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## BUILDING A STYLE SENSE AND ENHANCING THE STYLE CULTURE BY PERFORMING PIANO WORKS ON ANOTHER MUSICAL INSTRUMENT

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**Abstract:** Style culture and style sense are not the only ones, but they are among the basic qualities that distinguish a professional music artist from an amateur. While the creation of a style culture is an accumulation of systematic knowledge, an ordered impression of the stylistic features in the works of composers, the specific in conceptual movements, national schools, performers, the style sense is related to the ability to evaluate and decide on the stylistic correctness of the perceived interpretation, as well as creating individual performance concept for a work. This shows that style culture and style sense are of great importance to the music artist and should be given sufficient care for their formation and development in the learning artist.

In my earlier publication (Fileva, 2019), among many other methods, I recommend arranging and performing a piano piece of another musical instrument in order to clarify and enrich the performance concept. In this article, I will examine the possible application of this method to expanding the style culture and deepening the style sense of the learner's interpreter. The different pedagogical aims of applying the method determine the difference in the way the arrangement for another musical instrument is used – when the method is used to create and refine the interpretation of a particular play, work is being done on the piece mastered in the piano, and when it is sought to broaden the performer's horizons and deepen his knowledge of style (of a particular composer, conceptual stream, national school), the plays being arranged are not studied in the piano as well. I developed this method in two variants:

- Arrangement and performance of a piece on a piano-related keyboard instrument;
- Reworking and performing on a solo instrument with piano accompaniment. In this version, the method is particularly suitable for performers whose first instrument is not the piano. The benefits are achieved through:
  - Consideration of the capabilities of the instrument for which the piece is arranged. When arranging for a solo instrument and piano, the capabilities of the other instrument - range, sound of the particular registers, marks, specific techniques for tone making - must be taken into account with the individual traits, stylistic features and emotional-logical specificity of the recreated musical image. The decisions made after trying different variants contribute much to refining the artist's style sense.
  - Mastery of a musical instrument. By processing and playing works, selected for the specific creative aims, on his main musical instrument, on which he is more proficient than on the piano, the performer will be able to play more works, find more appropriate means of expression (which on his musical instrument he knows even better) and thus, through the more voluminous and better known factual material, to immerse deeper into the specifics of a particular style.
  - New timbre. The sounding of the play in a new way and the perception of the sound of the other instrument, as well as the combination of the timbre of this instrument with the timbre of the piano further suggest ideas to the performer.

In some cases, the musical instrument on which the performer is skilful, can not be included in the group of instruments used by the author whose style is considered; be uncharacteristic of the particular style trend; or atypical of the traditions of the examined national school. At first glance, the performance of a play on a musical instrument unconventional to the author's style, for the purpose of building a style sense, seems to be a contradiction. This, however, provides unexpected opportunities, because the sounding on a different from the set of musical instruments considered inherent in a given style, may reveal unsuspected features of the artistic image.

**Keywords:** style culture, style sense, arrangement, performer, musical instrument

### 1. INTRODUCTION

Style culture and style sense are not the only ones, but they are among the basic qualities that distinguish a professional music artist from an amateur. While the creation of a style culture is an accumulation of systematic knowledge, an ordered impression of the stylistic features in the works of composers, the specific in conceptual movements, national schools, performers, the style sense is related to the ability to evaluate and decide on the stylistic correctness of the perceived interpretation, as well as creating individual performance concept for a work. This shows that style culture and style sense are of great importance to the music artist and for this reason, sufficient care must be taken for their formation and development in the learning artist.

In my earlier publication (Fileva, 2019), among many other methods, I recommend arranging and performing a

piano piece of another musical instrument in order to clarify and enrich the performance concept. In this article, I will examine the possible application of this method to expanding the style culture and deepening the style sense of the learner's interpreter. The different pedagogical aims of applying the method determine the difference in the way the arrangement for another musical instrument is used – when the method is used to create and refine the interpretation of a particular play, work is being done on the piece mastered in the piano, and when it is sought to broaden the performer's horizons and deepen his knowledge of style (of a particular composer, conceptual stream, national school), the plays being arranged are not studied in the piano as well. I developed this method in two variants:

- Arrangement and performance of a piece on a piano-related keyboard instrument;
- Reworking and performing on a solo instrument with piano accompaniment. In this version, the method is particularly suitable for performers whose first instrument is not the piano. The benefits of this type of practice are achieved through:

- Consideration of the capabilities of the instrument for which the piece is arranged. When arranging for a solo instrument and piano, the capabilities of the other instrument - range, sound of the particular registers, marks, specific techniques for tone making - must be taken into account with the individual traits, stylistic features and emotional-logical specificity of the recreated musical image. The decisions made after trying different variants contribute much to refining the artist's style sense.

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## **2. GENERAL RULES OF ARRANGING FOR A SOLO INSTRUMENT WITH PIANO ACCOMPANIMENT FOR THE REFINING OF THE STYLE SENSE**

When reworking for a solo instrument with piano accompaniment, it is essential how the musical tissue will be split between the two instruments.

1. Since piano is a musical instrument with a huge diapason, piano works often have larger tone range than the diapason of the solo instrument, for which the arrangement is made. In these cases, it is decided whether for a particular fragment of the tone work will be used a different from the original register, whether in a moment on the solo instrument will be played, for example, not the soprano melody but another element of the musical tissue. In some cases, the instrumentalist has specific approaches enabling him still to produce some tones missing in the instrument's diapason. It is then assessed whether the timbre with which these tones will sound is compatible with the nature of the musical character. The main thing to solve when there is a problem with the performance of the piece on other than the original instrument is what can be changed, how and to what extent it can be modified, in which fragment of the work (from where to where) it is most appropriate to implement a variant without disturbing the logic of the musical thought, i.e. what changes are compatible with the character of the music and the *style of the composer*.

2. For some musical instruments, there are also restrictions on applying dynamics in different registers, for example, the high register is stronger, sharper, with higher tension, and the lower register – quiet. Other musical instruments have a characteristic timbre, a specific sound density that is unchangeable in the performance. In such cases, again led by the criterion of applicability of timbre and sound intensity of the instrument to the artistic image and *creative handwriting of the author*, it is decided when - at what point of the work on the piano will be performed that element of the musical tissue, which was mainly entrusted to the solo instrument (for example the soprano melody), and also whether in the particular passage it is appropriate to be played another element of the tonal tissue on the solo instrument. The piano can replace the other instrument also if the imposed by the specifics of a particular

episode performance with a characteristic mark is difficult for the soloist. Conversely, if a distinctive mark on a non-piano instrument sounds particularly vivid and can contribute to the full expression of the character of the musical image, these features of the instrument should be used optimally in the arrangement.

3. Sometimes during transcription it is made the decision to double individual elements of musical tissue. Duplication of voices may be necessary, for example, if on the different from piano musical instrument a given excerpt is not performable in dense dynamics (i.e. if the register in which the fragment is to sound is very quiet). In other cases, it is appropriate to duplicate elements of the musical tissue, the sound of which must be emphasized in a certain way (for example in *fff*, or with a characteristic mark - *marcato*, which may be more difficult to perform or less vivid in some musical instruments). Duplication of individual tones may be necessary also if, for a very short period of time, it is needed the melody to be switched from the one instrument to the other in order to achieve a smoothness and inconspicuousness of the transition. The idea of where and how the doubling will be applied must again be adapted to the *style criterion*.

4. During the creation of learning reworks, I always seek the opinion of the student with whom we make the arrangement, and I think that this is one of the important rules for applying the method. This is necessary for the following reasons:

- The student-performer knows his basic instrument better than the pedagogue-pianist knows it. In doing so, the student can clearly identify the fragments of his/her musical instrument that are problematic in the work, formulate the nature of the problem, as well as offer interesting ideas both to compensate for difficulties and to enliven and diversify the interpretation;

- The teacher must educate and develop the artistic individuality of the young interpreter instead of imposing his/her opinion, should teach students to make creative decisions to create their own concept of performing specific work, to build their own personal artistic positions. The educator helps to complement, intensify the impact, diversify the idea already formed in common, suggests a solution where the learner has not shared his or her vision;

- The creative task, which is undoubtedly the learning arrangement, is very inspiring and motivating for students to suggest their original solutions and to work with greater enthusiasm on the mastered piece.

### **3. TRAINING ARRANGEMENT OF WALTZ № 7 CIS MOLL FROM FR. CHOPIN FOR KAVAL AND PIANO**

Kaval is a Bulgarian folk woodwind musical instrument. The student Damian Yordanov, with whom we realized the experimental classes, is studying in the 4th course of the specialty Conducting of folk groups at the Academy of Music, Dance and Fine Arts in Plovdiv, Bulgaria. His impressive performer biography so far includes more than 150 first prizes at national and regional competitions for the performance of Bulgarian folk music, as well as First and Second awards from the Academic Review "J. S. Bach and His Contemporaries," in the category Piano, mandatory instrument (the last two awards are the result of our mutual efforts, including through training arrangements). As we have worked with the young artist on the method "Arrangement and performance of a piano piece for solo instrument with piano accompaniment" for three years, and he had sufficient time to convince himself of the benefits of this creative practice, the idea of transcription of Chopin Waltz No. 7 was his.

During the initial review of the piece, we specified that on the kaval will sound the soprano melody and on the piano - the other texture plans. The student also identified some approaches for performing. After studied the parties basically, in the next lesson we began to work in detail on the arrangement.

In the elegiac opening part of the piece on the kaval sounds the soprano melody, on the piano - the bass line, the chord accompaniment and the melody's sub-voices. Naturally, in crossing of the voices in bars 31-32, in order not to interrupt the musical thought, the solo instrument performs the continuation of the melody in the lower voice (example No. 1), except for the tone g, which sounds on the piano.

*Example No. 1 Fr. Chopin - Waltz No. 7 cis moll, bars 28 - 32, arrangement for kaval and piano*

In the next, lively partition, since the high register of the kaval sounds stronger and sharper than the other registers, i.e. the etheric decrescendo prescribed for bars 45 - 48 and 57 - 60 could not be achieved, we found the following solutions:

- At the first appearance (bars 33-48), all the texture plans are performed on the piano, in order to comply with the author's requirement for attenuation and to express the finesse and ethereality of the completion of the melody.

- In the repetition in bars 48-60, the elegant fast melody sounds on the kaval, and in bars 59-60 it is performed one octave lower than the original text (example No. 2). The descending leap does not disturb the graceful elan of the ascending movement, as it consists in a strong metric moment, simultaneously with a saturated bass tone, taken in the piano with a slight accent (which to some extent diverts the listener's attention) and followed by a large ascending leap in the clavier instrument, which enhances the energy of the melody line and creates the illusion of continuity. Furthermore, inherent in the melody in the fast partition is the division of motives of six eighths, emphasized at each group by an indication of decrescendo. The leap is performed in one of the groups of six eighths, i.e. in subdividing the melody of the partition exactly into such groups, this leap does not bring heterogeneity. With such a register change the attenuation is possible, which will recreate the delicacy of the musical character.

The alternation of the two timbres at the two repetitions, together with some differences in the agogic variations in the performance of the soprano melody by the two instrumentalists, accomplishes the necessary diversification within the partition, which, created as a period with repeated construction and upon its threefold appearance in the work, contains six soundings of the fast melody. Performing it at first on the piano, and at the repetition - on the kaval, adds an additional effect to the differences indicated by the composer - the first appearance to sound in dynamics *mf* with a solid pedal, and the repetition to be performed without a pedal and in dynamics *pp*. This effect in the arrangement is increased as the melody sounds ethereal on the woodwind instrument, and the impression is further emphasized by the mark staccato used by the performer (noted in Example No. 2).

*Example No. 2 Fr. Chopin - Waltz No. 7 cis moll, bars 55 - 60, arrangement for kaval and piano*

- In the last, final for the piece, appearance of this partition - bars 127 - 158, in the repetition, the ascending scale-like movement in bars 153 - 158 will sound in the original register, which will result in an impetuous crescendo, appropriate to the graceful but also temperamental and virtuosic character of the partition up to  $cis^4$  tone. This will highlight another characteristic feature of the artistic image - virtuosity and temperament.

In the Des dur partition, as the ornaments of bars 76 and 84 are problematic to play in the particular tonality, on the kaval will be performed tones from the accompanying texture plan (examples Nos. 3 and 4). By doubling the tone  $f^2$  of bar 76 (example No. 3) and the performance on the woodwind instrument of the intonationally closest to the melody tones of the accompaniment, as well as the duplication of the tones  $d^2$  of bar 83 and  $c^2$  of bar 84 (example No. 4) and the momentary sounding of the melody in the piano, the unity of the musical phrase will not be broken.

*Example No. 3 Fr. Chopin - Waltz No. 7 cis moll, bars 72 - 77, arrangement for kaval and piano*

*Example No. 4 Fr. Chopin - Waltz No. 7 cis moll, bars 82 - 85, arrangement for kaval and piano*

I let the student to choose specific timbre solutions for the nuancing of the melody.

There is a lot of work to be done on refining the sound balance of the two instruments, matching the tempo ratios and agogic variations, as well as on the microdynamic shading.

#### 4. CONCLUSION

Studying on his musical instrument Chopin's work, mastering which on the piano would take significantly more time and effort, learning through the piano accompaniment all the tone tissue of the piece and, supported by a pedagogue, building their own artistic interpretation of the piece, students acquire detailed practical knowledge of the style features of the creativity of a composer whose works are not part of their daily instrumental tasks. This adds valuable practice to their style sense and knowledge to their style culture.

Since the arrangement is successful, we will realize a recording of the waltz in our arrangement, which I will soon spread in social networks.

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