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Exploring the Evolving Role of the Collaborative Pianist: A Case Study of Amy Beach's Romance for Violin and Piano and Three Browning Songs

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### Publication Date

2024

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA

Santa Barbara

Exploring the Evolving Role of the Collaborative Pianist: A Case Study of Amy Beach's

*Romance for Violin and Piano and Three Browning Songs*

A supporting document submitted in partial satisfaction of the requirements for the degree

Doctor of Musical Arts

in Music

by

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Exploring the Evolving Role of the Collaborative Pianist: A Case Study of Amy Beach's

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By

Zhongxi Lin

## ACKNOWLEDGEMENTS

Many thanks to my main supervisor Professor Robert Koenig, who believed in my ability to complete this program, and provided mentorship during my four years doctoral studies at the University of California, Santa Barbara. His guidance on balancing my artistic goal with real-life responsibilities has not only shaped my musical career but also influenced my overall approach to life. Without his continuous support, this document would not have reached its current completion. Thank you for everything.

My parents' consistent support has been my rock in my life journey. Thank you, Mom, and Dad.

I honor my little sister Zhonghan Lin for her comprehensive support from the beginning of my dream. She engaged in my research by providing me with materials, and critical suggestions on this topic. I am particularly thankful for her passion on this achievement and unshakable belief in my ability to complete this degree.

I am grateful to my husband Kenard Toh for the continuing sustenance he has provided me throughout my doctoral studies and for his understanding during my dissertation research and writing. I am truly appreciative of his assistance that allowed me to have the freedom to contribute my energy to both my performance career and dissertation writing.

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## ABSTRACT

Exploring the Evolving Role of the Collaborative Pianist: A Case Study of Amy Beach's

*Romance for Violin and Piano and Three Browning Songs*

by

Zhongxi Lin

In recent years, the evolving landscape of ensemble music has brought to light the critical importance of collaborative pianists. The ensemble music becomes more complex and diverse, there is a growing recognition of the need to explore the internal dynamics and specific roles within collaborative piano. The aim of this study is to deepen the understanding of the collaborative piano skills necessary and vital to playing with other artists, and how this area of study has emerged as a significant career path for pianists. Utilizing a dual-theoretical framework, this research combines Deb Mashek's Four Collaborative Progressive Modes (2015) with Martin Katz's technical perspectives, the Three Breathing Types (2009), for collaborative settings. A practical application of these theories is demonstrated through a case study analysis of Amy Beach's compositions, offering insights into the dynamics of collaborative piano performance. By providing a thorough examination of both theoretical and practical aspects, the findings of this study highlight the profound impact of collaborative skills on performance quality and partnership dynamics. They underscore the shift in the pianist's role from a supportive accompanist to an equal, proactive partner in musical collaborations.



## TABLE OF CONTENTS

Chapter 1 Introduction.....	1
Chapter 2 Historical Context and Development of Collaborative Piano.....	3
2.1 From Accompaniment to Collaboration.....	3
2.2 Variations in Musical Roles Across Musical Periods .....	7
Chapter 3 Theoretical Framework.....	14
3.1 Mashek’s Four Progressive Modes of Partnership.....	14
3.1.1 <i>Networking</i> .....	15
3.1.2 <i>Coordinating</i> .....	15
3.1.3 <i>Cooperating</i> .....	16
3.1.4 <i>Collaborating</i> .....	16
3.2 Martin Katz’s Three Breathing and Singing Categories .....	17
3.2.1 <i>Type 1: “Nothing Need Be Done”</i> .....	17
3.2.2 <i>Type 2: “Nothing Can Be Done; There Are No Options”</i> .....	18
3.2.3 <i>Type 3: “Permit Breath and Preserve Flow”</i> .....	18
Chapter 4 Case study of Amy Beach.....	20
4.1 Amy Beach and her Collaborative Works.....	20
4.1.1 <i>Amy Cheney Beach</i> .....	20
4.1.2 <i>Amy Beach’s Compositions</i> .....	21
4.1.3 <i>Overview of Amy Beach’s Romance for Violin and Piano, Op.23</i> .....	25
4.1.4 <i>Analysis of Amy Beach’s Romance for Violin and Piano, Op.23</i> .....	28
4.1.5 <i>Overview of Three Browning Songs</i> .....	39
Chapter 5 Role in Action – Four Collaborative Progressive Modes in Beach’s Collaborative Works .....	44
5.1 Merging Exploration of Four Progressive Modes with Amy Beach.....	44
5.1.1 <i>Networking Stage with Amy Beach</i> .....	45

5.1.2 <i>Coordinating Stage with Amy Beach</i> .....	47
5.1.3 <i>Cooperating Stage with Amy Beach</i> .....	53
5.1.4 <i>Collaborating Stage with Amy Beach</i> .....	59
Chapter 6 Role in Action – Three Breathing Types in Beach’s Collaborative Works ....	60
6.1 Synthesizing and Exploring Distinct Breath with Amy Beach.....	60
6.1.1 <i>“Nothing Need Be Done” with Amy Beach</i> .....	60
6.1.2 <i>“Nothing Can Be Done” with Amy Beach</i> .....	62
6.1.3 <i>“Permit Breath an Perserve Flow” with Amy Beach</i> .....	63
6.1.4 <i>Expanding Breathing with Amy Beach</i> .....	65
Chapter 7 Conclusion .....	68
Bibliography.....	71
Appendix .....	77

## LIST OF FIGURES

Table 1. Mashek, D. (June 2015). *Key questions for arraying cross-campus efforts along the Collaboration Continuum*. A presentation to the Academic Deans Committee of The Claremont Colleges, Claremont. CA.

Figure 1. Amy Beach's Compositions

Figure 2. "Sweetheart, Sigh No More!" mm. 1-4

Figure 3. Amy Beach, *Romance for Violin and Piano*, mm.1-15

Figure 4. Amy Beach, *Romance for Violin and Piano*, mm. 26-33

Figure 5. Amy Beach, *Romance for Violin and Piano*, mm. 74-81

Figure 6. "Sweetheart, Sigh No More!" mm. 1-13.

Figure 7. "Sweetheart, Sigh No More!" mm. 5-18.

Figure 8. Amy Beach, *Romance for Violin and Piano*, mm.1-7.

Figure 9. Amy Beach, *Romance for Violin and Piano*, mm.4-7

Figure 10. Amy Beach, *Romance for Violin and Piano*, mm. 26-33

Figure 11. Amy Beach, *Romance for Violin and Piano*, mm. 34-36

Figure 12. Amy Beach, *Romance for Violin and Piano*, mm. 43-48

Figure 13. Amy Beach, *Romance for Violin and Piano*, mm. 52-61

Figure 14. Amy Beach, *Romance for Violin and Piano*, mm. 79-85

Figure 15. Amy Beach, *Romance for Violin and Piano*, mm. 87-91

Figure 16. Amy Beach, *Romance for Violin and Piano*, mm. 109-110

Figure 17. Amy Beach's Color – Key Association (Block, 1998, 40)

Figure 18. “The Year’s at the Spring” mm.1-3 (vocal line)

Figure 19. Consonants and Vowels Affect the Composition from “The Year’s at the Spring”  
mm. 1-2

Figure 20. “The Year’s at the Spring” mm. 19-29

Figure 21. “Ah, Love, but a day!” mm.1-3

Figure 22. Amy Beach, *Romance for Violin and Piano*, mm.37-42

Figure 23. Amy Beach, *Romance for Violin and Piano*, mm.49-51

Figure 24. Amy Beach, *Romance for Violin and Piano*, mm.49-51

Figure 25. “I Send My Heart up to Thee!” mm. 1-2

Figure 26. Solution 1: “I Send My Heart up to Thee!” mm.1-2

Figure 27. Solution 2: “I Send My Heart up to Thee!” mm.1-2

Figure 28. Amy Beach, *Romance for Violin and Piano*, mm.1-7

Figure 29. Negative case Amy Beach *Romance for Violin and Piano*, mm.1-7, piano  
introduction

Figure 30. Positive case Amy Beach *Romance for Violin and Piano*, mm.1-7, piano  
introduction

Figure 31. Franz Schubert Arpeggione Sonata D. 821 mm. 1-12

Figure 32. Amy Beach, *Romance for Violin and Piano*, mm. 27-33

Figure 33. Amy Beach, *Romance for Violin and Piano*, mm. 27-33

Figure 34. Amy Beach, *Romance for Violin and Piano*, mm.1-7

Figure 35. “I Send My Heart up to Thee!” mm. 27-28

Figure 36. “I Send My Heart up to Thee!” mm. 35-38

Figure 37. Amy Beach, *Romance for Violin and Piano*, mm. 1-15

Figure 38. Amy Beach, *Romance for Violin and Piano*, mm. 74-81

Figure 39. “The Year’s at the Spring” mm.16-18

# Chapter 1

## Introduction

As the collaborative piano field evolves, there are persistent misconceptions regarding the responsibilities and roles of pianists engaged in collaborative activities. The term “collaborative pianist” remains unfamiliar to many, particularly those without advanced musical training. The prevalent stereotype of a pianist solely serving as an accompanist further impacts those pianists who aspire to be recognized beyond a subservient role in ensemble settings.

The term “collaborative piano” has been in existence for several decades, but there remains a scarcity of comprehensive resources, such as books and articles, that thoroughly explore the skills and techniques essential to this field. Depending solely on partial expertise can be counterproductive for collaborative pianists. Personal information processing, intricately linked to an individual's learning journey, is crucial for establishing a meaningful connection with knowledge. Disseminating the nuanced concept of collaborative piano is a formidable task that demands cultivation through practical experience and advanced training to fully comprehend and navigate this specialized domain.

This dissertation plunges into a comprehensive exploration of the collaborative pianists’ role in the deeper study of Amy Beach’s collaborative compositions, utilizing ideas found in distinct articles and publications. Serving as a salient case study to investigate the role of specific techniques, Amy Beach’s compositions offer clear and elaborate examples of the responsibilities of the collaborative pianist.

This document includes an overview of how the ensemble pianists' role had changed from the 17<sup>th</sup> to 20<sup>th</sup> century, exploring the role of pianist from an accompanist to enhance a melody, to becoming an equal partner. Beyond the historical development, this dissertation discovers physicality of collaborative piano artistry demonstrated in various breathing types from Martin Katz's *The Complete Collaborator*. The concrete form of pianism manifest how pianists contribute to the synthesized artistic teamwork. Inspired by Dr. Deb Mashek's *Key Questions for Arraying Cross-Campus Efforts along the Collaboration Continuum*, this thesis offers valuable comprehension to improve the quality of collaboration in ensemble activity, merging exploration in Amy Beach's *Romance for Violin and Piano* and *Three Browning songs* with various breathing types and collaborative progressive modes to achieve a comprehensive understanding of the collaborative pianists' interaction with both instrumental and vocal works. The following questions will be addressed: 1. How has the role of collaborative pianists evolved historically? 2. What role do specific techniques, like Katz's three breath types, play in shaping the collaborative pianist's role? 3. How do Amy Beach's selected compositions illustrate the role of collaborative pianists and what pedagogical insights emerge from this analysis?

## Chapter 2

### Historical Context and Development of Collaborative Piano

#### 2.1 From Accompaniment to Collaboration

From the early Renaissance, keyboard instruments emerged, serving not only as solo pieces but also playing a pivotal role in maintaining the balance and facilitating communication within ensembles (Adler, 1965). This trend was particularly evident in the early European ensembles of the 16<sup>th</sup> century, which were characterized by their complex polyphonic style. During this period, four-part songs often featured a keyboard instrument as an integral component of the chamber music ensemble (Adler, 1965, p.11).

By the 17th century, a notable shift occurred for keyboard instruments, when the organ began its peak construction phase and the harpsichord came to the forefront, offering both harmonic support and melodic interactions within ensembles. Pieces by stalwarts like Bach and Handel hint at this burgeoning collaborative spirit, especially in compositions like the Sarabande and Minuet (Adler, 1965, p.13). With the growth of the duo sonata genre, artists such as Jean Philippe Rameau worked diligently to further embed the keyboard's role in ensemble music. Concurrently, the 17th century saw the harpsichord's omnipresence in French accompanied folk music and violin sonatas, providing not just a harmonic underpinning but also a narrative element.

The 18th century marked a more profound transformation. The emergence of the fortepiano signaled a new dawn for keyboard instruments, pushing them to be more than accompanying entities. Beethoven's works, including the Two Grand Sonatas for harpsichord



or pianoforte with Obbligato cello (1796), mirrored this transformation. The Two Grand Sonatas for the harpsichord or pianoforte with Obbligato cello that Beethoven composed in 1796 are the first time ever that the cello and piano collaborated to work together in nearly equal roles. These sonatas featured an unprecedented partnership between the cello and piano, showcasing a balanced interplay between the instruments. For example, in Sonata Op.5 No.1, the piano and cello alternately lead the allegro theme, illustrating a collaborative approach (Moskovitz, 1990). This equal treatment of piano and cello marked a significant departure for traditional roles, elevating the keyboard from a supportive to a central role in chamber music. The duo sonata of this period, not only highlighted the piano's capabilities but also marked its transition to key component in chamber music participant.

In the Romantic period, renowned composers like Schubert (1797–1828), Schumann (1810-1856), and Brahms (1833-1897) began integrating the piano in an even more intimate manner into their art songs (Frisch, 2013). Schubert's "Der Erlkönig" stands as a testament to this approach. The piano part, while still technically an accompaniment, requires a pianistically high standard of interpretation in virtuosic musical phrasing, the song's thematic shifts, and emotional intensity.

The keyboard instrument, in this context, evolved from its foundational harmonic role to a vibrant storyteller, harmonizing text nuances and emotional arcs. Such integration demanded that accompanists transcend mere technical prowess, echoing the composition's emotional depth.

Yet, misconceptions persisted, relegating accompanists to secondary status. Many perceived them as merely auxiliary to lead performers, even though ensemble music's core

challenged this view. As Adler posits, an accompanist is the “silent force,” offering unwavering support and enabling soloists to realize their full musical potential (Adler, 1965).

The 20th century heralded institutional recognition for accompanists. The erstwhile “soloist versus accompanist” paradigm obscured the symbiotic musician partnership, where both were indispensable and equal contributors (Wenger, 2010). Kurt Adler (1907-1977) described accompanists as foundational pillars in ensemble work. Their stable and pianistic support becomes a reliable base for soloists, emphasizing the dynamics, tone preparation, and continuous encouragement during performance (Adler, 1965).

Gerald Moore, a British pianist renowned for his accompaniment, echoed this sentiment. Moore emphasized that the accompanist’s role was not a mere backdrop; it demanded profound musical sensitivity and understanding. According to him, accompaniment went beyond talent—it required dedication, patience, and an ability to adapt to different musical temperaments (Moore, 1944). The earnest self-effort being demonstrated on “the work of the accompanist is one of the most varied in all music. To show the extent of his repertoire, the solo literature of the violin and the cello as well as the sonatas and concertos for these instruments, the pianoforte trios, etc. Consider the variety in the style of playing and in the mental approach that is needed.” (Moore, 1944, p.6) The expansive repertoire expected of accompanists, which required them to be versatile in playing styles and interpretative techniques, stands as a testament to the discipline's complexity. Thus, the term “collaborative piano” began gaining traction, emphasizing mutual interplay in musical performances. Notably, institutions like the University of Southern California, under luminaries like Gwendolyn Kodolfsky, championed specialized academic pathways, revolutionizing the accompanist’s role, both academically and professionally.

Despite these advancements, enduring misconceptions cast accompanists in subordinate roles relative to soloists. Such perspectives negate both the rich history underscoring accompanists' significance and the sophisticated expertise they embody. In the mid-20th century, some, like Adler, advocated for immediate musical engagement upon first meetings between accompanists and soloists. Moore illuminated the misconceptions held by piano students: First, the training that solo pianists undergo "does not equip them with the specialized skill set essential for ensemble pianists" (Moore, 1944, p.1). Such skills encompass not only the ability to establish professional collaborative networks but also the aptitude for fostering cooperative dynamics and a refined understanding that bridges the piano's voice with other instrumentalists. Second, soloists who transition to ensemble roles often do so with a provisional attitude, seeing it as a brief interlude while awaiting an opportunity to revert to soloist positions. These viewpoints, as Moore elucidates, are fraught with misconceptions, especially regarding the requisite skills and mindset for ensemble collaboration (Moore, 1944, p.1). The art involves a delicate balance of communication, musical intuition, and adaptability. Pianists must possess a comprehensive understanding of pedal nuances, finger dexterity, and playing technique. Simultaneously, they must be acutely aware of tonal quality, rhythm integrity, and the application of rubato. The rapport between the pianist and their musical partner(s) hinges on trust, mutual respect, and a shared musical vision.

In conclusion, the role of the accompanist in Western classical music has undergone significant transformation and elevation. Though initially seen as a secondary contributor, the accompanist's integral role in shaping ensemble music became increasingly evident as time progressed. As ensemble music evolved, so did the responsibilities and expectations of the accompanist. They were no longer seen as just a supporting act but as pivotal contributors to

the musical dialogue. The lexical transition from “accompanist” to “collaborative pianist” signified more than mere terminological nuance. It represents a broader reconceptualization of the pianist’s role within ensemble settings, underscores the recognition of the pianist as a co-equal partner in musical collaboration, thus acknowledging their multifaceted contributions to the rich tapestry of ensemble music-making.

## **2.2 Variations in Musical Roles Across Musical Periods**

While the overarching narrative now posits collaborative pianists beyond their traditional accompanist roles (Mashek, 2016), there remains limits in guiding them on how to adeptly navigate these roles (Pow, 2016). Conventional pedagogy has arguably been remiss in furnishing these pianists with tools to seamlessly transition from soloist to collaborator, or accompanist to collaborator.

To date, researchers have looked into the tangible elements within the collaborative setting, exploring how these aspects can enhance the role of efficacy of collaborative pianists. Areas such as seating arrangement (Cota, 2019, p.43), environmental factors (Elisabeth M. Weiss and Markus Canazei, 2013, p.301), body language (Goman, 2018) and the use of positive language in rehearsals (Humphrey, 2018) have been examined for their impact on collaboration. These studies illuminate the significance of seemingly minor details in shaping the dynamics of musical collaboration, particularly for the collaborative pianists. For instance, seating arrangements, as discussed by Cota, play a crucial role in modulating the emotional interplay during rehearsals, with specific configurations, like the 45-degree seating arrangement, being particularly effective for enhancing communication and engagement, especially in complex setups involving cellists (Cota, 2019). Environmental parameters, too,

wield influence. Weiss and Canazei emphasize the sonic and luminous ambiance of the rehearsal space and its bearing on collaborative dynamics (Elisabeth M. Weiss and Markus Canazei, 2013). Simultaneous to the seating position, cognizance of environmental factors, such as sound quality and illumination in the rehearsal space can significantly impact interpersonal dynamics in the collaboration. Research has demonstrated “that cool white fluorescent lighting was associated with an increased reading speed and accuracy, whereas warm white lighting was improving social skills like working together and minimizing conflicts” (Elisabeth M. Weiss and Markus Canazei, 2013). Meanwhile, sound acoustics can elicit varying emotional responses, with noise exposure potentially inducing stress and negatively affecting the rehearsal’s interpersonal dynamics (Basner *et al.*, 2014). Concurrently, sound acoustics and noise exposure can significantly modulate emotional and stress responses during rehearsals (Basner *et al.*, 2014). Goman’s exploration into non-verbal communication emphasizes the importance of body language in musical collaboration. The positioning of objects, including instruments and music scores, can significantly influence the interaction between musicians. A pianist’s awareness of their own and their partner’s body language is crucial for creating a respectful and understanding environment. In addition, Humphrey’s (2018) focus on the language used during rehearsals underscores the power of positive communication. The choice of words and tone can greatly enhance the ensemble’s cohesion, create a welcoming atmosphere, and facilitate effective problem-solving.

The research focusing on the physical dynamics of collaborators and environmental factors like lighting are crucial, and provides a foundational understanding of the external conditions that influence musical collaboration. However, they only scratch the surface of what collaborative piano truly entails. To gain a more holistic comprehension of the collaborative

pianist's role, it is essential to transition our focus to the more nuanced aspects of collaboration as delineated by Mashek (2015). This shift from the external to the internal, from the practical to the conceptual, involves exploring the deeper layers of collaboration that extend beyond mere physical and environmental adjustments. Mashek's framework of networking, coordinating, cooperating, and collaborating offers a pathway to understand these layers, guiding us through the evolutionary journey of the collaborative pianist. It emphasizes the importance of interpersonal dynamics, mutual understanding, and shared creative vision, crucial elements that transcend the physicality of the collaborative setting.

The framework provided by Mashek (2015), which outlines four progressive modes of partnership - networking, coordinating, cooperating, and ultimately collaborating - is a more comprehensive approach. This model sheds light on the developmental journey of collaborative repertoire and the evolving practices in teaching, performance, and professional standards in the field.

The initial stage, networking, is fundamental. Here, the collaborative pianist engages in basic information exchange with other musicians. This stage lays the groundwork for further interactions, involving the sharing of ideas, music sheets, and interpretations. It's a critical phase for establishing communication channels and beginning to build trust.

The next phase, coordination, elevates the partnership. Here, the pianist starts to modify their personal behavior, adapting to the styles and preferences of their fellow musicians. Trust is further solidified as the ensemble learns to synchronize their timings and harmonize their sounds. This stage, marked by increased awareness, strengthens trust and begins to forge a deeper, more cohesive bond. It involves synchronizing timings and harmonizing sounds, setting the stage for a unified performance.

Moving into the cooperating stage, the ensemble integrates the aspects of networking and coordination more fully. The elements from networking and coordination become more integrated. The ensemble, now more committed, starts to share responsibilities equally, ensuring that each musician's voice is heard and valued. There's a stronger organizational commitment, and the group functions as a unified entity, striving towards a common goal.

The final stage, collaborating, represents the culmination of all previous stages. It is where networking, coordinating, and cooperating seamlessly merge. The ensemble shares a common passion and vision for the music, creating a seamless and intuitive performance. The collaborative pianist, in this stage, is not just an accompanist but a co-creator, an integral part of the ensemble, bringing their unique voice to the table (Mashek, 2015).

Mashek's delineation of these four progressive stages sheds light on the transformative journey of the collaborative pianist, emphasizing the need to understand collaborative piano not just in terms of physical and environmental adjustments but as a progressive journey through different stages of partnership. From initial interactions to a fully integrated partnership, each stage builds upon the last, highlighting the collaborative pianist's evolving role and their indispensable contribution to the ensemble.

This evolution in academic offerings reflects the growing acknowledgment of collaborative piano's unique demands and its divergence from solo piano performance. However, even as numerous institutions are now introducing collaborative piano as an independent major, there's ongoing discussion about crafting the most effective curriculum. In further advancing this field, there's been a surge in contributions from professionals dedicated to collaborative piano and piano pedagogy. They've enriched the discourse through pivotal publications and research papers, emphasizing the development of collaborative skills among

piano students. Prominent works that have notably impacted the discipline include Maura Jeanne Glennon's "An Annotated Survey of Reference Material Available to the Collaborative Pianist" (2012), Laurie Bell Pow's exploration titled "More Than the Mere Notes: Incorporating Analytical Skills into the Collaborative Pianist's Process in Learning, Rehearsing, and Performing Repertoire", Mary Cota's insights into the "Interpersonal Aspects of Musical Collaboration for Collaborative Pianists", and Milena Gligic's study on "Unusual Soundscapes: Chamber Ensembles of the Twentieth Century and Beyond Involving the Collaborative Pianist".

The establishment of collaborative piano as a distinct major in universities speaks volumes about its growing significance and the recognition of its unique skill set. The shift in educational paradigms is indicative of the wider acknowledgment that collaborative pianists are not mere "accompanists". They're integral co-creators, deserving of specialized training that addresses the unique challenges and opportunities they encounter. This evolution in music education ensures that collaborative pianists are not only technically proficient but also possess the interpersonal, analytical, and ensemble skills necessary to thrive in the dynamic world of collaborative music-making (McKinney, 2008).

The nuanced progression of collaborative piano, though increasingly defined, continues to present practical hurdles, particularly during performances. A significant number of contemporary collaborative pianists have their foundational training rooted in solo piano performance (Cota, 2019; Adler, 1965). While grasping the essence of this progression is crucial to understanding the collaborative role, it isn't a straightforward bridge to mastering the necessary techniques. Solo pianists, traditionally immersed in personal artistic expression, often grapple with the intricacies of a collective dynamic where the pendulum of leadership



may swing between taking charge and yielding. This adaptability becomes even more pressing in the face of constrained rehearsal times.

In this realm of collaboration, achieving harmony with a musical partner becomes pivotal, contrasting sharply with the lone artistic pursuit inherent in solo performances. This duality is further exemplified in the minutiae of technique, like finger placements for distinct musical passages. While solo performances have their specific fingering conventions, these may not always align with the needs of a collaborative setting. Adler (1965) emphasized this divergence, noting that in situations necessitating legato, collaborative pianists frequently lean towards an “organ-like” fingering to negate unintended accents.

Echoing Martin Katz’s sentiments (2009), the inner narrative of musical compositions bestows upon collaborative pianists a quartet of responsibilities: Upholding the composer’s intent, honoring the poet’s vision as perceived by the composer, addressing the emotional and physical nuances of their partners, and lastly, staying true to their own artistic inclinations. Embracing these four pillars demands efficient communication with their musical counterparts during both rehearsals and live performances.

This transition from solo to collaborative playing often occurs later in a pianist’s career trajectory (Cota, 2019, p.10). Typically, pianists begin with solo training, and collaborative piano is often introduced at the graduate level in academic institutions. The collaborative piano program requires a student with high-level pianistic ability and musical talent in the pupils’ artistic sound. Anne Epperson, a performer, and pedagogue who developed degree programs for collaborative piano across the United States, combining the coach and accompanist offshoots together, suggested an extraordinary understanding of music playing is crucial for collaborative piano students as it is the foundation for successful cooperation (Wanger, 2008).

This transition represents a move from focusing on solo artistry to engaging in broader musical collaboration, a change that pianists often undertake in their more mature years (Wenger, 2008). However, it's crucial to address the misconception that moving to collaborative piano is a way to avoid the pressures of solo performance. Contrary to the belief that collaborative piano might be a less challenging alternative, it, in fact, presents its own unique set of demands (Moore, 1944).

In conclusion, the skill set required for collaborative piano encompasses technical prowess, musical sensitivity, adaptability, and excellent communication skills. This complex blend of abilities distinguishes collaborative piano from solo performance, posing challenges for those making the transition. The literature and studies in this field provide valuable insights into these challenges, emphasizing the need for dedicated training and a deep understanding of ensemble dynamics.

## **Chapter 3**

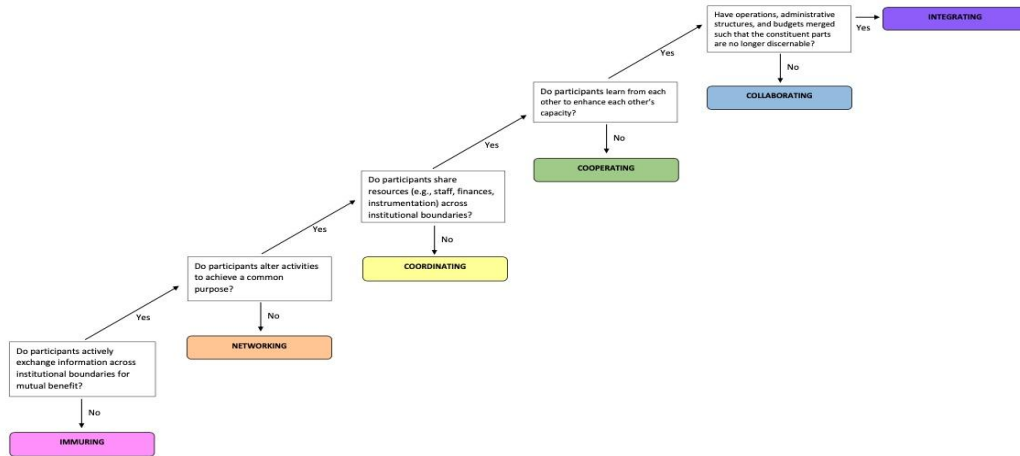
### **Theoretical Framework**

#### **3.1 Mashek's Four Progressive Modes of Partnership**

Collaborative expertise in the social psychology of collaborative tasks serves as a useful guide for collaborative pianists to manage teamwork actions. The collaborative progress is to build conditions for effective collaboration. In the collaborative process, there are qualifications necessary to complete each stage before entering the next step. This creates a strong tie to bond each collaborative progressive mode together. Based on table 1 when entering the networking stage, there is a query to the potential participants whether they meet the requirement for energetically interchanging information “across institutional boundaries for mutual benefit” (Mashek, 2015) so that individuals who meet these conditions can begin the collaborative process. For those who are not qualified, they would lose the opportunity to collaborate, being “immured,” meaning the participants are isolated into the fundamental stage of the four collaborative progressive modes—networking, while individuals are not willing to exchange information with their partners for mutual benefits. It is difficult to have a win-win consideration before collaborative action starts. Therefore, in Chapter 5, there is a comprehensive study of Mashek's four progressive collaborative modes applied to Amy Beach's scores for a more in-depth explanation.

### Key Questions for Arraying Cross-Campus Efforts along the Collaboration Continuum<sup>1</sup>

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1. The Collaboration Continuum comes from Arthur T. Himmelman, *Collaboration for a Change: Definitions, Decision-making Models, Roles, and Collaboration Process Guide*. January 2002, Himmelman Consulting, Minneapolis, MN.

Table 1. Mashek, D. (June 2015). *Key questions for arraying cross-campus efforts along the Collaboration Continuum*. A presentation to the Academic Deans Committee of The Claremont Colleges, Claremont, CA.

### 3.1.1 Networking

The Networking stage serves as a foundational phase to strengthen the relationship quality within a team, which is the root for successful collaboration. This crucial stage requires individuals to engage in the basic exchange of information, where they collaboratively adjust their operations to reach a common goal, enter the setting “at the beginning of the project, established habit or practice around the expectation” (Mashek, 2023). The Networking stage tends to open communication and to establish a mutual understanding of expectations within a team that enables participants in the entire collaborative work to stay on the same page. The mutual understanding in the Networking stage prevents potential conflicts, and supports collaborative actions where individuals can synchronize their approach with their partners.

### 3.1.2 Coordinating

Individuals meeting the requirement of the networking stage face another challenge when continuing to Coordinating mode, in whether participants are willing to contribute

resources “across institutional boundaries.” (Mashek, 2015) This prerequisite intends to activate communal norms rather than interchange protocols, and the interchange protocols will stimulate the relationship quality as tit for tat. Mashek cites the coordinating stage as a practical strategy to boost the relationship quality in the teamwork as to “bring the donuts,” (Mashek, 2023). This positive relationship is now set to share resources and build common goals, making the collaborative actions easier for participants. This results in less scorekeeping of each other’s contribution to the collaboration.

### **3.1.3 Cooperating**

Once the participants accomplish the coordinating stage, they begin the cooperating stage “to learn from each other to enhance each other’s capacity,” (Mashek, 2015) , seeking to establish a positive relationship between participants in their collaborative work. Rather than blaming any discord on the collaborative work, they seek solutions for the problem and help the relationship quality grow. When different interpretations arise, the collaborator should be curious about divergent understandings to absorb and adjust to distinct viewpoints from partners and stay in harmony in the future.

### **3.1.4 Collaborating**

The final step of the four progressive steps is collaborating, to evaluate whether the collaborators fully meet the conditions of the networking, coordinating, and cooperating stages, and whether these qualifications have become so intertwined as to make it difficult to identify these different components. “Have operations, administrative structures, and budgets merged such that the constituent parts are no longer discernible?” (Mashek, 2015) The four

collaborative progressive modes are a recommendation for collaborative pianists to organize these skills and activities with their partners.

The entire collaborative process is made up of independent components, while collaborative pianists should prepare a range of different minds and distinct perspectives to discover a satisfactory selection of possible solutions. One of the potential resolutions for collaborative pianists to consider is distinct breathing types, as suggested by American pianist, Martin Katz, in his book *The Complete Collaborator*.

### **3.2 Martin Katz's Three Breathing and Singing Categories**

American pianist Martin Katz developed three distinct breathing and singing types, outlined in his book "*The Complete Collaborator*", driven by his deep concern for a common issue faced by many musicians: the tendency to "play for hours at a time without taking a breath, and that is precisely the problem" (Katz, 2009, p. 7). He argues that understanding and practicing three distinct types of breathing and singing is vital because it allows pianists to connect more deeply with the music and their fellow musicians. This connection is not just about playing the notes together but about breathing and phrasing in harmony, which elevates the overall quality of the performance and enhances the pianist's ability to adapt to different musical settings and partners. In essence, mastering these breathing techniques is key to achieving a higher level of "true collaboration" (Katz, 2009, p. 7).

#### **3.2.1 Type 1: "Nothing Need Be Done"**

In the first type of breath, "Nothing Need Be Done" (Katz, 2009, p.8), the soloist can breathe effectively between musical phrases without interfering in the piece's tempo or flow.

The pianist's role is to maintain the music's continuity while recognizing when the soloist needs to re-enter after taking a breath. This type of collaborative interaction doesn't require significant intervention from the pianist, allowing the soloist to exit gracefully, breathe, and return to the performance seamlessly. Examples and check marks indicating breath points in both the voice and piano parts demonstrate how the pianist can rhythmically be in unison with their partners, ensuring uninterrupted music performance.

### **3.2.2 Type 2: “Nothing Can Be Done; There Are No Options”**

The second breathing type in collaborative piano, “Nothing Can Be Done” (Katz, 2009, p.11), arises when the soloist takes a breath but cannot re-enter in tempo, particularly when the accompaniment is rhythmically synchronized with the voice. It represents a moment where the soloist's breath briefly halts the music's flow, and it is relatively rare compared to other breath types. In this situation, the pianist's role is to recognize and accommodate the soloist's need to pause for a breath without any expression of frustration or reluctance, thus preserving the collaborative and artistic integrity of the performance.

### **3.2.3 Type 3: “Permit Breath and Preserve Flow”**

The last breath type of collaborative interaction, “Permit Breath and Preserve Flow” (Katz, 2009, p.15), is a specific situation where the soloist needs to take a breath during a performance, and the pianist must handle it in a way that doesn't disrupt the music's flow. This is particularly relevant when there is intervening material in the piano part during the soloist's absence, which necessitates a thoughtful approach to maintain the music's integrity. The suggested technique involves the pianist choosing a specific point in the accompaniment to

phrase earlier than the soloist and then continue in tempo, allowing for a seamless transition while acknowledging the soloist's need to breathe. This approach is contrasted with less effective methods that compromise the music's flow and integrity, emphasizing the importance of a musical solution.

In short, these breath types are not mere theoretical constructs; they represent the practical mechanics of how collaborative pianists navigate their interactions with vocalists or instrumentalists. The breathing type of “Nothing Need Be Done”, for instance, underscores the pianist's role in ensuring musical continuity, even as the soloist negotiates their breaths. The breathing type of “Nothing Can Be Done; There Are No Options” highlights moments when musical flow is momentarily halted due to the soloist's breath, demanding the pianist's adept response. The breathing type of “Permit Breath and Preserve Flow”, meanwhile, emphasizes the pianist's role in phrasing and timing to accommodate the soloist's breathing, ensuring musical integrity.

Short compositions in collaborative piano further accentuate the significance of these breath types. Given their condensed nature, these pieces amplify the intricacies of collaborative dynamics. Every pause, every breath, and every synchronization become magnified, making them ripe for academic scrutiny. Analyzing these shorter pieces through the lens of Katz's breath types provides an avenue to deeply understand the essence of collaboration in a concentrated setting.



## Chapter 4

### Case study of Amy Beach

#### 4.1 Amy Beach and her Collaborative Works

##### 4.1.1 Amy Cheney Beach

Born in New Hampshire in 1867, Amy Cheney Beach is renowned as the first successful American female composer, particularly acclaimed for her significant symphonic works (Kuby, 2011). Displaying an early musical talent, Amy began receiving piano lessons at the age of six from her mother, Clara Cheney, with three lessons per week (Block, 1998, p.11). These frequent piano lessons played a pivotal role in shaping Amy Beach's early career, serving as a fundamental tool for her compositional endeavors, as she expressed, "the piano was still, theoretically, in the top bureau drawer" (Block, 1998, p.11). Recognizing Amy's musical potential, the Cheney family took steps to foster her talent, with Clara Cheney also assuming the role of Amy's general home-school teacher (Block, 1998, p.11). The educational environment in the 19th century, however, featured gender distinctions among students starting, at the age of six. As Block notes, "Boys were not taught the same kind of submissiveness as girls," (Block, 1998, p.11) contributing to the development of a more dominant and masculine spirit in male children. Meanwhile, the female students were limited at home, to keep "slender and delicate" (Cook and Judy, 1994, p.115) and were taught household skills regardless of their academic progress. They often received less nourishment than their brothers and advised against physical activities deemed suitable for boys. (Block, 1998). Despite these limitations, Clara Cheney raised Amy Cheney as "a passionate and strong-willed child," challenging the

norms and demanding the more flexible treatment typically granted to boys (Block, 1998). Shielded from household chores, Amy composed her first work, a solo piano piece titled “Mama’s Waltz,” in 1872, showcasing her extraordinary musical talent as a child prodigy at the age of five. Recognizing Amy’s exceptional abilities, especially in music, her parents, particularly her mother Clara Cheney, decided to seek a new piano teacher for her. In 1875, the family moved to Boston, a city with many German-trained musicians, to provide Amy with enhanced musical education (Block, 1998, p.13). After nine years in Boston, Amy transitioned into a professional pianist, laying the foundation for her successful music career.

#### 4.1.2 Amy Beach’s Compositions

Amy Beach’s passion for music initially manifested in Boston, where she began her career as a solo pianist. It was during this period that she first ventured into composition. In 1880, Beach embarked on composing ensemble works, marking a significant shift in her creative pursuits. Her inaugural vocal piece, “The Rainy Day,” emerged as her debut composition in this new artistic direction.

Amy Beach’s Compositions	
Keyboard	38
Chamber	11
Choral	59
Vocal	63
Orchestra	5
Opera	1
Other works	6

Figure 1. Amy Beach's compositions

From the table above, it is evident that Amy Beach's enthusiasm for composing extends beyond solo piano works to include a substantial focus on ensemble music. Approximately 25% of her total compositions consist of solo piano pieces, while the remaining 75% comprises ensemble music, necessitating collaborative efforts involving at least two musicians (Figure 1).

Rather than enrolling in composition courses under the guidance of a professional, Amy Beach chose a different path. In 1884, following a suggestion from Gericke (Block, 1998, p.41), she embarked on several years of self-study in fundamental composition concepts. This independent study covered areas such as theory, harmony, counterpoint, and fugue. In the 19<sup>th</sup> century, public performances for women were still considered unusual, even though opportunities for females in the music field had notably risen. The work of women was breaking broke down boundaries between public and private outings during the last few generations. The strong connections formed between patrons and artists, the esteemed regard for music by Boston's elite class, and the substantial backing provided by individuals and musical institutions to local composers and performers cultivated a vibrant musical community. This environment played a pivotal role in establishing America's inaugural school of high art music. When George Whitefield Chadwick referred to Amy Beach as "one of the boys," (Block, 1998, p.104) he was extending a welcoming gesture into that esteemed community. Likewise, the leading performance organizations in Boston—the Boston Symphony, the Handel and Haydn Society, and the Kneisel Quartet—not only showcased her talents as a pianist but also premiered her compositions. In doing so, they offered a level of support to a woman that few, if any, other cities were able to match during that time. The flourishing musical atmosphere in Boston provided an advantageous physical environment for Amy Beach to immerse herself in

self-guided composition studies. She expressed, “Very few people would be willing to work so hard. It may be that it kept for me my individuality - at any rate, I enjoyed it immensely” (Block, 1998, p.54). To fortify her work, Beach extensively delved into literature on theory, composition, and orchestration. She believed in the guidance offered by the musical works of other composers, stating, “I memorized Bach’s fugues and similar works until I could write them down from memory, capturing each voice or part.” (Block, 1998, p.54) Beach’s compositions prominently featured counterpoint and drew inspiration from Bach’s fugues and other works. Kudy highlighted various researchers who pointed out that Beach’s composition style bore the influence of distinctive composers such as Brahms, Rachmaninoff, Liszt, Debussy, Berlioz, and others (Kudy, 2011, p.18).

Even though Beach’s works were influenced by romantic composers, Block argued that Beach’s composition still showed a unique romantic style: “Even as her style is derivative, Beach's compositions are nevertheless marked by individuality - the richness of her harmonic sense, the daring of her tonal language beginning with Opus 1, and the lyricism of her melodies. Reference to the past placed her in the mainstream of music for the first half of her long creative life. Afterward, her experiments in more modern idioms produced some of her most original and compelling works. Recognition of Beach’s compositional skill came early. Singers and the public were the first to rejoice in her special qualities, most notably her well-turned melodies, grateful to the voice and the heart. Beach’s abstract works, too, were vocally inspired, wherein even the most virtuosic flourishes of her piano pieces and her most complex orchestral passages are infused with her personal kind of lyricism. Having mastered the orchestra instrument by instrument and as a unit, she was able to create not only a symphony but effective

orchestral accompaniments for vocal and choral pieces beginning with the Mass. Sung or played, hers is intensely communicative music.” (Block, 1998, p.299)

Amy married Henry Harris Aubrey Beach in 1885. Following her marriage, Amy Beach transitioned away from her concert piano career, limiting her performances to annual recitals dedicated to introducing her compositions in Boston. This marked a shift from her role as a concert pianist to that of a composer. However, her childhood piano training continued to exert a profound influence on her composition style. Piano was still the main instrument for her, and as a piano-based composer, she greatly increased the responsibility of the pianist in ensemble works. According to Brown, Amy Beach’s compositional style was indivisible from her piano skills and can be found in her instrumental writing, such as “multiple melodic ideas, sections of tonal ambiguity, rapid harmonic rhythm, pianistic figuration, and dramatic contrasts of dynamics and tempo.” (Brown, 1993, p.131) The growing prominence of the piano part in Beach’s compositions serves as a guide, reflecting the pianist's evolving role into a co-creator engaged in an intense musical dialogue with their partners.

Amy Beach’s prolific career included over 150 compositions, spanning a wide range of genres such as large symphony orchestra, opera, choral music, piano works, chamber music, vocal pieces, and other instrumental works. Despite being a self-learner in composition, Beach generously shared her insights with young composition students through her “musical ten commandments” based on her own experiences. She disseminated these commandments effectively through articles, interviews, and public speeches (Block, 1999, p.22).

In addition to her compositional guidance, Beach’s piano compositions served dual roles. On one hand, they contained valuable pedagogical materials that offered pianists a less complex musical structure while maintaining exceptional artistic quality for learning purposes.

Notably, the collaborative piano field recognizes a higher percentage of shorter pieces in Beach’s repertoire compared to the standard repertoire, contributing to the diversity and accessibility of the field.

#### 4.1.3 Overview of Amy Beach’s *Romance for Violin and Piano, Op. 23*

Amy Beach’s *Romance for Violin and Piano, Op. 23*, provides a distinctive overview within her repertoire. While shorter pieces dominate her body of work, this composition stands out in the collaborative piano field. In contrast to the standard repertoire, often featuring sonatas with equal treatment of piano parts, Beach’s *Romance for Violin and Piano* offers a nuanced exploration of the pianist’s role, encompassing both solo and accompanist responsibilities. A noteworthy aspect is Beach’s tendency to draw inspiration from her vocal works, exemplified in the *Romance for Violin and Piano*’s connection to her earlier song, “Sweetheart, Sigh No More!” published in 1890. The *Romance for Violin and Piano*, a violin solo piece premiered at Chicago’s Columbian Exposition in 1893, magnifies the original melody, transforming it into the central theme distributed across piano and string parts. The recurring melody fills the *Romance* with a constant, longing characteristic. Amy Beach’s *Romance for Violin and Piano* exemplifies her capacity to elevate the pianist’s role from mere accompaniment to a co-creator. This composition serves as a poignant example for collaborative pianists, encouraging exploration of various elements and breathing types, contributing to the dynamic landscape of the collaborative piano field.

**SWEETHEART, SIGH NO MORE!**  
(T. B. Aldrich.)

Main melody Mrs. H. H. A. BEACH.

Piano introduction

Figure 2. "Sweetheart, Sigh No More!"

To  
Miss Maud Powell.

**ROMANCE.**

Andante espressivo. Mrs. H.H.A. Beach.

VIOLIN.

PIANO.

Main melody

Piano introduction

accompaniment

Main melody

Copyright 1908 by Arthur P. Schmidt. A.P.S. 2638

Figure 3. Amy Beach, *Romance for Violin and Piano* mm.1-15

From Figure 2, the opening music in "Sweetheart, Sigh No More!", the piano serves as an accompaniment to create a two-measure prelude with a smooth background in *pp*, followed by a soft dynamic when the vocal part enters. The main melody is only carried by the vocal part. The dynamic shaping for the piano part is extremely limited, displayed in five notes at the second measure of the opening. The dynamic crescendo and decrescendo is to emphasize the third beat of the second measure, a quarter note A flat, and following G and F, the descending scale, as the signal for the vocalist to prepare the E flat, the first note of the main

melody. However, in Figure 3, pianists do have two roles in the music, the solo and the accompaniment in the *Romance for Violin and Piano*. The piano part has four measures of prelude, different from “Sweetheart, Sigh No More!”, and Beach composed an entire introduction for piano to open the music for the *Romance for Violin and Piano*. Although the *Romance for Violin and Piano* is Amy Beach’s first composition for violin solo, the responsibility for piano in this piece can be regarded as a solo leading role. For instance, Beach wrote four measures of introduction for piano with three measures of dynamic shaping. The music starts with a soft volume, and then crescendos and decrescendos in three measures. The dynamic shaping of crescendo and decrescendo provides the pianist a chance to create a dramatic phrase before the string player enters with the main melody. It is helpful for the violinist to know the overview of the main theme. While the violinist repeats the main theme in mm.5, the piano part switches from solo music to the accompaniment, in a syncopation figure. The main theme returns to the piano part again in mm.13, with a rhythmic and ensemble unison with the violin section. To emphasize the main theme, Amy Beach treats the piano and violin in an equal role in the first section of the music. Apart from that, the responsibility of the piano part in each section of the ternary form’s *Romance for Violin and Piano* serves as an introducer (Figure 4). For example, when the B section begins, there are four measures of piano interlude, serving as introduction to the B section. The peaceful and longing tone is immediately broken at mm. 33 with a diminished seventh chord, marking a new section. Beach composed the piano part to include the melody and inner voice to enrich the expression level in B section. The loud diminished cadence suddenly interrupts the first theme at measure 33, in which the piano part becomes the leading role to start the B section.



The image shows two systems of musical notation. The first system consists of a violin staff and a piano staff. The violin staff has a melodic line with notes and rests, accompanied by dynamic markings *pp* and *a tempo*. The piano staff has a rhythmic accompaniment with chords and moving lines, marked with *poco rit.* and *poco marcato*. The second system also has a violin and piano staff. The violin staff is labeled 'Main melody' and features a *cresc.* marking. The piano staff has a *f* dynamic marking and is labeled 'Diminished 7th chord' with a circled chord. The number 'A.P.S. 2638' is printed at the bottom of the piano staff.

Figure 4. Amy Beach, *Romance for Violin and Piano* mm. 26-33

While moving the music back to the A section, Beach also wrote a piano interlude to make the connection, with the difference being the responsibility of the pianist to play a smooth transition for the violin to play the main theme, as demonstrated below (Figure 5):

The image shows two systems of musical notation. The first system has a piano staff with a 'Re-transition' section, featuring a series of chords and moving lines. The second system has a violin staff and a piano staff. The violin staff is labeled 'Main melody in violin part' and has a *poco rit.* marking. The piano staff has a *poco rit.* marking and a *con Pedale* instruction. The number '8' is written above the piano staff.

Figure 5. Amy Beach, *Romance for Violin and Piano* mm.74-81

#### 4.1.4 Analysis of Amy Beach’s *Romance for Violin and Piano, Op. 23*

*Romance for Violin and Piano, Op. 23*, published in 1893, was the first composition for solo violin that Amy Beach wrote. The *Romance for Violin and Piano* was selected and

premiered for performance during the Women's Musical Congress, part of the Chicago's Columbian Exposition.

Amy Beach's song is the main inspiration of her musical style here "She used some of her songs as themes in some of her instrumental compositions, one of which was her symphony. All of these characteristics help to create the typical, romantic melodies of Beach's music." (Kuby, 2011). The original theme of Beach's *Romance for Violin and Piano* used the opening material from her song, "Sweetheart, Sigh No More!" Op. 14, No. 3. This song was published three years before the *Romance for Violin and Piano*. It was also being performed at Chicago's Columbian Exposition, the day after *Romance for Violin and Piano*. Adrienne Block discovered "In offering these two compositions, Beach demonstrated to her colleagues how she developed and expanded a musical idea. The relationship between the two works was nowhere recognized." (Block, 1998, p.83) The song consists of three stanzas; however, the melody splinters off from the vocal line and several times in the piano part. The comparison of the vocal composition "Sweetheart, Sigh No More!" and *Romance for Violin and Piano* is demonstrated in Figure 6, 7 and 8.

To H.

# SWEETHEART, SIGH NO MORE!

(T. B. Aldrich.)

Mrs. H. H. A. BEACH.

*Andante.* *p dolce* Mrs. H. H. A. BEACH.

It was with doubt and trembling I

*pp* *sempre legato*

whis - p e r e d i n h e r e a r . G o , t a k e h e r a n - s w e r , b i r d - o n - b o u g h ,

*mf* *f*

*dim.* *p* *pp*

That all the world may hear — Sweet - heart, sigh — no more!

*dim.* *p* *pp*

Figure 6. "Sweetheart, Sigh No More!" mm.1-13



To  
Miss Maud Powell.  
**ROMANCE.**

Andante espressivo. Mrs. H.H. A. Beach.

VIOLIN.

PIANO.

Figure 8. Amy Beach, *Romance for Violin and Piano*, Op.23 mm.1-7

Beach's idea is to base the opening piano part in the *Romance for Violin and Piano* on the vocal entrance from "Sweetheart, Sigh No More!" This musical material emerges multiple times in both the piano and violin parts in the *Romance for Violin and Piano*. The frequent melodic line with a piano syncopation accompaniment creates the yearning expression in the *Romance for Violin and Piano*.

*The Romance for Violin and Piano*, op.23, composed in ternary form, consist of three parts - A, B, A'. The A section in A major consists of 29 measures, beginning with four bars piano interlude with a soft dynamic, pp from mm.1-4. After a perfect authentic cadence in the dominant major key, E major (first beat in mm.29), the piano left hand plays the melody introduction again from mm.29-32, leading the music into the B section (mm. 29-75). A re-transition from mm.75-78 in a soft dynamic, pp, with the dominant passage in A major lead towards to the A' section (mm. 75-119). Beach uses four measures of piano interlude in each main section as the identifying function for different sections during the entire piece.

As a comparison between “Sweetheart, Sigh No More!” and *Romance for Violin and Piano*, Beach’s instrumental composition is a “more conjunct melodic line” (Kuby, 2011, p.15) than in the vocal music. The introduction material in the piano interlude (mm.1-4) repeats later in the violin part (mm.5-7). Thus, in the A section, the music is divided into three stages based on a melodic development aspect - Stage 1 is from mm.5 to mm.12, stage 2 mm.13-22, and stage 3 mm.22-29. The first stage begins with an authentic cadence in A major after the four bars of piano interlude, while the melody from the violin repeats the piano introduction from mm.5 in a lower register with a soft dynamic, *pp*. Meanwhile, the piano immediately changes to a syncopation accompaniment with an A major tonic pedal in the opening of the first stage (Figure 9).



Figure 9. Amy Beach, *Romance for Violin and Piano* mm.4-7

In the second stage, the violin plays the same melody as in the first stage but an octave higher, in a slightly notable dynamic, *p*. The entrance of the second stage begins with an authentic cadence as well, however, the structure of the piano switches from a syncopation accompaniment to a longing melody in the piano right hand. The piano’s melodic right hand plays a note-to-note ensemble with the violin part. After the opening motive briefly echoes in mm. 13-16, the original key changes into a predominant key – from A major to C# minor. Beach’s composition usually utilizes the key to extend the moods. In stage 2, while the key changes to C# minor, a Neapolitan sixth chord emerges in the piano part, mm.15 with a soft

dynamic. To give a better understanding of the purpose of the modulation, Beach put a crescendo dynamic from mm.16. The entire second stage modulates from A major to C# minor, with a harmonic shift developing too quickly for performers to follow after Beach inserts the Neapolitan sixth chord in a soft approach. Without a strong cadence for the key changes, Beach's composition offers a smooth extension to develop the climax material for the listener but requires a sensitive approach for performers, "the harmonic re-orientations happen in such quick successions that a new key is not fully another key is heard." (Kuby, 2011, p.17)

The last stage starts from the second half of mm.22, when the violin melody echoes the first half of the piano introduction material (mm.1-4), and the key modulates from A Major's predominant to C# Minor dominant to E Major. To contrast the second stage with a key modulation under a calm shift, Beach uses a sostenuto marking to emphasize the key changes in the third stage. The adjustment in the third stage prepares the ending of the A section in mm.29. There are two sequences (mm.23-25 and mm.27-29) that use a chord progression to end the A section, extending the mood for the closing section. In this instance, the chord progression includes a supertonic half diminished 7<sup>th</sup> chord, a German augmented sixth chord, a dominant 13<sup>th</sup> chord and a second interval of the tonic chord in E major (Figure 25). Obviously, Beach uses the chord progression with the diminished seventh chord to prevent a strong cadence from interrupting the ongoing music, "Beach's harmonies were influenced by Berlioz. Her formal study of harmony basically consisted of the translation of a treatise on harmony by Hector Berlioz. His non-chromatic and traditional harmony avoid basic, obvious chord progressions. He, like Beach, was not interested in the use of strong dissonance, but at the same time he wanted to avoid predictable harmonies. It is possible that Beach had borrowed



from Berlioz the use of diminished chords as links between tonal centers as well as the concept of the third relationship.” (Kudy, 2011, p.18)



Figure 10. Amy Beach, *Romance for Violin and Piano* mm.26-33

With the diversity in musical ideas and the accompaniment texture and melodic pattern, the B section divides into two parts: mm. 29-55 and mm. 55-73. The piano interludes serve as a conversation between the piano’s left and right hand, continuing the key from the end of the A section in E major. A crescendo from pp to f within 2 measures, mm.31-33, to emphasizes a diminished 7<sup>th</sup> chord borrowed from the subdominant minor key – A minor, at the first quarter note of mm.33, where the piano part emerges with the first loudest dynamic since the beginning of the piece. (Figure 10). The piano accompaniment changes the texture from syncopation to portato eighth notes with a lively expression of the 7<sup>th</sup> diminished chord (mm.33) and the key modulates from E major to F major. Meanwhile, the melodic section in the violin has a descending subject with a big leap, creating the loudest dynamic yet. The piano texture changes from the continuing syncopation pattern to a portato eighth notes passage from mm.34 and Beach uses different accompaniment texture for the recognition of the new section (Figure



11). In the second half of the first section from mm. 43, the piano's right hand plays the main theme melodically while the left-hand echoes the violin's melody from mm.33. Although the dynamic marking is a soft *pp*, the complex melodies in both instrumental parts from mm. 43 to mm. 54 build an intensive foundation for the rest of the B section (Figure 12). A notable diminished seventh harmony leads into a broken arpeggio from mm.55, symbolizing the second part of the B section. The piano texture then switches from the portato eighth notes to a legato triplet from mm.55 to mm.57. To establish an intense passage for the climax of the entire piece, Beach uses a chromatic ascending scale in the piano bass line with an accelerated marking to enhance the rhythmic tension in mm.59 (Figure 13). The key modulates to B minor at mm. 57, A major at mm.67, changing to E major at mm.75, where the re-transition begins to get ready for the A' section.

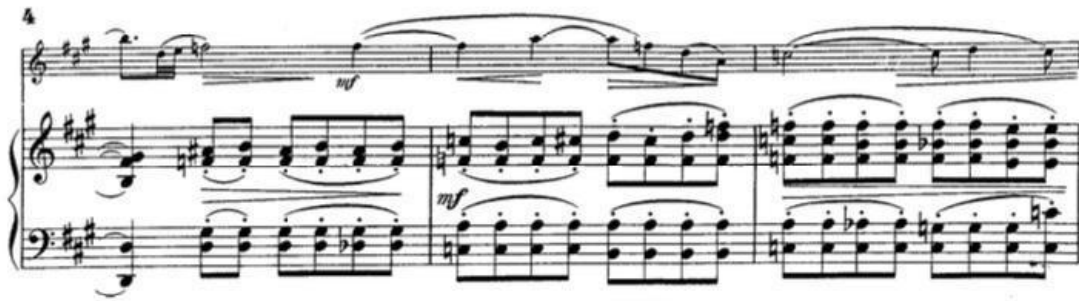


Figure 11. Amy Beach, *Romance for Violin and Piano* mm.34-36

Figure 12 is a musical score for Amy Beach's *Romance for Violin and Piano*, measures 43-48. It consists of two systems of staves. The first system shows the piano part in the lower staves and the violin part in the upper staves. The piano part begins with a *pp* (pianissimo) dynamic. The second system continues the piano part with a *molto espresso* (very expressive) marking. The key signature is two sharps (D major or F# minor), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

Figure 12. Amy Beach, *Romance for Violin and Piano* mm.43-48

Figure 13 is a musical score for Amy Beach's *Romance for Violin and Piano*, measures 52-61. It consists of two systems of staves. The first system shows the piano part in the lower staves and the violin part in the upper staves. The piano part begins with a *pp* (pianissimo) dynamic. The second system continues the piano part with a *f* (forte) dynamic and a *agitato* (agitated) marking. The key signature is two sharps (D major or F# minor), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The piano part also includes markings for *accel.* (accelerando) and *con Pedale* (with the sustain pedal).

Figure 13. Amy Beach, *Romance for Violin and Piano* mm.52-61

Finally, the A' section harmonizes the key from the dominant to the tonic of A major, consisting of two main parts, mm.75-105 and mm.105-119. In the first part, the violin and piano switch the melodic line and include different rhythmic patterns. The melody line of the violin plays the same figure as the beginning material (Figure 14).

The image shows a musical score for Amy Beach's *Romance for Violin and Piano*, measures 79-85. The score is in A major and 3/4 time. It features a violin part and a piano accompaniment. The piano part includes a triplet figure in the right hand and a chromatic descending scale in the left hand. Dynamics range from *pp* to *ff*, and tempo markings include *poco rit.*, *a tempo*, and *simile*. The score ends with a *con Pedale* instruction.

Figure 14. Amy Beach, *Romance for Violin and Piano* mm.79-85

The melodic line switches to the piano part and is hidden in a louder triplet figure in mm.87 (Figure 15). Beach composed this rhythmic setting to connect with the following accelerated piano accompaniment, creating a deeper supportive harmony for the violin from mm.93 -105. After the climax in E major from mm.99 to 104 with a dynamic of *ff*, the key returns back to A major from mm.105 to the end. Beach wrote the chromatic descending scale in the piano bass part in mm.110 (Figure 16), with the peaceful dynamic from *pp* to *ppp* leading the music to quietly disappear at the end.

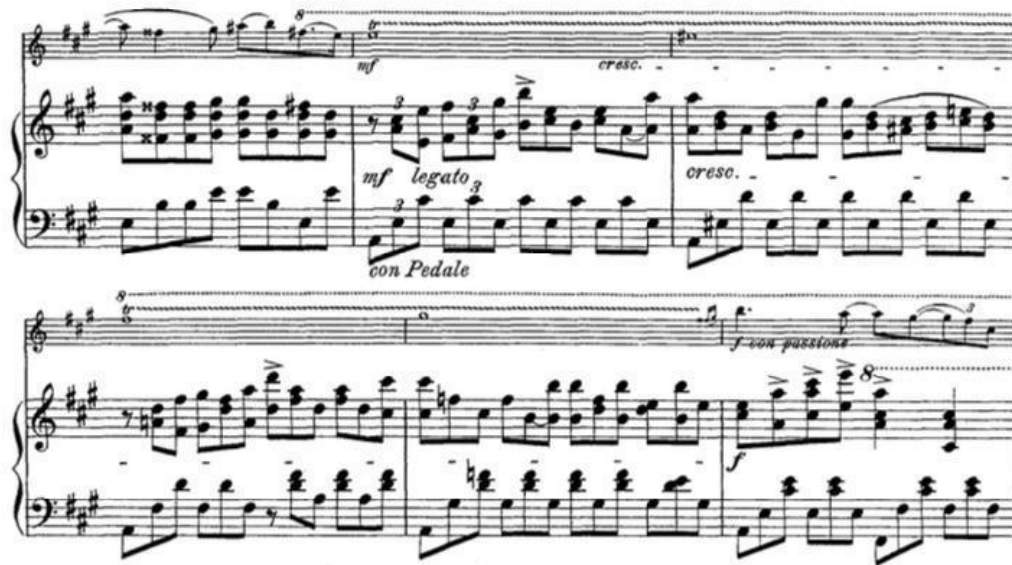


Figure 15. Amy Beach, *Romance for Violin and Piano* mm.87-91

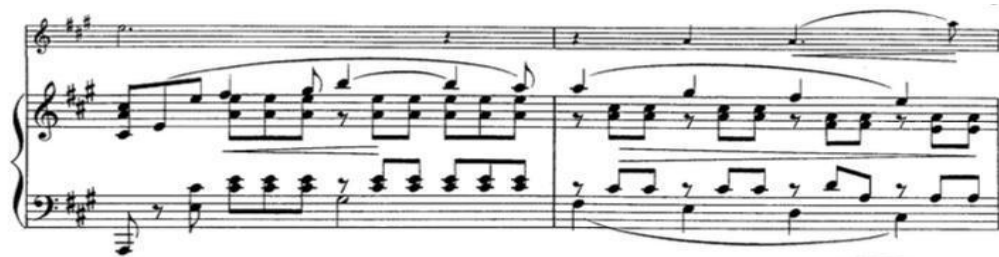


Figure 16. Amy Beach, *Romance for Violin and Piano* mm.109-110

#### 4.1.5 Overview of *Three Browning Songs*

Amy Beach composed over 120 songs during her lifetime, with her instrumental music inspired by her own vocal works. This evidence can be found in the *Romance for Violin and Piano, Op.23*, where Beach uses the melody motif from her song “Sweetheart, Sigh No More!” The differences between her instrumental works and the songs are the text, with more obvious musical synesthesia from several researchers’ views. Synesthesia manifests in different ways for different people but they all, in some way, can “see” sound, due to a different connection in the brain (Logan, 2016, p.130). As a child prodigy, Beach

had the awareness of distinct tones. Based on Block's research, Beach associated different keys with different colors:










C Major	
E Major	
G Major	
A Major	
A $\flat$ Major	
D $\flat$ Major	
E $\flat$ Major	
G $\sharp$ Minor	
F $\sharp$ Minor	

Figure 17. Amy Beach's color – key association (Block, 1998, p.40)

Being aware of the synesthesia in Amy Beach's compositions helps identify the potential extra sensitivity when approaching her music, especially in collaborative works. When compared with solo pianists, collaborative pianists process the details in their piano part, while providing delicate responses directed at their partners at the same time. This subtle process is demonstrated case by case based on Amy Beach's scores and is analyzed in the following chapters.

*The Three Browning Songs* were composed and published between 1899 and 1900 at end of the 19<sup>th</sup> century. These compositions have a rich harmony, chromatic passages, and immediate key changes in the piano accompaniment part, making this supportive instrument sound orchestral for the vocalist.

The differences between vocal and instrumental works are the text, owing to the text having various punctuations that require the pianist to add a level of sensitivity beyond the interpretation of synesthesia, and to pay close attention to the potential breath of the singer.

The text of *Three Browning Songs* was written by Robert Browning, a British poet. The Browning Society of Boston commissioned Beach to compose a piece for a celebration of Browning’s birthday. The potential reasoning for the Browning Society to commission the composition is because they were both in the Boston community, while other speculation is because they were both Christian (Block, 1998, p.78). Robert Browning’s dramatic monologues focused on specific diction, rhythmic patterns, and heavy symbolism, and inspired many other poets including T. S. Eliot, Robert Frost, and his own wife, Elizabeth Barrett Browning (Block, 1998, p.305). The qualities of the poetry from Robert Browning guided it towards art songs, serving as an inspiration for Beach. The consonants and vowels from Browning’s poem automatically show the rhythm. The evidence can be found in Figure 18 and 19.



Figure 18. “The Year’s at the Spring” From Amy Beach *Three Browning Songs* mm.1-3 vocal part

Text:	The	Year’s	At	The	Spring
Consonants:	Th	Y	t	Th	Sp
Vowels:	e	ea	a	e	i
Rhythm	short	long	short	short	long

Figure 19. Consonants and Vowels Affect the Composition from “The Year’s at the Spring” mm. 1-2

The combination of “y” with “ea” expand the space in the spoken sentence, as demonstrated by /jɜ:(r)/ (Oxford University Press, 2023). Similarly, in the word “Spring” /sprɪŋ/ (Oxford University Press, 2023), the double consonants at the beginning of the word aim to emphasize the expression, however, they also reduce the time to complete the articulation. Based on these consonants and vowel combinations in the poem, Beach wrote a



quarter note, and a triplet eighth note, expanding the melody for the vocalist to articulate clear pronunciation.

In “The Year’s at the Spring”, Beach composed in a Binary form consisting of two sections: A and B, in D flat Major. The A section starts from mm. 1-9, and the B section is for the rest of the song, mm. 10-29. The text is based on a section from one of Robert Browning’s most famous works: *Pippa Passes* (Block, 1998, p.78), which demonstrates an innocent characteristic. The piano part’s repeating triplet figure is due to the time that Beach spent on a train and was inspired by the rhythm from the continuing action of the train wheels.

After the climax from the vocal part with the loudest dynamic of *ff*, the piano part marks a tempo that shapes the brilliant ending in the first song. The atmosphere suddenly switches to a deeper and gloomy character in “Ah, Love, But a day!” The second song starts from F minor but modulates to F major at the end. Structurally, it consists of 2 sections, the A section of mm.1-26, with a one-bar bridge in mm.26, and the B section of mm.27-49. The poem for this song was titled “James Lee’s Wife” from Robert Browning (Planalp, 2020, p9), showing a wife’s struggle with married life. From the text in the song, the wife’s name was not mentioned, which creates a truly sad atmosphere for a woman who lost herself in the matrimonial relationship. Beach marked *Lento con molto espressione* to demonstrate the characteristic of hopelessness from the woman.

“I Send My Heart up to Thee!” is divided into 4 sections and returns to D flat major. The first section from mm.1-19 seamlessly modulates to E major and then back to the D flat major. The accompaniment structure is a group of ascending arpeggios with quarter and half chords to express a higher level of sacred thought. The second section starts with a whole

note chord, with the chord from the accompaniment section in mm.20-31 bringing the vocal part as much freedom to articulate as an opera aria. A repeated triplet figure emerges in the piano part in the third section, building the climax of the song with an *accelerando* marking between mm.32 and mm.39. Beach returns from a passionate climax back to the beginning theme in the fourth section mm.40-48, and the music ends with an extremely soft dynamic of *ppp*. As with all artistic performance, natural interaction and most linguistic and embodied activity is performed for the purpose of communication (Beatrice, 2021, p.8). Amy Beach's compositions for piano and instrumentalist and vocalist demonstrates pianists an equal role in collaborating. It can be clear to find the pianist's role in Beach's music in this case study, consisting of soloist and accompanist roles. As Beach's vocal works are usually the inspiration for her instrumental music, the comparison can be found in two different works using the same melody. Through the comparison, it is easier to understand Beach's attitude for the piano's responsibility in collaborative work while she revisits the melody, and how the pianist shares the equal role with their partners in the ensemble. Thus, Amy Beach's works are great examples for exploring collaborative piano features, such as the pianist's role, different breathing types and other elements. The effective collaborative progressive modes and different breathing types provide deeper communication into collaborative works.



## **Chapter 5**

### **Role in Action – Four Collaborative Progressive Modes in Beach’s Collaborative Works**

The exploration of Amy Beach’s collaborative works is a compelling topic. Beach’s oeuvre, steeped in richness and varied in its collaborative breadth, offers an optimal platform to apply the theoretical framework of breath types. Moreover, her shorter compositions encapsulate the challenges and rewards of collaboration, thus making them particularly valuable for this analytical venture.

#### **5.1 Merging Exploration of Four Progressive Modes with Amy Beach**

The concept of “collaborative piano” emerged in the musical world in the late 20th century, evolving from the term "collaborator" as initially suggested by British conductor Herbert Hamilton Harty (1879-1941). He advocated for this terminology to more accurately reflect the unique qualities and contributions of musicians in collaborative settings.

Despite limited research in the field of collaborative piano, insights can be effectively drawn from other disciplines. Dr. Deb Mashek, a former Professor of Social Psychology, identified four stages of collaborative progress (Mashek, 2015). These stages provide a framework for pianists and their partners to develop trust and meet expectations, transitioning from initial networking to deeper collaboration. A key component in successful collaboration is the creation of an inclusive and safe space, allowing for intellectual rehearsals that allow freedom. Pianists, in partnership with instrumentalists and vocalists, should foster a rehearsal

and performance environment that feels secure, respectful, and caring for all sentiments expressed.

The first stage, networking, involves pianists and their colleague's exchanging information about the music they will rehearse. It also includes general human communication and interaction to ease the atmosphere in rehearsals. William Cheng, in his book *Just Vibrations: The Purpose of Sounding Good* (2016), emphasizes the importance of thriving through effective communication and enabling others to do the same. As musicians spend much time exchanging ideas, acknowledging each musician's unique perspective and musical taste becomes crucial. Conversations during rehearsals and performances often involve sensitive and personal topics. Cheng argues that despite shifting disciplinary boundaries, showing care, compassion, and interpersonal concern is vital. For pianists, creating a comfortable environment for partners is essential. This is not limited to technical exchanges but extends to simple, empathetic conversations before beginning intensive tasks. Such communication builds trust and lays the foundation for a valuable networking stage, which is integral to successful collaborative piano practice.

### **5.1.1 Networking Stage with Amy Beach**

Amy Beach's *Three Browning Songs*, as illustrated in Figure 20 and Figure 21, showcase the networking stage crucial for collaborative pianists. This stage necessitates pianists and vocalists agreeing on the duration of rest and time between the songs "The Year's at the Spring" and "Ah, Love, But a Day!" The transition requires careful consideration of the emotional shift from the passionate conclusion of the first song to the heartbroken sentiment of the second. The rest period, crucial for refreshing the mood between the major and minor keys, also allows the singer to recover from the dramatic finish of the first song and prepare

for the distinct character of the second. As the pianist introduces “Ah! Love But a Day” with a two-measure prelude, they are in control of this interim space.

The musical score consists of three systems. The first system shows the vocal line with lyrics "heaven, God's in his heaven, All's" and the piano accompaniment. The piano part features a two-measure prelude marked with *ff* and includes a triplet of eighth notes. The second system continues the vocal line with "right, All's right with the" and the piano accompaniment, marked with *marcato* and *rit*. The third system concludes with the vocal line "world!" and the piano accompaniment, marked with *a tempo*. The piano part includes a triplet of eighth notes and a final cadence marked with a double bar line and repeat sign.

Figure 20. “The Year’s at the Spring” From Amy Beach *Three Browning Songs*

**Ah, Love, but a day!**

Words by  
ROBERT BROWNING.

Music by  
Mrs. H. H. A. BEACH,  
Op. 44, N<sup>o</sup> 2.

Lento con molto espressione.

*p* Ah, Love, but a

Five seconds before

Figure 21. “Ah, Love, But a day!” From Amy Beach *Three Browning Songs* (mm.1-3)

Transitioning from an “Allegro di molto” to a “Lento con molto espressione,” a gap of at least five seconds is recommended to allow the vocalist to prepare for the second song. During this networking stage, pianists should collaborate closely with vocalists, ensuring a seamless and comfortable transition. Effective communication is key, allowing for the sharing of musical ideas and immediate feedback, thus minimizing misunderstandings.

### 5.1.2 Coordinating Stage with Amy Beach

In the coordinating stage, adjustments in personal approaches between pianists and their partners are made to adapt to each other’s styles and preferences. As suggested by Gerald Moore (1944), it is vital for pianists in collaborative settings to understand their partner’s music in detail. This understanding extends beyond keyboard proficiency to include vocal and instrumental knowledge. For example, a pianist preparing for a violin collaboration might study the anatomy and mechanics of the violin, such as the functions of the pegs, scroll, tailpiece, bridge, and the soundbox’s components (Adler, 1965, p.23). This depth of knowledge underpins the collaborative process as follows:

1. The strings are fastened to the violin by the four pegs, stuck into the holds of the scroll box.

2. The scroll of the violin forms the end of the neck, and the neck are usually made of maple.
3. The pegs have holes into which the ends of the strings are inserted. The strings then lead to the tailpiece, which lies just a little bit higher than the fingerboard, so that they can be depressed by the fingers of the player's left hand.
4. The tailpiece is usually made of ebony, it has four holes to fasten the strings.
5. On the way to the tailpiece the string is drawn over the bridge, which is the conductor of the strings' vibrations to the resonator.
6. The body of a violin, the soundbox, consists of two aspects, the belly and the back, connected by glue to the ribs.

In Amy Beach's *Romance for Violin and Piano*, in Figure 22, there is a big leap in the string part, accompanied by a change in the piano's harmonic texture. This piece exemplifies the necessity for the pianist to be aware of and responsive to the technical and expressive demands placed on their instrumental partner. This awareness is crucial for achieving a harmonious and cohesive performance.

The image displays a musical score for Amy Beach's *Romance for Violin and Piano*, measures 37-42. The score is arranged in two systems. The first system shows the violin part (top staff) and the piano accompaniment (bottom two staves). The violin part begins with a *cresc.* marking. The piano accompaniment also features a *cresc.* marking. A red box highlights a specific measure in the violin part, with the annotation "Big leap to avoid the accent." below it. The second system continues the music, with the violin part marked *con passione* and the piano accompaniment marked *dim. e più tranquillo*. The piano part consists of dense chordal textures.

Figure 22. Amy Beach, *Romance for Violin and Piano* mm.37-42

Amy Beach marked “con passione” for the tempo and dynamic marking, indicating that even though the piano part has a quarter note at the beginning of mm.40, the pianist can hold the quarter note longer. The timing extends from the piano part to create support for the string player to manage the big leap on the string to avoid a big accent, and from rushing and disturbing the musical phrase from mm.39 to mm.41. The knowledge of the violin’s anatomy and physiology prepares the pianist to rehearse with the string player and assist them in predicting their partners’ style and preference, instead of simply following them. When pianists practice alone, they should arrange several options for the rehearsal, to give their partner space to shape the melody. Examples can be found in mm. 50 from *Romance for Violin and Piano*.



Figure 23. Amy Beach, *Romance for Violin and Piano* mm. 49-51

The example above (Figure 23) demonstrates the melody in the violin part and the need for time to shape the melody during an ongoing accompaniment. In this situation, it is reasonable for pianists to expand the space between eighth notes to provide smooth support. In Figure 24 below, the inner voice of the piano part serves as an accompaniment figure, while the melody of the piano part has a rhythmic unison with the string player. To avoid a rubato for the musical shaping, pianists can create a space at the third and fourth eighth note in the inner voice.

Figure 24. Amy Beach, *Romance for Violin and Piano* mm. 49-51

Practicing collaborative piano music not only required a well- trained piano technique, but also a knowledge of rehearsal preparation. For vocal music, Gerald Moore addressed in his book that the voice lesson is the most fundamental way to train a pianist to be a collaborative pianist. There are many advantages to learning a variety of vocal repertoire in different languages, and to studying how singers produce the voice musically (Moore, 1944, p.6). This knowledge helps pianists comprehend their vocal partners’ potential difficulties, such as timing, correct words, shaping and musical ideas. An example of this can be found in Amy Beach’s *Three Browning Songs*, “I Send My Heart up to Thee!” The piano part begins as an expressive piano solo, with arpeggiando and a shimmering voice at the top of the chord, Figure 25.

*To the  
BROWNING SOCIETY of BOSTON.*

**I send my heart up to thee!**

Words by  
ROBERT BROWNING.  
*(“In a Gondola”)*

Music by  
Mrs. H. H. A. BEACH.  
Op. 44. No 3.

Andante con affetto.

*tranquillo*

*pp*

I send my

Figure 25. “I Send My Heart up to Thee!” From Amy Beach *Three Browning Songs* mm.1-2

Arpeggiando accompaniments often rely on the sustain pedal due to it being easier to coax the sound to be smooth. However, overuse of the sustain pedal can create a blurring quality and balance issues. A better choice for a pianist is to play more legato, and combine the pedaling with daily finger training and practicing, “five-finger scale playing with an extremely slowly speed: raise hands clear of the keyboard after each note, but before quitting the key with finger catch the tone with sustaining pedal and release it as the finger strike the next tone, there must be no gap between each tone. It is not necessary to give a separate pedal to each note in rapid passage, instead the pedal changes with harmony.” (Moore, 1944, p.18)

To prepare for a good rehearsal for this song, it is important that the pianist emphasizes the volume of the harmonic section and uses their own voice to sing the vocal line to determine if the vocalist can enter comfortably. Since Amy Beach marked “tranquillo” at the beginning of the piano introduction, this suggests that the music should have a smooth and calm characteristic. There are two solutions to prepare when pianists practice alone, shown in Figure 26 and Figure 27.

*To the  
BROWNING SOCIETY of BOSTON.*

**I send my heart up to thee!**

Words by  
ROBERT BROWNING.  
(*"In a Gondola!"*)

Music by  
Mrs. H. H. A. BEACH.  
Op. 44. N<sup>o</sup> 3.

Andante con affetto.

*tranquillo*

*pp*

I send my

\* *ped.* \*

Very clear pedal change



Figure 26. Solution 1: “I Send My Heart up to Thee!” From Amy Beach *Three Browning Songs* mm.1-2

*To the  
BROWNING SOCIETY of BOSTON.*

**I send my heart up to thee!**

Words by  
ROBERT BROWNING.  
*(“In a Gondola!”)*

Music by  
Mrs. H. H. A. BEACH.  
Op. 44. N<sup>o</sup> 3.

Andante con affetto. *p*

I send my

\* *And.* \* *And.* \*

Figure 27. Solution 2: “I Send My Heart up to Thee!” From Amy Beach *Three Browning Songs* mm.1-2

In Solution 1, the pianist can use clear pedal as a signal for the singer to know when the first measure of the piano introduction ends and to prepare for their entrance. While, this approach has limitations, the clear gap between the two measures will not be obvious in the piano part during rehearsal or performance in a classroom or studio since the environment does not have the echo that occurs when pianists are using the sustain pedal. Another risk in solution 1 is that the music might be cut between measures since the pedal releases after a dotted quarter note. A studio or small space are good options for singers to learn and rehearse in order to feel the calm atmosphere created from the piano introduction section and to join the music with ease. The legato playing also requires the pianist to forget the bar lines and to not emphasis the beats in the bar. In a 9/8 piece, the first and the third group of eighth note beats should not be brought out when the pianist shapes the prelude in this “tranquillo” marking. In the second solution, the only note the pianist needs to bring out is the F, marked in Figure 27. Since Beach marked the piano introduction to begin with a very soft dynamic and tranquillo characteristic,

this requires the pianist to approach the opening very carefully. The opening section of the song creates a blended harmonic atmosphere for the singer to refresh the sad mood from the previous song, “Ah, Love but a Day!” To avoid the vocalist losing the intention of the piano part, the rhythm must be sure and steady (Moore, 1944, p.23) and consider the structure of the songs to emphasize the different accents, helping the singer to be aware of the steady rhythm. A solution is for pianists to emphasize the F in a deeper sound but without the accent, marked in Figure 27, as a signal for the vocalist to start singing. Meanwhile, this solution is also a friendly guide for singers since the F is the same note as the beginning of the vocal section. Compared to Solution 1, there are no limitations or restrictions in place that risk a musical interruption in Solution 2, but its success relies on a pianist’s effective communication to ensure the vocalist comprehends the reasoning. The preparation for pianists in the coordinating stage is to strengthen trust that occurs as pianists accommodate the styles and preferences of their partners, and this trust is solidified to a greater extent when the ensemble achieves precise timing, synchronization, and sound harmonization.

### **5.1.3 Cooperating Stage with Amy Beach**

Moving forward to cooperating stage, pianists and their partners begins to design the same musical approach to achieve a common goal in performance. Building a respectful atmosphere in music benefits a solid partnership between pianists and their partners, and this is regarded as a part of successful presentation. It can usually be established in the music within the piano introduction before the instrumental or vocal lines start. Cohesion is important between the soloist and the collaborative pianist, and tempo markings from the composer guide the pianist from the outset. However, the understanding of the tempo between the pianist and

the soloist may be slightly different, creating awkwardness and unease. A good partnership always combines an agreed upon tempo, but some singers and instrumentalists will pick up a new tempo and the pianists must be able to adjust quickly. (Moore, 1944, p.46) As a piano-based composer, Amy Beach's piano parts are beneficial to pianists to show their unique tone. In the *Romance for Violin and Piano*, there are three piano sections where the pianist can show a leading role for string players, and these are all good examples that demonstrate positive cooperating stages for the partnership.

As an example, the tempo marking from Amy Beach guides the pianist as they begin the prelude section in the *Romance for Violin and Piano*, Figure 28.

To  
Miss Maud Powell.  
**ROMANCE.**

Andante espressivo. Mrs. H.H.A. Beach.

The image displays the musical score for the beginning of the *Romance for Violin and Piano* by Amy Beach. It features two staves: Violin and Piano. The key signature is two sharps (D major) and the time signature is common time (C). The tempo marking is 'Andante espressivo.' The piano part begins with a piano introduction marked 'pp' (pianissimo). The violin part enters in the second measure with a melodic line.

Figure 28. Amy Beach, *Romance for Violin and Piano* mm.1-7

There are four measures of the piano introduction which Amy Beach marked Andante espressivo to initiate a stable rhythm. In addition, Beach marked crescendo and decrescendo for the pianist to shape this introduction music and to further assist in a steady rhythm.

To  
Miss Maud Powell.  
ROMANCE.

Andante espressivo. Mrs. H.H.A. Beach.

VIOLIN.

PIANO.

Figure 29. Negative case

Amy Beach, *Romance for Violin and Piano* mm.1-7, piano introduction

In the cooperating stage of this opening section, if the pianist treats the four-measure piano introduction as a piano solo and slows down to end the phrasing at mm.4, any deceleration with diminuendo in the piano part will have a negative impact on the cooperating stage 1, causing the music to be unstable and the string player will be forced to choose a new tempo to restart the music. In this scenario, the piano and violin parts sound at odds instead of in sync. Alternatively, if the pianist ignores the original tempo marking of *Andante espressivo* from the composer, the violinist will still likely change the tempo at the end of the piano introduction.

To  
Miss Maud Powell.  
**ROMANCE.**

**Andante espressivo.** Mrs. H. H. A. Beach.

The image shows a musical score for Violin and Piano. The title is "ROMANCE" by Mrs. H. H. A. Beach, dedicated to Miss Maud Powell. The tempo is "Andante espressivo." The score is in G major (one sharp) and 3/4 time. The piano part begins with a piano introduction (pp) in measures 1-4, followed by an accompaniment tone in measures 5-7. The violin part is silent in measures 1-4 and enters in measure 5.

Figure 30. Positive case

Amy Beach, *Romance for Violin and Piano* mm.1-7, piano introduction

It is beneficial in the cooperating stage that the pianist brings out the singing tone of the piano introduction section mm.1-4, keeping a steady tempo in “Andante espressivo” with the indicated articulation of the composer, and then immediately change the sound to an accompaniment tone at mm.5 to support the string player. This observation is crucial for pianists for different pieces of music. (Moore, 1944)

S o n a t e  
für Pianoforte und Arpeggione oder Violoncell  
von  
FRANZ SCHUBERT.  
—————  
Schubert's Werke. Serie 8. N<sup>o</sup> 8.

(November 1824.)

Allegro moderato.



Figure 31. Franz Schubert *Arpeggione Sonata D. 821* mm. 1-12

Another example of this can be found in Franz Schubert's *Arpeggione Sonata D. 821*, Figure 31. Here, Schubert marked the piano introduction in a very quiet dynamic, *pp*, but the dynamic for the piano solo is relative and pianists can choose an appropriate soft dynamic to make dramatic purposes and tone change. The solid tone quality needs the pianist to be closely aware of tiny dynamic distinctions by using their sensitive hearing between dynamics such as piano, pianissimo; mezzo forte and mezzo piano, etc.

The piano introduction in Amy Beach's *Romance for Violin and Piano* serves as an introduction to the entire piece, but the piano solo in mm. 29-32 in Figure 32 is treated differently. Beach treats this piano section as a leading role to expose the section's theme, and instead of a simple melodic line, the long phrase is divided into both hands of the piano part. To create a rich harmony, Beach wrote the piano's inner voice as syncopation to support the melodic line in mm. 29-32.

The musical score for Amy Beach's *Romance for Violin and Piano*, measures 27-33, is presented in two systems. The first system shows the violin and piano parts. The piano part begins with a *pp* dynamic and a *poco rit.* tempo marking, which then returns to *a tempo*. The violin part also starts with *pp* and *poco rit.*, then returns to *a tempo*. The second system continues the piano part with a *cresc.* marking, followed by a *f animato* section. The violin part also transitions to *f animato*. The score is marked with the publisher's code A.P.S. 2638.

Figure 32. Amy Beach, *Romance for Violin and Piano* mm. 27-33

There is still a risk for the pianist to treat these four measures of piano solo in an inappropriate way in Figure 33.

This figure is a duplicate of Figure 32, showing the same musical score for Amy Beach's *Romance for Violin and Piano*, measures 27-33. It includes the same notation, dynamics, and tempo markings as Figure 32.

Figure 33. Amy Beach, *Romance for Violin and Piano* mm. 27-33

The piano part in Amy Beach's *Romance for Violin and Piano* features rich harmonies and dynamic crescendos, tempting pianists to play with excessive enthusiasm. However, this approach can diminish the surprise element at the beginning of measure 33, a pivotal moment marking the transition to the middle section. To effectively highlight this section, the piano

solo in measures 29-32 should be performed in a rich yet playful manner, setting the stage for a dramatic development in the rest of the *Romance for Violin and Piano*. The musical cooperation between pianist and instrumentalist should always aim to create a friendly conversation, based on the composition's score and markings. With the increase of cooperation and respect, the ensemble begins to distribute responsibilities evenly, ensuring that each musician's voice is prominent and recognized. And this can lead to a profound, cohesive engagement between the performers.

#### **5.1.4 Collaborating Stage with Amy Beach**

Progressing to the final part of the four-stage collaborative model, the collaborating stage integrates the networking, coordinating, and cooperating stages. During this phase, pianists and their partners establish trust, exchange information, discuss musical details, explore practical approaches, and share responsibilities equally.

Contrary to the stereotype of collaborative pianists merely providing rhythmic support, the establishment of nationwide degree programs in collaborative piano by Anne Epperson (Wenger, 2018) emphasizes and highlights the equal role of collaborative pianists in rehearsals and performances. This necessitates additional knowledge and preparatory methods from pianists to encourage quality interactions and collaborative learning, including understanding instrumental mechanics and vocal literature. To uphold this equal position, collaborative pianists should alternate the role of team leader with their partners during various rehearsal sections. While communication can be challenging for beginners in collaborative piano, showing compassion, praising partners' efforts, and collaboratively solving problems can significantly improve the rehearsal process.



## Chapter 6

# Role in Action – Three Breathing Types in Beach’s Collaborative Works

### 6.1 Synthesizing and Exploring Distinct Breath with Amy Beach

According to Deb Mashek’s four collaborative progressive modes, they guide the collaborative pianist to serve as an efficient communicator in rehearsal and performance, and it is productive to combine the three breathing types that Martin Katz highlights in his book, *The Complete Collaborator*. This refers to “nothing need be done” (Katz, 2009, p.8), “nothing can be done” (Katz, 2009, p.11), and “permit breath and preserve flow” (Katz, 2009, p.15).

The awareness of different breathing types is the vital component for pianists during the coordinating stage in the complex art of collaborative playing. The collaborative pianists’ understanding of breathing types operates as a preparatory step, a resolute exertion to explore the musical details of their teammate’s articulations of musical compositions. In the coordinating stage, apart from acquiring an experienced learning of mechanical anatomy for instrumental and vocal literature, understanding breathing types is crucial for pianists for an immersive exploration of other musicians’ musical interpretation.

#### 6.1.1 “Nothing Need Be Done” with Amy Beach

Based on Martin Katz’s book, *The Complete Collaborator*, the first type of essential breathing skills is “Nothing need be done”, summarized as the seamless breathing type. This breathing skill serves as a smooth and seamless handover of exchanging the melody between

collaborative pianists and their partners to ensure the music continues. It is usually apparent between the piano introduction and the soloist’s entrance, as seen in Figure 34.

To  
Miss Maud Powell.  
**ROMANCE.**

Andante espressivo. Mrs. H.H.A. Beach.

The image shows a musical score for 'Romance' by Amy Beach. It is a score for Violin and Piano. The tempo is 'Andante espressivo.' The score is dedicated to Miss Maud Powell. The composer is Mrs. H.H.A. Beach. The score shows the first seven measures. The piano part begins with a piano introduction (pp) in the first four measures. A red arrow points from the piano introduction to the violin's entrance in the fifth measure, which is labeled 'Perfect authentic cadence'.

Figure 34. Amy Beach, *Romance for Violin and Piano*, mm.1-7

In Amy Beach’s composition *Romance for Violin and Piano*, the seamless breathing type is perfectly demonstrated. Figure 34 illustrates this technique, where the piano part features four measures of piano introduction. Two markings in the score, one pointing up and the other down, symbolize the application of seamless breathing type. The piano introduction not only shapes the overall structure of *Romance for Violin and Piano* but also plays a crucial role in achieving a light dynamic during the first measure of the violin’s entrance. It contributes to creating a subtle energy between the piano and violin sections.

For the melodic, longing phrase to connect naturally, the pianist’s up-wrist direction becomes instrumental. This technique guides the pianist's partner, allowing for a seamless merging into the characteristic expression of longing. The application of the seamless breathing technique, often described as “Nothing need be done,” is not only a significant technical skill

for collaborative pianists but also serves as a link that connects musical interpretations for the musicians involved.

Yet, handing over the expressive, longing melody between the piano and violin presents a challenge. Amy Beach strategically placed a perfect authentic cadence at the beginning of measure 5, coinciding with the violin's entrance. The conventional interpretation of a perfect authentic cadence is to conclude a phrase, prompting pianists to execute the first note in the accompaniment part with a downward wrist direction. However, this approach carries the risk of creating an unintended accent, contrary to Katz's "Nothing need be done" breathing type.

### 6.1.2 "Nothing Can Be Done" with Amy Beach

The second type of breathing in Katz's exploration "Nothing can be done; there are no options," demonstrates discontinuity. In the coordinating stage, discontinuity breathing emerges when the soloist faces the difficulty of re-entering in tempo after taking a breath, while the piano part has a rhythmic unison with the soloist at the same time, in Figure 35.

The image shows a musical score for the song "I Send My Heart up to Thee!" from Amy Beach's *Three Browning Songs*, measures 27-28. The score is written for voice and piano. The key signature is one flat (F major), and the time signature is 3/4. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The vocal line begins with the lyrics "light my joy-ous heart to thee," and includes dynamic markings *molto rit* and *pp*. The piano accompaniment includes markings *molto rit*, *colla voce*, and *dolcissimo*. The piano part has a rhythmic unison with the vocal line in the first two measures.

Figure 35. "I Send My Heart up to Thee!" From Amy Beach *Three Browning Songs* mm. 27-28

From Amy Beach’s “I send my heart up to Thee”, the entire mm.27 has a rhythmic unison in the piano and vocal parts. Amy Beach marked “colla voce” to guide the pianist to be in exact sync with the vocalist. In this situation the musical flow is temporarily disrupted due to the vocalist needing to prepare before singing the octave leaps in the text of “to thee.” Katz’s premise of discontinuity breathing serves as a guide to for collaborative pianists to identify and resolve the specifics of cohesion between the pianist and their partner.

### 6.1.3 “Permit Breath and Preserve Flow” with Amy Beach

The last breathing type in Katz’s book is synchronization, referencing “permit breath and preserve flow”. This is the strategy of the collaborative pianist offering the soloist enough breathing time to approach to the music. Examples can be found in Amy Beach’s *Romance for Violin and Piano* and *The Three Browning Songs*.

The image shows a musical score for the song "I Send My Heart up to Thee!" from Amy Beach's *Three Browning Songs*, measures 35-38. The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is three flats (B-flat major/D-flat minor). The tempo and mood are marked "passionato" and the dynamics are marked "ff" (fortissimo). The piano part features a climactic section starting in measure 36. The vocal line includes the lyrics "to thee my heart" and "to thee its". A red checkmark is visible above the piano part in measure 37. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 36. “I Send My Heart up to Thee!” From Amy Beach *Three Browning Songs* mm. 35-38

Taking the example of “I Send My Heart Up to Thee,” as depicted in Figure 36, the piano part reaches a climactic *passionato* marked at *ff* from mm. 36 to mm. 37. In line with a singer’s interpretation, the pianist might consider accelerating the tempo in mm. 36-37.

However, a strategic pause before the fourth beat in mm. 38, marked by a big breath, creates a deliberate space between the fourth and fifth beats. This intentional pause serves as a signal for the singer to re-enter the phrase without feeling rushed. This strategic approach allows pianists to precede the singer in the phrase deliberately, allowing for a systematic breathing opportunity while maintaining the overall tempo and musical character.

A similar approach is evident in Amy Beach's *Romance for Violin and Piano*, as illustrated in Figure 37.

To  
Miss Maud Powell.  
**ROMANCE.**

Andante espressivo. Mrs. H.H.A. Beach.

The image shows a page of musical notation for 'Romance' by Amy Beach. It features a Violin part and a Piano part. The tempo is marked 'Andante espressivo.' The score is divided into two sections: 'First time' and 'Second time'. The piano part includes dynamic markings like 'pp' and 'ppp'. There are also performance instructions like 'Copyright 1904 by Arthur P. Schmidt.' and 'A. P. S. 2638' at the bottom.

Figure 37. Amy Beach, *Romance for Violin and Piano* mm. 1-15

In mm. 12, the pianist should allow a slight breath between the third and fourth beat, marked as a red check symbol, which creates a space to refresh the musical material from the violin part, occurring an octave higher than the first time, without interrupting the ongoing music. This breathing synchronization proves that a collaborative pianists' skill in anticipating and coordinating with their partners' intentions, will create opportunities for both musicians to achieve musical goals in the collaborative progress.

#### 6.1.4 Expanding Breathing with Amy Beach

To proficiently interpret Amy Beach's music, Martin Katz's three breathing types have some limitations. The limitation is that Beach's musical style usually modulates to different keys without clear cadences, this requires pianists to anticipate their partners' intentions, and to adjust their breathing in the piano parts to keep the musical flow, such as in Figure 38.

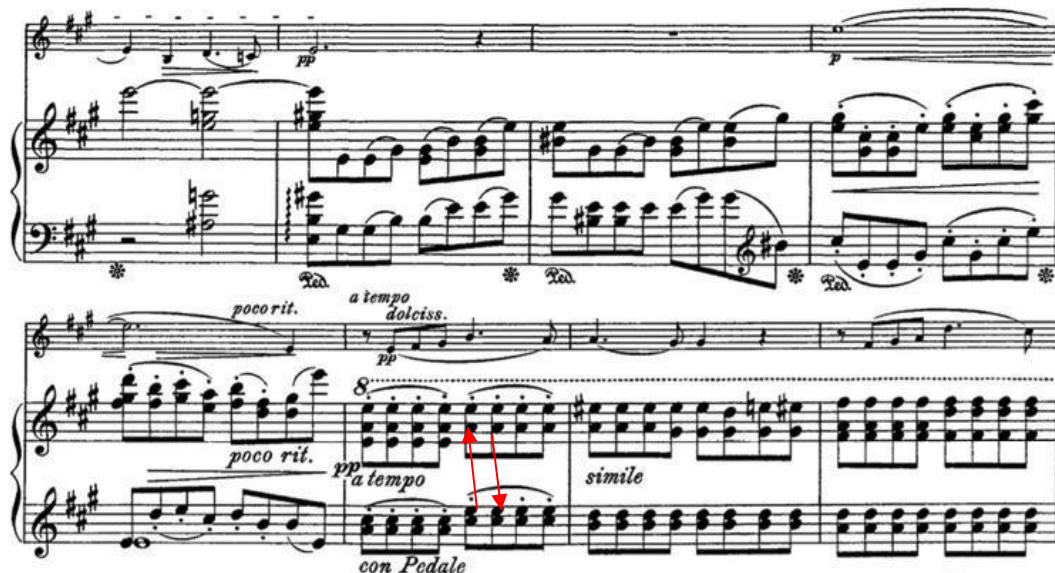


Figure 38. Amy Beach, *Romance for Violin and Piano* mm. 74-81

An adjustment is made in mm. 79, by employing a different wrist direction, creating a slight space between the repeating notes. This intentional spacing allows the violinist a moment to secure the note and apply vibrato, contributing to the desired sense of longing. A comparable concept is evident in Amy Beach's "The Year's at the Spring", in Figure 39.



Figure 39. "The Year's at the Spring" From Amy Beach *Three Browning Songs* mm. 16-18

Employing different directions of the wrist to perform the same accompaniment texture in mm.17 serves to widen the space between repeating subjects. This strategic use aligns with the expanded breathing type, introducing a delay in energy to culminate in the first climax at mm.18—the pivotal moment in the song. This approach not only provides the singer an opportunity to sustain the long note in the word "thorn" but also readies them for a more pronounced dynamic in mm.18 with the word "God's." The utilization of an expanded breathing type distinctly delineates the roles of an accompanist and a collaborative pianist, offering a compelling example of a musical conversation between the pianist and their partner.

The utilization of distinct breathing types for the coordinating stage has implications beyond piano technique and is the base element that enhances the trust between pianists and their partners. Exploring variations of musical approaches together leads to the improvement of musical interpretation and stimulates interdependence and collaborative experiences. This

mature trust plays an important role in the entire collaborative process, allowing pianists and their partners to seamlessly interpret music together, and to adjust each other's musical style and preference. In summary, the strategy of applying different breathing types in music surpasses the physical action of breathing, instead uniting the performers in their quest for musical expression. It shapes not only the collaborative technical aspect, but also builds a sturdy foundation of trust between pianists and their partners.



## **Chapter 7**

### **Conclusion**

#### **Lessons for Contemporary Collaborative Pianists**

This thesis integrates theoretical frameworks into practical applications, revealing the complexity and depth of the collaborative pianist's role in ensemble music. The combination of Deb Mashek's Four Progressive Modes of collaboration and Martin Katz's Three Breathing types, analyzed through Amy Beach's compositions, offers rich insights into the nuanced interplay between pianists and their musical partners. These frameworks offer a roadmap for understanding the collaborative pianist's evolving role. Mashek's modes help pianists recognize the developmental stages of their partnerships, from the initial networking and information exchange to the deep, integrated collaboration. In contrast, Katz's breathing types offer insights into the nuanced technical aspects of pianistic collaboration.

In practical terms, these theories are reflected in the musical scores themselves. In the context of Mashek's modes, the pianist's journey from initial networking to deep collaborative engagement is mirrored in the way they approach the score. Early stages might involve a more straightforward interpretation, focusing on precision and technical mastery. As the relationship evolves, pianists begin to interpret the music more dynamically, reflecting a deeper understanding and connection with their partners. Katz's breathing types are particularly illuminating when applied to the musical scores. The pianist's ability to navigate different breathing styles – “Nothing Need Be Done” for fluid transitions, “Nothing Can Be Done” for contrasting sections, and “Permit Breath and Preserve Flow” for tight ensemble cohesion – is

crucial. These breathing types can often be discerned from the phrasing, tempo indications, and dynamic markings in the score, guiding the pianist in aligning their playing with the overall ensemble.

Furthermore, Amy Beach's compositions serve as a practical case study to demonstrate these theories in action. Her writing often treats the piano as an equal voice rather than a mere accompaniment, demanding a diverse range of techniques and interpretive skills from the pianist. The collaborative pianist's role in these compositions is to bring out the piano's voice in a way that complements and converses with the other parts, rather than overshadowing them.

Moreover, the application of these theories in real-world scenarios involves a deep understanding of the score. Collaborative pianists must read beyond the notes to interpret the implied dynamics, tempo changes, and emotional nuances. This involves not just technical proficiency but also a keen sensitivity to the musical dialogue with other musicians. The study's exploration of these elements in Beach's music provides a framework for collaborative pianists to understand how to interpret a score not just as a series of notes to be played, but as a script for a dynamic and responsive musical conversation. It highlights the importance of understanding the interplay between technical proficiency and responsive adaptability in collaborative settings.

By dissecting Beach's scores and applying these frameworks, this study offers pianists a practical guide to approaching collaborative performances, distinguishing the collaborative pianists' roles for other pianists. This approach not only enhances the performance quality but also enriches the partnership dynamics, leading to more fulfilling and effective collaborations.

In conclusion, this study makes a significant contribution to the field of collaborative piano by bridging theoretical knowledge with practical application. It offers a comprehensive approach for pianists to understand and engage in the collaborative process, enhancing both the quality of performance and the depth of musical partnership. This enriched understanding is not only beneficial for pianists but also for educators and students in the field, providing a valuable roadmap for navigating the complexities of collaborative piano performance.

However, this study also presents certain limitations. One limitation lies in the focus on Amy Beach's compositions. While Beach's works provide a rich context for exploring collaborative piano techniques, they represent a specific stylistic and historical perspective. Future research could benefit from analyzing a broader range of composers and styles, encompassing different periods and cultural backgrounds. This expansion would allow for a more comprehensive understanding of collaborative piano across various musical contexts and traditions. In addition, the study also predominantly addresses the pianist's perspective in collaboration. Future research could adopt a more inclusive approach, considering the viewpoints and experiences of other musicians in the ensemble. This broader perspective would provide a more holistic understanding of collaborative dynamics and the interplay between different instruments and musicians.

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## Appendix

### Amy Beach Collaborative Compositions (Block, 1998)

#### 1880-1885 (vocal and choral)

The Rainy Day

Four Chorales: "Come Ye Faithful", "Come to Me", "O Lord, How Happy Should We Be",  
"To Heav'n I Lift My Waiting Eyes"

Whither

#### 1885-1990 (orchestral, chamber, sacred choral, secular choral, songs)

##### Orchestral work

Eilende Wolken, Segler die Lüfte Opus 17

Bal masque

Symphony in E Minor, "Gaelic,"

Concerto for Piano and Orchestra in C# Minor

Jephthah's Daughter

##### Chamber work

Romance for violin and piano

Sonata in A Minor for Piano and Violin

Three Compositions for violin and piano: "La Captive"; "Berceuse"; "Mazurka"

Invocation for violin and piano

Quintet for Piano and Strings in F # Minor

##### Sacred choral

Mass in Eb, S, A, T, B, 4w, org, orchestra

Graduale: Thou Glory of Jerusalem, T, orch, insertion in Mass, op. 5

O Praise the Lord, All Ye Nations

Choral Respons: "Nune dimittis", "With Prayer and Supplication", "Peace I Leave with You"

Festival jubilate

Bethlehem

Alleluia, Christ Is Risen

Teach Me Thy Way

Peace on Earth

Help Us, O God

Service in A: "Te Deum," "Benedictus" "Jubilate Deo," "Magnificat," "Nune dimittis"

##### Secular choral

The Little Brown Bee

The Minstrel and the King: Rudolph von Hapsburg

"An Indian Lullaby"

The Rose of Avon-town

Three Flower Songs: "The Clover"; "The Yellow Daisy"; "The Bluebell"

Three Shakespeare Choruses: "Over hill, over dale"; "Come unto these yellow sands";  
"Through the house give glimmering light"

Song of Welcome

Sylvania: A Wedding Cantata

A Song of Liberty

"Only a Song"

The Sea-Fairies

The Chambered Nautilus

### **Songs**

Four Songs: "With Violets", "Die vier Brüder", "Jeune fille et jeune fleur", "Ariete"

Three Songs: "Twilight", "When Far from Her", "Empress of Night"

Songs of the Sea: "A Canadian Boat Song", "The Night Sea"

Three Songs: "Dark Is the Night!", "The Western Wind", "The Blackbird"

Three Songs: "Wilt Thou Be My Dearie?"; "Ye Banks and Braes O' Bonnie Doon"; "My  
Luve Is Like a Red, Red Rose"

Hymn of Trust

Four Songs: "The Summer Wind", "Le Secret", "Sweetheart, Sigh No More", "The Thrush"

Three Songs: "For Me the Jasmine Buds Unfold", "Ecstasy", "Golden Gates"

Villanelle: Across the World

Three Songs: "Chanson d'amour", "Extase", "Elle et moi"

Four Songs: "My Star", "Just for This", "Spring", "Wouldn't That Be Queer"

Four Songs: "Within Thy Heart", "The Wandering Knight", "Sleep, Little Darling", "Haste,  
O Beloved"

Four Songs: "Nachts", "Allein!", "Nähe des Geliebten", "Forget-me-not"

Three Shakespeare Songs: "O Mistress Mine"; "Take, O Take Those Lips Away"; "Fairy  
Lullaby"

Three Songs: "Anita", "Thy Beauty", "Forgotten"

Five Burns Songs: "Dearie"; "Scottish Cradle Song"; "Oh Were My Love Yon Lilac Fair!",  
"Far Awa" "My Lassie"

Three Browning Songs: "The Year's at the Spring", "Ah, Love, But a Day!" "I Send My  
Heart Up to Thee"

Four Songs: "Come, Ah Come", "Good Morning", "Good Night", "Canzonetta"

Four Songs: "Ich sagete nicht", "Wir drei", "Juni", "Je demande à l'oiseau"

Four Songs: "Autumn Song", "Go Not Too Far", "I Know Not How to Find the Spring",  
"Shena Van"

Give Me Not Love

When Soul Is Joined to Soul

After

Two Mother Songs: "Baby", "Hush, Baby Dear"

Three Songs: "A Prelude", "O Sweet Content", "An Old Love-Story"

### **1914-1944 (opera, chamber, sacred choral, secular choral, songs)**

#### **Opera**

Cabildo

**Chamber**

Theme and Variations for Flute and String Quartet  
Quartet for Strings in One Movement  
Caprice, The Water Sprites  
Trio for Piano, Violin, and Violoncello  
Pastorale for flute, violin and piano  
Lento espressivo  
Pastorale for woodwind quintet

**Sacred Choral**

All Hail the Power of Jesus' Name  
Thou Knowest, Lord  
Canticles: "Bonum est, confiteri"  
Te Deum, T, men's chorus 3vv  
Constant Christmas  
The Lord Is My Shepherd  
I Will Lift Up Mine Eyes  
"Benedictus es, Domine"; "Benedictus"  
Let This Mind Be in You  
Lord of the Worlds Above  
Around the Manger  
Benedicite omnia opera Domini  
Communion Responses: "Kyrie," "Gloria tibi," "Sursum corda" "Sanc-tus," "Agnus Dei."  
"Gloria"  
The Canticle of the Sun  
Evening Hymn: The Shadows of the Evening Hours  
Christ in the Universe  
God Is Our Stronghold  
Hearken Unto Me  
O Lord God of Israel  
Hymn: O God of Love, O King of Peace  
Lord of All Being  
I Will Give Thanks

**Secular Choral**

Panama Hymn  
Dusk in June  
A Song of Liberty  
May Eve, 1921  
Three School Songs: "The Arrow and the Song", "Clouds"  
"A Song for Little May"  
Peter Pan  
The Greenwood  
Two Children's Choruses: "The Moon Boat", "Who Has Seen the Wind"  
Men's Chorus "Sea Fever", "The Last Prayer"  
When the Last Sea Is Sailed

Drowsy Dreamtown  
We Who Sing Have Walked in Glory  
A Bumblebee Passed by My Window  
This Morning Very Early  
The Ballad of the P.E.O.

### **Songs**

Two Songs: "Ein altes Gebet" (anon.); "Deine Blumen"  
Two Songs (Zacharias): "Grossmütterchen," "Der Totenkranz"  
"The Candy Lion", "A Thanksgiving Fable", "Dolladine" (Brown); "Prayer of a Tired Child"  
Two Songs: "Separation" (J. L. Stoddard); "The Lotos Isles"  
Two Songs: "I" (C. Fanning); "Wind o' the Westland"  
Three Songs: "Meadowlarks" (I. D. Coolbrith); "Night Song at Amalfi"  
Schirmer, 1917]  
(S. Teasdale); "In Blossom Time"  
In the Twilight  
Spirit Divine  
Message  
Four Songs: "When Mama Sings" (A. M. Beach); "Little Brown-Eyed Laddie" (A. D. O.  
Greenwood); "The Moonpath" (K.  
100/1-2  
Adams); "The Artless Maid"  
Two Songs: "A Mirage" (B. Ochsner); "Stella Viatoris"  
Jesus My Saviour  
Mine Be the Lips  
Around the Manger  
Three Songs (M. Lee): "The Singer," "The Host," "Song in the Hills"  
Rendez-vous  
Mignonnette  
Birth  
Springtime  
Two Sacred Songs: "Spirit of Mercy" (anon.) [Schmidt, 1930]; "Evening Hymn: The  
Shadows of the Evening Hours  
Dark Garden  
To One I Love  
Fire and Flame  
My Love Came through the Fields  
A Light That Overflows  
Two Mother Songs: "Baby" (S. R. Quick); "May Flowers"  
Evening Song, 1934  
The Deep-Sea Pear  
I Sough the Lord  
I Shall Be Brave  
April Dreams  
Jesus, Tender Shepherd  
Though Take the Wings of Moring

The Heart That Melts  
The Icicle Lesson  
If Women Will Not Be Inclined  
Time Has Wings and Swiftly Flies