, so that it softened the piano', particularly because 'on that instrument is a bit tricky really to keep all these Cs and Ds down [Berlioz, bars 6–7]' (PB). PA also mentions the acoustic of the room and the piano itself in relation to balance in the Berlioz, commenting that the 'roof is quite low', and that 'I don't find it the easiest of instruments⁵⁸ to play' (PA).

FS shares that 'there are a lot of dynamic changes', as well as 'a lot of *crescendos* and then sudden drops to piano', mentioning that the balance worked well with all three accompanists. PC comments on those *subito piano* moments:

The balance I think was okay, the interesting thing was as I said before was the *subito pianos*, which are quite complicated to do on the piano, but because, obviously she led those convincingly, either with breaths or with the phrasing, then they worked quite well (PC).

PB notes that FS 'took on board my suggestion at being cushioned at the *Cédez* [bar 48] [] whether it is the right thing to do I'm not very sure but it felt more comfortable and I think in that particular room I think it worked' (PB). PC comments that the Gaubert 'doesn't actually

⁵⁸ PA regularly performs on the piano used for this case study.

have any *una corda* markings, but certainly I used *una corda*, I knew I was going to use *una corda* at the beginning anyway, because of the colour, not so much for dynamic control but more for colour control to make it just that little bit more *sostenuto* more, a darker colour, and it made sense to use it on a number of occasions' (PC).

PC was the only accompanist to mention the use of the sustaining pedal: with SS, 'the sustain pedal on the semiquavers [] SS was asking for it to be more blurry and not to be too defined, at the same time there has to be some definition or else it just becomes one big blur, and so therefore, you have to be careful with the use of the pedal' (PC); with VS, 'I didn't necessarily follow the pedal markings all the time, particularly there [bars 209–216] it implies that it should be blurred for those four bars [bars 209–212] into the next four bars [bars 213–216], but I just touched the pedal rather than blurring it because it sounds okay without, and again I couldn't feel there was a reason orchestrally-wise to put the pedal down for that' (PC).

VS remarks on a passage with PB where she would have liked the piano to be softer: 'ensemble-wise dynamic-wise, I come down quite a lot here, bar 195, it's marked *piano* in the violin part [the piano part is marked *pp*] so I kind of felt [it] was a little bit heavy in the piano personally, which I think it would have been more effective had it been quieter in this section and then we could have done a massive crescendo' (VS).

PC remarks that he would have liked to have had more time to discuss dynamics with VS: 'if we had more time I would have liked to discuss, the dynamics in this opening section, because, there are dynamics marked and I felt there could have been more, in terms of directions towards the *rubato*, the *rubato* is musical but it could have been more, a partnership, I could have yeah, I think with more knowledge of what she was going to do, I could have helped her by varying my even just my four minims, in the two bar phrase, by varying the intensity of those four minims to help show, if I knew, with more time I would have known when the climax was of that phrase [bars 17–18]' (PC).

In short (see Table 6.8), as far as adjusting the volume is concerned, the participants considered the position of the piano lid in relation to controlling the volume capacity of the instrument itself, the venue and the type of soloist (PB). The accompanists made decisions about using the *una corda* in order to control the sound (PB) in accordance with the acoustic of the room (PC), to be able to hear the soloist (PC), and to adjust the colour (PC) and softness (PB) as well as control the brightness of the instrument (PA). PC specifically mentioned using the sustain pedal in creating specific effects requested by the soloist (PC), and making conscious decisions about when and how to use the pedal markings indicated on the scores (PC). The accompanists particularly thought about achieving balance by following the soloists'

First superordinate theme – I. Achieving musical coherence/Themes	Keywords	Interview extracts
I.3.i. Establishing balance between the two parts: volume considerations		
Piano lid position deciding factors	Consider piano lid position	PB: [depends on] the instrument I think it depends on the hall, I think it depends on who is playing as well [] I don't think I would have had it [piano lid] up for FS, because I don't think I could have controlled the softer sounds as well [] all that it does, is, as far as I am concerned, make it sound clearer
Controlling sound through the use of <i>una corda</i>	Consider <i>una corda</i> use	PA: if the piano is a bit bright I tend to use it to keep it quiet PB: didn't put it all the way down, so that it softened the piano PC: I used <i>una corda</i> , partly because of the acoustic of the room and the piano [and partly] because if I hadn't, I wouldn't have been able to hear half of SS's notes, and therefore I wouldn't have been able to, do a proper job accompanying her [] not so much for dynamic control but more for colour control
Adjusting volume so to support the soloist's breath capacity through illness	Adjusting volume	SS: one to do with my cold again, and that is that I can't particularly sing very loudly at the moment
Blend with the soloist to improve balance	Blending	SS: we started to blend much better I thought, and the balance improved at that point
Adjusting piano colour according to <i>una corda</i> markings (PC)	Consider <i>una corda</i> use	PC: I tried to adjust it, the colour, depending on when the <i>una corda</i> , was supposed to be down, then to make it a bit softer from that point of view
Achieving balance by following the soloists' lead on dynamics (PC)	Following	PC: because, obviously she led those [<i>subito pianos</i>] convincingly, either with breaths or with the phrasing, then they worked quite well
Proposing suggestions on dynamics (PB)	Proposing suggestions	PB: took on board my suggestion at being cushioned at the <i>Cedez</i> [bar 48]
Using the sustain pedal to create a specific effect (PC)	Consider <i>sustain pedal</i> use	PC: the sustain pedal on the semiquavers [SS] was asking for it to be more blurry and not to be too defined, at the same time there has to be some definition or else it just becomes one big blur
Making conscious decisions about when and how to use the pedal markings (PC)	Using pedal markings	PC: I didn't necessarily follow the pedal markings all the time [] it implies that it should be blurred [] but I just touched the pedal rather than blurring it because it sounds okay without, and again I couldn't feel there was a reason orchestrally-wise to put the pedal down for that
Contributing effectively to the soloist's phrasing through varying their dynamics (PC)	Phrasing support	PC: I could have helped her by varying my even just my four minims, in the two bar phrase, by varying the intensity of those four minims to help show [] when the climax was of that phrase

Table 6.8: Observational case study – first superordinate theme: i. Establishing balance between the two parts – volume considerations

lead on dynamics (PC), and improving balance by blending with the soloist (SS). They proposed suggestions on dynamics (PB), contributed effectively to the soloist's phrasing through varying their dynamics (PC), and supported the soloist's breath capacity through illness by adjusting their volume accordingly (SS).

6.7.1.3.2 Distribution of the melodic material

As far as the distribution of the melodic material is concerned, SS feels strongly about the vocal and piano parts matching, complementing, and taking over from each other so a) to portray Ophelia's character by achieving continuity when the melodic line moves from the voice to the piano part, and b) when the voice stops, and the piano continues on its own, carrying on the storyline:

I like what Berlioz does with this wonderful accompaniment where it has this, what I think of as the stream just flowing all the way through, and then there are, shocking moments where the accompaniment stops because she has fallen in the water, and then it starts up again, and the flow is being disturbed, but the stream goes on, life goes on you know, and I think those wonderful moments of understanding the importance of the words, it's just great (SS).

SS also points out that 'shaping some of the phrases' is important, remarking that 'there is a [sings bar 26] the piano gets it, the voice gets it, right? And, in my mind, they are both the same thing, they are both her singing, both of them, you know, so they've got to match, they've got to match [] when the voice does disappear it's because the piano is taking something up that needs to be stated and it sort of takes the melody away, it sings instead of me' (SS). PC's comments as follows on the same passage: 'when she [SS] is doing her dynamics and her phrasing for example in bars 27 to 30, it was quite free but again she is showing, what dynamic she's doing through her phrasing and therefore it was important to try and match that in the piano as well' (PC).

All three accompanists responded to SS's way of thinking about the piano part – she comments: 'I liked the way that he [PA] did the bottom of p.30 [bars 41–43] where he broke off, and broke off again' (SS); PB, in the same passage, 'bars 37 onwards, got slower and slower and slower [] was making us wait, making us wait, making us wait [building a] wonderful tension [] winding down that stream until the whole thing had faulted and we were in a bit of an abyss as it were, which is where Ophelia's going, and then he [PB] climbed out again and I thought he did that wonderfully well I really did, he just brought it steadily to a halt, I bet the audience wondered what was going on you know, what was going to happen

next' (SS); 'PC really took up the idea of the flowing stream being something backgrounded rather than foregrounded which is what I'd suggested to him and I was saying that the oscillations [semiquavers] were too obvious []. The other the thing that I'm pleased about is the fact that there is a lot of duetting in this, and that he [PC] takes up, all over the place, he takes up Ophelia's *Ahs* when I'm singing something else' (SS).

The accompanists acknowledge the importance of being aware of the story as well as the stylistic characteristics of each piece. PA shares that 'there's this passage where, it doesn't say anything (bar 127) but this is where, the dress is billowing out and it fills up and it drags her down, and the music diddle-diddle-diddle [sings bars 127–129] it has to slow down, otherwise it sounds like an abrupt cut off, and the filling out is in the texture filling out in the piano it's the one place where it broadens out into a bigger texture' (PA). PB offers the following:

I like Berlioz, very much and, I enjoy, well I enjoy the piano writing and I enjoy the textures, I enjoy the sort of interaction of the vocal line with the piano part, it was very subtle, it was, yeah it was gentle so demanded me as pianist to be, subtle rather than dramatic necessarily [] I wasn't aware of [] extra moods in the song, and she was much more aware than I was of the language what everything was meaning, and I think I was probably more focussed on the structure, the difference between the four verses of the song and the different treatments, I was more formal about the analysis and SS was very, informative about, what was actually going on with the description of the death of Ophelia (PB).

And finally, PC's comment on this aspect:

Even though I didn't know the piece, I had a feeling like I knew the piece because it was by Berlioz, because [it] is typical Berlioz, in some of the melodic writing, and also some of the pianistic style writing, which is one of the things I liked about it [] the piano part, it feels very stringy in some ways because of the long lines, and, the fact that, it's the [underlining] thing which could work well on the strings, so therefore when you are playing the part, the legato that is needed, feels like it's coming from a string alternating sort of [gestures with fingers alternating fingering on a violin] alternating pitches almost like a very slow tremolo in that respect [] simplicity is clever, the fact that, it's not overly complicated, it has some harmonic interest, the semiquaver pattern pretty much goes throughout the whole thing, which also makes it, difficult, as well as being simple (PC).

Unlike the Berlioz, the Gaubert and Hubay do not have a story to tell. However, both FS and VS discussed passages where the piano has the melody; therefore, the two instruments are in conversation, sharing the melodic material. FS describes the following instance with PA:

He's very good at taking the lead when necessary because quite a few bits, particularly sort of ends of phrases where he has the melody, or the theme tune was changing between [flute and piano], and [we] had a discussion about the dynamics between Figures 2 and 4 [] just the sort of responding to the same sort of idea (FS).

PB in support of Gaubert's writing style states that 'I like the harmonies, I like the sort of subtlety, I love all that twentieth-century century, French, writing I just love it, textures, whimsical writing slightly improvisatory, flexible' (PB).

VS gives as an example bars 49–62, a passage where the melody is in the piano part. She shares her experiences with both PA and PB: with PA, 'I've written *piano*, because PA has the tune that's the lyrical line I was talking about, so I actually brought that up and said "can you play out there" because you've got the melodic line' (VS); with PB, 'it's interesting comparing it to when PA did it, because this section here, bar 49 to 62, when I did it with PA I said you know "that's your solo bit I'm just going to follow you, kind of thing", and I always felt that he could have been a bit stronger with his, you know a bit more forthcoming and PB was just brilliant I mean, the volume that you can get out of that instrument, is amazing, so, it was very interesting to work with someone who's a lot heavier on the keyboard, PA is more delicate in my opinion so, it has its advantages there, it really needed it [means being heavy on the keys] and he gave it everything' (VS). PB beliefs support VS's comment:

There's a very different thing to the piano playing in the other two pieces, when I think it's a very equal thing, they are certainly in the Gaubert and the Berlioz, they are very equal partnership, this [Hubay] is virtuoso, gypsy, fiddle piece, and this is a "look at me piece", and the accompanist has to actually support that. So the accompanist's job is to make the fiddle player sound really good, by being supportive, not getting in the way, and being together, you know, so it's very different (PB).

To sum up (see Table 6.9), the soloists expected the accompanists to respond to the soloist's way of thinking about interpretation (SS), responding to the way the melodic material is shared between the two parts (FS) and duetting with the soloist (SS) when appropriate, as well as responding to the soloists accordingly, by matching their phrasing and dynamics (PC), and playing out when having the melody (VS). On the other hand, the accompanists acknowledged that it is important to be aware of the composer's stylistic characteristics (PC), and story line (PA) in the case of a song, become familiar with the piece by analysing it as part of their personal preparation (PB), so to support the soloist accordingly by making them sound good depending on the stylistic demands of the piece (PB).

First superordinate theme – I. Achieving musical coherence/Themes	Keywords	Interview extracts
I.3.ii. Establishing balance between the two parts: distribution of the melodic material		
Matching the soloist's phrasing and dynamics	Matching phrasing and dynamics	PC: when SS is doing her dynamics and her phrasing for example in bars 27–30, it was quite free but again she is showing what dynamic she's doing through her phrasing and therefore it was important to try and match that in the piano as well
Responding to the soloist's way of thinking about interpretation	Responding to interpretation	SS: PC really took up the idea of the flowing stream being something backgrounded rather than foregrounded which is what I'd suggested
Duetting with the soloist	Duetting with soloist	SS: there is a lot of duetting in this [the pianist] takes up, all over the place, he takes up Ophelia's <i>Ahs</i> when I'm singing something else
Being aware of the story line in the case of a song	Story awareness	PA: there's this passage where, it doesn't say anything (bar 127) but this is where, the dress is billowing out and it feels up and it drags her down, and the music diddle-diddle-diddle [sings bars 127–129] it has to slow down, otherwise it sounds like an abrupt cut off, and the filling out is in the texture filling out in the piano it's the one place where it broadens out in to, in to a bigger texture
Being aware of the composer's stylistic characteristics	Style awareness	PC: even though I didn't know the piece, I had a feeling like I knew the piece because it was by Berlioz, because is typical Berlioz, in some of the melodic writing, and also some of the pianistic style writing
Analyse the piece as part of their personal preparation	Personal preparation	PB: I was probably more focussed on the structure, the difference between the four verses of the song and the different treatments, I was more formal about the analysis
Responding to the way the melodic material is shared between the two parts	Responding to melodic distribution	FS: he's very good at taking the lead when necessary because quite a few bits, particularly sort of ends of phrases where he has the melody, or the theme tune was changing between [flute and piano] [] just the sort of responding to the same sort of idea
Support the soloist accordingly depending on the stylistic demands of the piece	Stylistic support	PB: there's a very different thing to the piano playing in the other two pieces, when I think it's a very equal thing, they are certainly in the Gaubert and the Berlioz, they are very equal partnership, this [Hubay] is virtuoso, gypsy, fiddle piece, and this is a look at me piece, and the accompanist has to actually support that
Make the soloist sound good by being supportive	Be supportive	PB: the accompanist's job is to make the fiddle player sound really good, by being supportive, not getting in the way, and being together
Playing out when having the melody	Playing out	VS: I've written piano, because PA has the tune [] so I [] said "can you play out there" because you've got the melodic line

Table 6.9: Observational case study – first superordinate theme: ii. Establishing balance between the two parts – distribution of the melodic material

6.7.2 Second superordinate theme: Engaging in conversation

Conversations were a big part of all rehearsals. The participants debated and agreed on, discussed and decided, made suggestions and resolved issues, and had a ‘two-way communication’ (SS) about a variety of aspects which are directly related to rehearsing and performing the pieces, including tempi, dynamics, breathing and bowing, as well as accommodating technical and practical difficulties. All soloists welcomed the accompanists’ input and tried out their suggestions. Below, I have outlined some examples which reflect these conversations.

SS mentions that she discussed setting the correct tempo at the start of the piece as well as at the start of sections after *ritardandos*, and the role of the piano part with all three accompanists, extracts of which are quoted in other sections of this chapter. However, there are some more examples which add to this prominent theme. The beginning of the piece was an issue with PB, SS sharing that they were not thinking about it in the same way:

At first I thought that PB was going to play this too slowly when he started up but he explained to me that he was actually feeling the, he put the chord down, and then began the ripples, the semiquaver ripples, and the way that he did it, it sort of wound into action, rather than starting straight away and when he started I thought, ‘oh this is going to be too slow’. And indeed on the first trial run it was a little slow but only a little slower than I am used to doing it, that was all, so having encountered that, we just worked it out and by our last run-through in rehearsal, I was very happy with the speed because it was flowing straight through [] so [what] at first was going to be a problem, didn’t work out to be at all (SS).

SS notes that she had a debate with PA about a *ritenuto* issue: ‘we had a bit of a debate in the rehearsal about whether the end of that system [bars 45–46] should have a *ritenuto* and he thought not, I still think I would have liked a bit more, and then it’s starting up again on [sings bar 47] I think I would have liked that’ (SS). She also shares that with PB, ‘we seemed to agree about most things’ (SS), and made decisions together: so to resolve an issue SS was experiencing with her breathing towards the end of the song (bars 155–158), ‘we came up with a solution’ (PB); ‘what we decided we would do, is to keep a steady rhythm going, ignore the *poco ritenuto* until we got into that phrase (bar 155)’ (SS). PC confirms that SS communicated her wishes very well, either by talking or singing: ‘SS was able to communicate that [‘how she wanted it to go and how it suits her’ (PC)] quite effectively either through singing or through, talking about things in rehearsal’ (PC).

SS enjoys rehearsing with pianists who are open to other people’s opinions, and who do not have ‘such set ideas, and indeed you’ve got not to have set ideas as well, it’s got to be a

two-way communication, you've got to, give and take' (SS). She asserts that 'I really, really enjoyed [the rehearsal with PB] because every time we get together with somebody who you haven't been with before, you get something new out of it', adding that 'I always think that a fresh pair of ears and a fresh interpretation [on] things, it just gives you a different view [] I think that working with other accompanists does me the world of good' (SS). After her experience with PC, she confesses the following:

I think that as a singer, I tend to pick up the reins too much, I tend to go, "right, let's get on with it", pick up the reins and I'm doing the steering, and I need a lot more to listen to other people's ideas, accompanist's ideas and opinions and things in order to, to develop my own ideas, I suppose that's what it is, and that I suppose would be where the freshness comes from, you know, to, re-invent the piece, with somebody new each time (SS).

FS mentions that during the rehearsal with PA it became apparent that the dynamic markings were different between the two parts, something which they discussed: 'some of the dynamic markings were different ones in the [flute] part, we had a good look at those and decided what to do and that came off well' (FS). PA remarks on this same occurrence that 'we did slightly disagree': during his personal preparation he 'found myself looking at the separate flute part because I couldn't believe certain [crescendo markings at bars 9 & 60] this bar is a crescendo in both parts (bar 9) and it comes again here (bar 60) [] in the score it's marked as a crescendo again, in the separate flute part is marked as a diminuendo, and I said to her I think on this occasion I see no reason why it should be different the second time from the first and I think it should be, a crescendo, but she said, she was used to play it decrescendo as in slightly different, because it's a slightly different you know it's winding down to the end of the piece, and so we, I agreed with her, without any problem, that in this case we'd follow what was in the flute part, which is different from what's here⁵⁹ [in the piano part]' (PA).

PB mentions that 'we needed to negotiate how we were going to do that [Gaubert, bar 10] so I could get my spread chord in, and get my top E with FS's E', and that FS 'was very willing to try things coming from me' (PB). PB refers to several instances where he suggested FS tried breathing at a different place, attributing it to that 'I have maybe more to say to a flute player than a singer in some ways because I used to play it' (PB). Interestingly, FS admits that during her last case study experience with PC she felt she needed to be clearer about indicating her entries as by that stage she had got used to be performing the piece in a particular way.

⁵⁹ It should be noted that this example is by no means representative of all the instances arising in the rehearsal, where, sometimes, the decision favoured the pianist's recommendations.

However, she welcomed PC's suggestion of trying something new to help with the ensemble: 'there were a few notes where I just had to be a bit clearer, because I just got used to playing it; it's quite nice for someone to say "do that and try this", just so that the ensemble works a lot better' (FS). PC comments that 'FS told me that she wanted me to tell her when bar 3 [flute's first entry] was going to happen [] which is quite unusual because normally, the soloist would just be standing there expecting to play [gestures holding the flute] and expect the accompanist to follow, whereas she was very much, she didn't actually say so but she wanted to make the ensemble work, from a duo point of view rather than a soloist and accompanist point of view' (PC).

VS mainly had discussions regarding the many tempo fluctuations of the Hubay: with PA, 'the first time we rehearsed here, he was way way way way too fast, so we did talk about what tempo to do the Presto section' (VS); with PB, 'we spent quite a lot of time today in the rehearsal talking about tempos' (VS); and with PC, 'there were a couple of bits where he asked me to play something slightly differently which really helped' (VS). PC comments that 'there was one of the sections [bar 194] that septuplet wasn't, it could be [performed] in various different ways, we discussed it a number of different times, we tried it sometimes it worked sometimes it didn't, in the end we managed to come to consensus by VS playing in tempo' (PC).

VS and PA discussed and agreed on strategies which could be implemented during performance should the correct tempo not had been achieved: 'we [VS and PA] actually agreed at the rehearsal that if, if he did go too fast, when the *Presto* started I would just do it at my tempo; I don't think he needed to do that in the concert actually, it was fine' (VS). She describes her experience with PB at being different to the one she had with PA: 'the whole thing was a very different approach to last time, for instance PA was very open to listening to what I wanted, whereas PB was, more forthcoming in what he thought, so it was more of a joint venture, whereas I felt before, I was kind of making the suggestions and PA was fitting in with what I was, asking for, so it's a very different experience'. PB shares that 'one thing was very, encouraging and satisfying with VS was that, I did suggest some things, and she was really, she seemed to be delighted to take them on, "I never thought of that before, yes, that's a good idea, I never thought of that, yes it's a really good idea", and there were quite a few things' (PB).

In summary (see Table 6.10), the participants conversed about tempi (VS) and the ways they feel the music in relation to phrase direction and tempo (SS), and about strategies which could be implemented during performance (VS). They discussed different ways of executing

Second superordinate theme/Themes	Keywords	Interview extracts
II. Engaging in conversation		
Discuss the way they feel the music in relation to phrase direction and tempo	Feeling tempo/phrasing	SS: At first I thought that PB was going to play this too slowly when he started up but he explained to me that he was actually feeling the, he put the chord down, and then began the ripples, the semiquaver ripples, and the way that he did it, it sort of wound into action, rather than starting straight away
Debating aspects such as the tempo	Debating the tempo	SS: we had a bit of a debate in the rehearsal about whether the end of that system [bars 45–46] should have a <i>ritenuto</i> and he though not
Agreeing with the soloist	Agreeing	SS: we [with PB] seemed to agree about most things
Coming up with solutions together	Finding solutions	PB: we [with SS] came up with a solution
Having a two-way communication	Two-way communication	SS: it's got to be a two-way communication, you've got to, give and take
Providing a fresh interpretation angle	Interpretation	SS: I always think that a fresh pair of ears and a fresh interpretation [on] things, it just gives you a different view
Helping the soloist to develop their own ideas	Provide guidance	SS: I need a lot more to listen to other people's ideas, accompanist's ideas and opinions and things in order to, to develop my own ideas
Disagreeing about aspects such as the dynamics	Disagreeing	PA: we did slightly disagree [] I said to her I think on this occasion I see no reason why it should be different the second time from the first [] but she said, she was used to play it decrescendo as in slightly different [] and so we, I agreed with her
Awareness of both the separate flute and piano parts	Personal preparation	PA: I found myself looking at the separate flute part because I couldn't believe certain [dynamic markings]
Negotiating how to accommodate the pianist's technical difficulties	Negotiating space	PB: we needed to negotiate how we were going to do that [Gaubert, bar 10] so I could get my spread chord in, and get my top E with FS's E
Taking on board the accompanist's suggestions	Proposing suggestions	FS: it's quite nice for someone to say "do that and try this", just so that the ensemble works a lot better
Having specific instrument knowledge due to personal experience of playing the instrument accompanied	Instrumental knowledge	PB: I have maybe more to say to a flute player than a singer in some ways because I used to play it
Discussing tempi	Having discussions	VS: we spent quite a lot of time today in the rehearsal talking about tempos
Discussing different ways of executing a passage and coming to a consensus	Making joint decisions	PC: there was one of the sections [] it could be [performed] in various different ways, we discussed it a number of different times, we tried it sometimes it worked sometimes it didn't, in the end we managed to come to consensus
Discussing and agreeing on strategies which could be implemented during performance	Agreeing on strategies	VS: we [with PA] actually agreed at the rehearsal that if, if he did go too fast, when the <i>Presto</i> started I would just do it at my tempo
Be open-minded in listening to the soloist's wishes	Be open-minded	VS: PA was very open to listening to what I wanted
Be forthcoming with own ideas	Be forthcoming with ideas	VS: PB was, more forthcoming in what he thought, so it was more of a joint venture

Table 6.10: Observational case study – second superordinate theme: Engaging in conversation

passages finding solutions together (PB) and coming to a consensus (PC) by having a two-way communication (SS), agreed on various aspects faced with during rehearsals (SS), debated about tempo (SS) and disagreed about dynamics (PA), but also negotiated about accommodating the pianist's technical difficulties (PB). The accompanists helped the soloists to develop their own ideas (SS) by taking on board the accompanist's suggestions (FS), especially when those provided a fresh angle on interpretation (SS); all accompanists were forthcoming with their own ideas (VS), but also open-minded in listening to the soloist's wishes (VS). It also became apparent that the accompanists were aware of both the separate flute and piano scores (PA), and had first-hand personal experience of the instruments accompanied (only one pianist, PB, explicitly mentioned this) which consequently provided a deeper insight and understanding of what the soloist had to do.

6.7.3 Third superordinate theme: Inspiring comfort and trust

The three accompanists motivated a certain comfort and trust towards the three soloists: the soloists acknowledge this without being prompted by a particular question, but rather, through describing specific incidents throughout their case study experiences.

SS reinforces her faith, trust and loyalty towards PA, her regular accompanist, but also expresses her enjoyment in working with PB and PC. She mentions that 'if you've worked with somebody for years, you know where they are going to breathe, you know the physical gestures' (SS); she remarks that PA 'makes so many allowances for me [] he knows whether I'm on good form bad form or whatever the minute I open my mouth' (SS). SS adds that she is 'quite nervous at moving on to another accompanist, because I feel as though, the accompanist might be judging me or listening to me thinking "ooh, don't like that voice," oh, such a personal thing is your voice' (SS). Another example which expresses her faith towards PA is the following – SS admits her fear towards short introductions: 'short introduction as well [referring to Berlioz's two-bar introduction], that quite terrifies me [] it's like having a skipping rope going, am I going to jump in at the right time to catch the skipping rope, you know, "ah I made it, oh good" [] I mean PA would've caught me, if I tripped over the skipping rope he would have put it right, I know that, but I didn't.'

However, SS recognises that she felt comfortable working with both PB and PC. Referring to PB, she asserts that 'when you feel that somebody is absolutely on your side [] that's when rehearsals are really enjoyable' (SS). PB made her feel comfortable at the start of the performance when they both faced the audience and bowed without having pre-planned it,

which can also be linked to the fact that PB is an experienced accompanist, therefore aware of performance etiquette as well as direction and coaching when that is necessary:

Ensemble starts from the minute we walk in the door, not [any] other time. What I did like, was that, without us agreeing what we were going to do, we walked on, we turned together and bowed, together, with him [PB] here [on her left] and me there, and I always think that's a really neat way of doing it rather than the pianist walking across in front you, going to the piano, turning round from the piano and bowing, because you are keeping the audience [she motions clapping] you know, so that was something that [PB] and I did together without talking about it or anything, I really liked that because it gets things off to a nice start (SS).

SS personally knew PC prior to the case study, therefore she already felt that 'he [PC] is an accommodating laid back sort of chap, then I've actually felt less anxious than I did about, meeting PB who I didn't know well' (SS). She also adds that 'when I started talking to [PC] at the beginning and saying to him "can you go faster" sort of thing, at the minute that he began to respond with me, I picked up, this guy isn't going to be offended at anything I say [] I'm not walking on hot coals, or broken glass or whatever, I haven't got to be careful, we can just work together and that's great' (SS).

FS points out that what was achieved during the short rehearsal time available to them was good, crediting it to the experience of the accompanist in terms of being able to respond to the demands of achieving results within a limited time-frame:

It felt it was good based on the time we [FS and PB] had, I think it was fine, yeah; there were probably certain entries and certain moments that you really, if we had longer to work on getting exactly right, and maybe we would play with tempo even more probably if we had more time, but I think it worked okay, and I thought there's plenty of space for dynamics, and [because] he [PB] was very experienced accompanist it can work, he knows how to respond to that (FS).

VS mentions the importance of personalities between soloist and accompanist, in terms of working with someone who you 'get on' with, have mutual respect towards, and are able to communicate with:

I was wondering whether it was worth saying about personalities. I think it makes it a lot easier to work with an accompanist if you get on with them and you've got mutual respect for each other and that kind of thing. I think if you were to come across someone who was, a grumpy accompanist or, a diva-ish soloist, I think it wouldn't work as well, and I think, I've known PA for years obviously so that makes it easier but I think, he [PA] made it very easy to communicate with each other and the rehearsal, to get the job done and he had his eye on the clock and that kind of thing you know, and he was very professional about it (VS).

VS also expresses her enjoyment with working with PC: ‘PC was really easy to play with, really, I just enjoyed the whole thing, apart from the heat [both laugh]. It was too hot, too hot in there, and it’s quite a physical piece to play as well so, it was pretty exhausting when it’s that hot but, I really loved it I, really enjoyed playing with him yeah, I hope he enjoyed it too so, yeah that’s all I have to say about it really, I just really enjoyed it’ (VS). She summed up her experience with PC as follows:

I think [that] personally my performance has improved, and that might affect the reason I’m going to say what I’m going to say now, but it, it was so much easier today, I don’t know if that was to do with who the pianist was, or whether I’ve just been in that situation enough times now that, it just was easier, or that I knew the music better, I don’t know but it just, it certainly felt a lot easier today than it had done in the past (VS).

In brief (see Table 6.11), the three piano accompanists inspired comfort, safety and trust towards the soloists (SS), by helping the soloist feel less anxious (SS), perceiving the soloist’s mood (SS), responding to the soloist’s wishes (SS), making allowances when necessary (SS), not being judgemental (SS), and generally inspiring the feeling of being on the soloist’s side (SS). The accompanists encouraged a positive working environment (VS) by being easy to perform with (VS), working well with the soloist and evoking enjoyment (VS); also by having mutual respect (VS), and stimulating relaxation in communication between the two performers during rehearsals (VS). They contributed towards time management in rehearsals through being professional in helping with being aware of time (VS), and achieving musical results within a short time-frame through being experienced (FS).

6.8 The three accompanists working with the three soloists: Similarities and differences

Throughout this chapter, the superordinate and recurrent themes allowed the exposition of the participants’ observations on how each accompanist worked with each of the three soloist. The accompanists’ working approaches with each soloist as well as in comparison to each other’s mostly consisted of similar traits, but also featured some differences. Even though a longer rehearsal time with each soloist would have been required in order to draw more detailed comparisons of what the accompanists did differently from each other, I have collated, in the subsequent paragraphs, what data are available on this aspect of the Case Study, both from the soloists’ and accompanists’ viewpoints.

Third superordinate theme/Themes	Keywords	Interview extracts
III. Inspiring comfort and trust		
Making allowances towards the soloist	Making allowances	SS: PA [her regular accompanist] makes so many allowances for me
Perceiving the soloist's mood	Perceiving mood	SS: he [PA] knows whether I'm on good form bad form or whatever the minute I open my mouth
Not be judging	Not judging	SS: the accompanist might be judging me or listening to me thinking "ou, don't like that voice" oh such a personal thing is your voice
Inspiring safety and trust towards the soloist	Inspiring safety Inspiring trust	SS: PA would've caught me, if I tripped over the skipping rope he would have put it right, I know that, but I didn't
Inspiring the feeling of being on the soloist's side	Inspiring comradery	SS: when you feel that somebody is absolutely on your side [] that's when rehearsals are really enjoyable
Inspiring comfort by helping the soloist feel less anxious	Inspiring comfort	SS: he [PC] is an accommodating laid back sort of chap, then I've actually felt less anxious than I did about, meeting PB who I didn't know well
Responding to the soloist's wishes	Be responsive	SS: at the minute that he [PC] began to respond with me, I picked up, this guy isn't going to be offended at anything I say [] I'm not walking on hot coals, or broken glass or whatever
Encouraging a positive working environment	Inspire positivity	SS: I'm not walking on hot coals, or broken glass or whatever, I haven't got to be careful, we can just work together and that's great
Achieving results within a short timeframe through being experienced	Experience	FS: if we had longer to work on getting exactly right, and maybe we would play with tempo even more probably [because] he [PB] was very experienced accompanist it can work, he knows how to respond to that
Work well with the soloist and share mutual respect so to encourage a positive working environment	Easy to work with Inspire mutual respect	VS: I think it makes it a lot easier to work with an accompanist if you get on with them and you've got mutual respect for each other and that kind of thing. I think if you were to come across someone who was, a grumpy accompanist or, a divaish soloist, I think it wouldn't work as well
Inspiring a relaxing communication environment	Inspiring relaxing communication	VS: he [PA] made it very easy to communicate with each other and [during] the rehearsal
Being professional by helping with being aware of time during rehearsal	Being professional Time management	VS: he [PA] had his eye on the clock [and] he was very professional about it
Be easy to perform with	Easy to work with	VS: PC was really easy to play with, really, I just enjoyed the whole thing
Evoke enjoyment when working with	Evoke enjoyment	VS: I really loved it I, really enjoyed playing with him [PC] yeah, I hope he enjoyed it too

Table 6.11: Observational case study – third superordinate theme: Inspiring comfort and trust

6.8.1 Similarities: General practices

Similarities – Accompanists’ general practices. All accompanists reported that they had prepared their piano parts thoroughly, and when not sure about the exact tempi were pro-active in learning their part at a faster tempo to ensure no surprises on the day. They were aware of the contextual and stylistic characteristic of all pieces, especially the ones they had not previously come across. During rehearsals, the accompanists encouraged a comfortable and positive working environment (VS), by being open-minded, and having no preconceived ideas about what ‘should’ happen with each piece, even when they had previously performed that piece with another/same partner. They responded to the soloists’ expectations, and assumed the roles they anticipated were expected of them by being ‘attuned’ (PB) to each soloist, as well as ‘sensing’ (PA) and ‘feeling’ (PC) towards their needs. They were flexible when dealing with tempi, something which was in all the soloists’ forethoughts both in terms of achieving ensemble and in relation to their breathing/bowing, following and leading accordingly. The pianists monitored and regulated the balance between the two parts taking into consideration the various indicators provided by the soloists as well as the acoustics of the venue. All three accompanists commented on the position of the piano lid after watching their performances back during the video-recalls, but had not thought about experimenting with the piano lid during their rehearsals. They were forthcoming with sharing their ideas, engaging in discussions – and sometimes debates – and arriving at joint decisions with the soloists, all of which were welcomed by the soloists.

Similarities – Accompanists’ specific practice with SS. All accompanists responded to SS’s way of ‘thinking’ (SS) and ‘feeling’ (SS) the various different tempi; however, each in their own way: PA had previously performed this with SS, therefore he hoped they ‘remembered’ (PA) the speeds in the same way, something which became apparent in the rehearsal; PB, even though he felt the speed as well as the interpretation of the introduction differently to SS – he suggested starting slowly and then gradually accelerating towards the actual speed – was able to adapt to SS’s tempi by having all his ‘antennae’ (PB) out, trying to make things work; PC immediately adjusted to SS’s speeds, especially as he had thought of the piece as much slower than she ever previously envisaged. All accompanists mentioned the lack of visual contact with SS, without being critical about it, rather; they were all understanding of her primary necessity of communicating the song to the audience. They responded to SS’s idea of the piano taking over the melody when she was not singing, creating the impression of Ophelia singing throughout the song, as well as the continuous semiquaver accompaniment pattern which SS associated with the stream, and the ‘shocking moments’ (SS) when it stopped.

PA and PC mentioned diction awareness in relation to anticipating SS's entries after the *fermatas*.

Similarities – Accompanists' specific practice with FS. The Gaubert was a work that the pianists had neither performed nor knew much about prior to the Case Study. The frequent tempo fluctuations due to the 'almost improvisatory' (FS) nature of the piece, and *fermata* lengths, dominated the rehearsals with FS. She made a conscious effort of being 'easy to follow' (FS), which was acknowledged by all three accompanists; they were able to follow her by observing her gestures – with the flute, head, shoulders, embouchure – breathing, and having eye contact at vital moments and entries. PB and FS had almost constant eye contact throughout the piece, whereas PA and PC watched her at key entries, mainly picking up her signals aurally.

Similarities – Accompanists' specific practice with VS. All accompanists commented on VS's standing position which obscured their immediate view of her and influenced their communication: PA reported that he needed to look over his shoulder a lot, whereas PB requested more body language from the soloist, and PC more visual contact with her fingers. Nevertheless, VS shared that all three accompanists were excellent at following her and accommodating her bowing. She described PB as being 'a lot heavier on the keyboard' than PA who she thought was 'more delicate', in reference to bars 49–62, a passage in which both accompanists supported her in a different manner.

Summary – similarities in approaches. The similarities in the accompanists' rehearsal approaches can be summarised as follows. The accompanists:

- prepared the music, were positive in their working relationship with the soloists, open-minded about the interpretation from the outset, and accommodating towards their wishes;
- were flexible about tempi, using aural and visual modes of communication, and regulating the balance of the ensemble in accordance with the soloist and the room acoustic, reflecting on experimenting with the piano lid position as an afterthought, and
- shared ideas, discussed and debated with the soloists, compromising and coming to joint decisions.

Therefore, the accompanists' similarities in approaches consisted of: points of principle – such as being prepared; points of priority – such as accommodating breathing/bowing; and points of reflection – such as thinking about the piano lid in hindsight. The accompanists adapted to aspects which were both expected and unexpected: expected, such as the tempo fluctuations; unexpected, such as the soloists' individualities considering performance etiquette, i.e. standing positions (SS and VS), audience consideration (SS), and comfortability (VS).

6.8.2 Differences: General practices

PA with Soloists. PA's familiarity with the three soloists – as opposed to PB's and PC's – meant that he already had a very good idea of their strengths, weaknesses, preferences and fears, as well as how they behaved both in rehearsals and in performances. He used 'instinct or just because I know her well enough' (PA) to support SS's singing idiosyncrasies through having prior knowledge as her regular accompanist. He shared one of the trends he adopted as an accompanist which is particularly useful to him when he needs to play something immediately to achieve close ensemble with the soloist: 'I tend to play with my hands very close to the keyboard [] I get them in position and in fact if someone sings "Ah" in a split second I can put the chord down' (PA). He stopped shortly after the start of the first run-through with all three soloists because he sensed that the speed might not have been correct: he comments that with SS he 'didn't want to go through the whole song only to be told that was the wrong speed' (PA); with FS that he 'sensed that she wanted it just a little bit faster' (PA), and with VS so to clarify the speed and stylistic *rubato* of the Introduction. When preparing the Gaubert he 'found [himself] looking at the separate flute part' (PA) as he was curious to clarify certain markings in the piano part; he discovered that the two parts had inconsistencies, something which he brought up in the rehearsal, and which FS was already aware of. PA was the first accompanist to work with VS, and quickly picked up a counting discrepancy in bar 6. Interestingly he did not identify the discrepancy as an error but rather as relating to stylistic interpretation: 'I think she played – but it sounded right – da-dam [bar 6] there, like a semiquaver and it's written as a quaver but actually sounds right what she'd played' (PA). However, VS commented as follows: 'what materialised in the rehearsal was that I wasn't counting this bar properly [bar 6], so we had to rehearse that, he actually had another note in there that I wasn't aware of' (VS).

PB with Soloists. PB was not familiar with any of the three soloists, and had no previous knowledge of the Berlioz and Gaubert – but knew the Hubay very well – prior to the Case Study. He was confident and pro-active in putting suggestions across to all three soloists, rather than waiting for them to communicate what they would like to do with the pieces, such as making suggestions to SS and FS concerning how to interpret the length of *fermatas*, and stylistic suggestions to VS. During his Berlioz preparation he focussed on the structure, analysis and the different treatments of each of the four verses rather than the moods of the song and the storyline. In the rehearsal he adopted SS's way of thinking about the piece, and voiced the piano part in bars 47–60 so to complement the vocal part, also memorising bars 47–48 to accommodate the page-turn which led to this section: 'I gave more right hand because it seemed

to be more, effervescent, and so I played a lot of these little figures that add flow to her vocal line [] I got actually more interested in [sings RH bars 47–48] so I brought that out so I actually voiced it up to the top not the bottom’ (PB). He also adds that he ‘memorise[d] those two bars [bars 47–48] so I could turn over’ (PB). He used the *una corda* to ‘soften the piano’ but refrained from putting it ‘all the way down’ in his effort to control the volume of the actual piano: ‘this sort of writing, on that instrument is a bit tricky really, to keep all these Cs and Ds down [referring to bars 6–7]’ (PB). PB mentions primarily not taking his ‘eyes off the music’ (PB) but mainly using his ears; however he had marked ‘the vital moments’ (PB) where he actively looked at SS for cues.

PC with Soloists. In order to achieve ensemble with the soloists, PC followed SS’s expressivity which was apparent in her phrase shaping during performance, watched for entries in the Gaubert, and closely observed VS’s bowing techniques as well as her bow speed. He negotiated balance and created the different expressive colours in the Berlioz and Gaubert by consciously using the *una corda*, adapting the use of it accordingly to convey the composer’s score indications. He also used the sustain pedal to create a ‘blurry’, less ‘defined’ effect in the Berlioz after SS’s request – these are his thoughts: ‘you have to be careful with the use of the pedal [] because the sound gradually builds up [] so you have to release the pedal every so often so the sound doesn’t build up in terms of decibels, to drown out [the singer]’ (PC). He particularly mentions the fact that the Berlioz was so much faster than he anticipated it being during his preparation, that he was making a conscious effort during the rehearsal to ‘reconnect with the piece at a faster level’ (PC). He also admits that he was concerned about being able to recreate the speed in the time-gap between the rehearsal and the performance. He shares that for him the Gaubert is a piece which requires the accompanist ‘to not worry too much about your notes [] even though you’ve never heard your notes with the soloist’s part in as well, so therefore you are getting a new experience [an] aural experience [] but then also, having to adjust to that aural experience on the hoof’ (PC). PC asked FS to play her line on her own on several occasions so he could ‘get a feeling of how she wanted to phrase it’, not wanting to influence her by playing the piano part with her; FS then repeated the phrase and PC would ‘fit with that’ (PC). Even though he discussed the dynamics with VS, he would have liked to have had more time to spend on this discussion, as he felt that he could have made the piano part even more effective – as an example he mentions ‘varying the intensity’ of four minims [bars 17–18] – by supporting the expressivity and rubato of the slow sections of the Hubay even more. PC asked VS to add a *fermata* [bar 162] so to help him clearly find the end of her

semiquaver run and the start of the next section, especially when he also had to negotiate a page-turn at the same time.

Summary – Differences in approaches. The differences in the accompanists' rehearsal approaches can be summarised as follows:

- PA: a) stopped after a few bars in all three rehearsals to confirm the speeds with the soloists; b) consciously played the piano with his hands close to the keyboard so to react quickly when necessary; c) used instinct in anticipating and supporting SS's singing behaviours; d) checked the separate flute part to clarify markings on the piano part; and e) sensitively coached VS in correcting a rhythmic error.
- PB: a) was proactive in making interpretative suggestions to all three soloists; b) focussed on the structure and analysis of the Berlioz during his personal preparation; c) used his 'antennae' to respond to SS's way of thinking; d) voiced the piano part to complement the vocal part; and e) memorised two bars during the rehearsal so to accommodate a page-turn in the performance.
- PC: a) extensively used the *una corda* and the sustaining pedal to create various different effects; b) instantaneously reconnected with a completely different speed to what he had prepared, in the Berlioz; c) asked FS to play certain passages on her own so to gain first-hand understanding of her way of phrasing without the influence of the piano part; and d) was consciously aware of the intensity of his playing in supporting the dynamics in the Hubay.

Therefore, it can be asserted that even though – as exposed throughout Chapter 6 – the three accompanists applied similar skills and exhibited similar roles when working with the three soloists, each accompanist's approach was slightly different. They were influenced not only by the different soloist, but by the different repertoire, the specific environment (e.g. the set-up of the piano, the room acoustic) and the specific context (the need to be able to perform the material following a single rehearsal rather than over a series of rehearsals) among other factors (e.g. their level of familiarity with the soloist, repertoire, environment and context). For example, the pianists employed individual strategies to address particular points about the repertoire, such as stopping to confirm the tempo (PA), or asking the soloist to perform a passage by themselves (PC). This suggests that each accompanist constantly applies, adapts and/or moulds their skills according to their perception of each soloist's needs and demands: even though similarities in their practice were apparent, there was not simply a one-size-fits-all approach to working with each soloist and each piece.

6.9 Summary: Observational case study

The Observational Case Study aimed to examine how the expectations, skills and roles which surfaced from the Interview Study were practically demonstrated within rehearsals and performances, when three professional instrumental/vocal soloists worked with three experienced piano accompanists following specific parameters in terms of repertoire and timeframe. Specifically, two research questions were addressed in this Study: 1) how do the expectations, skills and roles of experienced piano accompanists in the Western solo–accompaniment duo context unfold in a single rehearsal and performance session according to the observations and recollections of professional piano accompanists and soloists?; and 2) how do the above aspects compare and contrast when experienced piano accompanists work with different professional soloists (instrumental or vocal), different repertoire and partners of different levels of familiarity?

The Interpretative Phenomenological Analysis (IPA) approach employed in this study revealed the emergence of three superordinate themes: 1) achieving musical coherence, including setting the correct speed, tempo fluctuations during performance, co-ordinating *fermatas*, allowing space for breathing and/or bowing, establishing balance between the two parts both in terms of volume variations and distribution of the melodic material; 2) engaging in conversation by having discussions, proposing solutions, debating and negotiating ideas; and 3) inspiring comfort and trust by encouraging a positive and enjoyable working environment, relaxing communication, and being perceptive and responsive towards the soloist's mood. The final section of this chapter compared and contrasted the ways in which the musicians worked together, showing that even though there were similarities in their practices, the accompanists applied different tactics when working on the same repertoire and with the same soloist. The keywords corresponding to the superordinate themes arising from this study outlined in the tables throughout this chapter, are summarised in Table 6.12, and will be considered further in Chapter 7 in discussion of the empirical studies.

Observational Case Study – Superordinate Themes: Keywords			
I.1.	Achieving musical coherence: Tempo considerations		
Setting correct tempi	Achieving ensemble	Piece flow	Visual communication
Knowing correct tempo	Interpreting	Picking up	Visual cues
Achieving correct tempo	Following	Not pushing	Influencing factors
Tempi application	Responding	Being attuned	Coaching
Feeling speed together	Taking lead	Being aurally alert	Discussing
Thinking tempo together	Watching	Hearing breathing	Rehearsing
Altering tempo accordingly	Co-ordinating <i>fermatas</i>	Catching body language	Time management
Judging tempo fluctuations	Anticipating	Landing together	Pianistic technicalities
Following tempo fluctuations	Anticipating entry	Being together	Standing position
Guessing tempo	through breathing	Being calm	Not intimidating
Sensing tempo discomfort	Anticipating entry from	Being alert	Interpreting intentions
Covering difficulties	movement	Being attentive	Phrasing support
Allowing rubato space	Anticipating entry	Being sensitive	Adding <i>fermatas</i>
Allowing rubato freedom	through diction	Putting at ease	
I.2.	Achieving musical coherence: Breathing/bowing		
Aural detection	Following signals	Allowing breathing space	Allowing bowing space
Aural indications	Watching for entries	Breathing awareness	Follow bowing speed
Body movement	Covering errors	Breath suggestions	Following <i>portamento</i>
Gestural indications	Leading together	Breathing difficulties	Following vibrato
Following expression		Breathing intentions	
I.3.	Achieving musical coherence: Volume considerations		
Responding to melodic distribution	Matching phrasing and dynamics	Consider piano lid position	Responding to interpretation
Stylistic support	Adjusting volume	Using pedal markings	Duetting with soloist
Style awareness	Blending	Consider <i>una corda</i> use	Phrasing support
Story awareness	Proposing suggestions	Consider <i>sustain pedal</i> use	Following
Personal preparation	Be supportive		Playing out
II.	Engaging in conversation		
Two-way communication	Agreeing on strategies	Provide guidance	Interpretation
Proposing suggestions	Debating about tempo	Forthcoming with ideas	Feeling tempo/ phrasing
Having discussions	Negotiating space	Agreeing	Instrumental knowledge
Finding solutions	Be open-minded	Disagreeing	Personal preparation
Making joint decisions			
III.	Inspiring comfort and trust		
Easy to work with	Be responsive	Perceiving mood	Inspiring safety/comfort
Evoke enjoyment	Not being judgmental	Inspiring relaxing communication	Inspiring trust
Being professional	Making allowances		Inspiring comradery
Experience	Time management	Inspire positivity	Inspire mutual respect

Table 6.12: Observational case study: Summary of superordinate themes with keywords

CHAPTER 7

DISCUSSION: TOWARDS A CONCEPTUAL FRAMEWORK OF PROFESSIONAL PIANO ACCOMPANIMENT PRACTICE

My research has revealed that a successful piano accompanist possesses numerous skills and assumes multiple roles when engaged with an instrumentalist/vocalist in the act of accompanying. The ensuing sections aim to bring together the relevant elements from the pre-existing literature (see Chapters 1 and 2), and the newly collected data (see Chapters 4 to 6) which have emerged from the IPA data analysis of the two empirical studies, towards the construction of a conceptual framework of professional piano accompaniment practice.

7.1 Empirical studies

The IPA data analyses allowed the emergence of the following seventeen superordinate themes (ST) (see Table 7.1): a) seven superordinate themes concerning the expectations that soloists and accompanists have of each other (see Chapter 4: Interview Study Part I); b) seven superordinate themes concerning the skills demonstrated and roles assumed by professional piano accompanists when working with instrumental/vocal soloists (see Chapter 5: Interview Study Part II); and c) three superordinate themes which point towards the application of skills and assumption of roles in rehearsals and performances as observed by the Case Study participants (see Chapter 6: Observational Case Study). Taken together, four overarching categories become apparent from these in-depth analyses (see Table 7.2): those which relate to elements of a) interaction (ST: I, II, X, XV); b) communication (ST: III, XI, XVI); c) support (ST: IV, XII, XIII, XVII); and d) expectations and assumptions (ST: V, VI, VII, VIII, IX, XIV). These categories are not mutually exclusive. Each category will be discussed in turn below.

Interaction. This category embraces actions from the piano accompanist which contribute towards the achievement of ensemble in performance (or when playing through passages in rehearsal), including responding to unfolding interpretation, receptiveness and musicality. Accompanists' interactions may be planned and/or intuitive, and they may be linked to musical, social, aural and/or visual actions as follows: a) musical: responding to the soloist's interpretation and musicality; exhibiting musical perception, sensitivity and musicianship during playing; understanding the style and/or the story of the work being performed; sharing musical roles and duetting with the soloist; and, ensuring togetherness, not

	<i>Superordinate Themes</i>	<i>Description</i>
Interview Study: Expectations	I. Actions resulting in the achievement of ensemble	➤ contributing towards achieving ensemble, such as listening, responding, following, and so on.
	II. Issues of musical interpretation	➤ relating to interpreting the music, such as indicating musical intentions, and so on.
	III. Means of effective communication	➤ achieving communication aurally, visually, verbally, by being on the same wavelength, and so on.
	IV. Expression of support	➤ expressing support by inspiring confidence, understand without talking, keeping calm, and so on.
	V. Issues concerning piano technique/reading music	➤ regarding piano technique such as possessing technical security, score reading, and so on.
	VI. Personal preparation	➤ concerning the performer's preparation, such as accuracy, stylistic and contextual familiarity, and so on
	VII. Assumptions and practicalities of rehearsing and performing in a duo	➤ involving the performers' working relationship, such as having mutual respect and aspirations, and so on.
Interview Study: Skills & Roles	VIII. Manifesting piano expertise and dexterity	➤ being an accomplished pianist with sound technique, finger dexterity, and so on.
	IX. Possessing practical skills	➤ being adept at practical skills such as transposition, sight-reading, and so on.
	X. Applying musical receptiveness and musicality	➤ displaying musicality, musical awareness, by being attuned with the soloist, flexible, and so on.
	XI. Communicating effectively	➤ being able to communicate musically, verbally, with gestures, and so on.
	XII. Demonstrating social perceptiveness	➤ being socially aware, understanding, sensitive, supportive, and so on.
	XIII. Practically exhibiting support & understanding	➤ practically offering support, by being alert, adjusting, following, responding, and so on.
	XIV. Attributes of general appeal	➤ such as being experienced, having a good brain, aware of instrumental/vocal techniques, and so on.
Case Study	XV. Achieving musical coherence	➤ dealing with tempi, volume, balance, breathing/bowing, and so on.
	XVI. Engaging in conversation	➤ having discussions and debates, negotiating ideas, finding solutions, and so on.
	XVII. Inspiring comfort and trust	➤ encouraging positive and enjoyable working environment, being perceptive, responsive, and so on.

Table 7.1: Summary of superordinate themes: Interview Study and Observational Case Study

<i>Overarching Categories</i>	<i>Superordinate Themes</i>	<i>Study</i>
Interaction	I. Actions resulting in the achievement of ensemble II. Issues of musical interpretation X. Applying musical receptiveness and musicality XV. Achieving musical coherence	Interview Interview Interview Obs. C.
Communication	III. Means of effective communication XI. Communicating effectively XVI. Engaging in conversation	Interview Interview Obs. C.
Support	IV. Expression of support XII. Demonstrating social perceptiveness XIII. Practically exhibiting support and understanding XVII. Inspiring comfort and trust	Interview Interview Interview Obs. C.
Expectations & Assumptions	V. Issues concerning piano technique/reading music VI. Personal preparation VII. Assumptions and practicalities of rehearsing and performing in a duo VIII. Manifesting piano expertise and dexterity IX. Possessing practical skills XIV. Attributes of general appeal	Interview Interview Interview Interview Interview Interview

Table 7.2: Overarching categories across both the Interview and Observational Case studies

exposing possible errors during performance; b) social: expressing rapport and making the soloist feel at ease when performing, inspiring security, confidence and trust; c) aural: listening and constantly monitoring to immediately interpret, react, respond, blend, adapt, and adjust their playing to that of the soloist, by flexibly fitting around them, following and leading accordingly; judging and adjusting the balance (e.g. soloist's sound projection and venue acoustic), volume, pedalling, dynamics, texture (voicing), timing, matching phrasing; allowing breathing, bowing and rubato space; being alert, anticipating and pre-empting entries/exits; and, being attuned with the soloist; and d) visual: watching out for the soloist's gestural indications, catching their eye contact and body movements, visually communicating so as to achieve joint musical action. Intuitive – as opposed to planned – actions are those that are delivered by feeling, sensing, and detecting what the soloist intends to do next, without looking, but by instinct, picking up the soloist's signals through a sixth sense which can be developed through experience

Communication. This category reflects priorities of communication used by piano accompanists in rehearsal when working together with an accompanist: a) musical: using non-verbal and verbal discourse to discuss the interpretation and function of musical material, offering their own input, sharing ideas, understanding the soloist's musical thinking; and b) social: debating, negotiating, agreeing and disagreeing with each other about interpretation and other aspects of performance preparation so as to get along effectively; making joint decisions, problem-solving, being prepared to compromise; deciding on role hierarchy; being open-minded; having respect for each other; responding to each other's personality.

Support. This category promotes the notion of support in relation to being a piano accompanist. Support operates in both musical and social terms. Musical: through practically demonstrating their support by taking into consideration the individuality and experience of each soloist; by being sensitive to signals through communicating and interacting as indicated above; by being flexible, adjusting, making allowances and tailoring their playing; supporting the sound; being the soloist's soundboard when needed; anticipating and covering possible errors by not stopping or by jumping from place to place when necessary, adding beats/bars and catching-up with the soloist; supporting both melody and rhythm as well as adjusting the balance by taking into consideration venue acoustics and characteristics of the instrument/voice. Social: that is, by perceiving and responding to the feelings and needs of their fellow musician through being sensitive and understanding towards them; keeping calm, not panicking, not being phased; being dynamic and open-minded; conveying positivity, encouragement and emotional support; inspiring security, comradery, mutual respect,

relaxation and comfortability, and being assertive when necessary; not being a hindrance or ‘off-putting’; being easy to work with; coaching (when needed) and offering constructive criticism without being judging; expressing empathy, sharing chemistry and perhaps friendship with the soloist, contributing to an enjoyable working environment.

Expectations and assumptions. This category encompasses the range of expectations and assumptions expressed by both soloists and pianists about a professional piano accompanist which are considered to be essential requirements when working and performing with a soloist. Once again, these are essentially musical and social in nature. To start with, besides being logistically informed about the nature and details of an engagement, accompanists are expected to be good musicians and accomplished pianists, with technical security, accuracy and good rhythmic sense. They are expected to be ‘on top of’ the music, fully aware of the repertoire, knowing both their own part and the soloist’s part equally, but also to be technically, musically, stylistically, and contextually prepared. An accompanist is assumed to have a good brain, to read and learn music quickly, have good co-ordination and independence of eyes and hands, as well as possess sight-reading, score-reading, transposition, improvisation, and score-reduction skills. They are also expected to be aware of music theory, and to have knowledge specific to each instrument/voice, including vocal diction and languages when working with singers. Finally, a piano accompanist is expected to work together with the soloist in a collaborative partnership, share musical rapport, aspirations, respect and expectations with the soloist, coach the soloist when necessary, and have good time-management and rehearsing skills.

The first stage of the piano accompaniment framework therefore is underpinned by the above four categories, *expectations and assumptions* being taken for granted to be present prior to any contact with the soloist, the other three categories concerned with elements of *interaction, communication* and *support*, simultaneously being at work during each encounter (see Figure 7.1):

- *Expectations and Assumptions.* Professional piano accompaniment practice is underpinned by a set of expectations about what the piano accompanist should (and should not) be able to do when rehearsing/performing, particularly in terms of their personal preparation and acquired knowledge/experience of rehearsal/performance protocols. In addition, there are assumptions about the skills that accompanists should possess, notably pertaining to pianistic, practical and general attributes.

- *Interaction.* Professional piano accompaniment practice is about interaction as manifest particularly through actions resulting in the achievement of ensemble, dealing with issues of musical interpretation, applying musical receptiveness and musicality.
- *Communication.* Professional piano accompaniment practice is about effective communication in rehearsals and performances, and engaging in conversation during rehearsals.
- *Support.* Professional piano accompaniment practice is about support. It is an integral feature of both rehearsal and performance activity, whether relating to social and/or musical matters. In particular, piano accompanists should inspire comfort and trust, demonstrate social perceptiveness and express support in their work.

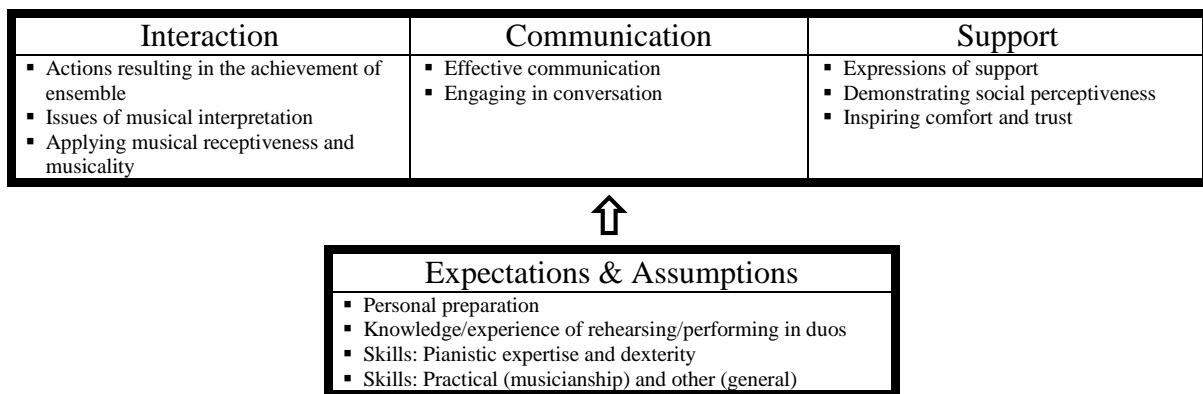


Figure 7.1: Stage 1 – Explanatory framework of professional piano accompaniment practice (data)

7.2 Literature

The pre-existing literature also contributes towards this contemporary framework on piano accompaniment practice. My research into piano accompaniment perspectives considers Moore (all texts; particularly 1943), Adler (1965), Cranmer (1970), Price (2005) and Katz (2009), as the main contributors who enriched the piano accompaniment literature. These practitioners provide hands-on information about skills exhibited, roles assumed, and expectations of piano accompanists from their soloist, through their individual accounts based on personal experiences. These skills, roles and expectations, based on the context in which they appear in the literature, relate to musical, pianistic, practical, perceptive, social, and general aspects (see Table 1.2).

Furthermore, the literature (see Chapter 1) portrayed the piano accompanist in the role of a co-performer, a soloist, a coach, an accompanist and a collaborator (see Table 1.3),

allowing the deduction that the term ‘piano accompanist’ may encompass all of these roles.⁶⁰ Each role displays different behaviours; however, they all incorporate musically functional and socio-emotional qualities, which altogether reflect the pianist in the solo–accompaniment context in multiple potential roles.

The overlap between the above categories and the overarching themes of the two empirical studies, reinforces that a successful piano accompanist is expected to possess specific skills and embrace certain roles which relate to all categories identified both in the literature and the two studies of this thesis. However, three main differences can be detected in relation to the acquisition and credibility of these two sets of data: 1) the practitioner’s literature data are exposed through individual accounts rather than through systematic research amidst a number of practitioners; 2) the practitioner’s literature is not as detailed or specific as the data provided by the empirical studies participants; and 3) the literature does not consider the views and experiences of instrumental/vocal soloists about piano accompanists and accompaniment.

Rose’s (1981) doctoral research explored the professional accompanists’ competencies according to professional piano accompanists and teachers of accompaniment in order to enhance the components of degree programmes in accompanying. However, Moore criticised her list of competencies as ‘too clinical’ (144), lacking aspects such as love, sensitivity and temperament. Therefore, even though Rose’s research contributes in terms of task-related competencies, it is not representative of the accompanist’s multiple functions in the solo–accompaniment context, therefore it is by no means complete.

The research into the empathic nature of a piano accompanist (King & Roussou, 2017) revealed facets of the accompanist’s character which relate to the relationship between soloist and accompanist in this context. The three functions of empathy identified in this study see the accompanist dealing with *interpersonal dynamics*, *offering support and reassurance*, and *experiencing a connection* with their co-performer.

When researchers felt the need to explore digital/computerised accompaniment tools, they unavoidably acknowledged that a piano accompanist serves a function within a duo ensemble which involves a vocal/instrumental line written either with an accompanying piano part, or an orchestral piano reduction. The exploration of computerised accompaniment options which could act as an alternative to a ‘live’ piano accompanist concluded that the following aspects were essential to the success of these tools: a) preparatory skills, such as knowing the

⁶⁰ Examples of roles in the literature have been highlighted where possible across the thesis; however, it is acknowledged that this is something that could be researched more in the future.

other performer's part and being able to use the information learnt during rehearsals; b) technical skills, such as pianistic competence and technical facility; c) musical skills, such as listening, following and leading; d) cognitive skills, such as predicting and processing real-time information; and e) socio-emotional skills, such as the relationship and interaction between solo and accompaniment (see Table 1.2).

The following theoretical frameworks and cognitive processes in ensembles analysed in Chapter 2 significantly contribute to the proposed framework on accompaniment practice:

1) Keller's (2001) theoretical model on *Attentional Resource Allocation in Musical Ensemble Performance* (ARAMEP) identified three cognitive processes – prioritised integrative attending, selective attending, and non-prioritised integrative attending – which involves the way performers divide their attention between their own part and that of others, during performance. Each of the three cognitive process has a different focus of attending depending on the importance of the parts at any one time, with prioritised integrative attending being considered the norm: I suggest that a piano accompanist applies all three processes during performance, but that the percentage of attending varies depending on both musical and social factors which shape the rehearsal and performance in the solo–accompaniment context.

2) Keller's (2008) further investigation into humans co-ordinating their actions during ensemble performance revealed three cognitive processes which influence the achievement of ensemble cohesion: anticipation, attention (prioritised integrative attending) and adaptation. Therefore, in applying the above cognitive processes to the solo–accompaniment context from the accompanist's point of view, it can be assumed that an accompanist: a) anticipates what the soloist will do next by imagining their part; b) divides their attention hierarchically depending on the musical importance of the two parts; and c) adapts their timing to accommodate that of the soloist. Furthermore, the accompanist may divide their attention accordingly so to accommodate technical difficulties in their part.

3) Davidson and Good's (2002) theoretical model on the *co-ordination of content* and *co-ordination of process* deals with the social and musical co-ordination and interaction in ensembles. When considering these two processes in the above context, the *content* could relate to how co-ordination is negotiated between the two performers, and the *process*, could relate to how the piano accompanist negotiates their own co-ordination in relation to that of their co-performer. As suggested in Keller's ARAMEP process above, the percentages of application of either of these processes would also differ, however, not only between each duo partnership, but also each time the two musicians play together.

4) McCaleb's (2013) *inter-reaction* framework involves the cyclical process of three stages of actions – *transmitting*, *inferring* and *attuning* – which together result in the continuous interaction between ensemble musicians. When considering these processes in the solo–accompaniment context, *transmitting* – which refers to signals made with the instruments conveying musical intention – could refer to the two musicians communicating their intentions to each other, *inferring* – which refers to understanding each other's musical intentions – could be particularly useful to the accompanist in perceiving the soloist's intentions, and, *attuning* – which refers to how these perceived intentions are received and acted upon by the performers – could be essential in aiding the accompanist to adjust what they are doing so to fit around the soloist.

5) Kokotsaki's (2007) framework which reflects the role of the pianist within chamber ensembles comprises five categories of information which were found to be inter-related: *searching for balance*, *externalisation of attention*, *regulating*, *time availability* and *achieving integration*. As identified by Kokotsaki, the link between *externalization of attention* and *regulating* establishes the pianist in a 'regulatory function' (2007, p. 657) in an accompanying sense by: a) holding a support role – both musically and morally; b) coping with unpredicted mishaps during performance – especially since the pianists use the full score; c) restoring the musical flow by immediately reacting and making decisions 'on the spot'; and d) recognising and reacting to their co-performer's cues exhibiting active listening, alertness, speed and spontaneity. All these functions are also applied when the pianist assumes an accompanist's role.

The above literature contributes to the second stage of the conceptual framework, expanding upon the details established in the first stage (see Figure 7.2: literature contributions inserted in *Italics*).

7.3 Constructing the pianist in professional piano accompaniment practice

In order to develop an explanatory framework about piano accompaniment practice that enables us to identify the complexities and peculiarities of how an individual piano accompanist may work in any single moment of rehearsal or performance, it is necessary to expand upon the elemental aspects of practice identified thus far (see Figures 7.1 and 7.2). What is apparent from the new data is that piano accompanists operate differently in any given scenario, even if working with the same repertoire and the same soloist. Their practice is effectively *constructed* by the 'conditions' that they are working with or in. As such, the 'skills' that they apply and the 'roles' that they assume are influenced by these 'conditions'. Moreover,

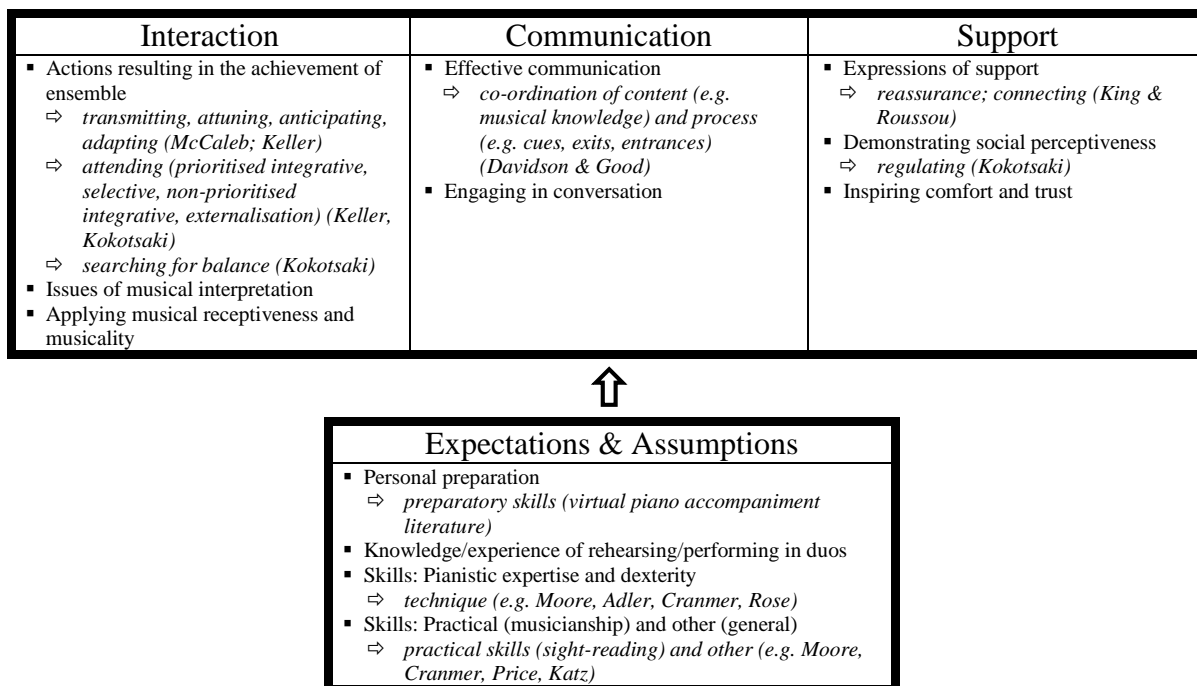


Figure 7.2: Stage 2 – Explanatory framework of professional piano accompaniment practice (data and literature)

their practice is constantly moderated by points of principle, priority and reflection as reported in the new data.

The framework below includes these three components and points: a) *conditions*: influences on the piano accompanist that impact upon their practice; b) *skills*: what the accompanist does, by outlining which skills they possess and apply at any one time; and, c) *roles*: who the accompanist is in the context of the duo, and who they become, by reflecting which role(s) they undertake at any one time. These specific components – *conditions* (see Table 7.3), *skills* (see Table 7.4) and *roles* (see Table 1.3) – intersect with the elemental aspects of practice outlined previously and their combination forms the conceptual framework of piano accompaniment practice (see Figure 7.3). Each of these components will be discussed more fully below.

7.3.1 Conditions of piano accompaniment practice

The professional piano accompanist’s practice is influenced by a range of conditions (see Table 7.3), including (but not limited to) the following: the accompanist’s background, the context of the engagement, the type of soloist, the level of familiarity with the soloist and their personality, as well as the pianist’s individual experiences and capabilities. The first three aspects will be discussed as examples of the possible types of conditions influencing piano accompaniment practice.

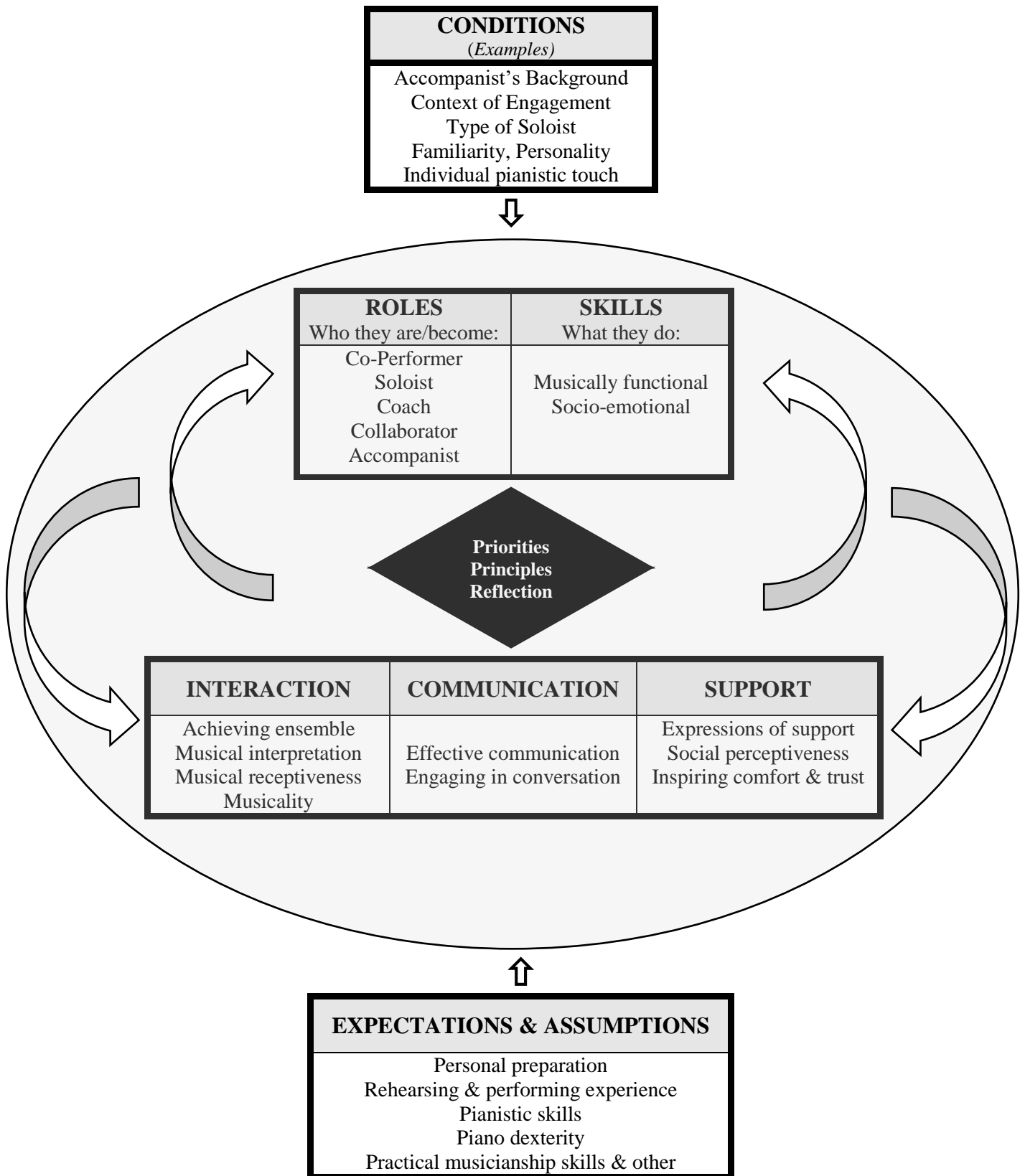


Figure 7.3: Conceptual framework of professional piano accompaniment practice

7.3.1.1 Accompanist's background

The accompanist's background encompasses all aspects related to: a) their musical and other exposures while growing up (e.g. church organist, chorister, school environment); b) their education and training (e.g. University, College or Conservatoire, and so on.); c) their broader performance experiences (e.g. solo performances, larger chamber ensembles, orchestral pianist, choral accompanist, ballet accompaniment); d) their experience in working with soloists of different levels of experience and expertise (e.g. experienced, inexperienced, students, professionals); and e) their familiarity with the standard vocal and instrumental repertoire, as well as with other more obscure repertoire.

7.3.1.2. Context of engagement

The piano accompanist is engaged in a variety of performance contexts, each of which is influenced by different parameters: a) the type of engagement (e.g. examination, audition, formal/informal concert); b) whether it entails rehearsing (e.g. an audition without a prior run-through); c) the length of the engagement (e.g. number and duration of rehearsals and performances); d) the repertoire (e.g. level of familiarity of studying, rehearsing and/or performing the work and/or the style); e) the venue (e.g. size, room/hall); f) the instrument (e.g. grand, upright or electric piano; and g) the audience (e.g. size, familiarity).

7.3.1.3 Type of soloist

The type of soloist determines the roles the accompanist might be expected to assume, and the ways in which they apply and adapt their skills. An inexperienced soloist will require different levels of support than a more experienced performer; the accompanist might adopt a directing or coaching role. Other considerations include the level of familiarity with the soloist, both on a personal and professional level, as well as the personality and temperament of the soloist. Furthermore, depending on the type of soloist, the expectations of the piano accompanist, both on personal and professional levels, may vary. Expectations on a personal level can include aspects such as being accepted as a performer or sharing similar musical aspirations, whereas expectations on a professional level can include aspects such as being an accomplished performer or being thoroughly prepared both musically and contextually prior to an engagement.

Accompanist's Background	Context of Engagement	Type of Soloist
Musical exposures Social exposures Education Training Performance experiences Working with soloists of varied experience and expertise Familiarity with repertoire	Type of engagement Includes rehearsal(s) Run-through only Number of rehearsals Number of performances Type of venue Type of instrument Type of audience	Professional Semi-professional Amateur adult musician Young beginner student Secondary education student Higher education student Experienced performer Inexperienced performer

Table 7.3: Examples of conditions of piano accompaniment practice

MUSICALLY FUNCTIONAL SKILLS

Pianistic	Practical	Musical Receptiveness	Achieving Ensemble	Communication
accomplished pianist technical security accuracy good rhythmic sense be soloistic able to voice part able to un-voice part technical proficiency finger dexterity tone quality tone quantity variety of touch ability to leap independence of eyes and hands use of dynamic marks use of expression marks clear articulation legato playing use of pedalling set tempo establish mood	learn music quickly read music quickly good co-ordination sight-reading score-reading reading three lines at once transposing modulating improvising vamping harmonising at sight extemporising score-reduction playing orchestral reductions realising continuo parts aware of vocal diction aware of languages time-management rehearsing strategies knowledge specific to each instrument play from memory page-turning	pick up musical signals make fast decisions exhibit cognitive thought predicting actions processing signals respond to interpretation respond to musicality respond to individuality dividing attention be spontaneous musical perception sensitivity expressiveness interpreting considering piano-lid judging venue acoustics using piano pedals allowing breathing space allowing bowing space being attuned making allowances pre-empting actions deal with mishaps pre-empting entries/exits being a sounding board being experienced prioritising	react to musical signals take immediate action ensure togetherness synchronisation interaction restore musical flow tailor performance musicianship co-ordinating anticipating following leading duetting with soloist constantly monitoring covering errors scanning score keep playing/not stopping skipping to find soloist catching-up with soloist locating the soloist adding beats/bars being constantly alert being flexible adapt to rhythm fluxes regulate balance adjust volume/dynamics blending matching phrasing	musically without talking aurally listening breathing reacting responding visually watching eye contact gestural inductions body language bowing instrument movement sharing musical roles

SOCIO-EMOTIONAL SKILLS

Social Receptiveness	Support	Comfort and Trust	Communication
perceiving needs keep antennae out expressing rapport being on the same wavelength experiencing a connection problem solving compromising understanding musical thinking feeling sensing detecting picking up emotional signals motivating mutual respect being experienced	emotionally psychologically morally logistically being open-minded being co-operative being responsive being sensitive being dynamic being understanding conveying positivity being encouraging being assertive not being a hindrance not being 'off-putting' coaching being empathetic visually keeping calm not panicking not be phased by errors not indicate errors not showing nervousness encourage soloist not to stop	making soloist feel at ease convey all is under control being easy to work with inspiring security stimulating confidence encouraging trust smiling at the soloist inspiring comradery encouraging relaxation inspiring comfortability contributing to an enjoyable working environment offer constructive criticism not being judgmental sharing chemistry sharing friendship	verbally discussing debating negotiating agreeing disagreeing forthcoming with ideas offering input making joint decisions intuitively (by instinct, through a sixth sense)

Table 7.4: Skills of piano accompaniment practice

7.3.2 Skills of piano accompaniment practice

The professional piano accompanist draws upon different kinds of skills in practice, whether rehearsing and/or performing with a soloist in the concert tradition. They acquire and nurture such skills through their training and experiences, skills which consequently provide a kind of ‘toolkit’. These skills could be conceptualised according to their nature as musically functional and socio-emotional (see Table 7.4).

Musically functional skills are related to playing the music, and encompass actions of: a) playing the piano, i.e. pianistic; b) practical skills; c) musical receptiveness; d) achieving ensemble; and e) communicating on a musical level. These aspects are: a) identified in the practitioner’s literature (see Chapter 1); b) outlined further in the *musical cohesion, communication, and expectations and assumptions* sections of the empirical studies (see above; Chapters 4, 5 and 6); and c) recognised as aspects of *co-ordinating*, as in Davidson and Good’s (2002) *content and process* model, *attending*, as in Keller’s (2001) *ARAMEP* model, *attuning*, as in McCaleb’s (2013) *inter-reaction* framework, and *regulating*, as in Kokotsaki’s (2007) framework (see Chapter 2).

Socio-emotional skills are related to interpersonal dynamics, and embrace actions of: a) social receptiveness; b) expressing support and understanding; c) inspiring comfort and trust; and d) communicating on a social level. This area also reflects the expectation of expression of support from the accompanist towards the soloist in all matters necessary at any one point in the duration of the engagement. The majority of these aspects are outlined in the *perception and support* section of the empirical studies’ findings (see above; Chapters 4, 5 and 6); however, all aspects outlined in the other three categories of the IPA analysis outcome – *musical coherence, communication, expectations and assumptions* – have been found to influence the interpersonal dynamics of this relationship.

7.3.3 Roles of piano accompaniment practice

The professional piano accompanist works with each soloist in rehearsal and performance according to the conditions given above and by drawing upon the skills identified above. They may assume different roles⁶¹ as part of this practice depending on the nature of the engagement they are involved with, as: a) co-performer, b) soloist, c) coach, d) accompanist and e)

⁶¹ This aspect of my doctoral research was published as follows: ‘An exploration of the pianist’s multiple roles within the duo chamber ensemble’, in A. Williamon and W. Goebel (eds.) *Proceedings of the International Symposium on Performance Science* (Brussels, Belgium: European Association of Conservatories, 2013), pp.511–516.

collaborator (see Appendix G). These roles have musical, pedagogical, and social implications which are interlinked. Taken at face value, these roles could be interpreted in the following ways: a) a co-performer implies a fellow musical performer; b) the pianist emerges as a soloist during specific ‘solo’ passages within a work; c) as a coach, the pianist works in a directing role; d) as an accompanist, the pianist acts in a supporting role; and e) a collaborator signifies equality between the two performers. Each role can be regarded as primarily functional – i.e. to ensure the success of the musical partnership – but also entails specific socio-emotional behavior.

My research indicates that the term ‘piano accompanist’ encompasses all five roles in one, both from musically functional and socio-emotional aspects (see Table 1.3), which in turn suggests that in order to successfully contribute to a duo ensemble, an accompanist exhibits numerous attributes that reflect the pianist in multiple roles. These ‘attributes’ are related to the pianist’s ‘actions’ when performing with an instrumentalist or singer, and have been given a variety of names by practitioners and educational researchers: 1) skills (e.g. Price, 2005); 2) abilities (e.g. Cecil, 1907); 3) qualifications (e.g. Brown, 1917); 4) peculiarities (e.g. Lyle, 1923); 5) qualities (e.g. Rose, 1981); 6) rules (e.g. Adami, 1952); 7) requirements (e.g. Adami, 1952); 8) elements (e.g. Adler, 1965); 9) techniques (e.g. Lippmann, 1979); 10) competencies (e.g. Rose, 1981); 11) basic tools (e.g. Rose, 1981); and 12) attributes (e.g. Fong, 1997).

7.4 Application of the Framework

The combination of these three key components – conditions, skills and roles – with the elemental aspects of accompaniment practice identified previously, namely interaction, communication and support, make up the framework of professional piano accompaniment practice. The central part of the framework reflects the practice itself (i.e. skills, roles, interaction, communication, support) and this is influenced, on the one hand, by expectations and assumptions of the co-performers, and, on the other, by the conditions of the engagement. The professional piano accompanist effectively navigates those expectations, assumptions and conditions in each unique encounter, constructing their practice accordingly by assuming roles and applying skills so as to interact, communicate and support the soloist. This navigation involves applying points of priority, principle and reflection.

The skills and roles of accompaniment practice are like the foundation of each piano accompanist’s ‘toolkit’, which may a) act as a ‘starting point’ in any given solo–accompaniment engagement, as investigated in both studies, b) be influenced by condition variables, also as explored in both studies, and, c) be manipulated in practice, as investigated

in the Interview Study and observed in the Case Study. Some of these ‘tools’ may be common to all accompanists and provide a structure for their activity, but others may be specific to an individual accompanist depending on their priorities, principles and reflections.

In practice, each skill/role is applied, developed and/or built upon, constantly evolving by being adapted, modified or refined. Each professional piano accompanist draws upon these tools in an individual way, such as by giving different degrees of emphasis and levels of importance to them based upon the parameters of the engagement. Taking as an example ‘skipping’ (e.g. skipping beats, bars, lines, pages, repeat signs and so on) – an instance whereby the soloist skips one of the above by accident during performance – this is one way of how it can be dealt with in practice, each outlined in step comprising a combination of different skills or appointed roles:

- Step 0 (condition/expectations and assumptions): the accompanist is constantly alert during performance, anticipating and pre-empting the soloist’s actions through intuition, previous experience or issues gleaned from the rehearsal;
- Step 1 (skill): the accompanist instantaneously identifies that the soloist has skipped a beat/bar/phrase/line/verse/repeat as they are being alert, constantly listening and monitoring the unfolding of the music, picking up musical signals, by being attuned – and consequently responsive – to what the soloist is doing, and observing the full score (interaction/communication/support);
- Step 2 (skill): the accompanist must find where the soloist has skipped to by making fast decisions on the spot, reacting and taking immediate action to get there as soon as possible (point of priority) – especially if they have skipped a large passage, with the least indication that something is amiss. Also, by predicting the soloist’s actions, processing their musical signals, dividing simultaneously their attention between what the soloist and they are doing, so to restore the musical flow, ensuring togetherness and synchronisation, by following and or leading, adding beats or bars, being flexible and blending as much as possible with the soloist (interaction/communication/support);
- Step 3 (role): until the accompanist catches up with the soloist they keep calm and do not panic, keep playing and not stop, improvise their part, scan the score as fast as possible, keep all their antennae out, and pick up the soloist’s signals, pre-empting what they might do next. By being prepared (point of principle), knowing both parts equally as well they should resolve this incident fast (interaction/communication/support);
- Step 4 (role/skill): assuming that the soloist has realised their error (point of reflection), the accompanist should convey with their manner that everything is under control and

encourage the soloist to keep playing/singing, supporting them emotionally as well as musically, stimulating confidence and inspiring trust and comfort. They can achieve this by visually looking calm, not panicking or showing their possible nervousness, pick up emotional signals, smiling at the soloist where possible, looking for more body language and increasing gestures and eye contact when necessary, while keep playing, harmonising or vamping the piano part when necessary, covering the error as best as possible until they catch-up with the soloist (interaction/communication/support).

Depending on the type of soloist and type of repertoire (conditions), the accompanist will decide what is required of them (priorities/principles) in terms of skills and roles at that given point and time, and act upon each occasion accordingly (reflection). As far as the reflection process is concerned, the accompanist constantly reflects throughout both rehearsal and performance. Considering Donald Schön's (1983) research on reflection during a particular incident, *reflection-in-action* could be an accompanist's reflection which can be immediately implemented and put into action at any given time after the incident occurred, and *reflection-on-action*, a reflection which can be 'stored' in the accompanist's toolkit and used in the future, either when working with the same soloist, or in a similar situation working with another musician. Indeed, any individual encounter is different, as: a) each piano accompanist will support, interact and communicate with each soloist in a different way; b) each accompanist will have different expectations and assumptions; and c) the conditions specific to each encounter will determine the priorities, principles and reflections influencing the use of the different skills and roles, as a constant cyclical process.

CONCLUSIONS

8.1 Thesis overview

This thesis set out to investigate the piano accompanist and piano accompaniment practice in the Western art solo–accompaniment context through an in-depth exploration of the personal experiences and views of contemporary professional musicians – both active professional piano accompanists and professional instrumentalists/vocalists – via interview and observational enquiry as well as through testimonies of past and present practitioners, pedagogues and researchers as documented in pre-existing literature on piano accompaniment and chamber ensemble practices. The purpose of the study was to gain deeper insight than hitherto provided into the expectations, skills and roles of professional piano accompanists and to devise a novel conceptual framework (see Figure 7.3) about piano accompaniment practice so as to explain *how* professional pianists accompany. The research questions probed both the expectations professional musicians have of piano accompanists as well as in terms of their perceptions of the skills they exhibit and the roles they assume when engaged in music-making in the solo–accompaniment context.

8.2 Research questions

8.2.1 What are the expectations of professional musicians about professional piano accompanists?

The first part of the interview study (see Chapter 4: *Interview Study: Expectations*) was specifically designed to explore the views of professional musicians – both pianists who specialise in accompanying as well as instrumental and vocal soloists – about their expectations of professional piano accompanists. Seven areas of expectation were identified, namely that professional accompanists should be able to 1) achieve ensemble; 2) deal with musical interpretation; 3) communicate effectively; 4) express support; 5) evidence piano and music-reading techniques; 6) prepare; and 7) understand the practicalities of working in a duo (see Table 4.3).

8.2.2 What are the skills and roles of professional piano accompanists?

The second part of the interview study (see Chapter 5: *Interview Study: Skills and Roles*) revealed the views of professional musicians about the skills and roles of professional piano accompanists. According to these musicians, they perceived a range of skills and roles in the

work of piano accompanists, specifically 1) pianistic expertise and dexterity; 2) practical skills; 3) music receptiveness and musicality; 4) the ability to communicate effectively; 5) social perceptiveness; 6) practical support and understanding; and 7) other general attributes (see Table 5.1).

8.2.3 How do professional pianists accompany professional soloists in rehearsal and performance?

The second study (see Chapter 6: *Observational Case Study*) reflected one of the real-life engagement scenarios of the practising musician's working life, whereby a soloist meets an accompanist for one short rehearsal prior to a public performance. As part of this research, three professional accompanists were each coupled with three professional soloists (one violinist, one flautist and one singer). The similarities and differences in their practice were observed and specific information was gleaned about how professional piano accompanists work with different soloists on the same repertoire and in equivalent rehearsal and performance settings. In each case, the accompanist detailed how 1) they achieved musical coherence, 2) engaged in conversation, and 3) inspired comfort and trust in their music-making.

8.3 Conceptual framework of professional piano accompaniment practice

One of the key objectives of this research was to devise a novel conceptual framework about professional piano accompaniment practice (see Chapter 7). Following critical evaluation of the relevant literature and phenomenological interpretation of the empirical data gathered as part of the interview and observational case studies, the framework was put together in stages. The central part of the framework comprises two specialist components – 'skills' and 'roles' – which represent the 'tools' of accompaniment practice. These are influenced by the 'expectations and assumptions' of the co-performers in the solo-accompaniment duo and applied in practice according to the accompanist's priorities, principles and reflections. These 'tools' interact with general elements of ensemble practice, specifically 'communication' and 'interaction', but also 'support', the latter of which effectively regulates the practice. Indeed, 'support' may be seen as a defining element of this framework, for in contrast to co-performers in other chamber groups, the piano accompanist reportedly provides a cushion of socio-emotional and musically functional support throughout their ensemble practice. This perhaps helps to explain why the term 'accompanist' is still widely preferred and accepted among professional musicians: it is not to imply inferiority, rather to capture the essence of the practice itself.

In operationalising the framework, it is proposed that each piano accompanist *constructs* their practice according to the specific ‘conditions’ of the encounter (e.g. their background and experiences, the context of the engagement, the soloist, the repertoire, the venue, among other factors), thereby utilising specific ‘skills’ and assuming ‘roles’ in an individual way. Conditions, skills and roles thus feature about the framework and these may be influenced by each piano accompanist’s principles, priorities and reflections.

It is plausible to suggest that the components of this framework and its operation may be applied and adapted in the context of other small (or large) working groups within and outside Western art music-making as a tool for explaining professional activity, such as the educational practices of teachers, wellbeing practices of therapists, business practices of commercial and public organisations. When individuals work together on a particular task, their practice involves expectations and assumptions, support for one another (possibly to a lesser degree than evidenced by piano accompanists as indicated above), communication and interaction. Their work may be influenced by specific conditions (e.g. their previous experiences and familiarity with the task at hand) which will result in the utilisation of specific skills drawn from their task-base and the playing out of different roles according to the function and/or behaviour of other group members. Each member of a group will act according to their priorities, principles and reflections. Wider consideration of the application of this framework merits attention in future research.

8.4 Limitations and recommendations for further study

This research aimed to explore the phenomenon of the piano accompanist and to investigate piano accompaniment practice in the Western art solo–accompaniment duo ensemble context. The limitations of this study and recommendations for further research are outlined henceforth. While this thesis focussed exclusively on the pianist as accompanist in the solo–accompaniment duo ensemble, future research might consider the pianist in the context of: a) other musical ensembles, such as chamber or orchestral pianist, répétiteur, choral accompanist, audition accompanist, dance accompanist; and b) other musical cultures, such as in jazz, popular and folk groups. The participants in this research were all professional practising musicians: a similar study could be carried out using musicians of different levels of experience and expertise, such as with amateur pianists, young pupils, university and college-level students or semi-professional musicians. Furthermore, the inclusion of a larger number of participants from different countries and continents would enrich the data set.

In these enquiries, the interview questions were specifically designed to explore the accompanist's skills, roles and expectations, while those in the observational case study were designed to prompt observations on specific aspects of the solo–accompaniment relationship when different soloists work with different piano accompanists. An alternative set of questions and participants may inevitably yield a different set of data and thus a different story about the phenomenon of the piano accompanist. Indeed, the design of the observational case study could be developed in future research to open other windows of opportunity for scrutinising the piano accompanist. For example, it would be interesting to investigate the same accompanist working with different soloists (e.g. PA with three different violinists), different types of instrumentalists (e.g. PA with flautists, clarinetists, bassoonists) or in different scenarios (e.g. PA accompanying in a private audition, in a public concert, in a studio recording), or with different repertoire (from Baroque to Modern) so as to refine the parameters of the conceptual framework further. Moreover, the possibility of conducting a longitudinal study to observe the way in which a piano accompanist works in an ensemble duo over an extended period of time with the same soloist would complement previous case studies on the effects of familiarity (King & Prior, 2013) in music-making.

This research provided in-depth exposure to the range of skills, whether musically functional and/or socio-emotional, utilised by piano accompanists in their ensemble activity. More research is needed to fully understand the effects of physiological, cognitive and other processes involved in their work, not least to fully understand how professional accompanists successfully cooperate with other musicians.

The proposed conceptual framework on piano accompaniment practice is the first attempt to rationalise the act of accompanying, bringing the primary tools of the professional piano accompanist into focus. This framework will now need to be tested so as to examine its explanatory and predictive power as well as to ascertain its limits. Future researchers may expand, revise or refine the framework so as to reflect the developing practices of twenty-first-century piano accompanists.

8.5 Epilogue

This thesis has attempted to enrich the field of music performance studies, both within the specialised area of piano accompaniment and the broader area of chamber ensemble music-making. It aspires to influence the way in which pianists, instrumentalists, vocalists, composers, listeners, teachers, researchers, music-critics and others engaged in music-making think about piano accompanists and accompaniment. The research significantly contributes

towards enhancing our understanding of the phenomenon of the piano accompanist by detailing the expectations, skills and roles of accompanists according to contemporary professional musicians. More importantly though, this research offers novel insight into how piano accompanists construct their practice, which can be regarded of primary value to future pianists intending to pursue a career in piano accompaniment, current pianists specialising in piano accompaniment, music tutors and educationalists offering courses in piano accompaniment as well as instrumental and vocal soloists working in the solo–accompaniment medium.

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APPENDICES

APPENDIX A: CONSENT FORMS

Ethical Consent Form PhD Research Participation University of Hull

I, _____, hereby agree to participate in this study to be undertaken by Evgenia Roussou, and confirm that:

- I have read and understood the aims and objectives of the proposed research.
- I have been offered the opportunity of finding further information about the proposed research and my participation.
- I understand that the data will be treated confidentially and for research purposes only.
- If the material is to be published, any references to my comments or playing will remain anonymous.
- I consent to short video clips being used as illustrative examples or stills in published papers or research.
- I consent to the video of the performance being shown to other audiences at a later stage.
- I consent to quotations from the interviews or references to live data being used in published papers or research.
- I understand that I can withdraw from this study at any time.

PARTICIPANT		
NAME	SIGNATURE	DATE

RESEARCHER		
NAME	SIGNATURE	DATE

PhD Proposed Title

An Exploration of the Skills and Roles of Experienced Piano Accompanists.

RESEARCH METHOD:

1. Observational and Interview Case Study, and
2. Interview Study of 10 Professional Accompanists & 10 Professional Vocal and Instrumental Soloists

Aims

- To explore the skills exhibited by experienced piano accompanists in the solo-accompaniment Western art duo context.
- To explore the functional and socio-emotional roles exhibited by experienced piano accompanists in the solo-accompaniment Western art duo context.

Objectives

- To identify piano accompanists' skills via observational and interview case study, specifically to establish how their skills vary when accompanying different types of instrumental soloists (wind vs string vs singers).
- To interview piano accompanists about their views on the skills involved in piano accompaniment and the roles they assume in the Western art duo context.

Participant's Personal Details - PhD Research Participation

Personal Information (All participants)

1	Name	
2	Nationality	
3	Date of Birth	
4	Address	
5	Home Telephone	
6	Mobile Telephone	
7	Skype Username	
8	Email Address	
9	Main Instrument	
10	Other Instruments	
11	Musical Qualifications	
12	Current Post(s)	

Other Information (Pianists only)

13	At which age did you start accompanying on a regular basis?	Age: _____
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14a	Do you regularly work with a specific partner?	YES / NO
14b	If yes, please specify which instrumental category they come under:	Tick all that is relevant to you: ✓
	Voice	
	Strings	
	Woodwind	
	Brass	
	Percussion	
	Other (please specify)	

15	Which levels and abilities have you accompanied?	Tick all that is relevant to you: ✓
	Beginners (under 18)	
	Beginners (adults)	
	Intermediate/Advanced Students (under 18)	
	University Students	
	Conservatory Students	
	Other Students (adults)	
	Amateur Musicians	
	Semi-professional Musicians	
	Professional Musicians	
	International Artists	
	Other (please specify)	

**Audience Member
PhD Research Participation**

I consent to participate as an audience member in the case-study concert on Wednesday 2nd July 2014. I understand that the data from the project will be treated confidentially and anonymously and that I can withdraw from the study at any point.

PARTICIPANT'S NAME	PARTICIPANT'S SIGNATURE	
RESEARCHER		
<u>Evgenia Roussou</u> NAME	<hr style="border: none; border-top: 1px solid black; margin-bottom: 5px;"/> SIGNATURE	<hr style="border: none; border-top: 1px solid black; margin-bottom: 5px;"/> DATE

PhD Proposed Title

An Exploration of the Skills and Roles of Experienced Piano Accompanists.

RESEARCH METHOD:

3. Observational and Interview Case Study, and
4. Interview Study of 10 Professional Accompanists & 10 Professional Vocal and Instrumental Soloists

Aims

- To explore the skills exhibited by experienced piano accompanists in the solo-accompaniment Western art duo context.
- To explore the functional and socio-emotional roles exhibited by experienced piano accompanists in the solo-accompaniment Western art duo context.

Objectives

- To identify piano accompanists' skills via observational and interview case study, specifically to establish how their skills vary when accompanying different types of instrumental soloists (wind vs string vs singers).
- To interview piano accompanists about their views on the skills involved in piano accompaniment and the roles they assume in the Western art duo context.

Personality Type - PhD Research Participation

NAME

Outlined below are eight personality parameters sorted into four pairs of opposite preference, based on Carl G. Jung's theory of psychological types. For each pair, please tick whichever type you feel best describes your personality tendencies. A short explanation of each parameter is provided.

<u>TYPE</u> ✓	OR	✓	<u>TYPE</u>
Pair 1: Relates to ways of gaining energy			
EXTRAVERTED You focus on the outside world to get energy through interacting with people and/or doing things.	OR		INTROVERTED You focus on the inner world and get energy through reflecting on information, ideas and/or concepts.
Pair 2: Relates to ways of gathering or becoming aware of information			
SENSING You notice and trust facts, details and present realities.	OR		INTUITION You attend to and trust interrelationships, theories and future possibilities.
Pair 3: Relates to ways of deciding or coming to a conclusion about information			
THINKING You make decisions using logical, objective analysis based on unbiased reasoning; your decisions and less affected by emotions.	OR		FEELING You make decisions to create harmony by applying person-centred values; your decisions are mainly affected by your feelings and emotions.
Pair 4: Relates to ways of dealing with the world around us			
JUDGING You tend to be organised and orderly and to make decisions quickly.	OR		PERCEIVING You tend to be flexible and adaptable and to keep your options open as long as possible.

APPENDIX B: EMPIRICAL STUDIES – QUESTIONS

No.	CASE STUDY SOLOISTS' QUESTIONS	INTERVIEW STUDY SOLOISTS' QUESTIONS	CASE STUDY ACCOMPANISTS' QUESTIONS	INTERVIEW STUDY ACCOMPANISTS' QUESTIONS
Section 1: Accompaniment Skills				
1	In your opinion, which skills should a pianist possess in order to be regarded a successful accompanist?	In your opinion, which skills should a pianist possess in order to be regarded a successful accompanist?	In your opinion, which skills should a pianist possess in order to be regarded a successful accompanist?	
2				In your opinion, what accompaniment skills contribute to achieving ensemble in the solo-accompaniment context?
3			In your opinion, what accompaniment skills contribute to the success of a rehearsal?	In your opinion, what accompaniment skills contribute to the success of a rehearsal?
4			In your opinion, what accompaniment skills contribute to the success of a performance?	In your opinion, what accompaniment skills contribute to the success of a performance?
5			Do you ever think you are applying a specific skill at a specific point while accompanying? (If so, how?)	Do you ever think you are applying a specific skill at a specific point while accompanying? (If so, how?)
Section 2: Expectations & Preferences				
6				What are the general expectations you have as an accompanist from your soloist?
7			What could the soloist's general expectations be from their accompanist?	What could the soloist's general expectations be from their accompanist?

No.	CASE STUDY SOLOISTS' QUESTIONS	INTERVIEW STUDY SOLOISTS' QUESTIONS	CASE STUDY ACCOMPANISTS' QUESTIONS	INTERVIEW STUDY ACCOMPANISTS' QUESTIONS
8	What are the general expectations you have as a soloist from your accompanist?	What are the general expectations you have as a soloist from your accompanist?		
9			In your opinion, what are the main differences between accompanying singers, wind players and string players?	In your opinion, what are the main differences between accompanying singers, wind players and string players?
10				Which instrumental category is your preference for accompanying? (Why?)
Section 3: Technique				
11			How do you deal with breathing issues in voice and wind accompaniment, such as the soloist running out of breath, breathing in an unplanned place, pushing or pulling back?	How do you deal with breathing issues in voice and wind accompaniment, such as the soloist running out of breath, breathing in an unplanned place, pushing or pulling back?
12	How do you expect your accompanist to deal with possible breathing/bowing issues that may arise?	How do you expect your accompanist to deal with possible breathing/bowing issues that may arise?		
13			Do you interpret a singer's breathing intentions in the same way as a wind player's breathing intentions? (How?)	Do you interpret a singer's breathing intentions in the same way as a wind player's breathing intentions? (How?)
14			Is there a parallel scenario in string accompaniment to the breathing issues encountered in vocal and wind accompaniment? (If so, how?)	Is there a parallel scenario in string accompaniment to the breathing issues encountered in vocal and wind accompaniment? (If so, how?)

No.	CASE STUDY SOLOISTS' QUESTIONS	INTERVIEW STUDY SOLOISTS' QUESTIONS	CASE STUDY ACCOMPANISTS' QUESTIONS	INTERVIEW STUDY ACCOMPANISTS' QUESTIONS
15			How do you judge and consequently achieve balance when accompanying singers, wind players and string players?	How do you judge and consequently achieve balance when accompanying singers, wind players and string players?
16	How is balance achieved between you and your accompanist?	How is balance achieved between you and your accompanist?		
17				In your opinion in which occasions does a soloist need to be musically supported?
18		In your opinion in which occasions do you need to be musically supported by your accompanist?		
19			How do you deal with unexpected errors by the soloist during a performance, such as pitch and rhythm errors, or memory lapses?	How do you deal with unexpected errors by the soloist during a performance, such as pitch and rhythm errors, or memory lapses?
20	How do you expect your accompanist to deal with unexpected incidents such as pitch and rhythm errors, or memory lapses on your behalf during a performance?	How do you expect your accompanist to deal with unexpected incidents such as pitch and rhythm errors, or memory lapses on your behalf during a performance?		
21			How do you deal with unexpected errors in your part during a performance such as 'hitting the wrong key', or missing a repeat sign?	How do you deal with unexpected errors in your part during a performance such as 'hitting the wrong key', or missing a repeat sign?

No.	CASE STUDY SOLOISTS' QUESTIONS	INTERVIEW STUDY SOLOISTS' QUESTIONS	CASE STUDY ACCOMPANISTS' QUESTIONS	INTERVIEW STUDY ACCOMPANISTS' QUESTIONS
22		How do you deal with unexpected errors in your part during a performance?		
23		How do you expect your accompanist to deal with these unexpected errors?		
24			How do you deal with unusual or spontaneous expressive or interpretative moments from the soloist during a performance?	How do you deal with unusual or spontaneous expressive or interpretative moments from the soloist during a performance?
25	How do you deal with unusual or spontaneous expressive or interpretative moments from the piano accompanist during a performance?	How do you deal with unusual or spontaneous expressive or interpretative moments from the piano accompanist during a performance?		
Section 4: Achieving Ensemble				
26	In your opinion, does an accompanist follow and/or lead a soloist?	In your opinion, does an accompanist follow and/or lead a soloist?	In your opinion, does an accompanist follow and/or lead a soloist?	In your opinion, does an accompanist follow and/or lead a soloist?
27				What are the most important skills required of the accompanist to achieve 'tight' ensemble?
28			How do you expect to communicate with your soloist when performing?	How do you expect to communicate with your soloist when performing?
29	How do you expect to communicate with your accompanist when performing?	How do you expect to communicate with your accompanist when performing?		

No.	CASE STUDY SOLOISTS' QUESTIONS	INTERVIEW STUDY SOLOISTS' QUESTIONS	CASE STUDY ACCOMPANISTS' QUESTIONS	INTERVIEW STUDY ACCOMPANISTS' QUESTIONS
30			How much visual contact with your soloist is necessary for you when accompanying a singer, a wind player and a string player?	How much visual contact with your soloist is necessary for you when accompanying a singer, a wind player and a string player?
31		How much visual contact with your accompanist is necessary for you?		
32			How much do you take into consideration the soloist's body movement when accompanying a singer, a wind player and a string player?	How much do you take into consideration the soloist's body movement when accompanying a singer, a wind player and a string player?
Section 5: Role of the accompanist in the Western duo ensemble context				
33	Do you think that the accompanist is equally as important as the soloist in a solo-accompaniment context?	Do you think that the accompanist is equally as important as the soloist in a solo-accompaniment context?	Do you think that the accompanist is equally as important as the soloist in a solo-accompaniment context?	Do you think that the accompanist is equally as important as the soloist in a solo-accompaniment context?
34				What in your opinion are the roles of the soloist and accompanist in the solo-accompaniment context?
35	'Piano collaborator' is another, more recent term used when referring to a piano accompanist. Have you come across it and what do you think of it?	'Piano collaborator' is another, more recent term used when referring to a piano accompanist. Have you come across it and what do you think of it?	'Piano collaborator' is another, more recent term used when referring to a piano accompanist. Have you come across it and what do you think of it?	'Piano collaborator' is another, more recent term used when referring to a piano accompanist. Have you come across it and what do you think of it?

No.	CASE STUDY SOLOISTS' QUESTIONS	INTERVIEW STUDY SOLOISTS' QUESTIONS	CASE STUDY ACCOMPANISTS' QUESTIONS	INTERVIEW STUDY ACCOMPANISTS' QUESTIONS
36	In your opinion can all pianists accompany or is accompanying a specialist skill?	In your opinion can all pianists accompany or is accompanying a specialist skill?	In your opinion can all pianists accompany or is accompanying a specialist skill?	In your opinion can all pianists accompany or is accompanying a specialist skill?
37				In your opinion can a pianist learn to accompany? (If so, how?)
38				In your opinion, what is the biggest difference between performing solo piano and accompanying?
Section 6: Additional Comments				
39	Would you like to add anything else that concerns working with a piano accompanist in the solo-accompaniment context, which I haven't touched on?	Would you like to add anything else that concerns working with a piano accompanist in the solo-accompaniment context, which I haven't touched on?	Would you like to add anything else that concerns piano accompaniment in the solo-accompaniment context, which I haven't touched on?	Would you like to add anything else that concerns working with a piano accompanist in the solo-accompaniment context, which I haven't touched on?
<p style="text-align: center;">CASE STUDY Soloists Part A CASE STUDY Soloists Part B CASE STUDY Soloists Part C CASE STUDY Accompanists A,B & C</p>				
Section 7: Video recall About each piece BEFORE the video- recall				
40	What did you like about this piece and how well did you know it prior to this study?			What did you like about this piece and how well did you know it prior to this study?
41	Which potential difficulties did you anticipate with regard to ensemble in your preparation? Did they materialise, and if so, how did you deal with them?			Which potential difficulties did you anticipate with regard to ensemble in your preparation? Did they materialise, and if so, how did you deal with them?

No.	CASE STUDY Soloists Part A	CASE STUDY Soloists Part B	CASE STUDY Soloists Part C	CASE STUDY Accompanists A,B & C
42		Which potential difficulties did you anticipate in having with regards to ensemble based on your previous experience(s) of rehearsing and performing this piece? Did they materialise, and if so, how did you deal with them?	Which potential difficulties did you anticipate in having with regards to ensemble based on your previous experience(s) of rehearsing and performing this piece? Did they materialise, and if so, how did you deal with them?	
43	What other problems, if any, did you actually encounter during the rehearsal with the ensemble as a whole?	What other problems, if any, did you actually encounter during the rehearsal with the ensemble as a whole?	What other problems, if any, did you actually encounter during the rehearsal with the ensemble as a whole?	What other problems, if any, did you actually encounter during the rehearsal with the ensemble as a whole?
44		Did you encounter any new difficulties that you had not encountered in your previous experience?		
45			Did you encounter any new difficulties that you had not encountered in your previous experiences?	
<u>AFTER</u> the video-recall				
46	What would you like to tell me about the actual performance in general?	What would you like to tell me about the actual performance in general?	What would you like to tell me about the actual performance in general?	What would you like to tell me about the actual performance in general?

No.	CASE STUDY Soloists Part A	CASE STUDY Soloists Part B	CASE STUDY Soloists Part C	CASE STUDY Accompanists A,B & C
47				<p>I would like to hear your views on the performance issues touched upon during the interview. We'll take one issue at a time:</p> <ul style="list-style-type: none"> ▪ achieving ensemble; ▪ interpreting the soloist's intensions correctly; ▪ dealing with any unexpected incidents or spontaneous moments if any; ▪ achieving balance; and ▪ communicating with your soloist.
48	<p>I would like to hear your views on the performance issues touched upon during the interview. We'll take one issue at a time:</p> <ul style="list-style-type: none"> ▪ the ensemble; ▪ the balance; and ▪ the communication between you and the pianist. 	<p>I would like to hear your views on the performance issues touched upon during the interview. We'll take one issue at a time:</p> <ul style="list-style-type: none"> ▪ the ensemble; ▪ the balance; and ▪ the communication between you and the pianist. 	<p>I would like to hear your views on the performance issues touched upon during the interview. We'll take one issue at a time:</p> <ul style="list-style-type: none"> ▪ the ensemble; ▪ the balance; and ▪ the communication between you and the pianist. 	
49	Would you like to add anything else?	Would you like to add anything else?	Would you like to add anything else?	Would you like to add anything else?

APPENDIX C: DURATIONS (TIMINGS)

INTERVIEW STUDY

Pianists	Durations	Soloists	Durations
P1	00:50:06	S1	00:32:57
P2	00:52:25	S2	00:34:34
P3	00:55:10	S3	00:31:15
P4	01:32:25	S4	00:34:53
P5	01:24:34	S5	00:37:10
P6	01:18:59	S6	00:28:15
P7	01:26:30	S7	00:24:02
P8	00:30:05	S8	00:24:12
P9	00:47:01	S9	00:12:21
P10	01:05:51	S10	00:15:14
Totals	10:43:06	Totals	04:34:53

OBSERVATIONAL CASE STUDY

Pianists	Durations	Soloists	Durations
PA	00:56:50	SS	01:01:34
PB	01:01:20	FS	00:38:54
PC	01:30:30	VS	01:02:46
Totals	03:28:40	Totals	02:43:14

APPENDIX D: TRANSCRIPTION LENGTHS

INTERVIEW STUDY

Pianists	Word Count	Soloists	Word Count
P1	7,917	S1	3,940
P2	7,563	S2	4,425
P3	8,535	S3	4,539
P4	12,015	S4	5,128
P5	11,963	S5	4,386
P6	11,079	S6	3,076
P7	12,818	S7	3,216
P8	3,956	S8	3,254
P9	7,340	S9	1,576
P10	8,734	S10	2,349
Totals	91,920	Totals	35,889

OBSERVATIONAL CASE STUDY

Pianists	Word Count	Soloists	Word Count
PA	5,923	SS	7,178
PB	7,301	FS	4,020
PC	10,427	VS	7,102
Totals	23,651	Totals	18,300

APPENDIX E: SCORES

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Sonata no.1 For Flute & Piano, II. Lent, Philippe Gaubert.....	281
Hejre Kati, op.32. no.4, Jeno Hubay.....	285

La mort d'Ophélie

Ballade imitée de Shakespeare

1 *Andantino con moto quasi allegretto* (♩. = 63) *sempre a mezza voce*

Soprano ou Ténor

1. Au - près d'un tor - rent

Pianoforte

pp

5 O - phé - li - - e Cueil - lait, tout en suivant le bord,

10 Dans sa douce et ten - dre fo - li - - - e,

15 Des per - ven - ches, des boutons d'or, Des i - ris aux couleurs d'o - pa - le,

20

Et de ces fleurs d'un ro - se pâ - le Qu'on ap - - pel - le des doigts de

25

mort. Ah!

una corda

ppp

30

Ah!

35

Ah!

smorzando

40

47

2. Puis, é - le - vant sur ses mains blan -

ôtez la pédale

52

- ches Les ri - ants tré - sors du ma - tin,

57

El - - le les sus - pendait aux bran - - ches, Aux bran - ches d'un

62

sau - - le voi - sin ;

67

cresc. - - - - - Mais trop fai - ble le ra - meau pli - e, Se bri - se, et la pauvre Ophé -

cresc. - - - - -

pp

poco ritenuto

a tempo 1°

73

- li - e Tom - - be, sa guir - lande à la main.

ff *pp* *pp*

una corda

80

cresc. *poco f* *pp*

85

3. Quel - ques in - stants sa robe en - flé - - - e

ôtez la pédale

90

La tint en - cor sur le cou - rant Et, comme

95

u - - ne voi - le gon - flé - - e, El - le flot - tait toujours chan -

100

- tant, Chan - tant quel - que vieille ba - la - de, Chan - tant ain - si qu'une Naï -

105

- a - - - de, Née au mi - lieu de ce tor -

110

- rent. 4. Mais cette é -

una corda

115

- tran - ge mé - lo - di - - - e Pas - sa ra - pi - de comme un

120

son. Par les flots la robe a - lour -

125

- di - - e Bien - - tôt dans l'a - bî - - me pro -

cresc. sf

cresc. sf

ôtez la pédale

129

- fond En - traî - na la pauvre in - sen - sé - e, Laissant à pei - ne com - men - cé - e Sa

p

p

p

134

mé - lo - di - eu - se chan - son.

poco sf >

pp >

una corda

140 *ppp*

Ah! Ah!

145 *dolcissimo* *perdendo*

Ah! Ah!

pp *perdendo*

150

Ah!

154 *ppp* *poco ritenuto*

Ah!

ppp

II

Lent

avec une sonorité calme et pénétrante

Musical score for measures 1-3. The top staff is a vocal line starting with a piano (*p*) dynamic. The piano accompaniment is in 6/8 time, marked "Lent (à 6 temps)" and "*p calme*". The key signature has three sharps (F#, C#, G#).

Musical score for measures 4-6. The piano accompaniment continues with a piano (*p*) dynamic in the vocal line and piano-piano (*pp*) in the piano part. The piano part features a steady eighth-note accompaniment.

Musical score for measures 7-9. The piano accompaniment continues with dynamics of piano (*p*), mezzo-forte (*mf*), and piano (*p*). The vocal line includes the lyrics "Cédez un peu".

Musical score for measures 10-13. The tempo changes to "a Tempo". The piano accompaniment continues with dynamics of piano (*p*) and mezzo-forte (*mf*). The vocal line includes the lyrics "Cédez un peu".

Pressez un peu *a Tempo* *Poco rit.*

p *cresc.* *p* *p*

Pressez un peu *a Tempo* *Poco rit.*

pp *cresc.* *p* *pp*

Allegretto moderato

2 *Allegretto moderato*

p *pp*

18 *p simplement* *pp*

Cédez *mf* *pp* *f*

3

Cédez

24 *mf* *pp* *mf* *p*

mf *f*

30 *pp* *mf*

Un peu plus vite

mf cresc. *f*

36 *p cresc.* *f*

4 Un peu plus vite

à l'aise

40 *ff* *pp*

5

Cédez

mf *pp*

45 *mf* *pp*

Cédez

Un peu moins vite

Rit.

50 *expressif* *mf* *p* *mf*

Un peu moins vite

Rit.

Tempo I^o

6 Tempo I^o (Lent)

55 *pp*

Measures 55-57: Treble clef, 6/8 time signature. Measure 55 starts with a piano (*p*) dynamic. Measure 56 features a triplet of eighth notes. Measure 57 includes a fermata over a half note. The piano accompaniment (measures 55-57) is in bass clef, 6/8 time, with a *pp* dynamic.

58 *p* *pp* *mf*

Measures 58-60: Treble clef, 6/8 time signature. Measure 58 starts with a piano (*p*) dynamic. Measure 59 features a triplet of eighth notes and a *pp* dynamic. Measure 60 includes a fermata and a *mf* dynamic. The piano accompaniment (measures 58-60) is in bass clef, 6/8 time, with dynamics *p*, *pp*, and *mf*.

Cédez Modéré

61 *p* *p* *Modéré*

7

Cédez

Measures 61-64: Treble clef, 6/8 time signature. Measure 61 starts with a piano (*p*) dynamic and a triplet of eighth notes. Measure 62 includes a fermata and a *p* dynamic. Measure 63 features a *Modéré* tempo change and a *p* dynamic. Measure 64 includes a fermata and a *Modéré* tempo change. The piano accompaniment (measures 61-64) is in bass clef, 6/8 time, with dynamics *p* and *Modéré*.

Rit. *mf* *p* *pp*

65 *p* *dim.* *ppp*

Rit.

Measures 65-68: Treble clef, 6/8 time signature. Measure 65 starts with a mezzo-forte (*mf*) dynamic. Measure 66 includes a piano (*p*) dynamic. Measure 67 features a piano (*pp*) dynamic and a *Rit.* (ritardando) marking. Measure 68 includes a fermata and a *ppp* dynamic. The piano accompaniment (measures 65-68) is in bass clef, 6/8 time, with dynamics *p*, *dim.*, and *ppp*.

À Hugues Heermann.
"Hejre Kati."
Scene from the Czárda.

Jenö Hubay. Op.32, No.4.

Lento ma non troppo. (♩ = 58)

Violin.

Piano.

The musical score is written for Violin and Piano. It begins with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked "Lento ma non troppo" with a quarter note equal to 58 beats per minute. The score is divided into four systems, each containing a Violin staff and a Piano staff. Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective systems. The Piano part includes dynamic markings such as *f*, *dim.*, *p*, and *mf*. The Violin part features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are also some performance instructions like "5" and "8" written above notes in the Piano part, and "Rea." and "*" below notes in the Violin part.

First system of musical notation. The upper staff (treble clef) begins with a dynamic marking of *f* and includes a *cresc.* marking and a sixteenth-note run marked with a '6'. The lower staff (bass clef) starts with a dynamic marking of *mf* and also includes a *cresc.* marking. The key signature is three sharps (F#, C#, G#).

Allegro moderato. (♩ = 100)

Second system of musical notation. The upper staff begins with a dynamic marking of *mp* and includes a *mf* marking. The lower staff begins with a dynamic marking of *p* and includes a *p* marking. The key signature is one sharp (F#).

Third system of musical notation. The upper staff includes a *mf* marking and a *cresc.* marking. The lower staff includes a *cresc.* marking. The key signature is one sharp (F#).

Fourth system of musical notation. The upper staff includes a *dim.* marking and a *cresc.* marking. The lower staff includes a *dim.* marking and a *cresc.* marking. The key signature is one sharp (F#).

Fifth system of musical notation. The upper staff includes *dim.* and *cresc.* markings. The lower staff includes a *dim.* marking. The key signature is one sharp (F#).

staccato à la pointe

First system of the musical score, measures 45-50. It features a treble and bass clef with a key signature of one sharp (F#). The music is marked with a forte *f* dynamic and includes *cresc.* (crescendo) markings. The tempo is indicated as *staccato à la pointe*. Measure numbers 45 and 51 are visible.

Second system of the musical score, measures 51-56. It continues the piece with a treble and bass clef. The music is marked with a forte *f* dynamic and includes *cresc.* (crescendo) markings. There are triplet markings (3) in both staves. Measure numbers 51 and 57 are visible.

Third system of the musical score, measures 57-62. It features a treble and bass clef with a key signature of one sharp (F#). The music is marked with a forte *f* dynamic. Measure numbers 57 and 63 are visible.

Fourth system of the musical score, measures 63-69. It features a treble and bass clef with a key signature of one sharp (F#). The music is marked with a piano *p* dynamic and includes *Tempo I.* and *p espressivo* markings. Measure numbers 63 and 70 are visible.

Fifth system of the musical score, measures 70-74. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music is marked with a forte *f* dynamic and includes *cresc.* (crescendo) and *rall.* (rallentando) markings. Measure numbers 70 and 74 are visible.

Allegro molto. (♩ = 144)

76 *p* poco a poco accelerando

85 *cresc.* *f*

Presto. 94 *f* *p* *sf* *sf* sempre staccato

102 *cresc.* *f* *p* *sf* *sf*

110 *mf* *f*

Musical score system 1, measures 118-126. The system consists of a vocal line and a piano accompaniment. The vocal line features trills and slurs, with dynamics *sf* and *f*. The piano accompaniment includes measure numbers 118, 119, 120, 121, 122, 123, 124, 125, and 126, with dynamics *p*, *mf*, and *f*.

Musical score system 2, measures 127-135. The system consists of a vocal line and a piano accompaniment. The vocal line includes dynamics *sf*, *p*, and *cresc.*. The piano accompaniment includes measure numbers 127, 128, 129, 130, 131, 132, 133, 134, and 135, with dynamics *p* and *cresc.*.

Musical score system 3, measures 136-144. The system consists of a vocal line and a piano accompaniment. The vocal line includes dynamics *mf*, *p*, and *cresc.*. The piano accompaniment includes measure numbers 136, 137, 138, 139, 140, 141, 142, 143, and 144, with dynamics *mf*, *p*, and *cresc.*.

Musical score system 4, measures 145-153. The system consists of a vocal line and a piano accompaniment. The vocal line features slurs and dynamics *sf*. The piano accompaniment includes measure numbers 145, 146, 147, 148, 149, 150, 151, 152, and 153, with dynamics *sf* and *p*.

Musical score system 5, measures 154-162. The system consists of a vocal line and a piano accompaniment. The vocal line features slurs and dynamics *sf*. The piano accompaniment includes measure numbers 154, 155, 156, 157, 158, 159, 160, 161, and 162, with dynamics *sf* and *p*.

First system of music. Treble clef with trills and slurs, dynamic *f*. Bass clef with chords, dynamic *p*, measure number 163.

Second system of music. Treble clef with trills and slurs, dynamic *f*. Bass clef with chords, dynamic *mf*, measure number 172.

Third system of music. Treble clef with trills and slurs, dynamic *f*. Bass clef with chords, dynamic *p* and *mf*, measure number 181. Includes markings *Re.* and *Re.*

Fourth system of music. Treble clef with trills and slurs, dynamic *f*, *dim.*, and *p*. Bass clef with chords, dynamic *f*, *p*, and *pp*, measure number 190. Includes markings *Re.* and *Re.*

Fifth system of music. Treble clef with trills and slurs, dynamic *cresc.*. Bass clef with chords, dynamic *cresc.*, measure number 198. Includes markings *Re.*

7

207

f *p*

f *pp*

Re. Re. Re. Re.

Detailed description: This system contains measures 207 to 215. The top staff features a melodic line with dynamics *f* and *p*. The piano accompaniment consists of chords with a bass line of repeated notes. Measure 207 is marked *f*, and measure 210 is marked *pp*. The bass line notes are labeled 'Re.'.

216

crese.

Re. Re. Re. Re. Re. Re. Re.

Detailed description: This system contains measures 216 to 223. The piano accompaniment continues with chords and a bass line of repeated notes. Measure 216 is marked *crese.* The bass line notes are labeled 'Re.'.

224

ff

Re. *

Detailed description: This system contains measures 224 to 231. The piano accompaniment features a melodic line with a sixteenth-note run in measure 224, marked *ff*. The bass line notes are labeled 'Re.' and an asterisk is placed below measure 225.

232

sf

Detailed description: This system contains measures 232 to 240. The piano accompaniment continues with chords and a bass line. Measure 232 is marked *sf*.

241

ff

gliss.

Detailed description: This system contains measures 241 to 248. The piano accompaniment features a melodic line with a sixteenth-note run in measure 241, marked *ff*. The piano part ends with a glissando in measure 248, marked *gliss.*

APPENDIX F: Is accompanying a specialist skill?

To what extent do professional musicians regard piano accompaniment as a specialism?

The participants' responses to the question of whether indeed accompanying is a specialist skill is of primary importance to my research as it establishes the need for exploring the phenomenon of piano accompaniment in the first place. The question was addressed to all twenty participants. The data is collectively analysed so to expose the holistic feel of both the soloists' and the pianists' perspectives on this matter together.

Q: In your opinion, can all pianists accompany or is accompanying a specialist skill?

50% of the participants immediately replied with a 'yes, it is a specialist skill'. 25% of responses lean towards a yes, with participants offering that a) 'some pianists are not cut out to be accompanists' (S8), and b) 'accompanying is a different skill' (S2), a 'different field' (S5), a 'different job' (S5), or even a 'different world' (S8). Another 25% lean towards a no, with participants deliberating that 'up to a point all pianists have to be good accompanists' (S4), 'all musicians could be accompanists' (P6), 'any pianist should be able to be a good accompanist' (P9), and that 'all people could accompany given time' (P10).

60% of the participants declared that 'not all pianists can accompany' (e.g. P5, S10). These are some of the participants' views on this matter:

Not all pianists have the necessary gifts to accompany (P7).

A lot of pianists think they can accompany (P3).

Some pianists have a hard time being in an ensemble (S3).

Certain pianists just don't get accompaniment (S6).

Some pianists are not cut out to be accompanists (S8).

20% of the participants, believe that accompanying comes naturally, with one view that 'some people have accompanying in them' (S1), another that 'accompanying is a talent' (S2), one participant asking themselves aloud whether it is possible that 'somebody is born to be an accompanist' (S4), and two participants believing that 'accompanying comes naturally' (S1,

P10). Finally, another 20% believe that ‘accompaniment could be learned’ (P2) or ‘taught’ (P3), and that ‘accompaniment skills can be developed’ (P7, S1).

Both the fact that 50% of the participants believe that accompanying is a specialist skill, in conjunction with the belief shared by more than half of the participants (60%) that not all pianists are able to accompany, make a strong argument that yes, accompanying can be considered a specialised skill.

In summary, 80% of the participants believe that, or lean towards, piano accompaniment being a specialist skill, 20% leaning towards the contrary; 60% believe that not all pianists can accompany, 40% that accompanying comes naturally, and 20% that accompaniment can be learnt, taught or developed (see Table F.1).

Responses	Soloists	Pianists	All Participants
Yes, it is specialist skill	3	7	= 50%
Responses leaning towards a ‘yes, it is a specialist skill’	5	0	= 25%
Responses leaning towards a ‘no, it is not a specialist skill’	2	3	= 25% [Total 100%]
Not all pianists can accompany	6	6	= 60%
Accompanying comes naturally	3	1	= 20%
Accompaniment can be learnt/taught/developed	1	3	= 20% [Total 100%]

Table F.1: Is accompanying a specialist skill?

APPENDIX G: The participant's views on the term 'piano collaborator'

What are the views of professional musicians about the term 'piano collaborator' (Katz, 2009) when referring to a 'piano accompanist'?

Since the claim of the term 'piano accompanist' being replaced by the term 'piano collaborator' arose whilst researching the pre-existing literature on piano accompaniment, I decided to investigate this further by including a question which would help shed some light on what current professional musicians think about it:

Q: Piano collaborator' is another, more recent term used when referring to a piano accompanist. Have you come across it and what do you think of it?

This question was directed to all participants and touched upon two aspects concerning this enquiry: a) awareness of the term 'piano collaborator', and b) the participants' personal opinion about it. In an effort to give a more rounded collectively representative viewpoint on this matter, I will outline the answers given by both soloists and pianists.

Out of the twenty participants, none of the ten soloists had come across the term 'piano collaborator' before, and only two out of the ten pianists had, resulting in the fact that eighteen out of twenty participants had not been aware of the existence of the term prior to this interview. Both P8 and P10 came across it in job descriptions, P10 also having encountered it in 'academic circles' (P10). Both these facts signify that the reference of the piano accompanist as a piano collaborator is either a very recent trend or not as widely used in Europe.

The participants' responses to the term varied. Some participants thought that it is not necessary to change the terminology. These are some of the reactions to this effect:

Ah, I've never heard it before, it sounds a bit like political correctness in music. I'm not a fan of changing terminology just for the sake of changing it, piano accompanist sounds fine (S1).

No I haven't and it's a bit clumsy isn't it? Whenever you even try and replace these words, that you just go, yeah they are not the best words but we just accept them, because when we try and replace them we come up with all these convoluted words and, collaborator, it's nice, it says more about what the relationship actually is but I can't see it catching on (P1).

S6 shares S1's opinion. In response to what he thinks about it he responded with the single word 'unnecessary', and went on to say the following: 'I don't think we need to think of new words to describe the same thing' (S6).

P1 pointed out that the word collaborator is related more to the relationship between soloist and pianist. S9, P9 and P10 reinforce this belief by claiming that it is a term that could be used to describe a role:

I haven't come across it, but I think it describes the role probably more accurately than accompanist (S9).

It does convey a different relationship than the word accompanist conveys [] I suppose collaborator just emphasises that it's a more of an equal, partnership (P9).

I see piano collaborator as being something as a term to use towards a role, rather than as being a naming for a person (P10).

Some participants were indifferent towards it, P7 describing it as 'quite an interesting term' (P7). He continued by adding that 'I don't object to it. It would be interesting if it was used a little bit more widely, to see what people would think of it' (P7).

Some reactions were stronger, bordering towards the negative, with participants claiming the following: 'it's very cold' (S7); 'I think it's an ugly phrase, I wouldn't go for it' (P3); and, 'well, I don't care for that really, I think it's a bit cumbersome' (P5). S4 thought that it sounded funny, animatedly commenting that 'it reminds me more like outside workers builders etc. so I prefer something else' (S4).

In contrast to the above reactions, P4 was very positive towards the term, commenting that 'well yes, because the piano collaborator, that's what it is, it's a collaborator, it is not just someone who sits there and accompanies you, it is someone who adds their experience, and relevance to what you are doing' (P4). S2 and S10 declared that even though they had not come across the term piano collaborator before, they liked it:

I haven't come across it no this is the first time I've heard it of it, I like it, I do like it. [] I think it's a nice term, nicer than accompanying, it sort of underestimates the importance of a good pianist, so yes I like that (S2).

I haven't come across it. I think that's far more relevant when it's a Sonata, for instance, where I think the pianist is equal, definitely equal to the violinist [] I think that's a lovely term (S10).

P6's reaction was different to everyone else's, putting forward the following opinion:

I don't have a problem with being called accompanist, and I don't know, for me, maybe it's silly, but for me piano collaborator, is just a term maybe made by the people who feel like their role as an accompanist is not appreciated enough (P6).

Therefore, the mixed reactions above establish the following in relation to what soloists and pianists think about the term 'piano collaborator': a) the term does not seem to be as widely used as claimed to have been in the literature, and b) the term 'piano collaborator' does not appear to have 'almost' (Katz, 2009, p. 3) replaced the term 'piano accompanist', at least in Europe, as eighteen out of twenty participants had not encounter the term before this interview (see Table G.1). Some of the participants liked the term, some strongly disliked it and some were indifferent to it. A number of participants thought that it described more a role than a person, pointing out that the term conveys more of an equality in the relationship between soloist and pianist, describing the role of the pianist in the solo-accompaniment context more accurately, whereas others opposed to changing the term piano accompanist, deeming it unnecessary.

Responses	Soloists	Pianists	All %
Yes, I have come across the term piano collaborator	0	2	10%
No, I have not come across the term piano collaborator	10	8	90%

Table G.1: Piano collaborator

To summarise, only 2 of the 20 participants had come across the term piano collaborator prior to this interview study. The term received a variety of reactions – positive, negative and indifferent – including the following, the term: a) describes a role than a person; b) conveys equality between co-performers; and c) portrays the piano accompanist's role in the solo-accompaniment context more accurately. The majority of the participants found the substitution of the term piano accompanist to piano collaborator unnecessary.