Aural Education
and its Pedagogical Conceptualisation
in Higher Music Education

An investigation through varied perspectives

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Declaration

I, Monika Andrianopoulou, confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

Acknowledgements

This thesis would not have been possible without the ongoing support and encouragement of my supervisor, Professor Graham Welch, and co-supervisor, Doctor Evangelos Himonides. I cannot thank you enough for your ready help, ideas, suggestions, solutions and inspiration.

I am grateful to all my music teachers and colleagues for nourishing my excitement for music in numerous ways across the years; and to my students, for continuing to educate me, musically and otherwise.

I would like to thank my department, Department of Music Science and Art of the University of Macedonia, Greece, for granting me the sabbatical that allowed me to complete this thesis.

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I am thankful to my parents, besides everything else, which can hardly be put into words, for sending their daughter abroad to study music at age 18, and supporting me in all subsequent musical endeavours.

Finally, the unfailing love and support of my husband, Dimitris, has been a constant source of joy and strength during this effort. Thank you so much for your lovely presence.

This work is dedicated,

despite its imperfection,

to the glory Of the One,

Holy, Consubstantial and Indivisible Trinity,

Source of Love

and all knowledge.

By the prayers of Saint Silouan the Athonite

and Saint George Karslidis,

with gratitude.

Abstract

'Aural training' has been a part of Western tertiary formal music education from the latter's beginnings in the 19th century. Traditionally, it focuses on pitch and rhythm, and features the practices of solfège and dictation, which can be traced back to the work of Guido d' Arezzo in the 11th century. Guido's system, as well as later uses of solfège and dictation in 19th-century European and American schools and choirs, aimed to aid and facilitate musical learning for both children and adults. More recently, however, empirical research has shown music teachers and students to be often negatively predisposed towards this branch of music education, across different levels. Criticisms pertain to issues such as a perceived narrow focus on pitch and rhythm, acontextual treatment of musical material, emphasis on reproductive activities and on verbalisable musical knowledge, along with a longstanding neglect to forge links between 'aural training' and music psychology. During the last four decades or so, many educators across countries have proposed different approaches to broadening the content and methods of this type of course, aiming to highlight its connections with other subjects of the music curriculum and enhance its overall relevance for the music student and their future professional needs. Aiming to contribute to this discourse, the present study seeks to explore the practice of 'aural training' from historical, pedagogical, psychological and cultural perspectives. As a result of this investigation, a number of pedagogical principles are proposed, as a possible way of widening 'aural training' into a broader, more relevant and effective form of 'aural education'. Findings emphasise the multi-faceted and subjective character of our relationship to music; the inter-connection between different ways of experiencing musical sound; the ubiquitous presence of emotion in all of these; the richness of implicit forms of knowing; and the inestimable importance of assimilated aural experience for learning, performing and improvising music. A more holistic approach, which will acknowledge the richness of our relationship to music and be rooted in absorbed aural experience, is proposed as a possible alternative to 'aural training'.

Table of Contents

List of Figures

List of Tables

CHAPTER 1

INTRODUCTION:

REAL-LIFE CONTEXT OF THE RESEARCH

1.1 Personal beginnings

I started learning the piano around the age of seven, after having watched and heard my sister play for about a year, during which I longed to learn too. Later, I remember relishing the possibilities for expressivity that playing music offered (although I may not have framed it in such language at the time), and enjoying a great sense of satisfaction with the involvement of my whole body and my sense of hearing while playing. I was taught to read music right from the start, but outside the lesson I liked to pick out familiar tunes on the piano and to create some of my own. Besides these endeavours, and without realising exactly when or how this started, I acquired the habit of internally 'playing along' music that I heard around me in neutral everyday moments – in the car, in shops or at home, and trying to work out what the notes might be. I spontaneously used a movable-do system, without being aware of its formal existence back then; it was a kind of internal game, a private hobby.

This game, of constantly practising relative pitch perception for my own pleasure, gave me an advantage when it came to doing solfège and dictation at the conservatory[1] as a child. If we accept the premise that aural awareness – 'a good "musical ear"' – underpins all musical activity (*cf* Wright 2016, p.xxii), the effects of this habit most likely empowered my musical life in general, and still do. It is not possible to evaluate with any exactness the role it played in enabling me to study piano performance in Greece and in England; subsequently, I was delighted to discover and attend graduate music studies that actually centred on 'Solfège' –incorporating dictation – in Hungary[2]. Soon afterwards,

[1] In Greece, 'conservatories' are the music schools in which children learn music from the age of 4 or earlier, usually up to their early twenties. Conservatory music education is traditionally centered around the Western classical and Byzantine repertoire, with modern schools increasingly offering courses also on contemporary Western styles, such as jazz and rock music.

[2] This was at the Kodály Institute in Kecskemet, where I attended the third level of the *Diploma* course in the academic year 2002-3. 'Solfège' is now called 'Musicianship' in the same course (http://kodaly.hu/study/diploma_course/course_content, accessed 31 August 2017).

these activities became central in my own professional life, when I was hired to teach the course of 'Ear Training-Solfège-Rhythmic Training' at university level in Greece. Some general information about the university and department where I work is given below, before proceeding to focus on the course itself.

1.2 Teaching 'Ear Training-Solfège-Rhythmic Training' in higher music education

1.2.1 The university and music department

The University of Macedonia[3] for Economic and Social Sciences is one of two public universities in Thessaloniki, Northern Greece. It was founded in 1948, and comprises eight departments. The 'Department for Music Science and Art' (DMSA) was founded in 1996, and it is the youngest of four university music departments in Greece[4]. Its curriculum is oriented towards an integration of theoretical knowledge with practical musicianship, offering both types of subjects to an equal degree.

The aspiration for a balanced integration of theory and praxis is reflected in the department's name, which refers to music as both a science (underlining its theoretical aspect) and an art (highlighting its practical side). It is also reflected in the department's description in the relevant Official Government Gazette (OGG 235/1996), where it is stated that the DMSA aspires to turn out 'well-rounded musicians and artists' through offering a combination of 'historical, theoretical, practical and pedagogical' musical studies[5]. Furthermore, the aim for a synthesis of theory and praxis is expressed explicitly in the department's mission statement:

> Its mission is to provide its students with quality, well-rounded education, by fostering the conditions that will allow for the fertile interaction between the diverse fields of applied and theoretical music studies.[6]

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[3] Macedonia refers here to the northern part of Greece, which has carried this name since at least the 7th century B.C., and which formed part of the wider Hellenic world in Antiquity. Macedonia gradually expanded both within Greece and to include regions which today form part of Bulgaria and FYROM (e.g. see Fox, R.L. [1980]. *The Search for Alexander*. Boston/Toronto: Little Brown & Company).

[4] The two older ones, belonging to the Aristotle University of Thessaloniki (see https://www.auth.gr/en/mus, accessed 4 May 2017) and the National and Kapodistrian University of Athens (see http://en.music.uoa.gr/the-department.html, accessed 4 May 2017), founded in 1984 and 1987 respectively, are more theoretical – musicological in character and curriculum content. Contrariwise, the newer music departments of the Ionian University in Corfu (see http://music.ionio.gr/en/department/description/, accessed 4 May 2017) and the University of Macedonia in Thessaloniki (see http://www.uom.gr/index.php?tmima=9&categorymenu=2, accessed 2 May 2017), both founded in the 1990s, are more practical in character.

[5] Presidential Decree No.363, Official Government Gazette A' 235/1996, Article 1 (Greek text only, at: file:///C:/Users/MONICA/Downloads/IDRYTIKOS-NOMOS-TMET.pdf, accessed 4 May 2017).

[6] Taken from: http://www.uom.gr/index.php?tmima=9&categorymenu=2, accessed 2 May 2017.

Wishing to embrace both Eastern and Western elements of the musical inheritance of modern-day Greece, the department offers study majors in four different musical domains – each with its own vast landscape of necessary academic knowledge and artistic skill. These are:

- European (classical[7]) Music major;
- Byzantine Music major;
- Greek Traditional (Folk) Music major; and
- Contemporary Music (=composition) major.

Depending on their level at entry, students either specialise in practical music (i.e. instrumental/vocal performance, conducting, or composition) within the major of their choice, or they follow a separate 'specialisation' called 'Applied Music Studies – Music Education', which emphasises theoretical courses[8]. The plurality of majors and specialisations, combined with the overall effort to apply an integrated approach covering both practical and theoretical elements, is translated into a broad and diverse curriculum, which appeals to students of equally diverse fields and interests.

1.2.2 The students

Students come to the DMSA from all over Greece, and they vary greatly, not only in terms of their level of achievement or number of accumulated years of study, but also in terms of their aesthetic preferences and their professional future goals. They specialise in different genres, such as Greek or Cypriot traditional, Western classical, Byzantine, even American – or British style pop and rock music. They also come from different cultures of music education, favouring formal or informal practices to different degrees[9]. Upon being accepted into the DMSA (through a general exam system which includes aural and melody harmonisation tests, but no audition), students will choose their

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[7] The term 'classical' is used here to designate the wide variety of European music characterised by 'generic excellence', encompassing among other works 'Josquin's motets, Palestrina's masses, Couperin's suites, Corelli's concertos, Handel's oratorios and Schubert's Lieder… works in genres ample enough in scope and developmental possibilities to be susceptible of 'classical' fulfilment.' (Daniel Heartz and Bruce Alan Brown. "Classical." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed 16 December 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/05889).

[8] See DMSA Student Guide 2016-7, p.20 (Greek text only, at: http://www.uom.gr/media/docs/musart/odigos-spoudon-gr-16-17.pdf, accessed 4 May 2017).

[9] Some students have studied European classical music in conservatories where the ethos and atmosphere are often coloured by a rather conservative mentality and methods of teaching. (Typically, reading skills are given primary importance with little or no room for playing by ear and improvisation, whilst the practised repertoire is predominantly Western classical in instrumental lessons, orchestral and choral activities.) Others have come from secondary music schools – a special sector of Greek secondary education, in which the general culture is usually more informal; yet others may have had mainly private music lessons in numerous different pedagogical styles.

'specialisation' and major according to their preferred genre. The resulting plurality of courses, teaching approaches and music education cultures is one of the aspects that make up the department's individual ethos. On the whole, the DMSA receives a highly diverse group of young musicians and aims to offer all a rich and valuable musical and educational experience.

1.2.3 The course: 'Ear Training-Solfège-Rhythmic Training'

According to the DMSA Student Guide 2016-7 (p.12), the department accepted its first students in September 1998. 'Ear training', namely a specific course for practising listening and reading skills, did not figure in the department's study programme from the beginning; it was added early on, due to perceived weaknesses that instrumental tutors detected on the part of many students in various required musical tasks. These included to sing a tonal melody before playing it on one's instrument, such as to understand its expressive peak better; to monitor one's intonation; or, to feel and perform successfully a complex rhythm[10]. At first the course lasted for two semesters across one year, which soon extended to four across two. Initially, it was compulsory only for students of the two majors which deal with Western music (European classical and contemporary), whilst it was offered as an elective for students of the other two majors (Byzantine and Greek traditional). Recently, however, its first two semesters have become compulsory also for students of the Byzantine music major.

The decision for the introduction of an 'ear-training' course after ascertaining students' weaknesses, its expansion from two to four semesters, and its inclusion as a compulsory or elective aspect in all majors and 'specialisations', constitute the opposite trend to that which has prevailed in some British universities, where the course has been abolished altogether to make room for other classes (see Wright 2016). Its role, as reportedly envisioned by the DMSA instrumental tutors who decided to include it in the curriculum, must have been to help build or reinforce some of what were apparently considered to be basic skills for any musician, no matter what the reasons were that students were not already equipped with these.

1.2.4 Teaching 'Ear Training': striving for relevance

I was hired to teach the 'Ear Training-Solfège-Rhythmic' Training course at the DMSA in 2006. As there was no pre-existing curriculum and no teaching guidelines given either by the department or by the Ministry of Education, I had complete freedom in choosing the content and methodology of the course. The single common denominator that was sought in all materials and approaches used in class

[10] Personal communication by colleague Lelouda Stamou, Assistant Professor, 21 September 2010.

was that they should feel relevant to the students, and constitute real musical experiences, rather than somewhat dry and isolated activities likely to be dismissed from memory once the course was completed. The process of seeking to design a course that would be interesting, meaningful, relevant and enjoyable to students, while aiming to train specific skills – a rather narrow goal in itself –, generated a number of questions and concerns. These concerned issues such as, how to succeed in constructing a course that would appeal to both aurally 'strong' and weaker students; how to link what we did in class with students' wider musical activity; how to create musically meaningful experiences while utilising by necessity mostly short extracts and isolated materials; how to equally develop all the different skills we were working on – to do with melodic, rhythmic and harmonic perception – in the short time available; and, how to make room for enjoyment of the activities involved, when emphasis on intellectual understanding meant constantly 'freezing' the music in order to analyse.

Such concerns led to a broader and overarching question, which could simply be put as, 'What is this course trying to do?'. It seemed as if it was trying to do so much at once, that it was hard to circumscribe its logic and its objective. At the same time, I had a nagging feeling that, at this phase of music education, the specific training of various different skills such as sight-singing, taking dictation, or playing-and-singing short musical extracts, seemed an artificial and out-of-place approach. Indeed, there were always a few select students to whom it appeared that the course had literally nothing to offer, as their skills were already well developed. On the other hand, others did need work on basic skills (such as singing in tune or decoding notated rhythm) and openly expressed their satisfaction to be learning and improving, while most were good at some things and less so at others. Thus from the start, teaching this course was anything but straightforward: both subject matter and receivers' needs were extremely diverse and hard to 'pigeonhole'. Familiarisation with relevant literature, especially texts written by aural instructors (e.g. Pratt 1998; McNeil 2000; Klonoski 2006; Ilomäki 2011; Wright 2016)[11], made me realise that I was not alone in feeling these frustrations.

1.3 The research

1.3.1 Progress of the research and chapter outline

It was my own need to understand this situation better, and find ways of constructing a more relevant, enjoyable and effective course, that led to the research presented in this thesis. I decided to study the 'phenomenon' of 'ear-training' courses in as much depth and breadth as possible: firstly, its

[11] See Chapter 3.

historical birth and evolution (Chapter 2); and secondly, opinions, approaches and concerns regarding its pedagogy, as reflected in recent and current writings on 'aural training' (Chapter 3). Across the various texts, 'ear training' was repeatedly associated with a number of areas of knowledge and/or ability, which were viewed either as overarching goals (pertaining to the notion of general musicianship and musical understanding), specific aims (pertaining to the development of musical perception, memory, literacy and inner hearing), or problematic aspects that needed to be addressed (pertaining to the neglected role of the body in relating to music within 'aural training'). Additionally, the relationship of 'ear training' to music theory within the university curriculum was also regularly emphasised. Thus, reading led to the extraction of a number of parameters that seem to be in various ways central to 'ear training' (listed in Section 3.4; see also Figure 1.1). The next step was to explore each of these individually, so as better to understand their characteristics and their implications for 'ear training'. Though these areas are considered in different combinations and with different emphases in the various texts discussing 'aural skills' (see Chapter 3), a combined in-depth examination of all, with a view to improving 'ear-training' pedagogy, has not been undertaken before. Thus the literature review investigating these parameters, particularly from the perspective of Western classical music and music education, forms the core of this thesis (Chapters 4-11).

Some decades ago, when Western classical musical practices dominated formal music education in Europe, the investigation might have stopped here. However, the plurality of musical cultures within the DMSA – similar to many other music departments around the world today –, and the current trend for 'recognising both formal and informal contexts of musical learning' (Ilomäki 2013, p.117; see also O'Flynn 2016; Lebler *et al* 2009), created the need to validate, enrich and expand the Western classical music perspective. For this reason, empirical research was undertaken within three different contexts of non-European classical music performance and practice in Greece, representing the Byzantine, Greek traditional and jazz music cultures. Central parameters of 'aural training' emerging from the literature were thus further interrogated through interviews with a small number of musicians from each of these three cultures, being nine musicians in total (Chapter 12). As a result, the blended research design has hopefully created a more complete picture as to the complex nature of relating to music and of 'ear training'; and, by extension, as to implications regarding how such 'training' may be rendered relevant and effective – in other words, meaningful (Chapters 13 and 14).

It is important to note that 'ear training' is called by different names in different institutions, such as 'musicianship', 'aural training', 'aural studies', 'aural skills', etc. In this thesis, different titles are used interchangeably – and always in inverted commas – when referring to the course, without further explanation, e.g. in the case of 'aural skills', of exactly what the phrase designates. Rather than attempting to define 'aural skills' upfront, these will be delineated in the process of exploring the underlying philosophy and different parameters of 'aural training', as portrayed in the literature review

and the eclectic empirical study[12]. The intention is to arrive at a more nuanced, critical and deeper perspective by the end of the thesis that will both challenge a simplistic conception and also call for a new understanding and perhaps terminology when speaking about these aspects of developing musicianship, irrespective of the age group and phase of education.

1.3.2 Research aim and research questions

Summing up, this study seeks to explore the nature of 'aural training', with a view to informing and enriching its pedagogy. More specifically, it sets out to investigate a number of parameters that appear to be central to 'aural training', as emerging from a close study of its history and of the current discourse regarding its underlying philosophy, aims, pedagogical methods and problems; investigation includes historical, psychological and pedagogical aspects. The same parameters are then further explored through interviews with nine non-Western classical musicians, belonging to the Byzantine, Greek traditional and jazz musical cultures in Greece. The literature review and empirical study thus seek to explore the following research questions:

- What areas of ability and/or knowledge are considered central parameters of 'aural training' in the literature?
- What are the particular features of each of these parameters that could possibly act as guides to constructing meaningful 'ear-training' courses?
- Are such features applicable in a diverse range of musical genres?
- What conclusions may be drawn for 'aural training' pedagogy?

Figure 1.1 below summarises the steps through which the present research progressed in order to address these questions, and presents a chapter outline of the thesis:

[12] For a clarification of terms and possible definitions of 'aural', 'aural ability' and 'aural skills', see Wright 2016, p.11 (referred to in more detail in Chapter 3 of this thesis).

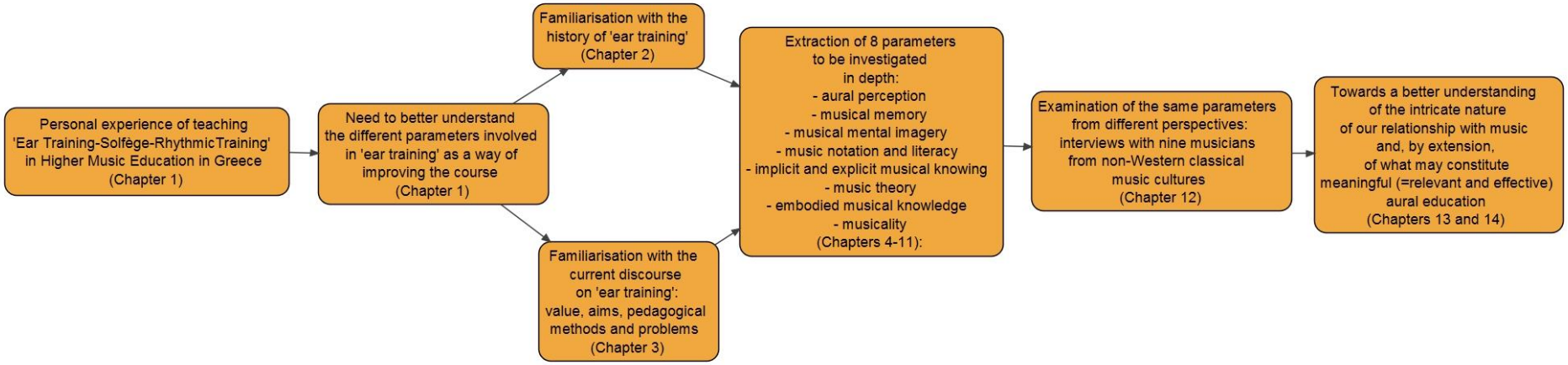

Figure 1.1: Progress of the research and chapter outline

The parallel in-depth examination of the named parameters within the Western classical context, and its enrichment with non-Western classical perspectives, is a new undertaking in the research of 'aural-training' pedagogy. This effort was initiated by a personal need to better understand the multifaceted nature of 'aural training' – as of all musical experience – and thus enhance my own teaching of 'aural skills'; however, it is hoped that it may generally contribute to the ongoing dialogue regarding this area of music education, through fostering deeper appreciation of its complex character, and thus enabling more insightful judgments as to what may constitute meaningful aural education, rather than 'training', in music.

CHAPTER 2

TRACING THE HISTORY OF 'AURAL SKILLS'

In teaching the technique of any art form, a knowledge of the history and development of that technique is an invaluable asset. That knowledge contains the only practical explanation of the characteristic qualities of the manner of pedagogy of the technique. (Will 1939, Preface, p.ii)

2.1 Introduction

Reading and listening skills are considered as defining elements of 'aural training' – at least in its conventional form (*cf* Ilomäki 2011; Karpinski 2000a)[13]. Reading typically features the use of solfège syllables, using either movable-do or fixed-do systems, while listening involves recognition of musical material, typically in written form – namely, dictation. An investigation of the course's history must thus incorporate the historical study of solfège and dictation, from their appearance in the pedagogical writings of Guido d' Arezzo in the 11th century, to their inclusion in the curricula of 19th-century European conservatories, and up to today. Elements of the history of 'aural training' are interspersed in various texts dealing with the subject, such as Herbst's (1993), Ilomäki's (2011) and Wright's (2016). The present chapter is an attempt to examine its full historical course in as much depth and breadth as possible, so as to understand better the origins of its pedagogical characteristics, and possibly some of its present-day problematic features. Indeed, as will emerge in the course of the thesis, some of the pedagogical principles that were prioritised by exponents of solfège and dictation in the 11th (!), 19th and 20th centuries appear to be relevant even until today.

2.2 Solmisation as an old and global phenomenon

Solmisation can be defined as 'the use of syllables in association with pitches as a mnemonic device for indicating melodic intervals' (Hughes & Gerson-Kiwi 2001). Though the syllables themselves are musically arbitrary, their standardised order – illustrating the constant association of each with a particular melodic position within a scale system – helps their user to understand melodic relationships within the specific system. An effective method of aural recognition, solmisation can thus serve as a useful aid in the oral transmission of music. Its practice in different musical cultures

[13] See Chapter 3 for alternative approaches to 'ear training', which incorporate additional activities, such as improvisation.

around the world, both contemporary and ancient, shows it to be a universal phenomenon - though its characteristics and uses may differ from culture to culture. Thus solmisation systems can be found in China, Korea, Vietnam, Japan, India, Indonesia (Java and Bali), the Arab countries, Europe, and ancient Greece. Some of these appear to be more recent (e.g. the Arabic and Javanese systems), whereas others go back centuries or even millennia (e.g. in China, India, and Greece); some are used as part of rudimentary education (e.g. in Europe), whereas others have served as guides to improvisation and as a means to internalise complete repertories before touching a musical instrument (e.g. in Japan); in the case of India, melodic and rhythmic solmisation have developed into an art form of its own, becoming part of musical performance (Hughes & Gerson-Kiwi, *op.cit.*). Perhaps the common element between these diverse solmisation systems is their use as a tool to clarify and internalise the basic structure, as well as the relationships between different pitches of a particular scale system, aiding the teaching of music (Hiley 2016).

2.3 Solmisation in the Western world: Guido d'Arezzo[14]

In the West, the roots of our modern solmisation system are attributed to the teachings of Italian theorist Guido d' Arezzo in the 11th century. Up to that time, Church music and liturgical procedures had been taught and learnt principally by rote, in song schools and monastic schools that had been established for this purpose. Guido wished to aid students in the learning of chant; with this purpose in mind, he used the ideas of earlier theorists such as Boethius[15], Hucbald[16] (850-930), and the anonymous writers of *Musica enchiriadis* (9th century)[17] and *Dialogus de musica* (c. 1000)[18] to build his own innovative systems of the hexachord, solmisation and staff notation. Taking the existing gamut of notes and the modal system as a basis, he organised the gamut into overlapping sets of six notes (hexachords), in place of the tetrachordal system which had been used by the ancient Greeks and reiterated by medieval theorists. He achieved his grouping through another invention: utilising the

[14] This section interweaves information from four different sources, all of which are referenced at the end of the section.
[15] Roman philosopher, statesman and writer of the Early Middle Ages (b.480-d.524), writer of *De institutione musica* (c.500). See: Calvin Bower. "Boethius." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed 10 May 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/03386.
[16] French monk of the High Middle Ages (b.840-d.930), writer of *De harmonica institutione* (c.880). See: "Hucbald." *The Oxford Dictionary of Music*, 2nd ed. rev.. *Oxford Music Online.* Oxford University Press, accessed 10 May 2017, http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e5053.
[17] *Musica enchiriadis* provides an 'account of the theory and practice of ecclesiastical music of the time'. See: Raymond Erickson. "Musica enchiriadis, Scolica enchiriadis." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed 10 May 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/19405.
[18] *Dialogus de musica* is a theoretical treatise formerly attributed to St. Odo of Cluny. See: Michel Huglo and Clyde Brockett. "Odo." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed 10 May 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/20255.

Latin hymn *Ut queant laxis* (see figure 2.2), he devised a set of syllables which corresponded to the notes of the C and G hexachords, later expanding to include also the F hexachord, as shown below:

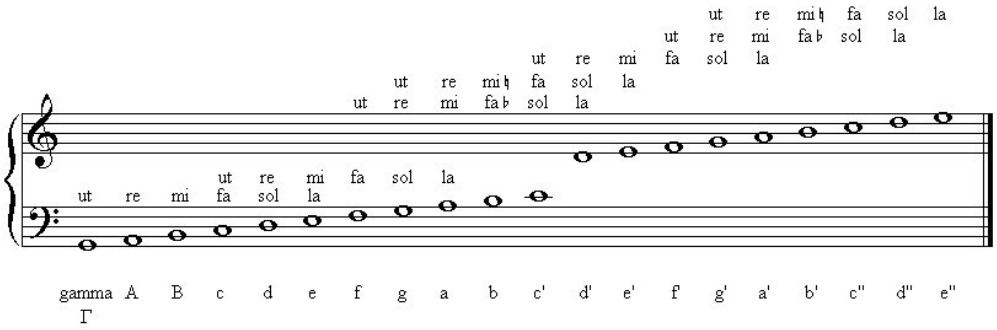

Figure 2.1: Diagram of the medieval hexachord system (Reisenweaver 2012, p.42).

The syllables indicated the position of each note within the context of its surrounding interval pattern – thus showing their relative function within the hexachord, rather than their absolute pitch. With the syllables *mi-fa* always marking the single semitone of each hexachord, and with the technique of mutation which allowed changing from one hexachord to another if the range demanded it, this method enabled both the quick learning of unknown chants and the accurate understanding of interval structure (e.g. the difference between minor thirds *re-fa* and *mi-sol*). The two systems worked alongside each other, and notation: the hexachord functioned as a frame of reference for the intervallic patterns of the chants; solmisation syllables allowed one to associate the notes of a new chant with this familiar interval pattern; and staff notation, indicating for the first time exact pitch and interval sizes through clefs, lines and colours, made it possible to visualise the chant[19]. According to Guido's initial desire to promote learning, these systems were pedagogical, rather than theoretical, tools: they worked as tools that helped to clarify and internalise music structure. Almost half a millennium later, in his *Practica musicae* (1496), Franchino Gaffurius[20] still advocated that using the syllables was vital for the effective instruction of young singers. Indeed it seems certain that after Guido, solmisation – always in conjunction with the hexachord – was typically used for the learning of plainchant, as well as for describing polyphonic music. In time, the increased complexity and chromaticism of polyphonic music inevitably led to modifications: the hexachord system gradually

[19] The 'Guidonian hand', another form of visualising and feeling the positions and distances between notes, has also been attributed to Guido, though its known illustrations postdate him (Hughes & Gerson-Kiwi 2001).
[20] Italian theorist, composer and choirmaster of the Renaissance (b.1451-d.1522). See: Bonnie J. Blackburn. "Gaffurius, Franchinus." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed 17 November, 2016, http://www.oxfordmusiconline.com/subscriber/article/grove/music/10477.

expanded, but eventually became outmoded and obsolete, while the syllables also expanded to accommodate the octave and all chromatic notes, remaining in use until today[21] (Hughes & Gerson-Kiwi 2001; Palisca & Pesce 2001; Plummeridge 2001; Reisenweaver 2012).

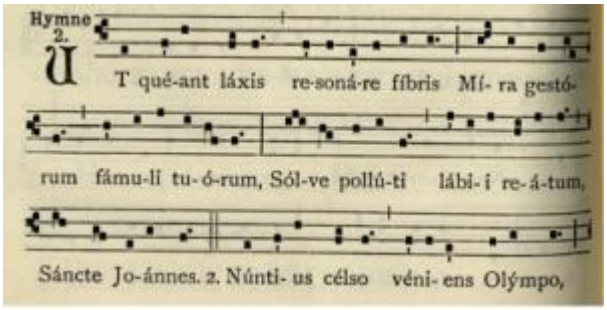

Figure 2.2: Image of Ut queant laxis[22]. This hymn to Saint John the Baptist served as a 'model song' that supplied the basic material of Guido's solmisation system. Its text, already widely known before Guido, was set to a – possibly specially constructed – melody, with each line starting a step higher than the previous one. The beginning notes of the hymn's successive melodic lines thus formed an ascending scale of six notes – the hexachord. The syllables underneath these notes (ut-re-mi-fa-sol-la) were henceforth used as a mnemonic device that clarified the hexachord's structure and helped singers to orientate themselves within it (Hughes & Gerson-Kiwi 2001). The same syllables are still used until today, with some modifications (namely, with 'do' instead of 'ut'[23], with the addition of the seventh 'si' or 'ti' syllable[24], and with altered syllables to indicate chromatically altered notes[25]).

2.4 The use of sol-fa[26] syllables in the modern era

2.4.1 Italian 'solfeggio' for vocal training

As Reisenweaver (2012) remarks, 'the history of Guido's syllables remained largely undocumented until the development of the modern solfège system in the late nineteenth century' (p.48). After the 16th century the hexachord system, as already noted, was discarded (Hughes & Gerson-Kiwi 2001), the syllables later extending to become adapted to the new system of tonality (Will 1939). As

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[21] Notably, the name 'solmisation' arose in the Renaissance, when mutations in the expanded hexachord system placed the syllables 'sol' and 'mi' in adjacent positions. The medieval name of the system had been 'solfatio' (Hughes & Gerson-Kiwi 2001).

[22] Image taken from: http://colleges.ac-rouen.fr/moulin/SCENARI/POLE/ORFEO/co/01_arezzo_ut_queant.html, accessed 3 February 2018.

[23] This change was suggested by Italian musicologist Giovanni Battista Doni in the 17th century, due to the greater practicality of the open syllable 'do' – suggested as an abbreviation for 'Dominus' –, as opposed to the closed 'ut' (McNaught 1892).

[24] The syllable 'si' likely consists of the initials of 'Sancte Ioannes', the last words of the hymn, and was added by the French Jean Lemaire in 1666, along with its flattened version 'za', to complete the diatonic scale (Will 1939). The replacement of 'si' with 'te' was suggested by Sarah Glover in the 19th century, so that each syllable would have a different starting letter (Rainbow 2001b).

[25] These were introduced in full by John Curwen in his Tonic Sol-fa system (Rainbow 2001a).

[26] This is the 'general name for sundry English forms of solmisation, commonly tonic-based'. See: Bernarr Rainbow. "Sol-fa." *Grove Music Online. Oxford Music Online*. Oxford University Press, http://www.oxfordmusiconline.com/subscriber/article/grove/music/41148, accessed 10 May 2017. See also Curwen's 'tonic sol-fa' (Section 2.4.2 of this thesis, 'England').

indicated by a number of 18th-century treatises that deal with issues of singing instruction, where solmisation is mentioned and even advocated, they evidently remained in use as part of the training of singers (Jander 2001). Besides the singing of scales, intervals and melodic exercises to sol-fa syllables, in 17th century Italy 'solfeggio' came to denote also textless vocal exercises. *Solfeggi* were typically composed by singing teachers for their lessons, and were rarely published at this time (*ibid.*).

2.4.2 Solmisation in school music and choral singing in Europe and America

Next to specialised vocal training, sol-fa syllables or related methods were also implemented in modern Europe for the teaching of music in school, as well as to the general population (e.g. Church choirs and choral societies). In these cases the aim was perhaps closer to that which had initially inspired Guido: making music more accessible to the learner.

The historical progress of school music has different characteristics in the various countries of Europe, owing largely to the different religious and political circumstances in each case. Its general course can be described as one that began with Church and monastic singing schools, music later becoming more of a theoretical subject in medieval grammar schools, and regaining its practical character during the Renaissance and Reformation. This time music featured either as a regular curriculum subject or as an extra-curricular activity, entailing singing as well as instrumental teaching, in some cases (Plummeridge 2001). Advocated by Martin Luther already in the early 16th century (Faber 1998), schooling gradually became compulsory across Europe during the 18th and 19th centuries (Cox & Stevens 2010). As music became an established part of the school curriculum in the 1800s (Plummeridge 2001; Southcott 2007), important developments soon came about in terms of teaching methods. In the meantime, a peculiar type of music education had developed in North America also. This consisted in the singing-school movement (18th century), born through the desire to improve congregational singing and served by peripatetic instructors who taught at home or in Church. Teaching covered vocal training, as well as the rudiments of theory and sight singing. Though these "singing schools" functioned outside the American schools of the time, they had a number of traits in common with music teaching in contemporary European schools; namely, in both cases music education had principally a religious character; and it focused on singing and on learning to read music (Plummeridge, *op.cit.*).

Indeed as a rule, it seems that both in Europe and internationally 'the main emphasis in the pioneering days of compulsory schooling was on the skill of singing at sight'[27] (Cox & Stevens 2010,

[27] Teaching by rote was also common, especially in Germany (Kertz-Welzel 2004; Plummeridge 2001).

p.6), with theoretical knowledge used as a means to support this goal (Kertz-Welzel 2004). The 19th century saw a number of publications that aimed to simplify music reading for children (and adults) in Germany, France and England, as well as America; typically, these involved the use either of numbers or sol-fa syllables to indicate melody, and had an impact outside their country of origin, on the educational systems of other countries (Cox & Stevens, *op.cit.*).

Germany

The idea of numerical notation, where the different scale degrees are represented by corresponding numbers, was initiated by the Swiss philosopher-composer Jean Jacques Rousseau, and presented by him to the Académie des Sciences in 1742 (Kintzler 2001). It was later taken up by Michael Traugott Pfeiffer (1746–1827), a Bavarian teacher, and Hans Georg Nägeli (1773–1836), a Swiss writer on music, publisher and composer, in their *Gesangbildungslehre* (1810). This book was used in many German schools (Southcott 2007), and followed by other joint publications of the two men (Rainbow 2001c). Figure notation was used in it as a means of paving a more gradual way into music reading and making it more immediately accessible to children according to their level of growth. These aims conformed with the pedagogical principles of Swiss educator Johann Heinrich Pestalozzi (1746-1827) (see Krüsi 1875), applied to school music teaching for the first time (Rainbow 2001c). Other aspects of Pfeiffer and Nägeli's method that followed Pestalozzian precepts were the teaching of sound before signs, and the breaking down of music into its constituent elements (namely rhythm, melody and dynamics) so as to teach one thing at a time (see Herbst 1993; Will 1939). Similarly, the German pedagogue Bernard Christian Ludwig Natorp (1774–1846) in his text for class music teachers *Anleitung zur Unterweisung im Singen* (1813), proceeded gradually in teaching melody: he introduced intervals one by one, through vocal exercises that were practised by singing both to numbers and sol-fa syllables (Southcott 2007).

France

Numerical notation after Rousseau's suggestion (see previous paragraph) was also used by Pierre Galin (1786-1821), a French mathematics teacher, in his method *Exposition d'une nouvelle méthode pour l'enseignement de la musique* (1818) (Rainbow 2001d). This was later developed into the Galin-Paris-Chevé method or *Méthode élémentaire de musique vocale* (1844), in which melody was indicated by numbers, and rhythm by lines, dots and distances between numbers. Staff notation was also taught by use of the 'méloplaste', a clefless staff on which the teacher indicated notes and intervals by pointing. This method became widely popular in France during the second half of the 19th century, being employed in schools, teacher training colleges, the army and the navy, as well as enjoying (even until today) wide use abroad; notably, however, it was not acknowledged by many of the country's professional musicians (Rainbow 2001e).

The system for teaching music that was officially acknowledged in France was that of G. L. Bocquillon Wilhem (1781-1842). This was published in 1836 as *Manuel musical*, having initially been devised in 1815 to guide students that functioned as group leaders in the mutual instruction, or 'monitorial' system of teaching in Paris (Rainbow 2001f). In 1835 it was adopted by the National Schools, while Wilhem used it also in teaching adult singing classes, which grew into a large choral society with branches all over France, 'L'Orpheon' (Rainbow 2001f, Will 1939). The method used fixed sol-fa syllables (the technique now termed *solfège*[28]), presented intervals gradually, and included original songs that also emphasised particular intervals. Rhythm was practised separately, with pupils exercising rhythmic reading, and using the conductor's beat to show time while singing – which was a novelty at the time (Will 1939). Still, Rainbow (*op.cit.*) notes that Wilhem's approach 'contained few original teaching devices[…] (and) owed most of its success to Wilhem's own energy and established position', its use thus dying out not long after its creator's death.

England

Wilhem's method was brought to England by John Hullah (1812-1884), an English teacher and composer who visited Paris and attended Wilhem's singing classes there in 1839. Commissioned by the government to modify the *Manuel musical* for English schools, Hullah produced *Wilhem's Method of Teaching Singing adapted to English Use* (1841), which became the official textbook for school music teaching, and was used in the training of teachers. Using a fixed-do approach, this system gave quick and satisfying results in the C major tonality but proved less effective when other keys were introduced – as noted by a contemporary reviewer, W.E. Hickson (1803-1870) (Rainbow 2001g)[29]. Indeed, both Wilhem's and Hullah's methods are criticised in Cox and Stevens (2010) as rather 'counterproductive for school music' and 'deeply flawed' respectively (p.7). However, it is important to acknowledge the two men's contributions to music education; namely, that Wilhem succeeded in popularising sight-singing across France, while Hullah contributed to the establishing of class music teaching in Britain and positively influenced amateur music-making, as the nationwide spreading of choral singing after 1840 indicates (Plummeridge 2001; Rainbow 2001g). The fixed-do system was

[28] As sol-fa syllables are used according both to the fixed-do and the movable-do principle depending on the country, the term *solfège* is generally used today to designate either system.
[29] Perhaps it was due to the association of sol-fa syllables with Hullah's fixed-do method, rather than the concurrent 'tonic sol-fa' system, that Hickson chose not to use the syllables in his own published collection of songs for school use (1936), deeming their advantage over letter names 'very trifling' (Southcott 2007).

adopted by various countries that were under French and English influence, such as Australia, Canada, Ireland, Argentina and others (Cox & Stevens 2010)[30].

At the same time that Hullah's fixed-do method was being implemented, the trend for employing movable do was acquiring its own adherents in Britain. This was initiated by English teacher Sarah Anna Glover (1786-1867) in Norwich, as a means for enabling beginning singers to learn to read music quickly and 'mak(ing) the pupil familiar from the outset with the aural effect of note relationships instead of introducing him first to a catalogue of musical facts and symbols' (Rainbow 2001a). In her first publication, *German Canons or Singing Exercises and Psalm Tunes Expressed in the Sol-fa Notation of Music* (1834), Glover used the well-graded material of Carl Gotthelf Gläser's (1784 – 1829) *Musikalische Schulgesangbuch*[31] (1826), but presented it in her own novel notation (Southcott 2007). This was made up of sol-fa initials to represent melody, and punctuation marks along with the use of spacing to indicate rhythm. Staff notation was introduced 'only when (pupils) could sing competently from sol-fa' (Rainbow 2001b). The system was meant to facilitate Church singing, as the title of her second publication demonstrates: *Scheme for Rendering Psalmody Congregational* (1835) (*op.cit.*).

This second book, in which Glover explained her method, was read by Reverend John Curwen (1816-1880), who was also eager to contribute to the improvement of congregational singing of his day. Curwen used Glover's system as a basis for his own 'tonic sol-fa' method of teaching sight-singing. His first published material, titled 'Lessons on Singing', appeared in the *Independent Magazine,* a Congregationalist journal that he edited, in 1842 – just a year after the publication of Hullah's manual. The 1st edition of his text *Singing for Schools and Congregations: a Course of Instruction in Vocal Music* (1843) soon followed. Curwen worked on his method in essence throughout his life (Rainbow 2001a). Besides Glover, he studied the ideas and methods of other teachers, such as those of Pfeiffer & Nägeli, Pestalozzi, Lowell Mason and Emile Chevé, synthesising elements from all into his system (Colles *et al* 2001; Will 1939); this incorporated sol-fa syllables for chromatic as well as diatonic notes, rhythm notation based on punctuation marks, and, after 1870, also 'manual signs' (Rainbow 2001a).

Tonic sol-fa became widely popular in England, eventually growing 'into a nationwide organisation with an enrolled membership numbering tens of thousands' (Rainbow 2001a). Curwen published a

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[30] The fixed-do system has also prevailed in Greece, perhaps depriving young music learners of a tool that would facilitate and enhance their quick understanding of tonal relationships (see description of tonic sol-fa in Rainbow 2017).

[31] The full title is: *Musikalische Schulgesangbuch, methodisch geordnet nach Natorps unterweisung im Singen in zwei kursen* [Musical School Song Book, methodically organised following Natorp's guidance in Instructions for Teaching Singing in two volumes]. Though Natorp had used figures and sol-fa in his method (see Section 2.3.2 of this thesis, 'Germany'), Gläser uses letter-names and text only. Application of sol-fa to this material was Glover's original idea (Southcott 2007).

periodical called *Tonic Sol-fa Reporter* (1853-89) which had wide circulation; gave tonic sol-fa demonstration classes in London which enjoyed high attendance; bought his own printing press (1862) to supply tonic sol-fa publications; and founded the Tonic Sol-fa College (1869), which in 1972 was renamed the Curwen College of Music, and in 1973 set up the Curwen Institute (Colles *et al* 2001). Though Curwen's initial intention was to use sol-fa notation as an introduction to conventional notation, the practicality of tonic sol-fa eventually caused the complete replacement of the staff for many of Curwen's followers. His religious and philanthropic motives rendered him reluctant to press his pupils, largely represented by children and the working poor, to pursue the more demanding study of staff notation, a situation that caused the distrust of professional musicians towards his system (Colles *et al* 2001; Rainbow 2001a). Still, tonic sol-fa was applied across England (and beyond, see Cox & Stevens (2010)), both in amateur choirs and school music teaching – even while trainee teachers were taught Hullah's method (Rainbow 2001g).

Similar to Pfeiffer and Nägeli's work, Pestalozzian principles can be seen to permeate also Glover's and Curwen's approaches. Glover believed in deducing theory from practice (see Wright 2016), while Curwen 'presented his own paraphrase of the familiar Pestalozzian precepts: to let the easy come before the difficult; to introduce the real and concrete before the abstract; to teach the elemental before the compound; to do one thing at a time […]' (Rainbow 2001a). According to the last principle quoted here, Curwen taught rhythm and pitch separately, only combining them after each had been mastered (*op.cit.*). In this breaking down of musical elements, he shared common ground with other educators, such as Pfeiffer & Nägeli, Wilhem, and Lowell Mason (Will 1939).

Hungary

Just as Curwen utilised the ideas of others to build his tonic sol-fa system, so his own method influenced other educators; notably, the Hungarian composer, ethnomusicologist and pedagogue Zoltán Kodály (1882-1967). Kodály visited England and was 'impressed by what he heard in our schools-both by the musical quality and by the methods used… almost exclusively derived from the Curwen adaptation of tonic sol-fa and the modulator[32]' (Winters 1970, p.16). He thus incorporated many of the techniques he saw into his own method, which had a similar impact in his country as tonic sol-fa had in England. Unlike Curwen, Kodály's aims were principally musical, rather than social and religious. He was a strong advocate for music literacy, contending that 'no musical knowledge of

[32] This was a chart that showed sol-fa syllables in vertical arrangement, adapted by Curwen from Glover's 'Norwich sol-fa ladder'. (See: "Modulator (ii)." *Grove Music Online. Oxford Music Online.* Oxford University Press, http://www.oxfordmusiconline.com/subscriber/article/grove/music/53843, accessed 26 November 2016).

any kind can be acquired without the reading of music' (see Winters, *op.cit,* p.18)[33]. He also believed in building musicianship first and foremost through cultivating what he saw as the most accessible and perfect instrument: the human voice (Eösze *et al* 2016). In his view, reading and singing went hand-in-hand, building the ability to hear sound in the mind, and preparing the way for instrumental playing that could rise above the mechanical pressing of keys: 'An instrument is only to be taken up when reading has already been mastered; otherwise the sound will become associated with the handling of the instrument' (see Winters 1970, p.18). Sol-fa is a central aspect of his system, both as written notation and as sung syllables, employing the movable do principle. Rhythmic syllables, rhythmic 'stick notation'[34] and hand signs are also used; all these techniques were meant as tools that could ease the pupil's way into reading and singing music, particularly folksong and 'art music', which Kodály believed to be the right material to educate children musically. His own exercises (*The Kodály Choral Method*, 1937–66) assimilated stylistic elements from both genres; these were meant to be used in school music teaching, along with song collections of European and Hungarian folksongs (*Collected Songs for Schools*, 1943-4). Beyond school, Kodály used his method to promote a choral movement in his country so that 'adults should not be lost to great music' (Eösze *et al* 2016). His efforts and vision continue to flourish today, with the 'Kodály system' playing a central role in Hungarian schools, and the 'Kodály concept' being taught all over the world, as part of university, conservatory, or 'Kodály institutes" curricula (*ibid.*).

The USA

Similar efforts to facilitate music learning were made across the Atlantic. Lowell Mason (1792-1872) was an American choirmaster, composer and teacher, who advocated congregational singing and worked to establish music as part of the curriculum in common schools of North America (Eskew *et al* 2001). In 1833 he established the Boston Academy of Music, aiming to 'promote music education among the masses and raise standards of Church music' (*ibid.*), by offering both vocal and instrumental instruction. His *Manual of the Boston Academy of Music* (1834), adapted from a German textbook[35], incorporated Pestalozzi's ideas in that, among other features, it utilised both figures and sol-fa syllables to facilitate music reading, and divided musical elements, after Pfeiffer and Nägeli's model, into 'Melodics', 'Rhythmics', and 'Dynamics' (Eskew *et al*, *op.cit.*; Will 1939). The Academy's initiative for experimentally teaching music in the public schools of Boston marked the beginning of general music education in the United States, other American cities gradually following suit

[33] Kodály's quotes come from the introduction of Helga Szabó's book: *The Kodály concept of music education* [1969, London: Boosey & Hawkes], which Winters (1970) reviews in his article.
[34] This utilises the notes' stems without their note-heads (except for the minim), presented against a staveless background.
[35] This was Kuebler's *Anleitung zum Gesang-Unterrichte in Schulen, published in Stuttgart, in 1826* (Eskew et al 2001).

(Plummeridge 2001). Mason was in charge of public school music education from 1837, when it was first implemented, up to 1841, and was active in training the music teachers of his day (Eskew *et al* 2001; Will 1939).

Summary and general observations

The following table summarises the most important publications for the teaching of music reading and singing in 19th- and 20th-century Europe and America, along with their pedagogical characteristics and contexts of use:

Publications (author, chronology, country, title)**:**	**Pedagogical characteristics & contexts of use**:
Pfeiffer & Nägeli (1810, Germany): *Gesangbildungslehre*	Figure notation; music broken down into its elements; sound before signs. Used in schools.
B.C.L. Natorp (1813, Germany): *Anleitung zur Unterweisung im Singen*	Gradual introduction of intervals through vocal exercises; singing to numbers and (movable) sol-fa syllables. Used in schools.
G. L. Bocquillon Wilhem (1836, France): *Manuel musical*	Fixed sol-fa syllables; gradual introduction of intervals through original songs; rhythmic reading; showing conductor's beat while singing. Used in schools and choral singing.
Galin-Paris-Chevé (1844, France): *Méthode élémentaire de musique vocale*	Figure notation; rhythm represented by lines, dots and distances; clefless staff ('méloplaste'). Used in schools, teacher training colleges, the army and the navy.
S.A. Glover (1835, England): *Scheme for Rendering Psalmody Congregational*	Movable sol-fa syllables; rhythm represented by punctuation marks and distances; staff introduced only after students could sing competently from sol-fa notation. Used for Church singing.
J. Hullah (1841, England): *Wilhem's Method of Teaching Singing adapted to English Use*	Fixed sol-fa syllables. Used in schools, teacher training and choral singing.
J. Curwen (1843, England): *Singing for Schools and Congregations: a Course of Instruction in Vocal Music*	Movable sol-fa syllables, for both diatonic and chromatic notes; the 'modulator' chart; rhythm notation based on punctuation marks; music broken down into its elements; hand signs. Used in schools and for Church singing.
Z. Kodály (1937–66, Hungary): *The Kodály Choral Method*	Movable sol-fa syllables; rhythmic syllables and rhythmic 'stick notation'; hand signs; use of folk- and 'art music' material; reading music and singing as preparation for instrumental playing. Used in schools and choral singing.
L. Mason (1834, Boston USA): *Manual of the Boston Academy of Music*	Figure notation and sol-fa syllables; music broken down into its elements. Used in schools, for teacher training and Church singing.

Table 2.1. Manuals for the teaching of music reading and singing in 19th- and 20th-century Europe and America.

As the table shows, the use of figures or sol-fa syllables for reading and singing melody, simplified rhythmic notation, the breaking down of music into its elements, the gradual introduction of intervals and the principal role of the voice are some of the most common features of the teaching approaches proposed in these books. Some methods gave a greater role to movement by incorporating use of the composer's beat, or of especially-devised hand signs; others underlined the importance of the sound-before-sign principle, and of using simpler versions of melodic and rhythmic notation as an introduction to the staff.

These texts were created as a result of what seems to have been a common trend in various European countries and in America during the 19th and 20th centuries, towards generalising and improving

music education both in schools and among the general population. Educators often borrowed ideas from one another across countries, and developments in the countries cited here had effects on the music education systems in other parts of the world, as already noted (see Cox & Stevens 2010). Music was commonly seen as a means of accomplishing extra-musical aims, primarily in terms of cultivating religious, moral and cultural values, or improving academic performance[36] (*ibid.*; Plummeridge 2001). It may be that attempts to improve music education often stemmed from similar kinds of motivations – as they clearly did in Curwen's case (Colles *et al* 2001). As music education in school consisted mainly in singing (Plummeridge, *op.cit.*; Cox & Stevens, *op.cit.*), efforts concentrated on isolating each element that was to be practised (melody, rhythm, dynamics), and on devising notations that would make music reading easier both for children and for untrained[37] adults. It is telling that some of these educators (e.g. Pfeiffer & Nägeli, Curwen) based their methods on the principles laid by Pestalozzi, who desired 'to make it more easy (*sic*) for the people to master the beginnings of all arts and sciences' (Krüsi 1875, p.153). It is likewise characteristic that many of the methods cited in this chapter were developed by people whose own relationship to music was that of an amateur rather than a professional, in cases causing professional musicians to be skeptical of their approaches: Galin was a mathematician, Paris a lawyer, Chevé a doctor, Hullah and Glover were teachers, and Curwen was a minister. But even those who *were* musicians, like Kodály and Mason, aspired through their methods to make music-making accessible, in the form of choral singing, to adults as well as schoolchildren. Thus all authors appear to have aimed principally at facilitating musical learning, contributing through their work to the establishment and invigoration of public music education and amateur music-making in their respective countries. In this sense, the presented methods – especially those using movable sol-fa syllables, which help to clarify scale-degree function – can be seen as remaining true to Guido's aim when he devised his system; namely, to 'briefly and adequately open the door of the art of music'[38]. Indeed, as late as 1970, when school music curricula had expanded to incorporate listening, instrumental and compositional activities (Plummeridge 2001),

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[36] Although, there were already voices that were advocates for music's value on a more personal and emotional level; such were the 19th-century Englishmen John Turner, who asserted that music was a means of promoting human happiness, and William Edward Hickson, who likewise believed that music should have a 'cheerfulizing influence' (see Southcott 2007).

[37] Terms such as 'musicians', 'trained musicians' or 'people with musical training' are used throughout the thesis, to denote people who have been taught the skills of playing an instrument, singing, conducting or composing within a formal educational context – and 'untrained' or 'non-musicians' to denote those who have not. If training denotes 'the action of teaching a person or animal a particular skill or type of behaviour' (https://en.oxforddictionaries.com/definition/training, accessed 31 June 2017), then the strongly practical character particularly of performing may be seen as justifying the use of the term. Notably however, visible physical skills are normally connected with parallel aural, intellectual and emotional operations that take place within a socio-cultural context (Sloboda 2005), rendering the process and the results of 'training' much broader than the term suggests. This issue will be revisited in Chapters 13 and 14, to be discussed in relation to 'aural training'.

[38] From Guido's *Epistola ad Michahelem* (c.1032), cited in Reisenweaver (2012, p.55).

English composer and music teacher Geoffrey Winters commented on the continued effectiveness of the movable sol-fa system towards enabling young learners to sing and read music:

> Ten years' experience in primary schools and almost as long in later stages of the education system leave me with the view that for the average person (i.e. the not especially gifted musician)[39], the only way to come to grips with an internal understanding and fluency in tonality is through the medium of sol-fa. Only by this means do 35 of the 40 children in a class really grasp the feel of the relative points in the scale and hear inwardly the effect they wish to sing or play. By this means also a sureness in intonation is developed which is not obtained with other methods… (Winters 1970, p.16).

Winters (*op.cit.*) located the central value of movable sol-fa in that it enables students to gain 'internal understanding', 'grasp the feel' and 'hear inwardly' or 'auralise mentally' (*ibid.*). This ability 'to *hear and comprehend* music in the mind' (Cuskelly 2009, p.26, author's italics), often termed 'inner hearing', is likewise considered key in Kodály's method, who was perhaps the first to emphasise this aspect explicitly (*ibid.*; Welsh 2006; Winters 1970). Although such phrases were not part of 19th-century common nomenclature, Wright (2016, pp. 11, 75-6) contends that Glover and Curwen in essence also 'championed the ability […] to internalise musical sound', thus making 'aural' – namely, the 'processing (of) musical sounds via inner musical thinking' – 'the focal part of music education': a constant, if in most cases unnamed, educational aim. This aim has become explicit in modern-day 'aural training' pedagogy, as is discussed in Chapter 3.

Up to this point, solfège has been considered separately from dictation. However, the two were bound together from the very beginning and remain so until today, as the next section discusses.

2.5 The practice of dictation

Commenting on his solmisation system and its facility for linking unknown chants to familiar interval patterns (the hexachords), Guido d' Arezzo had stated that by using this method, 'you may competently sing unheard chants as soon as you see them written down, or, hearing unwritten chants, you can immediately set them down in writing well'.[40] In contemporary terms, the two activities Guido describes are those of sight-singing and dictation; thus linked by the creator of Western solfège, these typically remain tied together even until today, in the context of present-day music educational practice.

Tracing the history of dictation through various sources, Herbst (1993) mentions that it was practised already in the Late Middle Ages, when pupils would have applied mensural notation. Later, in

[39] For an analytical discussion of the notion of musical giftedness, see Chapter 11 (and additionally, Chapter 14).
[40] From Guido's *Epistola ad Michahelem* (c.1032), cited in Reisenweaver (2012, p.46).

German school regulations of 1605, 'it was recommended that the money earned through singing at weddings and other occasions should be used to buy manuscript paper in order to transcribe a musical composition every few weeks' (Herbst, *op.cit,* p.93)[41]. As Will (1939) notes, the informal and diverse character of music education before the 19th century meant that pedagogical methods up to that time were not commonly systematised and can thus only be surmised[42]. Musical dictation exercises first appeared in a more regular fashion in the same 19th-century manuals that were used to train pupils in singing, as a tool to enhance the teaching of solfège and sight-reading. The texts already discussed by Pfeiffer & Nägeli (1810), Galin-Paris-Chevé (1844), Wilhem (1836), Hullah (1841), Curwen (1843) and Mason (1836) (see Table 2.1), all incorporated aural recognition exercises, used to practise both intervals and simple melodies. They were either copied orally, as in Wilhem's 'dictée parlée', or in written form, employing figure notation, sol-fa syllables, staff notation, or a combination of these. The melodies dictated were typically the same as those used for singing, with Curwen being the first to use different material for each activity. The value of such practice was thought to lie in that it exercised 'the analytic faculty in observing and hearing the pattern fully and well' (Will 1939, p.43), as it obliged the listener to pay close attention to the music:

> This difficulty clings to the natural sluggishness of our spirit, that nothing bears reflection unless it is obliged to do so. It is then [musical dictation] a useful exercise which develops in us the memory of tones and rhythm. But it is necessary that it be only an accessory instruction which the pupil receives, and that it follow and not proceed the knowledge of the principles and their application in solmisation – because how can one hope to conserve the memory of the form and use of a mass of arbitrary signs, if they are not rendered familiar to us by use?' (Francois Fetis [1784-1871], Belgian critic and composer, editor of *La Revue Musicale*, writing in 1827. In Will 1939, p.22).

Dictation is described here by Fetis as a useful means that will impel an otherwise 'sluggish' listener to be attentive and exercise their musical memory. Though an important tool, it is seen as an activity that must necessarily go hand-in-hand with solfège, having a secondary, an 'accessory' status; aural familiarity and the understanding of 'tones and rhythm' that are achieved through solmisation are deemed the necessary preconditions for notation to acquire meaning, and dictation usefulness[43].

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[41] This information is based on: Heinrich Martens (1957). Musikdiktat und musikalisches Schreibwerk in der Schule mit anschliessendem methodisch-didaktischem Lehrgang. Wolfenbüttel: Möseler, pp. 11-14.

[42] Herbst (1993) notes that, as an exception, melodic dictation is covered in Johann Mattheson's *Der Vollkommende Kapellmeister* (1735); but this is a standalone example of its time. Neither earlier nor later pedagogical works, written by well-known writers such as Michael Praetorius (*Syntagma Musicum, 1618*), C.P.E. Bach (*Versuch über die wahre an das Clavier zu spieten, 1787*) and Leopold Mozart (*Versuch einer gründlichen Violin-Schule,* 1756) suggest similar exercises.

[43] The importance of aural experience for all musical learning and particularly reading, underlined by Sarah Glover (see Rainbow 2001b) and Francois Fetis (see Will 1939) in the 19th century; and the centrality of internal hearing for all musical activity, emphasised by Kodály (see Cuskelly 2009) and Winters (1970) in the 20th century, are recurring themes in this thesis. These aspects were considered to be crucial for learning music from the beginnings of European musical notation, as Chapter 7 describes; they are still emphasised today in music pedagogical and music psychological literature (e.g. Brodsky *et al* 2003; Lehmann & McArthur 2002; McPherson

Curwen's use of different melodies for dictation than for singing can be seen as a first step towards giving dictation a more autonomous status; however, it was in the context of conservatories, rather than schools, that dictation rose in importance, as it became increasingly introduced and systematised in European higher music education towards the end of the 19th century, gradually gaining more of an equal footing with solfège (see below).

2.6 Solfège and dictation in tertiary music education

The history of music conservatories[44] – and more generally of higher-level music education – varies from country to country. In general terms, this is the section of music education that can be seen as 'taking over' from previous forms of specialist music training – which up to the 19th century took place in families, in apprenticeships or guilds, and in Church schools. Different types of provision did emerge occasionally before the 1800s, such as the influential Italian music schools developed out of orphanages in the late 16th and 17th centuries, or the private singing academy founded in Leipzig in 1771; still, these were isolated cases (Weber *et al* 2001). The situation started to change around the turn of the 19th century, when a number of political and social changes brought new tendencies in musical life. The shift of authority from Church and monarchy to the state and private associations, the growth of cities and the rise of the middle class caused an increasing involvement with music, leading eventually to the flourishing of music conservatories (Kocka 1995; Weber *et al* 2001). Unlike contemporary university music studies, which were mainly of a historical and theoretical character (Page *et al* 2001), these institutions were to be first and foremost 'practical training schools' (Weber *et al*, *op.cit.*).

The Paris Conservatoire was the first such school to be founded, in 1795, in the context of the general educational reforms instituted during the Revolution. It was also the first to standardise pedagogical methods, largely prescribing both curriculum and examinations. Students initially entered much younger than they do today, in their early teens or even earlier. The first year of study focused on solfège, the second on instrumental playing and singing, and the third combined performance skills with theoretical and historical knowledge (Weber *et al* 2001). Conservatories after the Parisian model were subsequently founded in other European cities, such as Prague (1811), Brussels (1813), Vienna (1817), London (1822), the Hague (1826), Geneva (1835), Leipzig (1843), and later St. Petersburg (1862) and Boston (1867). Relative emphasis on instrumental, vocal and keyboard music

& Gabrielsson 2002; Sloboda 2000, 2005), as well as by non-Western classical musicians, as will be seen in Chapter 14.

[44] The name 'academy', used in Britain, Germany, Austria, Italy and the USA, and the German 'Musikhochschule', are practically synonymous to 'conservatory' (Brown & Iain 2001; Weber *et al* 2001).

differed between these schools, and their aims ranged from turning out proficient orchestral players and opera singers, to producing well-qualified amateur musicians and music teachers, as well as testing and licensing them. Despite these differences, it is plausible to think that, since the Paris Conservatoire was their model to start with, many of these institutions incorporated solfège in their curricula. Weber *et al* (*op.cit.*) note that 'most 19th-century conservatories provided tuition in harmony, counterpoint, sight-reading and ear-training'.

Dictation did not feature in conservatory solfège classes from the beginning; its eventual inclusion seems to have been once again a result of the influence of the Paris Conservatoire, where dictation was taught from 1871. About ten years later, and at the request of the Conservatoire's director Ambroise Thomas, the French music professor and scholar Albert Lavignac (1846-1916) published his *Cours Complet théorique et pratique de Dictée Musicale* (1882) (Lebeau & Briscoe 2001). Its exercises were more in number and better in quality than previous texts; they were graded from simple to more complicated and contained a great variety of rhythms, intervals, and key relationships, thus 'prov(ing) the possibilities in technique of writing from dictation and establish(ing) this technique on a par with that of solfeggio' (Will 1939, p.35). Though the Royal Academy of Music in London may have taught dictation already from 1850, it was after the publication of *Cours Complet* that many more conservatories around the world started including it in their regular courses. The *Cours Complet* was translated to German just a year after its publication, while Hugo Riemann's *Katechismus der Musik-Diktats* (1889), written a few years later, can be seen as being based on the same text (*ibid.*). It is difficult to trace the development of the practice in America after Mason; Will (*op.cit.*) supposes it to have been taught long before 1900, and reports that it was included in the curriculum of 'almost every school and music department in the country' by the 1930s (p.54). Frank Damrosch, who founded the Institute of Musical Art in New York (today's Juilliard School) in 1904, considered dictation of fundamental importance and included it in the regular courses right from the beginning of the Institute:

> It was, and is still, my belief that the fundamental study in all subjects should be the training of the ear. Inasmuch as all tone relations are conveyed from the ear to the brain, it is important that this should not be merely a transitory impression but a conscious tone concept which registers clearly all pitch and rhythmic phenomena, and which enables one either to write down these impressions or to reproduce them by voice or instrument (Frank Damrosch, Institute of Musical Art, (Juilliard School of Music publication, 1936), p.31, in Will 1939, p.53).

Thus starting from the Paris Conservatoire, classes focusing on solfège and dictation became the norm in higher music education across the Western world. For over a century, 'aural training' has typically featured in the programmes of conservatories and practically-oriented university music departments worldwide. As Ilomäki (2011, p.12) notes, 'sight singing, dictation and aural analysis of musical extracts or elements have been so pervasive that these activities can be regarded as defining elements for the subject, as well as the goal of cultivating the students' 'inner hearing' of music' (*cf*

Herbst 1993). Traditionally, the course has dealt with melody, harmony and rhythm (Karpinski 2000), what Meyer (1989) called the 'primary' or 'syntactic' parameters of music. However, in the last three decades or so, there has been a marked tendency for broadening the content and methods of the course, which seems to be still in progress. Specifically, there is an increasing trend for expanding the focus to incorporate exploration of 'secondary', 'non-syntactic' musical parameters such as dynamics, range and timbre; there is a marked emphasis on the skill of aural imagery – another name for Kodály's 'inner hearing' – as something that should receive separate attention and not be expected to develop on its own; and there is a repeated call to employ other activities next to sight-reading and taking dictation, such as playing by ear and improvising (e.g. Covington 1997; Dos Santos & Del Ben 2004; Larson 1995; McNeil 2000; Palmer 2014; Pratt 1998; Sarath 2010; Silberman 2003). This change came about gradually, as a response to the growing feeling that traditional teaching approaches seemed in many ways to be inadequate and irrelevant (e.g. Butler and Lochstampfor 1993; Ilomäki 2011; Klonoski 2006), leading to the discontent of both teachers and students, and in some cases to the complete elimination of the course (McNeil 2000; Wright 2016). The recent and current discourse concerning the value, aims and pedagogical problems of 'aural skills' are explored in detail in the following chapter.

2.7 Summary

Systems of solmisation have been used world-wide as mnemonic devices for aiding the understanding of melodic relationships and their internalisation, thus facilitating the oral transmission of music. Accordingly, Western solfège was born out of Guido's desire to facilitate music (more specifically, chant) learning and make notated music more easily accessible, through explicating musical structure and allowing its internalisation; it was used in the same spirit in Western schools and choral singing in the 19th & 20th centuries. The practice of dictation, though hinted at by Guido, apparently was not as systematically used for centuries. Modern dictation in a way grew out of solfège: it had a subservient role in the teaching of sight-singing, and was valued for promoting the music analytic faculty of school children and choristers. The two came to be considered of equal value in the context of higher music education, as 'ear-training' courses that featured both activities were introduced by the Paris Conservatoire and gradually became a standard curriculum component across the Western world, even until today. The following figure summarises the history of 'aural skills' as outlined in this chapter:

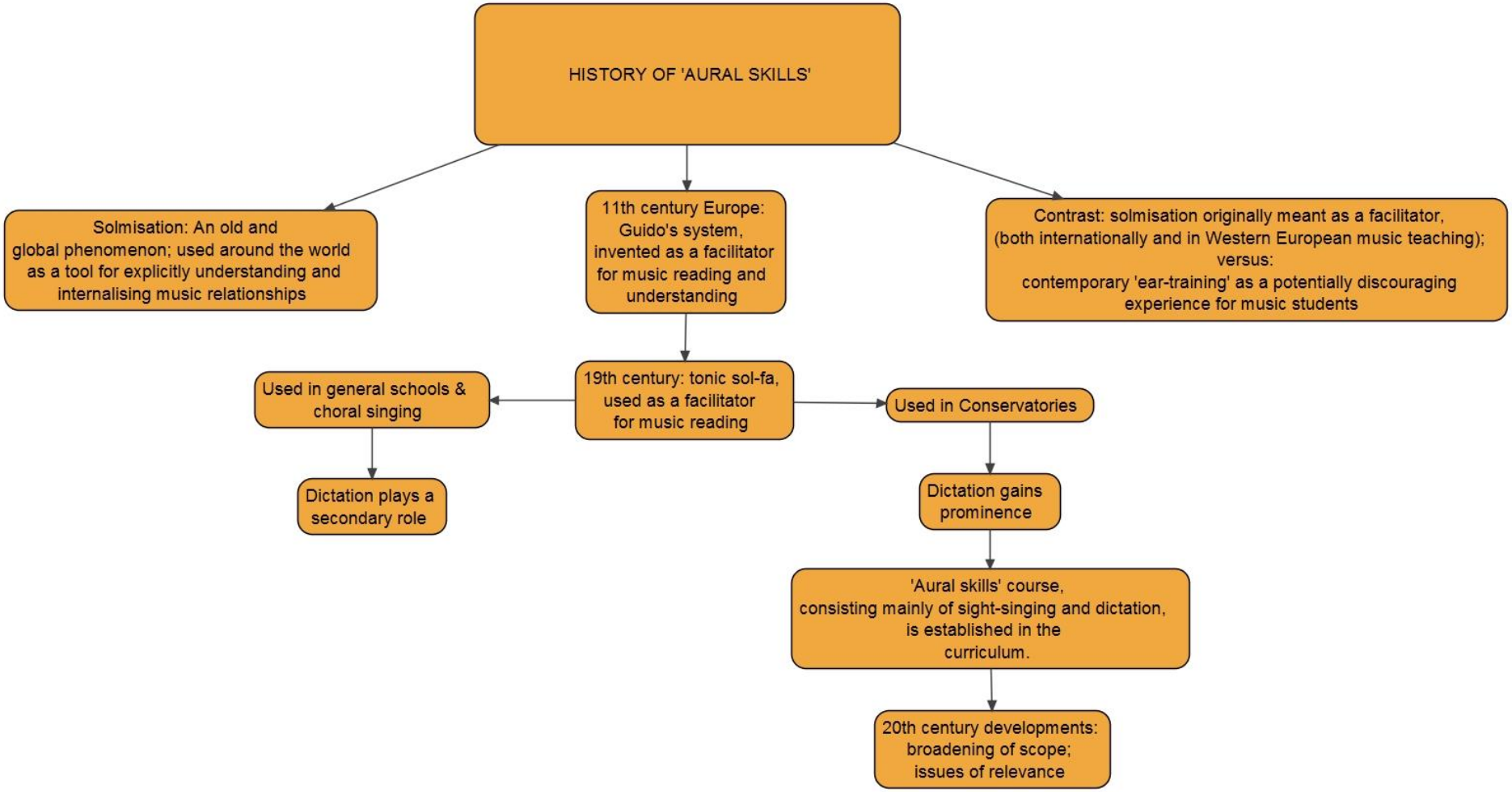

Figure 2.3: Tracing the history of 'aural skills'

In the joined practice of solfège and dictation within 'aural skills' courses from the end of the 19th century onwards, Guido's ideas came full circle: he had talked about the power of his system to enable both singing an unknown chant from sight, and writing one down upon hearing it (Berger 2005). However, as will be seen in the next chapter, present-day 'aural training' is largely perceived to be far from fulfilling its role as a facilitator of musical learning.

CHAPTER 3

CURRENT DISCOURSE ON 'AURAL SKILLS' TEACHING

3.1 Introduction: Leading up to the 21st century

Judging from textbooks and other texts on 'aural skills' (see the next paragraph), it seems that solfège and dictation formed the standard core of the course in tertiary music education for about a century. Taking a quick look at musicians' attitudes towards 'aural training' at different points in the 20th century, we find reference to many of the issues that still preoccupy music educators today. Writing about 'The musical ear' in the 1930s, Lowery (1936) emphasised the importance of maintaining musical context and fostering an aesthetic approach in training, as opposed to emphasising recognition of isolated musical features: 'the musician cannot be satisfied with anything less than results based upon reactions to *music* (author's italics) as distinguished from reactions to individual tones' (p.56). In the same year, Donald Tovey (1936) discussed the importance of 'musical imagination', meaning the ability to vividly evoke sound in one's memory when reading musical notation. He stressed the importance of familiarity and immersion in a style for the development of this ability, and championed abstract musical imagery over that which depends on the instrument: 'What the teacher must forbid is any confusion between keyboard-work and paper-work… The student who is writing must not use the keyboard as a 'crib" (p.340). Another author complained in 1940 that 'the powers of the ear are neglected', and underlined the importance of inner hearing especially for singers, likening the vital role of having 'a clear conception of the auditory target' to that which a clear visual conception of the target has for an archer (Drew 1940). All of these issues are still pertinent today; as will become evident in this chapter, some of the above opinions are still dominant, while others have been challenged.

Despite the concerns of these and other authors for effective and meaningful musical 'aural training', the textbooks that proliferated during the 20th century were typically quite narrow in scope. Musical elements were introduced in isolated fashion and arranged in levels of increasing difficulty (as they had in 19th-century school music textbooks discussed in Chapter 2); musical examples were mostly or exclusively composed by the author, resulting in a rather 'academic style'; recorded examples were in some cases performed by one instrument only, limiting practice to one timbre; and dictation was often approached as an end in itself (Harder 1967). Such textbooks were recommended by their

reviewer as useful 'supplemental' material in the 1960s (*ibid.*)[45]. Some 30 years later, perhaps less progress in content and method of 'aural skills' teaching had been made than might have been expected: narrowness in approach was still the norm. For example, manuals were criticised for providing too much information before dictation and ignoring the limits of memory (Karpinski 1993)[46], essentially rendering this activity largely irrelevant outside the classroom context.

From the 1980s onwards, the place of 'aural skills' in the curriculum of higher music education started to be increasingly challenged. Texts that discuss 'aural skills', both from a theoretical/philosophical and from a pedagogical perspective, explicitly state questions about the reason-for-being and the aims of 'aural training' – though usually with a view to then providing some justification (e.g. Covington 1992[47]; Karpinski 1990[48]; Reitan 2009[49]). In the early 1990s, Butler and Lochstampfor (1993) noted that methods of teaching dictation had remained unchanged for a century, and complained that potential links with music psychology, and the new possibilities offered by technology were not being sufficiently exploited. Asking fundamental questions about the aims and methodology of solfège and dictation, they called for a 'consensus on the kinds of musical perceiving, musical production, and musical knowing over which our students should gain control' (pp 16-7).

Criticisms regarding the pedagogy of 'ear-training', and the variety of suggested approaches (e.g. Pratt 1998; McNeil 2000; Klonoski 2006; Ilomäki 2011), indicate that, almost 25 years later, such a consensus has yet to be reached. As a way towards it, a broader examination is needed of current views on 'aural training': on the one hand of the reasons, if any, that it is considered a valuable and legitimate part of formal music education; on the other, of those problematic aspects which have caused its very presence, relevance and usefulness as part of the curriculum to be questioned. A review of the literature shows that this examination has been an ongoing process for at least three decades. Some of the main reflections, criticisms and proposals regarding what are still considered as traditional approaches to 'aural training' are examined in the next section. The material discussed is

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[45] Reviewed works: *Teacher's Dictation Manual in Ear Training*; *Workbook in Ear Training* by Bruce Benward (1961); and, *Learning to Hear; A Manual for Ear-Training* by Jerry H. Bilik (1965).
[46] Reviewed Works: *Introduction to Sightsinging and Ear Training* by Bruce Benward, Maureen A. Carr, J. Timothy Kolosick (1992); *Basic Ear Training Skills* by Robert W. Ottman, Paul E. Dworak (1991); and, *Aural Awareness: Principles and Practice* by George Pratt (1990). Karpinki's criticism mentioned here pertains to the first two books.
[47] 'But more elemental… is the question of WHY we have 'aural training' and WHAT should we be preparing our students to do' (author's capitals) (Covington 1992, p.8).
[48] 'Why do we teach dictation? What do we hope to develop in our students by playing music for them and asking them to write it down?' (Karpinski 1990, p.191)
[49] 'Why 'aural training'? Is it relevant?' (Reitan 2009, p.214)

organised into four themes, namely 'value' (Section 3.2.1), 'aims', 'problems' and 'suggested changes' pertaining particularly to content and teaching methods (Section 3.2.2).[50]

3.2 Recent & current reflections on teaching 'aural skills': value, aims, problems and suggested changes

3.2.1 The value of 'aural training' in the literature

Many texts endorse the notion that 'aural training' has numerous direct or indirect benefits for the musician. For example, different studies suggest positive correlations between particular activities practised as part of 'aural training' and broader musical skills, which are applicable and vital 'beyond the doors of the aural-skills classroom' (Karpinski 1990, p.222). Thus correspondences have been reported between the skills of sight-reading and playing by ear (Luce 1965); between 'aural-skills' activities and error detection abilities (see Sheldon 2004); between dictation, sight-singing, performance and composition skills (Rogers 2013); and between singing skills, mental rehearsal skills, improvisational ability and performance proficiency (McPherson 1993). Beyond practical musical skills such as these, the literature links the abilities of analytical listening and verbal description with higher levels of creativity (Priest 2001) and expressivity (Woody 2003). If the literature is right about these interrelationships, then the development in any one area practised in 'aural training' – e.g. singing, sight-singing, dictation, inner hearing, verbalising musical understanding, even playing by ear or improvising in some contemporary curricula – may have multiple benefits for other musical competencies; the course can thus be considered as a valuable opportunity for improvement across a broad range of musical skills.

Emphasis on the role of musical dictation as a means for the development of further skills, rather than as an end in itself, is not uncommon in the literature. For example, seeing 'getting the correct answer' as the whole purpose of training in dictation is criticised by various authors as a stance that renders it irrelevant to real musical contexts (Harder 1967; Karpinski 1990; Klonoski 2006; Rogers 1984). Instead, its value is thought to lie in serving to foster important musical skills, such as inner hearing, attentive and analytical listening, extractive listening, understanding and notating (Karpinski

[50] Though this organisation is a necessary tool to facilitate the assimilation of relevant literature, it is not always easy to mark the boundaries of different categories. For example, the development of a broad competence such as musical understanding may be regarded both as an aim of 'aural training' and as its central benefit. The development of a skill such as aural imaging may be viewed as relating to four different categories: it is an aim, a central benefit, as well as part of the content, and a method of approaching musical material in 'aural training'. Improvisation can be seen either as content or as a method of familiarisation with musical elements; and so on. This is perhaps part of the 'elusive' aspect of 'aural training' (Pembrook & Riggins 1990). As a result, some overlap between categories, and some choices of categorisation that could be challenged, are perhaps inevitable.

1990, 2000a; Will 1939). Indeed, in a quantitative study involving a large number of secondary students' examination results (n=1478), multi-part aural dictation skills was shown to function as a strong predictor of success in sight-singing, performing and composing for top achievers (Rogers 2013). Dictation is also seen as a useful tool for communicating one's internal understanding of heard music (Code 1997)[51]. 'Understanding' in this context implies an explicit form of knowledge. As is discussed later on in the thesis, brain responses to music are often similar between trained musicians and non-musicians of the same culture, showing that implicit musical understanding is largely common for both groups (e.g. Bigand & Poulin-Charronnat 2006; Hannon 2010; Müllensiefen *et al* 2014). However, the notion that dictation should serve to 'illuminate for the student expressive and constructional functions of tonal material through aural experiences' (Harder 1967, p.163) goes beyond inherent processes: the clarifying action of 'illuminating' suggests an explicit character of learning and understanding. This is considered valuable not only in itself, but for generating further benefits: 'intelligent listening' is thought to allow a penetration into the music that brings more satisfaction and enjoyment along with understanding (Scaife 2011; Will 1939); and, as already mentioned, it is argued that analytical listening and the ability for verbalising musical understanding are possibly linked to such elusive competencies as creativity and expressivity (Priest 2001; Woody 2003).

Perhaps it is the wide interpretation of 'musical understanding', encompassing implicit and explicit cognitive processes, emotional aspects, as well as creative and expressive competencies, that for many authors renders it a central goal and benefit, not only of dictation, but more generally of 'aural training' (Karpinski 2000a, 2000b; Klonoski 1998; Scandrett 2005). Other texts emphasise the value of 'having a good musical ear' – incorporating the skills of inner hearing and analytical listening –, which 'enhances every aspect of musicianship' (Scaife 2011; see also Covington 2005). The benefits of singing for aural recall, instrumental performance, musical comprehension and students' general development as well-rounded musicians have often been emphasised (Bernhard 2002; McLean 1999; Wallace 2014), as has the usefulness of 'aural training' in making theory a more relevant, engaging and 'visceral' affair (Covington 1992; Cutler 2002; Rogers 2000). All in all, the diverse character of 'aural training', with its various exercises and activities, has been argued as allowing for multiple correlations

[51] For a similar consideration of dictation as a useful learning tool in the domain of language, despite its general view as outmoded, see: Fisher, M. C. (2001). *Dictation: What and How Students Learn from It* (MA-in-Teaching thesis). School for International Training, Brattleboro, Vermont. And:
Kazazoğlu, S. (2013). Dictation as a Language Learning Tool. *Procedia - Social and Behavioral Sciences, 70*, 1338-1346. http://www.sciencedirect.com/science/article/pii/S1877042813001961, accessed 23 June 2017.

and interactions between different skills and abilities, thus generating numerous direct and indirect benefits for the student.

A fact that emerges from the literature cited so far pertains to the apparent importance of learning transfer. On the whole, it seems that the value of 'aural training' depends on this function: positive correlations between different areas of musical activity can only be realised through transfer, as can the benefits of dictation, singing and other 'aural training' activities in different musical contexts (see Reitan 2009). Assuming that the evidence is robust, then one question that arises is, how transfer can be facilitated. Research indicates that one cannot assume that transfer will happen on its own, but that it can – and should – be promoted through specific instructions (e.g. Price 1992). It could be hypothesised that lack of such instruction is one of the problems that prevents 'aural training' from achieving its theorised potential for helping students become better musicians, through all the ways described above. It would not be the only one, however; the last few years have seen numerous publications that criticise various aspects of 'aural skills' teaching which render it ineffective and, perhaps worse, irrelevant to students' musical lives and needs. A review of these is undertaken in the following section.

3.2.2 Aims, pedagogical problems, suggestions for change in 'aural training' in the literature

Starting in the 1980s through to today, a number of different researchers and music pedagogues have examined the current state of 'aural training' from the perspectives of both students and teachers. Based on personal experience, surveys to explore the opinions of others, and studies utilising alternative methods of teaching, authors have identified problems and, relatedly, proposed ways of tackling these to improve the quality and effectiveness of aural teaching. Tracing developments in chronological order will help sketch the course of educational thinking regarding this part of formal music education; on the whole, the plurality of emphases on different problems and different proposed approaches to remedy these, is striking.

In 1985, the 'Unit for Research into Applied Musical Perception' (RAMP) at the Huddersfield Polytechnic conducted a survey of students' attitudes to 'aural training' in conservatories, polytechnics and universities. Students were found to be largely dissatisfied with this part of their studies, with such courses' content reported to be heavily biased towards rhythm and pitch dictation. After interviewing professional musicians, teachers and students about their perceptions of what aural skills musicians actually need, the researchers George Pratt and Michael Henson devised a yearly curriculum mainly concerned with relevance (1987). This entailed lecturing, student discussions and practical activities involving both voices and instruments, as diverse means of practising a number of different areas. Besides pitch and rhythm, the proposed curriculum included activities focused on

criticism, improvisation, internal hearing, memorisation, and contemplation on what constitutes musical awareness. Deviating from apparent custom, dictation did not occupy a prominent role in this programme: though its value was not denied, it was reported that dictation typically received disproportionate emphasis, leading students to identify their success or failure at this with their overall aural ability. The desire for relevance thus led to an extensive widening of the programme's subject matter beyond pitch and rhythm dictation, and to expressing a position that saw all music-making activities as opportunities for 'aural training', including open-ended 'do-it-yourself' assignments between lessons – such as might be customary in student practices within non-classical genres, such as jazz, traditional music and rock (e.g., Creech *et al*, 2008). Pratt and Henson (1987) noted that, though the various aims and areas of interest were necessarily approached one by one for practical reasons, in essence, they were all seen as inter-dependent. To illustrate this, they significantly underlined the applicability of internal hearing right from the first week of the course. About a decade later, this broader approach was presented in a book titled 'Aural awareness' (Pratt [with Henson & Cargill] 1998). Despite criticisms regarding its lack of differentiation between verbal and tacit knowledge (Ilomäki 2011) and its perceived deficiency in developing basic skills, or in providing means of ensuring progress – since most tasks were not assessable– (Karpinski 1993)[52], this programme was revolutionary for its time (*op.cit.*).

Around the same time, Brown (1990) noticed that across the Atlantic, 'theory instructors express frustration at music students' poor aural acuity, and students lament their inability to master aural skills'[53]. As a response, Brown designed an innovative course (1990) which along with singing- and pen-and-paper activities, incorporated also playing-by-ear exercises – a pursuit that subsequently has been considered valuable for all musicians by a number of authors (e.g. Musco 2010; Priest 1989; Woody 2012). Ear-playing was applied both with short melodic and harmonic extracts and with whole songs, of popular and folk genres. This additional element, especially in its latter holistic version, was reported to be much enjoyed by students and showed to be effective in improving their overall performance in the course.

Pratt's and Henson's (1987, 1998) radical exercises and Brown's (1990) alternative approach apparently were the exceptions to the rule of more standard practices in 'aural skills' teaching, such as sight-singing (either with fixed or with movable note-name systems), taking dictation, and error detection exercises. These were based either on isolated elements such as chords, intervals and scale types, or on short musical examples. Possibly the result of a century's tradition and the need for assessibility (Covington 1992; McNeil 2000), this somewhat narrow and artificial character of 'aural

[52] Karpinski's (1993) criticisms refer to the first edition of the book, written by Pratt alone in 1990.
[53] Quoted from the dissertation's abstract: http://hdl.handle.net/2142/21870, (accessed 11 January 2017).

training' may have been largely responsible for the development of negative attitudes even leading to its elimination from the curriculum in some cases (Covington, *op.cit.*). A survey conducted in colleges and universities across the United States in 1990 showed frustration on the part of teachers for the reason that 'aural-skills instruction is not fully appreciated by many students, teachers, and administrators' (Pembrook & Riggins 1990, p.239). The confessional remark of an American aural teacher, Garry Potter (1990) in the same year, attests to the uneasiness surrounding 'aural skills' teaching: 'I have come to the unsettling realisation that, for some fine performers and teachers (including theory teachers!), dictation ability seems to have little relation to their successful musical lives' (p.66).

Lack of appreciation was possibly due to the 'elusive' character of 'aural skills' (Pembrook & Riggins 1990, p.239), which rendered it – and perhaps still does – hard to have a clear rationale and aims for 'aural training'. In her study, Herbst (1993) reviewed previous works dealing with curriculum planning and design for 'aural training' in the tertiary music education of different countries (UK, USA, South Africa, Taiwan, Denmark, Switzerland and Germany). She also conducted a survey among higher-education 'aural training' lecturers in South Africa, Germany and America asking their views on objectives, methodologies, teaching materials and other aspects of the course. Her findings led her to a number or criticisms regarding the teaching of 'aural skills' at the time. Specifically, the frequent lack of a rationale behind 'aural training', its overall purpose and reason for being; the lack of consensus on its role (independent versus subsidiary subject) and goals; its narrow character, emphasising drills and the most 'testable' aspects of the musical experience; and the lack of connections to other subjects of the curriculum, were some of the problems she discussed. In her model (1993) of aural instruction, she advocated an early start in 'aural training' for children, integrated in their instrumental lessons and entailing the use of musical repertoire rather than separate exercises as practice material; familiarity with music psychological principles on the part of the teacher; the conscious development of global (complex patterns, larger structures), besides local (such as isolated intervals and chords) musical perception; and more use of creative activities such as improvisation and composition.

Through the writings of authors cited so far, some common lines of thinking for invigorating and restoring the relevance of 'aural training' were already emerging. For example, links with music psychology (Butler and Lochstampfor 1993; Herbst 1993), the connection of 'aural training' with instrumental learning, and a more creative character for the course (Herbst 1993; Pratt 1998) were some of the remedies proposed. Another suggestion was put forward by Covington and Lord (1994), who noted that the 'aural skills' classroom is 'beset with numerous frustrations (for) both learners and instructors' (p.159). These were seen as mainly to do with the lack of connections between the course with the rest of the curriculum, its lack of relevance with future professional needs, and its narrow focus on pitch and rhythm. The authors contended that issues like the assessment-driven content of both lessons and exams, the bottom-up approach consisting in treating elements in isolation, and the

not-infrequent disparity between (high) instrumental performance and (low) 'aural skills' competence, necessitated a re-examination of both goals and methods of the course. As a possible solution, they proposed a constructivist approach[54], where the complexity of the domain would be assimilated into the teaching, rather than evaded by resorting to isolation, simplification, and gradual introduction of elements. Aiming to 'equip students to be better aware of the interrelationships between various elements of the musical fabric' (p.167), this more holistic model could be achieved through working with real musical contexts (i.e. examples from the repertoire); staying in each context for a good amount of time; and considering, in turn, various aspects such as rhythmic, harmonic, melodic and textural features. Experimenting with varying these, or using them as a basis for creation, was another important feature of Covington and Lord's (*op.cit.*) approach. The authors held that such activities, by allowing for different solutions to the same task, would encourage the students to do their own learning, as well as foster the transferring of knowledge when performing similar activities across different contexts. The desire to deal with real music rather than specially-composed exercises, to accept and embrace the 'messiness' of music perception, and to incorporate creative activities in 'aural training', are reminiscent both of Pratt's and Henson's (1987) as well as of Herbst's (1993) suggestions.

For Klonoski (1998), the addition of yet another element was crucial to rendering 'aural training' more meaningful and effective. Contending that 'the goal of aural skills training in the broadest sense is to help students to better understand the music they hear and play' (p.82), he stressed the importance of hearing 'in the mind's ear' in this process. The common tactic of assuming that this ability will develop as a by-product of the various activities practised in 'aural training' was criticised by the author. He suggested rather that specific instruction on pitch internalisation was crucial for providing students with the main tool with which they could then accomplish typical 'aural training' tasks such as dictation, sight singing and error detection – tasks which, in essence, test this very skill. Pratt, Henson and Cargill (1998) had included work on this ability in their curriculum, applying it to other aspects of musical sound besides pitch. What Klonoski's (1998) text offered, was the underlining of sound internalisation as the basis for accomplishing all tasks set in an 'aural training' context; additionally, he proposed work in pairs and groups, where students could instruct and learn from one another.

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[54] The authors define constructivism as 'an alternative view of knowledge and its acquisition, and which addresses the features of ill-structured domains' (Covington & Lord 1994, p.165). Its main principles could be expressed as follows: '(1) learning is an active process of constructing rather than acquiring knowledge, and (2) instruction is a process of supporting that construction rather than communicating knowledge' (Duffy & Cunningham 1996, p.171). For an extended discussion of applying constructivism to education, see Steffe, L.P. & Gale, J. (1995). *Constructivism in Education*. Hillsdale NJ: Erlbaum.

Despite this lively discourse, rich both with criticisms and new ideas, Hedges (1999) reported complaints by tertiary music educators on both sides of the Atlantic regarding the 'irrelevance, ineffectiveness, and insusceptibility to real-world assessment' of musical dictation. The author prompted for the reformation of 'aural skills' training, so as to 'justify its continuance as a component of tertiary music education' – apparently implying that keeping things as they were meant that its presence was pointless[55].

Part of the cause that seemed to render 'aural training' ineffective may have been the centrality of notation, criticised by Musumeci in 2000 for its counter-productive function. Musumeci (*op.cit.*) argued that listening involves the blending of musical understanding (e.g. grouping sounds, discriminating patterns and phrases, perceiving closure) with aesthetic and emotional responses to the sound stimuli, activating a many-sided, 'figural' mode of knowledge; this, it was argued, is present in all humans, made possible by innate mechanisms and musical enculturation. Within this global way of perceiving, and on a lower hierarchical level, 'formal' knowledge comes into play – technical knowledge of what can be isolated, measured and classified, acquired through training. The figural encompasses the formal mode of experience, but – at the same time –extends much further: we always know more than we can put into words. Notation is tied to the formal type of experiencing music, since it is an abstract formalisation of musical thought. It dissects music into its constituent elements in order to record them, leaving it to the reader to synthesise the symbolised parts into a musical whole and transfigure them into a living musical interpretation, using conscious and technical knowledge. For Musumeci (*op.cit.*), the purpose of 'aural training' consisted in the facilitation of the link between the formal mode of musical knowing, accessed through notation, with the figural experience of musical sound; any failure of the course in promoting students' musical understanding emanated from failure to establish this link. The course was thus about learning (explicitly) what one already knows (implicitly), or simply "putting names" to phenomena that one already perceives. The innovative element of this approach was the importance attached to the students' pre-existing, holistic (musical-aesthetic-emotional), 'figural' knowledge. It was implied that, if this resource was taken into consideration and utilised by the teacher, effectiveness of 'aural training' would be ensured. To refer back to one of the benefits of 'aural training' (see Section 3.2.1), the facilitation of the 'figural'-'formal' link would also cure what Thompson (2004, p.81) called 'a great frustration in teaching music theory', namely 'finding that students do not always connect sound with their analysis of musical notation'.

[55] Quotes taken from: http://phdtree.org/pdf/25212359-taking-notes-the-history-practice-and-innovation-of-musical-dictation-in-english-and-american-aural-skills-pedagogy/, (accessed 21 June 2014).

Without necessarily stating this as a main goal, alternative curricula for 'aural training' offered ways of 'defocusing' from notation, mainly through improvisatory activities. For example, after Covington and Lord (1994), the idea of a constructivist model of 'aural training' was further explored by Buehrer (2000), who likewise stressed the importance of working with authentic musical contexts, employing improvisatory activities, using instruments as part of 'aural training', and fostering processes of cooperative problem solving in both teaching and assessing aural skills. This last idea was, and perhaps still is, quite new in the context of aural teaching. In a more recent study by Smialek and Boburka (2006), co-operative listening exercises where the students had to discover characteristics of different musical styles and justify their conclusions, were found to be more effective than lectures in developing the ability to perceive and describe various features of the music. Though this study was conducted with non-music major students, it would perhaps be useful to experiment with collaborative learning in 'aural training', since the literature cited strongly advocates such an approach as producing higher achievement, higher-level reasoning, healthier psychological adjustment than individualistic experiences, and greater transfer of learning. Such approaches could not be readily assimilated into standard practices, however. In the same year that Buehrer published his thesis, Rogers (2000) noted that 'even such a mundane and seemingly fixed activity as aural skills has much room for improvement and expansion' (!) (p.115). He called for more creative materials and an expansion of the course's content to include a wider variety of activities, such as: exploring various tuning systems, making judgments about performance nuances and subtleties (phrasing, articulation, inflection, tempo, rubato, attack and decay, dynamics, vibrato), comparing differing interpretations of the same piece, exercising imaging and utilising body movement coordinated with sound. Though Rogers does not seem to have been aware of Pratt's work, his suggestions are reminiscent of ideas contained in 'Aural Awareness' (Pratt 1998).

Upholding some of the same ideas as those mentioned so far, Karpinski (2000b) urged an emphasis on contextual, rather than atomistic skills, using 'real music' – a proper and full musical context, and keeping up with findings of music perception research. This last endeavor was believed to help to counteract another potential problem in 'aural training', stemming from its categorisation as a 'music theory' subject. This issue was discussed by Klonoski (2000), who contended that 'aural skills study is a multifaceted, highly complex endeavor', as it entails 'numerous discrete, yet interdependent perceptual skills'. Weakness in any one of these skills may well mean an inability to advance in others. This places much responsibility on tutors to ensure that skills are covered in a way that no building blocks will be missing, and that skills considered basic, such as auditory imagery (namely, inner hearing), will be attended to (*ibid.*). To make the situation more complicated, the nomination of 'aural training' as a music theory subject implies that its goal involves the melding of conceptual and perceptual knowledge. This may typically translate into an ordering of material that reflects the logic of conceptual understanding, and may not necessarily facilitate the smooth development of perceptual skills – as in the introduction of musical intervals right from the beginning of the course,

in the face of psychological evidence that we tend to perceive global musical characteristics before more fine ones (*ibid.*). Like Karpinski (2000b), Klonoski (2000) also urged a closer collaboration between cognition research and 'aural skills' education as an important step towards changing established but perceived-to-be-faulty practices. He suggested that such collaboration was perhaps lacking due to the different foci of the two fields: research focused on isolated perception paradigms and on existing cognitive skills; 'aural training' aspired to be relevant to actual musical experiences, and to refine and develop existing skills.

In line with Klonoski (1998; 2000) and Pratt (1998), both of whom stressed the importance of auditory imagery, McNeil (2000) also discussed imagery as central to the idea of aural ability. In contrast to Donald Tovey (1936), however (see Section 3.1), for her this entailed not only an auditory, but also a strong embodied element, comprising kinaesthetic[56] and haptic[57] – in general, proprioceptive[58] – components. In her study, McNeil (*op.cit.*) questioned various aspects of 'aural training' and assessment, such as their strongly verbal character, the emphasis on singing and on using the piano while bypassing each student's instrumental specialty, as well as the whole conception of 'aural' as a domain that needs to be separately trained and assessed. Similarly with Pratt (1998) and Herbst (1993), her empirical research involved interviews with teaching, performing, examining and adjudicating musicians in order to explore their views on the 'aural competencies' believed to be necessary for performance; the research also entailed comparing the marks of n=97 candidates of the ABRSM exams across different tests in order to check how these correlated. Both these projects confirmed that there was much to be questioned in the formal practices of 'aural training'. In the first study, interviewees largely responded with negative attitudes towards the idea of 'aural', rejecting it as irrelevant and unconnected to instrumental performance, until the researcher encouraged a distinction between 'aural skills' and 'aural testing'. From this point on, responses changed to upholding aural skills, especially 'aural imaging' and 'active-reflective listening' (listening to oneself and adjusting one's playing as necessary for the intended result) as vital in performance. In the second study, results of aural tests were found to be poorly correlated with the rest of candidates' marks, namely in prepared performance, playing scales and arpeggios, and sight-reading. For the author, this seemed to indicate that 'the aural test may be assessing something quite different from the skills needed for an effective performance' (p.254), once again showing irrelevance and disconnection from performance practice. Contending that isolating aural skills is perhaps only justifiable for purposes of

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[56] Kinaesthesia refers to 'awareness of the position and movement of the parts of the body'. See: https://en.oxforddictionaries.com/definition/kinaesthesia, (accessed 26 September 2017).
[57] The term 'haptic' designates that which relates to the sense of touch. See: https://en.oxforddictionaries.com/definition/haptic, (accessed 26 September 2017).
[58] Proprioception refers to 'the process in which nerve endings in the muscles and joints are stimulated (=made to operate) when the body moves or changes position'. See: http://dictionary.cambridge.org/dictionary/english/proprioception, (accessed 26 September 2017).

practice and development, McNeil proposed a method of assessment that would restore a musical context, embracing one's instrument. She also put forth a wider definition of 'aural skills' as 'sensory perceptions', encompassing the – previously largely overlooked – embodied component of instrumental playing. This was an innovative approach, though not without a precedent. A few years earlier, Priest (1993) had also advocated prioritising internal hearing and kinaesthetic knowing connected to one's instrument, noting that the deficiency of 'aural training' methods and educational outcomes necessitated a re-examination of its meaning and purpose.

After McNeil (2000), the combined emphasis on aural imaging and instrumental expertise was taken up by other authors. For example, Dos Santos and Del Ben (2004) advocated the power of solfège to promote musical understanding (*cf* Winters 1970), when it is combined and enriched with additional types of exercises, besides ones focusing on vocal reproduction: namely, with improvisational activities, and with the parallel activation of a kinaesthetic sense connected to the instrument, which were believed to enforce aural imagery. Bannan (2010) took this latter idea further when he conceived of a method for teaching vocal music that dispensed with verbal directions altogether, utilising movement instead. Movement in this case did not involve prior instrumental experience, but rather specially-devised movements corresponding to harmonic functions (similar to hand signs in Glover's (1835), Curwen's (1843) and Kodaly's (1937-1966) methods, discussed in Chapter 2); still, the underlying principle of utilising connections between musical sound and movement remained the same as that advocated by Dos Santos & Del Ben (2004), McNeil (2000) and others. Bannan's approach could perhaps be considered rather extreme in its abolishment of all verbal explanations and its complete reliance on movement for developing 'aural awareness' (Bannan 2013, p.16). Aiming for the same goal, Humphries (2008) suggested a different approach. He proposed a system of labelling and grouping notes, which he argued would enable the student aurally to imagine their relationships, and thus to sight-sing with ease. His approach combined the logic of solfège with analysis of the notes' functions within the tonal (and by extension the chromatic) pitch set. This approach could be seen as opposite to Bannan's, in that it proposed dispensing with movement and a reliance on verbal information to develop understanding of musical relationships.

Agreeing with the above-mentioned authors on the need for change, Scandrett (2005) adopted a very different course in searching for ways of improving 'aural training'. For this author, the course was concerned with the analysis, understanding and identification of musical sounds, aiming to 'actively involve the learner' (p.19) in the processes of listening and analysing[59]. In his view, part of the reason

[59] Explicit reference to analysis as an aim of 'aural training' is not typical; however, the notion of 'analytical listening' is often linked to dictation as one of its benefits (e.g., Karpinski 1990, 2000a; Will 1939). Additionally, music analysis and 'aural training' have been viewed as closely linked (e.g. Øye 2013), with 'aural analysis' even being proposed as an advantageous alternative to visual analysis (Trombley 1995).

that 'aural training' in tertiary music education was ineffective in fulfilling these goals, was the persistence of traditional ways of teaching in the face of new possibilities offered by technology, as well as the inefficiency of the teaching model where a single tutor instructed 15-20 students with varying backgrounds and ability levels. As a possible remedy, he proposed the use of concept maps combined with an element of 'computer aided instruction' (CAI) in the teaching of 'aural skills', and conducted an empirical study to test the effectiveness of this approach. In his study, students were asked to describe, in the form of a concept map and using extra-musical terms, their experience of musical sound while perceiving it. This allowed them some freedom in organising the material, forming once again what was conceived to be a more 'constructive' approach to 'aural training', and theoretically ensuring their active involvement while listening. The author purported that this involvement became deeper due to the parallel activation of two different activity modes through writing (visual, verbal) and listening (aural, non-verbal). The use of the computer as a sound source and instructor, in conjunction with writing thoughts and descriptions as concept maps, aimed to enrich but also individualise 'aural training', thus making it more effective. In contrast to previously cited authors, Scandrett's (*op.cit.*) programme did not attempt to link 'aural training' with everyday musical activities in students' lives, but rather provided them with a wholly new tool for enhancing their sense-making processes while listening to music.

A text written one year after Scandrett's shows once again that despite the many new suggestions for alternative approaches to 'aural skills' teaching, implementation of changes was slow to happen. Describing dictation as a 'tool for developing listening skills', Klonoski (2006, p.54) pointed out that the highly artificial context in which it was practised (using isolated musical elements) rendered it irrelevant when dealing with real music, 'a skill to be learnt and forgotten' (p.56). This technical approach, it was argued, which often combined with a lack of instruction of how to go about the task of taking dictation, was more appropriate for testing than for instructing; and the de-contextualised nature of the exercises meant that any skills learnt did not automatically transfer to real musical experiences, as Ilomäki (2011 – see below) also noted. The author quoted Garry Potter's (1990) characteristic remark about dictation ability apparently having 'little relation to (…) successful musical lives', mentioned earlier, as still applicable to traditional dictation training. As remedies for the problem of irrelevance he proposed, similar to Covington and Lord (1994), retaining separate exercises for the development of different types of perception (e.g. rhythmic, melodic, harmonic), but using real repertoire rather than isolated material to work on. Additionally, he advised encouraging students to reflect, talk and write about how they integrated perception of the different elements to achieve musical understanding. 'Identification' and 'understanding' are used repeatedly by Klonoski (2006) to express the goal of 'aural training'. Considered to be far beyond teaching students how to take dictation, this goal consisted in teaching them how to understand and identify functional relationships, metre, harmony and phrase structure; how to develop their memory; ultimately, how to synthesise aural information into an 'informed, meaningful listening experience' (p.59). Though not

openly stated by the author, this approach to understanding implies a highly explicit character, as emphasis on verbal activities (talking and writing), and on words like 'identification' and 'informed' arguably indicates.

In the introduction to his 'aural training' textbook written in 2008, Laitz, in agreement with Klonoski's (2006) criticisms, noted that 'music students often suffer through their tonal theory and ear-training courses, viewing them as not particularly relevant – perhaps even painful – sidelines of their musical studies… as arcane and antiquated activities … (that) strip music of its very life' (p.xvii). This feeling is not supported by Reitan's (2009) findings. Reitan described 'aural training' as incorporating the practice both of concrete skills (e.g. interval recognition, sight-singing, and dictation) and wider capacities, such as an awareness of musical structures, the ability to verbalise understanding, inner imagination, and a transfer of skills to other musical situations. Aural imaging and literacy are both given prominence in her final statement of the aims of teaching: Besides developing various practical skills, teaching should contribute 'to the development of the literate musician through the strengthening of the ability to audiate' (p.217). Noting the lack of scientific research that would support the inclusion of 'aural training' in music study programmes, she set out to examine its perceived relevance by students of the Norwegian Academy of Music. Out of n=116 students that responded to her survey, the vast majority thought that 'aural training' was important/very important, and useful/very useful, describing benefits in terms of general awareness, and of transfer to both theoretical and instrumental learning. However, despite the largely positive responses, the author was not convinced that this is the 'normal academic situation' (p.214), and stressed the need to constantly seek relevance for 'aural training' within the curriculum. As possible ways to ensure relevance, she urged a more conscious and methodical focus on aural imagery, since it permeates all musical activities (see also Klonoski 1998, McNeil 2000); ideally, a collaboration between instrumental, aural and theory teachers to underline the links between the different areas of music study (*cf* Cutler 2002); and the incorporation of instruments in the aural course to enhance transfer of skills. This last idea is reminiscent of both McNeil's (2000) and Ilomäki's (2011 – see below) approaches.

The general trend for embracing the embodied aspect of the musical experience in 'aural training' has not been adopted by everyone. For example, in his approach, Ran Blake (2010) in a sense stripped aural perception from its visual and (instrument-related) physical aspects as 'crutches' (*cf* Tovey 1936), and stressed the emotional and spiritual absorbance of a wide range of music with a view to ultimately cultivating musical personality. In contrast, writing a year later than Blake, Ilomäki (2011) sought to accentuate and utilise connections with students' instrumental expertise. For Ilomäki, 'aural training'

aims to develop aural awareness[60] and music literacy[61]. Though these overarching goals appear to be certainly acceptable and desirable, she questioned a number of aspects of traditional courses. Criticisms included the de-contextualised approach which isolated training from the students' instrumental expertise, and from the wider social and artistic circumstances in which these skills will normally be used; the emphasis on explicit and symbolic knowledge; and the typical use of reproductive activities. Using an approach that emphasised the interconnectedness of mind and body, she designed a two-year experimental course of 'aural skills' for piano students, which attempted to remedy some of these problems. Innovative features of the course included the use of questionnaires, interviews and learning journals. These allowed the author to explore students' prior experiences of 'aural training', their practice habits and their professional aspirations, as well as their responses to the design of her course. Activities consisted of a combination of traditional 'aural skills' tasks (such as sight-singing and dictation) with ones that took place at the keyboard and incorporated the students' piano repertory, work in pairs or groups, elements of improvisation and playing 'by ear'. Despite the innovative course design and the author's explicit intention of seeking connections with the students' instrumental musicianship, Ilomäki (*op.cit.*) noted that these were not exploited to the desired degree. As both teacher and students had been used to more traditional approaches to 'aural training', it was easy to fall back on reproductive attitudes and behaviours, and to perceive of the course's aims as fixed and static. This situation gave 'aural training' a narrow character which was perceived to render it irrelevant for the students' musical needs and interests: 'Aural-skills education, indeed, seems to be particularly vulnerable to the typical problem wherein formal education produces learning that only works in a school context' (p.246). The author proposed an instrument-based and cultural approach; one that will utilise students' prior experience, tacit knowledge[62], and everyday musical activities; one that will allow for the integration of detailed and broad awareness, of explicit and implicit types of musical knowledge, of intellectual, emotional[63] and bodily ways of relating to music; one that will guide students in making connections between formal 'aural skills' education and their broader engagement with music; these features together providing a natural and meaningful context for the function of 'aural skills'. The principles Ilomäki (2011) advocated, of acknowledging and utilising

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[60] In distinction to the education-related term 'aural skills', 'aural awareness' is defined as 'the much broader variety of ways in which people aurally perceive, anticipate and remember music in connection to their musical activities' (Ilomäki 2011, p.2). Later in the text, Ilomäki widens the scope of the aim of 'aural training', as encompassing 'the development of the students' aural sensitivity, their ability to conceive meaningful patterns and gestures and their ability to express themselves in music, and to use notation and other symbols so as to support these broader aims' (p.211).

[61] This is defined by Ilomäki (*op.cit.*) as 'the ability to communicate using notation and other symbols' (p.1).

[62] See Chapter 10 for an analytical discussion of tacit knowledge.

[63] The emotional aspect that Ilomäki (2011) discusses pertains to developing emotional involvement in a task, through experiencing it as personally meaningful. She underlines the interconnectedness of the emotional and intellectual aspects of learning, and the importance of having a sense of interest and responsibility to guide one's perception and judgment.

connections between different types and settings of musical activities, and different modes of experiencing music, are in line with those of other educators, such as Buehrer (2000), Herbst (1993), Pratt (1998), McNeil (2000) and Reitan (2009). In a later project, Ilomäki (2013) added to her novel approach the element of giving greater responsibility to the students for their own learning: they were encouraged to adapt set exercises, choose between different possible tasks, and build their final assignments from activities practised during the course.

More recently, Wright (2016) set out to investigate the nature of 'aural' and its importance both for the university music undergraduate and the professional musician. Observing the lack of a uniform understanding of 'aural' in the literature, he proposed defining 'aural' as 'processing musical sounds via inner musical thinking' (p.11), as well as applying and evaluating this processing. Following from this, 'aural ability' was suggested to denote the overall capability for undertaking 'aural', and 'aural skills' to designate the specific competencies that demonstrate 'aural' and 'aural ability'. Through a literature review and four empirical studies, the complex nature or 'aural' was shown to be generally understood, in agreement with the author's definitions, as comprising both internal operations to do with music processing and external practical application demonstrating aural ability. Though participants' definitions of 'aural', and their understandings of how it was applied to different musical activities were diverse and uncertain, there was general agreement about its significance and relevance for musicians of all specialisms. Indeed, Study 1, involving n=188 students, showed a general positive correlation between students' aural marks and final degree results. Notably however, student participants in Study 2 – a focus group study – tended to connect the notion of 'aural skills' principally to the context of examinations, rather than to their development as musicians (*cf* McNeil 2000), and some viewed the idea of separate 'aural training' at tertiary level as a 'burden of additional work' with 'questionable benefits' (Wright, *op.cit,* p.235). The wide – though not unanimous – agreement on the importance of aural skills in any career involving music between professional and semi-professional musicians in Studies 3 and 4 – an interview and a questionnaire study respectively – , led Wright (*op.cit.*) to conclude that 'all training and study that endeavours or purports to prepare students for a potential career in music, whether in performance, teaching, or composition, must include the development of aural skills' (p. 263). The author offered suggestions for rendering instruction more relevant and effective, such as incorporating improvisation and technology, reducing emphasis on notation, using a greater variety of approaches and increasing reference to familiar music. Leaving it as an open question whether 'aural skills' classes should be offered at university in any form (e.g. as separate classes or integrated in a broader module), he underlined the relevance of 'aural training' at earlier stages of musical development, in line with Herbst (1993).

Finally, in conjunction with the literature review, it was thought necessary to peruse a number of 20th-century European and American 'aural skills' textbooks, as an additional source of modern thinking

regarding the aims – ultimately, the value – of such training. A short examination of twelve textbooks follows[64], before summarising the main points of this review.

3.2.3 Aims of 'aural training' in 20th-century textbooks

'Aural training' aims are described in textbooks' prefaces largely along the same lines as in the literature review. The fostering of inner hearing as a response to notation – as opposed to a mechanical fingering reflex (Ottman 2004; see also Minakakis 2006), facilitating music reading by training students to recognise patterns – as opposed to 'laboriously going from detail to detail' (Jersild 1966, p.3; see also Edlund 1963, 1974; Kraft 1999), and a positive interaction with theory, of benefit to both sides (Dale *et al* 1940; Edlund 1974; Hindemith 1985; Ottman 2004), are some of the aims described. Learning to 'hear theoretical concepts in context' (Phillips *et al* 2005, p.xi), and to 'communicate about and through music' (Cleland & Grindahl 2010, p.xi), underline the link between 'aural skills' and music theory. Authors also emphasise the centrality of developing musical memory (Edlund 1974; Friedman 1990; Kraft 1999), and cultivating a broader type of inner hearing than the one which relates to notation – one that will create a 'mental catalog' of musical sounds (Cleland & Grindahl 2010) through 'building a memory of functional relationships' (Prosser 2000, p.17). Inner hearing (aural imagery) and the physical sense are either seen as contrasting (Kraft 1999), or may be combined into the same activity (Prosser 2000). In one case, the parallel activation of visual, aural and kinaesthetic modes is suggested as offering a 'more meaningful and long-lasting' learning experience (Phillips *et al* 2005, p.xii). Gaining 'comprehension' (Edlund 1963, 1974) and 'understanding' (Cleland & Grindahl 2010; Edlund 1963, 1974; Friedmann 1990) are frequently mentioned, often with specific references to their explicit character. For example, 'aural training' is viewed as a study that aims 'to develop the power of obtaining a conscious and clear comprehension of musical structures' (Edlund 1963, p.13). This comprehension depends on 'a fast and accurate reading technique' and dictation abilities, but 'it also includes emotional elements', which one should not 'lose sight of (…) in the training the ear' (*op.cit.*). Regarding 20th century music, Friedman (1990, p.xxiii) also notes that 'perceiving' its structural relations – a term that he earlier described as involving 'segmenting' and 'identifying' – is a precondition for 'understanding (its) affective content and gesture'. It is notable that, of the nine texts examined, the connection between the intellectual and the emotional aspects, elsewhere considered necessary to render 'aural training' meaningful (e.g. Ilomäki 2011), is only explicitly mentioned in the two that deal with modern music.

[64] Textbooks cited cover the countries of England, Germany, Sweden, Denmark, Greece and the USA.

Other aims are mentioned also, such as learning to hear, sing, recognise and notate (Cleland & Grindahl 2010; Edlund 1963; Kraft 1999), improving intonation (Prosser 2000), the fostering of creativity (*ibid.*), acquiring keyboard, improvisation and composition skills (Phillips *et al* 2005), developing musical sensitivity (Edlund 1963), as well as a 'complete familiarity with the melodic, rhythmic and harmonic sense of musical tones' through an integrated type of training that makes connections with other branches of music theory (Edlund 1974). The ability to conduct 'aural analysis' (Friedman 1990) is presented as an advantage of having a 'good ear', though it can also be seen as an aim of 'aural training'. Exercises are only means to achieve such goals, not ends in themselves, as one author clearly states (Edlund 1963). The same author underlines the importance of musical context, advising that 'if possible, the teacher should give the pupil an idea of the entire compositional situation in which the example originally occurs' (*ibid,* p.15).

This literature review of texts discussing 'aural training' is certainly not exhaustive; however, it is hoped that it has outlined the general progress of thinking regarding its goals and methods over the last 30 years, but also some of its persisting problems. The main points of this discussion are summarised in the following section.

3.3 Summary: value, aims, problems, and suggested changes for 'aural training' at the beginning of the 21st century

3.3.1 The value of 'aural training'

'Aural training' is made up of various activities and tasks, which apparently correlate positively with one another, and with musical activities performed outside the classroom (Luce 1965; Rogers 2013; Sheldon 2004). Some researchers argue that it thus offers the opportunity for fostering a wide array of important musical skills, such as inner hearing, analytical and intelligent listening, memorising and notating (Karpinski 1990; Scaife 2011; Will 1939), but also for enhancing performing, creative and expressive abilities (McPherson 1993; Priest 2001; Woody 2003). Ultimately, it is believed to cultivate a deeper musical understanding, which evidently entails a strongly explicit aspect (Code 1997; Harder 1967; Karpinski 1990, 2000a). Because it combines practical experience with explicit understanding, 'aural training' can act as an 'invigorator' for music theory (Covington 1992; Cutler 2002; Rogers 2000). As these benefits often have an indirect character, the role of learning transfer seems to be key in obtaining their advantage in musical contexts outside the 'aural skills' classroom (*cf* Reitan 2009).

3.3.2 Aims of 'aural training'

It is important to note that, even when the role, aims, and even the very presence of 'aural training' as part of higher music education are questioned (Covington 1992; Hedges 1999; Karpinski 1990; Reitan 2009), none of the writers cited concludes that we would be better off by dispensing with the course altogether[65]. Rather, they take pains to identify its problems and suggest improvements, thus directly or indirectly upholding its value and its deserved place in the curriculum – provided that it is taught in a meaningful way. In direct references to the believed importance of 'aural training', many writers emphasise its role in promoting musical understanding (Dos Santos & Del Ben 2004; Klonoski 1998, 2006; Scandrett 2005), particularly of an explicit type involving 'identification', 'formal knowledge' and 'analysis' (Klonoski 2006; Musumeci 2000; Reitan 2009; Scandrett 2005). It is seen as a means for advancing both concrete skills and wider capacities (Reitan 2009), ultimately aiming to develop both aural awareness and music literacy (Ilomäki 2011). Several authors regard the skill of aural imaging – also called 'inner hearing', 'pitch internalisation', 'thinking in music' and 'auralizing' in the literature (Gordon 2004; Karpinski 2000a; Winters 1970) –, as central to music-making in general and to 'aural training' in particular, its conscious practice within 'aural training' rendering the course particularly beneficial to the student musician (Dos Santos & Del Benn 2004; Drew 1940; Karpinski 2000a; Klonoski 1998, 2000; McNeil 2000; Priest 1993; Reitan 2009; Tovey 1936). Some authors view musical imagery as having an abstract, immaterial character (Blake 2010; Humphries 2008; Tovey 1939), while others underline its (instrument-related) kinaesthetic (and generally bodily) component as a vital part of 'aural training' (Dos Santos & Del Ben 2004; McNeil 2000; Priest 1993; Prosser 2000; Reitan 2009). On the whole, the goals of 'aural training' are multifarious, encompassing, as Reitan (2009) notes, both specific skills and broader abilities. The development of musical understanding and awareness, referred to by many authors in relation to both listening and reading, could be seen as a broad, general aim of the course. 'Aural skills' textbooks largely coincide with the literature in their descriptions of the aims and value of their proposed methods, listing the development of both specific practical skills (e.g. singing, taking dictation, regulating intonation) and broader abilities (e.g. inner hearing, musical understanding, musical memory and music literacy) to be developed (Cleland & Grindahl 2010; Jersild 1966; Kraft 1999; Philips *et al* 2005; Prosser 2000).

[65] The paradox of allocating a separate section of 'aural training' in the music syllabus is criticised by some authors (e.g. McNeil 2000; Priest 1993), while others uphold this isolation for purposes of a temporary intense focus on certain musical features (e.g. Pratt 1998).

3.3.3 Problematic aspects of 'aural training'

At the same time however, certain features of 'aural training' that were crystallised within a century of teaching in higher music education are seen by authors as highly problematic. Specifically, its narrow focus on pitch and rhythm (Covington & Lord 1994; Pratt 1998), the acontextual and atomistic approach to the musical elements studied (Karpinski 2000b; Klonoski 2006), the ineffective use of dictation (Hedges 1999; Klonoski 2006; Pratt & Henson 1987), the neglect of specific instruction on aural imagery (Klonoski 1998), the focus on reproductive activities (Herbst 1993; Ilomäki 2011), the emphasis on explicit, verbalisable and testable knowledge along with the parallel disregarding of implicit and physical aspects of musical understanding (Covington & Lord 1994; Herbst 1993; Ilomäki 2011; McNeil 2000; Musumeci 2000), and the immobility of teaching methods despite developments in cognitive research and technology (Butler & Lochstampfor 1993; Scandrett 2005), are some of the main problems discussed. Authors converge in their view that these features give 'aural training' a narrow, artificial and outmoded character, likely to produce a type of learning that can only operate within the classroom context (Ilomäki 2011; Klonoski 2006; Potter 1990). As a result, connections with other subjects of the curriculum are lacking, and relevance of the course for the student's future professional needs is hard to see (Covinston & Lord 1994; Hedges 1999; Herbst 1993; Ilomäki 2011; Klonoski 2006; McNeil 2000; Pratt 1998). In this situation, it is no wonder that professional musicians, teachers and students showed negative attitudes towards 'aural training' in a number of different studies that asked their views (Ilomäki 2011; McNeil 2000; Pembrook & Riggins 1990; Pratt 1998) – with the exception of one study (Reitan 2009). The literature is rich in suggestions for implementing changes in the teaching of 'aural skills', such that will hopefully contribute to restoring its perceived value and actual relevance. Suggested changes can be categorised as pertaining to its content, to materials and methods used in the course, as well as to the background knowledge of those who teach it.

3.3.4 Suggested changes: content

In terms of content, advocates suggest that there is a need for broadening such courses' scope to incorporate a wider range of activities rather than standard work on melody, harmony and rhythm, and include the exploration of timbre, structure, spacing, dynamics and tuning (Pratt & Henson 1987; Pratt 1998; Rogers 2000). The integration of detailed and broad awareness is advocated in lieu of mainly working with short and isolated examples (Herbst 1993; Ilomäki 2011), and the deliberate cultivation of internal hearing and musical memory as preferable to always using external sound sources in class (Klonoski 1998, 2006; Pratt 1998; Priest 1993; Reitan 2009). Suggestions also include going beyond objective recognition of musical elements to encouraging 'aural synthesis': namely, developing awareness of the musical effects and the particular musical character that the various

musical features create, thus experiencing music aesthetically (Pratt 1998). Finally, critical judgment, involving the ability to discuss music and compare interpretations, judging the desirability and effectiveness of composers' or performers' choices, is also proposed by some authors as part of an extended content of 'aural training' (Pratt, *op.cit.*; Rogers 2000).

3.3.5 Suggested changes: methods

Regarding materials and methods of teaching, modern authors appear to favour using repertoire rather than isolated exercises, thus retaining the complexity of a real musical context (Buehrer 2000; Covington & Lord 1994; Herbst 1993; Ilomäki 2011; Karpinski 2000b; Lowery 1936; Pratt 1998). The usefulness of temporarily isolating musical elements within these contexts for purposes of examining them 'in microscopic detail' (Pratt & Henson 1987) is acknowledged, provided that they are then restored to their musical context (McNeil 2000; Pratt 1998). The use of instruments both in teaching and in assessment is also advocated in many texts, as a way of acknowledging the physical experience of music, utilising implicit knowledge, and enhancing transfer of learning (Buehrer 2000; Dos Santos & Del Ben 2004; Herbst 1993; Ilomäki 2011; McNeil 2000; Pratt 1998; Priest 1989, 1993; Reitan 2009). Accepting the use of instruments, the inclusion of additional activities besides dictation and sight-reading is proposed, as a more creative, 'hands-on' way of exploring the elements of music: namely, improvisation (Buehrer 2000; Covington & Lord 1994; Dos Santos and Del Ben 2004; Herbst 1993; Ilomäki 2011; Pratt 1998) and playing by ear (Brown 1990; Ilomäki 2011; Pratt 1998). Acknowledging and combining different modes of experience, such as the physical, emotional and intellectual, verbal and non-verbal, concrete and abstract, figural and formal, is seen as a way of promoting deeper involvement (Scandrett 2005) and musical understanding (Klonoski 2006; Musumeci 2000); a better command of musical materials (Ilomäki 2011); ultimately, a more meaningful experience of 'aural training' (Ilomäki 2011). The recommended methods of putting isolated practice back into context both for learning and assessment (McNeil 2000; Pratt 1998), and highlighting connections of 'aural training' with other subjects of the curriculum and everyday musical activities (Ilomäki 2011) – ideally through the collaboration between teachers of different subjects (Reitan 2009) –, can also be seen as ways of rendering 'aural training' more meaningful, through encouraging learning transfer (*op.cit.*). Other suggestions include the use of technology in teaching (Scandrett 2005), the higher use of co-operative tasks requiring work in pairs or groups (Buehrer 2000; Ilomäki 2011; Klonoski 1998), giving greater responsibility to students for their own learning (Ilomäki 2013), and the early start of 'aural training' through its integration in instrumental lessons (Herbst 1993).

3.3.6 Suggested changes: links with music psychology

Finally, a number of authors urge the familiarisation of aural teachers with cognitive research findings, and a closer collaboration between the domains of 'aural training' and music psychology (Butler and Lochstampfor 1993; Herbst 1993; Karpinski 2000b; Klonoski 2000). Such a link could benefit 'aural training' in multiple ways, such as dictating a perceptually better order in which to present new materials (Klonoski 2000), or allowing teachers to choose tasks that will train their students' recognition and memorisation skills in perceptually sound ways (Covington & Lord 1994; Karpinski 1993; 2000a).

In this overview of recent and current thinking regarding 'aural training', a marked contrast can be observed between what seems to be the potential value and array of benefits that can emanate from such training and the recurring realisation that in practice it is often experienced as largely irrelevant – a 'quaint musical subculture'[66] – by both teachers and students (e.g. Potter 1990; McNeil 2000; Ilomäki 2011). The fact that 'aural training' comprises diverse activities and is perceived as aiming to enhance both broad musical abilities and specific musical skills (Reitan 2009; Wright 2016) renders it hard to conceive of any definitive plan for restoring its relevance and effectiveness for the (classical) music student, and, by extension, the music professional. From the literature reviewed so far, it can be concluded that implementation of suggested changes on a broader scale than isolated cases of experimental curricula, and a more explicit encouragement of learning transfer, may be part of the answer to this long-standing crisis.

The following figure summarises the key points of the current discourse on 'aural training' as outlined in this chapter:

[66] This phrase originally refers to how students may be likely to view 'school music' in general. (See: Swanwick, K. [1999]. Music Education: Closed or Open? *Journal of Aesthetic Education 33*(4), 127-141 [p.127]).

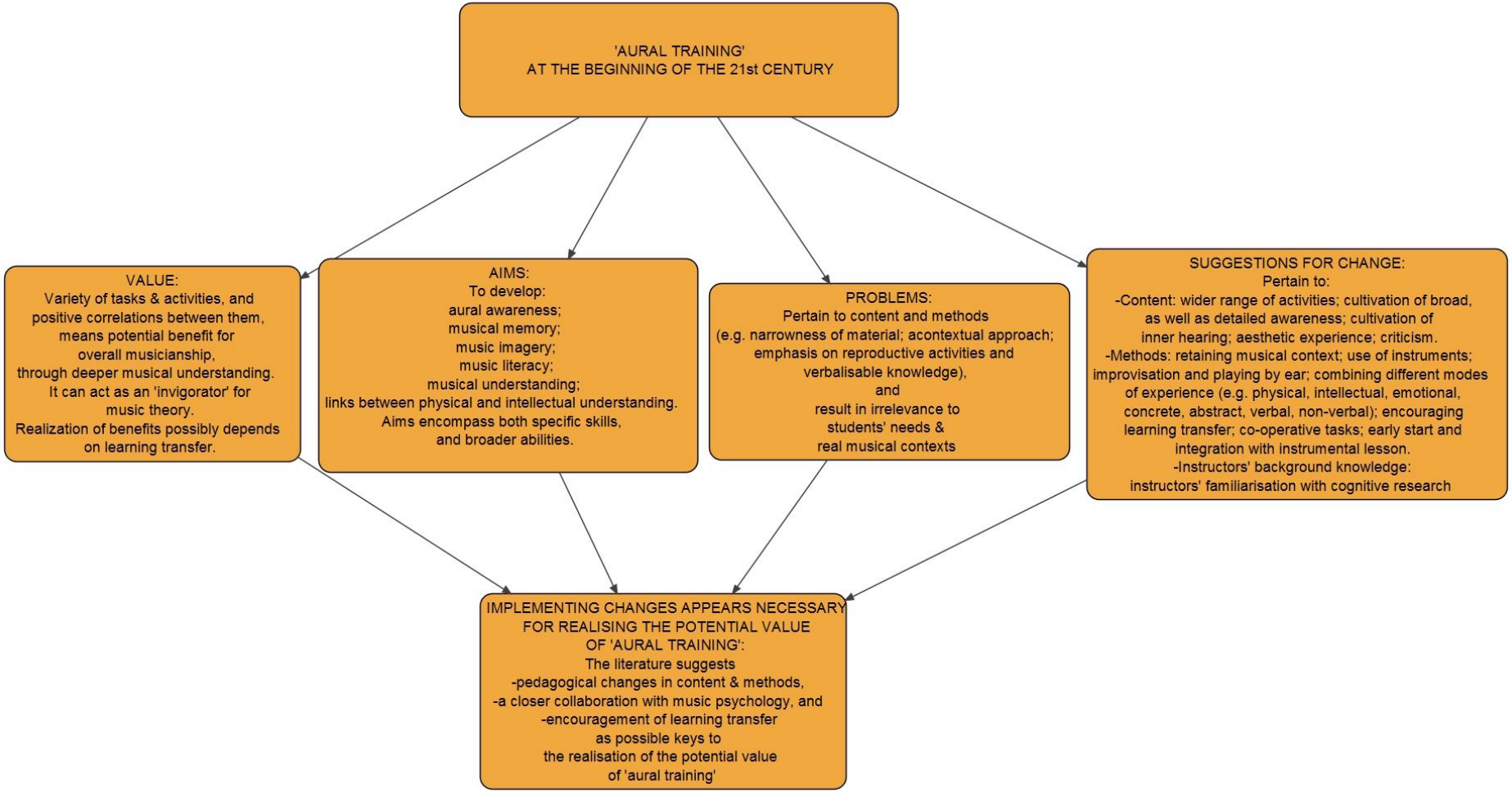

Figure 3.1: Current discourse on 'aural training'

3.4 Postlude: Exploring 'aural training' from a new angle

Most criticisms cited here, along with corresponding suggestions for improvement, pertain to the content and methods of 'aural skills'. Few other suggestions have been put forth, for example regarding the context of teaching (as part of the instrumental lesson, rather than as a separate class), the appropriate starting time for 'aural training' (as early as possible), or the benefits of a closer collaboration with music psychology.

As an alternative path for exploring ways to improve the quality of teaching, it was decided to focus on some of the course's desired aims, as these are repeatedly expressed in the literature. An exploration of the elements involved in these aims, with a view to understanding the nature of each, was thought to be a valid way of rethinking what 'ear training' courses want to achieve, and how it may be effectively achieved. Given the diversity and breadth of perceived aims for 'aural skills', it was impossible to explore all of them in a single study. What seem to be salient aims, referring to wider capacities, concrete skills or the establishment of links were chosen, such as: the development of musical memory (e.g. Klonoski 2006; Pratt 1998) musical aural imagery (e.g. Covington 2005; Wright 2016) and music literacy (e.g. Ilomäki 2011; Reitan 2009); the development of musical understanding, particularly of an explicit type (e.g. Dos Santos and Del Ben 2004; Karpinski 2000a), as also implied by the term 'aural awareness' (e.g. Ilomäki 2011; Pratt 1998); the establishment of – apparently generally overlooked – links between intellectual and embodied musical knowledge (e.g. Ilomäki 2011; McNeil 2000; Priest 1993; Rogers 2000); and the invigoration of music theory (e.g. Covington 1992; Cutler 2002), especially since 'aural training' is nominated as a music theory subject (*cf* Klonoski 2000). The areas of knowledge and/or ability involved in these aims can thus be seen as closely related to 'aural training', and will be examined in detail in the following chapters[67]. In addition, it was thought appropriate to include two more topics, which round up the research, making it more complete. The basic meaning of 'aural', and the suggested related aims of developing 'aural awareness' (e.g. Ilomäki 2011; Pratt 1998) and 'musical perception' (Herbst 1993; Klonoski 2006), necessitated the exploration of 'aural perception' as an introduction to the chosen 'aural training' parameters. At the same time, the fundamental and all-encompassing notion of 'musicianship', and the suggested related overarching aim of becoming 'well-rounded musicians' through 'aural training' (Scaife 2011;

[67] As aural imagery is only one type of musical imagery, the relevant chapter investigates the wider phenomenon of mental musical imagery, incorporating visual, kinaesthetic and other types (see Chapter 6). Similarly, musical 'understanding', denoting in the literature primarily abstract, intellectual processes (see also: https://en.oxforddictionaries.com/definition/understanding, accessed 23 September 2017), is arguably only one type of musical 'knowing', which can be seen as incorporating practical aspects (see: https://en.oxforddictionaries.com/definition/knowledge, accessed 23 September 2017) and the ensuing tacit physical knowledge (*cf* Juntunen & Hyvönen 2004); thus the relevant chapter investigates both implicit and explicit ways of musical knowing, and their interaction (see Chapter 8).

Wallace 2014), necessitated the exploration of what it means to be musical, as a conclusion to this inquiry[68]. Parameters to be investigated can thus be listed as follows:

-aural perception;
-musical memory;
-musical mental imagery;
-music notation and literacy;
-implicit and explicit forms of musical knowing;
-music theory;
-embodied musical knowledge; and
-musicality

As already noted, the above constitute areas of knowledge and/or ability that appear in the literature to be closely related to 'aural training'. From this point onward in the thesis, their aggregate will be referred to as ('aural training') parameters. In essence, except for the notion of musicality, the remaining seven parameters can be seen as comprising a number of different ways through which we relate to music. Through aural perception; through memory and aural imaging; through notation; through implicit and explicit forms of musical knowing – in which cases our physical sense and knowledge of music theory respectively may come into play: all these areas of ability and/or knowledge can be seen to function as pathways which can connect us to music, and thus to constitute parameters of the musical experience generally, besides within 'aural training'. As many of these topics belong by definition to the field of music psychology (e.g. aural perception, musical memory, inner hearing, musical knowing), their exploration can be seen as an attempt to promote the suggested collaboration between music psychology and 'aural training'. At the same time, a glimpse into the historical trajectory of how the functions of memory, notation and theory have changed through time can also shed light to the 'why' of modern practices[69]. Coming from a music and an educational domain, embarking on such a quest can be perilous, as lack of specialised knowledge can

[68] 'Musicianship' and 'musicality' are not identical in meaning. The notion of 'musicianship' relates more to demonstrable skills (see: https://en.oxforddictionaries.com/definition/musicianship, accessed 22 September 2017), while 'musicality' signifies rather the notion of inherent characteristics (see: https://en.oxforddictionaries.com/definition/musicality, accessed 22 September 2017). The two are closely related, however: musicality can be seen as the deeper layer between the two, and as the trait that makes 'musicianship' possible (*cf* Honing *et al* 2015). It is for this reason that musicality, rather than musicianship, is examined in Chapter 11.

[69] The history of other parameters is not studied in depth, as this would require specialised knowledge (e.g. on how the biology of music perception has changed through history) and expand the thesis disproportionately, without directly shedding light on issues regarding contemporary 'aural training'.

lead to oversimplifications and mistakes. Despite this challenge, it is my hope that approaching 'aural training' from a variety of perspectives may contribute to a better understanding of its aims, and of how to improve its pedagogy. In the chapters that follow, each parameter is explored separately; the aggregate of their features will be related back to 'aural training' in the final chapters (13, 14 and 15).

CHAPTER 4

AURAL PERCEPTION

Even the briefest exposure to the structure and function of this sensory organ (the ear) causes a sense of wonder in the observer. The more we probe its inner workings, the more wondrous seem to be its capacities, and the biological mechanisms underlying them (Fuchs 2010, p.1).

4.1 Introduction: Definitions

According to Oxford Dictionary, the definition for 'aural' is anything 'relating to the ear or the sense of hearing'[70]. This sounds simple enough – though it will later be seen that 'hearing' can expand to involve not just the ear, but the whole body (see Chapter 10). The definition for 'perception' is more multifarious, its meanings ranging from the purely sensory ('the ability to see, hear, or become aware of something through the senses') to the interpretive ('the way in which something is regarded, understood, or interpreted'), even encompassing 'intuitive understanding and insight'[71]. When applied to the aural domain, this multi-dimensionality of perception seems to reflect the composite character of sound, as perceived by humans: In both language and music, sound can be seen as involving three different levels, namely phonology, syntax and semantics (Sloboda 2000). 'Phonology' refers to the raw material of each domain, its units of sound; 'syntax' refers to the rules according to which sound entities combine; lastly, 'semantics' denotes the meaning carried by, or assigned to, a stream of thus organised sound (*ibid.*)[72]. All three levels are relevant for aural perception, which appears to be a complex, dynamic and even idiosyncratic phenomenon (see discussion below). These characteristics are present already from the first stages of aural perception, outlined in the following paragraphs.

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[70] http://www.oxforddictionaries.com/definition/english/aural, (accessed 15 December 2015).
[71] http://www.oxforddictionaries.com/definition/english/perception, (accessed 15 December 2015).
[72] 'Semantic meaning' in music of course does not carry the specificity of linguistic meaning, since the two are 'of a fundamentally different order' (Cross & Tolbert 2009, p.31). Rather, musical meaning is a multifarious entity that comprises aesthetic, emotional, social, cultural and embodied aspects (for a review, see Cross & Tolbert 2009). Theories regarding musical meaning generally tend to favour either the structural properties of music or the social aspect of extracting musical meaning as its source (Clarke *et al* 2010). Clarke *et al* (*op.cit.*) propose that musical meaning is 'the outcome of a reciprocal relationship between listeners with their preoccupations and capacities on the one hand, and music, including its acoustic characterisitcs, associated cultural conventions, and material characteristics of the listening situation on the other' (p.78). (See Chapter 9 of this thesis for a more analytical consideration of musical meaning.)

4.2 How hearing works: a brief outline of neural processes

Sound, created by the motion of an object that causes the air (or other media) around it to vibrate, is processed in our auditory system (Moore 1997). Most Western musical instruments produce mainly harmonic complex tones, i.e. sounds which vibrate periodically at a fundamental frequency and its integer multiples, or 'harmonics' (Oxenham 2013). It is the perception of such musical sounds by the human ear that will be examined in this chapter.

The human auditory system is made up of i).a peripheral part incorporating the outer, middle and inner ears, ii).the auditory nerve, and which connects the peripheral auditory system to iii).a network of various hearing centres in the brain (Moore 1997).

4.2.1 The peripheral auditory system

The outer ear

Sound first reaches the outer part of the ear which we see, the pinna. The pinna augments sound reception and facilitates our ability to localise sound, lending an active element to the mechanism of hearing right from its very beginning. Sound waves then proceed through the auditory canal – which together with the pinna make up the outer ear – until they reach the eardrum, causing it to vibrate (Maltby & Knight 2015).

The middle ear

The eardrum's vibrations then pass to the middle ear, formed by three small bones called ossicles. The ossicles serve to transfer sound efficiently from the outer to the inner ear through a kind of lever action. Their mediation is not without some further 'intervention': it reduces reflected sound, while at the same time it can increase sound intensity. The intensification of sound is an important function, because beyond this point, the medium of sound transmission will change from air to a liquid substance (Maltby & Knight 2015; Moore 1997).

The inner ear

The last part of the peripheral auditory system, the inner ear or cochlea, is a spiral-shaped structure filled with fluids rather than with air, divided along its length into three compartments by two membranes, the lower of which is called the Basilar membrane. Owing to its construction which is narrow and stiff at one end (at the base of the cochlea) and wider and looser at the other (at the cochlea's tip), the Basilar membrane shows different vibration patterns for different frequencies,

vibrating harder at its stiffer end for higher frequencies and at its looser end for lower ones. In the case of pure tones there are single peaks in its vibrations, the position of the peak depending on the sound's frequency. When it comes to complex sounds however, such as any note played on a musical instrument with its full harmonics, the Basilar membrane acts like a filter bank, its vibrations reflecting –as if 'resolving'- the sound's (lower) component frequencies. Thus the work of the inner ear, like that of the outer and middle ears, has an active character: hearing a complex sound as a single pitch involves first a breakdown of the incoming stimulus, followed by a synthesis and combination of its component elements – namely, its harmonics (Hafter *et al* 2008; Moore 1997; Oxenham 2013).

In the middle 'gallery' of the cochlea, along the Basilar membrane, there is a formation of hair cells called the 'organ of Corti'. This is also 'tonotopically' organised, in that different cells vibrate maximally for different frequencies (Trainor & Hannon 2013). The hair cells receive and transduce (change) the mechanical movements of the Basilar membrane, which carry information about frequency, amplitude and time (Moore 1997), into electrical impulses, namely neural activity. During the transduction process, the sound waveform is not preserved in its full detail: there is partial information loss, possibly compensated for by inference based on prior knowledge (Lutfi 2008). At the same time, and as if to counterbalance this, there seems to be a mechanism which amplifies sound in the cochlea, causing an echo in the middle ear. This is the phenomenon of 'otoacoustic emissions' or 'cochlear echoes', created by the hair cells' energetic vibration in response to sound stimulation (Kemp 2002). Thus sound amplification in the cochlea again points to the active character of sound processing by the peripheral auditory system, enhanced now by a subjective element of inference.

The active and subjective elements of music processing described so far apply to the character of perception generally: 'Perceiving is as much about acting on the environment as it is about receiving signals from it' (Damasio 2006, p.225). Rhythmic perception constitutes another example of this principle, researchers suggesting that it 'should be seen as in interaction between the music – the sounding rhythm – and the listener – who projects a certain metre onto it' (Honing 2013, p.381). The same process seems to be at work in the phenomenon of the 'missing fundamental', when the auditory system fills in a fundamental pitch which is not actually sounded (Zatorre & Zarate 2012).

4.2.2 Auditory pathways

When sound reaches the inner ear, its 'transformation' process has come to completion: having entered the outer ear as acoustical energy, it is translated into mechanical vibrations in the middle ear, and converted into neural activity in the cochlea (Maltby & Knight 2015; Moore 1997). The information encoded in the inner ear is then carried, through further frequency-specific activity in the auditory nerve, to the brain (Hafter *et al* 2008). Here, higher-order processing of musical features (see next paragraph) takes place hierarchically in a number of different brain regions (Zatorre & Zarate

2012). This is not a one-directional process; on the contrary, the auditory pathway functions in a two-way fashion, involving higher brain centres even in the first stages of auditory analysis (Kraus 2010; Moore 1997). For example, along with the Basilar membrane, the brainstem as well as the auditory cortex play a role in pitch extraction (Koelsch 2011). Far from following a gradual sequence, this participation of the whole brain at different stages of auditory processing can be seen as rendering music perception a non-linear, holistic affair.

4.2.3 Auditory cortex

At the same time as integration, aspects of specialisation are also present in auditory processing. For example, the auditory cortex is more particularly involved in higher-order analysis of musical input – since music perception involves much more than decoding a single complex sound: it entails among other things understanding the scale, discerning contour and calculating specific pitch relationships, as well as processing rhythmic structure and temporal manipulations (Zatorre & Zarate 2012); it encompasses processing musical syntax (Koelsch 2011) and assigning aesthetic, social or emotional meaning to music (Cross & Tolbert 2009); and in the case of performers, it also contains processes of matching motor responses to musical stimuli (Zatorre & Zarate 2012)[73]. It seems that different centres in the brain are mainly responsible for each of these hierarchical steps of music perception (*ibid.*), each centre often supporting a similar capacity in other domains. A typical example is the partial cognitive overlapping of language- and music-syntactic processing, which may also be shared with other fields, such as actions and mathematics (Koelsch 2011; Zatorre & Zarate 2012; Maess *et al* 2001).

4.2.4 Hemispheric lateralisation

The comparison between operations of the brain when processing music versus language leads to another important aspect both of perception generally and of music perception: namely, hemisphere asymmetry. The older generalisation of linguistic, logical and analytical functions residing mainly in the left hemisphere while musical, creative and holistic ones resided in the right (e.g. Bever & Chiarello 1974) have been challenged by more recent research. Studies show that music and language

[73] Of course there are other perceptual attributes of music besides those of pitch and timing, such as loudness and timbre. Such 'secondary' parameters (see Meyer 1989) have more recently been included in 'ear-training' curricula, though traditional approaches have typically tended to focus on melody and rhythm (see this thesis, Chapters 2 and 3). Their absence may have been in part justified: in the case of amplitude, our relatively limited ability to categorise sound levels has produced rather few and imprecise categories of loudness in classical music, ranging from *pp* to *ff* (Rasch & Plomp 1999; Oxenham 2013); while in the case of timbre, 'it may be that because timbre perception is so closely allied with the ability to recognise sound sources in everyday life, everybody is an expert to some degree' (McAdams & Giordano 2009, p.73).

share several neural modules (Jäncke 2012), as demonstrated by the fact that either right or left unilateral lesions can compromise melodic perception (Rasch & Plomp 1999). Thus lateralisation of brain function is no longer considered as clear-cut as it was formerly thought to be. Rather, differences between the two hemispheres are conceptualised more in terms of the specialisation of each in resolving spectral (right) and temporal (left) features (Eggermont & Wang 2011). For music, this results in a relative asymmetry that favours the right auditory cortex when it comes to processing pitch and melody, especially for 'fine-grained' pitch- or melodic processing (Zatorre & Zarate 2013, p.271), whereas timing processing draws on operations that take place in both hemispheres (e.g. the right hemisphere processes metre, the left rhythmic grouping), forming a 'supramodal cerebellar timing system' (Peretz 2005, p.95; Eggermont & Wang 2011). The issue of relative lateralisation seems to complete the picture of an auditory processing that happens both through specialised brain centers and at the same time through the more integrated co-operation of different brain regions.

4.2.5 Grouping: a universal in music perception

A feature that could be viewed as constant across the different stages of human music perception is the brain's tendency to group incoming information (Sloboda 2000). It is obvious from the above short analysis that in hearing music there is a great amount of information that enters the ear and the brain, which is then to be processed phonologically, and made sense of both syntactically and semantically (*op.cit.*). In order to manage this information and render it meaningful, the brain structures and organises it in different ways and on multiple different levels, ranging from a single tone to larger structures. Rasch and Plomp (1999) suggest that the process of pitch extraction for a single sound can already be seen as a pattern-recognition process that follows Gestalt principles for reasons of perceptual efficiency: in short, it would be impractical to be hearing simultaneously all the multiple frequencies that make up each complex tone, especially in speech, which forms a central part of human life from very early on. The same principle of synthesising separate bits of information into larger units applies to further stages of musical listening: we group musical sounds together because of their closeness in pitch, time, locality, timbre or amplitude (Deutsch 2013), hearing them as forming distinct melodic and/or rhythmic 'clumps' (Honing 2013, p.380) or 'auditory objects' (Koelsch 2011, p.3) that give shape to the constant flow of music. The perceptual tendency to organise incoming information into coherent groups is characterised by Sloboda (2000, p.154) as 'basic and universal… primitive and innate'[74]. Larger-scale musical structures such as longer phrases

[74] In the same spirit, Stevens & Byron (2009, p.15) state that 'these perceptual processes develop earlier than knowledge about the meaning of the events that have been grouped together (…). The suggestion is that these processes may be a basic property of the mammalian nervous system, and thus a likely contender for a universal in music processing'.

or sections are also detected through grouping mechanisms, no longer 'involuntary and immediate' as in pitch extraction, but now utilising memory and attention (*op.cit,* p.165).

4.2.6 Memory

Since music processing often entails acoustic entities of considerable length, as in the case of whole symphonies or concertos, memory cannot but be closely intertwined with music perception, almost to the point of identification (Demany & Semal 2008; Koelsch 2011). Even in the case of a single sound, Demany & Semal (*op.cit.*) remark that we always perceive in relation to what we have previously heard and memorised, as for example when we label a sound 'high', meaning 'higher than average' according to our prior experience. Furthermore, pitch, loudness and timbre are processed by separate memory systems, as they are by separate perception systems (Jerde *et al* 2011). When it comes to perceiving musical events, at least two types of memory are activated: one that involves an implicit absorbance of abstract structural rules, and a second type which retains specific tunes, not necessarily in their exact pitches but rather in terms of patterns and relationships (Sloboda 2000). Both the implicit memorisation of abstract rules and episodic traces of specific melodies help listeners to construct inner representations of music, which in turn affect the perception of any new sound (Demany & Semal 2008). It is important to note that these processes do not depend upon musical training, but are present in all those who listen to music, trained or not (Bigand & Poulin-Charronnat 2006; Guo & Koelsch 2015). If this is how we hear music, interpreting incoming sounds largely through our prior listening experiences, and considering that each person's mosaic of such experiences is unique, then music listening can be seen as a highly unique and subjective experience for each listener. Musical memory is further explored as a separate parameter in the next chapter.

4.2.7 Attention

Finally, there is the question of whether and how attention affects the perception of musical sound. If attention entails the 'ability to focus on some parts of the auditory stream at the expense of others' (Hafter *et al* 2008, p. 96), then this perhaps implies a more conscious form of listening. The first response to sound in the human brain, originating in the auditory brainstem, seems to be independent of attention; this is partially true also for some reflexes in the auditory cortex (*op.cit.*). Thus attention is not a prerequisite for auditory perception. However, it can intensify cortical processing, as demonstrated by the enhanced neural activity in areas responsible both for auditory processing and for more general attentional functions during experiments that involved attentive listening (Janata *et al*

2002; Zatorre *et al* 1999). In a way, our capacity for conscious or 'active'[75] listening seems to be rather limited: Research findings indicate that in the case of both melodic and rhythmic polyphony, it is only possible to keep track of one line at a time (Hafter *et al* 2008; Poudrier & Repp 2012; Sloboda 2000). Furthermore, in experiments testing trained listeners' awareness of how many pitches were simultaneously present, it was found that 'the pitches of many tones can be processed simultaneously, but that listeners may only be consciously aware of a subset of between three and four at any one time' (Oxenham 2013, p.21). It would thus seem that, though the brain's possibilities for sound reception are very extensive, the possibilities of attentional focus are much more limited in terms of quantity, but can augment the quality of musical processing in a more narrowly defined part of the musical experience. The tension between conscious and non-conscious processes in relating to music are analytically discussed in Chapter 8, and revisited in Chapters 12-14.

4.3 Summary

It is beyond the scope of this chapter to make a more detailed description of the neuroanatomical nature of music perception. Through the above brief sketch however, some aspects stand out which are of particular interest to our discussion on 'aural skills' teaching. More particularly, the active nature of sound processing from the very start of music reception and throughout all its successive stages; the subjective element that is at work when hearing music, e.g. when projecting metre onto a rhythm; the holistic and at the same time specialised character of auditory processing; the ubiquity of grouping across all stages of music perception, from hearing one complex sound to hearing whole works, that serves in making incoming sound meaningful; the partially 'automatic' character of auditory processing; and, the narrowing and intensifying effects of conscious attention: these traits, summarised in the figure below, appear to be significant for 'ear-training' pedagogy, as will be discussed in Chapter 13.

[75] Both Hafter *et al* (2008) and Sloboda (2000) use this term to signify listening with conscious attention, as opposed to hearing inattentively through 'passive exposure' (Sloboda *op.cit*, p. 71); however, as has already been seen, aural perception has by nature an active character in both contexts.

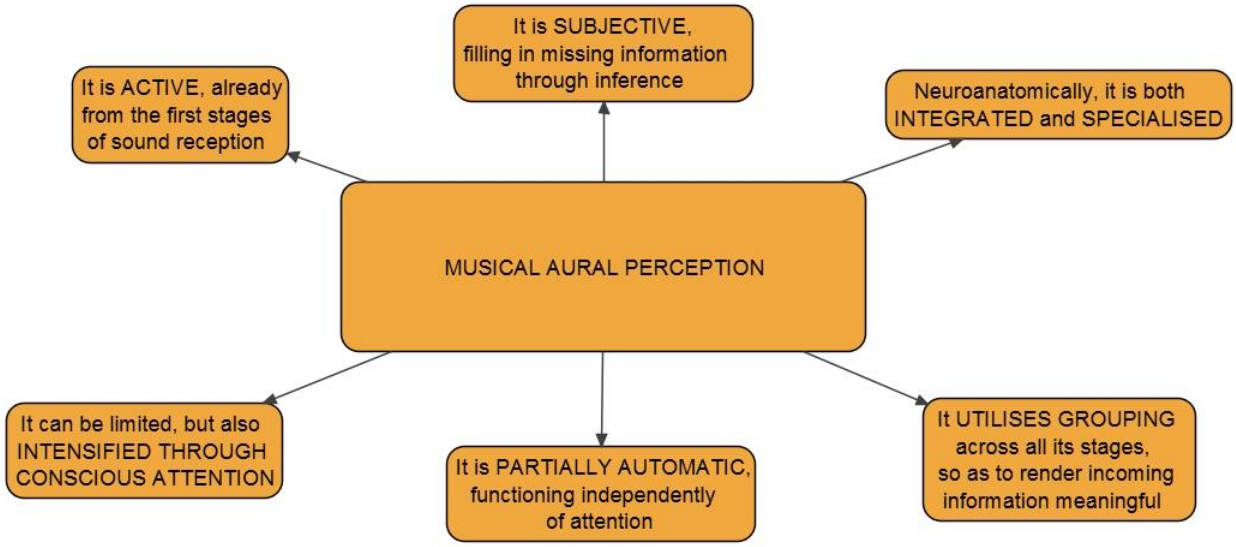

Figure 4.1: Characteristics of musical aural perception

The temporal nature of music renders memory a vital aspect of music perception, as already hinted earlier. Indeed, according to Demany and Semal (2008), 'in the auditory domain, "perception" and "memory" are so deeply interrelated that there is no definite boundary between them' (p.77). Having explored the nature of aural perception, which is central to the aims of developing 'musical perception' and 'aural awareness' in 'ear training' (see Chapter 3), the next chapter focuses on the characteristics of musical memory.

CHAPTER 5

MUSICAL MEMORY

5.1 Human memory: a general introduction

Almost nothing renders us human as much as our unique capacity for memory (Blight 2009, p.238).
We are… *our memories (McGaugh 2003, p.2).*

Memory can be simply defined as 'the faculty by which the mind stores and remembers information'[76], or in more common terms, as 'the ability to remember information, experiences, and people'[77]. On the surface, these concise definitions are perhaps in harmony with the general perception about memory as an ability that we utilise in more or less specific cases in everyday life and in learning situations; but a deeper examination shows it to be a complex and multifarious thing, which plays a constant, fascinating and large role in human life. Memory is central to our human existence, both individually and socially. On an individual level, our perceptions of ourselves and of the world consist of our memories (McGaugh 2003), justifying its view as 'the fountain of human intelligence' (Blight 2009, p.23). On a social level, cultural transmission would be impossible without memory, thus the whole of human civilisation could not exist without it (Boyer 2009b). It is obvious then, that memory is much more than a faculty that helps us solve practical issues in our everyday life; rather, it is a 'distinctly human capacity' (Boyer 2009a, p.16) that permeates our existence.

Before examining memory as a faculty of the human mind, it will be useful to briefly trace its history in Western civilisation. This short examination can inform our understanding about the way in which we use and think about memory today, and act as a useful background to the more specialised investigation of musical memory.

[76] http://www.oxforddictionaries.com/definition/english/memory, (accessed 28 July 2015).
[77] http://dictionary.cambridge.org/dictionary/british/memory, (accessed 28 July 2015).

5.1.1 A short history of memory: from divine gift, to psychological faculty studied in the lab

In ancient Greece, memory was personified as a female divinity, *Mnemosyne*, who together with Zeus was believed to have nine daughters, the Muses. Most of these deities were public performers, each with her own specialisation, namely epic poetry, history, music, lyric poetry, tragedy, sacred music, dance, comedy and astronomy. The personification of memory and different types of public performance as members of one divine family show that remembering was perceived as a divine gift bestowed by the Muses' mother to be used especially in communal occasions. It is characteristic that Homer calls repeatedly upon the Muses for inspiration in both his epic poems, the Odyssey and the Iliad[78]. Indeed, as more recent evidence from illiterate Yugoslavian bards indicates (Lord 2000), it is most likely that ancient epic poets did not memorise a fixed and final version of a poem; rather, they memorised recurrent phrases, or 'formulas', as well as its rhythmic and melodic structure. This was achieved through listening to other poets attentively, eventually trying recitation oneself, and gradually building an increasing repertoire of different verses and different poems. When performing, they were essentially composing or re-composing the poem: they had the flexibility to shorten and lengthen it, ornament it and even create a new version if the occasion called for one. Lord's (*op.cit.*) comment that 'the freedom with which he moves in his tradition (…) is the mark of the finished poet' (p.26), must have also held true for ancient bards. This is a very different approach to memorisation from the one practised today in the classical music tradition, as will be seen further on.

As writing developed and gained importance, perceptions of memory changed. Plato was the first to objectify memory, locating it now within the mind, a general human trait that can be studied in itself, rather than a supernatural gift of the gods. Aristotle went a step further, distinguishing between 'passive' memory and 'active' recollecting, discussing deliberate mnemonic practices of his time. This distinction carried on into the Roman culture, Latin authors on rhetoric discriminating between 'natural' and 'artificial' memory; the former operated spontaneously, while the latter consisted in a deliberate act of remembering by using specific systematised techniques (Danziger 2008). Characteristically, the technique of 'local memory' entailed constructing a building in one's imagination (using 'mental imagery', discussed in Chapter 6), and placing in each room a central image that would call up the topic one wanted to talk about. Making one's way from one room to another in one's mind, and having placed in each room the appropriate image for each topic, the

[78] See: https://www.britannica.com/topic/Muse-Greek-mythology, (accessed 4 August 2015).

speaker could then easily recall the structure of his prepared speech. This method was adopted by Roman orators to be used in the context of legal, political and philosophical speeches (Berger 2005).

Besides the technique of 'local memory', which entailed memorising general structure, verbatim memorisation was also practised in the Middle Ages. Martin (1994) suggests that, in the medieval European universities of the 11th century onwards, reading meant memorising: 'When (students) sat down to read a page they struggled with every word and every phrase until they had totally assimilated it' (p.154). The same applied to reading in Monasteries, where memory had a sacred role to play: here, the purpose of reading and remembering the divine texts was not just to retain the information read, but to help one assimilate it, be nourished, morally and spiritually transformed by it (Danziger 2008). In order to facilitate memorisation and its role in cultivating moral virtue, books and manuscripts gradually incorporated the use of headings, frames and pictorial illustrations; these functioned as visual mnemonic aids, which helped make the thematic structure of the text clear (Berger 2005).

In the course of time, the creative and transformative role that memory was seen to play in Antiquity and up to the High Middle Ages gave way to more mundane uses. From the 13th century onwards, the written record gradually gained greater authority than the spoken word in universities and law courts, serving autonomously as a valid source of what counted as truth, rather than merely its reminder as it had done formerly. From the 15th century onwards, the invention of printing meant that an ever-increasing amount of written records became accessible, eventually rendering memorisation techniques unnecessary. Within the philosophy of Empiricism[79], memory's believed role was solely to copy sensory information as accurately as possible, and as the Enlightenment advanced, verbal and numerical memory was given precedence. Emphasis had now shifted from memorising meaningful content, to valuing accuracy in remembering specifics such as dates of important events, names of historically important individuals or places, and numbers to do with the economy, with geographical or astronomical distances (Danziger 2008).

In this brief overview of memory from the ancient times up to the 1800s, it appears that both uses of, and attitudes towards memory changed significantly through these centuries. If we trace the development of how people used and thought about memory as time progressed, the trajectory seems to be one from a more active towards a more passive role for memory, from a reconstructive towards a more reproductive function. Indeed, on the whole, emphasis has apparently shifted from

[79] Empiricism is the philosophical view 'that all concepts originate in experience, that all concepts are about or applicable to things that can be experienced, or that all rationally acceptable beliefs or propositions are justifiable or knowable only through experience.' Its history can be traced back to the ancient Greek sophists, while its advocates in Medieval and Modern Europe include philosophers Francis Bacon, John Locke and David Hume (see: https://www.britannica.com/topic/empiricism, accessed 22 May 2017).

remembering the content, even reconstructing it in one's own words like the ancient bards, to remembering the exact wording; from remembering in an emotionally engaged way like the medieval monastics, to an ability for depersonalised accurate reproduction; from the participation of visual and spatial imagination in memory, to emphasis on the logical-analytical.

Perhaps it would not be an exaggeration to say that the type of memorisation which we are most familiar with and value in our time is the one which was advocated in the Enlightenment. We tend to think of 'memory' in terms of verbal content, and consider as successful recall that which most accurately resembles or copies the original information, regardless of what meaning, if any, this holds for the individual. Indeed in scientific research of the 19th and 20th centuries, memory has often been approached as an isolated function, measured in terms of its preciseness in de-contextualised settings, after the paradigm of German psychologist Hermann Ebbinghaus[80] (Benjamin 2007; Roediger 1985). This tendency did not dominate, however. In the early 20th century, English psychologist Sir Frederic Bartlett set out to explore the process of remembering as part of 'a study in experimental and social psychology'[81], where he stressed the cultural and emotional aspects of memory. In one of his most famous studies, he asked his educated English subjects to read and later recall a native American folk-tale, the content and form of which were strange and unfamiliar to them. Notably, his subjects tended to modify and re-tell the story, ending up with versions that were closer to their own culture (Atran 2007). Thus Bartlett 'advanced the concept that memories of past events and experiences are actually mental reconstructions that are coloured by cultural attitudes and personal habits, rather than being direct recollections of observations made at the time', as well as that, 'in reconstructing the memory, gaps in observation or perception are filled in with the aid of previous experiences'[82]. Our current scientific knowledge about memory confirms its complex and 'fallible' nature, which is briefly outlined in the following section.

5.1.2 Human memory according to current scientific knowledge

Since the Antiquity, philosophers and medical writers entertained the idea of the co-existence of various kinds of memory, such as active, passive, natural, artificial, sensory, intellectual, factual or

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[80] Hermann Ebbinghaus (1850-1909) was the first scientist to study memory, beginning in the late 1870s. Though this initiative renders him a pioneer in Modern Psychology, the largely artificial character of his studies (utilising nonsense syllables, emphasising serial learning and repetition, and employing only himself as a subject) has been heavily criticised (see Danziger 2008; Roediger 1985). Notably, his own collaborator G.E. Müller doubted the correctness of Ebbinghaus' approach; he suggested that memory in the laboratory did not reflect its use in everyday life, as well as that the imperfections of memory, rather than perfect reproduction, are the norm (Watson & Evans 1991).

[81] See: Bartlett, F. C. and C. Burt (1933). "Remembering: A Study in Experimental and Social Psychology." *British Journal of Educational Psychology* 3: 187–192.

[82] http://www.britannica.com/biography/Frederic-C-Bartlett#ref65098, (accessed 31 August 2015).

verbal (Berger 2005; Danziger 2008; Julião, Presti, Perler & Eijk 2016). More recently, the idea of a conscious and an unconscious type of memory has been expressed in many different terms, such as 'memory' versus 'habit', 'implicit' versus 'explicit', or 'knowing how' versus 'knowing that' (Squire 2004).

Though in common thinking a 'good' memory would likely have clarity, accuracy and exactness as some of its main strengths, modern psychological and biological research has shown this type of 'explicit' remembering to be only one kind of memory. Another name for it is 'declarative', both terms signifying 'the ability of individuals to consciously and deliberately access and describe the contents of their memory' (Thompson & Madigan 2005, p.8). Explicit memory is further subdivided into episodic and semantic, the first pertaining to autobiographical information, the second to all world knowledge one has acquired through life. Both these fall also under the category of 'long-term memory', referring to long-lasting memories, as opposed to its 'short-term' counterpart that retains information for just a few seconds, or the intervening 'working memory' that connects and synthesises the two (Thompson & Madigan *op.cit.*; Schacter 2001).

Next to declarative memory, which functions on a conscious level and deals with the 'knowing that', another form of memory operates that deals with the 'knowing how' (Thompson & Madigan 2005), namely the 'implicit-procedural' (McGaugh 2003; Squire 2004). Like explicit memory, its implicit counterpart can also be subdivided into separate types and categories, such as: nonassociative learning (mainly habituation and sensitisation[83]), conditioning[84], perceptual learning[85] and motor skill learning. The power of implicit memory becomes evident through experiments that test the responses of infants and amnesic patients to simple learning tasks[86]. Indeed research shows that infants show recognition of their mothers' voices, a particular pacifier, and familiar faces as young as a few minutes, twelve hours and six months old respectively (see Thompson & Madigan 2005). Notably, all this takes place before the development of language skills which would allow any verbal or deliberate teaching and learning. Procedural memory also features in experiments of priming[87]: after having

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[83] Habituation refers to the gradual elimination of a response as a result of a repeated stimulus; sensitisation refers to the gradual augmentation of a response as a result of a repeated stimulus (see: http://www.britannica.com/topic/animal-learning/Types-of-learning#ref320590, accessed 31 July 2015).
[84] 'A behavioural process whereby a response becomes more frequent or more predictable in a given environment as a result of reinforcement' (http://www.britannica.com/topic/conditioning, accessed 31 July 2015).
[85] The 'process by which the ability of sensory systems to respond to stimuli is improved through experience' (http://www.britannica.com/topic/perceptual-learning, accessed 31 July 2015).
[86] If learning be defined as 'the acquisition of knowledge or skills', then memory, 'the faculty by which the mind stores and remembers information', is indispensable for learning (both definitions are taken from: www.oxforddictionaries.com, accessed 7 September 2015).
[87] 'Priming refers to a change in the ability to identify, produce or classify an item as a result of a prior encounter with that item or a related item' (Schacter *et al* 2009, p.85).

been shown a word and a little later given its starting letters, amnesic patients typically respond by completing the word they have been shown. Any trace of having read it a while ago seems to have left their conscious memory however, and they are ready to give other explanations for how this particular word came up in their mind (Thompson and Madigan *op.cit.*; McGaugh 2003).

The fact that our implicit memory and learning ability can work at their full capacity even before linguistic skills have developed, and remain intact even when declarative memory has been seriously impaired, provides strong evidence that 'memory systems operate independently and in parallel' (Squire 2004, p.174). In cases they may even compete with each other, according to Poldrack *et al* (2001), who posit that competition between the brain's medial temporal lobe (vital for declarative memory) and basal ganglia (associated with procedural learning) during learning 'may serve as a mechanism to arbitrate between two fundamentally incompatible requirements of learning: the need for flexibly accessible (explicit) knowledge (…) and the need to learn fast, automatic (implicit) responses in specific situations'. Conscious memorisation and habit learning are thus regarded as two different forms of learning that may entail 'incompatible learning strategies' (Squire 2004, p.174) and are supported by different brain structures. For some kinds of skills only one type of memory may be sufficient for learning; for example, implicit memory alone may suffice when learning motor skills (McGaugh 2003). Issues of implicit, explicit and embodied musical knowledge are discussed in more depth in Chapters 8 and 9 of this thesis.

Besides the types of memory mentioned so far, other subcategories can be designated according to the type of information stored. Rubin (2009) describes how, in order to narrate an autobiographical incident, one would need to draw stored information from a number of different brain systems, such as spatial, visual, auditory and olfactory; verbal memory and the construction of the narrative would activate two more distinct systems; and the participation of emotion yet another one. All these different elements would be integrated into a unitary memory in two different brain regions: the hippocampus-based system, which 'binds information stored in the other systems (…) in an automatic and fairly stupid way', and 'a frontal-lobe search-and-retrieval system that searches for previously stored information in a more intelligent way', playing a role in 'assembling memories' (Rubin 2009, p.283). Our memory certainly does not work in any simple or linear way.

The following synoptic diagram presents the types of memory discussed so far; besides depicting the complexity of human memory, the diagram also indicates that the 'nondeclarative' type, which functions subconsciously, appears to be richer in subcategories than its declarative counterpart:

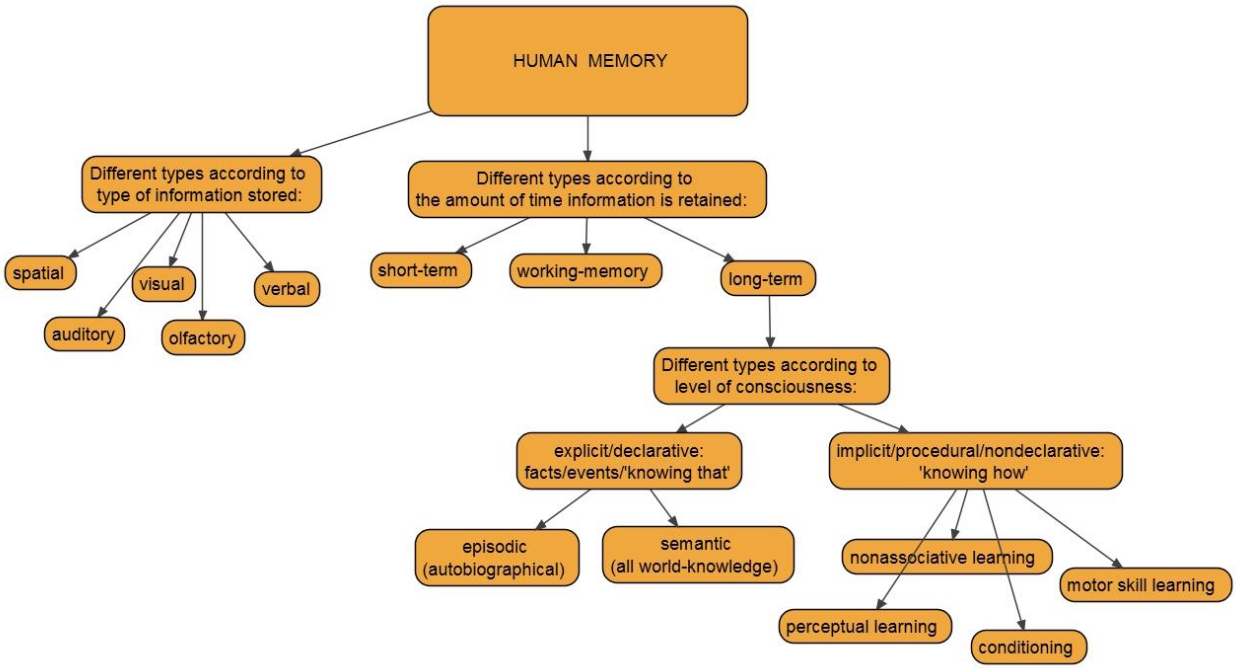

Figure 5.1: Types of human memory

From this brief sketch of the structure of memory, it appears clear that memory is an amazing faculty, constantly used and intertwined with other operations and systems of the brain. Boyer (2009a) notes that 'memory is only part of a range of distinctly human cognitive capacities, having to do with *representation of what is not actually the case*' (p.16, his italics). Indeed, Suddendorf *et al* (2009) argue that episodic memory utilises the same core neural network as does the act of imagining future episodes. This means that memory and imagination are closely connected in the brain, and provides some justification for the former's acknowledged 'fallibility' (McGaugh 2003). The neural closeness of memory with imagination must have served ancient bards in recomposing poems (Lord 2000), and orators in utilising 'local memory' (Yates 1966/1984).

Complexity, the powerful role of implicit processes and the aspect of fallibility are features that characterise memory also when it is applied to music. The history and characteristics of memory as it relates to music are discussed below.

5.2 Memory and music

5.2.1 A short history: from co-creation to faithful reproduction

Before writing existed, when memory was the sole means of transmitting a musical culture (as is the case with many of the world's musics today [e.g. Sawa 1989; Shehan 1987]), music must have had characteristics that would make it easily memorisable, such as phrases that were up to a certain length, and an overall repetitious structure (McLucas 2010; Sifakis 1997). In the Medieval tradition of chant, memory techniques for the repertoire of the time resembled those used in the ancient times for epic poetry: the monophonic melodies were composed of formulas which were repeatedly used in many different combinations, facilitating memorisation (Treitler 1981). Neumes, the first musical symbols, functioned as an aid and support for memory (Berger 2005; see Chapter 7 of this thesis). Their initial form, which did not include any lines, was necessarily abstract and inaccurate, resulting in many different versions of the same hymn. Thus the rich, multifarious traditions of chant were 'created by the unreliability of staffless neumes and by the fallibility of human memory' (Page 1991, p.18).

As polyphony developed, the system of notation slowly improved in accuracy, but memorisation techniques still echoed oral practices: up to the 16th century, students memorised numerous specific examples of counterpoint, having a huge stock of progressions stored in their memory, as bards would have verses (Berger 2005). In contrast to ancient bards however, these examples would have been read in theoretical treatises, rather than simply heard. In the same way that medieval university students and monastics read in order to commit the text to memory, as mentioned earlier (Danziger 2008; Martin 1994), reading and memorising went hand-in-hand in the case of music also, with musical notation acting as an aid for memory and a tool for memorisation.

As mentioned earlier, from the 13th century onwards, the written word was increasingly considered as a more valid source of factual truth than memory and the spoken word (Danziger 2008). In a similar way, as notation gained importance in music, a kind of musical truth, namely the most correct version of a piece, was sought to be imprinted in a final, written form. This way of thinking began as early as the Carolingian times, when a unified tradition of chant was desired to serve political unity (Martin 1994). As musical compositions grew in length and complexity, the importance of the score increased; however, learning aurally co-existed with use of the score up to the mid-19th century (McPherson & Gabrielssohn 2002), for which period improvisation was a *sine qua non* for a musician (Moore 1992). This way of relating to music, both by ear and visually, must have entailed the use of memory both in a note-for-note form, when learning particular pieces, and in a more flexible, holistic way, when learning to play or sing by ear, or to improvise in a particular style. The gradual decline of improvisation, the advancement of printing, the prioritisation of music reading in formal music

education and the consolidation of the notion that the score *is* the music, all conspired to leave a more one-sided role to memory (Goehr 2007, McPherson & Gabrielssohn 2002, Moore 1992). Thus as with other cultural domains, the role of memory for classical musicians has changed, from a partly reconstructive to a much more reproductive function.

Today, faithfulness to the score is one of the important principles of Western classical music education (Hultberg 2002). Playing the repertoire by heart requires a 'verbatim' type of memory that marks a departure from the way memory has been used historically and is still used in various cultures today. For example, in much traditional, pop and jazz music, creating new surface details (such as minor melodic, rhythmic or expressive changes) against a familiar framework (such as a song's harmonic structure) is the norm (McLucas 2010; Green 2002; Berliner 1994). Other musical cultures construct their musical pieces by the technique of putting together memorised short melodic phrases, or 'formulas' (Katsanevaki 1998; Sifakis 1997). Flexibility in using, varying, combining and re-combining these within a given musical culture by different people and local styles, has been conducive to the formation of extremely rich musical traditions across time and different cultures. Thus not only epic poems of ancient and more recent times (Lord 2000) and Medieval chant (Treitler 1981), but also Eastern Byzantine music (Wellesz 1961), traditional musics (Katsanevaki 1998; Sifakis 1997), and jazz music (Berliner 1994; Witmer & Robbins 1988), all make use of this technique.

The differing versions of the same melody that can be created through varying surface details or recombining memorised formulas can be assumed to result not only from the wish to elaborate and modify, but possibly also from the inaccuracy of memory. This was demonstrated in an experiment conducted by Sloboda (2005), in which he asked eight adult subjects, all female students at Liverpool College of Higher Education, to recall an extract from a Russian folk melody, singing it back after each of the six times it was played to them. This particular melody was unknown to the students, though its clearly tonal structure would be familiar and thus easily recognisable within the Western tonal musical culture. Half of the students played music, whereas the other half were not musically trained. Their efforts to memorise and sing back the folk melody resulted in melodies which were not identical, but were nevertheless very much related to the original one: they preserved the metre and the phrasal structure of the song, but varied the notes and rhythms. Musically trained students tended to retain the harmonic structure also, more so than those without formal training. In sum, the basic structure – metrical, melodic and harmonic – of the melodic extract was imprinted in the subjects' memories, and they filled in the details they could not remember more freely, creating other plausible versions within the tonal system.

The word 'fallibility' that has been used for memory's inaccuracy (e.g. Page 1991) denotes perhaps the underlying perception that its strength or perfection is measured in terms of its ability for preciseness. In the above experiment however, difficulty in retaining surface details resulted in the creation of a

new product; namely, a new melody in Sloboda's experiment, as a new narrative had emerged in Bartlett's (1933). Thus in practice, the 'fallibility' of memory becomes flexibility, and can foster the formulation of something new. An outline of the mechanisms through which human memory processes music is attempted in the following section.

5.2.2 Musical memory in psychological and pedagogical literature: a multifaceted and vital faculty

'Musical memory' does not feature in the enumeration of different types of memory earlier in this chapter. The question arises, whether we can indeed isolate the brain's mechanisms for retaining musical information, and define their sum-total as a discrete form of memory. In a way, the answer could encompass both a 'no' and a 'yes': the 'no' would result from the fact that memory for music incorporates perhaps the majority of the aforementioned types: short-term and long-term, episodic and semantic, implicit and explicit, auditory and visual (Lehmann *et al* 2007; Williamon 2002); the 'yes', on the other hand, is demonstrated strikingly in patients who maintain their memory for music, at least partly, while they may suffer from otherwise severely impaired memories due to Alzheimer's disease (Baird & Samson 2009), anterograde amnesia (e.g. inability to create new memories) (Cavaco *et al* 2012), or anterograde and retrograde amnesia (e.g. inability to recall both new memories and ones created prior to memory loss) (Finke *et al* 2012)[88]. The existence of a specialised musical memory is also strongly indicated, from the opposite perspective, by the phenomenon of severe auditory agnosia (inability to recognise), again limited to music (Peretz 1996).

Besides operating to set music apart from other domains[89], this principle of field-specific memory operates also within music: in relevant research, expert performers were shown to score much higher than novices when memorising stylistically familiar musical patterns, but only a little better when it came to unfamiliar ones (Gerber Knecht 2003), indicating that musical memory is style-specific.

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[88] The case of German cellist P.M. described in Finke *et al* (2012) is characteristic: here is a 68-year-old musician who performed in leading German orchestras all his life, constantly learning and playing new repertoire. P.M. contracted herpes encephalitis at age 61, causing him to lose his memory, both semantic and episodic: he could not recall either general or autobiographical information, he could not recognise any of his relatives and friends except for two persons, and he could hardly remember any factual information about music history. However, he could sight-read, play the cello, recognise well-known instrumental music composed before his illness, and even learn to recognise new and complex compositions. Contrary to other similar cases, P.M. retained his explicit, as well as his implicit musical memory, at the same time when he performed very poorly in other memory tests, showing an unusually acute disparity between his musical and non-musical memory. As the authors characteristically note, 'in patient P.M., learning and memory of complex musical information constitute an island of intact cognition within a severe amnesic syndrome' (*ibid*, p.592).

[89] The domain-specific specialisation of memory does not concern music only, but has wider application. As Lehmann *et al* (2007) characteristically note, 'a math whiz might be able to recall and compute multiple-digit numbers but still forget where he put his keys or important papers' (p.113).

Memory of musical style is cultivated implicitly in listeners, through repeated listening and assimilation of the musical material (*cf* Dalla Bella and Peretz 2005), but also explicitly by performers, through deliberate practice (Lehmann *et al* 2007), as will be seen further on (Chapter 8). Similar to treating different musical styles as separate domains, different musical elements such as melody and rhythm are also processed by distinct working-memory systems in the brain, as shown in recent research (Jerde *et al* 2011). Musical memory – examined so far only in terms of its aural aspect – already begins to emerge as an extremely complicated faculty.

As music is experienced by most people in terms of sound[90], we might think of musical memory as principally auditory, especially in the case of the listener. Indeed it seems closely connected with auditory verbal memory, as these two share several common features. For example, sound in both speech and music is perceived in terms of pitch, rhythm and timbre; moreover, according to Kraus and Chandrasekaran (2010), similar memory and attention skills are used when processing both linguistic and musical sound, and both require the ability to organise distinct sounds into coherent groups according to syntactic rules appropriate in each case. The positive effect of music training on auditory verbal memory and auditory attention, demonstrated through a number of different studies, suggests this connection (*ibid.*). Indeed musical and verbal memory appear not only to be closely related in the brain, but even to have the possibility of amplifying each other (Baur *et al* 2000)[91].

If music may be a principally auditory phenomenon for listeners, it is certainly more than that for those who engage with music in other ways, for example by playing an instrument. Especially in a culture like that of Western classical music where the use of the score is standard practice, visual memory works to retain the image of the notated page along with its corresponding sound, and possibly even with corresponding movements (Williamon 2004). Common experience shows that the visual aspect also comes into play for music learners when observing and imitating the hand movements of a teacher, or even watching one's own hand positions on the instrument. It is plausible

[90] Although, see Chapter 10 for Deaf musicians' perception of music with their whole body, as movement and vibration.

[91] An isolated indication of this is the case of patient C.H., described by Baur *et al* (2000). This patient, suffering from global amnesia after herpes encephalitis, taught herself to play the accordion without having had any prior musical learning. Though she could only recall very little declarative general or autobiographical information from before her illness and could only remember new explicit information for a few seconds, she succeeded in learning around 90 pieces by ear and remembering each one by its title. Though her verbal memory was otherwise very poor, C.H. could match each song to its title in two ways: being presented with the title she could play the corresponding melody, and being presented with the melody she could recall the correct title. The fact that C.H. taught herself to play a musical instrument and a repertoire of 90 pieces while suffering from global amnesia is extraordinary enough; equally noteworthy is the way in which music acted as an aid that supported her much weakened verbal memory.

to think that this mode of visual learning must apply also to musical cultures in which notation does not play a central role.

In Western classical music, where the written score is of central importance, the mechanisms of memory are paramount both for performing by heart and for accessing the information contained in the score with ease. Reading entails recognising familiar patterns on the page and reconstructing in one's head the musical sounds that correspond to the score (Lehmann *et al* 2007). These actions in turn presuppose that relevant material, both notated and sounded, has been stored in long-term memory. The way that reading works suggests that there may be an aspect of re-creation even when musicians perform a memorised piece: indeed, research showed a number of concert pianists to deviate from the score in their performances, albeit in non-discernible ways, as their 'mistake' notes were in accordance with the rules of the musical style and grammar of the piece at hand. Familiarity with the idiom they specialised in enabled them to practise the 'art of inaccuracy' (Repp 1996).

Next to musical sound and the notated page, the element of movement adds yet another component to musical memory, the kinaesthetic. In a way, this is the most concrete type of musical memory, as it is more physical, and less abstract than the other two (aural and visual). In a related experiment, Taylor (1989) asked first-year secondary school children to find ways to present stylistically diverse extracts of music to a deaf child. In an unwarned recognition test that took place a week later, children who had employed movement for this task performed better than those who had used other means. Motor skill learning is considered an implicit form of knowledge, as 'body movement represents pre-reflective knowing' (Juntunen & Hyvönen 2004); this is demonstrated by cases of amnesic patients who could still play their instruments and even learn new music, as mentioned earlier (Baur *et al* 2000, Cavaco *et al* 2012, Finke *et al* 2012). Thus the bodily aspect of musical learning and remembering can act to consolidate knowledge, though it apparently functions independently of declarative knowing. This issue is taken up in Chapter 10.

The auditory, visual and kinaesthetic forms of musical memory can be seen as principally implicit types of knowing. Even with reading, what starts as a conscious effort to learn the symbols of music notation becomes an automated skill with practice (Hallam 1998); the preservation of this skill in amnesic patients who have lost access to their explicit memory, as in some of the cases described above, is again an indication for this. However, when it comes to performing music in public, it is common experience that another type of memory is necessary for confidence; it involves a more conscious and analytical approach to the structure of a musical work, so that a kind of 'internal map' of the piece is formed. This helps the performer know where they are in the piece at any moment, and frees them from dependence on previous cues to remember what comes next. Such memorisation is much more secure than the kind that depends only on automatic processes; of course, it presupposes a high degree of familiarity with the style of music one is playing, so that notes

can be easily grouped into meaningful units of motives, phrases and larger sections that form the overall structure of the piece (Lehmann *et al* 2007, Williamon 2002).

The deliberate practice of explicit memorising techniques, equivalent to the ancient 'artificial memory' mentioned earlier, is a strong constituent of 'expert memory', according to Williamon (2002). At best, all types of musical memory mentioned so far will interact in complex ways and with different emphases in different individuals (*ibid.*). Their combination has the possibility to build a strong and secure memory for specific musical works, with the explicit analytical approach acting as a safety net.

From the discussion so far it seems already clear that musical memory, just like memory in general, is a multi-faceted faculty. Moreover, in some respects it functions in ways contrary to what may be commonly supposed. For example, it would seem logical to think that the less information one has to memorise, the easier the process will be. However, research shows otherwise: namely, that additional information in the form of suggesting different ways of thinking about the information to-be-remembered helps recall, whereas simple repetition does not (Segalowitz *et al* 2001)[92]. This becomes less surprising if we consider that in biological terms, 'it is the activation of the connections between neurons that constitutes memory' (McLucas 2012, p.44). Practically, this means that when different pieces of information are associated to each other in memory, recalling one may activate, or 'cue' (Snyder 2000, p.70) the memory of another. In the domain of music, this translates into the notion that a holistic approach that incorporates melody, rhythm, and everything that gives a piece of music its overall character and meaning, does not burden musical memory, but rather facilitates it, just as grouping information into meaningful units helps in the memorisation of any sort of information (Larson 2012).

The holistic approach to memorisation extends beyond the music itself: Musical memory is regarded as context-specific, in that along with the material to be remembered, it retains also the surrounding circumstances of the learning experience: the environment, a particular incident that may have happened during that lesson, practice or rehearsal, one's own emotional or physiological state (Lehmann *et al* 2007). Groussard *et al* (2010) conducted an experiment in which they tested the long-term memory of musicians and non-musicians through a task of rating the familiarity of 60 melodies. They found that for the majority of the musician participants, 'extremely familiar' music induced personal memories, which was reflected in the high activation of brain regions involved in autobiographical memory. Thus semantic long-term memory was shown to interact with episodic long-term memory (*ibid.*). For performers, this means that they may have to practise in a variety of

[92] Similarly, Welch (1985) showed variability of practice, as opposed to simple repetition, to be a key element in helping young children learn to sing in tune.

surrounding conditions, so that the memorisation of the musical material is not tied to any particular setting, and remains effective in different stage performance situations. For music learning, it means that the non-musical aspects of the lesson will affect the learning itself.

There is another, very important way in which music and memory are linked; it has to do with the power of music for evoking general life memories, in musicians and non-musicians alike. This is perhaps common experience, as well as a fact proven through extended research. In a study that examined the autobiographical memories evoked by popular music in 329 young people aged 18-29, Janata *et al* (2007) found that brief musical extracts could probe memories ranging from 'general memories for lifetime periods through detailed memories for specific events' (p.857). Similarly, in a different study, twelve mild Alzheimer's disease patients aged between 67 and 87 showed improved autobiographical recall while hearing their chosen music, compared to either Vivaldi's Four Seasons or thinking in silence (El Haj *et al* 2012). In his book *Memory and Emotion*, James L. McGaugh (2003) poses the question of why, and by what processes, certain events in our lives are remembered more vividly and for longer than others. He concludes after examining the evidence from many different studies – relating to people's memories from Nazi concentration camps, from witnessing murder, and from their circumstances when first hearing dramatic news about war, disaster or the death of public persons – that the key element is emotion: emotionally significant experiences create stronger memories. Even in the setting of a psychology laboratory, during an experiment involving the mundane task of memorising pairs of associated words, the same principle was confirmed: a week later, words that were deliberately used for their capacity of inducing strong emotional responses were remembered by participants better than more neutral words, indicating that 'inducing emotional arousal is one way of creating stronger memory' (p.94). Perhaps this is why music facilitates the recalling of life memories: because it conveys emotion, presumably through complex brain mechanisms (Juslin & Vastfjall 2008), 'colouring' the moments of our lives it is connected with. The roots of this phenomenon possibly go back to the first stages of human life, both historically (Kirnarskaya 2004) and individually (Welch 2005a; 2005b), as is analytically discussed in Chapter 11. The strong connection between music, memory and emotion is potentially important for musical learning, as the inherent capacity of music to induce emotion can be used and elaborated on to enhance the learning process.

5.3 Summary

Memory has been discussed and studied since the Antiquity: its study belonged to the domains of philosophy, psychology, and finally biology (Squire 2004). Both as a theoretical topic and in practice, it was never a static thing; ideas and perceptions about it, as well as its role and function in human life have undergone great changes. From being considered a divine gift in Antiquity and used in a re-

creative manner by bards, to being perceived as a tool for personal transformation and united with reading in the Middle Ages, to being viewed in a more technical light, as useful for retaining verbal and numerical information in the Enlightenment, memory has nevertheless always been regarded as a complex faculty. Scientific study seems to confirm this notion, indicating the existence of various types of memory, and its overall neural closeness to imagination in the brain. Musical memory can be considered as a discrete kind of memory. The history of its use presents many similarities to that of human memory in general: having functioned as the main tool for musical learning to begin with, it was subsequently supported by the use of notation, and finally assumed a more reproductive function within the context of Western classical music from the 19th century onwards. Far from being a single faculty, musical memory incorporates different types in itself, such as auditory, visual, kinaesthetic, implicit and explicit; moreover, it is style-specific, context-specific, and closely linked to emotion. Its central role in facilitating reading indicates perhaps that the close link between memory and writing, even though not as obvious and explicit as in former historical eras, is still active.

The following figure summarises the features of musical memory which have been discussed in this chapter. As will be argued in Chapter 13, awareness of these may be key to constructing a meaningful 'aural training' experience for students:

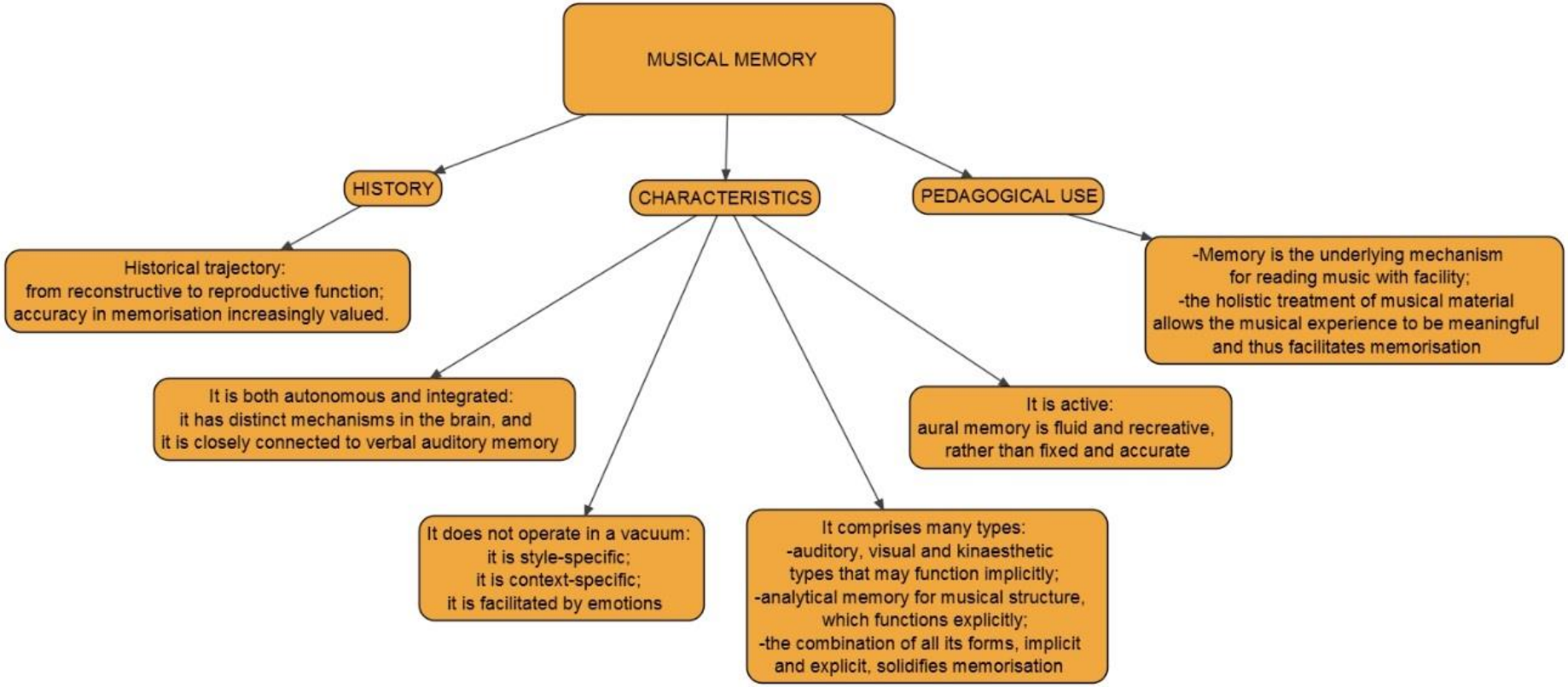

Figure 5.2: Musical memory: historical, psychological and pedagogical considerations

As noted earlier, memory and imagination appear to be closely connected in the brain, both involving 'representation of what is not actually the case' (Boyer 2009a, p.16). Inner hearing, the evoking of sound in the mind – a skill much valued by 'aural training' authors (e.g. Covington 2005; Klonoski 2006; McNeil 2000; Reitan 2009) –, utilises both memory and imagination, as the sound evoked can either correspond to a familiar musical entity, or be a mental construction of something new (e.g. from notation), based on prior aural experience. This phenomenon, also termed 'aural imagery' in the literature (e.g. Humphries 2008), is explored in detail in the next chapter.

CHAPTER 6

MUSICAL MENTAL IMAGERY

I shall argue that "imagination" is a basic image-schematic capacity for ordering our experience; it is not merely a wild, non-rule-governed faculty for fantasy and creativity (Johnson 1987, p.xx).

6.1 Mental imagery – general introduction

6.1.1 Definition and short history of mental imagery

According to Stanford Encyclopedia of Philosophy[93], mental imagery could be defined as 'quasi-perceptual experience', which takes place in the absence of external stimuli. Despite the visual connotation of the word 'imagery', this experience can refer to other sensory modes besides vision, such as when imagining a sound, feel, smell or flavour. Since mental 'images' always refer to something outside themselves, they function as mental representations of more 'tangible' experiences[94]. These representations can act both as reconstructions of the past and as anticipation of the future, therefore relating both to memory and creativity. Indeed according to one philosophical tradition, mental imagery, 'or the ability to simulate in the mind information that is not currently perceived by the senses' (MacIntyre *et al* 2013), actually plays a critical role in all thought processes (Thomas 2016).

Being by definition an internal process of the human mind[95], mental imagery is perhaps an elusive concept – even if the above short attempt at describing it shows it to have a wide and permeating application across different aspects of human perception and action. Today, the brain activity that accompanies imagining, observing or executing an action can be experimentally ascertained, and thus the existence of processes of mental imagery common to all three situations scientifically demonstrated (e.g. see Holmes *et al* 2010). However, the existence of imagery was accepted, and its

[93] http://plato.stanford.edu/archives/sum2016/entries/mental-imagery/, (accessed 23 October 2017).

[94] Although, such representations can be created on the basis of some perhaps initially unrelated experiences, e.g., when congenitally blind children have favourite colours, based on their knowledge of the visual world through haptic, auditory and linguistic input (see Dimitrova-Radojichikj 2015).

[95] Although, see MacIntyre and Moran (2013) for a review of different approaches to the definition of mental imagery, including ones that postulate an overlap between imagery, perception and action. This theme is revisited further on.

potential particularly for reinforcing memory was utilised long before any neuroscientific evidence of its workings was available.

Indeed, mental imagery seems to be a familiar phenomenon to many different cultures around the world, for example in Africa, India, Japan and China, and to have been so for a long time (Thomas 2016). In Europe, its conscious use was advocated for centuries as a way of supporting memory, through the method of 'loci'. The beginnings of this technique are to be found in an accident that happened in ancient Greece sometime around the 5th century B.C.: When diners at a banquet were crushed under the collapsed roof of the banqueting hall, the poet Simonides, who had exited the hall shortly before the collapse, managed to identify the deformed dead bodies of his fellow-diners by recalling in his memory a visual image of where each had been sitting. This experience gave him the idea that one might employ a similar method in order to train one's memory: forming mental images of things to be remembered, and placing them inside an imagined architectural space, one could then imagine walking along that space and seeing the images one by one, so as to remember them in the desired order. As already mentioned in Chapter 5, European orators used this method to memorise the content and structure of their speeches for centuries to come, from Antiquity up to the Renaissance (Yates 1966/1984).

Different classical philosophers had different attitudes toward the notion of imagery. For Plato, who taught that the material world we experience is only a sort of image, a copy of the eternal world, mental imagery was doubly unreliable. Aristotle had a different stance: he considered imagery central not only for remembering, but even for thinking. His idea of the role of images in human cognition has often been paralleled and discussed in conjunction with the notion of mental representations in contemporary cognitive science (O'Callaghan 1997). Taking a crude and general look at the course of Western history, it could be said that Aristotle's positive attitude towards the notion of mental imagery remained more or less dominant up to the 20th century. Characteristically, modern philosophers such as Descartes (1596-1650) and Hobbes (1588-1679) likened the concept of 'idea' to a mental image or mental representation. All in all, at the time of the emergence of psychology as an experimental science in the late 19th century, the role of imagery for human mental life was considered undeniable (Thomas 2016).

In the beginning of the 20th century, the centrality of imagery – particularly visual imagery – in human thought was strongly questioned, especially within the Behaviourist movement in Psychology (Watson 1913). Watson (*op.cit.*) questioned the existence of mental images, proposing instead subtle vocal activity as playing a crucial part in thinking. It was the subsequent development of cognitive science in the second half of the 20th century that shed new light on the function of imagery and restored its importance. Thus, despite the lessening of its former prominence in the domain of philosophy, imagery, or more generally inner mental processes and representations, are considered an

important part of human mental life by cognitive psychologists today (Kosslyn 2005; Kosslyn, Thompson & Ganis 2006). Besides visual mental imagery, which perhaps was the most studied type of imagery in the 20th century (Ganis 2013), more recently special attention has been increasingly paid to motor imagery and its potential for improving the performance of athletes – and musicians (Moran *et al* 2012; Zatorre & Halpern 2005).

6.1.2 Characteristics of mental imagery

Imagery is seen as capable of improving performance, because it is believed to be related both to predictive and creative capacities of our minds. Prediction is of central importance in our everyday life. Our brains are considered by some scientists as primarily 'prediction machines (…) constantly attempting to match incoming sensory inputs with top-down expectations or predictions' (Clark 2013, p.181). In order to make these predictions, we use mental imagery so as to simulate specific situations and observe their possible actual implications (Moulton & Kosslyn 2009). In a way, this means that, with the objective of judging the best course of action in a given circumstance, we construct hypothetical realities in our minds. In a similar way, creativity involves imagery which not only recalls, but also modifies and re-combines perceptual information in new ways, through 'pathways of memory, emotion, perception, and action' (Chavez 2016, p.5).

The link of imagery to perception and action is another factor that justifies the use of imagery to improve actual performance. According to Damasio (2006), images inevitably accompany both perception and remembrance: we form 'perceptual images' while perceiving, and 'recalled images' while summoning memories of things past. Kosslyn *et al* (2010) further argue that 'mental images consist of internal representations of the same types as those that arise during the early phases of like-modality perception' (p.3), thus proposing that representations are in essence incorporated within perception. Furthermore, an integration between imagery and action is also upheld in the literature. In his simulation theory, Jeannerod (2001) asserted that 'covert actions are in fact actions, except for the fact that they are not executed' (p.S103). In making this statement, the author presents imagery and action as standing at different points on a common continuum, and predicts neural similarity between the conditions of a simulated and an executed action. Indeed, the links suggested by these authors are confirmed through neuroimaging evidence that shows shared brain mechanisms between imagery, perception and action in the same modality (Kosslyn *et al* 2001; Kosslyn *et al* 2010).

Evidence cited so far indicates that mental imagery plays a fundamental role in the way in which we function in the world. Connected to all perceptual systems, to action as well as perception, to the past and to the future, mental representations appear to be central to how our brain works, a 'critical cognition that precedes and precipitates the full spectrum of human behaviour' (Crisp *et al* 2011,

p.261). Indeed Damasio makes a distinction between 'brain' and 'mind' based on this very ability to display 'images' (in any modality) internally:

> My view then is that having a mind means that an organism forms neural representations which can become images, be manipulated in a process called thought, and eventually influence behaviour by helping predict the future, plan accordingly, and choose the next action (Damasio 2006, p.90).

As already mentioned, besides prediction, the manipulation of internal images in thought is also a part of the mind's creative capacity (Chavez 2016). At the core of both prediction and creativity, stands 'the ability to envisage a world different from that which we know… one of the defining characteristics of human experience' (Crisp *et al* 2011, p. 261). Through this line of reasoning, mental imagery can be posited as a central aspect of being human. In a similar way, in the music domain, mental imagery – particularly in its auditory and kinaesthetic types – is considered by some musicians, authors and educators to play a crucial role in being musical. The section that follows seeks to explore the function of imagery in musical life and thought.

6.2 Mental imagery in the domain of music

6.2.1 Mental imagery posited as a basic trait of the musical mind

As will be discussed further on, musical imagery has a multimodal nature, relating to all aspects of the musical experience (Brodsky *et al* 2003; Woody 2003; Zatorre & Halpern 2005). However, particular emphasis has traditionally been put on its auditory component. Thus musical imagery has often been understood mainly as 'the ability to hear or recreate sounds in the mind even when no audible sounds are present' (Clark *et al* 2011, p.352). In educational and psychological literature, authors examining this skill typically use terms such as 'auditory' or 'aural' imagery (Hubbard 2010 and Karpinski 2000 respectively), 'tonal imagery' (Seashore 1938), 'pitch imagery' (Bernardi et al 2012), 'inner hearing' (Persson 2009), or 'audiation' (Gordon 1999). The skill of 'hearing music in the mind's ear' (yet another name for aural imagery, in Covington 2005, p.25), is ascribed great importance in the writings of many authors belonging to different domains, such as composition, teaching, and music psychology; some of these writings are perused below.

Composers

Famous composers such as Mozart (1756-1791), Berlioz (1803-1869) and Wagner (1813-1883) described their own processes of auditory imagery (albeit using different terms) in their letters and autobiographical writings (Agnew 1922). Composer Robert Schumann (1810-1856) was particularly emphatic about the importance of internalising music in his practical guidance to those studying music, even equating the skill of auditory imagery with 'being musical': 'You are musical (…) when

you have taken music not only into your fingers, but into your heart and head' (Schumann 1834/1946, p.34).

Music teachers

Echoing Schumann's words, the renowned piano teacher Heinrich Neuhaus (1888-1964) spoke about the need to 'carry music in the mind' and 'keep it in the heart', even before learning to play an instrument:

> Before beginning to learn an instrument, the learner, whether a child, adolescent or adult, should already be spiritually in possession of some music; he should, so to speak carry it in his mind, keep it in his heart and hear it in his mind's ear. The whole secret of talent and of genius is that in the case of a person so gifted, music lives a full life in his brain before he even touches a keyboard or draws a bow across the strings. That is why Mozart as a small child could "at once" play the piano and the violin (Neuhaus 1993, p.1).

By suggesting that music should 'live a full life in the brain' before being transformed into sound, Neuhaus asks of the music student to be able to hear internally not only pitches and rhythms, but also tone colour, phrasing and expression – ultimately no less than the 'essence' and the 'poetic substance' of the music at hand. This is the complete 'artistic image' that the superior performer needs to possess mentally prior to playing (*ibid.*).

A similar view about the centrality of internalised musical sound was more recently embraced by the music pedagogue Edwin E. Gordon (1927-2015), who based his 'Music Learning Theory' on the concept of 'audiation'. Gordon defined audiation as 'the ability to think music in the mind with understanding', with the aim of being able to 'draw greater meaning from the music (which students) listen to, perform, improvise, and compose'[96]. From this perspective, giving meaning to musical sounds, and understanding music, are made possible through auditory imagery, which is considered as the musical equivalent to thinking in language[97]. Audiation is thus regarded as the underlying ability for all musical activity, and is characterised as 'the foundation of musicianship'[98]. Gordon distinguished between different types of audiation depending on the type of musical activity one may be engaged in: listening, reading, writing, recalling, creating and improvising.[99] He also theorised the existence of discrete stages within each type. Designating audiation skills as the main learning goal of

[96] http://giml.org/mlt/about/, (accessed 6 October 2016).
[97] See: http://giml.org/mlt/audiation/, (accessed 6 October 2016).
[98] http://giml.org/mlt/about/, (accessed 6 October 2016).
[99] See: http://giml.org/mlt/audiationdetails/, (accessed 6 October 2016).

his Music Learning Theory, the content of teaching and the sequence of activities are accordingly planned so as to ensure the development of such skills as the basis for all others[100].

Music psychologists

The first figure who not only attributed high importance to auditory imagery, but also set out to investigate it empirically, was the American psychologist Carl Seashore (1866-1949)[101]. In 1919, Seashore embarked on an attempt to dissect musical talent, describe its different components and create an inventory that could measure each of them. The purpose of his work, as described in his next book (1938), was to 'stimulate and guide the student of music in scientific observation and reasoning about his art' (Seashore *op.cit,* p.x). In both his books, Seashore (1919, 1938) emphasised again and again the vital role that he believed auditory imagery to play in the workings of the musical mind. Thus the 'ability to hear sounds in imagination and memory' (Seashore 1919, p.225) was characterised as 'the corner stone of the "artistic temperament"', 'one of the essential gifts of a musician' (*op.cit,* pp.213 & 223 respectively), a decisive factor for 'success or failure in music', and ultimately 'perhaps the most outstanding mark of the musical mind' (Seashore 1938, pp.5 & 161 respectively). Hearing and appreciating, recalling, or creating music, were all seen as presupposing the auditory mental image in the listening, recalling or creating mind (Seashore 1938). Indeed, Seashore (*op.cit.*) asserted that 'tonal imagery is a condition for learning, for retention, for recall, for recognition, and for the anticipation of musical facts' (p.5). Though the author viewed imagery as an inherited trait, he suggested it could be improved and developed by noting relationships and fixing them in one's memory. Thus 'developing' imagery was not regarded as signifying the building of a new capacity, but rather in terms of the elements imaged gradually becoming 'more familiar, of richer variety, and of far keener differentiations' (Seashore 1919, p.221). Believing that failing to use this capacity would cause it to deteriorate, Seashore (1938) advised its deliberate cultivation as one of his 'twelve rules for efficient learning in music' (p.150). The author further proposed that auditory imagery functioned in conjunction with other types of imagery, most particularly its motor counterpart, especially for performers. Other types were also believed to come into play, together making up a 'warm' and living experience that could stimulate musical emotion: 'Thus a musician not only hears the music but often lives it out so realistically in his imagination and memory that he sees and feels a response to the persons, instruments, or total situation in the rendition represented.

[100] See: http://giml.org/mlt/methodology/, (accessed 6 October 2016).
[101] The first empirical investigations of visual imagery had already taken place earlier, in 1880, by English psychologist Francis Galton (1822-1911) (see: http://psychclassics.yorku.ca/Galton/imagery.htm, accessed 10 October 2016).

Without this warmth of experience, music would lose its essential aesthetic nature' (Seashore 1938, p.6).

Though many of Seashore's contentions were subsequently criticised – particularly his notion of a 'fixed' music aptitude (Gordon 1998) –, his emphasis on the importance of mental imagery for musicians has remained a recurrent theme in music-psychological and pedagogical literature until today. In a much more recent attempt to describe and define musical giftedness, Persson (2009) draws a wider and more flexible picture of 'talent' than Seashore[102]. In a literature review of recent relevant research, the author teases out a number of different characteristics of musical giftedness; among them, the actions of internally representing sound in rich and varied ways[103], as well as of internalising, remembering and manipulating sound to match expressive intentions[104], both feature as significant components. The author himself sees inner hearing as particularly relevant for the domains of conducting, composing and arranging, and less so for other domains. In a later text, Persson (2011) notes that '[w]hile all gifted musicians are likely to have the ability developed in a way that differentiates them from non-musicians, the ability of inner hearing is useful but probably not necessary to a performer' (p.13).

Concerning the applicability of inner hearing, Lehmann *et al* (2007) are closer to Seashore's 1919, 1938), rather than Persson's (2011) stance. Discussing 'mental representations', defined as 'the internal reconstruction of the outside world' (Lehmann *et al*, *op.cit,* p.19), they maintain that these are built and manipulated both in listening to and in making music, underlying the whole range of musical skills, including remembering, reproducing (i.e. performing), and creating music. Furthermore, these are not exclusively of an auditory nature; they may have a kinaesthetic, visual, music-theoretical or emotional character, as demanded by the different aims of practising, remembering after hearing or reading, interpreting, composing, improvising, or even managing performance anxiety. Such cognitive mechanisms of mental representation can be developed through long-term training and they play a central role in music making and learning (*ibid.*). Indeed the authors

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[102] This incorporates discussion of issues such as the tension between highlighting genetic versus environmental shaping factors, and recognising an overall versus a set of separate musical capacities. Furthermore, it acknowledges the cultural one-sidedness of most existing relevant discussions, based as they are on the paradigm of Western classical music, and the social dimension of identifying giftedness. Taking such largely unresolved issues into consideration, the author nevertheless sets out to outline a conceptual model of musical giftedness. He accepts the notion that the capacity for music seems to be a separate intelligence as Gardner (2011) suggested, and maintains that musical intelligence is subject to development through training – though genetic factors do play a role in determining developmental potential. This issue is analysed in more detail in Chapter 11.

[103] See Bamberger, J. (1991). The mind behind the musical ear. How children develop musical intelligence. Cambridge, MA: Harvard University Press.

[104] See Haroutounian, J. (2000). Perspectives of musical talent: a study of identification criteria and procedures. *High Ability Studies, 11(2)*, 137-160.

conclude by suggesting that 'mental representations, namely the individual's ability to reconstruct the outside world in order to act effectively on that information, is at the heart of becoming an expert' (Lehmann et al 2007, p.23). Noting the vital role ascribed to this mechanism by a variety of authors, a closer examination of contemporary empirical research exploring musical imagery is undertaken in the next section, with a view to clarifying its character and function.

6.2.2 Types of musical imagery in the literature

The traditional emphasis on sound as the central aspect of musical imagery has recently been broadened to encompass a wider and more inclusive perspective, particularly in regard to musical training. Thus Clark *et al* (2011) note that 'imagery as used by musicians involves not only sounds but also the physical movements required to create sounds, a 'view' of the score or an instrument, and the emotions a musician wishes to express in performance. Current research is considering imagery use for functions including developing and enhancing expressivity during practice and performance, assisting with learning and memorising music, pre-experiencing performance situations, and assisting in the prevention and treatment of playing-related injuries' (p.351). The authors observe that this wealth of different functions and applications of imagery has led to a corresponding wealth of different terms to describe it (e.g. mental rehearsal or practice, aural or internal representations, inner hearing, and visualisation), which can become a source of confusion.

Though the analytical discussion that follows will hopefully help to clarify the various types and uses of musical imagery, it may be useful to start by differentiating between the terms 'representations' and 'imagery', which are sometimes used interchangeably in the literature (e.g. Peretz & Zatorre 2005). As part of their theoretical model, formed through a systematic literature review, Dalagna *et al* (2013) propose that mental representations can be understood as the result of an interaction between concepts, i.e. perceived regularities in events or objects, and imagery, i.e. the experience that can take place in the absence of external stimuli. In other words, 'concepts' constitute knowledge; this is organised and stored in the mind, in the form of mental images, or mental 'representations' or 'models' (Schaefer 2014). 'Imagery' is the experience of having such representations, while 'imagination' can be defined as the ability to have this experience, or the mind's faculty that makes it possible (*cf* Johnson 1987):

Concepts		
+	=> Experience of mental imagery	=> Formation of mental representations
Imagination		

Table 6.1: Mental imagery and mental representations

Representations seem to underlie both imagery and perception (Schaefer 2014); they can be evoked automatically or deliberately (Keller 2012), during musical activities such as practising, performing, composing, listening, improvising, or sight-reading (Hubbard 2010; Lehmann *et al* 2007). In the paragraphs that follow, musical imagery is examined mainly in relation to trained musicians, with some reference made to universal applications of musical representations, regardless of training.

Mental imagery of 'musical worlds'

As already remarked, sound is not the only content of music-related mental representations. In a recent text 'on defining music', philosopher Stephen Davies notes that '[m]usic is not patterned sound, it is the bodying forth of sound through human action, and the relevant actions are conditioned not only by musical factors but by socio-cultural arrangements and resource availabilities that have nothing to do with music as such' (Davies 2012, p.16). Thus musical sound is necessarily connected to action and to socio-cultural context. Since mental representations are vital to how we generally function in the world as discussed earlier, we would expect them to pertain also to these aspects of music and music-making. Indeed, psychologist David Hargreaves (2012) suggests that people build mental representations not just of music, but of 'musical worlds'. Along with the music itself at the sonic structural level, representations incorporate also its cultural and personal associations. These stand for the typical context in which a particular music may be heard, and the specific situations, events and people in which and with whom one has experienced a particular music. No special training is required for such mental representations to be formed; rather, they are built through exposure to music in everyday life (*ibid.*; Sloboda 2000).

Auditory mental imagery

As has already been mentioned, the mechanisms of mental imagery largely overlap with those of perception in the same modality (Kosslyn *et al* 2001; Kosslyn *et al* 2010). Auditory imagery is no exception: it shares neural structures with auditory perception, in people both with and without

musical training (e.g. Halpern & Zatorre 1999; Zatorre *et al* 1996). Zatorre and Halpern (2005) mention a number of studies that use a wide array of techniques to explore this topic (such as MEG, PET, fMRI and behavioural measures), which converge on the finding that the auditory cortex can become active in the absence of sound[105]. The authors propose that 'this activity likely mediates the phenomenological experience of imagining music' (p.9). This is an experience common to most people in the form of 'earworms' or tunes 'stuck in the head' (Williamson *et al* 2012; Hyman *et al* 2012); for musicians, however, it has a much wider application and it can take a more deliberate character, besides that of involuntary 'earworms'. Indeed trained musicians often deliberately evoke auditory mental representations as part of their musical practice or preparation for performance, as discussed later on in this chapter.

An auditory mental representation could be defined as a trace that sound leaves in auditory memory, and which in turn influences perception: 'Sound, *once it has ended*, leaves in the brain neural traces that affect the perception of future sounds' (Demany & Semal 2008, p.78 [authors' italics]). The elements of sound that are encoded in such neural traces may include melodic features – such as general contour or specific intervals, rhythmic features, as well as aspects of harmony and tonality, in the case of tonal music (Peretz & Zatorre 2005; Sloboda 2000). They may also include dynamics, articulation and timbre, though the latter seems to be a weaker, or less conscious component of mental imagery than pitch and timing (Bailes 2007; Bailes *et al* 2012; Bishop *et al* 2013; Bishop *et al* 2014). Another view suggests that auditory representations may consist of fragments, or 'chunks' of music (Rohrmeier & Rebuschat 2012).

Besides comprising specific information, it is proposed that representations also function on a more abstract level, preserving the relations of different melodic and temporal features that make up the form and structure of events (Peretz & Zatorre 2005). Thus we remember and recognise a tune not in terms of a sequence of specific absolute pitches, but in terms of the relations between its notes. These remain constant, enabling one to identify a tune as 'same' even if it is heard played in different tonalities, by different instruments, or with different dynamics (*op.cit.*). Beyond particular musical pieces, mental representations of this more abstract form may preserve the regularities of a musical system or style (Thompson & Schellenberg 2002; Tillman 2008). These result in long-term implicit stylistic knowledge, which is acquired through exposure and possessed by all normally-hearing members of a musical culture (e.g. Dalla Bella & Peretz 2005).

[105] See also Peretz & Zatorre (2005) for a review of studies that explore the overlap between mechanisms for auditory perception and auditory imagery.

In the case of trained musicians, mental representations seem to become stronger, as evidence from EEG and MEG studies indicates, comparing brain activity during auditory imagery in musically trained and non-trained groups. Thus Trainor *et al* (2009) report enhanced phase-locking in musicians compared to non-musicians for both instrumental and pure tones, 'suggesting the auditory cortex is better able to represent sound in the musician group' (p.137). Similarly, Herholz *et al* (2008) report that only in musicians was imagery of familiar melodies strong enough to elicit an early pre-attentive brain response when they heard an unexpected wrong continuation of the same melodies. The authors conclude that intense musical training has enabled musicians to 'achieve a superior ability for imagery and preattentive processing of music' (Herhold *et al op.cit,* p.2359). In a different type of study, higher performance of the musicians' group in behavioural musical auditory imagery tasks led the authors to suggest 'more efficient processing of musical image representations in people with musical training' (Aleman *et al* 2000, p.1667). The fact that musicians performed better both in the musical and non-musical auditory imagery tasks, but not in the visual imagery task that was part of the same experiment, led Brodsky *et al* (2003) to note that 'the ability of musicians to experience musical images, […] may be *the* outstanding mark of a musical mind' (p.603) – as Seashore (1919, 1938) had suggested many decades ago.

Auditory and motor mental representations

Motor imagery can be defined as 'the imagination of the kinaesthetics involved in actual movement' (Zatorre & Halpern 2005, p.10). Research indicates that, besides auditory imagery, musicians make use of motor imagery connected to their instrument when imagining themselves playing. Furthermore, imagery of sounds can be combined with imagery of related movements[106] (see Zatorre & Halpern 2005 for a review of relevant studies).

There is ample research that explores this link between auditory and motor functions particularly in musicians. In a study comparing between the brain activity of professional pianists and that of non-musicians during the tasks of passive listening or playing on a mute keyboard, only the musicians' group showed activation of areas involved in auditory-sensorimotor integration (Bangert *et al* 2006). In a different experiment, non-musicians who were trained to play the piano for the purposes of research showed auditory-sensorimotor co-activation already from the first minutes of learning, the effect increasing with further training (Bangert & Altenmüller 2003). The researchers conclude that for trained musicians, the mental representation of the instrument incorporates elements both of

[106] Although, the findings of Lotze *et al* (2003) suggest that integration of auditory and motor imagery only takes place if at least one system becomes activated through execution or actual stimuli – not in purely imaginary conditions.

perception and action, by utilising an audio-motor link. This seems to be served by the anterior right brain region, and to start developing very early on in training. A similar method of training non-musicians was applied by Lahav *et al* (2007), who then asked participants to listen to the piece they had learnt, while staying still. Activation of motor-related brain networks in this condition led the authors to conclude that: 'acquiring actions that have an audible output quickly generates a functional neural link between the sound of those actions and the presumably corresponding motor representations' (p.313). This close coupling of auditory stimuli with motor mental representations, or auditory mental representations with related movement, reflects the strong embodied component of all music-related activity and especially that of performing musicians, as discussed in Chapter 10.

Besides comparing musicians with non-musicians and studying the development of the audio-motor link, research has also investigated differences between the cortical processing of actual movements versus motor imagery in musicians. Meister *et al* (2004) examined the brain activity of 12 music academy students during the tasks of performing a right-handed piano melody on a silent keyboard from notation, and of imagining themselves performing the same melody while reading the notes. A partial overlap of brain activity during imagery and real performance was found, though activity was stronger in the real performance condition; additionally, certain areas were only activated in the condition of physical performance. These differences, according to the authors, likely reflect the stronger degree of visuo-motor integration that motor execution entails compared to mentally simulated actions. Indeed in musical cultures with written notation, auditory and motor representations work in conjunction not only with hearing and playing, but also with reading music. The mental representations that accompany the act or reading musical notation are discussed in the next paragraph.

Music imagery and reading music: 'notational audiation'

In discussing instrumental sight-reading, Lehmann *et al* (2007) maintain that, far from being a mechanical process of translating visual information into movement, this skill involves reconstructing in the head what the music should sound like. This reconstruction, synonymous with the building of auditory mental representations, is based on acquired knowledge of style, performance practice and music theory, integrated with musical expectations (*ibid.*). This skill is relevant for all musicians who play from notation, and of particular pertinence to conductors (Persson 2011). Reviewing relevant literature, Lane (2006) observes that 'experts tend to view score study as a process of developing an internal sound image – a complete realisation of the piece in the conductor's mind', one including 'appropriate interpretations of expressive elements of the music' (p.216). Such a thorough sound image, complete with expressive elements, would require a high ability of translating visual input into sound and internally hearing the music one reads – what Brodsky *et al* (2003, 2008) call 'notational audiation'.

Brodsky *et al* (2003) investigated notational audiation through a series of tasks where participants had to audiate both new and familiar melodies from musical notation either undistracted, or with auditory, rhythmic and phonatory interference. Auditory distraction came from an external source, whereas rhythmic and phonatory interferences involved the participants themselves tapping and humming irrelevant material. Participants were then asked to judge whether the melody subsequently played to them was the same or different from the one audiated, a way of testing success at developing the correct sound-image of the read melodies during the different conditions. Performance was highest in the non-distracted condition and lowest in the phonatory interference condition, indicating that there is a kinaesthetic phonatory aspect that plays an important role in the process of notational audiation. As the researchers note, this finding agrees with Smith's *et al* (1992) suggestion that auditory imagery requires the co-operation of two mechanisms, namely the 'inner ear' and the 'inner voice'.

An experiment with similar procedures was conducted again later by Brodsky *et al* (2008), this time including physiological measurements of phonatory processes using throat-audio and larynx-electromyography (EMG) recordings. Results confirmed those of the 2003 study, as well as demonstrated covert vocal folds activity during the silent reading of music notation in the non-distracted and the rhythmic-distraction conditions. Furthermore, this study showed that manual motor movement significantly facilitates notational audiation, leading researchers to conclude that 'among musicians who have demonstrable notational audiation skills, music notation appears to be quite automatically and effortlessly transformed from its inherently visual form into an accurate, covert, aural-temporal stream perceived as kinaesthetic phonatory and manual motor imagery' (p.443).

It is important to note that in both studies by Brodsky *et al* (2003, 2008), only a third of the highly skilled musicians that were initially referred to the researchers passed the test demonstrating notational audiation ability, which was set as a requirement to take part in the experiments. As researchers comment, 'it appears that although all highly trained musicians attain instrumental proficiency, some have more efficient aural skills than others' (Brodsky *et al* 2003, p.610).

Although the skill of internally transforming notated symbols into an accurate musical sound image is considered vital by many authors (e.g. Gordon 1999; Karpinski 2000; Lehmann *et al* 2007; Neuhaus 1993; Schumann 1834/1946), this process remains largely elusive. One might wonder, for example, how Brodsky's *et al* (2003, 2008) findings about the motor and phonatory aspects of notational audiation relate to conductors' internal processes of full-score study. Indeed Brodsky *et al* (2008) observed a lack of neuromusical studies exploring notation-prompted imagery, except for one study

which used isolated notes as stimuli[107], thus its results cannot account for processes of real-world music reading. Furthermore, contrary to Brodsky's (*op.cit.*) notion of a dependence on kinaesthetic processes for notational audiation, Peretz and Zatorre (2005) remark that the ability of most musicians to sight-read the same score in different modalities, e.g. by singing and playing different instruments, indicates perhaps that they use 'a more abstract, modality-independent representation system of written scores' (p.102). Both propositions may be true, depending on a musician's field of specialisation, or level of musical maturity and experience.

Mental imagery, musical emotions and expressivity: 'emotional imagery'

Whether musical mental representations incorporate kinaesthetic components or have a more abstract form, sound constitutes perhaps their most constant element. Research indicates that mentally represented musical sound goes beyond technical characteristics of the music such as pitch, rhythm and harmony, to include expressive aspects of the music. Thus participants in Woody's (2003) study who were asked to imitate a 'deadpan' piano performance did not succeed in performing completely expressionlessly, but incorporated reduced expressive features in their renderings of the piano excerpt. The author comments on this by noting that 'musicians' mental representations of performance are influenced by certain "rules of expressivity"'[108] (p.60).

Though such rules may be embedded in musicians' auditory imagery, apparently expressive performance does not just happen: expressive 'automaticity' needs to be enhanced through more conscious decisions, as the results of Woody's (2003) study seem to indicate. For this reason, the author maintains that expressivity in performance can be greatly facilitated by consciously cultivating a musical 'goal image' which will incorporate both concrete sound characteristics and extra-musical emotional metaphor. Providing that the musician's motor production abilities are also up to the task, such goal imaging can contribute to a more effective translation of the performer's emotions into concrete expressive sound properties:

> While some musicians may find performance most rewarding when they themselves are emotionally involved with the music, any emotions they feel will only be shared by a listening audience if they are translated into expressive sound properties[…] advanced musicians accomplish this translation through the skills of goal imaging and motor production (Woody 2003, p.60).

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[107] Schurmann, M., Raij, T., Fujiki, N., & Hari, R. (2002). Mind's ear in a musician: Where and when in the brain. *Neuroimage, 16,* 434–440.

[108] Although, Repp (2001) suggests that expressive timing in imagined music may be under conscious control and thus optional, possibly more closely connected to imagining performing the music than to imagining solely its sound.

Thus according to the author, expressive performance can be achieved through the following sequence:

Explicit planning of expressive sound characteristics =>
goal image of performance =>
successful expressive performance.

The notion of planning for expressive performance is consistent with the idea that expressivity in musical playing is closely connected with musical structure (Sloboda 2005); namely, it seems likely that the ability for musical expression may not be as intuitive and elusive as it is perhaps often considered. Indeed, Lehmann *et al* (2007) and Sloboda (2005) suggest that it consists in large part in managing nuance; namely, varying sound features such as attack, timing, loudness and timbre, in order to highlight structural features of the music. This act heightens the listener's emotional responses – particularly when musical expectations, cultivated through familiarity with a particular style, are violated (*ibid.*). As musical expression is so tightly connected to the manipulation of sound, Lehmann *et al* (2007) urge that performers' expressivity should not be left to intuition; instead, they advocate 'developing explicit representations for performance that allow planning and conceptual memory for the details of an interpretation' (p.86). This recommendation reflects the practice of many expert instrumental performers (e.g. Chaffin & Imreh 2002; Lehmann *et al* 2007, p.98 for a general reference) and conductors (Lane 2006).

Besides forming an explicit goal image through the manipulation of structure, mental imagery is connected to musical emotions in another way also; namely, as a technique of building extra-musical metaphors, related to the music at hand, that will enhance expressivity in performance. Such metaphors can have a narrative, a visual or a motional character (Lehmann *et al* 2007, p.204; Woody 2002). However, this type of emotional imagery used by musicians is little understood at present, according to Clark *et al* (2011).

Perhaps as a result of systematically building musical representations that incorporate expressive elements, emotion seems to become for musicians so firmly associated with music, that it can be evoked solely through auditory imagery[109]. To demonstrate this, in a study by Lucas *et al* (2010), emotional responses of musicians to excerpts of familiar classical music were found to be strongly similar, whether these were sounded or imagined. Results suggest common mechanisms for the

[109] This may be the case with non-musicians also, though I am not aware of any relevant research.

processing of musically-induced emotion in both conditions; thus it appears possible for a musician to relive internally the experience of playing or listening to music, complete with its emotional impact.

Visual imagery

The types of imagery reviewed thus far, namely auditory imagery, motor imagery, emotional imagery, notational audiation, and imagery pertaining to the wider socio-cultural context, compose a complex picture of the internal musical experience. Visual imagery, not mentioned so far, is also common among musicians, and can be applied in a number of ways (besides as part of emotional imagery): for example, when visualising a performance situation in order to manage performance anxiety (Esplen & Hodnett 1999); when visualising a musical score; or when visualising one's instrument (Clark *et al* 2011). This type of imagery forms part of 'mental practice', a common technique of musical practice considered below. The next section explores musicians' different uses of mental imagery as a tool to attain various practice- and performance-related goals.

6.2.3 Uses of mental imagery by musicians for various goals

The multi-faceted profile of musical mental imagery

Musical mental imagery is composed of a number of different imagery types, described in the previous section. Regardless of modality, imagery can be thought of as functioning at an automatic, and at a more deliberate level (Moulton & Kosslyn 2009)[110]. Its automatic function is emanates from the principle that imagery is an organic part of both perception and action, and thus of how we generally function in the world (Crisp *et al* 2011). Its more deliberate form is seen as an 'epistemic device' that is used to access or generate knowledge (Moulton & Kosslyn 2009). This distinction carries into music performance, where mental images can be automatically triggered by expectancies based on perceptual input – auditory, motor, or visual, – or they can be purposefully generated as part of setting action goals (Keller 2012). Imagery can take place both during performance ('online'), or prior to it and even away from the instrument ('offline'), with deliberate processes being part of both situations, and automatic ones happening mainly during actual performance (*op.cit.*). This description creates a multifaceted profile of musical mental imagery: it can have many types, be used in different ways, and to different ends. Indeed the literature mentions a number of different ways in which particularly intentional imagery is used by musicians, and different purposes it may serve.

[110] This distinction is perhaps reminiscent of the ancient one between 'passive memory' and 'active recollection', or the medieval one between 'natural' and 'artificial' memory (see Chapter 5).

General resilience, performance preparation, normal practice

Similarly with athletes and dancers (Gregg & Clark 2007), musicians have been shown to make deliberate use of imagery, whether 'online' or 'offline', for both cognitive and motivational purposes. In a study by Gregg *et al* (2008), classical musicians reported using imagery for purposes of general resilience, including limiting distractions, recovering from errors, demonstrating confidence, overcoming mental and physical fatigue, and maintaining mental toughness. Other uses relate to preparing for performance, as in the cases of mental practice away from the instrument, or of the silent reading of a musical score (Keller 2012). Trusheim (1991) found that orchestral brass players used imagery in their practice to improve their tone production, to achieve a particular expressive effect, and to improve overall interpretation. Images used to these ends could be auditory ('hearing' nuances of tempo, phrasing, dynamics, articulation, intensity, and tone colour), visual ('seeing' sound as having shape, size and colour), or tactile ('feeling' a sense of 'stickiness' to promote legato) (*op.cit.*). Hearing the rest of the orchestra internally, imagining the performance situation, and hearing the note they were about to play during performance, were some 'mental rehearsal' techniques also used by these musicians.

Mental practice

Mental practice can be defined as the 'imaginary rehearsal of a physical skill without overt muscular movement' (Connolly & Williamon 2004, p. 224). This occurs away from the instrument and entails imagery in different modalities, as the performer 'sees' their instrument or perhaps even the notated page, 'feels' the action of playing, and 'hears' the resulting sound (Fine *et al* 2015; Zatorre & Halpern 2005). Research indicates that musicians commonly use this technique as part of their performance preparation: In a survey of 89 instrumentalists, singers and conductors, participants reported use of mental practice for a variety of technical and interpretational aims, mostly related to performance (Fine *et al* 2015).

The literature stresses also another benefit of mental practice, namely, its power to enhance everyday practice efficiency. Indeed mental practice has been found to cause similar cortical changes as physical practice (Pascual-Leone 2003). Although when used alone it is less effective than physical practice, the integration of both types seems to yield maximum results (*op.cit.*). For example, in a study by Bernardi *et al* (2012), the combination of intense mental study (30 minutes) with relatively short physical practice (10 minutes) was found to be almost as effective as longer physical practice alone (30 minutes). Results indicate that combining physical and mental practice is an effective means for optimising practising time (see also Freymuth 1999; Pascual-Leone 2003). Additionally, ability for mental practice makes it possible for the musician to bypass difficult auditory conditions, for

whatever reason these may occur, and not miss the opportunity to practise altogether (Highben & Palmer 2004).

Memory

Next to other aspects of both practice and performance, mental imagery also serves purposes of memorisation. Expert musicians do not rely on incidental 'muscle memory' to perform on stage, but rather solidify it by forming 'a clear mental image of the piece that is rather independent of – but may include – tactile cues' (Lehmann *et al* 2007, p.118)[111]. One way to test whether a piece is securely memorised would be to go through the piece mentally, utilising mental practice as described above. Bernardi *et al* (2012) studied the role of mental practice for effective memorisation in a small sample of pianists, and found that auditory imagery was particularly important in enabling memorising music through mental practice. Indeed, though auditory and motor functions of perception and imagery are closely connected in musicians (e.g. Bangert *et al* 2006)[112], research indicates that as skill increases, conceptual understanding of music becomes increasingly disassociated from the movements that produce the music, and thus 'mental plans for action become independent of the required movements' (Palmer & Meyer 2000, p.63). Ultimately, skilled performers integrate abstract, cognitive processes with concrete, physical ones: Chaffin and Lisboa (2008) found that experienced musicians combine automatic motor sequences with cognitive control to attain both security and flexibility in memorised performance. Cognitive control involves having a 'mental map' of the piece in mind while performing, one that incorporates expressive and structural landmarks – 'memory retrieval cues' – which tell the performer where they are and what comes next (*ibid.*). Finally, revealing a different aspect of the same goal, another study found that participant musicians enriched auditory and motor imagery with emotional input, so as to improve memorisation (Holmes 2005). Thus on the whole, imagery plays a central role in musical memory, both as part of the memorisation process prior to performance, and while playing from memory at the time of performance (Keller 2012).

Expressivity

The conscious cultivation of an expressive 'goal image' as part of shaping expressive interpretation has already been mentioned as a theme of research (Woody 2003), and as common practice among expert musicians (Chaffin & Imreh 2002). Besides these 'offline' (Keller 2012) uses of imagery to serve expressivity, various forms of imagery play an important role in expressivity during performance also. According to Keller (*op.cit.*), along with auditory representations of sound, musical

[111] See also Chapters 5 and 8.
[112] See also Chapters 4 and 5.

imagery incorporates mechanisms of action simulation, and internal models of bodily states – with their resulting events in the surrounding environment. 'Action simulation' refers to brain processes resembling executing action in the absence of real action; the function of 'internal models' entails imagining the result of an action, and regulating the action to get the desired result. Through the collaboration of these different auditory and motor imagery mechanisms, it becomes possible to anticipate future results and thus plan and execute musical actions accordingly. It seems plausible that, – adequate motor skills provided – such mental planning may benefit the manipulation of expressive elements such as timing, intensity, articulation and intonation during performance (*op.cit.*).

Ensemble synchronisation

Another use of imagery during performance pertains to synchronisation in ensemble playing. Pecenka and Keller (2009) found that musicians' auditory imagery ability is important for musical synchronisation – albeit tested through simple sensorimotor synchronisation tasks –, with temporal imagery acuity apparently playing a more crucial role than pitch imagery. Studying synchronisation in a more naturalistic context, Keller and Appel (2010) tested ensemble co-ordination during duet performances by seven pairs of pianists, who were also individually tested in an anticipatory auditory imagery task. Anticipatory auditory imagery in this task involved modelling both one's own forthcoming sounds and those of a co-performer's, to facilitate interpersonal action co-ordination. Results showed a correlation between auditory imagery ability and ensemble co-ordination; it was even found to be more important than the –perhaps more 'obvious'– element of visual contact. Transformation of anticipatory auditory imagery into movement is likely supported by mechanisms relating to motor control, such as those of 'action simulation' and 'internal models' described earlier. In ensemble playing, anticipation of future results through these imagery mechanisms serves to predict the co-performer's actions, thus enhancing the quality of ensemble cohesion (Keller 2012)[113].

Other skills

Other areas of musical ability such as playing by ear, sight-reading, playing rehearsed music, improvising, recall of heard music, and recall of a previously read musical score, have been shown to be affected by the level of a person's auditory imagery ability (Hubbard 2010; McPherson & Gabrielsson 2002). Indeed, even 'elementary' skills such as learning and recognising intervals and melodies involve mental representations (Patel 2008). Aural imagery also plays a part in tuning: The

[113] The predictive functions of anticipatory musical imagery that support both expressivity and ensemble synchronisation, can be seen as one facet of the general role that imagery plays in the predictive capacity of our brains (Moulton & Kosslyn 2009), briefly discussed in section 6.1.2.

ability to sing in tune has been found to be linked with the ability for aural imagery (Pfordresher & Halpern 2013), while players of untempered instruments (e.g. brass, wind and string players) must hear upcoming notes internally to facilitate tuning (Zatorre & Halpern 2005). Finally, composing is perhaps the one activity that would most readily be associated with mental imagery, though there is little empirical research on this matter (Hubbard 2010). Self-reports by famous composers describing their own use of auditory imagery (Agnew 1922), and the feat of composing while being deaf, as in the cases of Beethoven and Smetana (Zatorre & Halpern 2005), testify to the plausibility of imagery playing a central role in what a composer does[114].

6.3 Summary

Musical imagery, like each of the other aural skills-related themes examined in this thesis, is a vast subject that cannot be exhausted in a few pages. It constitutes one application of the more general phenomenon of imagery, which appears to be omnipresent in the human experience: it pertains to different modalities (e.g. aural, visual, kinaesthetic); it forms part of both perception and action; it shares neural mechanisms with 'actual' experiences in the same modality; and it is involved in both predictive and creative functions.

Musical imagery retains the multi-faceted and pervasive character of general imagery. The literature reviewed in this chapter suggests that it is a composite phenomenon, combining a number of different imagery types: namely, auditory, motor, visual, and emotional imagery, as well as notational audiation, and mental representations relating to the wider socio-cultural context of the musical experience. Most of these are common for all people, whereas some are specific to trained musicians only. Musicians make deliberate uses of the various types of imagery in a number of different contexts – such as normal practice, mental practice and performance, and for different purposes – such as general resilience, expressivity, memorisation, and ensemble synchronisation. Additionally, it seems plausible that even musical imagery that is common to musicians and non-musicians alike will be more developed in the former, because of their longer and more intricate involvement with music.

Hubbard (2010) observes that it is not clear whether individual differences in musical ability and experience are the cause, or the effect of differences in musical imagery. Still, it seems to be widely accepted as the key to musicianship, or at least as a highly beneficial skill, among noted composers (Agnew 1922), performers (Trusheim 1991), music teachers (Neuhaus 1993), as well as academic music professors and students (Haddon 2007), and music psychologists (Seashore1919, 1938;

[114] This plausibility ties in well the notion, mentioned in section 6.1.2, that imagery plays a part in creative operations (Chavez 2016).

Lehmann et al 2007) . Indeed, imagery has been shown to be systematically and consciously used among performing musicians (e.g. Chaffin & Imreh 2002; Holmes 2005) – as well as expert athletes (Gregg & Clark 2007). It is characteristic that a number of different authors strongly advise that musical imagery, in one form or another, should be practised in a conscious and structured way by music students (Dalagna *et al* 2013; Gregg & Clark 2007; Hill 2002; Lehmann *et al* 2007, p.79; Seashore 938, p.150; Trusheim 1991; Woody 2003). This recommendation is endorsed in a recent study, in which participants reported technique-, expressivity- and memory-related improvements after mental rehearsal. The authors conclude that:

> Imagery rehearsal may provide a means of managing complex tasks in discrete stages and lead to an enhanced sense of integration between intention and action, by diverting attention from the process of playing to the goal outcome, internalised as a multimodal presentation [...] The findings imply that these strategies can be taught and improved over time, their efficacy modulated by skill level and motivation (Davidson-Kelly *et al*, 2015).

The following figure summarises the most important aspects of musical imagery presented in this chapter:

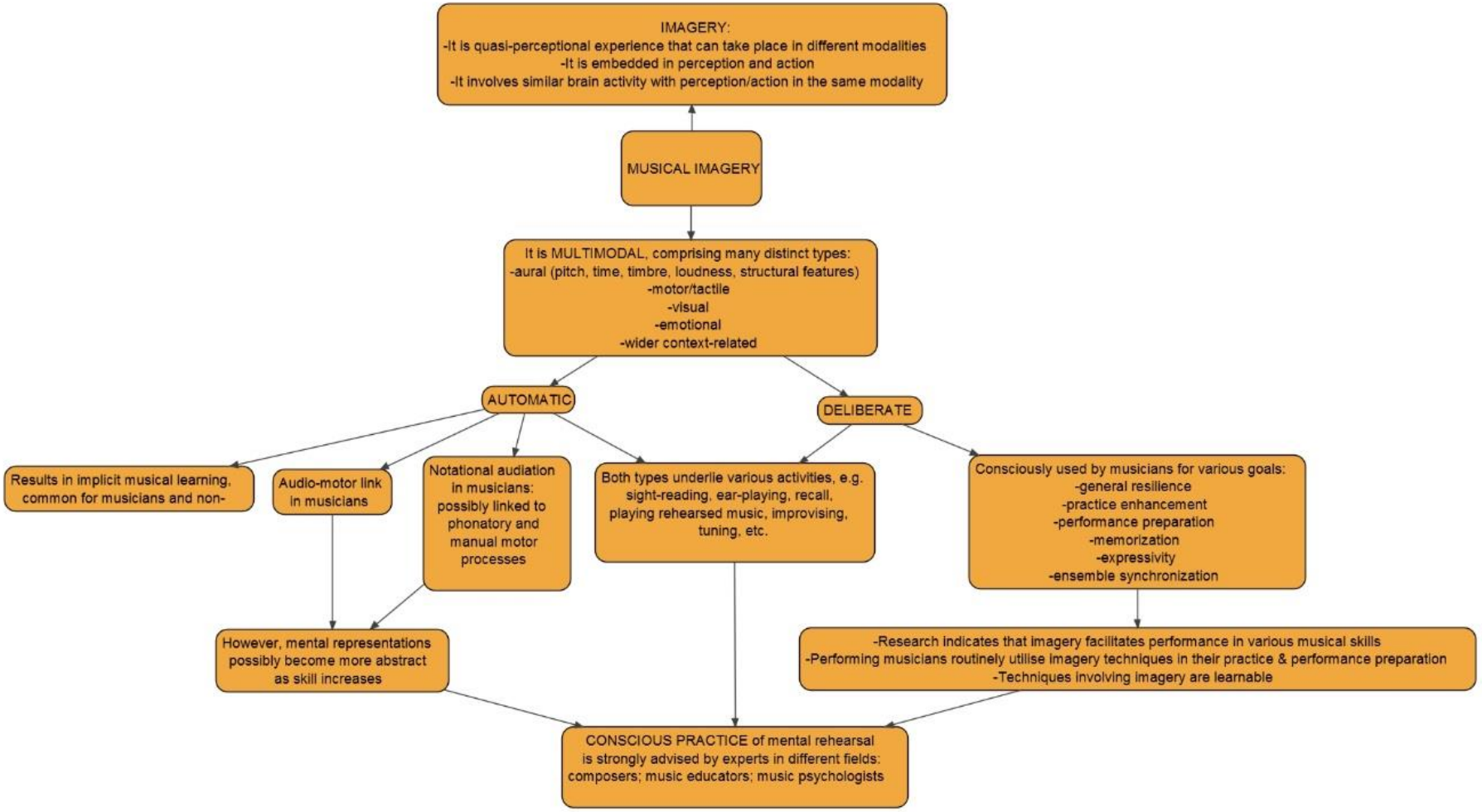

Figure 6.1: Characteristics of musical imagery

The ubiquity of mental imagery mechanisms, the learnability of techniques involving mental imagery, and their power to enhance both practice and performance, make a strong case for heeding the advice of experts, and implementing its conscious practice as part of musical training. This conclusion positively reinforces the parallel recent trend in 'aural skills' pedagogy, towards viewing aural imaging as a skill that needs to be deliberately practised and even emphasised (e.g. Klonoski 2006; Reitan 2009); this idea is revisited in Chapter 14.

As already noted in the present and in previous chapters, mental imagery and memory both play a crucial role in enabling effective music reading. The following chapter explores the history, psychological mechanisms, and pedagogical discourse regarding music literacy – a main ingredient of Western classical music training, and of 'aural skills'.

CHAPTER 7

MUSIC NOTATION AND LITERACY

7.1 The invention of writing – a general introduction

The invention of writing was surely one of the most remarkable breakthroughs in human civilisation. Though its initial use for practical, financial and organisational purposes was groundbreaking in itself, its revolutionary aspect lies even more in that it brought about a re-structuring of human thought, without which science, history and philosophy might not have been born or developed as they did. Writing, particularly phonemic writing, in which each sound is represented by its own symbol, constitutes the link between an intangible oral/aural world with a concrete visual world. It thus makes it possible to almost disregard time and have an instant visual overview of a text; it offers the possibility of stepping back and observing while keeping a distance; it facilitates perceiving the parts (letters, words, sentences) that make up the whole; it is the material of private study, of an object that is perceived to be outside of and separate from oneself. All of these functions, which constitute an unquestioned part of our everyday life in the Western world today, came gradually into an oral world, which functioned more holistically than analytically, more collectively than privately, more episodically (randomly) than linearly. It is perhaps difficult for us today to grasp the immense impact that literacy, once it became the norm, had not only on everyday life but on human perception with regard to oneself, others, time, and the world in general. Writing is considered to have opened the way to abstract and analytical thinking, allowing human consciousness 'to realise its potential to the fullest possible degree' (Ong 1997, p.15).

Though writing undoubtedly brought with it new possibilities for human thought and perception, its wide use also meant that certain mechanisms of oral cultures would be lost or devalued; thus its invention was not immediately hailed by all as a positive step in the progress of humanity. An example is the ancient Greek philosopher Plato (4th century BC), who accused writing of being a mechanical, unhuman way of handling knowledge, shallow in its effect, damaging for the capacity of

memory[115], as well as for the living, social and dialectical aspect of the search for a common truth[116]. Still – the battle's result seemed foregone: it was in written form that Plato's own ideas were expressed (Goody & Watt 1963; Ong 1997).

It is noteworthy that concerns similar to those of Plato were expressed many centuries later in regard to printing, and more recently to computers. After all, in Plato's time writing was a form of new technology; and though it can hardly be thought of as 'technology' today, some criticisms levelled against it remain as timely now as they were in ancient times. For example, in Graeco-Roman antiquity there was an apparently simplistic view that equated speech with writing; more recently, linguists have observed that we have taken this misunderstanding even further, tending to think of written language as the basic form of language, despite the common knowledge that the spoken word comes first, both historically and logically. Furthermore, our modern perception of spoken language as a stream of individual sounds that together form larger entities may stem from the visual image of letters and words. Contrary to this perception, the actual sound of speech has continuous flow, in which separate units are not necessarily discernible (Roy 2009).

Written and spoken language thus appear to be entwined in our perception today, when literacy is a central and fully assimilated part of our Western civilisation. At the same time however, there seems to be tension between them in present-day thought. The father of modern linguistics, Ferdinand de Saussure, who considered writing as supplementary to speaking rather than as an alternative way of delivering language, characterised it as 'useful, flawed and dangerous' (in Ong 1997, p.1). More recently, writing has been postulated either as a form of prison, since a literate person can no more hear a word without at once referring to its written image (*op.cit.*), or as liberator of man's consciousness from 'the tyranny of the present' (Spengler 1934[117], in Goody & Watt 1963).

As will be seen further on, there are many parallels to be drawn between the domain of language and that of music, especially regarding the co-existence of a positive revolution with the potentially negative effects that writing carried with it as it entered each domain.

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[115] Although, the written word was initially used to support memory, and the two went hand-in-hand: '(W)hen boys have learnt their letters and are ready to understand the written word as formerly the spoken, they (teachers) set the works of good poets before them on their desks *to read and make them learn them by heart* (…)' (extract from Plato's *Protagoras*, taken from: Mark, M.L. (2008). *Music Education: Source Readings from Ancient Greece to Today*. Routledge: New York). Reading and memorising remained closely linked until the Middle Ages, as discussed in Chapter 5.

[116] This, despite the fact that for ancient Greeks, as well as for Romans, reading retained a social aspect through the practice of reading aloud to an audience of listeners, enhancing 'the immense auditive memory of traditional societies' (Martin 1994, p.154).

[117] *The Decline of the West*, trans. C.F. Atkinson (New York, 1934), p.149.

7.2 Writing and music

In Ian Bent's (2001) text on musical notation in Grove Dictionary, we read that 'written notation is a phenomenon of literate social classes. In all societies it has developed only after the formation of a script for language, and it has generally used elements of that script'. It thus follows that as with language, music and all activities associated with it must have been exclusively oral, aural, kinaesthetic or visual-kinaesthetic (watching and copying movements), before any attempt to symbolise sound visually was made. A lot of music that is made around the world today remains unwritten, or involves notation which is either 'loose' in its representation, or is used as a guide rather than prescriptively (Aubert 2007); this holds true for traditional musical cultures, as well as for pop and jazz music (Berliner 1994; Green 2002; McLucas 2010). Contrary to such cultures, notation is generally considered an inextricable part of Western classical music, on which the present discourse will focus. Indeed, 'notational centricity' has been viewed as a prime characteristic of the contemporary culture of Western classical music (see Lilliestam 1996, p.196); the question then arises, of how this affects the way that classical music learners today connect and relate to the music they learn. The following review of psychological, historical and pedagogical literature seeks to explore this issue[118].

7.3 How musical reading works

In psychological terms, music reading (of traditional Western notation) is not viewed as a simple, or single activity. It differs from text reading particularly in terms of comprising both a horizontal and a vertical dimension, and of providing information about pace (Sloboda 2005). Literature on brain damage indicates that music reading comprises a number of different components (corresponding to decoding pitch-related, rhythm-related, and other symbols), which appear to be neurospychologically separable (Hébert & Cuddy 2006); equally separable seem to be the possible 'outputs' of music reading, namely playing, singing and naming notes (*ibid.*). Regarding the relationship between music reading and other musical abilities, such as playing, enjoying, recognising or learning new music by ear, these have been found to be associated in some cases and separable in others (see Hébert & Cuddy, *op.cit,* for a review of relevant studies)[119]. Practically, these disassociations may mean that it is possible to lose or get worse in one capacity (e.g. reading rhythm) while retaining another (e.g. reading pitch) (*cf* Midorikawa *et al* 2003); that it is possible to excel at one sort of activity (e.g. playing at sight) while being less good at another (e.g. naming notes at sight) (*cf* Schön *et al* 2001); and, as a logical

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[118] Some repetition of material already recounted in Chapters 2 and 5 is inevitable in what follows; this is necessary in exploring pedagogical problems and possible remedies pertaining to the use of music notation in Western classical music education, and to its approach in 'aural training'.

[119] The same holds true for the relationship between music- and text reading: they have been found to be dissociated in some cases (e.g. Cappelletti *et al* 2000), and associated in others (e.g. Stanzione *et al* 1990).

consequence, that practice in one area (e.g. singing in solfège) may not necessarily benefit another (e.g. instrumental playing). This concise description shows music reading to be a complex skill in itself, and to relate in complex ways to other music-related skills. Equally intricate appears the task of music sight-reading, which requires, 'at the very least, interpretation of the pitch and duration of the notes (written on the two staves of a piano score) in the context of the pre-specified key signature and meter, detection of familiar patterns, anticipation of what the music should sound like, and generation of a performance plan suited for motor translation' (Peretz & Zatorre 2005, p.101). As the authors note, 'this sketchy componential task analysis illustrates the number of operations that are involved in music sight-reading and that in principle can be distinguished neuropsychologically' (*ibid.*).

The above neuropsychological sketch of music reading applies to modern Western staff notation. The decoding of earlier forms of notation may have involved different operations in the brain, as these offered different kinds of information that pertained to different kinds of music. As a parallelism has been noted between the historical evolution of modern Western notation and the natural evolution of children's written representations of music (Bamberger 2005), it would appear that tracing the history of European music writing can offer insights as to the formation (and possible amendment) of modern pedagogical problems relating to the use of notation in formal music education. A historical overview is thus undertaken below, before proceeding to a review of pedagogical contemporary literature regarding music literacy.

7.4 A brief history of Western European musical notation

What we call "oral transmission" is what most human beings throughout history have known simply as "music" – something to play or hear rather than something to write or read. We modern Westerners are the ones who do things differently, and our preference for writing is our handicap (Jeffery 1992, p.124).

7.4.1 Beginnings: Middle Ages and the Renaissance

In the domain of Western European music, the beginning of the notation system that developed into the stave system widely used today is associated with Church music and it is much younger than written language, namely a little over a millennium old (Berger 2005). For nine whole centuries, Church music, from which the tradition of Western art[120] music mainly emanated, developed and

[120] A taxonomy that differentiates between the three categories of folk, art and popular musics has been established since the mid-19th century. Though the notion of 'art music' initially referred to music that was considered to have higher intrinsic qualities, today it is understood rather as referring to the origins, the systems of support and dissemination, and the role of literate dissemination in a musical culture. (Denise Von Glahn and Michael Broyles. "Art music." *Grove Music Online. Oxford Music Online*. Oxford University Press, http://www.oxfordmusiconline.com/subscriber/article/grove/music/A222729, accessed 16 December 2014).

functioned primarily as an oral tradition (Treitler 1981). Notation entered the picture at first in connection with language, and music followed: initially, in the 9th century, liturgical texts were written down without musical notation, neumes coming into use soon after to indicate their melodies (Berger 2005).

Whatever the origin of this particular way of notating music, its initial function was not prescriptive to the degree that its descendant stave notation is today; rather, its use allowed for a 'highly active and pluralistic situation' (Treitler 1992, p.134), in which notation was open to different interpretations, being 'mutually supportive and interdependent' (*ibid,* p.135) with remembering and improvising.

The peculiarity of the initial period when notation entered the hitherto oral world of music is noted by different authors. Treitler (1981, 1992) stresses the fact that the appearance of neumes in the 10th century did not instantly bring about any great changes in the way musicians of the time learned, performed or thought about music. In the same spirit, Berger (2005) wants to refute the 'naïve picture of a written musical culture replacing an oral one' (p.254). Rather, like written language which came to being after millennia when only spoken language existed, neumes were devised within the context of an oral musical culture which had already existed for centuries, and had its own rules and ways of functioning: the Church repertoire, arranged in cycles and thus repeated periodically, consisted of formulaic monophonic melodies which were also highly repetitive and thus easily memorisable (Treitler, 1981). This repertoire was transmitted orally, learned and memorised through taught lessons and singing in Church (Berger 2005). Thus memory and first-hand experience of the Church music tradition both played a vital role in learning music in the era before musical notation. As had been the case with written language, the role of the emerging notational practice was mainly to support memory (Goody & Watt 1963; Treitler 1992).

In the first stages of its use, then, musical notation was very much integrated in the oral musical culture within which it had been born, and must have been used to support it (Treitler 1981). Contrary to abolishing the need for memorisation, a central aspect of any oral culture, it rather functioned as a mnemonic tool for chants that singers would already be well familiar with (Ong 1997; Berger 2005). The aggregative character of early notation constitutes evidence that its role was very different from its modern analytical counterpart (Treitler 1992). It took at least 400 years according to Treitler (1981) or even 600 years according to Berger (*op.cit.*) for written musical symbols to increase in accuracy and to become so thoroughly incorporated into the pre-existing oral music tradition, as to tip the balance and change its character and identity. Indeed, notation gradually assumed such a central role in the learning, performing and composing of music that it turned this tradition into a literate one.

Though notation had a long way to develop before it would become prescriptive, this ideal was present in writings on music already from Carolingian times and up to the 13th century. Writers of the period refer to the need for music symbols that would represent music accurately and explicitly, and seem to complain about the inadequacy of their contemporary systems to do so. An example is Hucbald of Saint-Amand (c.840-930), who compares symbols for the writing of language to those for the writing of music, only to find the latter inferior in their accuracy of representation:

> As the sounds and differences of words are recognised by letters in writing in such a way that the reader is not led into doubt, musical signs were devised so that every melody notated by their means, once these signs have been learned, can be sung even without a teacher. But this can scarcely happen using the signs which custom has handed down to us and which in various regions are given no less various shapes, although they are of some help as an aid to one's memory…[121]

A little later, in the 11th century, Guido d' Arezzo (c.1000-1050) discussed the usefulness of the hexachord system, the solmisation syllables and the staff as tools for music instruction, rejoicing that "boys who until now have been beaten for their gross ignorance of the psalms and vulgar letters" will be able to sing "correctly by themselves" and "without a master…"[122]. Guido expresses here the same ideal of learning independently from a teacher that Hucbald did before him, and satisfaction that it can now be attained.

Another writer, Anonymous IV, who most likely wrote at the end of the 13th century, held his contemporary notation to be so advantageous for the learning of music that he exclaimed: "today every student will achieve more in one hour than formerly in seven" (Treitler 1981, p.490). A similar stance is taken by the writers of *Summa musice*, a 13th century manual for singers, the first half of which describes how staff notation emerged after generations of evolution reaching back to the Flood. As the editor notes, 'it is an exhilarating story told by two writers who share a deep relief and satisfaction that it is over' (Page 1991, p.16).

In sum, it would seem that the use of notation was seen by many medieval authors as a positive step in the development of musical practice, and that a highly accurate and prescriptive notation was considered desirable from very early on. It is important to note however, that at the time it was not conceived as separate from oral musical practices. As mentioned in Chapter 2, in discussing the benefits of his system, Guido explains how by using it, a student could be able to notate a melody he heard, or to read a notated melody, now even previously unknown to him (Berger 2005). But notation

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[121] *Melodic Instruction*, trans. Warren Babb (New Haven, 1978), p.36, in Treitler (1981, p.489).
[122] "Prologue to his Antiphoner", in Oliver Strunk, *Source Readings in Music History* (New York, 1950), p.118.

for Guido did not function separately from memory. These activities presupposed for him a strong connection of sound with its symbol in the student's mind, which in turn presupposed memorisation:

> It is necessary that you learn by heart a considerable number of chants so that, by individual neumes, you may perceive from memory which or of which kind all intervals and sounds are.[123]

Here, still in the first stages of its development, notation is seen as closely tied with aural memory and not as a substitute for it. According to Berger (*op.cit.*), it is highly likely that there was a co-existence of oral and written transmission of music throughout the Middle Ages, even in the case of Notre Dame polyphony. After all, notation was rhythmically ambiguous up to the 13th century, allowing for different interpretations that arguably gave art music a "communal aspect", which it later lost (Sanders 2001).

Gradually, notation developed into being more prescriptive, until it was not only possible to notate musical pieces (initially, motets) unambiguously, but also, in the 14th and early 15th centuries, to use compositional techniques that actually depended on writing, such as diminution and retrograde motion (Berger 2005). At this point, the function of notation had changed into something very different from being an aid to musical memory. Namely, the visual aspect had become as important as, or an equal alternative to, the aural aspect of perceiving music; and the Dutch music theorist Johannes Boen could suggest to his composer readers a thoroughly analytical and calculated approach to composing which perhaps could not be realised or even conceived without notation[124]. The ideal of many medieval writers on music, for a more explicit notation, had thus been reached.

7.4.2 Baroque to today

In the Renaissance period, issues of the division of time that hitherto rendered musical notation complex were gradually simplified and staff notation started to resemble the system we know today,

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[123] In *Regule rithmice*, trans. Pesce, 432-35, in Berger 2005, pp.73-4. (Dolores Pesce, ed. and trans. *Guido d'Arezzo's Regule rithmice, Prologus in antiphonarium, and Epistola ad Michahelem: A Critical Text and Translation, with an Introduction, Annotations, Indices, and New Manuscript Inventories*. Musicological Studies 73. Ottawa: The Institute of Mediaeval Music, 1999.)

[124] "First you look for a phrase that has as many notes as you want to have in the *color* (melody). For example, let's take a phrase of thirty notes because you can divide it a number of ways. Divide it, for example, into five equal parts, and thus each part will have six notes, for six times five equals thirty. Therefore, set out your first section so that it has six notes, and similarly you place six notes in the second section exactly [in the same rhythm] as they are in the first part. And so the melody [of the tenor] will be held together by the *color*. This was the technique used in the motet *Virtutibus"* (Boen translated from the original Latin as edited by F. Alberto Gallo, *Corpus scriptorum de musica*, Vol. 19 (1972), pp. 29–30. See: http://www.cengage.com/music/book_content/049557273X_wrightSimms/assets/ITOW/7273X_11a_ITOW_Boen.pdf, accessed 16 December 2014).

though it continued to evolve even up to the 19th century. From the 16th century onwards features that increased its clarity and accuracy were gradually added, such as the bar-line, the beams and slurs that make the rhythmic grouping clear, quicker note values, and the standardisation of the clefs. Finally, in the 19th century, extra signs were added for dynamics, accents and articulation; these however were further refinements of a system that had now been steadily used for about 300 years. This system served the purpose of visualising composers' intentions adequately through the periods of Baroque, Classical and Romantic music. The need for new approaches to notation arose again in the 20th century, though only in specific cases; the majority of the repertoire of the last century was recorded using staff notation, which continues to be regarded as the standard system today both for the Western world, and wherever Western culture has developed (Bent 2001; Read 1979).

If the system itself has not undergone any major changes for the last 300 years however, musicians' ways of relating to it certainly have. The major bulk of change took place in the 19th century, owing to a combination of different factors, social-economic, cultural, technological and educational, which are briefly discussed below, following on from references made in Chapters 2 and 5.

Though music notation became increasingly accurate and precise particularly from the 13th century onwards, the oral aspect of learning music remained strong up until the mid-19th century. What's more, it was part and parcel of a form of 'musical apprenticeship', where beginners often initially learnt by ear (McPherson & Gabrielsson 2002; Rose 2005), and where strong familiarity with the musical idiom at hand meant that an accomplished musician knew how to improvise in a given style (Moore 1992). It is characteristic that up to and including the 18th century, music was notated in such a way as to leave space for the performer to 'fill in' the details (Goehr 2007), an obvious example being the practice of figured bass.

The flexible use of musical scores during the Baroque and early Classical eras reflected perhaps the more 'fluid' perception of music characteristic of the period, before the notion of 'musical work' had been established. Composers of the time worked either for the Church or in the courts of royal or aristocratic families. Their music was written for specific occasions, after which the same piece was not necessarily expected to be repeated; if it was, it was usually under different circumstances in terms of numbers of players and types of instruments, so that the same piece had different versions, none of them being treated as more correct than the others. The musical ideas that were contained in the piece were used freely, both by the same composer in subsequent compositions, and by other composers (Goehr *op.cit.*). Music was thus perceived more like a flowing substance belonging to the present – not to be identified either with its written symbolisation or with any particular rendered performance.

As musicians gradually gained an independent professional status, and as the newly-formed middle class began to aspire to play their music, the demand arose for faithfulness to the notated score and notation rose yet another level in its prescriptiveness (Moore 1992). After 1830, through the development of printing, scores were produced in high numbers and sold cheaply, resulting to music becoming primarily a reproductive art (McPherson & Gabrielsson 2002), with notation as its medium. The increasing quantities of musical scores can be seen as running parallel to the increasing importance that was given to the skill of reading music, particularly in the context of conservatories (Goehr 2007, Moore 1992; Weber *et al* 2001). Around the same time in America, teaching music literacy was considered as a 'remedy' for the rich oral tradition of psalm-singing, which entailed creative (improvised) communal singing (McLucas 2010).

Music education was not the only realm in which notation was given high status, however. As pieces started to be performed for aesthetic pleasure rather than to accompany specific occasions and events, perception of music gradually changed from being fluid and reflecting the ever-changing present of musical sound, to something more rigid: 'Musical works' were now considered to have an independent existence and absolute value as works of art, a notion that was consolidated in the Romantic era. Lydia Goehr (*op.cit.*) defines four different philosophical concepts of the independent existence of the musical work: the first posits it as a pre-existing structure to be discovered by the composer ('platonic'); the second, as an essence to be materialised through sound or text ('aristotelian'); the third, as materialised either in sound or in symbols ('nominalist'); and the fourth, as an idea in the composer's head ('idealist'). In all of these concepts, the musical work is something fixed and final. In the nominalist approach, it is even identified with the score[125], any departure from which violates the work's identity. It would be justified to say that this last viewpoint is rather extreme; and yet, it would seem that it is often implied in the attitude of contemporary classical music students and musicians towards the score, as will be discussed in the next section.

7.5 Contemporary pedagogical issues: the value of music reading versus the potential harm caused by 'notational centricity'

Today, around 150 years after notation started functioning as a blueprint rather than as a guide, its central role in the learning and performing of classical music around the world can be regarded as unquestionable. There *are* different pedagogical approaches, notably the Suzuki method which cultivates playing-by-ear before any other activity (Barber 1991), and is widespread across the world.

[125] This is reminiscent of the corresponding tendency in language, discussed in Section 7.1, to equate the written with the spoken word (Roy 2009).

Still, the great majority of classical music teaching makes use of scores from early on in the learning process, and focuses on reading as a main activity (McPherson & Gabrielsson 2002).

Though music reading is a *sine qua non* from the first steps of most classical music teaching around the world, the relationship of musicians, music pedagogues and authors on music with notation seems to be fraught with tension. Titles like: *The notation is not the music: Reflections on early music practice and performance*[126], or *The Great Divide? The influence of literacy on cognition in musical learning*[127] speak very eloquently of this fact. What is challenged by these and other authors is not the undeniable usefulness of music writing in preserving musical masterpieces, or in enabling their performance and analysis. Rather, it is ways in which contemporary classical musicians relate to the score, arguably stemming from the role and use of notation in the context of formal music education, that constitute issues of discussion and concern: 'Could it be that exclusive concentration on literacy, as well as putting some children off completely, is actually holding back the progress of most who learn?' (Priest 1989, p.173).

A similar concern, referring to the possibly counterproductive role of notation for music learners, is expressed by Bamberger (2005). On the one hand, she acknowledges the value of modern music notation, characterising it as a 'fixed reference system' (p.145) that offers the possibility for unambiguous – even if incomplete – communication between composer and performer; on the other hand, she asks whether something – pertaining to how we perceive music, and how we relate to notation – may be lost in these disambiguating evolutions. She then presents three case studies that give a clue as to what it is that may be lost. In the first of these, a musically untutored nine-year-old boy was asked to play a simple familiar melody on Montessori bells, and create instructions for another child to achieve the same. As the bells all looked exactly the same, the child was compelled to find his own means of differentiating and naming them; he achieved this by initially numbering the bells randomly. He then sought out each new note as it occurred in the piece and set up the bells in the order they needed to be played, each with its attached number. Finally, he proceeded to write down the bell-numbers in order of occurrence. The way he grouped the numbers on paper reflected both the tune's motivic groups (i.e. its simple phrase structure), and changes in the pattern of the boy's own actions (i.e. change of direction to go back to the initial note, or moving to previously unused bells). Remarking that this notation represented 'contextually bounded figures', i.e. deriving from and referring to the specific musical piece only, the author comments that the way it reflected

[126] Kuijken, Barthold (2013): The notation is not the music: Reflections on early music practice and performance. Bloomington, Indiana: Indiana University Press.
[127] Blix, Hilde Synnove (2009): The Great Divide? The influence of literacy on cognition in musical learning. *Nordic Research in Music Education 11*, 69-92.

structure and functioned as a performance aid was reminiscent of neumes[128]. In setting a similar – but more complex – task to two children of eight and nine years old who played the violin (case study 2), the author notes that these used a combination of strategies, based both on the order of the notes' occurrence in the piece they were given, and on their knowledge of fixed scale structure. Their notations also reflected the structure of the set piece. The responsiveness of all three children to the particular musical contexts (of the pieces) they were working with, and to the different possible functions of some bells (and their corresponding pitch-events) within those contexts, as well as the intuitive sense of musical figures evident in the untutored boy, are noted by Bamberger (*op.cit.*) as important elements that may be lost to the 'static and invariant' (p.144) character of modern notation, as children develop their music-reading skills.

Notably, neither of the two children in the second case study above used conventional notation, although they were familiar with it (Bamberger 2005). This confirms the findings of another study, in which children between eight and twelve years of age were asked to notate musical fragments that differed in complexity and type of salient musical feature. An unexpectedly low number of formal notations occurred, indicating that '– even after several years of formal music training – the formal conventional notation system is not likely to be a major candidate for spontaneous external representation of sense-making when listening to sound or music' (Verschaffel *et al* 2010, p.279). Perhaps this is because the analytical and static character of modern staff notation goes against children's intuitions in perceiving music, as these are outlined in Bamberger's (*op.cit.*) two case studies above. Her third case study presents conversations between members of the Guarneri String Quartet, in which it becomes obvious that in reading notation, professional musicians are sensitive to the changing function of 'same' notes in different harmonic contexts. They appear to have internalised conventional notation, but also to go beyond its limits, recognising and responding to context and function at each point. In this way, the (written) notes can be felt to be living things that have a will of their own: they can be attributed an 'upwards attraction', or be seen to 'strive upwards or downwards'. The author suggests acknowledging and utilising both the invariant and the mobile quality of notational symbols when teaching music, so that children come to see conventional notation as an invention, one among many possible ways of representing musical sounds – thus acquiring a more flexible understanding of this fixed reference system. In the opposite case, taught as a system representing invariant properties, early emphasis on teaching notation 'may disguise and

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[128] The author notes that 'the historical evolution of modern notation in some eerie way is mirrored in the natural evolution over time of children's invented notations' (Bamberger 2005, p.144). The parallel course between historical and natural development regarding musical notation is reflected in Vershaffel's *et al* (2010) outline of children's developing strategies as they grow older. These can be summarised as: '(a) an increase in the level of detail and accuracy of the notations; (b) an emancipation from context-bound notations and an increased concentration on intrinsic sonic/musical elements; and (c) an increasing range of sonic/musical parameters that are represented' (Vershaffel *et al* 2010, p.261; see also Barrett 1997).

even discourage children's powerful and appropriate intuitive responsiveness' to changing functions and contexts (Bamberger, *op.cit,* p.145).

Besides losing responsiveness to changing contexts and functions, other negative consequences of notational centricity are also mentioned in the literature. For example, many present-day authors consider premature emphasis on music reading to be potentially detrimental to important musical capacities, such as: musical inventiveness (Priest 1989), discerning patterns (McPherson & Gabrielsson 2002), perceiving musical structure holistically (Bautista *et al* 2009), cultivating and trusting one's own musical judgment (Hultberg 2002; Hastings 2011), or hearing sound internally – an ability that is largely considered vital for music-making, as discussed in Chapter 6 (McNeil 2000; McPherson & Gabrielsson 2002; Priest 1989). Of course, it is not the notational system in and of itself that is harmful; the problem seems to start with the outlook which equates musical knowledge with knowing music theory and reading notation (Lilliestam 1996). Practically, this translates into the 'pedagogical nonsense' of teaching 'the written aspects (of music theory) before (…) the aural ones' (Matthews 1979, p.8), and of prioritising correct notes over musical expression right from the beginning of instrumental musical learning (Hultberg 2002).

More than one points of criticism have been levelled against such approaches. The unnaturalness of starting from the written symbol rather than from the sound, especially when compared with how a child masters language, is one such point (Gordon 2004). Another could be that the analytical character of notation draws the attention of the young learner to the isolated detail (e.g. individual notes) before they have had a chance to assimilate the whole (e.g. motives, phrases, sentences). This is made worse by the fact that, as most instrumental beginners are of a young age, their personal –aural– experience of classical music is likely to be limited, often leaving notation to function merely as a set of signals that cue certain movements on the instrument, unsupported by adequate personal experience of the musical culture at hand (Lehmann *et al* 2007). This, however, distorts the function of notation, transfusing it with an artificial and false absoluteness, since:

> Systems of musical notation are highly culture-specific and what they capture and which instructions they contain vary considerably. Since these systems only partially indicate what needs to be played, musicians must use their extensive knowledge and skills to accurately interpret the symbols (Lehmann & McArthur 2002, p.136).

Indeed, notation in the above statement is perceived as a tool which functions within the context of, and supported by, familiarity with a musical culture. Lehmann *et al* (2007) echo the same idea in relation to sight-reading, when they describe how for a skilled reader, expectations of what the music should sound like work together with knowledge of style, performance practice and music theory. Notably, this view of (Western) music notation is reminiscent of its role and use during the earlier stages of its evolution, in the Middle Ages and the Renaissance, as described earlier. When the wider

context of familiarity with a musical tradition is lacking, the music learner is likely to develop a one-way relationship with the written score, or what Hultberg (2002) calls a 'reproductive approach' to music reading; its characteristic is a rather passive attitude towards the written symbols of music, where the performer acts as the receiver of a set of explicit instructions that need to be accurately decoded and executed. In Hultberg's (*op.cit.*) research, this approach seemed to go hand-in-hand with an anxious and respectful attitude towards notation, even ousting personal intuition and judgment. At the opposite end, musicians with a more 'explorative approach' sought to apply personal musical understanding to the score by combining visual, motor, aural and emotional observations and reflection. As the author notes, most musicians in her research used a combination of the two approaches, a process which presupposed an understanding of conventions of expression.

Hultberg (*op.cit.*) concludes that depending on what teaching model is followed, students will either develop a one-way communication with notation or even with their teacher, inheriting a rather narrow tradition of 'instrumental training', or they will co-create their interpretation with the composer; the latter can be achieved through familiarity with musical practice that will allow them to explore the implicit indications of the score independently, as the inheritors of a cultural history of Western tonal music.

Other relevant studies indicate that how musicians study, interpret or perceive scores depends on their level of education and experience: In general, research has shown that lower-level participants work mostly or exclusively on technical issues when studying a score, whereas experts approach it in a more explorative fashion, aiming to develop personal interpretations of expressive elements, to get a sense of the whole as the first and last steps of the 'unlocking' process, as well as to develop an internal sound image of the piece (Bautista *et al* 2009; Hastings 2011; Lane 2006). However, it is important to note that aspects of a more 'reproductive' approach have been found to be a characteristic not only of music students, but also of more experienced and professional musicians (Bautista *et al* 2009; Hultberg 2002). This fact might be interpreted as evidence that the reproductive approach has dominated classical music education to a great extent, and is thus propagated in most teaching situations.

If the above conclusion is true, then there is great need for change. It appears that, when a musical score is approached as a set of instructions to be executed, unconnected to an aurally familiar musical culture, it does not fulfil its purpose: instead of becoming a bridge between the performer and the music, it can become a wall that obstructs a more direct relationship between them. Thus the warnings by present-day authors cited earlier, that notation can act as a stumbling block for the development of important musical traits, become justifiable. Perhaps it is such experience that renders emphasis on music literacy a de-motivator for many music learners (Priest 1989; McPherson & Gabrielsson 2002).

It is important to note that not all authors view music literacy as a potentially damaging competence; more positive views stress the possibility of the visual and the aural aspects enriching and reinforcing, rather than obstructing, one other. Indeed, despite evidence for neural autonomy of different musical abilities mentioned earlier (Hébert & Cuddy 2005), research has shown positive correlations between sight-reading and playing by ear (Luce 1965, McPherson *et al* 1997), as well as sight-reading and playing by ear, memorising or improvising (see Lehmann *et al* 2007). Sight-reading is an activity that does not depend on technical ability alone, but is embedded in and supported by aural, visual-spatial and kinaesthetic skills (Hayward & Gromko 2009). It is also thought to be connected with internalised musical sound: 'Skilled readers reconstruct in their heads what the music should sound like based on the perceptual information (…) In the process, expectations and knowledge are integrated' (Lehmann *et al* 2007, p.117). Besides being supported by other skills, research has shown that music reading also functions as a factor that can render the effects of music instruction stronger for children (Hetland 2000). This would come as no surprise especially in the case of visual learners (*cf* Korenman & Peyrincioglu 2007).

Literacy is a *sine qua non* in the classical music culture, and one of the main aims of 'aural training' (see Chapter 3). Owing to different factors, such as: i).the general cultural trend of equating the written with the spoken word (Roy 2009) and sound with the written score (Goehr 2007); the prescriptive and static character of modern conventional notation (Bamberger 2005; Seeger 1958); and the reiteration of a reproductive approach in teaching music reading (Hultberg 2002), it appears that notation often has a counterproductive function in the learning of music (Priest 1989, McPherson & Gabrielsson 2002). The question arises, what alternative pedagogical approaches can be used, which both will avoid undermining the progress of developing musicians, and allow them to obtain the benefits that reading skills can offer. Authors stress avoiding premature emphasis on notation (McPherson & Gabrielsson 2002), and emphasising its mobile as well as its invariant character (Bamberger 2005); they also advocate teaching music literacy within the context of an experienced musical culture (Lehmann & McArthur 2002). Seeger (1958) expressed this eloquently, when he asserted that:

> (N)o one can make (notation) sound as the writer of the notation intended unless in addition to a knowledge of the tradition of writing he has also a knowledge of the oral (or, better, aural) tradition associated with it – i.e., a tradition learnt by the ear of the student, partly from his elders in general but especially from the precepts of his teachers. For to this aural tradition is customarily left most of the knowledge of "what happens between the notes"… (Seeger 1958, p.186)

Aural familiarity with a musical culture is regarded to lead students to an understanding of musical meaning, as opposed to dry imitation (Gordon 2004), as it provides ample opportunity for internalising sound. Indeed Priest (1989, p.11) asserts that 'playing from notation should never happen without the consciousness of the aural image evoked by the notation'; such an aural image can only be formed through familiarity with a musical culture. The same author advocates

encouraging students to improvise, as an activity that will help them understand that notation is a means for accessing the sounds that exist firstly in the head. Without reference to the aural image, formed through aural familiarity with a musical culture, reading music becomes a rather mechanical activity that entails 'merely cueing motor programmes through visual input' (Lehmann *et al* 2007, p.111). Similarly, Wristen (2005) suggests that sight-reading may be dependent on development of the ability to mentally reconstruct sound. As a way of allowing the ability for aural imaging to develop, McPherson & Gabrielsson (2002) suggest a sequence of musical learning with playing music as the first stage, reading as the second, and finally combining the two as the third and final stage. In addition, they advocate an integrated approach of performing both with and without the use of notation not only in the beginning stages, but through all levels of musical development – an idea also supported by other authors (Lehmann *et al* 2007). In these suggestions, we read some of the musical practices that were in use in Western European art music before the 19th century, and are still in use today in many traditional, pop and jazz musical cultures (e.g. Berliner 1994; Green 2002; McLucas 2010).

7.6 Summary

Notation emerged within an oral Western European musical culture, as a tool that supported memory in a context of familiarity with the same culture. Though analytical music notation was advocated already in medieval times, and though this ideal has now been realised for at least two centuries in the form of staff notation, there seems to be a 'side-effect' of the written score being divorced from aural familiarity with the musical culture at hand; namely, literacy often appears to work as a hindrance, rather than as an aid to a more vital connection with music. Indeed prioritising music reading seems to result in a largely reproductive approach to the score even by experienced musicians, while premature use of notation has been shown to be detrimental to developing a number of musical competences. At the same time however, its value in preserving composed music and allowing reflection cannot be doubted, and research indicates that reading skills have positive correlations with other musical abilities. The literature suggests that the answer may be found in mixing literate with aural approaches to learning throughout musical development, promoting a more flexible conception of notation in teaching, as well as in ensuring that aural familiarity with a musical idiom, and the resulting internalisation of musical sound, act as the necessary bases for its use.

The following figure summarises this discussion on notation:

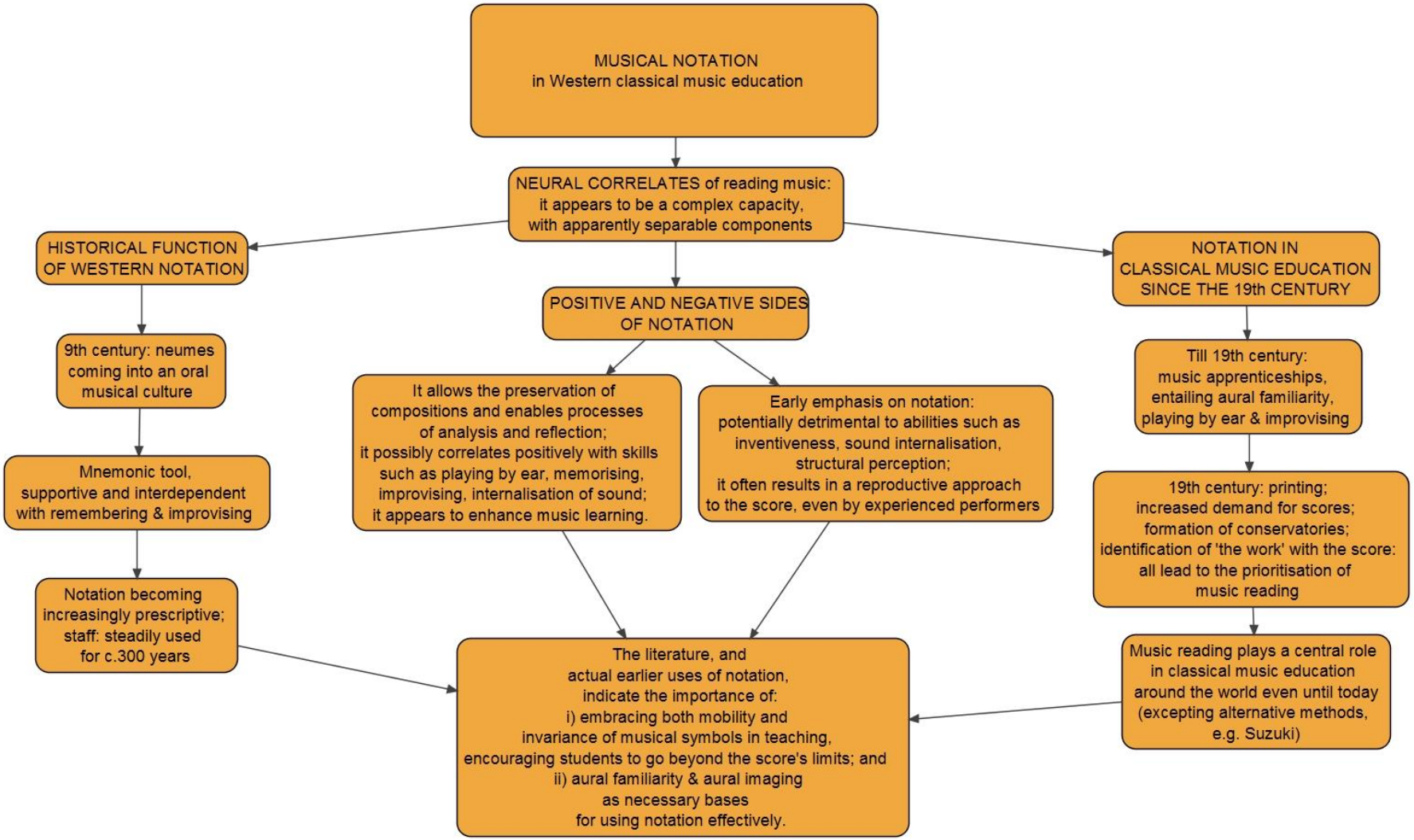

Figure 7.1: Musical notation: historical, psychological and pedagogical considerations

Besides Western classical music education in general, notation is a central aspect also of 'aural skills', since both the activities of solfège and dictation require its use; furthermore, the development of music literacy is posited as one of the goals of 'aural training' (Ilomäki 2011). It thus becomes vital to explore ways of approaching music reading in pedagogically effective and successful ways. Awareness of the issues raised in this chapter can contribute towards this end; possible implications are discussed analytically in Chapters 13 and 14.

In Chapter 5, it was noted that music reading starts as a conscious effort to learn the symbols of notation and becomes an automated skill with practice (Hallam 1998); in addition, it has been remarked in this chapter that aural experience has an important role to play in facilitating effective reading (e.g. Lehmann & McArthur 2002; Seeger 1958). In both these observations, there is an evident collaboration between implicit and explicit processes of musical learning that seems to be at play. The role of these two types of processes in acquiring musical knowledge is the subject of the next chapter.

CHAPTER 8

IMPLICIT AND EXPLICIT FORMS OF MUSICAL KNOWING

8.1 Introduction: the complex nature of musical understanding[129]

In the preceding chapters, reference has been made to the non-conscious absorbance, by non-musician listeners, of specific tunes, abstract structural rules (Sloboda 2000) and musical style (Dalla Bella and Peretz 2005). At the same time, it was noted in Chapter 3 that 'musical understanding' of an explicit type recurs in 'aural training' literature as one of its main goals. 'Musical understanding' cannot be defined in any straightforward way. As Goolsby (2002) notes, we must assume that it exists 'on the basis of the music produced by Bach, Mozart, Beethoven, Wynton Marsalis and jazz player, Milt Hinton (…), to list a few' (p.3). He also suggests that 'we can safely assume that, over the centuries, thousands of listeners have understood and continue to understand music' (*ibid.*). He proposes that this understanding must be dependent on one's genetic, social, economic, educational and political environment, as well as that it entails non-traditional types of knowledge such as intuition, perception and others (Goolsby, *op.cit.*). A recent study that explored conceptions of musical understanding confirmed that it is perceived as a complex process involving, among others, personal, kinaesthetic, emotional and analytic elements, and as being closely linked to internal representations and to context (Hallam & Papageorgi 2016). Inherent in these different descriptions is the function of both implicit and explicit mechanisms of processing musical material that enable one to understand music; namely, to be 'aware of its character'[130], or 'to know why or how (it…)

[129] Understanding' and 'knowing' are closely related notions; indeed the two words appear in definitions of each other (e.g. see: http://dictionary.cambridge.org/dictionary/english/understanding, accessed 24 September 2017; and http://dictionary.cambridge.org/dictionary/english/knowledge, accessed 24 September 2017). However, as already noted, 'musical understanding' in 'aural training' literature highlights the mental, conscious aspect of relating to music, in accordance with definitions of 'understanding' as 'comprehension' and 'the power of abstract thought' (https://en.oxforddictionaries.com/definition/understanding, accessed 24 September 2017). 'Knowing' can thus be seen as the broader notion between the two, encompassing both theoretical and practical (physical) aspects (see: https://en.oxforddictionaries.com/definition/knowledge, accessed 24 September 2017), which inform musical understanding. Notably however, for some authors, the notion of musical understanding does incorporate a form of 'bodily understanding'; this is discussed in Chapter 10.

[130] 'Understand': 'be sympathetically or knowledgeeably aware of the character or nature of' (http://www.oxforddictionaries.com/definition/english/understand, accessed 20 August 2016).

works'[131]. This chapter investigates the special characteristics of each of these mechanisms (implicit and explicit), as well as the way they relate to each other. Musical understanding and its association with musical meaning will be further explored in Chapter 9 of this thesis.

8.2 Implicit (or 'tacit'[132]) musical knowledge

(A)lmost every member of a culture is a musical expert, but the expertise is usually hidden and tacit (Sloboda 2005, p.248).

8.2.1 Biology and culture in music perception

In the end, however, the historical significance of music, or, rather, the significance of music in history, rests not so much with its creators and performers but with amateurs and those who heard and listened (Botstein 1998, pp. 430-431).

The processes involved in human activities connected to music can be said to have many characteristics that are universal[133]. At the same time, music-making always takes place within a specific cultural context, being 'the product of both deep-seated psychological constraints and particular social and historical circumstances' (Clarke *et al* 2010, p.74). Cultural context plays a principal role in human music acquisition: beginning with basic mechanisms that are part of our biology (e.g. Peretz 2006), music perception proceeds and develops through experiencing a particular music culture for each person. Thus our perception of intervals, scales, rhythm, metre, form and style is shaped by the sonic structures we have learnt to expect in our culture's music, as part of the process commonly termed *enculturation* (see Sloboda 2000). Such 'learning' is caused through exposure rather than explicit instruction, and it is so solid as to generate a mental framework of sound categories through which everything one hears is subsequently filtered (Patel 2008; Tillman 2008). The following sections examine in some depth the related processes of implicit learning, knowledge and memory.

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[131] 'Understand': 'to know why or how something happens or works' (http://dictionary.cambridge.org/dictionary/english/understand, accessed 20 August 2016).

[132] The notions of implicit and tacit knowledge are seen by Davies (2015) as 'roughly corresponding' to each other. In both cases, knowledge cannot be verbally communicated by the knower; however, implicit knowledge relates to 'knowing that', whereas tacit knowledge relates more to 'knowing how', according to the author. Both these types of non-verbalisable knowledge are relevant to musicians, since musical knowledge in the Western classical tradition comprises both conceptual and embodied aspects. 'Tacit' knowing is further discussed in Chapter 10.

[133] Perhaps two aspects could be viewed as common natural bases in all musical systems: the fact that music always involves sound in some way (Patel 2008), and the possibilities and predispositions for sound processing that are part and parcel of human biology (e.g. Trehub 2001; Peretz 2006).

8.2.2 'Passive exposure' and active reconstruction

The notion of musical enculturation is usually associated with 'passive exposure' to a music culture (e.g. Dalla Bella & Peretz 2005; Tillman *et al* 2000), through which brain structures specialised for that culture are set up (Hannon & Trainor 2007). The term 'passive' is perhaps justified by the lack of explicit training or of self-conscious effort on the part of the learner in this process (Sloboda 2000), though more active ways of involvement with music such as singing, tapping to a rhythm and dancing are common among the general population (Bigand & Charronnat 2006; Hannon & Trainor 2007; Peretz 2006). However, as already discussed in Chapter 4, even simply listening to music is really an active process: it entails 'parsing, segmenting, and encoding a complex stream of auditory events, and extracting structure at multiple hierarchical levels' through combined neural activity across different areas in the brain (Müllensiefen *et al* 2014, p.3); furthermore, making sense of incoming musical (as well as linguistic) sounds, requires an internal reconstruction of these in our own minds, also an active process (see Roholt 2009).

Exactly what it is that our minds reconstruct when it comes to making sense of music depends on the rules, structures and regularities that govern each music system. Tillman (2008; Tillman *et al* 2000) describes the tonal system as organised along three levels, namely tones, chords and keys, which relate to one another in complex ways. Specifically, individual tones and chords may belong to a number of different keys; within each key, tones and chords have different structural functions, leading to within-key hierarchies; finally, different keys relate to one another in varying degrees depending on the number of common keys and chords they share. These complex relations create the grammar of tonal music: tones and chords occur with strong regularities of co-occurrence and frequency of occurrence depending on key context, and there are strong transition probabilities between different tones and chords within a key, as well as between different keys. The brain internalises these regularities, along with temporal regularities relating to metre and rhythm, through enculturation alone (Tillman 2008).

8.2.3 Internalisation of musical elements and structures

Internalisation can be seen as occurring through a combination of universal learning mechanisms on the one hand, and culture-specific learning processes on the other. Universal, innate learning mechanisms include general ones, such as pattern detection (Patel & Demorest 2013), implicit learning (Rohrmeier & Rebuschat 2012), forming internal representations (Lehmann *et al* 2007) and developing expectations according to prior experience (Huron 2006b), as well as more music-specific ones, such as segmentation of auditory sequences (also applied to language) (Saffran *et al* 1999), preference for consonance, and association of rhythm with movement (Hannon & Trainor 2007). Equipped with such mechanisms, the human brain naturally learns to organise incoming sounds

through categorical learning processes that tease out distinct categories of sonic events (e.g. intervals) and sonic structures (e.g. scales) – as well as statistical learning processes that detect statistics of sonic occurrences (e.g. chord hierarchies, or probable key modulations) (Patel 2008; Tillman 2008), discussed in Section 8.2.4 below. The specifics of such musical features are of course not ubiquitous, but depend on each music culture. For example, intervals formed between pairs of pitches, as well as the scales on which music pieces are based, vary between cultures. The many possibilities for differing interval tunings and scale structures indicate that, despite the tendency to seek a natural basis for these (e.g. Rameau 1722/1971), intervals and scales of different music traditions – just like the letters and words of different languages – constitute learnt sound categories and learnt structures respectively (Neuhaus 2003; Patel 2008). To demonstrate this, Shepard and Jordan (1984) asked their undergraduate student participants to judge the sizes of intervals formed between adjacent tones in an equally divided eight-tone scale, covering an octave. Intervals between the 3rd and 4th, as well as between the 7th and 8th tones were mistakenly judged as larger than the other intervals, demonstrating the presence of an internal schema of the major scale that led participants to expect smaller intervals in those positions in the scale. Accordingly, the ability to discern musical metre and rhythmic nuances is shown to be based on the temporal structures and categories one has learnt to anticipate in their culture's music (Honing 2013; Large & Palmer 2002); hence in one experiment, North American adults successfully detected deviations in rhythms with simple metrical structure (e.g. 4/4 time) but failed to do so in rhythms with complex metrical structure (e.g. 7/8 time); while infants of c. seven months old, having had much less time for enculturation, performed equally well in both tasks (Hannon & Trehub 2005).

8.2.4 Internalisation of musical grammar and syntax

Thus the participants of a music culture learn to recognise the intervals, scales, metres and rhythms that are characteristic in that culture; this appears to happen without the mediation of explicit instruction or theoretical explanations, but, rather, through self-organisation of the brain, which mirrors structural characteristics of the music (Tillman *et al* 2000). Beyond musical elements and structures, the brain learns to recognise the general 'grammatical' and 'syntactical' rules of a music tradition. For example, Jentschke *et al* (2014) found that although harmonic integration processes are fully formed only in later childhood, children of two and a half years already possess the neural mechanisms that allow them to automatically detect violations of harmonic musical syntax in the music of their culture. This is not surprising if we consider that there is an overlap between brain mechanisms that process hierarchical structure in both language and music (e.g. Koelsch *et al* 2013); for example, Maess *et al* (2001) found that the same brain regions are activated in non-musician adults when analysing heard harmonic sequences as are typically used when processing syntax in auditory language. Thus, in the same way that language is normally learnt by children before any explicit

teaching has taken place (Saffran *et al* 2001), so music syntax is processed by enculturated children, and later adult listeners, without the need for formal training (Sloboda 2000; Tillman *et al* 2000).

In the same line of thinking, Ettlinger *et al* (2011) summarise research findings which indicate that common mechanisms of implicit memory and learning seem to underlie the acquisition of both linguistic and musical grammar. Besides categorical learning mentioned earlier, these mechanisms also involve statistical learning, wherein the brain learns certain sequences of sounds, tracking probabilities of combinations and dependencies between the elements forming these sequences. Thus it learns to expect certain sound formations more than others and develops internal representations of these more common sequences or structures. Statistical learning is thought to apply to the perception of rhythm and metre (e.g. Hannon 2010), melodic sequences (e.g. Saffran *et al* 1999), harmonic transitions (e.g. Jonaitis and Saffran 2009), mode (e.g. Huron 2006b) and scale degree quality (Huron 2006a), and in general of all those regularities of the tonal system described by Tillman (2008) above. Finally, particularly in relation to melody, it is proposed that besides statistical learning, implicit knowledge may be formed by the accumulation of memorised fragments or 'chunks' (for a review see Rohrmeier & Rebuschat 2012).

8.2.5 Internalisation of music style

The discussion so far suggests that categorical learning, statistical learning and the internalisation of musical structures and regularities take place 'implicitly' – which can be translated as non-consciously, automatically, effortlessly and involuntarily (see Kihlstrom *et al* 2007) – for all normally-hearing members of a culture. Enculturation happens over a period of time, as our brains gradually store repeatedly heard sound structures in long-term memory (Demany & Semal 2008), but its effects on how music is perceived are evident already from a young age, firstly for rhythm, subsequently for melody and finally for harmony (Trainor & Hannon 2013). In an experiment by Morrison *et al* (2009), children performed equally well with adults at remembering simple culturally familiar music, whereas adults performed better at remembering complex examples, showing stronger enculturation effects. The increasing combined assimilation of different types of musical regularities (rhythmic, melodic, harmonic, syntactic) should logically and eventually lead to an implicit understanding of musical style. Indeed, in an experiment conducted by Dalla Bella and Peretz (2005), adult participants were judged for their sensitivity to the historical distance between pairs of excerpts composed in the styles of Baroque, Classical, Romantic and post-Romantic music. Results showed that Western non-musicians performed worse than Western musicians but better than non-Western participants, indicating that long-term exposure to a music style, working along universal perceptual processes, suffices for developing styles sensitivity.

8.2.6 Mental representations and expectations

Having thus internalised melodic, harmonic and rhythmic regularities and structures (as well as possibly other elements, such as timbre [e.g. see Bailes 2007]), the brain now possesses mental representations of sonic events that constitute characteristic features of a particular musical style. According to Lehmann *et al* (2007), 'the concept of mental representation is ubiquitous in psychology and refers to the internal reconstruction of the outside world' (p.19), a reconstruction which, as already noted in Chapter 6, helps us make sense of the world, or in this case of music. The internalised principles of musical grammar and syntax help us understand the internal 'logic' of newly-heard music in familiar style, or the divergent aspects of different styles. Thus mental representations can be said to constitute a form of implicit musical knowledge which cannot be wholly verbalised, but nevertheless acts as a filter through which all incoming musical sounds pass (Tillman 2008). Representations can be both general, referring to rules of grammaticality within a style, and specific, referring to the musical surface of particular pieces, leading to corresponding expectations termed 'schematic' and 'veridical' respectively (Huron 2006b; see also Peretz & Zatorre 2005). Expectations created by listeners' internal representations, and the deviations from these that the music often contains, are thought to play a central part in the music's emotional impact on the enculturated listener (Huron 2006b).

8.2.7 Characteristics of implicit musical knowledge

In conclusion, the possession of basic innate capacities, both general and music-specific, in conjunction with long-term exposure to a cultural environment are sufficient for any member of a music culture to assimilate and internalise its constant characteristics, resulting in complex implicit musical knowledge. This knowledge exists in the form of mental representations that create expectations; it appears to be unsupported by awareness of the complex set of rules that describes how a particular music 'works' (Rohrmeier & Rebuschat 2012), or even by awareness of its own existence, as 'subjects… do not know what they know' (Kihlstrom *et al* 2007, p.535); it is thus at least partly non-verbalisable (*ibid.*). Despite the lack of awareness and verbalisability that characterises implicit musical knowledge, its presence in the human mind is not fragile but on the contrary quite powerful and robust – as all implicit knowledge tends to be (see Rohrmeier & Rebuschat 2012). For example, expectations created by listeners' internal representations are fast and automatic (Tillman 2008), as manifested by the automatic processing of contour and interval changes in the auditory cortices of non-musicians (Trainor *et al* 2002). Furthermore, research has shown that implicit knowledge of musical regularities is so deeply ingrained in amateur musicians, that even repeated exposure to a musical piece containing unexpected harmony does not change the brain's learnt reaction to the reiterated syntactic violation (Guo & Koelsch 2015). Additionally, implicit memory

seems to influence preference – as manifested in increased 'liking' ratings following incidental listening (Szpunar *et al* 2004) –, and to be more resilient than explicit memory – as illustrated by the fact that it is likely to survive in the form of preference for a specific piece of music, even when explicit recognition of the same piece fades (Peretz *et al* 1998).

8.2.8 Implicit musical knowledge as part of musicians' knowledge base

Experimental results involving both trained musicians and non-musicians indicate that implicit musical knowledge is present and functions alike in both groups, as shown for example by similar electrophysiological responses to harmonic deviations (Regnault *et al* 2001), similar performance of musical memory for culturally familiar music (Demorest *et al* 2008), similar learning outcomes when encountering an unfamiliar melodic system (Rohrmeier *et al* 2011), and a similar pool of tacit tonal knowledge as suggested by questionnaire data (Holleran *et al* 1995). Of course there are differences in the responses of musicians and non-musicians to various tasks, as will be discussed in the next section; however, Bigand and Charronnat (2006) suggest that these are rather weak, considering the great difference in formal training between the two groups. According to the same authors, enculturation alone constitutes 'intensive training' for the brain, enabling it to perceive melodic and harmonic tension and relaxation, anticipate musical events based on syntactic features, learn new compositional systems and respond emotionally to music, in similar ways whether one is formally trained or not, thus rendering 'almost every member of a culture… a musical expert' (Sloboda 2005, p.248). Besides listening responses, implicit knowledge is also suggested to lie at the base of activities such as musical performance, musical production and interaction between musicians (Rohrmeier and Rebuschat 2012).

The figure below summarises the characteristics of implicit musical knowledge, as presented in this discussion:

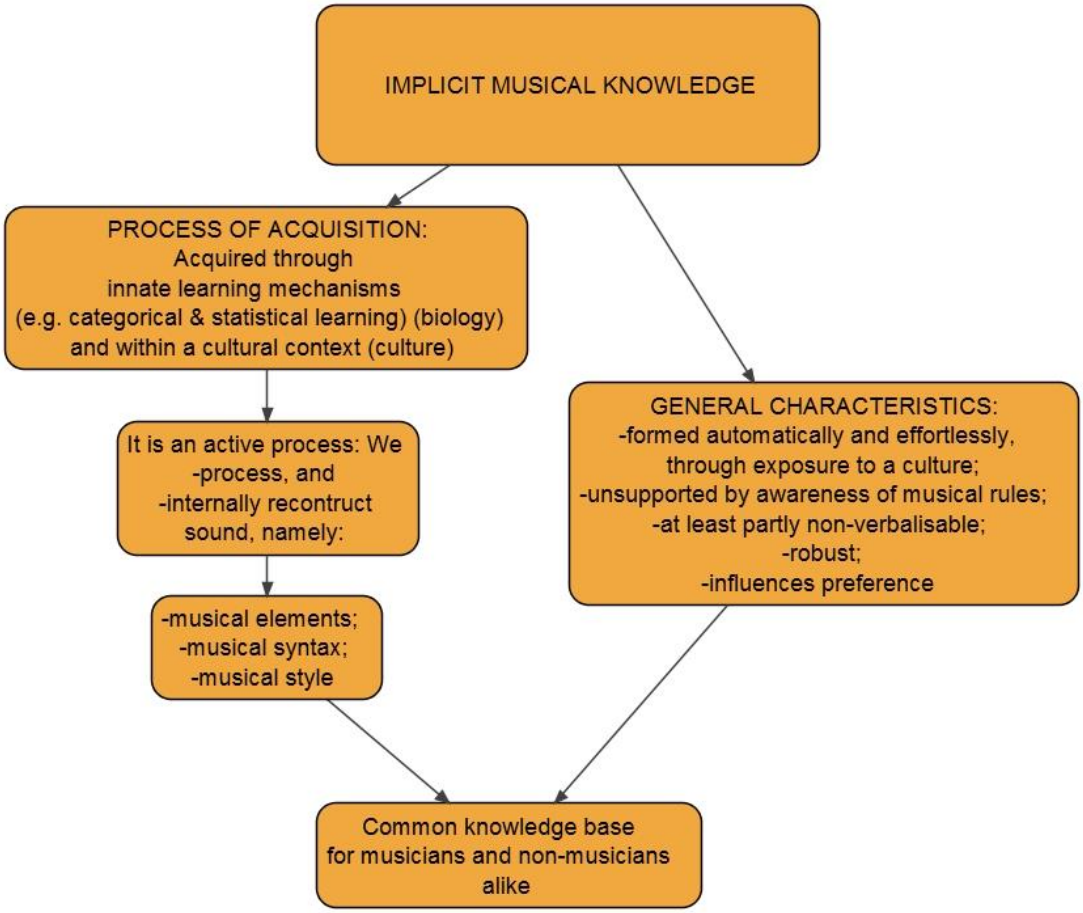

Figure 8.1: Characteristics of implicit musical knowledge

8.2.9 Summary

Empirical research indicates that implicit knowledge, acquired non-consciously and effortlessly, may form a common rich basis for musical understanding for both trained and non-trained members of a culture, consciousness forming 'the tip of the iceberg' of musical knowledge (Bigand 2009, p.461). This stance assigns to implicit knowing a central and powerful role in musical experience. Indeed, as Kihlstrom *et al* (2007) observe, 'it is sometimes claimed that implicit learning, precisely because it is automatic and unconscious, is a very powerful (as well as more primitive) form of learning – more powerful than conscious forms of learning that emerged more recently in (…) history' (p.537). However, the authors also note that 'unfortunately, enthusiasts of implicit learning have not always compared implicit learning to conscious, deliberate knowledge acquisition' (*ibid.*). The following sections examine aspects of explicit musical knowledge and their relation to implicit learning processes.

8.3 Explicit musical knowledge

8.3.1 Formal training and music perception

If, as already mentioned, implicit musical knowledge is the common possession of both musicians and non-musicians in a particular culture, enabling them to relate to that culture's music in similar ways (see previous section), then the question arises of exactly how those who receive formal training differ from those who don't; in other words, of whether, and in what ways, explicit learning and knowing changes music perception.

8.3.2 General characteristics of explicit musical (or other) knowledge

Most people's ears function excellently, and there is nothing anyone can do to enhance their functioning. Everyone's ear is constantly sending to the brain highly sophisticated, fine grain information about all sounds received. It is what the brain does with it that determines musical differences between people (Sloboda 2005, p.176).

Hannon and Trainor (2007) describe the process of music acquisition as starting with biological components and continuing through enculturation, training being the last stage of this sequence. Similarly, Sloboda (2000) notes that training allows us 'to build on the general foundation of enculturation to achieve what we may call expertise' (p.196). Thus enculturation precedes training, but ultimately the two processes work together when striving for expertise, particularly 'productive expertise', as in music performance[134]. Contrary to the automatic and effortless character of implicit learning analysed in the previous section, training, whether musical or other, involves the use of conscious effort and specific methods of advancing (*ibid.*). The person who becomes a trainee has the *intention* to learn and is *aware* that learning is taking place, rendering the whole process an explicit one (Rohrmeier & Rebuschat 2012). Because learning is conscious, the knowledge that is obtained through it can be put into words and is thus categorised as 'declarative' knowledge, or 'knowing that', in contrast to the 'knowing how' of implicit knowledge (Kihlstrom *et al* 2007). Consciousness, verbalisability and intentionality are thus key aspects of explicit learning and knowing.

Indeed if one was to analyse a formal music learning situation such as an instrumental lesson that takes place privately, at school, conservatory or university, one would arguably see all three elements of intentionality, consciousness and verbalisability at play. The pupil or student comes to the lesson

[134] In discussing the acquisition of musical skill, Sloboda (2005) concludes that becoming an expert involves linking the natural expertise of the human organism to particular aspects of the world, so that one excels in specific types of situations. In this sense, he makes a distinction between the implicit musical expertise which is shared among all members of a particular culture and is primarily receptive in character, and productive expertise which involves learning to play music.

with the aim (or, in the case of very young pupils, their parents' aim for them) of learning how to play an instrument, stemming from a different number of possible motives (Hallam 1998); in order to fulfil that aim, there is initially a conscious effort on the part of the learner to understand and apply the teacher's instructions, until effortful behaviours gradually turn into habits (Sloboda 2000); finally, besides aural modeling, verbal instructions and feedback form a central part of music teaching (Lehmann *et al* 2007). The verbal aspect increases and perhaps dominates in lessons that are meant to enrich and support instrumental learning but are more abstract and theoretical in character, a theme that will be re-examined in Chapter 9.

8.3.3 Explicit teaching & learning processes in Western formal music education

Taking a closer look at formal music training, it appears to involve explicit processes of teaching and learning – i.e. processes utilising awareness, intentionality and verbalisability – for a number of different learning objectives to do with technique, notation, memory, interpretation and teaching.

To begin with, a learner becomes acquainted with issues of body posture, monitoring and controlling movement while holding and/or playing an instrument through explicit instructions that need to be consciously followed before becoming absorbed by the body as ordinary technique. The same procedure happens with learning to read notation, which starts as the theoretical knowledge that a certain mark on the stave denotes a certain note and rhythm, and that such a movement is needed to turn that note into sound on a particular instrument (Hallam 1998). These processes initially take 'time, thought and effort' (Hallam *op.cit,* p.116), gradually to become quicker and eventually automatic; in other words, they start as declarative knowledge and later become 'procedularised' (*ibid.*).

The reverse sequence seems to take place when it comes to memorising music repertoire: it is common experience that repeated practising of a piece results in the movements becoming largely automatic, stored in a type of kinaesthetic, or 'muscle memory'. This memory is typically not under conscious control, unless one chooses to use additional, conscious methods to consolidate it. Indeed, in a review of pedagogical texts and psychological studies exploring memorising methods for music, Williamon (2002) concludes that successful memorising is best achieved by combining different approaches, both implicit and explicit. As mentioned in Chapter 5, these include aural, visual, kinaesthetic and analytical approaches to memorisation. The 'analytical' aspect presupposes some theoretical knowledge and it refers to the formal structure of the music which, when consciously memorised, helps in building a solid mental representation, an 'internal map' of the piece (*ibid.*). Authors reviewed in Williamon's (*op.cit.*) study tend to agree that without this conceptual type of memory working along the other, more automatised processes, memory for performed music lacks dependability.

Rink (2002) agrees that analytical study is a useful tool for memorising music more effectively and thus for combating performance anxiety. He adds that a fuller understanding of how music is organised, and a higher proficiency in articulating this to others 'can prove liberating to musicians striving for more informed intuition, more profound conscious thought and greater powers of verbal articulation' (p.41). This is particularly relevant in the case of teaching music, since research indicates that effective teaching involves ample feedback, in the form of appraising particular aspects of performance rather than making general comments (for a review, see Lehmann *et al* 2007).

Finally, besides consolidating music memorisation, it seems highly plausible that explicit knowledge of music structure has an effect on music interpretation itself – a premise which ties in logically with the central importance of communicating concrete feedback in teaching just mentioned. As has already been noted in Chapter 6, expressivity in musical playing is closely connected with musical structure, as it involves manipulating structural elements of the music so as to underline patterns of expectation and its violations and thus heighten emotion (Sloboda 2005)[135]. It is argued that the association of structure with emotion is perceived by all listeners culturally familiar with an idiom, regardless of formal training (Sloboda, *op.cit.*); when it comes to performers, expressive playing indicates that they understand the music they are playing, since they can successfully vary its structural features to enhance emotion (*ibid.*). The author notes that this understanding is deeply internalised in advanced musicians so that they themselves may not be completely aware of their systematic expressive nuances; however, he maintains that such seemingly intuitive behaviour stems from a much-practised, automatised habit, rather than being innate as commonly believed. Lehmann *et al* (2007) further suggest that it can be rewarding to keep aware of these processes, as 'students who are able to describe the expressive devices they hear are better able to reproduce them' (p.103). In a similar spirit, as mentioned in Chapter 6, Woody (2003) advises explicit planning for expressive performance, in the form of a 'contextual goal image' that will incorporate both emotional metaphors and concrete sound features, as happens in advanced musicians' practice. The author concludes that learning to translate emotions into expressive sound properties is very likely facilitated by 'teaching that uses an emotion-oriented vocabulary, along with aural modeling and other verbal instruction that addresses more concrete properties of sound' (p.60).

Thus absorbing technique, learning to read notation, memorising music, understanding music theory, teaching effectively and shaping interpretation all appear to depend at least partly on the use of explicit processes for classical musicians, who have gone through formal musical training. The

[135] Along the same lines, Peretz (2005) suggests that 'the performer's task is to highlight the structure of the musical piece and its emotional content through the complex programming of finely coordinated motor-movements' (p.100).

question arises, whether and how formal musical training, with its explicit forms of teaching and learning, affects a person's aural perception of culturally familiar music. It has already been noted in the previous section that many research findings reveal the existence of more similarities than differences in the ways musicians and non-musicians perceive music, despite the vast differences of training between them (e.g. Bigand & Charronnat 2006). As Sloboda (2000, p.5) notes, 'evidence suggests that untrained musicians have implicit knowledge of that which musicians can talk about explicitly'. Taken at face value, this sentence seems to mark awareness and describability as the main changes brought about through training, perception itself remaining basically unaffected. The following section reviews research that seems to be at odds with this proposition.

8.3.4 Reported functional and structural changes in the brain as a result of musical training (utilising largely explicit processes)

There is substantial music psychological research examining the responses of musicians to various musical phenomena, and comparing them to those of non-musicians. Responses are measured either by assessing brain activity or through behavioural tests – or in some cases, both. Besides the brain's neural –or 'functional'– responses, studies also search for anatomical –or 'structural'– features in the brains of musicians that emerge through training and differentiate them from non-musicians. Additionally, comparisons are often made between musicians of different specialisations, or different degrees of expertise. A number of different experiments are presented here, which indicate that musical training does induce change in the brain[136]. Implications for musical aural perception are discussed at the end of the section.

In a study that investigated electric brain- and behavioural responses to the alteration of a single pitch from a standard given version, Koelsch *et al* (1999) presented pitches either as single tones or as part of major chords. Cortical responses to the modification of pitch were elicited in 'ignoring' conditions, where participants were asked to pay no conscious attention to the auditory stimuli, whereas behavioural responses involved conscious attention and explicit identification. In the case of deviant single pitches, musicians – all violinists – and non-musicians showed similar cortical responses; in the case of chords, musicians showed stronger cortical responses at hearing deviant (slightly mistuned) major chords and performed better at overtly identifying them. Results of this study indicate that musicians' long-term training allows them to extract more information from an auditory stimulus, apparently giving them an advantage when processing chords compared to non-musicians, and this

[136] Evidence comes from research in which the musically educated subjects have almost invariably been trained in the Western classical tradition, a fact which limits the generalisability of results (Persson, 2009); this does not limit their relevance to the object of this thesis however, since 'aural training' is rooted in the same tradition.

already at a pre-attentive level. It is noteworthy, however, that although all musician participants showed a strong cortical response at hearing the deviant chord in the 'ignore' condition, only half of them acknowledged having consciously recognised its occurrence when subsequently asked.

Another study investigated behavioural and cortical responses to pitch deviations between pairs of tonal melodies. In this case, musicians performed significantly better than non-musicians when the right ear was stimulated, showing difference in left-brain activity between the two groups. Notably, musicians' left-brain responses were more enhanced when the period of training had been longer, showing a positive correlation between functional changes in the auditory brain and length of training period (Habibi *et al* 2012)[137].

Besides pitch, perception of harmony and syntactic regularity has also been widely studied by music psychologists. Koelsch *et al* (2005) measured brain responses of 10-year-old children at various levels of musical training, as well as adult musicians and non-musicians, to tonal harmonic sequences that ended on syntactically regular or irregular final chords. Both children and adults with musical training showed stronger activation of particular anterior areas of the brain, implying higher sensitivity to harmonic irregularity, and thus superior processing of musical syntax as a result of musical training.

Alongside the perception of pitch and harmony, perception of timbre has also interested researchers. Pantev *et al* (2001) studied brain responses of violinists and trumpeters to a pure sine tone, two violin tones and two trumpet tones. They found responses were augmented for instrumental sound over pure sound, and for the instrument each musician specialised in over the one they were less familiar with; furthermore, this effect was stronger, the longer the training period.

The directly proportional relationship between the early start of training and the strength of its effects is a theme that recurs in many studies. Besides differences in brain responses, Watanable *et al* (2006) found that musicians who began training before the age of seven performed better in sensorimotor tasks in relation to their colleagues who had started training after that age. However, even short-term training has been found to have an impact on the brain, either in auditory responses when training is

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[137] Though most studies scrutinising pitch perception find enhanced brain activity as in the two cases mentioned so far, some report the opposite result. For example, Jaencke *et al* (2001) trained six participants to discriminate between slight frequency changes; participants who succeeded in this task after one week's training showed decreased hemodynamic activity in certain parts of the brain, whereas those who did not succeed and those who did not receive training showed no difference. As Zatorre and Zarate (2012) note, it is possible that there are both increases and decreases in auditory cortical activity as a result of training, reflecting different components or different stages of learning.

solely auditory (e.g. Bosnyak *et al.* 2004; Lappe *et al* 2011) or in auditory and motor responses when training includes a motor aspect (e.g. Lahav *et al* 2007; Lappe *et al* 2011).

In addition to functional changes, research has identified anatomical changes in the brain as a result of training and experience, found mainly in auditory and motor-related areas, and related to functional enhancement. As already noted, changes are more marked the earlier training has started, and the more practice hours accumulated (for a review of relevant studies, see Wan & Schlaug 2013, and Zatorre & Zarate 2012). The beginning of this process was captured in a longitudinal study by Hyde *et al* (2009). Researchers compared a group of 15 children who took weekly private keyboard lessons for 15 months with a control group of 16 children who participated in their school music class but took no instrumental lessons for the same period. The two groups, roughly between five and seven years old, were compared before and after the training period, both in terms of behavioural tests and through a magnetic resonance imaging scan. Behavioural testing included a motor component that asked the children to repeatedly press their fingers in a particular sequence as fast and as accurately as possible; it also included a component of auditory-musical discrimination, where children were asked to judge pairs of melodies and rhythms as same or different. Whereas the two groups achieved similar results prior to the training of one group, in the second testing, children who received instrumental training showed a more marked improvement in both of the behavioural tasks. They also showed structural brain changes, particularly in auditory and motor regions, that were not present in the control group.

Similar to the different functional responses depending on familiarity of instrumental timbre described in the experiment by Pantev *et al* (2001) earlier, structural changes in the brain are also differentiated depending on the instrument: Bangert and Schlaug (2006) found anatomical differences between the brains of right-handed keyboard- and string players, possibly stemming from the differing sensori-motor skills required for each instrument. Thus finer training of the left hand for string players and of the right hand for keyboard players were reflected in increased salience of the 'Omega Sign'[138] in the reverse hemisphere for each group. This result is in harmony with the finding that string players show an increased cortical representation of their left hand fingers, the effects being smallest for the thumb (Elbert *et al* 1995), and largest for the little finger (Pantev *et al* 2001).

A clarification concerning the relevance of sensorimotor musical knowledge to explicit knowledge is perhaps required at this point. Evidence cited in this section pertaining to motor and sensorimotor brain responses might be seen as relating more to the kinaesthetic, or embodied aspect of relating to

[138] This is a 'gross anatomical feature' in the brain, which is associated with functional hand and finger movement representation (Bangert & Schlaug 2006, p.1832).

music (discussed in Chapter 10), rather than to the aspect of explicitness in musical knowledge. However, the sample of 'trained musicians' that participate in music psychological experiments typically stands for musicians that have been taught within a formal music education system where the elements of intentionality, consciousness and verbalisability are salient, and thus even embodied musical knowledge is tied to these principles, mainly in two ways. The first involves the development of such knowledge, which, as noted earlier (Section 8.3.3), within a formal music education system will typically have started as consciously following verbalised instructions and 'knowing that', before becoming incorporated in the body and turning into 'know-how' automatised knowledge (Hallam 1998). The second refers to the need for awareness of bodily procedures while playing, for the purposes of teaching within the same music education system[139]. Thus embodied knowledge starts as explicit knowledge in formally trained musicians, and must at least partly remain so, especially for those whose career includes teaching. Additionally, training in theory, a standard aspect of Western classical music education, involves explicit learning processes that allow student musicians to verbally identify musical elements, structures and techniques. Practical and theoretical knowledge of music work along each other, for example when music teachers' guidance pertaining to musical expression may include highlighting structural features of the music for the students (*cf* Sloboda 2005). It is thus plausible to think that both kinaesthetic experience and conceptual knowledge play a part in musicians' enhanced brain responses to music.

Finally, musical training seems to induce functional changes in the brain that extend beyond the music-related ones described so far. Among other changes, there is evidence that instrumental training improves language abilities such as verbal fluency, verbal recall and reading abilities (for a review of relevant studies see Schellenberg & Weiss 2013, and Wan & Schlaug 2013), as well as general cognitive skills, such as cognitive flexibility, working memory, processing speed and visuo-spatial reasoning (e.g. Zuk *et al* 2014; Bergman Nutley *et al* 2014). However, the causal link between learning music and developing these traits is not conclusively proved: for one thing, it is not clear that these advantages stem from the musical nature of training and not from 'general cognitive effort' (Bigand 2006, p.121) involving the peripheral actions necessary for learning: 'listening to and remembering the sounds of the teacher, monitoring and consciously controlling the motor system to modify one's own sound, and learning to inhibit behaviour when synchronising with others' (Hannon & Trainor 2007, p.470). Moreover, it is not clear whether such traits are purely the result of musical training or partly also of anatomical predispositions, a number of researchers tending rather toward the latter premise (e.g. Zatorre & Zarate 2012; Schellenberg & Weiss 2013). Still, research findings on

[139] To examine embodied musical knowledge separately from explicit musical knowledge, perhaps it would be necessary to study musicians who have learnt informally and have not been taught a standard vocabulary of describing musical processes.

the whole indicate that the brain undergoes change as a result of musical training: 'the human studies do converge in showing clear evidence of changes in auditory cortical responses as a function of experience' (Zatorre & Zarate 2012, p.277).

8.3.5 Explicit knowledge and music perception

Here have been briefly reported a small part of a large number of experiments which suggest that formal musical training changes the human brain. Change concerns the anatomy of the brain, functional responses to musical elements such as melody, harmony, rhythm and timbre, as well as behavioural responses to relevant tasks. Many of these results might be replicated if experiments were conducted with informal learners, or musicians who had learned by imitation and did not know how to, or were not interested in, verbally explaining what they do. This needs to be explored through research; for the time being, findings such as those presented here relate to musicians who have been trained in a formal music education system that largely utilises explicit teaching and learning processes.

The question arises, of specifically what skills and abilities develop that are reflected in brain anatomy and brain responses, and mediate better behavioural performance for those who are musically trained. Certainly, physical skills required for performing music set musicians apart from non-musicians. However, findings indicate that aural perception is not left unaffected by training.

It may be suggested that the main impact of explicit training on music perception consists in an *increased sensitivity to musical sound*, demonstrated through musicians' enhanced brain responses and high performance in behavioural tasks. This sensitivity is likely supported by skills that develop through training, such as the sharpening of categorical perception. In discussing an experiment that investigates the categorical nature of pitch perception[140], Sloboda (2000) notes that musical training increases the tendency to categorise, and possibly enhances categorical perception through the use of verbal labels for different sounds. Thus the advantage in detecting slightly mistuned major chords in the experiment by Koelsch *et al* (1999) mentioned earlier may be related to heightened categorical perception of chords in string-playing musicians, for whom fine differences in tuning are very important.

Another way that sensitivity to sound is possibly augmented in trained musicians may be the ample opportunity they have to acquire mental representations of music, supported by their embodied

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[140] Locke, S. & Kellar, L. (1973). Categorical perception in a non-linguistic mode. *Cortex* 9, 355-369.

experience and by theoretical knowledge of how a particular music style works. Thus, discussing musical memory, Sloboda (2000) suggests that the internal representations of experts are more in number and higher in complexity compared to those of novices, allowing them to notice and remember both details of the musical surface and higher-order grouping processes, encompassing multiple levels of the musical structure. Moreover, he adds that trained musicians possibly have a higher degree of awareness of the structures they use to retain the music, facilitated by the ability to verbally describe what is happening. This agrees with Bigand's (2006) proposition that 'explicit knowledge of musical structures confers some processing advantage to musically trained listeners' (p.121). The existence of strengthened categorical perception combined with richer and more conscious mental representations may provide a credible explanation of what skills underlie trained musicians' enhanced responses in the experiments cited earlier.

Finally, another important side of explicit musical knowledge is its relationship to emotion. As already mentioned, enculturation alone enables a listener to experience the emotional impact of music (Bigand & Charronnat 2006; Huron 2006b). If explicit musical knowledge enhances sensitivity to sound in terms of perception as suggested above, the question arises of whether and how it affects emotional responses to music. Music training is found to be positively correlated with emotion in various respects, for example through the emotionally rewarding aspect of music performing (Nakahara *et al* 2011), through musicians' enhanced perception of emotions in human speech (Lima & Castro 2011; Strait *et al* 2009), as well as through the close association between musical structure and expression of emotion, the manipulation of which is thought to be crucial for expertise (Sloboda 2005). More importantly, research indicates that professional musicians experience music-induced emotions more intensely than either amateurs (Mikutta *et al* 2014) or non-musicians (Park *et al* 2014), particularly 'negative' emotions such as sadness and fear (*ibid.*). Though the reasons for this can only be surmised, it is plausible to think that heightened perception – developed through training – may be linked to intensified emotion while listening to music. However, Müllensiefen *et al* (2014) note that when it comes to specific analytical tasks such as intentionally focusing on fine details of the musical material, then 'high levels of listening engagement and a focus on the emotional functions of music might not be helpful' (p.13)[141].

[141] A similar –though reverse– experience, confirming the apparent schism between scrutinising music and being in the musical moment, is reported by Carolyn Abbate (2004). Being a musicologist, she decided to experiment by contemplating questions of extra-musical meanings while accompanying a singer in one of Mozart's opera arias ('Non temer, amato bene', from *Idomeneo*). Her conclusion was that the two modes of engaging with music, the abstract-theoretical and the practical, do not readily co-exist in the same moment. She found it 'virtually impossible to sustain such speculations while playing or absorbed in listening to music that is materially present… the questions became absurd, as if they were being asked at the wrong moment and place about something other than the reality at hand', leading her to conclude that: 'While musicology's business involves reflecting upon musical works (…), this is, I decided, almost impossible and generally uninteresting as

8.3.6 Summary

(I)t is fundamental for professional musicians to be able to identify, articulate and contextualise their aims, objectives and practices, in both oral and written form and for a variety of audiences and purposes. Such skills have practical and vocational relevance for professional musicians, and also contribute to the student's ability to engage critically with their own work and that of others and thereby continue their artistic development outside the conservatoire (Parsonage et al 2007, p.295).

Research findings seem to suggest that explicit training does play a role in shaping aural perception. Explicit knowledge is tied to the concepts of intentionality, consciousness and verbalisability. Classical music training involves explicit processes of teaching & learning, pertaining to a number of different objectives such as technique, reading notation, memorisation, effective teaching, interpretation, and understanding music theory. Studies in music psychology show that through training, the human brain is changed in terms of its anatomy, its neural responses, but also its performance in behavioural musical tasks. It thus seems plausible that explicit knowledge regarding both playing and theoretical aspects of music, along with the embodied nature of performers' musical experience, increase the 'salience of musical input' (Hannon & Trainor 2007, p.466) and heighten musicians' responsiveness to various aspects of musical sound – sometimes unconsciously on their part (*cf* Koelsch *et al* 1999) – and their emotional connotations. As a result, 'good performers are likely to be more sensitive than non-musicians to the small changes in musical surfaces that have deep emotional impacts on listeners' (Bigand 2006, p.121) – the only 'catch' being that, choosing to approach such changes with an analytical attitude may not serve or be served by concurrently experiencing musical emotions (Abbate 2004; Müllensiefen *et al* 2014). It is thus proposed that a central effect of formal training on aural perception may be that it increases sensitivity to musical sound – and its emotional impact –, principally through encouraging the conscious processing of musical phenomena and providing a standard vocabulary for their verbal description.

The following figure presents the main characteristics of explicit musical knowledge as discussed in this section:

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long as real music is present – while one is caught up in its temporal wake and its physical demands or effects' (pp.510-11). She noted that what words did come to her mind while performing related to momentary characteristics of the music, such as commenting on current speed ('doing this really fast is fun') or distance between adjacent notes/chords ('here comes a big jump') (p.511).

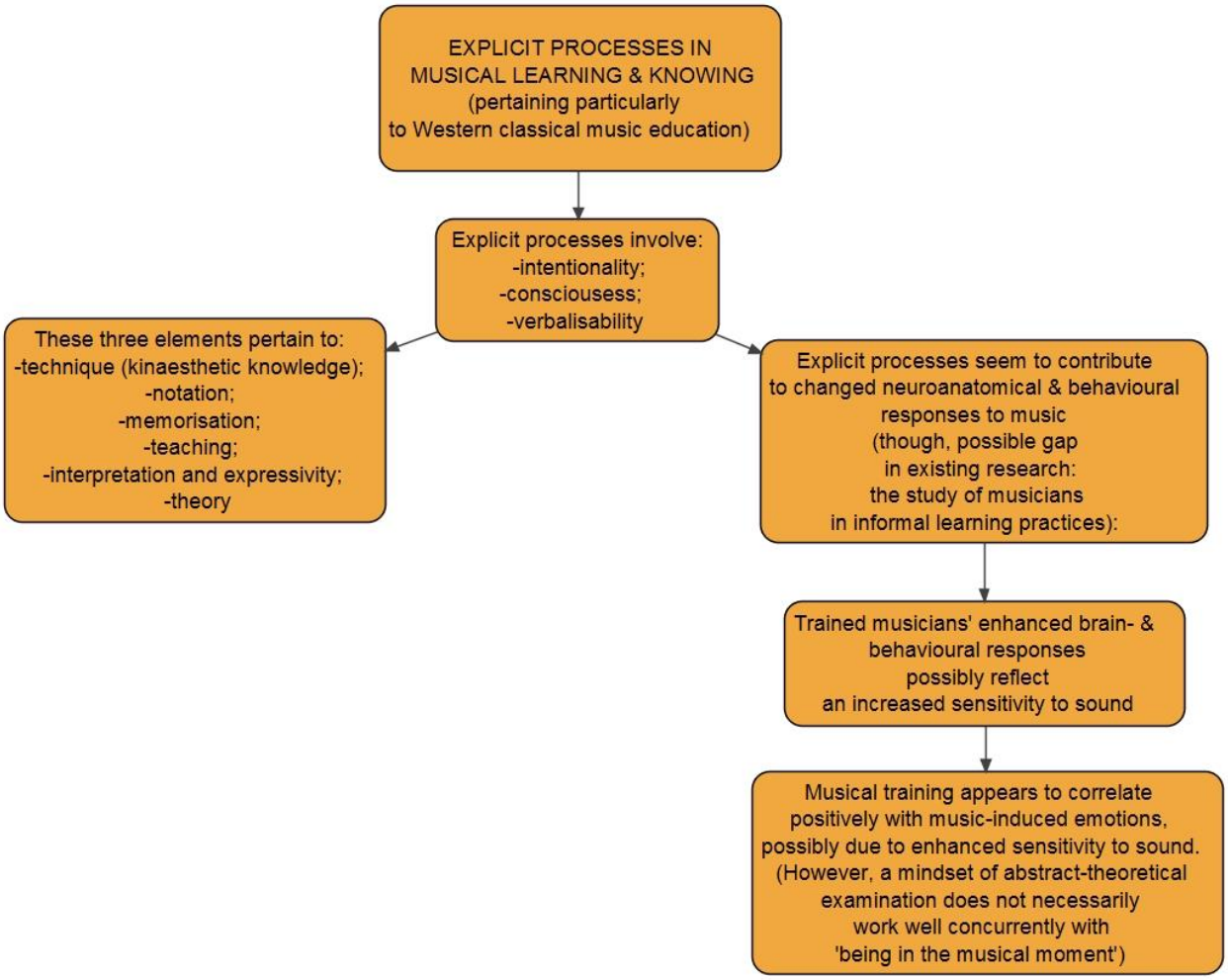

Figure 8.2: Characteristics of explicit musical knowledge

It is perhaps worth emphasising once again that heightened perceptual skills which seem to result from training are not developed from scratch, but constitute the extension and expansion of implicit musical knowledge, formed through enculturation (Hannon & Trainor 2007). The ways that these two knowledge bases combine is the subject matter of the next and final section of this chapter.

8.4 Musical knowledge as a combination of both implicit and explicit processes

As has already been noted, explicit learning builds on enculturation (Hannon & Trainor 2007; Sloboda 2000). The knowledge base eventually formed incorporates both implicit and explicit knowledge, which has been acquired through processes of both implicit and explicit learning. The co-existence of both types of mechanisms is not a characteristic only of (formal) music learning; rather, 'in the real world nearly all complex skills are acquired with a blend of the explicit and the implicit, a balance between the conscious/overt and the unconscious/covert' (Reber 1989, p.224). Far from being straightforward, the form of this coexistence is an issue of controversy: research indicates different possibilities for the relationship between the two modes, ranging from each being autonomous, or even working against one another, to various degrees of integration. It may be that modes of co-existence vary according to different factors relating to the learning situation, as will be briefly described below.

a) Neuroanatomical and functional autonomy of implicit and explicit processes

Differences in neural brain activity underlying implicit versus explicit processes during tasks such as verbal memorisation (Rugg *et al* 1998) and visual categorisation (Reber *et al* 2003) speak for a neuroanatomical dissociation between overt and covert processes. This means that each mode of learning and remembering is at least partly autonomous, and can exist even in the absence of the other. A case in point is the 'priming effect', mentioned in Chapter 5, when performance in a task is unconsciously influenced by a previous activity, although conscious memory of the activity itself has faded (see Kihlstrom *et al* 2007). Indeed in music psychology research, autonomy applies primarily to implicit forms of learning and knowing, which are often shown to operate unaccompanied by verbalisable knowledge (see Rohrmeier & Rebuschat 2012). A ready example is that of the untrained 'expert listener' (Müllensiefen *et al* 2014, p.48), who has acquired implicit musical knowledge through enculturation alone, as described extensively in the Section 8.2.

Going a step further, implicit and explicit processes are sometimes seen not just as separate, but rather as antithetical. A characteristic example is that of 'verbal overshadowing', when verbal description of visual characteristics or during problem solving can impair face recognition and problem solving processes respectively (Dodson *et al* 1997; Schooler *et al* 1993). This detrimental effect is not universal, however; for example, Sun *et al* (2005, p.160) review a number of relevant studies showing that verbalising while performing a task can be either helpful or detrimental to performance, depending on factors such as the type of task, the amount of verbalisation or even the timing of providing explicit knowledge. In a similar vein, conscious processing of how a motor skill

works has been hypothesised to disrupt automaticity and cause failure in its performance (Masters 1992; Murayama & Sekiya 2015), leading some researchers to recommend that performers are better off having less explicit knowledge of what they are doing (Masters 1992). This stance is not universally accepted, however (e.g. Montero 2015, see Section 8.5 below).

b) Parallel function of implicit and explicit processes

While the autonomous paradigm just outlined posits the possible exclusive operation of one mode or the occasional competition between the two, another model proposes the parallel but independent function of both modes. For example, Sanchez and Reber (2013) found that explicit pre-training instructions regarding a motor sequence task advanced subjects' explicit knowledge but did not improve their performance of the task itself. This led the researchers to suggest that skill learning is supported by separate, parallel implicit and explicit representations, no transfer taking place between the two modes. In an older study, Willingham and Goedert-Eschmann (1999) had similarly proposed that the two forms of learning take place in a parallel fashion, adding an element that underlined the collaboration between the two: namely, that explicit processes support behavioural learning until they are no longer needed and are simply dropped. Yet another version of the implicit-explicit parallel – and collaborative – function suggests that each mode has its own specialties, implicit processing being more appropriate for complex hierarchical relations, explicit learning for simpler ones, each taking over according to the type of material at hand (see Sun *et al* 2005 for a review of relevant studies). This approach appears closer to the paradigm of more positive forms of integrations between the two mechanisms hypothesised by some researchers, as outlined below.

c) Various forms of integration between implicit and explicit processes

After autonomy and parallel function, a third paradigm of how implicit and explicit processes co-exist emphasises points of unity and integration between them. For example, in a study that asked participants to perform a serial reaction time task[142] in naïve versus explicitly instructed conditions (i.e. responding to a random versus a memorised repeating pattern), common brain regions were found to be active in both cases, providing evidence that the formation of higher order associations is served by the same neural substrates whether learning is implicit or explicit (Schendan *et al* 2003).

[142] In this task, a visual cue can appear at any one of four positions arranged horizontally on a computer screen, each of which corresponds to a button on a response pad. When a cue appears, the participant has to select the appropriate response button. The participant's response time is the primary task measure (Robertson 2007).

Thus it would seem that the neuroanatomical dissociation between the two types of learning mentioned earlier is not absolute but partial.

An even more positive form of association between implicitness and explicitness is contained in views positing that one type of knowing gradually transforms into the other. This would apply in an explicit-to-implicit or 'top-down' direction (see Sun *et al* 2005) when learning to read notation and to control movement in formal music lessons, for example. As described earlier, knowledge starts as 'knowing that' certain signs mean certain sounds, as well as 'knowing that' certain movements produce certain sounds, until declarative knowledge becomes automated through practice (Hallam 1998)[143]. Transformation can also happen in the opposite direction, according to the implicit-to-explicit or 'bottom-up' approach. This sees implicit knowledge as developing more rapidly than its holder's ability to verbalise it; explicit knowledge gradually evolves as a process of 'explication' of implicit skill, similarly to the increasing 'explicitation' of representations that is part of child development (Karmiloff-Smith 1986). Research has shown this implicit-to-explicit learning process taking place in a variety of tasks such as (artificial) grammar learning, minefield navigation and pattern completion (see Sun *et al* 2005 for a review of relevant studies). In this view, explicit knowledge is not antagonistic, but rather incorporates implicit knowledge as a built-in element, in the same way that explicit memory has been proposed to entail implicit memory (Mandler 1980). This stance concurs with Sloboda's (2000) suggestion, mentioned earlier, that music training builds on enculturation, explicit musical knowledge incorporating its implicit counterpart.

d) Explicit processes enhance learning

Finally, an extended version of the integrated model is the view that, though acquiring implicit knowledge in any domain already constitutes a rich learning experience, explicit processes are central in advancing learning even further. Indeed, for some researchers, conscious experience and its concomitant explicit knowledge is not just the 'end product of implicit learning' (Perruchet *et al* 1997, p.44); it is also a necessary tool to promote and strengthen learning. Citing research that explores different instructional approaches in diverse domains such as science, mathematics, technology, law and instructional design, Kirschner *et al* (2006) argue that direct instructions, making clear 'the concepts and procedures that students are required to learn as well as (providing) learning strategy support' lead to more effective learning. Indeed, in an experiment comparing the effectiveness of implicit and explicit processes in music learning, the task involved either simply memorising diatonic melodies ('incidental learning' condition), or searching for their underlying grammar ('intentional

[143] For an extensive account of automaticity as a gradual transformation of conscious representations into unconscious ones, see: Anderson, J.R. (1993). *Rules of the mind.* Hillsdale, NJ: Erlbaum.

learning' condition). Participants who only memorised the melodies acquired explicit knowledge about chunks, whereas participants in the 'intentional learning' condition both learnt chunks *and* the inversion rule (Kuhn & Dienes 2006). This result agrees with Dienes' and Perner's (1999) view that, though procedural knowledge is 'active and efficient' (p.21), explicit knowledge is more flexible and more widely applicable, e.g. in activities such as hypothetical reasoning and checking validity. Notably however, this principle applies particularly to novices and intermediate learners; more experienced learners are shown either to achieve similar results in both guided and unguided learning conditions, or to perform better with less instruction.[144]

8.5 Summary

It becomes evident from the above concise discussion that the relationship of implicit and explicit processes of learning and knowing is far from clear-cut. Overall, it seems plausible to suggest, as Reber (1989) does, that complex tasks hardly ever rely exclusively on implicit or on explicit mechanisms. Rather, depending on factors such as the type of task, the relative proportions or the timing of explicit and implicit processes, there arise different types of interaction between them, with different effects on learning (see Sun *et al* 2005). If indeed all real-world complex skills necessarily involve both types of processes, it may be suggested that in the case of music this proposal is particularly relevant, owing in part to the fact that musical activity is at once intellectual and physical[145] (Abbate 2004)[146]. Hence, implicit and explicit mechanisms combine in intricate ways within the domain of music performance, as they do in dance, which likewise involves concurrent processes of thinking and moving. Questioning the notion of explicit knowledge having a potentially detrimental effect for dancers, Gail Montero (2015) argues that 'experts move beyond automaticity by engaging their conscious minds during analytical, thoughtful and effortful practice' (p.8). According

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[144] According to Kirschner *et al* (2006), this is justified through the design of human cognitive architecture: working memory, where conscious processing occurs, has limited capacity and duration when dealing with novel information as happens with novices, but is much more flexible when processing information retrieved from long-term memory as happens with experts. Thus for the less advanced stages of learning, structuring the learning experience and providing a more manageable working load for working memory, rather than being exposed to the full complexity of a domain, would be expected to lead to more effective and efficient learning. At the same time however, it is a fact that in many 'vernacular' music genres, musicians learn without being provided with an explicit structure or sequence of skills to learn (e.g. Green 2002). In the last two decades, there has been a strong trend of favouring such informal practices for music learning at school. These are largely based on enculturation and immersion, imitating and picking up skills with minimal instruction, and have been shown to be effective in a school setting (see the Ear Playing Project: http://earplaying.ioe.ac.uk). These contrasting approaches constitute one example of the tension between implicit and explicit learning practices and beliefs about them.

[145] Physical knowledge is considered as primarily implicit, as is discussed in Chapter 10.

[146] Abbate (2004) notes that music incorporates socio-cultural, historical, philosophical, theoretical and formal aspects that render it an intellectual ('gnostic') domain, along with the necessary physical sides involved in both performing and listening that underline its practical ('drastic') character.

to the author, ultimately, it is the right proportion and the right timing of each type of processing that is needed – rather than simply less explicit thinking during movement, as suggested by some authors (*cf* Masters 1992; Murayama & Sekiya 2015).

The figure below summarises the characteristics of implicit and explicit musical knowledge, as well as the relationship between the two:

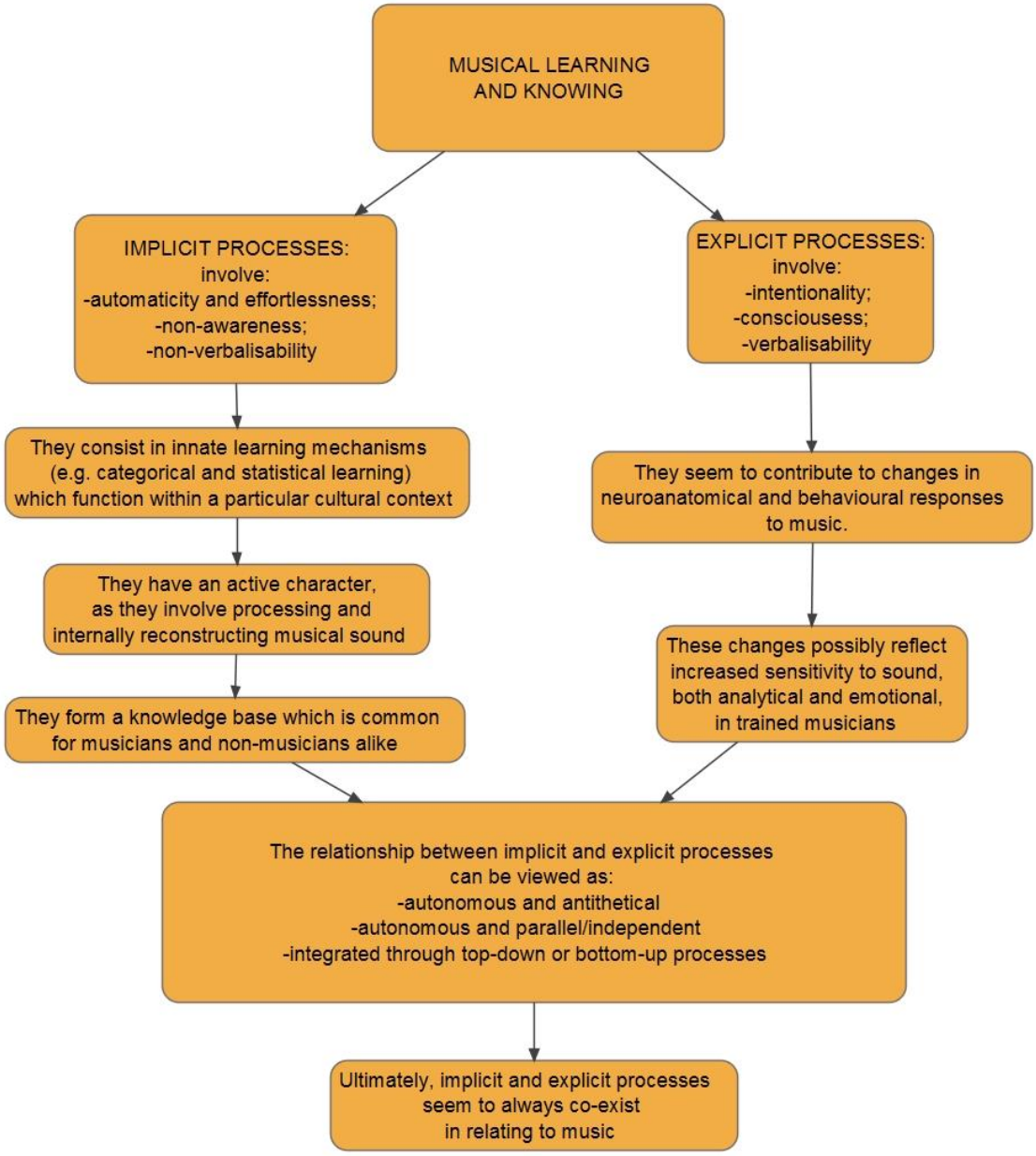

Figure 8.3: Implicit and explicit processes of musical learning and knowing, and their interaction

If the literature reviewed in Section 8.2 is correct about the ubiquity, richness and robustness of implicit musical knowledge, as well as about the vital role it appears to play in musical emotions and all musical learning, then utilisation of this 'knowledge capital' possessed by students emerges as a central requirement for all musical learning, including 'aural training' (*cf* Musumeci 2000) – a theme that will be revisited in Chapter 13. At the same time, as discussed in Chapter 3, relevant literature appears to emphasise a conscious form of 'musical understanding', entailing 'identification', 'formal knowledge' and 'analysis' (Klonoski 2006; Musumeci 2000; Reitan 2009; Scandrett 2005). Indeed 'aural training' is part of a network of subjects that comprise academic 'music theory', a section of formal music education which is par excellence oriented towards conceptual knowledge, and utilises explicit learning processes; this is investigated in the following chapter.

CHAPTER 9

MUSIC THEORY

[W]e love music for its reality, for voices and sounds that linger long after they are no longer there[.] Love is not based on great works as unperformed abstractions or even as subtended by an imagined or hypothetical performance (Abbate 2004, p.505).

9.1 Introduction: theory versus practice

'In its most general sense, the term theory refers to the contemplation rather than the practice of music.' (Randel 1986, p.845). In other words, as Westergaard (1977) put it, the theorist's job is 'to think – and therefore talk and write - *about* music' (p.143, his italics). The juxtaposition of a contemplative, 'about' approach versus practical music-making is a thread that runs through the history of Western music. Constant though this thread has been, the actual way that theory and practice have been thought to relate to each other has varied greatly in different eras, owing principally to the always-changing content and subject matter of 'music theory'; this has been so diverse in different epochs and authors, that Nicholas Cook (2002) characteristically notes that the only thing holding together the various faces of, and motivations behind music theory, past and present, is their common designation. In his seminal volume 'Music Theory in the 18th and 19th centuries'[147], Carl Dahlhaus made a distinction between 3 types or traditions of music theory. Briefly, 'speculative' theory contemplates the ontological nature of music, and how it reflects principles of the universe. The 'practical' or 'regulative' tradition aims to codify and classify practice so as to extract syntactic rules and structural models, largely for pedagogical goals. Finally, the 'analytic' model is concerned with individual masterworks, studied in order to gain theoretical understanding and aesthetic appreciation of the work at hand (Christensen 2002, 2007; Cook 2002). Of course, there are no clear boundaries between these three traditions, and more often than not they seem to co-exist – in various proportions – in the same period or even in the same author's work. However, Dahlhaus' sequence of theory styles could be viewed, even if in crude terms, as a summary of the history of music theory, which is outlined below.

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[147] Dahlhaus, Carl (1984). Die Musiktheorie im 18. und 19. Jahrhundert. *Geschichte der Musiktheorie* 10. F. Zaminer & T.F. Ertelt. Darmstadt, Wissenschaftliche Buchgesellschaft.

9.2 A basic history: the many faces of music theory

Western music theory in Ancient times and up to the early Middle Ages seems to have been predominantly an intellectual and existential pursuit. In ancient Greece, music's nature was regarded in terms of number and ratio; being a true musician meant understanding the numerical essence of music, while practical music-making was not as highly esteemed. Music theory remained an abstract and philosophical discipline into the Middle Ages, Roman philosopher Boethius (c.480-524 AD) being a central figure that served to transmit it. Though it maintained its elevated status in comparison to practice during the medieval era, at the same time theory became increasingly connected to pedagogical contexts and aims (Christensen 2002, 2007), a connection that was further consolidated in the Renaissance (*ibid.*; Wason 2002).

It is important to note that, closer to our notion of theory as its practical/pedagogical type of the Middle Ages and the Renaissance may seem, its role and use in the practising musician's (i.e. the cantor's or the composer's) life was very different from the one we are used to today. In her thorough study of medieval music and the art of memory, Anna Maria Busse Berger (2005) shows that the contents of medieval theory treatises were meant to be thoroughly memorised, as they incorporated all those musical ingredients that a performer would need to know in order to improvise. Treatises contained both explanatory text, typically versified to assist memorisation, and musical examples that were often exhaustive, as when listing all possible consonant intervals for every single tone of the hexachord or the entire gamut. Melodic examples started from smaller units and moved to larger progressions, repeatedly presented to assist the learner, as this material was probably meant to be memorised in its entirety, including both its verbal and its musical parts. Memorisation of the musical examples had direct practical application: in terms of performance, it translated into successful performance of chant, while according to an anonymous early 15th century theorist, composition consisted of combining learnt progressions (*ibid.*). This method of bringing together pre-composed musical fragments continued to be applied throughout the Renaissance, as Schubert (2002) shows in his review of counterpoint pedagogy developed in theoretical treatises from the 15th and even up to the 17th centuries. Concerning the surprise a modern musician might feel at such an approach to composition, the author notes: 'Assembling such fragments […] may seem an unimaginative and mechanical approach to musical creativity. But in the 16th century, when rhetoric was a flourishing art and the memorisation of stock oratorical formulas was basic to the education of any student, artistic originality was not understood as it is today. The application of pre-composed musical fragments was long considered a legitimate – indeed an essential – element of the composer's craft' (Schubert, *op.cit,* p.528).

It would thus seem that, quite contrary to the disconnected character of ancient speculative theory, the pedagogical theory of the Middle Ages and the Renaissance was organically linked with practice, intertwined both with (often improvised) performance and with composition. It is characteristic that abstract general rules, a feature we would readily associate with 'theory' today, come only at the end of Tinctoris's treatise (1477)[148], to be learnt after the student would have memorised the musical progressions that worked according to those rules. Berger (2005, p.149) contrasts this approach to that of Baroque theorist Johann Joseph Fux, who presents the rules at the start of his counterpoint manual (1725)[149]. Many developments that took place from the late 16th century onwards contributed to bring about this shift, pertaining mainly to the general intellectual climate of the 17th and especially the 18th centuries, and the wider interest for learning music among the population (Christensen 2007).

The 19th century brought further changes, in the form of scientific developments that tied together the domains of musical acoustics, the physiology of human auditory perception, and music theory (Krumhansl 1995). In 1863, German physicist Hermann Helmholtz (1821-1894) published his Treatise, *On the Sensations of Tone as a Physiological Basis for the Theory of Music*. Though Helmholtz's descriptions and reflections may be in many ways crude or inaccurate in relation to what we know today concerning auditory and musical perception, his work decidedly advanced the link between music theory and music psychology, which is still holding and expanding today (Gjerdingen 2013).

Furthermore, one of the most profound changes regarding music in the 19th century was the academisation of its teaching, through the establishing of music schools in various European cities. This gave a radically new character to music education, including music theory. Approaches to the teaching of theory as part of the conservatory's curriculum varied, creating a diverse picture: across different institutions, it could take the form of a general programme in Forkel's[150] style, of speculative discussions, or of teaching the rudiments of thorough-bass, harmony and form. What was common between these programmes was firstly the completely new set of conditions in which theory was now transmitted, and secondly the increasing value placed on the individual artwork as part of the Romantic ideology (Christensen 2002).

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[148] Johannes Tinctoris (Flemish theorist of the 15th & 16th centuries): *Liber de arte contrapuncti*, 1477
[149] Johannes Joseph Fux (Austrian theorist of the 17th & 18th centuries): *Gradus ad Parnassum* (1725)
[150] Johann Forkel (1749-1818), the first biographer of Bach, was a historian, organist, and music director at the University of Goettingen. In his 1777 essay *Űber die Theorie der Musik*, he argued that 'an understanding of music would require a balance of both empirical and rational approaches' (in Christensen 2007, p.35). Accordingly, he proposed a systematic programme of music theory study that would incorporate physics and mathematics (a speculative/scientific component), grammar and rhetoric (a practical component, dealing among others with notation, the tonal system, harmony, meter, phrasing and genre) and musical criticism (an analytic component, discussing evaluation of musical beauty and cultivation of taste) (Christensen 2002, 2007).

The change of the conditions in which music education took place was indeed dramatic. Up to the 19th century, music theory had been taught most likely on an individual basis to the aspiring performer or composer; it would had been taught in a more holistic manner, as part of the musician's learning the crafts of composition and improvisation – still a vital part of performance (Gould & Keaton 2000); and its teaching would have started early on in the musician's training. Theory and practice would thus have constituted an organic whole in a musician's life and learning. Having now taken its place within the conservatory's curriculum, theory teaching had to adjust to a very different situation. Its study was no longer part of a long apprenticeship that started when the learner was very young, but was undertaken by college-age students and had to be completed in a much shorter time; and, perhaps to make things worse, students were taught in groups rather than individually. All these changes necessitated a 'compromise between the truths of musical practice and what a casual student could absorb' (Gjerdingen 2013, p.702), which translated into the fragmentation of theory into a number of different subjects, and the rationalisation of each so as to become more easily accessible (Gjerdingen *op.cit.*; Wason 2002). Wason (*op.cit.*) describes developments in the teaching of harmony – a standard section of music theory until today - in academies of Paris, Vienna, Germany, England and North America during this period. The general picture is that instruction became increasingly more pragmatic, simplified and based on abstract rules for the sake of easy absorption. More importantly, taught theory no longer followed the harmonic developments of the time, nor was it necessarily connected to the teaching of musical composition; on the contrary, it was cut off from contemporary compositional practice, repeating older principles through 'the unimaginative theory instruction of the Conservatoire pedants' (p.67). Summarising the history of pedagogical music theory, the same author describes what seems to be a declining course: it 'began with composers of standing teaching their craft, and reached its zenith with the great treatises of the Renaissance and Baroque eras, almost all of which were penned by composers who attempted to convey a contemporaneous and living language to their students. The intimate connection between theory pedagogy and musical composition began to weaken in the 19th century with conservatory epigones teaching the compositional craft.' (p.73).

The 20th century saw the outburst of new musical styles and theoretical models (e.g. Schönberg's and Schenker's), rendering the merging of academic theory with contemporary composition even more difficult to achieve (Wason 2002). At the same time, it saw the strengthening and expansion of the exchange between psychology and music theory that had started in the previous century, eventually establishing experimentally the psychological reality of theoretical concepts such as to do with harmony, key, meter and rhythm (Krumhansl 1995), or with musical patterns (Temperley 2013).

Summarising, the shifts from a speculative to a more practical orientation, from a philosophical to a more scientific character, and from being organically united with practice to forming a separate academic subject, are perhaps the most significant changes in the historical trajectory of music theory. Perhaps a common thread that runs through its history is the openly explicit character of this

knowledge area. The actions of contemplating music's underlying natural principles (speculative tradition), codifying and classifying practice (regulative tradition), or seeking to describe musical structure (analytic tradition)[151], all entail reasoning, verbalisation and labelling. Of course, the more recent connection of theory with music psychology means that theoretical concepts may be rooted in principles of human perception which may well be implicit; however, theoretical activities and the study of music theory necessitate explicit processes of naming, labelling, communicating judgments and conclusions. The question arises, in the light of theory's seeming detached character from contemporary compositional practice mentioned above, how such processes can be integrated in students' overall experience of music, and thus made relevant.

9.3 Music theory today: issues of relevance

In recent decades, music theory and music psychology have increasingly been seen as sharing common ground (Krumhansl 1995). In an article investigating the different empirical realms that music theory involves, Agmon (1990) noted that theoretical models are attempts to depict mental realities and the processes of their construction, through pointing out interactions between the physical, perceptual and cognitive domains of sound. This description brings together external sound stimuli ('physical') with their reception by the human auditory sense ('perceptual') and with internal ways of organising them ('cognitive')[152]. Indeed, issues to do with melodic motion (Deutsch 2013), rhythmic structure (Honing 2013), musical patterns (Temperley 2013), scale, harmony, key (Krumhansl 1995), musical structure, consonance and dissonance (Gjerdingen 2013) are the subject matter both of theory and psychology. This overlap indicates that certain music theoretical rules and concepts likely stem from universal human perceptual principles. Of course, the way these principles are applied can vary in different musical and theoretical systems, rendering theoretical scrutiny a highly subjective affair (Temperley 2013; Westergaard 1977)[153]; nevertheless, the fact remains that theoretical concepts are shown by research to be based on perceptual principles, rather than on arbitrary processes.

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[151] Once again, these are the three types of music theory after the typology introduced by Carl Dahlhaus in his book: Dahlhaus, Carl (1984). Die Musiktheorie im 18. und 19. Jahrhundert. *Geschichte der Musiktheorie* 10. F. Zaminer & T.F. Ertelt. Darmstadt, Wissenschaftliche Buchgesellschaft

[152] In a similar vein, Roger Scruton (1997) makes a distinction between sounds as acoustical events (Agmon's 'physical' and 'perceptual' domains) and as musical events (Agmon's 'cognitive' domain), and emphasises that in hearing sound, we do not simply receive it, but order it. This act of ordering is connected to understanding music, according to the author (see Section 9.4.1).

[153] Temperley (2013, p.346) remarks that different theoretical and analytical models such as 'Schenkerian analysis, semiotic analysis, pitch-class set theory, and more traditional kinds of motivic analysis' are all concerned with pattern discovery, though each approaches it from a different angle. The author goes on to note that such work does not so much describe the listener's experience as enriches it, allowing space for different possible valid interpretations.

The suggestion that theory in part reflects the ways we perceive and internally organise sound would seem to warrant its relevance for understanding music whether one is listening, performing or composing. However, as Abbate (2004) notes, to theoretically contemplate the characteristics of sound is a different sort of experience from that which involves live sound. Abbate (*op.cit.*) accentuates the opposite natures of the two situations by juxtaposing the physical force, freeing ineffability and transporting power of living sound with the abstraction, restrictive coherence and dissecting action that characterises theoretical contemplation. Similarly, Cook (2006) comments on the necessary compromises of accommodating the 'physical, sensory and affective experience of music' within a logocentric culture[154] (p.18). Small (1998) seems even more negative towards abstract reflection on musical sound when he opposes any notion of music's 'thingness' (e.g. pp.4, 136), stressing instead the more holistic, social and interactive nature of live musical experience. Stances like those of Abbate (2004), Cook (2006) and Small (1998) seem to make a case for theory's inadequacy to circumscribe the musical experience, or even for its complete detachment from actual 'musicking'[155]. Similarly divisive sentiments are common among different kinds of 'musicking' populations: Lester (1998) notes that there are 'many students or concert audiences who either could (not) care less about what we do as theorists, or who insist that it gets in the way of their listening or music-making', while in McNeil's (2000) research a number of instrumental music teachers maintained that theoretical understanding opposes musical feeling.

Theorists admit that emphasis on objectivity requires a detachment that may indeed constitute theoretical observations irrelevant to real music-making (Westergaard 1977). As a remedy, authors propose supplanting the notion of 'objectivity' with that of 'inter-subjectivity' between theorists (Cook 2002), or for the theorist to inwardly assume the role of performer, composer or listener and observe one's own sense-making processes (Westergaard, *op.cit.*). In this last approach, theory is seen as intrinsically connected to what we consider as more 'active' musical activities, and acquires meaningfulness and usefulness through this very connection. Indeed, it would seem justified to claim that in contemporary thinking, theory needs a connection with practical music-making in order to have something to contribute, whereas the reverse is not necessarily true: everyday 'distracted' listening habits (see Cook 1990) and numerous cases of vernacular performers who 'have no overt knowledge of, or interest in, music theory' (Sloboda 2000, p.257[156]) testify to theoretical knowledge *not* being a necessary condition either for listening and enjoying, or for performing music.

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[154] This means a culture 'regarding words and language as a fundamental expression of an external reality' (https://en.oxforddictionaries.com/definition/logocentric, accessed 13 June 2017).
[155] 'Musicking' is Small's (1998) term for taking part, 'in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing' (p.9).
[156] Sloboda bases this comment on: Malm W.P. (1977). *Music cultures of the Pacific, the Near East and Asia*. Englewood Cliffs, New Jersey, Prentice Hall.

Nevertheless, theorists insist that that what they have to communicate 'is indeed crucially important to understanding what it is that other musicians do every time they interact with music' (Lester 1998, p.2). This phrase generates the questions of what it may mean to 'understand' music through the lens of theoretical knowledge.

9.4 Theory at the service of musical understanding

According to Christensen (2007), music theory – like any theory – is born out of the constant human need to give names and order to our experience. Theoretical concepts thus constitute one possible lens, one possible set of tools with which we can explore music. If the goal of this exploration, of naming and of giving order, is to better understand the world of musical sound, then we may wonder what characteristics this understanding may take when viewed from different theoretical and/or philosophical perspectives. Furthermore, accepting that 'developing musical understanding can help to enhance musical meaning' (Goolsby, 2002, p.3) then exploring the notion of musical understanding goes hand-in-hand with an investigation of what musical meaning is perceived to consist in. It is worth noting here that Cross's and Tolbert's (2008) account of musical meaning through the history of Western thinking in essence traces the history of Western music theory, indicating perhaps an underlying notion that the primary concern of theory is to explore and illuminate musical meaning.

9.4.1 Formalist and expressionist views of musical meaning

It is beyond the scope of this thesis to give a detailed account of the various musicological, philosophical and psychological approaches to studying the issues of musical understanding and musical meaning, both today and historically (see Hanley & Goolsby 2002; Cross & Tolbert 2008). Suffice it here to delineate some of the main recent and contemporary tendencies, beginning with the focus on structure as the main carrier of meaning in music. This stance is the core of musical formalism, the roots of which can be traced back to Eduard Hanslick's (1986) views on 'the beautiful in music' (see Meyer 1956). On the opposite pole of formalism's emphasis on purely musical ideas and relationships as constituting the intellectual meaning of music, we find Deryck Cooke's (1959) attempt to associate specific emotional meanings with typical melodic movements of the tonal repertoire. Leonard Meyer (1956), taking an 'expressionist' stance, also considered emotions as a central aspect of musical meaning; he suggested that they are generated through the composer's manipulation of musical structure so as to 'play' with the (enculturated) listener's expectations.

Though these three authors express different perspectives on musical meaning, all of them see it as 'an interest, an importance, residing in the music' (in Gjerdingen 2013, p.703)[157], and more specifically in a particular musical work. Coupled with this concept of musical meaning as predominantly intramusical, is the notion of musical understanding as tracing a work's structure. As philosopher Roger Scruton (1997) notes, this does not signify simply intellectual understanding, nor does it depend on knowledge of technical vocabulary. Rather, it involves a 'recognitional' (and thus implicit) awareness of what is going on in the music that comes about when we 'listen for listening's sake'. Scruton specifies that structure needs to be part of our 'intentional object of hearing', if we are to hear the music 'correctly'. This contemplative attitude, this aesthetic interest which searches for pattern, order and meaning as we mentally organise the sounds we hear or play, constitutes for him the basis for musical understanding. In a similar spirit but this time from the perspective of music pedagogy, Karpinski (2000) characterises musical understanding as a 'unique stage of music perception', which involves comprehension of intramusical relationships e.g. between rhythmic or tonal elements. This process is based on internalised representations of the same elements, rendering internalisation central to musical understanding (*ibid.*).

9.4.2 Views of musical meaning emphasising extra-musical content

Contrary to the views that locate musical meaning exclusively within the musical material itself, several authors stress the importance of context – social, cultural or historical – for its formation. Proponents of this perspective maintain that musical meaning is inseparable from the performance that brings music to life (Abbate 2004; Small 1998), as well as from the relationships that performance brings about – not only between the sounds as in formalist and expressionist thinking, but also between the people that share in the experience (Small, *op.cit.*). Music is even defined as 'a mode of social interaction' which promotes a 'sense of "shared intentionality"' (Cross 2009, p.179). In this framework, it might be more relevant to talk about musical meaning being constructed than being understood. Historical context is also linked to the notion of understanding music's meaning: philosopher Stephen Davies (2003) recommends studying not only the structure of a given piece, but also the characteristics and the history of its structural type against those of other genres. Understanding the conventions, and the social and historical context within which the composer

[157] Quoted from: Lee, V. [pseud. of Violet Paget] (1932). *Music and its lovers: An empirical study of emotional and imaginative responses to music.* London, England: Allen and Unwin (p.31).

worked, sheds light on *why* a certain work is put together the way it is, which according to the author is a necessary addition to knowing *how* it was put together for understanding music.

9.4.3 Musical meaning through embodied understanding

Next to social and historical context, musical meaning is seen as emerging through the parallel characteristics of musical patterns with bodily movement patterns. As Brower (2000) remarks, the immediacy with which music can arouse powerful and varied emotions 'suggests that it reflects upon embodied experience at a very deep level' (p.372). The author makes an extended and detailed reference to how 'embodied image schemas', which delineate the ways we perceive space, time, force and motion, give rise to corresponding metaphorical concepts of musical space, time, force and motion. In this case, understanding must involve the matching of corresponding patterns from the two domains, through a bodily, implicit form of knowing that is described in Chapter 10.

9.4.4 The role of metaphor in exploring musical meaning and understanding

So far, the review of different versions of what musical meaning and understanding entail could be seen as making up an image of concentric circles. Depending on school of thought, meaning can be located exclusively at the very centre, within the structure of the work itself, or will include larger circles that may signify in turn the pieces's performance, our everyday bodily experience, cultural and social context, and historical context. If there is one common element that characterises all of these different approaches, it is perhaps the notion of metaphor. Scholars that belong to different paradigms of defining meaning agree on this: metaphor is regarded as a principal means, or the foundation, for understanding and organising our experience (Scruton 1997; Small 1998). According to Cook (2006), 'all theoretical discourse is made up of a complex of metaphorical attributions' (p.20), and this principle is true of music also. Its application was briefly mentioned in the previous paragraph, as part of the 'embodied image schemas' paradigm for approaching musical meaning. More general metaphors of 'unity, organism, growth, and life… which forbid translation into other and more theory-laden terms' are seen by Scruton (1997, p.428) as a necessary step in attempting to characterise music. Indeed Cook (2006) remarks that composers make ample use of graphic metaphors when discussing their music, and presents other authors' examples of fictional narrative that serve as a 'metaphorical construction that highlights certain properties of (the) music' (p.18). Unless we accept that the constraints of the musical material within a compositional system are generated by nature itself, a premise that is highly problematic (see Cook 2002), then metaphor is essential for exploring musical meaning and expressing it verbally (*cf* Sloboda 2000).

Metaphor may also be seen as the link that bridges the structural features of a musical work with its wider context(s), connecting intra-musical with extra-musical perspectives of musical meaning. It is

hard to deny that when a piece is composed, factors such as the composer's personality and biological makeup, the conventions of the period, and the socio-cultural environment will all play a part in shaping music. As Abbate (2004) puts it, 'that high classical music was shaped by social and cultural forces, by national ethoses, and that musical works were molded by their maker's psychic individuality are all truisms. In those terms music's social contingency and non-autonomous messiness are patent[…] Seeking the marks that intention or social formation leave within musical works, we require […] the conviction that music's value is defined by connections between individual musical gestures or forms and what they reflect' (p.514). These 'connections' can be illustrated through the use of metaphors, or 'analogies' (Sloboda 2005, p.168). Sloboda (*op.cit.*) agrees with Abbate (2004) in emphasising the wider context of the musical experience as part of its meaning. For Sloboda (*op.cit.*), a structural description is only one small part of musical understanding, serving as the 'skeleton and framework on which flesh and blood must be put' (p.166). This 'flesh and blood' is provided by the experience of 'being a biological human inhabiting a physical and social world' (p.167), which enables us to feel the sensations of 'tension and resolution, anticipation, growth and decay' (p.166) that are implied by the musical structure. In this context, understanding of musical meaning is a dynamic process which unfolds through a combination of noticing structural characteristics of the music and associating these with our everyday biological, physical and social experience. If we add to this combination the element of historical awareness that Davies (2003) advocated, then we may have a sketch of musical understanding in its fullest form, incorporating paradigms of both intra-musical and extra-musical meaning experienced through both implicit and explicit forms of understanding. To the extent that it incorporates (explicit) technical knowledge of musical structure and style, as well as knowledge about social and cultural characteristics of the historical period a piece was composed, musical understanding is something that has degrees and modes, and that can be improved and deepened through personal hard work (Davies 2003; Scruton 1997). And if we accept Sloboda's (2005) depiction of the structural description of music as a sort of skeleton, then having a thorough knowledge of the features of this skeleton is likely to allow a richer and fuller reading of its metaphorical implications.

9.4.5 Analysis for musical understanding

The close association between the manipulation of musical structure by the performer and musical expressivity, already discussed in Chapters 6 and 8, has led Sloboda (2005) to assert that expressivity in performance 'is the best evidence we can obtain that musicians *understand* the music they are playing' (p.268 [author's italics]). This, then, could be the contribution of theory to musical understanding, exemplified in the practice of analysis: a detailed knowledge of structural characteristics that allows the listener to have a fuller understanding of the music, and the performer to manipulate structure so as to touch the audience in more profound ways. The discourse on analysis has several similarities with that on music theory. On the one hand, analytical activity is acknowledged

to be a distortion of real experience (Rogers 1984), or even destructive for that experience, especially if the analytical approach is superficial and fragmented (Abbate 2004; Palsmar 2003; Rogers 1984). On the other hand, analysis is seen as permeating all music-making activity, even if this is not always recognised by the very people who practise it (White 2002). As a characteristic example, it is suggested that performance always incorporates analysis – except of a different sort from that applied by the theorist (Lester 1998): one that may be internal, subconscious and non-discursive (White 2002), communicated through sound rather than verbally and pictorially (Lester 1998), and that wants to highlight 'shape' rather than structure (Rink 2002). The mixing of theoretical with performance analytical expertise is proposed as the optimum and more complete way of approaching the musical experience (Lester 1998; Rink 2002; White 2002). Even as an independent procedure, analysis is meant to enhance the musical experience by guiding our attention so as to receive the full effect of the music (Scruton 1997). Ultimately, if it is done with an open and interpretative attitude, rather than one seeking for single 'right' answers (Rogers 1984), analysis can serve not just to describe the music, but rather to heighten perception and to amplify and enrich understanding (*cf* Cook 2002; Scruton 1997; *cf* Zacharopoulou & Kyriakidou 2009)[158]. To explain the way in which handling material closely in order to achieve an intended result increases 'intentional understanding', Scruton (1997) draws an example from colours and painting: 'There is a sense in which colours look the same to the ordinary eye and to the eye of the painter, and a sense in which they do not (…) The painter's long habit of discriminating colours, naming them, and situating them in contexts where their expressive potential is brought to the fore, generates an increased intentional understanding: he *sees colours differently*, through concepts and comparisons which shape and record their aesthetic character. A similar process occurs in the analysis of tonal music (…) It may change the experience of the listener, in something like the way that the experience of colour is changed when we learn to paint with it' (pp.402-3 [author's italics]).

9.5 The explicit character of theoretical knowledge

Though Scruton (1997) takes care to point out that knowledge of technical terms is not necessary for the transformation of musical understanding that he advocates; and though some types of musical understanding (e.g. embodied, social and cultural) may indeed be implicit, it is worth here referring once more to the opposite perspective. Namely, that theoretical activity, for instance analysis that involves description of structure – whether in technical or in more metaphorical terms –, requires a

[158] It is worth repeating here Temperley's (2013) observation, that the possibility of using different theoretical and analytical models for the same goal (e.g. 'Schenkerian analysis, semiotic analysis, pitch-class set theory, and more traditional kinds of motivic analysis', all concerned with pattern discovery), demonstrates the function of each model as illuminating one possible angle and thus enriching one's musical understanding, rather than describing music in objective terms.

great degree of verbalised communication. There is no doubt that theory education which entails codifying, categorising, giving names and verbal explanations, has a heavily explicit character. When authors defend the value and usefulness of theory training today, it is in part this explicit aspect that they have in mind, as it is believed to clarify, consolidate and broaden musical understanding[159]. Importantly, it is proposed that meaningful assimilation of theoretic concepts ultimately leads to their becoming incorporated in one's 'implicit' musical makeup, and ultimately musical intuition (see Rogers 1984[160]).

9.6 Theory in contemporary formal music education

Analysis is only one member of a network of subjects that fall under the umbrella of academic 'music theory'. Others traditionally include 'aural skills' (sight-singing and dictation), figured bass, tonal harmony, counterpoint and keyboard skills (Karpinski 2000; White 2002). More specialised topics that may feature in some curricula are the study of form, post-tonal theory and Schenkerian analysis (Karpinski 2000), while issues such as stylistic rules, acoustics, and tuning and temperament, though they are less typical, could also be legitimately incorporated into a theory curriculum (Rogers 2000). This general outline makes it clear that the content of the academic discipline of music theory is both vast and fragmented, creating a number of problems. The synthesis of its different branches into one meaningful experience, striking the correct balance between breadth of material and depth of study, and making the right pedagogical choice between addressing universals versus a more

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[159] "'Since music is formed from so few intervals, it is extremely useful to commit them thoroughly to memory and not to stop doing so, until you, knowing the syllables of the intervals, understand the entire concept of music'" (End of Medieval interval song *Ter tria cunctorum*, in Berger 2005, p.95).

'A theory of the sense those sounds make to you, or a theory of the sense-making process you use, cannot […] be (…) "objective"(…), but it could be a useful theory to a reader who wishes to come to grips with his own sense-making processes' (Westergaard 1977, p.146).

'I think that most good performers are aware that analysis is a useful tool, but many of them think that they use it only in rehearsal and practice sessions(…) That they do use it also in actual performance is what lends an additional element of beauty and spontaneity to an outstanding performance' (White 2002, p.148).

"Personally, I believe that music theories of all kinds can be useful beyond analysis and perception as goads to musical action, ways of suggesting what *might* be done, beyond ways of regarding what *has* been done" (Lewin 1986, p.377).

"Whenever I theorise, it is less important whether these theories be right than whether they be useful as comparisons to clarify the object and to give the study perspective" (Schoenberg, A. *Theory of Harmony*, 3rd edn. (1922), trans. R. Carter, London, Faber, 1978, in Cook 2002, p.96).

[160] This is based on Benward, B. (1981). *Music in Theory and Practice*, 2nd ed., 2vols. (W.C. Brown).

historical/stylistic approach are some examples of such problems (Karpinski 2000; Rogers 1984; Rogers 2000). More importantly, the need for theory's relevance and its ultimate integration with the more practical sides of a musician's life, is a recurrent theme in texts discussing the teaching of music theory (e.g. Illomaki 2011; Karpinski 2000; Lester 1998; Rogers 1984; Rogers 2000; White 2002). The often artificial character of academic music theory makes the issues of relevance and integration more difficult to solve. As Gjerdingen (2013) characteristically notes, 'almost no famous composer from the 18th or 19th centuries could today pass a collegiate examination in basic harmony, so foreign to them would be these classroom concepts' (p.702).

Authors put forth various suggestions for invigorating and enlivening theory teaching. For example, Rogers (1984; 2000) suggests a broader and deeper approach to theory that will go beyond rudiments, to engage in meaningful enquiry. Such enquiry could involve intepretational, emotive, aesthetic and even philosophical questions – activities that claim creativity as much as composition or performance. Both Rogers (1984) and Karpinski (2000a) stress the need for constant interaction and interdependence between thinking and listening for real education to take place – implying an aspect of aural learning always accompanying, and being practised concurrently with, intellectual understanding. Authors also make a case for the importance of demonstrating the connections of theory with the entire range of a student's musical experiences (Karpinski 2000b; Rogers 1984), awareness of which will renew theory's relevance for students (White 2002; *cf* Benedek 2015; Parsonage *et al* 2007). Authors describe good theory teaching as having a long-term impact, ultimately enhancing the performing musician's intuition (Rogers 1984). It is also thought to improve performance, enable expressive imitation, facilitate transfer of knowledge (Lehmann *et al* 2007) and help the musician be articulate about their work (Parsonage *et al* 2007). All these potential benefits could be seen as a possible result of strengthened musical understanding that successful theory training promotes, owing to its wide content[161] and its explicit conceptualisation processes[162]. Exemplary instrumental teachers have been found to incorporate theory and analysis in their lessons (Aiello & Williamon 2002), as was the standard practice up to the 19th century. However, since practical factors today dictate the separate teaching of theoretical subjects (White 2002), it is perhaps

[161] Lehmann *et al* (2007) note that the rather narrow scope of the instrumental lesson curriculum, consisting of a small number of pieces at a time, means that 'little transfer of learning will occur from piece to piece unless teachers explicitly teach generalisable concepts drawn from the repertoire'. The practice of teachers who use the lesson as a means to teaching comprehensive musicianship, rather than as an end in itself, is characterised as 'exemplary' (p.189).

[162] As mentioned in Chapters 6 and 8, contrary to what may be the common perception, explicit conceptualisation seems to be a useful tool even when it comes to the musical expression of emotions (*cf* Sloboda 2005; Woody 2003).

up to the theory teacher to show that the study of music theory has the potential not simply to codify and describe, but to change and enrich perception (Cook 2002; *cf* Scruton 1997; Temperley 2013).

9.7 Summary

Throughout its history, music theory appears to have been an extremely broad and rich discipline, adopting in turn speculative, regulative (practical/pedagogical) and analytic orientations. Today, the discipline has retained its practical and analytic character, while its speculative aspect has been replaced by concerns to do with the scientific elements of sound and with human perception. While theory training was an integral and organic part of performing musicians' education at least from the Middle Ages and up to the 19th century, the academisation of music theory caused its fragmentation into different sub-topics and its separation from living musical practice; as a result, its relevance in the academic music curriculum has been questioned. However, authors insist that in reality, theory and analysis are implicitly incorporated in all our dealings with music, contributing to the meaningfulness of the musical experience through the use of metaphor. They also advocate a broader pedagogical approach, constant interaction between thinking and listening, and highlighting connections with the entire range of a student's musical experiences, as ways to render the learning of academic theory more meaningful. By such means, theory can have a valuable role in enhancing musical understanding and thus improving intuition, performance and ability for knowledge transfer, and for articulating musical ideas and concepts.

The figure below summarises this discussion on music theory:

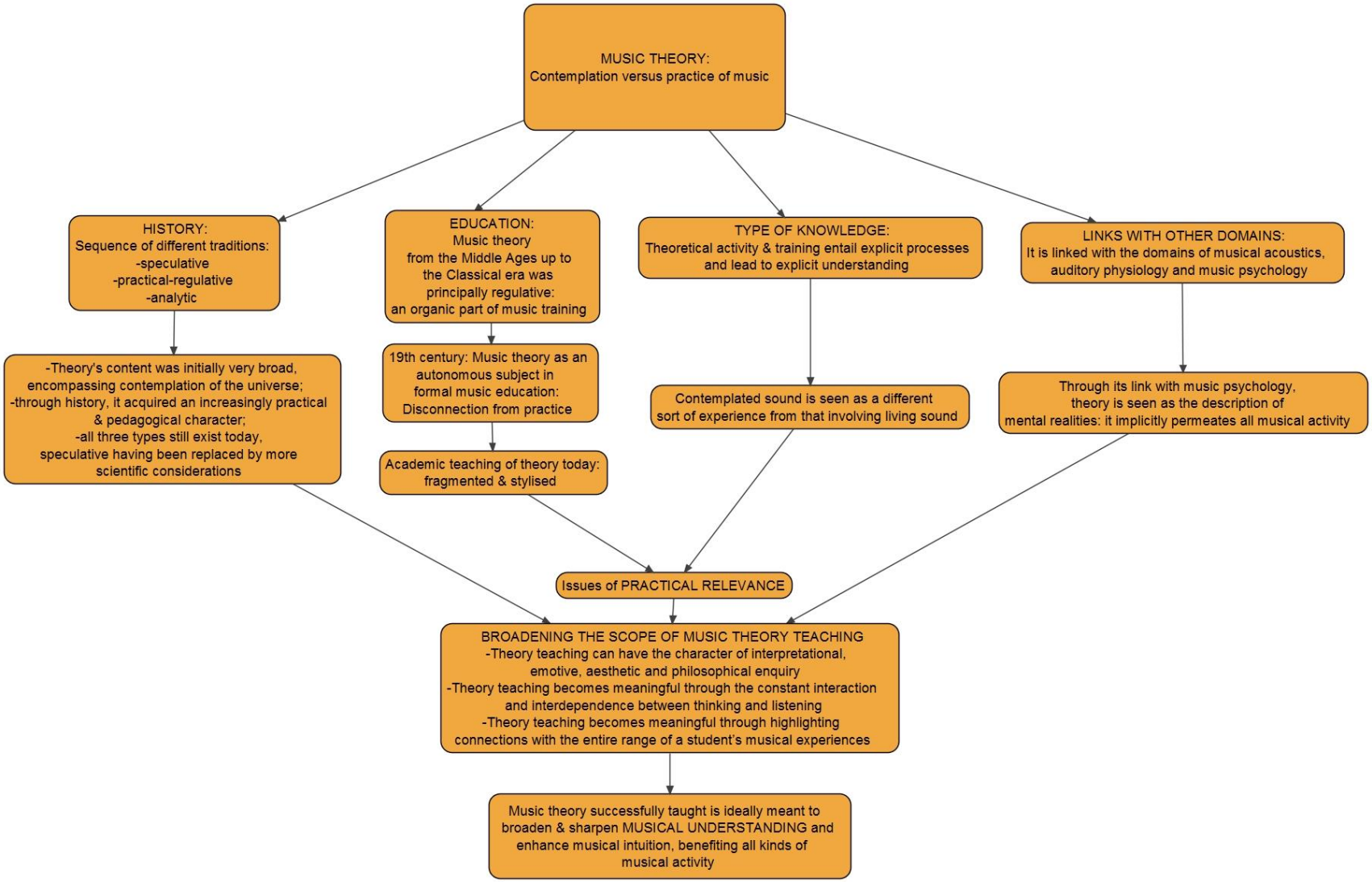

Figure 9.1: Music theory: Its history and its role in contemporary music education

It is worth noting the many similarities between the discourse on music theory in general and that on 'aural training', which forms one branch of academic music theory. Both appear to have changed from being organically connected with musical practice (learning, performing, composing) to constituting separate subjects in formal music education; both are often questioned in terms of their relevance for the aspiring musician; and in both cases, the literature stresses the need for emphasising connections with the students' overall musical experience as a way of ensuring relevance. Implications of these and other discussed characteristics of music theory for 'aural training' pedagogy are discussed in Chapter 13.

On the opposite pole of music theory, which deals with conceptual knowledge about music, stands the physical aspect of the musical experience; the following chapter proceeds to explore in more depth the nature and characteristics of embodied musical knowledge.

CHAPTER 10

EMBODIED MUSICAL KNOWLEDGE[163]

[T]he origin of music lies in inner motion (Repp 1993, p.50)[164].

10.1 Introduction: Disconnection between the abstract and the concrete

In our Western culture, music listening is an activity in its own right, often detached from any extra-musical practical 'use' or even from physical responses such as moving or dancing (Clarke 2010). This way of relating to music – classical music especially –, in conjunction with the immaterial, invisible nature of musical sound, may lead to a perception of music as something abstract, pertaining principally to the intellect and the emotions and only secondarily to the body. The beginnings of this tendency can be traced back to ancient Greek thinking, when theoretical contemplation of the nature, essence and meaning of music was considered a nobler preoccupation than practical musical activity (Christensen 2002). Music theory preserved its elevated position versus practice through history, though pedagogical and practical concerns gradually became increasingly included in theoretical discussions and treatises in Europe (Christensen 2007), as discussed in Chapter 9. Today, music theory is much more closely linked to practice than at earlier times in history; still, the trend of dissociating the mental and the physical sides of musical engagement, and perhaps overemphasising the former, has been strong up until recently (see Bowman & Powell 2007). Thus in the previous century's dominant philosophical and educational aesthetic theories, emphasis was placed mainly on the non-corporeal aspects of musical experience such as the potential of music for educating the mind in beauty (e.g. Schiller 1982); its power to represent or excite emotions (e.g. Langer 1953 and Meyer 1956 respectively); and the aesthetic value of its intra-musical formal processes (e.g. Hanslick 1854/1986).

The tendency to favour abstract concepts and overlook the physical is by no means limited to the domain of music. 'Dualistic conceptual habits' (Bowman & Powell 2007, p.1105) relating to the notion of 'mind versus body' tend to permeate Western thinking; they form part of the philosophical

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[163] Though the term 'kinaesthetic' is widely used in both pedagogical and psychological literature cited so far, 'embodied' is preferred here as comprising all aspects of the somatosensory system that are involved in (particularly performers') experience of music, tactile, proprioceptive and kinaesthetic, and which appear to interact both perceptually and physiologically (*cf* Rincon-Gonzalez *et al* 2011).

[164] This phrase comes from Repp's (1993) translation, in highly condensed form, of Truslit's (1938) monograph on *Shaping and Motion in Music (Gestaltung und Bewegung in der Musik*. Wiesbaden: Springer Fachmedien).

legacy of René Descartes, the 17th century French philosopher for whom thinking was a solely mental activity separate from the machine-like, material body[165]. However, last century saw a tendency in philosophical, medical and educational thought to acknowledge the role and even the centrality of the body in the human experience of life and self[166]. In his book 'Descartes' Error' for example, Damasio (2006) emphasises the fact that the brain[167] and the body are inseparably integrated: sensory and motor peripheral nerves as well as the bloodstream connect and carry signals in both directions between body and brain, creating a partnership which comprises our complete organism. Consequently, we interact with the environment neither mainly as brains nor as bodies, but as a whole: 'The organism constituted by the brain-body partnership interacts with the environment as an ensemble, the interaction being of neither the body nor the brain alone' (p.88)[168]. Furthermore, not only are we comprised by body and mind together, but Johnson (1987) suggests that the very processes which we consider as 'abstract' thinking are in fact supported by our more concrete physical experiences:

> Our reality is shaped by the patterns of our bodily movement, the contours of our spatial and temporal orientation, and forms of our interactions with objects. It is never merely a matter of abstract conceptualisations and propositional judgments (Johnson 1987, p.xix).

Thus mental life is lived in and through the body, which in turn is influenced by mental life:

> Mental life relies on somatic experience and cannot be wholly separated from bodily processes, even if it cannot be wholly reduced to them. We think and feel with our bodies, especially with the body parts that constitute the brain and nervous system. Our bodies are likewise affected by mental life, as when certain thoughts bring a blush to the cheek and change our heart rate and breathing rhythms (Shusterman 2006, p.2).

This line of thinking, rendering the body an active participant even in capacities heretofore considered as 'purely' mental[169], such as constructing meaning and reasoning (see Johnson 1987), has also gained ground in regard to music. The former idea of music as a medium mainly for cognitive,

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[165] See: http://www.britannica.com/biography/Rene-Descartes, (accessed 23 February 2016).
[166] For a detailed account of recent philosophical theories of embodiment, see: Shusterman, R. (2008). *Body Consciousness: A Philosophy of Mindfulness and Somaesthetics*. Cambridge: Cambridge University Press.
[167] 'Brain' and 'mind' are, of course, not identical; according to Damasio (2006), 'brains' become 'minds' only when they can 'display images internally and order those images in a process called thought' (p.89)-namely, have a mental life. As a 'mind' presupposes the existence of a 'brain' (see Northoff 2004), the two are used interchangeably here, 'brain' encompassing the possibility for mental life as well as biological processes.
[168] John Dewey used the term 'body-mind' to express the same principle. See: Dewey, J. (2000). *Experience and Nature.* New York: Dover Publications.
[169] Galetzka (2017) remarks, however, that the limited application of physical metaphor to high-level cognitive processes, and the case of abstract concepts with no apparent sensorimotor components – such as 'democracy' and 'truth'–, pose challenges to the view of *all* cognition as embodied (i.e., grounded in physical experience).

emotional and aesthetic development is giving way to a more thorough consideration of the body's role in the production, as well as in other modes of engaging with music.

10.2 Music as embodied experience

The performance of music is not only an art, but a form of sport, rather like tennis or fencing (Rosen 2002, p.4).

For all of us, music is bodily gesture as well as sound, and its primitive connection with dance is never entirely distilled away (ibid, p.10).

10.2.1 Physiological and physical responses to music

Music affects the body in obvious and in hidden ways. Hodges (2009) categorises human bodily responses to music as physiological and physical, and presents a review of studies that have measured these in both trained musicians and non-trained listeners. Physiological responses include a wide variety of internal processes – such as heart rate, blood pressure, hormone levels, breathing rate, skin temperature, muscular tension, chills, or even gastric activity - which in turn can affect the immune system (Koelsch 2011). There is overwhelming evidence from research that these functions are affected by music in circumstances both of rehearsing and listening, though results show little consistency regarding the exact ways that different people are affected (Hodges, *op.cit.*). Perhaps this reflects on the physical level the 'highly idiosyncratic' (*ibid,* p.127) element in people's responses to music, as each person experiences a unique personal combination of thoughts, emotions, cultural and social context, as well as current musical preferences in any given 'music-related activity[170]. Physical responses on the other hand mainly pertain to external motor movement in response to rhythm. This seems to be a global way of 'tuning' to music, particularly to its rhythmic aspect, around the world and among different cultures, as is discussed below.

10.2.2 The motor aspect in rhythmic perception

Indeed rhythm is perhaps the musical element most closely connected with the body, as indicated by babies' spontaneous movement in response to rhythm (Zentner & Eerola 2010), by the central role of the vestibular system in perceiving rhythm (Trainor *et al* 2009), and by the close association of music

[170] A remarkable case of one man's physiological responses 'tuning in' with music was related to me by one of the violinists of Thessaloniki State Orchestra. A few years ago, a man who used to be an ardent music-lover and regular attendee of performances given by the orchestra died in the Concert Hall one evening, at the end of Tchaikovsky's 6th symphony: as the sound of the last pizzicati of the cellos receded, his heartbeat likewise slowed down and eventually stopped.

with dance worldwide (Stevens & Byron 2009). Such observations could justify a generative theory of music what would ascribe its very birth to rhythm and movement (see Nettl 1983). Though this is only a hypothesis that exists along various others for music's beginnings, there is no doubt about the close link between rhythm and bodily movement, as is affirmed by modern scientific evidence. Studies have shown rhythm perception to be affected both by one's body size – taller people preferring slower tempi and shorter people faster ones, and by one's movement – babies preferring duple or triple meters after having been rocked in the same fashion (for a review of relevant studies see Honing 2013, pp. 384-385). Moreover, data from lesion and neuroimaging studies have shown that the brain utilises the same mechanisms for tasks of rhythmic production as it does for rhythmic perception, including motor cortical areas. This suggests a permanent motor component in processing rhythm, even when no motor action is involved (Peretz & Zatorre 2005). Thus our relationship with rhythm is par excellence physical, an example of musical 'embodied cognition' (Honing 2013, p.384; *cf* Galetzka 2017).

10.2.3 The motor aspect in music perception

Motor responses are not limited to rhythm, however, but extend to general music perception. Research has shown that auditory processing utilises at least two different pathways in the brain, one of which – the 'dorsal' pathway – is action-oriented and most probably involved in associating auditory information with motor movement (Zatorre & Zarate 2012). This is unsurprising if we consider that the conversion of heard speech to articulatory movement is necessary for learning to speak (Hickok 2012; Honing 2013; Wan & Schlaug 2013). In music processing, motor response happens as part of the last stages of a hierarchical process, as discussed in Chapter 4, and it is manifested in the noted overlap between neural activities that take place in late stages of perception with those of early stages of action (Koelsch 2011). Furthermore, research indicates that premotor activity occurs during music listening when the listener can relate to the movement that produces the sound. For example, such activity has been observed in pianists while listening to piano music, in non-musicians while listening to sung music, and in non-musicians while listening to the specific piano melody they were trained to play for the purposes of a particular study (for a review of studies see Koelsch, *op.cit.*). In one study, Lappe *et al* (2011) trained half of the non-musician participants to play a particularly rhythmical piano melody, while the other half received only auditory training with the task of assessing the rhythmic accuracy of the first group. In the evaluation of the effects of these procedures after two weeks, results showed that sensorimotor training produced greater cortical activity and plastic changes – and greater rhythmic discrimination ability – than auditory training alone. Thus next to the general close coupling of auditory with motor systems in the human brain, deliberately practised movement seems to add an enhanced element to music perception.

10.2.4 Enhanced auditory-motor associations in trained musicians

In the case of many years' training and experience, as happens with professional musicians, marked structural changes in auditory, somatosensory and motor-related areas of the brain have been noted, correlating to the number of years of practical music-making (e.g. Pantev *et al* 2001; Zatorre & Zarate 2012)[171]. For example, Pantev *et al* (2001) found string players to have stronger cortical representations for their left-hand fingers than non-musicians, the strength being directly proportional to the years of playing, while there was no difference in the representations of right-hand fingers between the two groups. In another study by Bangert *et al* (2006), pianists showed increased activity in a brain network that included areas responsible for auditory-sensorimotor integration compared to non-musicians, during both passively listening to the piano and silent piano playing. Yet another example of the embodied nature of trained instrumentalists' musical knowledge is provided by Sammler *et al* (2012), who asked expert pianists to watch and directly imitate silent videos showing a pianist's right hand playing chord sequences, half of which ended irregularly. Participants' expectations according to their knowledge of tonal harmonic syntax translated into anticipatory motor responses, leading to more errors and slower speed of execution for 'wrong' last chords than for 'right' ones. Thus the capacity for processing musical syntax, acquired by non-musicians on the auditory level through exposure to music (Bigand & Charronnat 2006), had for these pianists a strong embodied aspect, even in the absence of actual sound[172]. The results of all these experiments indicate that for trained musicians, sound and movement are closely linked through the particular motor actions that they are skilled in, depending on their specialisation[173].

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[171] The relative roles of training, musical enculturation and anatomy in shaping auditory cortical structure are discussed in Chapter 8. Regarding the effects of training on brain structure, Zatorre & Zarate (2012) note that 'there is no reason to (...) preclude predisposing factors(…) The most likely scenario, therefore, is that anatomical predispositions may influence some aspects of the outcome of training, while training in turn modifies those very anatomical features' (p.283).

[172] The strong physical element of how performers relate to music may extend to a more metaphorical level than the association of instrumental sound to the particular movements that produce it. When an interviewer asked renowned Greek concert pianist Dimitris Sgouros whether he felt that the written notes 'spoke' to him as a young piano student, he characteristically said: 'The total of what I saw in front of me spoke to me, the whole book, which I wanted to see, to embrace, to cut up, to devour, to eat, with enormous aggression and impulse.' (Documentary film: *Dimitris Sgouros – 35 years of interpretation*, dir. Alexandros Papailiou. Shown on Greek State Channel 1, 17 February 2013. Available on: https://www.youtube.com/watch?v=S5dZi_n5iao; accessed 7 March 2016).

[173] In the case of singing, the co-ordination of many muscles, such as laryngeal, diaphragm, abdominal and articulatory muscles is required (Zarate 2013). Because of the subtlety and invisibility of these muscles' movements, the association between sound and movement may not be as clear as in the case of instrumental playing; still, it is a necessary ingredient of singing, since pitch correction requires an auditory-vocal motor association (*op. cit.*). Segado *et al* (2018) note that singing is an 'old human trait, with common auditory-motor associations as those used for speech and non-speech vocalisations', thus setting it apart 'from the arbitrary auditory-motor associations required to play musical instruments'. However, they found overlapping activity between cello playing and singing within areas of the auditory-vocal network, which involved auditory-motor associations and was hypothesised to contribute both to singing and to playing in tune.

10.3 Bodily knowing as a distinct form of knowing

In the experiment by Sammler *et al* (2012) just described, the participating pianists seemed to possess a knowledge of musical syntax other than theoretical or aural, namely through their bodies and specifically through hand-positions at the piano keyboard. Indeed particularly for performers, the body is more than a co-participant in the musical experience; it would seem rather to be the main route through which musical learning and musical understanding must pass, the main tool for musical knowledge. The question then arises, whether it is possible to know something through the body, and what type of knowledge this would constitute.

For Howard Gardner (2011), bodily knowledge is certainly possible, since the body holds an intelligence of its own: the fine control of one's motions and the ability to handle objects skillfully – both central abilities in playing a musical instrument – constitute a special type of intelligence, termed 'bodily-kinesthetic'. Its landmark is the capacity to translate intention into physical action, characterised by a high degree of smoothness and monitored by thorough feedback mechanisms that continually compare the signals received from the environment and from the body itself to the intended result – except in the case of 'overlearned' activities that finally become automatic. Gardner cites neurological evidence of selective impairment or selective preservation of various motor-related abilities, indicating that they are neuroanatomically distinct and thus endorsing the existence of an autonomous 'bodily intelligence'. Though his theory of multiple intelligences is not without its criticisms[174], the idea of professionals such as dancers, mimes, athletes and inventors depending on a different type of intelligence – more corporeal – than theoretical scientists, such as linguists and mathematicians, certainly seems plausible.

Gardner (*op.cit.*) proposes a separate 'musical intelligence' that incorporates perceptual, emotional and physical elements; however, the capacities that he analyses as part of his 'bodily intelligence' are also a vital part of music performers' expertise. Perhaps the level he describes at which certain activities are so deeply ingrained in the body that conscious effort is no longer necessary can be seen as a particular instance of the body taking over, of having its own ways of knowing that are separate from conscious thinking. A typical example in music would be the practice of improvisation, when decisions and actions must be made so rapidly that 'the fingers develop a partially independent logic which is only ratified by the mind' (Rosen 2002, p.18). Improvising involves an embodied kind of knowing,

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[174] For example, see: Klein, Perry D. (1998). A Response to Howard Gardner: Falsifiability, Empirical Evidence, and Pedagogical Usefulness in Educational Psychologies. *Canadian Journal of Education 23*(1): 103–112. For a review of more recent critiques of Multiple Intelligences theory, see: Armstrong, T. (2009). *Multiple Intelligences in the Classroom*. Alexandria, Virginia USA: ASCD publications.

'encoded in muscle memory, rooted in bodily habit… set cross-modally into a spatial field that draws more on touch and dexterity than it does on what we conventionally describe as knowledge' (Bowman 2007, p.14). In cases, this automatic bodily mode can be so strong that it persists even against one's will, as when it overrides expressive intention and renders an interpretation mechanical (Rosen 2002). Still, according to Rosen (*op.cit.*), it is a necessary ingredient for acquiring good technique. As he puts it: 'In difficult technical passages (…) the problem is to disengage the mind and allow the body to take over on its own (…) Only when one can play in tempo the skips in La Campanella or the octaves at the opening of the development section of the Tchaikovsky Concerto in B-flat Minor while thinking about what to order for dinner, can one pay attention to the interpretation' (!) (p.39). Extending the notion of bodily automaticity in relation to one's musical instrument, Nijs *et al* (2009, p.1) propose the image of the instrument 'as a natural extension of the musician'. In agreement with Rosen (*op.cit.*), the authors suggest that the perceived integration of body with instrument, even to a degree that the instrument 'disappears from consciousness', is necessary for the effective communication of musical meaning, as it enables 'spontaneous corporeal articulation of the music' (Nijs *et al* 2009, p.1).

Thus a certain form of bodily training, which develops (instrument-)specific ways of bodily knowing, even disconnected from conscious thinking, is a *sine qua non* for any performing musician. Extending this notion, the Swiss music educator Emile Dalcroze emphasised bodily movement as a principal way of accessing musical knowledge (Juntunen 2004). In their exploration of the philosophical grounding of Dalcroze's Eurhythmics, Juntunen and Hyvönen (2004) refer to French philosopher Maurice Merleau-Ponty[175] and to British-Hungarian thinker Michael Polanyi[176]. The former spoke of the body's skillfulness as habit, as knowledge that can only emerge through bodily doing and not through abstract thinking; the latter introduced the notion of 'tacit knowing', a type of knowing which is unspoken, but wide-ranging and central in the way we understand the world, resulting in the axiom that 'we can know more than we can tell'. Based on these philosophical principles, as well as on Dalcroze's ideas and teaching approach, Juntunen and Hyvönen (*op.cit.*) suggest that bodily experience constitutes a kind of knowing that is deep, pre-reflective and subjective. They propose that it can serve as a link to abstract understanding, but at the same time *it is* in itself 'the bodily understanding of a musical phenomenon' (p.204): it constitutes 'thinking-in-movement' (*ibid,* p.210), a

[175] Merleau-Ponty, M. (1962). *Phenomenology of Perception*. London: Routledge.
[176] Polanyi, M. (1966). *The Tacit Dimension*. Chicago and London: The University of Chicago Press.

phrase coined in relation to improvised dance[177] – but which can also be applied to all music-making, since it ubiquitously involves movement[178].

Thus it is proposed by authors such as Gardner (2011), Bowman (2007), Rosen (2002) and others that embodied knowing *can* be viewed as an autonomous kind of knowledge; one that depends on doing rather than abstract understanding; one that is acquired and built implicitly and independently of any parallel development of theoretical /verbal knowledge, which may come at a later stage (Juntunen & Hyvönen 2004).

10.4 Bodily and intellectual knowing

The question arises, whether and how this bodily understanding – 'thinking in movement' – relates to conceptual thinking, especially in relation to performance. If bodily knowledge is indeed an unspoken kind of knowledge as mentioned above, then this question is part of the larger issue of how implicit and explicit forms of knowledge relate to each other, a subject which has already been examined in Chapter 8. Suffice it here to say that the two types of knowledge – physical versus conceptual – are often seen as conflicting. For example, according to Juntunen and Hyvönen (2004), Dalcroze believed that too much intellectual thinking can obstruct the smoothness and flow of a performance. For their part, they maintain that technical skillfulness and intellectual understanding do not necessarily go hand-in-hand since they can exist in isolation from each other, but that bodily understanding certainly precedes intellectual processes, making this the optimal sequence in teaching also. They propose that ultimately, the two kinds of knowledge need to co-exist in balance and complement each other, embodied experiences serving as the basis of conceptual knowledge. Gardner (2011) also notes that verbalisation will likely affect physical skill, though without explicitly attaching either positive or negative significance to this observation: 'The question must be raised whether the acquisition of symbolic competence may, in fact, affect the development of bodily skills in profound ways. When one can state a goal in words, convey instructions verbally, criticise one's own performance, or coach another individual, the methods whereby skills are acquired and combined may take on a different cast' (p.234). Indeed, particularly when 'coaching another

[177] See: Sheets-Johnstone, M. (1981). Thinking in movement. *Journal of Aesthetics and Art Criticism,* 39(4), 399-408.
[178] The bodily aspect has been perhaps less explored in relation to composing, an activity that in our Western culture is considered par excellence mental (e.g. see Rinzler 2008), except for the part of writing down the invented music (e.g. see Strauss 2010). I am not aware of many instances of a different outlook, except for Blacking's (2000) suggestion that 'music begins (…) as a stirring of the body' (p.111) and the more recent work by Paul Craenen (2014), who discusses the non-conventional sounds required by modern composers not just as a novel attitude towards sound itself, but also as a new way of perceiving the physical presence of composers and performers.

individual', it would seem that analysis and verbalisation might serve as useful tools in conveying bodily knowledge.

10.5 Bodily knowing as socially, culturally and historically embedded

Embodied knowledge may seem by definition to be narrower in scope than its intellectual counterpart, since the body is bound by both time and space, while the mind can transcend these dimensions. However, a closer look shows bodily experience to be broad and multifaceted, connected with, and open to the world: the body perceives signals from the environment and at the same time perceives itself at this process, constantly modifying its own responses (Gardner 2011); furthermore, its experiences related to being in the world render our physical body a 'lived body', which participates in the social and cultural reality that surrounds it (Holgersen 2010, p.44). Thus musical performing can be described as a 'symbiotic tuning' of body, mind, instrument, sound, and the actions of musical partners (Stubley 1995)[179]. Furthermore, the performance of any music is realised in the present while being based on a pre-existing musical culture[180], with its rules and conventions, established by past musicians. Thus performers create through the bodily acts of performing, and share with each other and with their listeners, a common 'intersubjective' experience that is 'grounded both in historical traditions and the flux and flow of time' (Bowman & Powell *op.cit,* p.14). Our bodily experience of music is thus not detached from, but rather includes the social, cultural and historical dimensions of our surrounding reality.

10.6 A special case of embodied music perception: Deaf musicians

Perhaps the most powerful case of music constituting an embodied experience, not touched on so far in this discussion, is that of the Deaf. Deaf musicians, such as the members of 'Beethoven's nightmare' rock band and percussionist Evelyn Glennie[181], explain that loss of hearing through the ears is compensated for by the body's ability to feel vibration, as if acting in place of the eardrum (DiBernardo-Jones 2016). Deaf musician Bob Hiltermann describes very vividly the central role of vibration in feeling music: 'People still can't believe; they think it's hearing that makes the music. I said, "No, it's your heart. It's your body. It's your rhythm inside of you that makes the music"' (Scarl

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[179] Stubley, E. (1995). The performer, the score, the work: Musical performance and transactional reading. *Journal of Aesthetic Education, 29*(3), 55-69. (See also Bowman & Powell 2007).
[180] Excepting the case of free improvisation; although, this can also be viewed as being based on the pre-existing possibilities, common to all humanity, of perceiving and producing sound.
[181] All references to Evelyn Glennie in this paragraph are based on her 'Hearing essay', available on: https://web.archive.org/web/20110410092415/http://www.evelyn.co.uk/Evelyn_old/live/hearing_essay.htm (accessed 20 February 2016).

2010[182] in DiBernardo-Jones, *op.cit*, p.61). Thus making and perceiving music become a very physical enterprise, so much so that Glennie states that 'hearing is basically a specialised form of touch'[183]. Another sense that comes into play is sight, which helps evoke sound. For example, Glennie describes how seeing a cymbal vibrate causes the creation of a corresponding sound in her mind. This principle is used in Deaf concerts, where the 'musical experience involves feeling vibrations (including the beat) and communicating expression through sign language and movement… the band has been able to show their Deaf audience how to "see" and "feel" music' (DiBernardo-Jones *op.cit,* p.61). In such cases, the whole body participates in perceiving musical sound. The possibility of relating to music in such a physical way makes a strong case against the notions that its value resides in its abstract, formal properties, or that conceptual understanding constitutes the principal type of musical knowing (e.g. Hanslick 1854/1986).

10.7 Summary

Not all modes of embodied experience are musical, but all musical experience is embodied (Bowman & Powell 2007, p.19).

Properly understood, all art is action… In all those activities we call the arts, we think with our bodies. They negate with every gesture the Cartesian split between body and mind (Small 1998, p.140).

Recent Western thinking has increasingly upheld the role that the physical aspect of our existence plays in the ways we understand the world and even in our abstract contemplations. A similar turn has taken place towards appreciating the embodied nature of all activities relating to music, with Dalcroze perhaps as one of its most well-known advocates. Scientific evidence endorses the view that our perception of music has a strongly physical, as well as cognitive and emotional character. This is manifested through a number of factors, such as: the internal physiological responses that accompany music-related activities like performing or listening; the close neurological and behavioural connection between rhythm and movement; the close coupling of auditory with motor systems in the human brain, with overlap between neural activities of late stages of perception and early stages of action; the possibility to sense music principally through vibration, utilised by Deaf musicians; the enhanced association of sound and learned movements for trained musicians; the automatic mode that often takes over for highly practised movements, which is a necessary ingredient for proficiency in both playing and improvising; and the autonomous nature of bodily musical skill, which can exist

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[182] *See what I'm saying: The Deaf Entertainers Documentary*, dir. Hilari Scarl, USA, Worldplay, 2010. (Trailer available at: https://www.youtube.com/watch?v=Ovf4Z7WMdbc, accessed 6 June 2017).

[183] This proposition has been extended to actual attempts for a more haptic form of hearing, by the use of devices that link different frequencies to different locations on the human body. For an example of such an effort, see: http://www.pbs.org/wgbh/nova/next/body/haptic-hearing/, (accessed 6 February 2016).

independently from any parallel ability to describe and verbalise its components. Of the seven factors just listed, the first four are common to all kinds of music-related activities, while the last three characterise performing musicians especially (see Figure 10.1 below). Johnson's (1987, p.xix) premise that our reality is 'shaped by the patterns of our bodily movement, the contours of our spatial and temporal orientation and forms of our interactions with objects', describes very well the way in which performers relate to music, mediated by their experience of bodily movement in interaction with the object that comprises their musical instrument. Even for non-musicians, the understanding of 'high' and 'low' pitches, of 'fast', 'slow', 'accelerating' or 'decelerating' tempi, 'thick' or 'thin' textures all have physical correlates, pointing back to Johnson's principle. Indeed if music perception has a strong embodied aspect for all people, then this aspect must be heightened in performers, whose auditory experience of music has been molded with movement, – rendering particularly relevant the notion that 'We do not just think music; nor do we simply hear it. We enact it. Things like melodies, rhythms, and textures are as much muscular as they are mental' (Bowman & Powell 2007, p.9).

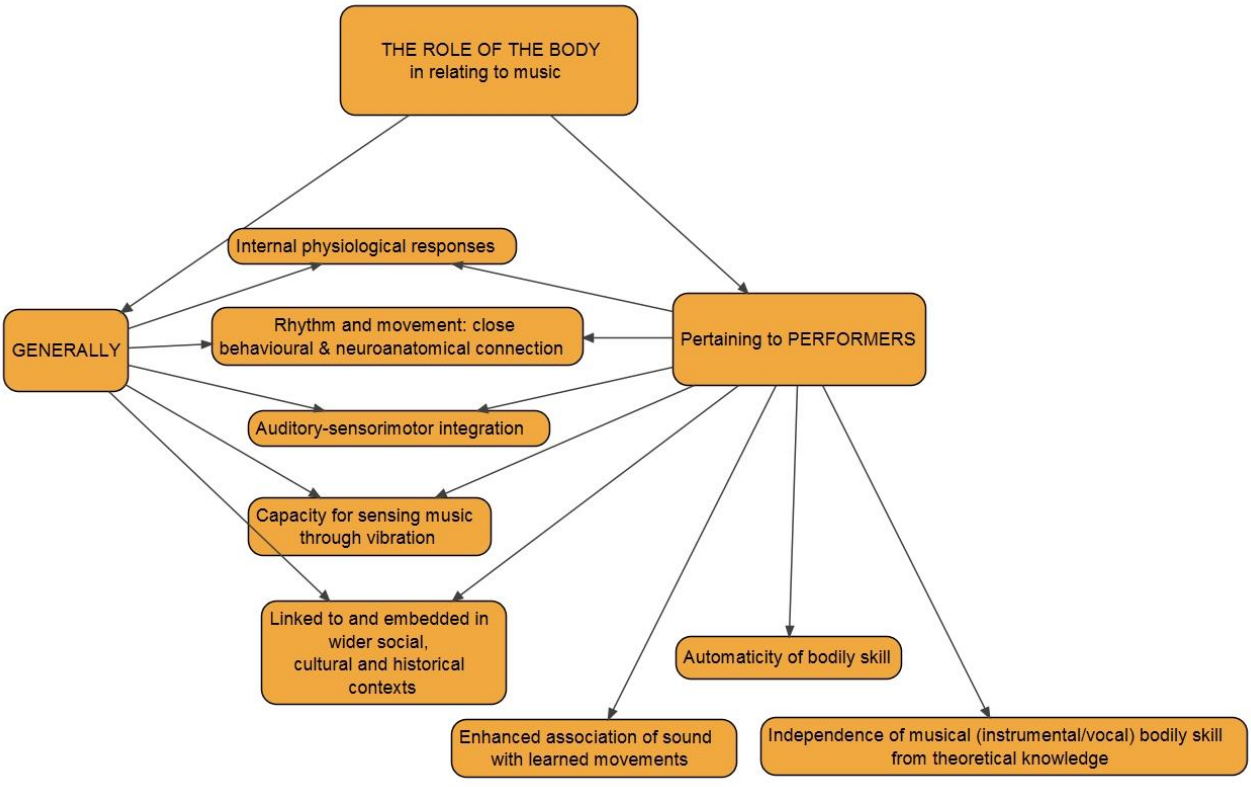

Figure 10.1: Musical experience as embodied experience

Bodily knowing has been examined here as a separate form of knowing in order to underline the role of the body in all music-related activities, and perhaps to counteract a general tendency (see Section 10.1), as well as a tendency in 'aural training' of earlier decades (see Chapter 3), to emphasise the mental/abstract aspects of the musical experience. More recently, participation of the body in understanding music has been increasingly mentioned in relevant literature as comprising a form of tacit/implicit knowledge that needs to be recognised and incorporated in 'aural training' (e.g. Ilomäki 2011; McNeil 2000; Reitan 2009). Implications of the body's centrality in relating to music for 'aural training' pedagogy are further discussed in Chapters 13 and 14.

It is perhaps worth highlighting once again that, the usefulness of temporary emphasis on one or the other notwithstanding, mind and body are part and parcel of each other; that our embodied involvement in music presupposes the mind, as much as our abstract musical understandings presuppose the body; and that any musical activity we may experience with our bodies and minds presupposes, as already mentioned, the broader context of a psychological, social, cultural and historical background. All of these factors are brought together in the following chapter, which explores the notion of musicality.

CHAPTER 11

MUSICALITY

11.1 Introduction

So far in this thesis, after having traced the history and followed the current pedagogical discourse pertaining to 'aural training', a number of skills and abilities currently considered as some of its central aims – pertaining to aural perception, memory, literacy, imaging, implicit and explicit musical knowing and embodied aspects of relating to music – have been investigated in some depth. The goal of this investigation is to illuminate ways of improving 'ear training' pedagogy, as authors have commonly agreed for some time that it seems largely to lack relevance for tertiary students (e.g. Herbst 1993; Hedges 1999; Ilomäki 2011; Klonoski 2006; McNeil 2000). Central to the discussion of relevance or lack thereof of 'aural training' for aspiring musicians is the examination of its link to the overarching notion of 'musicality' (e.g. Honing *et al* 2015), also termed 'musical capacity' (e.g. Jackendoff & Lerdahl 2006) or 'musical ability' (e.g. Hallam 2002, 2010). As a starting point, this can be defined as constituting 'the resources in the human mind/brain that make it possible for a human to acquire the ability to understand music in any of the musical idioms of the world, given the appropriate input' (Jackendoff & Lerdahl 2006, p.35). As is discussed below, musicality can be viewed as encompassing all 'aural training' parameters discussed in Chapters 4-10. The present chapter thus examines what it may mean to be musical, as a prelude to the issue of whether – and how – 'aural training' may serve to enhance musicianship, discussed in Chapter 13.

11.2 Music and musicality as universal phenomena

Contrary to former popular beliefs about the exclusivity of 'musical talent' in the Western world (e.g. Seashore 1919), there is a growing notion that music[184] is a defining human characteristic transcending time, place and culture, and the capacity for engaging with it is present in all neurologically healthy humans (Blacking 2000; Lehman *et al* 2007; Peretz 2006; Persson 2009; Welch 2005a). Evidence for these propositions has emerged through findings in different fields of study, most importantly music psychology and ethnomusicology: the capacity for music is already present in infants and even in foetuses; music is an essential part of every human society no matter how technologically advanced or 'primitive' it may be; and it appears to have been so since the beginnings

[184] A definition for music based on musicality will be cited further on in this chapter.

of humanity (Blacking 2000; Clarke *et al*, 2010; Hannon & Trainor 2007; Hepper 1991; Kirnarskaya 2004; Peretz 2006; Sloboda 2005; Trainor 2008; Trainor *et al* 2002; Welch 2005a, 2000b).

11.2.1 Universals: the human perceptual mechanism; emotional and social significance of music

As a first indication of the ubiquity of the musical faculty, there appear to be universal features of human music perception that set up a common scaffolding for learning different music traditions. Besides demarcating and prescribing the possible ways in which we can perceive music, the perceptual constraints of our auditory mechanism probably also account for common traits that characterise different musical systems. Thus across the world we all hear music in terms of temporal and spectral (i.e. rhythmic and melodic) structure; consonance and dissonance, the formation of scales out of a few pitches that repeat every octave and the existence of at least two types of smallest interval that cause tonal functions are also common across musical cultures (Hannon & Trainor 2007; Peretz 2006; Trainor 2008; Trainor 2005). Other common traits possibly stemming from human biology include the importance of pitch contours, the existence of optimal tempos and hierarchical rhythmic structures (Trainor 2006).

Along with the common auditory mechanism of humans, there seems to be a general 'innate propensity to enjoy music' (Peretz 2006, p.18). Inquiring into the beginnings of the relationship between man and sound, Kirnarskaya (2004) has formulated the notion of the 'expressive ear', defined as the capacity to sense the character of a sound through its more 'crude' and obvious characteristics such as its loudness, register, articulation and speed in order to assess its meaning, i.e. the friendliness or inherent danger of its source (e.g. an exploding thunder as opposed to a gurgling stream). This faculty was necessary for the survival of man from the beginning of his existence and for this reason is genetically present in all humans, according to the author. In relation to music, this operation is seen to translate into the ability to perceive the general character of music through characteristics such as timbre, register, loudness, articulation and tempo. Their primal significance for survival may justify the emotional impact these musical characteristics have on the listeners still today; indeed Trainor (2008, p.598) notes that 'hearing music with an unfamiliar structure, listeners base their emotional reactions largely on such sound features'. Sound discrimination, once important for survival, taken to a more refined level of sound details, is today thought to signify musical aptitude (namely 'natural' musical ability, discussed below) (Haroutounian 2002).

Besides the importance of attending to natural sounds for human survival, the emotional connotations of musical sound may have other roots also. For Mithen (2009), expressing emotions may have been one of music's very first functions before the formation of language; this would have rendered it indispensable for survival, as musical communication would have contributed to

maintaining balances within the community, serving a social, as well as a personal function. The social dimension of music is stressed by other authors also. Schulkin and Raglan (2014) see music as 'a universal feature' that 'emerged as part of communicative capability', while Blacking (2000) states that any music is 'humanly organised sound, intended for other human ears… and thus concerned with communication and relationships between people'. Thus music which happens in a social vacuum – such as the artificial setting of a musical ability test – 'cannot help being meaningless' (Blacking *op.cit,* p.45). Besides social interaction, Cross (2003) emphasises the necessary connection of music with movement and with the social or religious contexts in which it is embedded.

The constraints of the human auditory mechanism, the emotional impact and the social significance of music all appear to be present from the earliest stages of human life also on a biological/individual, as well as on a historical/collective level. According to Welch (2005a; 2005b), a person's engagement with their cultural environment begins pre-birth, demonstrated by the foetus' reactions to external sounds, particularly to mother's speech and singing. In the final trimester of pregnancy, the emotional states that accompany the mother's own vocalisations or her musical experiences are also experienced by the foetus, through interconnected maternal and foetal bloodstreams. Consequently, it appears that 'we enter the world with a cognitive and emotional bias towards our mother's voice and her musical experiences' (Welch 2005a, p.118).

Following birth, adults use music to communicate to young infants across languages and cultures (Trainor *et al* 2002). Speech and song are interwoven in the vocal interactions between young children and their parents or caregivers (Welch 2005a), with mothers around the world 'singing in different styles to help prelinguistic infants regulate their emotional state' (Trainor 2008, p.598). The association of early musical experiences with their emotional correlates can be viewed as 'basic *emotional capital*' (Welch 2005b, p.247), enabling children of three and four years old to identify the emotions and moods conveyed by music, using corresponding pictures (Kastner & Crowder 1990) and words (Cunningham & Sterling 1988) respectively. Based on such evidence, it appears that 'emotions are an integral part of musical experience' (Vieillard *et al* 2008, p.721)[185].

[185] Moreover, the emotional impact of music seems to transcend culture, since largely common emotional responses can occur in different listeners in response to musical structural features, regardless of familiarity with a particular musical culture (e.g. see Zacharopoulou & Kyriakidou 2009).

11.3 Characteristics of musicality: a multi-component autonomous capacity, minimally overlapping with other functions

The universal characteristics of the human auditory mechanism, the ubiquity of music in all cultures throughout the history of man, the social and emotional role that music is thought to have played already in the earliest human societies, and the social and emotional significance that music still appears to play already from the earliest stages of human life, seem to support the conviction that the capacity for- and the phenomenon of music are deeply embedded in human nature. The exact nature and character of musicality, the faculty that allows man to make and relate to music (see Honing *et al* 2015), is not easy to circumscribe. For example, whether it is there as a specialised manifestation of a general-purpose capacity or as an autonomous function, is a question not entirely agreed upon by researchers. Cases of *congenital amusia*[186] or loss of musical abilities (such as pitch memory) while all other cognitive faculties remain intact (Steinke, Cuddy & Holden 1997), and the inverse cases of the *musical-savant syndrome*[187] or of retaining musical memory in the face of severe general amnesia (Finke *et al* 2012) point to the autonomy of musical functions in the brain. At the same time, the separable neural subsystems involved in melodic and temporal processing (Peretz & Zatorre 2005), and the partial overlap of functions with other domains such as language (Jäncke 2012), point to its partly shared, complex and multi-component nature. Thus Peretz (2006, p.25) suggests that 'music[188] is an autonomous function, innately constrained and made up of multiple modules that overlap minimally with other functions (such as language)'. Similarly balancing the notions of musicality as an overall versus a multicomponent capacity, Honing *et al* (2015, p.1) define it as 'a natural, spontaneously developing trait' – later in the article changed into 'set of traits based on and constrained by our cognitive and biological system'[189]. This overall 'trait' or 'set of traits' allows humans to make- and respond to music, which 'can be defined as a social and cultural construct based on that very musicality' (*ibid.*).

Besides separability of melodic and temporal processing, the multi-component view of musicality seems justified also due to the fact that the musical activities in which people may engage are 'numerous, complex and diverse' (Peretz & Zatorre 2005, p.105). The complexity arising from the

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[186] This refers to the lack of ability to respond to music even in elementary ways, e.g. by singing, dancing or recognising it, despite formal training (see Peretz 2001). However, for the possibility of behavioural changes in amusics following intervention, see Anderson *et al* (2012).
[187] This is a condition in which 'persons with serious mental disabilities, including autistic disorder, have some 'island of genius", in this case of musical genius (Treffert 2009, p.1353).
[188] 'Music' here refers to the capacity for music.
[189] For Honing *et al* (2015, p.4), 'potential candidates for the basic components of musicality are relative pitch, tonal encoding of pitch, beat perception and metrical encoding of rhythm'. As is discussed further on, this idea can be extended to include more aspects of sound than pitch and time (e.g. timbre, loudness, articulation) and the various ways of relating to music (e.g. aurally, physically, mentally) as part of the components of musicality.

composite nature of music (made up for example of melodic, rhythmic, timbral, dynamic and articulatory features), in combination to the multiple possible ways of relating to it (e.g. aural, mental, physical, implicit or explicit, as listeners, dancers, performers or creators), seems to be reflected in the way that our brain processes music. Thus, as already noted, evidence suggests that *melody* and *rhythm* are processed by distinct neural subsystems (*ibid.*). Moreover, within each of these two functions (melodic and temporal processing) there is further differentiation in the processing of tonal knowledge versus that of contour and intervals for melodic processing, and of rhythm versus meter for temporal processing. In each case, however, the same subsystem supports both perception and production either of melody or of rhythm (see Peretz & Zatorre, *op.cit.* for a review of relevant studies). Interestingly, both in the case of perception and production of music, the brain seems to function in the same way whether these are real or imagined (Aleman & Nieuwenstein 2000; Brodsky *et al* 2003; Halpern & Zatorre 1999). In both real and imagined situations, in the case of music perception *auditory skills* are indispensable; in the case of music production fine *motor skills* come into play (Persson 2009; Watson 2006)[190]. Because music unfolds in time, musical *memory* is a necessary aspect of any of these activities. Findings suggest that pitch memory is a specialised subsystem within general working memory' (Peretz & Zatorre 2005, p.96). Through this system we form *mental representations* of music which allow us to remember pieces and to make sense of the overall structure of a piece (Lehman *et al* 2007). As musical memory is a partly separate function from general memory, so the *reading* of music (when it is part of a musical culture) seems to be a distinct ability from the reading of language; it is a complex task that brings together many other abilities, requiring 'interpretation of the pitch and duration of the notes (…) in the context of the prespecified key signature and meter, detection of familiar patterns, anticipation of what the music should sound like, and generation of a performance plan suited for motor translation' (Peretz & Zatorre 2005, p.101). Decoding notation requires an *explicit understanding* of the symbols' meanings (Hallam 1998), and thus of music's melodic, rhythmic, structural and expressive features, which builds on implicit knowledge formed through enculturation (Sloboda 2000). Finally, music is connected to *emotions* possibly through the sound-emotion link in primeval man's life (Kirnarskaya 2004; Mithen 2009; Trainor 2008) and in foetal experience (Welch 2005a, 2005b). The emotional response to music seems 'neurally isolable' in the brain, i.e. it is a response that happens independently of other types of musical responses, such as might be the recognition of the identity of a piece of music (Peretz & Gagnon 1999). Similarly, aesthetic processing of music, possibly linked to euphoric emotions, also appears to be based on cortically distinct mechanisms from descriptive processing (Brattico *et al* 2003).

[190] Motor skills of course come into play also in the cases of singing or dancing to music, common activities world-wide which do not necessarily require specialist knowledge (Stevens & Byron 2009).

The above ways of relating to music – through aural perception, imaging, memory, movement, reading, implicit and explicit knowing –, presented here as incorporated in the complex faculty of musicality, form the list of 'aural training' parameters discussed in Chapters 4-10 of this thesis. The deep biological and historical roots of the music-emotion link (Kirnarskaya 2004; Mithen 2009; Welch 2005a, 2005b), as well as research findings highlighting the link between music, memory and emotion (e.g. Jäncke 2008; Lucas *et al* 2010) suggest that the emotional aspect may permeate many or all of these activities. Actions like reading, moving so as to produce sound on an instrument or analysing require explicit musical knowledge, and thus are not part of everyone's realised musical ability; however, as already discussed in the present chapter and in Chapter 8, such skills build on universal biological musical mechanisms and enculturation, and can be viewed as part of the realised potential of musical ability in trained musicians[191].

11.4 Different profiles of musicality according to cultural values and individual roles

Despite the universality of music and musicality discussed in Section 11.2, it would be reasonable to expect that musical ability will have a different profile of specialties, strengths and weaknesses depending, among others, on the philosophy, values and priorities of different music cultures and subcultures. As Blacking (2000, p.9) notes, besides the 'biological processes of aural perception', music and musical communication are also based on 'cultural agreement …on what is perceived' and what is created. Not only the musical system, but also musical behaviour is part of the wider culture wherein it originates, part of 'other systems of relationships' within it (Blacking, op. cit, p.25). This has enormous implications for what different communities or societies may consider as 'musicality'. The most salient example for Blacking is the contrast between the West where 'music was offered more as a competitive, than as a shared experience' (p.44), and the South African Venda community where 'the chief function of music is to involve people in shared experiences within the framework of their cultural experience' (p.48). These two approaches lead to a perception of musicality as something rare in the former setting and as something possessed by every member of the community in the latter (*cf* Davidson 2002).

A similar dichotomy may apply to the perception of musicality between different substyles within the Western European culture, such as between classical versus pop music. The differing mentalities arise perhaps from the different needs and priorities that dominate in each of the two fields: pop musicians

[191] See Chapter 8 for an extensive discussion of differences in functional and behavioural responses to music between trained musicians and non-musicians.

learn songs by ear and play in bands from very early on in their musical life, memorisation and musical communication being two of the most important skills in the domain (Green, 2002). Classical training, on the other hand, places great emphasis on notation right from the start (McPherson & Gabrielsson 2002) and usually incorporates chamber playing only when a pupil is already relatively advanced, meaning that music reading and technique are of central importance in its context. The existence of these and other differences raises the question of whether musicality is the same in formal and informal settings (Jaffurs 2004, p.191).

Finally, it would appear that even within the same musical subculture, the activities of listening, performing and creating music pose different practical demands, raising the question of what form musicality may take in different types of engagement with music. Considering similar issues, Persson (2009) concludes that 'music behaviour is (most likely) both something general and something specific' (p.730). It could be argued that its general aspect consists in the ubiquity of the trait of musicality among the human species, as this was earlier outlined. Its view as comprising a set of separate capacities on the other hand is supported by the differing musical values of different cultures (Blacking 2000; Davidson 2002), the different musical functions required by different roles (e.g. listening-performing-composing) (see Lehmann *et al* 2007), as well as by the varying profiles of musicians, presenting numerous combinations of individual strengths and weaknesses (Hallam 2002, 2010); once again, these possibly reflect the neuroanatomical separability in the way the brain processes the various elements of music (Peretz & Zatorre 2005; Peretz 2006; Trainor 2005).

11.5 Musicality as 'giftedness'

In terms of its biology, musicality has been presented so far as a ubiquitous human characteristic – or set of characteristics, which allows man to make and relate to music aurally, physically, cognitively, emotionally, implicitly and explicitly (Honing *et al* 2015). Findings from research in ethnomusicology and cognitive psychology confirm the ubiquity of music in all times and places, indicating that "we *are* musical: it is part of our basic human design" (Welch, 2005, p.117); the exception of 'amusic' people (Peretz 2001; *cf* Anderson *et al* 2012) stems from neurological maladies and confirms the rule. However, in the world of Western music professionals and music students, the term 'musicality' often denotes something different from the universal human trait discussed so far; it expresses the idea of 'musical giftedness' (Persson 2009; Kirnarskaya 2004), an attribute that is not shared by all. Indeed despite the universality of human musical capacity, there are 'individuals who for any possible reason appear 'more musical' than most others; they learn musical structures quicker, have better memory for music, more easily discriminate tonal and rhythmic patterns, are more expressive, more emotionally attuned to music, and more sensitive to timbre and (…) also have a propensity for efficient motor learning that surpasses a majority of other individuals and so on' (Persson 2009,

p.729). Such cases would seem to affirm the view of musicality as something – a 'gift' – possessed by a few. The question arises of how such uncommon abilities may have emerged; more specifically, if they originate in these individuals' genes, or result from a combination of their human musicality with personal effort and hard work (Persson 2009; Sloboda 2005). There are two different philosophical standpoints from which authors and researchers may approach and discuss this issue: one stresses the factor of 'genetically determined potential' leading to what Persson (*op.cit,* p.727) calls 'genotype' labels of musical ability and perhaps promoting its view as something 'special', while the other emphasises 'the developed and observable behaviour' (*ibid.*) that results from genetic potential in conjunction with personal effort, a viewpoint which is closer to the notion of musicality as a general attribute and uses 'phenotype' labels to describe it.

In her outline of how musical ability has been conceptualised since the last decades of the 19th century, Hallam (2010) notes that the emphasis in recent years has increasingly been on its complex and developmental character, in contrast to earlier views of it as more of a single and genetically determined capacity. Indeed, it is characteristic that Carl Seashore (1866-1949), one of the first devisers of musical ability tests in 1919 (see Chapter 6), believed in the genetic factor of musicality so strongly as to maintain that musical ability was not subject to change 'except for variation due to lapses of concentration or other environmental changes' (Hallam 2010, p.309). Quite the opposite perspective prevails in contemporary thinking: 'natural ability' is believed to be an overestimated factor for musical achievement (Sloboda *et al* 1994; Sloboda 2005; Davidson 2002). Sloboda *et al* (1994) provided as evidence for this conclusion a number of facts, such as the existence of musical skills in most if not all members of non-Western cultures as well in non-trained Western population, the non-correspondence of childhood indicators with adult musical success, the strong role of environmental factors such as encouragement and support as well as extensive practice in musical accomplishment (see also Persson, 2009). In the same line of thought, Clarke *et al* (2010) profess that exceptional musical achievement is attained through hard work, opportunity and encouragement and is therefore less of a mystery than many people believe it to be. The value of 'encouragement' is also emphasised by Sloboda (2005, p.312), who talks about the 'social nature of musical development, in which the achievement of one is the result of effort by many', i.e. teachers and parents besides the students themselves.

The wider social aspect is no less significant in the flourishing of musicality. Mentalities adopted by the majority often become perceived as general truths, which then dictate most people's way of thinking as regards what they believe to be possible for themselves and others. Thus it would be reasonable to predict that a culture where everyone is actively involved with music will produce numerous 'musical' people, whereas in a society where musicality is mostly seen in terms of a rare gift this will become a self-fulfilled prophecy, resulting in only few people perceiving themselves as

musical and actively engaging with music[192]. Thus society plays a role both in the formation and in the acknowledgment of musical expertise, though the objectivity of its judgments is strongly questioned:

> It is important to remember that when someone is declared an expert, that is a social act that may or may not correspond to an intrinsic characteristic of the person so designated (Sloboda 2005, p.244).

Blacking's (2000) experience with the Venda of South Africa and the case of the all-musical Anang people of Nigeria (see Davidson 2002; Sloboda *et al* 1994) provide two examples that support the above statement, indicating that an open attitude towards music and musical ability can result in widespread musical ability among the population. It is for this reason that Persson (2009) makes it clear in his discussion of musical giftedness that, since relevant research has centered on one domain mainly, it is a culture-specific attribute: specific to Western European musical culture; specific more especially to classical music culture (*cf* Hill 2012); and it is within this context that the author makes the distinction between general musicality and 'special' musicality, stating that 'everyone has musical capacity but not everyone is gifted' (Persson 2009, p.733).

Utlimately, as Sloboda (2005, p.293) concludes, 'talent is not so much disproved as dissolved into a whole set of complex interacting factors and causes'. As already noted, not all of these factors and causes are strictly musical; Persson (2009, p.732) mentions the existence of 'cognitive, affective and social aspects' which play a part in the formation of musical excellence – namely, the full flourishing of musical capacity. For example, as regards the element of musical expressivity, often considered as the core of a 'musical' performance, Sloboda (2005, p.293) suggests that it 'has characteristics that are similar to extra-musical activities', creating opportunities to learn 'by analogy'; expressivity can thus be inhibited for a number of different nonmusical reasons, ranging from an inadequate perception of these analogies (a cognitive factor) to emotional blocks (an affective factor) or simply culture-generated differences in general personal expressivity (a social/affective factor) (Sloboda, op.cit).

At the same time as differences in musical ability can be explained through external factors such as 'individual differences in experience' (Sloboda 2005, p.312), a role for genetics in creating these differences is not outruled by the literature. Researchers refer to this issue with caution, stating that we 'cannot deny' (Sloboda, op. cit, p.276) or 'it is possible that' (Trainor, 2005, p.274) genetic or inherited factors play 'some role' (Sloboda, op.cit) in the acquisition of musical ability, possibly dictating limits to achievement regardless of positive environmental factors and motivation. In other

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[192] Once again, 'actively' refers here to performing and creating music, though, as already discussed in Chapter 4, perceiving through listening is already an active process, as is dancing to music – both widely practised worldwide, regardless of musical training (Stevens & Byron 2009).

words, there is a possibility that each person has a different 'ceiling' of achievement, which is genetically determined and unchangeable (see also Kirnarskaya 2004). As possibly supportive evidence for this assumption, Hallam (2010) mentions the cases when hours of practice do not correspond to quality of performance[193]. Finally, Peretz (2006) mentions one piece of empirical evidence for genetic differences in the ability for pitch encoding in musical contexts. This was derived from an experiment involving identical (monozygotic) and fraternal (dizygotic) twins, in which performance in melodic error-detection was more similar between the former than the latter, showing shared genes to be more important than shared environments. Thus for his model of musical giftedness, Persson (2009) assumes that 'development potential is determined by genetic factors'.

One point on which authors converge is the importance of *motivation* for musical accomplishment. For Kirnarskaya (2004), a strong 'expressive ear' which feels the messages of the music intensely and results in fascination with sound is a stronger predictor for a long-lasting engagement with music than plain good 'aural skills'. Hallam (2010) also gives priority to motivation 'without which it is impossible to achieve high levels of expertise' when she suggests that it should be taken into account next to aural skills and other factors in a possible selection process. The positive way in which some children relate to music and are thus motivated to recreate the experience is also what makes these children stand out for Blacking (2000). Indeed Sloboda (2005) notes that self-motivation for practice is of increasing importance as a child grows older. As with musical 'giftedness' (Persson 2009), we cannot be sure about the genetic versus environmental origins of motivation or lack thereof. The environment is certainly evidenced to play a key role (i.e. parents, teachers, peers, institutions, society, culture, time and place) (Hallam 2002; Sichivitsa 2007); at the same time, Chaffin and Lemieux (2004, p.20) report that 'the evidence for genetically based traits of temperament is stronger than for talent', nominating the *desire* for engagement with music as a possibly inherited agent of musical accomplishment. In either case, given the intrinsic motivation which 'develops from intense pleasurable experiences with music' (Sloboda 2005, p.270), and the close relation between musical pleasure and musical emotions (Gebauer *et al* 2012; Schubert 1996; Zatorre & Salimpoor 2013), the presence and even highlighting of the emotional aspect of any musical experience may play a key role in the preservation and growth of the desire for engaging with music.

11.6 Summary

Musicality can be defined as a set of traits, based on and constrained by our cognitive and biological system, that allow man to produce and relate to music, whether of one's own or of a different culture.

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[193] Although, in such a case, issues of practice effectiveness may come into play (e.g. see Hallam *et al* 2012).

Ethnomusicology and cognitive psychology show the ubiquity of these traits in all humankind, across time and cultures, and their presence already from the earliest stages of (foetal) human life. Equally ubiquitous seem to be the emotional and social significance of music across all phases of human life, both historically and biologically. Musicality can be viewed on the one hand as one overall autonomous capacity, a stance confirmed by its selective presence or absence, preservation or loss, while all or most other cognitive faculties seem impaired or intact respectively. At the same time, it appears to incorporate multiple discrete components – reflecting perhaps the composite nature of music – as evidenced for instance in the neural separability of pitch- and time processing in the brain; it is also shown to overlap partially with other functions, such as language. The various combinations of individual strengths and weaknesses in musicians may reflect the neural separability in the way the brain functions when processing the various elements of music. Furthermore, the many different ways in which it is possible to relate to music, for example through aurally perceiving, performing, remembering, imagining, reading or analysing, as listener, performer or creator, can be viewed as various functions of musicality, emotion permeating each one. This complex picture of what it means to be musical is further complicated by the differing values and priorities that dominate in different musical cultures and subcultures, creating multiple profiles of 'musicality'. In the Western European culture, the notion of musicality as giftedness, whether viewed as owing mainly to genetic or environmental factors, may be partly responsible for the relatively small percentage of people who take up music. This type of musicality is often viewed as pertaining to having a strong desire to engage with music, and showing particular ease in learning, high levels of expressivity, or a strong skill of discriminating differences in sound.

The following figure attempts to summarise the above-painted complex picture of musicality:

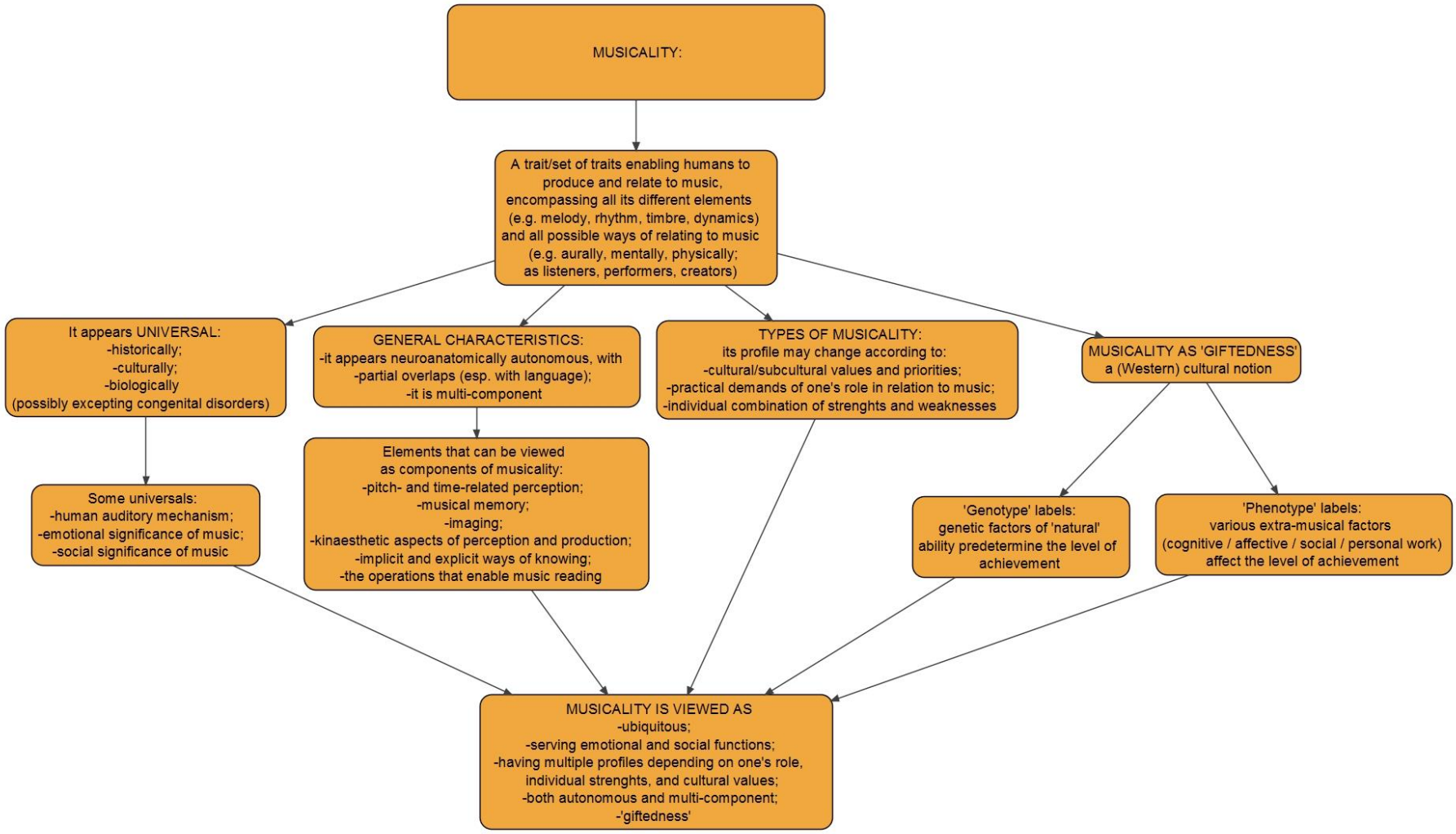

Figure 11.1: The intricate nature of musicality

The examination of musicality, encompassing all previous 'aural training' parameters (Chapters 4-10), completes the psychological, pedagogical and historical exploration of some major 'aural skills' goals named in the literature (see Chapter 3). Before embarking on a collective discussion of how the investigation of all eight 'aural training' parameters can inform its pedagogy, the following chapter seeks to explore the same parameters from a new angle.

CHAPTER 12

AN INTERVIEW STUDY:

EXPLORING NON-WESTERN CLASSICAL VIEWS OF 'AURAL TRAINING' PARAMETERS

12.1 Introduction: methodology

Historical, pedagogical and psychological literature reviewed in previous chapters appears to centre on Western classical music and music education, with empirical research also typically employing Western participants (Persson 2009). In an attempt to enrich this customary perspective and expand the investigation of 'aural training' parameters, interviews with nine non-Western classical musicians who live and work in Greece were conducted between 2012 and 2017. Interviewees belonged to the musical domains of Greek traditional (n=3), Byzantine (n=3) and jazz (n=3) music, and were all recognised professionals, who practised both performing and teaching in their respective domains. These three traditions were chosen for being taught at university besides Western classical music[194], and for their varying profiles in relation to literacy. Greek traditional music is an oral culture, only recently having entered secondary schools and university, beginning in the 1980s (Dionyssiou 2000); Byzantine Church music has been a literate culture at least since the 10th century, but its notation is remarkably different from staff notation, acting as a guide rather than a prescription (Wellesz 1961); finally, jazz music started as an oral culture, but has become increasingly literate, combining the two elements to form its own unique cultural practices (Prouty 2006; Scheyen 2011; Whyton 2016). Improvisation plays a central role in the Greek traditional (Sifakis 1997) and jazz cultures (Prouty, *op.cit.*), while in the Byzantine tradition it has a more restricted, typically text-bound function (Mavromatis 2006). Additionally, regarding the character of the music in each case, Greek traditional and Byzantine music are primarily monophonic in character, utilising a variety of small intervals besides the tone and semitone (Dionyssiou 2000; Zannos 1990), in contrast to the polyphonic nature of European classical and jazz traditions. These differences, summarised in Table 12.1 below, were

[194] So far, pop music, Greek or other, has not (officially, at least) entered the university music curriculum in Greece.

believed to warrant different and varying views in relation to the 'aural training' parameters studied in Chapters 4-11.

Greek traditional	**Byzantine**	**Jazz**	**Western classical**
Primarily oral/aural	Literate: notation functions as a guide	Oral/aural-literate	Literate: prescriptive (conventional) notation
Improvisation: vital	Improvisation: restricted, typically text-bound	Improvisation: vital	Improvisation: non-typical
Primarily monophonic	Monophonic (second voice: drone)	Homophonic /polyphonic	Homophonic /polyphonic

Table 12.1: Characteristics of interviewees' musical cultures

It is important to note that participants were not necessarily regarded as representatives of their home cultures; the research review aim was to explore non-Western classical perspectives, rather than particular culture-representative perspectives on the chosen 'aural training' parameters. Consequently, in this case, 'the issue of sample size – as well as representativeness – had little bearing on the project's basic logic' (Crouch & McKenzie 2006, p.483). The total number of nine musicians was thus thought to provide a sufficient range of different opinions for a small-scale qualitative research project that aimed to explore eight different 'aural training' parameters, which arose from the literature review (Chapter 3). These pertained to: aural perception; musical memory; music imagery; music notation and literacy; implicit and explicit forms of musical knowing; embodied aspects of relating to music; music theory; and musicality (Chapters 4-11). Although a wider international sample would perhaps produce more generalisable results regarding non-Western classical perspectives on these parameters, conducting interviews in Greece was viewed as a more manageable and focused approach. Moreover, this offered the advantage of directness of communication, with interviews being conducted in person and in both parties' mother tongue[195]. All participants had personal experience of higher music education as students, and all but one taught – or had taught in the past – music at university level; this meant that they were familiar with the idea of tertiary 'aural training' and could understand the focus of the investigation. Questions related to 'aural training' parameters explored in Chapters 4-11, as well as to other aural-related issues (see Section 12.2.2 below), and were phrased in an open-ended manner, so as to allow each participant ample space to express their thoughts and views from their own musical standpoint. At the time, there was no clear picture of what the exploration of the same parameters in the literature would lead to in terms of

[195] With two exceptions: in one case, the interview began in person but was completed on a later date on skype; in another case, the interviewee, though fluent in Greek, was not a native Greek speaker.

aural pedagogy, and no explicitly formed expectations of what the interviews might yield. Interviews were conducted, transcribed and analysed over a period of four-and-a-half years, in parallel to work on the literature review. Details of this process and aspects of the analysis are described in the following sections.

12.2 Methods

12.2.1 Organising the study: initial preparations and arrangements

With a view to probing 'aural training' parameters from a different (non-Western classical) perspective, musicians from non-classical traditions were approached – in person, by telephone or via email – and asked if they would like to be interviewed, as part of a research project studying issues pertaining to 'ear training'. They were assured both in writing and verbally that participation would be confidential and that they could withdraw at any moment they wished (King & Horrocks 2010), in line with BERA (2011) and Institute of Education[196] ethical guidelines and requirements. All musicians who consented were sent the list of 'aural training' parameters to be discussed via email, except for one who preferred not to know these beforehand. Eleven musicians were contacted initially, of whom ten responded positively and were interviewed; of these, nine interviews were retained and analysed for the purposes of this research[197].

12.2.2 Interview content

Besides the eight 'aural training' parameters that are central to this thesis, the interview guide initially included additional relevant topics arising from 'ear-training' literature – such as, the importance of improvisational ability for a musician (Herbst 1993; Ilomäki 2011; Pratt 1998), the value of singing (e.g. Bernhard 2002; McLean 1999; Wallace 2014), and the appropriateness of assessing aural ability separately (Covington 1992; McNeil 2000). As it was felt that in-depth study of these additional topics would render the resulting amount of information unmanageable, it was decided not to include these in the present research. Along with other issues, these are proposed as areas for further research in Chapter 15. Other topics emerged as interviewing progressed, pertaining, for example, to the

[196] See: http://ethicsguidebook.ac.uk/

[197] One interview was discarded so as to maintain firstly the symmetry of three people per culture, as well as secondly on the basis of being given by the only interviewee whose experience of studying and teaching music was wholly outside the context of higher education. Although this certainly does not constitute a research disadvantage in itself, however, as all other participants had personal experience of music teaching and learning in HE as well as other contexts, this common aspect was considered as a beneficial element for the purposes of this project.

importance of personal musical expression and the roots of musical confidence. Some of these were eventually dropped, others discussed as additional issues of interest. Some matters came up spontaneously without featuring in the interview guide at all, such as, for example, relating to features of the participants' musical culture, problematic aspects of formal music education, or student characteristics in the participants' teaching experience. All additional topics that were discussed in interviews are included in the data analysis (see Section 12.3.9 below).

It must be noted that the issue of the body's role when relating to music was explicitly included in the interview guide only from the third interview onwards. It arose spontaneously in the second interview, when a traditional musician noted that any thought of sound was directly translated for him into a physical sense of playing; my own conventional understanding of 'aural training' and the literature studied up to that point had not made this element seem pertinent. It was subsequently included in all interviews, leaving only one exception: the first interview, conducted as a kind of pilot study, but finally included in the research after a follow-up email, had not dealt with this issue. Unfortunately, for practical reasons it was not possible to pursue this matter further with the interviewee in question; thus there are only two participants of the set of three Greek traditional musicians commenting on the embodied aspect of musicianship. The complete set of 'aural training' parameters as well as additional topics discussed in interviews is shown in the following table:

'Aural training' parameters:
-Musical ability/musicality: What are its characteristics? Can it be cultivated or is it innate?
-What is the role and importance of conscious/intellectual knowledge for a musician/music student?
-What do we mean by 'aural perception' in music and how can it be developed?
-What is the role and importance of music theory?
-What is the role and importance of music notation?
-What is the role and importance of musical memory?
-What is the role and importance of inner hearing (/musical imagination)?
-What is the role of the body in relating to music?

Additional topics:
-Building musical confidence
-Achieving personal musical expression
-The value of singing
-Assessing students' aural and performance skills
-Interviewees' own experiences of 'aural training'
-Problematic aspects of formal music education
-Characteristics of interviewees' musical cultures
-Information and opinions on various matters

Table 12.2: 'Aural training' parameters and additional topics discussed in the nine reported interviews

12.2.3 The interviewing process

Interviews took place in whatever location was most convenient for the participant, including an interviewee's home, public places, as well as participants' or my own offices. Five of the nine musicians had been previously known to me, while the rest were new acquaintances. In all cases, the interview atmosphere was designed to be informal, and there was a sense of mutual lively interest regarding the 'aural training' parameters under discussion. These were dealt with in a different order each time, depending on the direction that each conversation took, but audited to ensure that no parameter was ignored (noting the caveat concerning interview 1). All interviews were sound-recorded, with the participants' permission.

12.2.4 The analytical research process

After their completion, each conversation was transcribed and saved in a separate Word document. Responses were then coded, with codes either coinciding with a full answer or part of an answer, and with a summary and colour-coded key-words notated on the side of each marked portion. No part of the text was left unmarked; my questions or interventions, interviewees' responses and summaries were all correspondingly numbered (Appendix I). After this process was completed for all transcribed interviews, a separate document was created for each 'aural training' parameter; here, summaries of interviewees' answers relating to the specific parameter were collected, collated and categorised into common overarching ideas, which were then organised into concept maps (Appendix II). Finally, one more document was created, where opinions on all additional issues touched upon during the interviews were compiled.

Transcribed and coded interviews were sent to individual participant interviewees via email, thanking them once again for their time and informing them that they could clarify, re-formulate or comment further on what had been discussed, if they wished (*cf* Auerbach & Silverstein 2003; Flick 1998). Four out of nine participants responded, two of whom commented on the texts. These comments regarded the informal character of spoken language in one case[198], and the correction of mistyped words in the other. No revisions of content or intended meaning were made; thus the analytical research process continued, based on the existing codes and summaries.

Participants' responses relating to each parameter and additional topic are analytically discussed in the next section. So as to retain anonymity, participants are presented in all documents, discussions and

[198] Although interviews are maintained only as raw data, this participant's comments were taken on board, resulting in minor changes of linguistic style in the particular interview.

figures as T1, T2, T3, B1, B2, B3, J1, J2 and J3, where T stands for 'traditional', B for 'Byzantine' and J for 'jazz'. In this way, it is possible to relate expressed views to their holder's culture – even though, as already mentioned, this research focuses on the aggregate of non-Western classical perspectives, rather than on a comparative view of data.

12.3 Interview data analysis

In the analysis that follows, key ideas regarding each parameter are printed in bold letters. Their aggregate is discussed and related to the literature review in Chapter 14 of this thesis.

12.3.1. Aural perception

The act of listening, encompassing both aurally perceiving and noticing, was viewed by different interviewees as the **first step towards eventually learning, performing and improvising** in an idiom. Storing sound in (non-conscious) memory, reproducing it in one's inner ear, identifying with it emotionally and imitating it were mentioned as ensuing steps (T1, T2, B1, B2, B3). The **central importance of pre-existing aural experience** and aural familiarity with an idiom, which should act as the basis for training, were emphasised by the majority of respondents (T1, T2, B1, B2, B3, J2, J3). As one participant characteristically remarked: 'A teacher should mercilessly expose the student to opportunities for listening, and to musical/artistic experiences (…). (Without this element,) academic training that aims at specialisation and skills of all kinds is like a tape-player that is expected to 'play back' while there is no tape inside' (T1). Another respondent asserted that education could be based solely on musical sound and its imitation, constantly hearing and playing back (J2). Learning to read and analyse before acquiring aural, and then 'hands on' experience was viewed by the same musician as 'downright crazy and criminal, because it deadens listening' (J2).

Good aural perception, denoting for one respondent the ability to aurally distinguish a wide range of musical parameters and sound characteristics, was considered by the same musician as a **natural gift** that can be used intuitively (B3). The same stance can also be surmised from other responses, in which aural perception was strongly linked with innate musicality (T2, B1, J3; see also Section 12.3.8). At the same time, it was seen as something that **can be worked on and improved** (T3, B2), its **training** offering a number of **advantages**; for example, a sense of security during practical music-making (e.g. when chanting large intervals) (B2), an indispensable link to notation (B3), a wider perspective beyond one's own tradition (T2), as well as facility for group improvisation (J1). One respondent mentioned that training continues beyond formal education, whenever one listens to something and tries to identify it in music-theoretical terms; the same participant stressed the

importance of cultivating conscious listening as an activity in itself (J3) (*cf* Lehmann et al 2007; Rink 2002; Sloboda 2005).

As music is a complex entity, made up of many different elements that interact with each other, so aural perception was seen not as a single ability, but as **relating to different musical parameters.** Interviewees mentioned tuning, melody, melodic direction, rhythm, phrasing, sound colour, structure, mode, mood, diction, expression, and the 'idea'[199] of a hymn, namely its underlying spirit (T1, T2, T3, B1, B2, B3, J2). Some of these characteristics, it was argued (e.g. Greek traditional tuning, the underlying spirit of a hymn, or jazz rhythm), are neither depicted in notation nor easy to describe, and thus only learnable through aural imitation (T1, B1, B2, J2).

Besides pertaining to different parameters of music, aural perception was considered to be **'graded'**. As one traditional musician noted, perceiving a melody crudely, perceiving it with its full details, and perceiving particular phrasing details that communicate its dancing mood, are all different levels of aural perception (T3). In the case of jazz music, the difference between a lower and a more advanced perceptual level was regarded in terms of perceiving more narrowly – e.g. focusing on words or on a particular instrument as is the typical tendency of music students (J2, J3) –, versus perceiving more holistically, encompassing all different instruments – considered a vital skill in this tradition (J1, J2, J3). Listening skills were viewed as highly important in jazz music, even as reading skills are for classical music (J1): group improvisation, a unique practice of the jazz musical tradition (J2), entails interacting with and responding to all other players *ad hoc* (J1, J3). Polyphonic perception, or 'introspective listening', was viewed by one respondent as taking place in an 'almost unconscious' mode, when you 'take in everything and you have the sense that you are listening to all instruments at the same time' (J2). This was seen as happening in alternation with more 'analytical' listening, focusing on separate aspects of the overall sound (J2)[200]. Taking in the full spectrum of sound while focusing on particular aspects at will was described as demanding great concentration and conscious intention (J2, J3). The need to know explicitly what one is hearing in order to respond accordingly during group improvisation was mentioned by two musicians (J1, J3), while one stressed the **importance of developing** both the **unconscious** – faster and more holistic – **and** the **conscious** – slower and more eclectic – **modes** of perception **in parallel**, without allowing them to impede each other (J2).

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[199] The 'idea' of a Byzantine hymn refers to its underlying 'ethos', or 'set of characteristics having emotional content'; this is created through the interaction of elements such as of mode, tempo, dominant tones and melodic formulas, and gives a hymn its special musical and emotional character (see Zacharopoulou & Kyriakidou 2009).

[200] The same participant suggested that practising analytical listening is the way to build inner hearing (J2).

Overall, responses suggested that a high level of aural perception allows one to 'take in' (J2), 'notice' (B1), 'retain in memory' (B2, B3) and 'recognise' (T2) details of sound in different respects (melody, rhythm, harmony, expression, etc), depending on a tradition's particular features. These actions are then **reflected in the ability to imitate heard music** vocally (T2, T3, B1) or on the instrument (T2, T3, J2), and thus to progress quickly when learning (B1), even without the support of notation (T2). Imitation was viewed as only the first step towards acquiring a more personal approach, which is more appropriate for those who have 'matured artistically' (B3). Two other skills were also mentioned by a Byzantine musician as indicating 'a good ear', namely rendering the correct tones and switching to a different mode with facility in chanting (B2)[201, 202].

12.3.2. Musical memory

The importance of musical memory as a **facilitator of any musical activity** was taken for granted by all interviewees. Memory plays a crucial part in the Greek musical tradition, as this is an oral culture, where imitation by ear has a primary role (T2, T3). A jazz musician noted that one cannot perform music, learn music or, more generally, even speak without memory (J2); similarly, another remarked that 'you can't do a thing without musical memory… You will have no vocabulary to play from', going on to describe how a jazz musician needs to have memorised 'whole dictionaries' of melodic and rhythmic phrases, as well as formal possibilities, in order to improvise and develop a solo (J1). Emphasising the central role of memory in the Byzantine tradition, one respondent characterised it as 'essential, 'of decisive importance', 'a *sine qua non*', and as having 'the upper hand', since notation functions in this tradition as a mnemonic device (B2): thus 'you learn through memory' (B1), and imitation (T3).

The **relationship between memory and notation** was viewed from various perspectives. On the one hand the two were seen in conflicting terms, with dependence on notation contrasting the freedom that performing from memory offers, as well as being responsible for the decline of memory among contemporary cantors (B3). On the other hand, the two were perceived as collaborators, each supporting the other: prior aural experience facilitating the reading of Byzantine notation (B1, B3),

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[201] Byzantine music is exclusively vocal; this means that keeping the tone, and managing to switch from the mode one has been chanting in for some time to a new one, require having a strong sense of the correct tone and of all the modes in the inner ear. This is one of the cases in which the closeness and interaction of the different musical parameters discussed in this thesis – in this case, aural perception and aural imaging – becomes apparent.

[202] Themes emerging from participants' understandings of 'aural perception' (e.g. the different musical components that music perception may relate to, the importance of implicit knowledge and its collaboration with explicit processes in music perception, the advantages of its 'training' and the significance of physical responses – such as aural imitation – to sound) appertain to material discussed in Chapters 4, 8 and 9.

and notation (as well as theory) acting as an aid that serves to support (B1, B2) and train (J2) musical memory. It is noteworthy that each of them was presented as a starting point, leading to the other as an end goal. For example, it was noted by one interviewee that in the 19th century, beginning cantors were encouraged to chant 'from the book', so that they would 'gradually gain the experience needed to chant by heart, which is considered better'; however, the same musician's personal experience of learning followed the opposite sequence, with aural experience and memory preceding reading (and causing the experience of 'aha moments' when combining familiar sounds with the corresponding notation) (B1).

Though one is a literate and the other an oral culture, both Byzantine music, with its repeating melodic formulas, and Greek traditional music, with its short, repetitious melodies, were described as easy to memorise (T2, B1, B3), memory in a way being **'built into' these cultures**. This fact was viewed as having a double role: on the one hand, the element of repetition makes it easier for the performer to memorise (T2), interpret (B3), and improvise on (T2) the music being played or chanted; and on the other, the resulting sense of familiarity facilitates participation of the audience or the congregation, which is highly valued in both these traditions (T3, B2, B3). As one participant characteristically remarked, 'there is an oral aspect, which is everyone's possession; this is not a music of specialists' (T3). For this reason, memorisation, and, at a deeper level, **assimilation** of the musical material on the part of the performer, is vital for touching one's audience: 'If people are moved, if something (like that) happens, it means that you have learnt the piece, you know it, and **everyday people will understand** it, the coffee shop owner, the old woman…' (T3). **Recognisability** of the music, and the resulting **participation** of the faithful in the musical act and its spiritual function are also held high in the Byzantine tradition (B2, B3). For this reason, improvisation is confined within stylistic limits and presupposes a high degree of familiarity with the tradition, or talent, to work well (B3). As one participant noted, it 'takes a great amount of knowledge, a great amount of immersion and study, and ownership of earlier material to an absolute degree' to improvise successfully (B3). Another respondent explained that preserving the musical models serves both 'horizontal memory' – the collective memory of the priest, cantors and congregation, transferred from generation to generation, and 'vertical memory' – which relates to archetypes that are not of this world (B2). The character of memory in this case extends far beyond the individual and technical, to the communal and spiritual.

On a more individual level, memory was divided into **various types** by respondents. For example, one interviewee spoke of a non-conscious kind of memory which is at work during improvisation in an oral culture (T2). Another Greek traditional musician maintained that memory is necessary for retaining and producing different styles and idioms, for 'stealing' aspects of good performances heard, as well as for aurally comparing different performances (T3). These functions, especially the latter, can be viewed as demanding conscious memory processes. A Byzantine musician referred to both

these types, when he suggested that regular use of certain hymns renders these easier to memorise simply through repetition (a kind of passive memorisation), while others, less frequently used in Church, need deliberate practice (a more active approach to memorisation) (B3). The difference between the use of memory by classical versus jazz musicians was touched on by two interviewees (J1, J3), with memory in jazz music being characterised as 'more creative' (J3). Certainly, one begins by memorising accurately, simply repeating, perhaps mechanically in the beginning (J2), and learning by heart note-for-note (J3). At later stages however, memory functions 'as a basis for further development' of the musical material (J3): after having copied and memorised much music by ear, one begins to understand how things work, and eventually 'you start producing your own thing' (J2). Improvisation is thus built through the sequence: imitation (by ear) – assimilation – creation (J2). Memory is active throughout this process, its character changing from merely repetitive to increasingly creative as one progresses (J2, J3). Memory was also suggested to function at different levels, e.g. relating to pitch, melodic fragments, or the harmonic progression underlying a song's melody – the latter being vital for improvising on a given piece (J3). Finally, depending on a musician's role (classical performer; jazz performer; composer; improviser), musical memory was thought to 'mean different things for different people', relating to hand positions, sound, or form (J3). This participant suggested that a composer remembers a piece all at once, outside of time, while an improviser may remember phrases to put together, or a whole piece in order to transpose it, or the possibilities of what the other players may do during an improvisation, so as to respond appropriately (J3). These role-dependent kinds of memory were not seen as being possessed to an absolute degree in each case, but rather, musicians were seen as having 'different percentages' of each thing in their memory skills (J3).

Finally, an effective musical memory, able to retain with ease what has been perceived, was viewed as **a sign of musicality** (T1, B3). Perhaps due to this perceived connection with musicality, lack of readiness to perform by heart on both formal and informal occasions was considered bad for the artist's image (B3) – and, conversely, knowing a wide range of repertoire (B3) that covers all eight Byzantine modes (B1) was seen as a criterion for being considered a proper cantor. Memory was regarded as something that **can be practised and developed** (J3), but at the same time as something that **can be de-activated** 'to such an extent, that you can't really function as a musician' (J2). An **early start** of aurally experiencing and memorising was seen as beneficial for memory (B2). Cantors of earlier centuries, jazz players before the 1950s, as well as players of bouzouki today, all knowing vast repertoires from their respective traditions by heart, were mentioned as examples of musicians with extremely highly developed musical memories (B3, J3). As one interviewee put it: memory 'is

one of the necessary elements that comprise a nice set of abilities, (that are necessary) so that one can be a complete musician' (J3)[203].

12.3.3. Musical imagery / inner hearing

A number of interviewees seemed to find the notion of imagining music rather **unfamiliar** to start with, proceeding to describe and **define it in their own ways** (T2, T3, B1, B3). One respondent admitted to be 'taken by surprise' with this question, having never thought about imagining sound as an activity in itself, and consequently never deliberately used it with students (T2). Another noted that the Greek traditional musical culture does not typically feature abstract processes: sound is produced, vocally or instrumentally, rather than worked out in the mind – excepting the phenomenon of tunes that get stuck in the musician's head (T3). The same participant gave a wider meaning to the term 'musical imagination', as an 'indefinable (…) feeling, a sensation (…) which wants to come out through a solo, an improvisation', residing perhaps 'in the mind, or in the heart, or in the soul'; this can be a general mood that wants to take musical shape, or it can come up directly in the form of whistling a melody on the street (T3). A similar notion of imagining music as an everyday activity, as when humming and working out ideas for melodic improvisation while walking in the street, was suggested by another participant (B1). Yet a different perspective identified 'inner hearing' with how one perceives a piece in aesthetic and interpretative terms, while soundlessly reading notation (B3).

At a more technical level, musicians who were more familiar with the notion of inner hearing **linked** it **to the different types of musical material that are typical of each tradition**. Thus in the Byzantine musical culture, it was seen as functioning in terms of melodic formulas (so that one can already pre-hear the whole motif at reading notation or at hearing its beginning); drone notes appropriate for particular segments (so that one can foresee the forthcoming phrase and change the drone as needed); mode character (so as to render each mode, with its particular intervals, pulls, etc successfully); and standard melodic templates (so as to vary them slightly as needed when they are sung to various differing verses) (B2). In jazz music, two interviewees stressed the need for polyphonic inner hearing (J1, J2), while the third differentiated between inner hearing that works at 'pitch level' (pre-hearing how a note will sound combined with different chords) from the one working at 'harmonic level' (having internalised the complete harmonic progression of a piece) (J3).

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[203] Themes emerging from participants' views on musical memory (e.g. its central role in all music-making, its close connection but also 'rivalry' with notation, its comprising many types and the value of its conscious practice, the notion of assimilation) appertain to material discussed in Chapters 5, 7 and 8.

Inner hearing was also linked to the ability of producing various different sound colours from the same instrument, and to expressivity (J2).

Aural imaging was described by a number of musicians as playing a **central role in different musical activities**, such as learning, performing, composing and improvising. For example, in order to learn how to render the flexible character of intervals in Greek traditional music, 'you must first experience it, hear it and reproduce it in your inner ear, feel it emotionally and psychologically, and then it can start to take shape' (T1). According to another participant, when learning improvisation, the student can learn to inwardly 'feel' a sound (e.g. a scale degree, chord or cadence in a given tonality) at hearing its name, when the teacher requests that this sound be included in the student's improvisation (J3). In this case, inner hearing is **connected with explicit musical knowledge**. Besides serving learning, inner hearing was seen as guiding all performance, in all styles (J2), constituting the second step in the sequence: 'memory – imagination – rendition' (B1). Furthermore, it was considered as vital for composition (B2) and improvisation (J1, J2, J3). Composing was seen as being 'based on the treasure of aural experiences which have been stored, and which begin to well up from inside' (B2). In the context of improvisation, aural imaging was seen as forming again the second step of a different sequence: 'imitation – assimilation – creation' (J2). In this last context, especially in group improvisation and jamming, it was noted that inner hearing needs to be 'loud' (J1, J2) and 'clear' (J2), but also **'creative'** (J2). The combination of a strong element of creativity with strong aural imaging was viewed as the special characteristic of musical innovators in jazz history, which allowed them to hear new sound combinations internally, and transform these into actual sound for everyone to copy (J2). It was remarked that not only innovators, but all jazz musicians, especially those who had no formal training, worked mainly by assimilating sound through 'audiation' (J2). Inner hearing of musical sound was **juxtaposed with explicit thought processes**, as a spontaneous process that 'has the upper hand in performing; not analysis, not thought, not decision-making and judgment' (J2). Similarly, the same respondent **juxtaposed** 'the power of musical imagination' **with notation**, maintaining that the former essentially guides performance while the latter serves as a sort of 'recipe' (J2).

Other respondents saw inner hearing as **connected to notation**, each invoking the other. Thus one interviewee maintained that notational signs simply evoke corresponding sounds stored in the mind (B2), while, conversely, another described how imagining forthcoming notes while improvising was accompanied by the 'blurry image of a stave inside your head, showing melodic contour' (J3). Besides notation, imagining music was **linked to the physical sensation of playing**. One interviewee mentioned either notation or the physical aspect as necessarily accompanying inner hearing, jokingly stating that 'I need to be seeing something, I can't be in the dark!' (T2). Another participant noted that once musical phrases have been recorded in memory and assimilated, 'movements are combined with sound, leading to an automaticity similar to that in language' – inner hearing being directly

translated into movement, as 'the body obeys, to produce the sound you are internally hearing' (J2). This connection of inner hearing to the hands was described as playing a central role in improvisation (J1). One participant however advocated **practising aural imaging away from the instrument** (J3).

Besides notation and the body, inner hearing was also mentioned in conjunction with **emotions**, as already noted: perceptual and emotional assimilation of sound were viewed as working together to bring about learning (T1). It was also associated with **expressivity**: 'I believe that the shift from a mechanical use of the instrument to musical expression consists in total submission to inner hearing… of a creative sort' (J2).

In some interviews, the discussion extended to possible methods of **cultivating and developing aural imaging**. Listening – to others or to oneself playing – was regarded as crucial for assimilating music so as to be able to hear it internally (T1, J3). The conscious practice of aural imaging independently of the instrument was considered vital, since 'if you can't do this without your instrument, it will be hell with the instrument – as there are a multitude of other things that you have to face then, in order to produce sound' (J3). **Listening to music, so as to assimilate** the underlying harmonic progression of a piece, and listening to oneself while playing above accompaniment, so as to internalise horizontal and vertical pitch relationships, were two approaches suggested for developing inner hearing, while consciously knowing what one is inwardly hearing (J3). Another respondent described the process as starting with sheer **repetition**, even mechanical, merely 'pressing buttons' on the instrument in **imitation** of someone else's sound; as sounds are 'registered with increasing accuracy' in memory and assimilated, musical imagination is gradually strengthened (J2). Strong inner hearing was viewed as necessary particularly regarding polyphonic sound; building polyphonic inner hearing was described as based on **analytical listening**, which entails 'incredible concentration' (J2). As this interviewee noted, people often do not believe that **high levels of aural imaging, involving complex material**, **can be achieved**; however, advanced jazz musicians could hear everything, because they had 'trained their brains' to do so (J2). Cultivating inner hearing so that it becomes 'rich' (J2) is thus not only possible, but it emerges as a necessary part of musical practice, particularly if one is to 'play only what you can (internally) hear' (J2)[204].

[204] Themes emerging from participants' views on musical mental imagery (e.g. its relating to different types of musical material, its central role in all musical activities, its relationship to explicit thought processes, its connection to notation and to the physical sensation of playing, and the value of its conscious practice) appertain to material discussed in Chapters 3 and 6.

12.3.4. Notation

Musicians across all three traditions described the role of notation in non-absolute terms. The primary importance of aural experience is common to all three traditions for different reasons: Greek traditional music is primarily an oral culture (T2, T3); Byzantine notation, though it has become increasingly analytical since the 17th century (B2), is still descriptive, leaving many things unsaid and rendering a strong aural-oral approach necessary for learning (B1, B2, B3); while jazz music features improvisation – and therefore independence from notation – as a central aspect, (J1, J2). Thus notation was characterised as 'having an **auxiliary role'** (T3), as a 'guide' (T1, B2), as an 'assisting tool' – just like theory –, or as a 'recipe' (J2). In an attempt to illustrate the distant relationship between notated musical text and music, an interviewee stated that 'notation relates to the aural and physical experience of music in the same way that a recipe, written on a piece of paper, relates to the process of a chef's cooking and to the result that you taste and experience' (J2). The text was seen to take meaning through its **association with already experienced sound**: 'notation should refer to something which is already familiar… to something experienced' (J2). As another respondent put it, 'we see it, but we try to see what it means, based on oral experience' (T3). On the whole, notation tended to be considered useful insofar as it refers one directly to the musical experience. Indeed, respondents stressed the **importance of 'prior aural experience'** (B3), **of memory and inner hearing** (B2) while reading, so that even reading a piece for the first time is never something completely new (B2). Thus aural experience, memory and the assimilation of musical material were given primary importance over music reading. The written text is there to be used in parallel with an oral approach (T2), and ultimately to be transcended; as one interviewee put it, reading constitutes merely 'the first step towards the interpreter's gradual and complete emancipation from the score', hence performers in all musical cultures play or sing by heart, 'having studied the score, and gone beyond it' (B3).

As a consequence of prioritising aural experience over written text, several interviewees were **critical of the central role of notation in music education** (T1, T2, B3, J2). In cases where aural familiarity with a musical style may be lacking on the part of a student, emphasis on notation was viewed in strongly negative terms as something that will produce a 'dead' musical result, 'as is common in formal music schooling in Greece' (T1). Teaching symbols before sound was strongly criticised by one participant as a 'destructive', 'absurd', 'downright crazy and criminal' practice: 'When you teach a child to read before he has learnt to listen, enjoy and reproduce something using his musical imagination, you are essentially deadening his listening skills' (J2). The 'staggering contradiction' of teaching the 'art of sounds', and especially rhythm, through the eyes, was attributed to both historical and cultural reasons; namely, to the fact that 19th century conservatories were mainly interested in 'mass-producing orchestral musicians' with excellent reading skills, and to the general modern cultural trend of prioritising vision over other senses (J2). Formal music education in the conservatories of

contemporary Greece was criticised for too often failing to cultivate listening along with reading in students (J3).

Notation was thought to be potentially harmful outside music education also. One interviewee remarked that it is 'dated', reflecting the musical needs of older times, while rhythmic possibilities especially have become far more complex today. The score can thus function as 'a factor that closes the mind' to what is rhythmically possible (J1). Other, **general potentially limiting effects** mentioned were the danger of the written text 'locking' a person's musical thought, standing as a screen between musician and musical sound and making one 'a bit lazy' to the detriment of their improvising skills: 'you relate to the music you are producing through the score, and not directly' (T2). Similarly, the incompatibility between reading music and being 'in the moment', ready to listen and respond to what others are doing during jazz group improvisation was also underlined (J2). In the same spirit, another interviewee noted the confining effect that close adherence, or even just consulting notation may have on the musician, as opposed to the freedom that chanting from memory provides: 'Often, depending on how you approach it, (notation) is not just restricting; it is like being firmly tied to the ground, unable to rise a little higher, to fly – which is the artist's goal' (B3). This 'rising a little higher' incorporates the possibility of improvisation, used to make up for a possible moment of vagueness of memory – something that will not occur if one always chants from the musical text (B3). The same respondent made a note of the current tendency for an over-analytic approach to Byzantine notation, which can act as a hindrance to artistic development, and commented that musical memory in the Byzantine tradition is on the decline today, due to increasing dependence on notation, along with the general overload of memory in our times (B3). Finally, among several interviewees who discussed the negative effects of emphasising notation – similarly to theory and explicit knowledge – in music education and generally, one noted that standard notation can be completely bypassed or even replaced with any alternative system without lessening a musician's artistry, as real-life examples show (J1)[205].

Views of notation were of course not wholly negative. A couple of respondents differentiated between the problematic aspects of notation in education and generally, and its unquestionably valuable role in recording the history of music composition and preserving musical ideas (B3, J2). Byzantine notation was admiringly perceived as a very 'sensitive and refined system', with its signs representing very fine movements of the voice, at the same time allowing space for different interpretations (embellishments, 'pulls', etc) depending on 'text, mode, tempo, register and personal

[205] British guitarist Allan Holdsworth (1946-2017) and American jazz pianist Art Tatum (1909-1956) were mentioned here; the former devised his own notation, while the latter was largely blind and learnt to play by ear (assisted by his perfect pitch).

vocal abilities' (B2). Another **positive outlook** stressed the function of notation in general as a 'point of reference', which serves as visual support for memory and gives preciseness to musical knowledge and performance (B1). Two interviewees mentioned its useful role in music education for coordinating ensembles, analysing music, discussing technical matters (e.g. clearing up rhythmic difficulties), acquiring an overview of a long piece and being assisted in its memorisation (T2, T3). One respondent stressed the indispensability of notation due to working conditions today, when there are few paid rehearsals (e.g. before a studio recording session), and the jazz composer's idea is transmitted to the performer mainly through the score (J3). Though equally high skill in both playing by ear and reading was thought desirable, this participant emphasised the need for good sight-reading skills and remarked that a primarily oral approach would simply be 'out of context' today – excepting the cases of people with perfect pitch, for whom it is often possible to respond to any musical situation by ear (J3).

It is worth noting here some **coexisting positive and negative attitudes** towards notation in interviewees' responses. For example, though its role was characterised 'auxiliary' in Greek traditional music, reading skills were considered by the same interviewee as a *sine qua non* for university students, even those who specialise in this tradition (T3). In another case, a respondent who commented on the independence of some renowned jazz musicians from notation, characterised his own difficulties with it as a 'disability' (J1). A third participant, who generally tended to emphasise the limiting element of notation, nevertheless described his personal experience of teaching dictation at university as 'of inestimable value'. Noting that the process of writing down music may initially feel like a 'scholastic preoccupation', he remarked that 'to approach it globally and comprehensively, one needs to know history, theory, aesthetics, (…) analysis and interpretation, namely, everything'. Such a global approach of notation, which incorporates the whole history and philosophy of a musical system, was seen as offering 'perfect facility with and understanding of notation, rendering a person a complete musician' (B3)[206].

12.3.5. Implicit and explicit forms of musical knowledge

The issue of explicit/intellectual/verbal knowledge and how it relates to implicit/experiential forms of musical knowing was viewed through a variety of different perspectives, highlighting the potential dual role of explicit knowledge as either positive or negative, the possibility of functioning without it altogether, the ideal of a harmonious collaboration between explicit and implicit types of knowledge,

[206] Themes emerging from participants' views on music notation and literacy (e.g. the importance of prior aural experience, memory and inner hearing for effective music reading, the usefulness of music notation as an assisting tool, but also the potentially detrimental effect of prioritising literacy as often happens in formal music education) appertain to material discussed in Chapters 3 and 7.

and the correct use of each in education. Notably, in one interview where I referred to the juxtaposition of 'experiential knowledge' versus 'conscious, verbal knowledge', the respondent objected that these two do not necessarily oppose each other, but can function independently (J2); while in another, the participant seemed undecided about the positive or negative role of an analytical approach to instrumental teaching, thinking aloud of both its advantages and disadvantages. On the whole, diverse responses on this parameter showed it to be **parallel to the issue of theory** and its relationship to practice, presented in subsection 12.3.6.

Musicians from all three traditions noted that **prominent performers** who were not formally trained, thus probably **ignorant of standard musical terminology**, are not a rare phenomenon (T2, T3, B3, J1, J2); quite the contrary, especially in the Greek traditional and jazz cultures, they have traditionally been the norm (T2, T3, J1, J2). One respondent emphasised that lacking a standard name system for musical phenomena does not mean that such musicians were not capable of very fine categorisations in their thinking (T3). Rather, as others suggested, they 'knew' and 'felt' the characteristics of sounds and sound relationships (J1), and either gave their own names to them (J1), or even possibly identified them with finger positions, feelings, or musical sensations, e.g. 'of a chord's tension, or of a voicing's ambiguousness'. (J2).

Positive views of explicit musical knowledge stressed its function in helping one to various ends, such as: to 'understand each other' (J2) through sharing a 'common code' (T2); to establish with certainty correct practices of performance (B1); to connect aural perception to notation (B3, J1); to connect better to the emotional content of music through harmonic awareness (J3); to improvise (J1, J3)[207]; to discriminate between fine differences of sound, and discover details (T3)[208]; to reflect on musical traits of one's tradition, relating and comparing them to those of different traditions – considered an important skill for a university student (T2, T3); similarly, to 'understand what you are doing' and possibly go outside your own musical culture (J3); to build an awareness of wider social, national, educational and stylistic contexts that shape music (T3); and, to teach (B2)[209]. Verbalisation was seen as an important part of teaching especially in our times, when students 'have many questions, and open horizons' (B3), and 'people want explanations – why this, why that' (B2). On a more general note, one interviewee stressed the close connection between the name of a thing and

[207] Besides explicit recognition of heard melodic and rhythmic relationships, perfect pitch – 'explicit note knowledge' (see Heald *et al* 2014) – was mentioned as a helpful trait in improvisation.
[208] 'Discovering details constitutes the beginning of knowledge… If a person cannot understand, comprehend, even just initially pre-taste, sense, and then understand with his mind, at a detailed level, they will never be able to learn' (T3).
[209] Notably, many of these advantages of explicit knowledge mentioned by interviewees coincide with those that were described in relation to theory.

the thing itself, quoting the ancient Greek maxim 'wisdom begins by exploring the names of things'[210] (T3). Revolving around the same idea of closeness between a musical object and its name, another referred to the sense of ownership that verbal description can offer: 'By identifying something by name (e.g. melodic formulas or signs), you make it your own, you possess it… it helps in performance… at the moment you identify it verbally, it is like embracing something, you have it inside you, you know how to perform it' (B2). An example was then given of how naming a Byzantine mode, cadence or notational sign, both evokes the corresponding sounds in one's mind and clarifies musical structure. A jazz musician similarly remarked that 'you have something – you understand what it is – you then have it ten times more strongly' (J3). Reading Byzantine notation, where each sign can have different realisations (B1, B2, B3), and participating in jazz group improvisation, where immediate recognition of harmony and rhythm is vital (J1, J3), were put forth as cases in which explicit understanding is particularly necessary in these traditions. For this reason, reading hymns using a sort of 'solfège' system, and naming the chords one is playing or hearing, are basic practices when learning Byzantine and jazz (piano) music respectively (B1, B2, J1). Finally, 'conceptual understanding' was regarded as an important factor enabling improvisation in a given style, combined with inner hearing of stored sound sequences, and the physical readiness to play what is internally heard (J1).

On the opposite end of the potential advantages described above, emphasis on **explicit**/verbal musical training was held to be **potentially detrimental** by some participants, creating an over-analytical attitude that can become 'confusing' (T2) or cause one to 'lose the artistic dimension' (B3) – similarly to the effects of prioritising notation and theory. It was also remarked that there are cases when the **implicit**, or unconscious mode, necessarily **takes over**. For example, one respondent asserted that certain fine characteristics of sound, pertaining for example to issues of baroque tuning, or to the way intervals in Greek traditional music 'open and close, pull each other, interact and affect each other', are beyond analysis and theoretical teaching; he likened such features to speech intonation, which can only be learnt through experience (T1). Another interviewee related instances when he performed vocal movements 'without thinking', as if the voice moved 'of its own accord', only realising them in dictation sessions, when students tried to analyse in order to transcribe them (B3). The same musician distinguished between two ways of learning Byzantine music; one through systematic teaching, incorporating explicit elements (always following aural experience and assimilation (B2)), the other primarily through listening, following a more 'oral and intuitive' (implicit) process (B3). At the same time, another participant referred to purely oral approaches of teaching as a problematic aspect of Byzantine music education at conservatories today, as students typically lack

[210] 'Ἀρχὴ σοφίας ἡ τῶν ὀνομάτων ἐπίσκεψις' (Antisthenes, Greek philosopher (and disciple of Socrates) of the 5th century BC).

the rich aural experiences outside the classroom (and thus the implicit knowledge) that would support aural learning (B1). The following quote by one interviewee, mentioned earlier (Section 12.3.1), is perhaps relevant here also: 'A teacher should mercilessly expose the student to opportunities for listening, and to musical/artistic experiences (…). Academic training that aims at specialisation and skills of all kinds is like a tape-player that is expected to 'play back' while there is no tape inside' (T1). This 'tape' can be viewed as representing implicit knowledge. Beyond the stage of learning, the implicit mode was discussed by one respondent as taking over after long experience in the form of an 'unconscious alertness', when the musician dares to let go, allowing the musical instinct and automaticity of the body to take over (J2). If this does not happen, the result can often be a kind of unnatural and banal playing, as the 'performer's choices are so probable and so rational, that we can almost hear him think' (J2).

Finally, several respondents expressed the view that explicit/verbal musical knowledge **ultimately** works or should **work together** with implicit, experiential knowing. One participant characteristically asserted that 'you can't teach (…) anyone who doesn't want to be taught, and (…) who, as Plato said, doesn't already know what they are about to learn, in the sense that they are ready to receive that information, in a way already suspecting it' (J2). Explicit knowledge thus builds on its implicit counterpart, which in the case of music is generated through long and rich aural experience. Such experience, even starting from the age of three, was put forth as vital for becoming a good cantor, one that can chant like a 'native speaker, or a "native musician"… It takes many years for the fine variations of intervals and ornamentations, the "idea" of the modes, the overall atmosphere, to penetrate one and become lived experience. A child thus starts with these aural experiences, and subsequently learns notation, theory and the typicon[211], to become a whole musician, someone who has mastered both sides' (implicit and explicit) (B2). Similarly, in jazz music, the 'analytical faculty' was described as beginning implicitly, through playing, repeating, and gradually 'understanding why a phrase works', following which one can vary it, transpose it, or create something similar – all this, before putting anything into words (J2). Along the same lines, a Greek traditional musician stated that 'I insist on the oral approach, but I am not afraid of the scientific and analytical approach when it follows' (T3). Ideally, experience and study should advance alongside each other, for as long as one lives (B1). As one respondent put it: 'I would say that the whole experience of analysis, assimilation of knowledge, abilities, skills etc, aims to serve and complement the spontaneous mode(…) to enrich spontaneous expression(…) The two modes must not be mutually detrimental', but rather,

[211] This refers to knowing which particular hymns are to be chanted in which services, in what sequence, and in which mode.

complement each other' (J2). Putting this principle into practice, another interviewee admitted to have a strongly analytical approach in his own instrumental teaching (T2).

Formal music education was **criticised** for typically not promoting this synergy, routinely teaching terminology separated from sound, thus failing to utilise prior experience and implicit knowledge (J2). Elaborating on the same fact, one interviewee observed that good classical musicians in Greece are the 'amazing minority' who have managed to integrate the implicit and explicit modes harmoniously *despite*, rather than *through* the formal teaching they have received (J3). Notably, the same participant described how in teaching improvisation he starts with asking his (already high-level) students to analyse the chords of the piece, utilising intellectual processes before playing – but directly proceeding to link the two. The combination of both modes (with an emphasis on the explicit) was believed to help one become more emotionally involved with what is happening musically (J3). The need for a collaboration between the two modes was referred to by most respondents (T1, T2, T3, B1, B2, B3, J2, J3).

It is worth noting that terms relating to the notion of 'understanding', though not included in the original wording of the question concerning explicit versus implicit musical knowing, came up regularly in interviewees' answers while discussing this issue. '**Musical understanding**' was perceived as demonstrated through imitation (implicit) (T2, B2); as connected to theory, analysis, notation and structure (explicit) (T2, B2, B3, J1, J3); as comprising a two-stage process going from implicit to explicit (T3, J2), while the reverse was also suggested for higher-level students (J3); and as being a central aspect of musicality (with **implicit** and **explicit** forms equally **co-existing**) (B1, J3). One participant spoke of a broader type of musical understanding, pertaining to the overall attitude and philosophy by which an accomplished musician approaches their role; it was suggested that this is more effectively promoted through the teacher's personality, rather than through verbal directions (implicit rather than explicit) (B2). **Implicit understanding** was emphasised as **forming the basis**, and the *sine qua non* of musical understanding and musical practice (B3, J1, J2). For example, one interviewee stressed that **imitating** is more important than analysing, since if one can imitate, then analysing what one just did is easy (J1). Another noted that high artistic levels can be reached independently of explicit understanding (B3). Yet a third described the process of musical understanding as similar to that of learning a language, progressing from perception to repetition, absorption and assimilation (at least partly unconscious), and only later to labelling (necessarily conscious) (J2). There was one participant who emphasised **the explicit aspect of 'understanding'** through and through, as valuable for supporting and reinforcing musical experience **for higher-level students** (J3).

Other views of musical understanding, not directly related to either implicit or explicit processes, were also suggested. The importance of **understanding encompassing the totality of the musical**

situation, with the interrelationships of instruments and structural elements – as opposed to paying attention to one single element or timbre, was brought forth (J2) (see also Section 12.3.1). This interviewee also noted that musical understanding is likely **different for listener, performer and creator**. The same participant suggested that **'creative assimilation'** par excellence indicates understanding; namely, the ability to create something new based on given materials (J2) (presumably, incorporating both implicit and explicit forms of musical understanding). At the same time, it was remarked that innovative creation can lead to musical pioneers not being 'understood' by others, even colleagues (J2); 'understanding' (both implicit and explicit) being regarded here in terms of aural familiarity with an idiom, perhaps encompassing a kind of psychological familiarity also.

Discussed separately from the issue of explicit knowledge, though relating to it, was the question of whether **teaching musical elements in isolation from their context** is musically beneficial[212]. Answers showed that such isolation is practised by instrumental and vocal teachers **as needed** (T2, T3, B3, J1, J3), and that care is given to justify it and place separately practised elements back into their context (T3, B1, B2, J1), so that all exercises 'become music inside the student; not sheer discipline' (T3). A Byzantine musician noted that isolated learning is only used when dealing with notation, whereas sound is always taught holistically, remarking that 'fortunately, we haven't reached that point' (of teaching sound elements out of their musical context) (B3). This practice was viewed positively by two respondents. One suggested that isolating elements apparently helps in cultivating conscious aural perception and thus develops students' ability of focusing their attention at will. He pointed out however, that the correctness of this practice depends on the pupils' age: for younger children (under 13 years old), a more playful, spontaneous, holistic approach would seem more appropriate (J2). Contrarily, another noted that isolating material is appropriate in the case of beginning instrumental students, as well as of classroom teaching, when one 'has no choice but to start at the lowest level', so as to facilitate everybody's learning (J3)[213].

12.3.6. Music theory

On the whole, theory was viewed by respondents in many different ways: namely, as a positive, negative, or indifferent element for the musician. As a case in point for the 'indifferent' view, most interviewees referred to the existence of remarkable and well-known performers who had not been

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[212] Teaching each musical element separately is by definition an explicit process, as it typically entails extracting that element from its musical context and analysing it.

[213] Themes emerging from participants' views on implicit versus explicit musical knowledge (e.g. the indispensability of implicit musical knowledge for learning, the ideal of a collaboration between the two modes against the reality of the explicit mode's prioritisation in formal music education, often with detrimental effects, the connection of both modes to musical understanding and the appropriateness of teaching musical elements in isolation from their context) appertain to material discussed in Chapters 3 and 8.

trained in theory in their respective traditions (T2, T3, B1, J1, J2), indicating that it is **possible to reach high levels of practical musicianship without the aid of (taught) theory**. Only one respondent noted that the weak theoretical background of such eminent musicians caused them to make minor mistakes in their performances – without, however, lessening their musical greatness (B1).

Theory was thus regarded as 'of secondary importance', 'rendering' being more important than 'knowing' (T3). Though perhaps the combination of practical excellence with theoretical knowledge would be ideal (B3), the person who practises music was considered as being 'ahead of' the person who theorises, since the former 'receives the message from nature intuitively and instinctively, and transfers it successfully through his body'; while for the latter, 'description may or may not be successful, or it may improve with time' (B3). In either case, **theory 'evolves in parallel** with practice' (B3), essentially **following practice**, and not the other way around. In the same spirit, another participant noted that 'we shouldn't get stuck with theory', but understand that it is something dynamic, changing along with practice, since 'it tries to describe what happens in practice and suggests ways of systematisation' (B2).

In keeping with the sequence of practice-first-theory-second, it was suggested by many interviewees that **this is also the correct way for theory to be taught**: namely, following lived experience, so as to give an 'epistemic background' to what is already being 'orally' practised – as happens with learning to speak (T3). The opposite case was sharply criticised: one respondent asserted that when theory precedes practice, the result is a 'technical, artless, unnatural, artificial' approach; something that sounds 'like a laboratory product, quite obviously, not a natural product, but something constructed in a sterile environment of academic trial', calling this 'artistically, an excessively unaesthetic phenomenon'. Theory preceding practice was clearly regarded as the wrong way around: in reality, 'it is *the music* that comes to the academic environment to be explored' (B3). Theory should thus follow practice, and be combined with it when learning music. Reminiscing personal experiences of dry, soundless teaching, one participant stressed the importance of teaching theory in connection to sound, so that the two experiences can function in parallel and bring theory to life: 'Now, I can hear those chords while describing them… *that* is theory' (J2). Similar approaches were reflected in the viewpoint that a purely theoretical approach (e.g. to interval sizes or rhythm and metre) 'by itself says nothing' (B1), and in the personal practice of blending the teaching of theoretical elements with teaching performance (T2) or improvisation (J3). It was also noted that the theory typically taught at conservatories is shallow and inadequate (B1), readily forgotten as it is not connected to sound (J3). Such teaching could certainly not bring about the positive results that the study of theory can offer, according to the views of some respondents which are described in the following paragraph.

Various **positive views of theory** and its role for the musician were put forth by participants. For one respondent, its main role was to support performance and guard the performer against possible mistakes: 'If you don't know theory, it is certain that at some point you will make mistakes' (B1). In the best case, certain complex hymns could only be rendered correctly 'by chance, based on one's musicality' (B1). Musicality is presented here as making up for deficiency in theoretical knowledge. Adopting a similarly positive outlook towards theory, another interviewee described it as 'of great importance' and 'invaluable' in helping the musician to various ends; namely, to function logically, to understand notation, to clarify things in one's mind, to describe, to solve problems and answer questions, and to teach (B2). Furthermore, it was viewed as a 'guide' (B2) or a 'tool' (B2, J2) that 'widens one's horizon… (and) helps one go deeper into practice' (B2), taking its student a step further than simply using the musical materials: 'It is like knowing the rules of your mother tongue. You can talk of course (without that knowledge), but this is different: (with it,) you can now become a writer' (B2). Theoretical training was also deemed valuable for speeding up learning in some cases, and providing a 'common code' to understand each other (T2, J2). Though not an end in itself, it was considered that 'solid knowledge of theory needs to be there, on the standby for whenever you may need it, at any level' (J3). In the jazz tradition, the need for thorough theoretical knowledge was linked to the necessity of analysis for 'meaningful' melodic improvisation against a given chord progression (J3). Besides its many benefits for functioning within one's own tradition, theory was thought to 'lead to an all-roundness of musical perception that renders one capable of exploring and entering into other things (of other idioms) also, should one wish to' - though it becomes redundant in the opposite case, of remaining exclusively within one's own idiom (T2). As an example of its usefulness in the case of different idioms being combined, this participant suggested that a traditional musician would need to know about the differences of tuning systems in order to collaborate well with a pianist, and stressed that traditional musicians are often excellent players in their own culture but cannot function as well outside it, due to this lack of a wider perspective (T2).

The outlooks particularly of two respondents (T1, B3) suggested **three possible types of relationship** between theoretical knowledge and practical musicianship (comprising performing, listening and creating), which enrich and extend the viewpoints presented so far:

i). **Theory as an enemy of practice**: As already noted, theory was viewed as potentially harmful for practice if taught devoid of practical experience, producing a 'technical, artless, unnatural and artificial' result, compared to the 'plasticity and naturalness in the manner of interpretation' of cantors who do not depend on theory to shape their practice (B3). Similarly, on the professional level, theorising on scale systems was juxtaposed with a more 'natural' approach to performing music, implying that preoccupation with theory – as opposed to steeping oneself in musical sound and trying to imitate it –, leads to rather unnatural performance (T1). Thus an attitude that prioritises theory over practice was deemed guilty of producing 'music played like a doctoral thesis' when performing

(e.g. in the case of pursuing 'historical performance'), or causing lack of originality when composing (T1).

ii). **Theory as independent from practice**: Reference to cases of well-known musicians who were not knowledgeable in theory would seem to imply the stance that theory as a knowledge domain is not always, or not necessarily tied to practice (T2, T3, B1, J1, J2). Supporting this more directly, one respondent held that theory 'may or may not affect musical interpretation' (T1), while another contended that it 'does not affect or touch practice' (B3). As an example, he observed that possible theoretical amendments in the manner of calculating the Byzantine intervals would not cause a cantor to change how he chants, especially 'anyone who knows and practises this art from a young age' (B3). Likewise, theory was viewed by another interviewee as stored knowledge, useful for supporting memory and understanding in neutral time but not in real time, separating the two conditions (J2). In agreement with this position, the performer and the musicologist were seen as specialising in two distinct and separate domains (T1, B3), with theorists sometimes going into 'pedantic levels of analysis and interpretation', with 'endless theoretical discussions… calculations… (and) descriptions' (B3), which however have no impact on how performers play or sing (T3, B3).

iii). **Theory as an organic part of practice**: Functions of theory mentioned heretofore, as positive, negative, or independent of practice, refer to theory as a field of study. In another, perhaps more 'ontological' sense, theory was viewed as embedded in practice, essentially underlying it: 'Music theory has a primary role, since art is practised on the basis of theory. Namely, all interpretation is grounded on some theory or other'; this is understood by some musicians 'intuitively', rather than through engaging in 'endless theoretical discussions' (B3). Ideally, theory should emerge through practice and arise from practical needs, rather than being taught separately (T1). The same idea was implied in the view that creative musicians who have not been trained in theory already know everything that theory students know, though they cannot describe that knowledge in standard theoretical terms (J1). Finally, unity between the two was considered by another interviewee as present particularly in the act of creating music. Commenting on an activity that involved translating an academic text that described music into sound, which was then used as material for composition, this interviewee noted: 'I consider this extremely interesting and multidimensional. It provides the context for a dialogue between words, symbols, musical notation, and music itself. And it gives you a creative impulse for

going further, for your own creation, your own contribution… Which is neither theoretical nor practical, but it is both; it is theory and practice together' (B3)[214].

12.3.7. Embodied musical knowledge

The **centrality of the body in perceiving, imagining and producing music** was emphasised by a number of respondents (T2, T3, B3, J2, J3). For example, one musician remarked that movement constitutes both a baby's first reaction to music and a necessary factor for the production of sound (J2)[215]. The same musician discussed the paradox of teaching rhythm 'on paper' rather than through movement (J2), while another stressed the centrality of the body in internalising the rhythmic pulse (J3). Furthermore, the act of imagining sound was also associated with movement. In discussing the act of imagining a melody, one participant noted that it was impossible to imagine it abstractly, connecting it rather with physical movement (as well as, secondarily, with notation; see Section 12.3.3): 'As I am imagining something (i.e. a melody), my fingers, I place them, I am picturing, giving shape to the instrument, the lyre, it's somewhere up here…' (making movements as if playing) (T2). Likewise, another Greek traditional musician noted that any notion of approaching music in an abstract, incorporeal manner is foreign to this tradition, and included a person's way of physically relating to their musical instrument as an indicator of musicality (see also Section 12.3.8) (T3).

In the **Byzantine musical tradition**, which is exclusively vocal, it is not possible to associate sound with movements on an instrument, unless one takes up instrumental lessons on the side[216]. One interviewee admitted to advising students to do this, as playing an instrument offers a frame of reference: 'You know that, this note is here and that note is there' (pressing keys on an electronic keyboard which offers the possibility to inflect notes) (B1). Another musician mentioned an Eastern instrument, kanonaki, which can produce Byzantine intervals (B2); however, not all cantors use such means. The same participant maintained that the **lack of an instrumental frame of reference** in this tradition is counterbalanced by the role of melodic formulas and the function of notation, which 'within the second' evokes sound in the cantors' memory and inner hearing[217]; such has been the way of the two-millennia-old Byzantine tradition. Kinaesthetic reference is not altogether missing in Byzantine music, however; it exists in the form of **cheironomy**, namely, a system of hand gestures

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[214] Themes emerging from participants' views on music theory (e.g. its relationship to practice and to implicit knowledge, and its usefulness as a tool for different musical and educational activities) appertain to material discussed in Chapters 8 and 10.
[215] Although, the same participant also remarked that embodied knowledge is situated in the brain: 'The fingers don't know a thing – it is the brain that knows everything' (J2).
[216] It is, of course, possible to associate sound with the movement of the muscles that produce it, as in all vocal music; this aspect was not brought up in the interviews.
[217] Similar, perhaps, to plainchant singers (see Berger 2005).

that leading cantors typically make while chanting (B2, B3)[218]. In earlier periods, each written symbol had its own corresponding cheironomical sign[219]: while reading the symbol and chanting the interval, one performed a certain movement. This unity of sight, sound and movement is still apparent in the names of the symbols, which describe either the vocal sound, or the movement that was connected to each symbol (B3). Cheironomy has been, and is still used not only for conducting, but as old theoretical texts describe, also for expression, 'similar to people who talk passionately about a subject, moving their hands and their whole body… it is a kind of dance…', that is both traditional in this culture and natural at the same time (B3)[220].

Within the **jazz tradition**, the role of the body in music was partly understood in relation to **rhythmic perception and production** (J2, J3). Furthermore, there was mention of a physical sort of **memory**, relating to hand positions (J1), as well as of the need for **inner hearing** to be connected to the hands, so that one can immediately realise on the instrument what is internally heard during improvisation (J1). The direct **link** between inner hearing and the body was thought to **facilitate improvisation** (J1), in the same way that inner hearing and the kinaesthetic mode function simultaneously when talking and singing (J2). This automaticity was described by one respondent as being gradually acquired. As this musician was advised by American jazz saxophonist and composer Steve Lacey (1934-2004), 'first you press buttons, then you start hearing things'; according to this notion, 'pressing buttons' allows one to be taught through the instrument, storing sound so that the brain learns to 'sing' it (J2). It is only after phrases are recorded and assimilated that 'movements are combined with sound, leading to an automaticity similar to that in language', allowing the musician to 'create new meaningful phrases, from memory' (J2). This **automaticity** rises **at a higher level** after long experience, when one eventually dares to let go and allow the unconscious side to take over 'with full confidence' (J2). This was described as having an 'unconscious alertness', essentially constituting 'the musical instinct in full action', and giving a feeling almost 'as if someone else is playing' (J2).

Though two of the three jazz musicians attached great importance to physical readiness and automaticity for improvising (J1, J2) their third colleague saw **internalisation of pulse**, (already

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[218] Gesturing with the hands to indicate melodic movement is a millennia-old practice that can be traced back to ancient Egypt (Haïk-Vantura 1991). In representing melodic shape, the leading cantor's hand gestures act as a mnemonic guide for the rest of the choir (see Wellesz 1961), evoking to the eye what notation is meant to evoke to the ear. Indeed 'the first Byzantine notation (…) is known to have sprung from chironomy' (*sic*) (Haïk-Vantura, *op.cit*, p.9).

[219] Symbols in Byzantine notation indicate intervals, rather than absolute pitches as happens in staff notation. Thus each written (and corresponding hand) sign shows 'that a certain note lies so many notes above or below the preceding note, or that it is a repetition of it' (Dionyssiou 2000, p. 142).

[220] This participant noted that, though cheironomy is an organic part of the Byzantine tradition, there is often today a conservative mentality that favours motionless chanting.

mentioned earlier) as the main connection between body and music (J3). Another kind of automaticity was suggested as being at work when playing melodic 'clichés', which however is not to be 'counted on, especially in creative situations' (J3). On the contrary, allowing the pulse to be physically felt and assimilated, so that rhythmic subdivisions and elaborations can then come automatically during improvisation, was deemed vital by this respondent (J3). For this reason, 'when I play, I usually semi-dance; I move in a way that is ingrained in my body, and is not connected to thinking' (J3).

Though moving spontaneously versus thinking, similarly to utilising implicit versus explicit musical knowledge, seem to involve antithetical ways of functioning, one interviewee described the **balanced activation of both modes as an eventual goal**: 'I would say that the whole experience of analysis, assimilation of all that knowledge, abilities, skills etc., aims to serve and complement the spontaneous mode… We are trying… to enrich spontaneous expression, so that it becomes what we call "the mature artist and creator"… The two modes must not be mutually detrimental, though, unfortunately, this is not easy' (J2; see also Section 12.3.5). In some cases, where the two modes seem to function independently of each other, achieving this balance may be particularly difficult. As a case in point, one respondent described the learning difficulties of a student who was able to understand and sing back rhythms and melodies, showing good aural perception, but, 'as soon as he picks up his instrument, it's as if a short-circuit happens' (T2). As the interviewee noted however, this student was a 'special case'[221].

Finally, it is worth noting the stances of two participants who attached great importance, but also a **spiritual / metaphysical character** to the participation of the body in music-making. One described the Byzantine cantor as someone who 'receives the message from nature intuitively and instinctively, and transfers it successfully through his body', thus being ahead of the theorist, who may or may not construe the musical events successfully (B3; see also Section 12.3.6). The other, a Greek traditional instrumentalist, saw the human body as the musician's main instrument: 'Right from the start, I tell my students that… it is you who makes the sound, not the instrument… It is you who can make it lower, higher, give it this or that sound colour, it's all about how *you* (play). The sound, to sum up, is a matter of the soul, as well as of the body. You have it inside you – in the end, you *are* the sound; and the instrument is an extension of your body' (T3). In both these views, the human body is seen as part of something greater, which incorporates both one's spiritual being and the surrounding

[221] I personally know of cases where the opposite happened; namely, students – as well as orchestral musicians – were able to perform a difficult passage that had been causing them trouble, after singing it in solfège.

natural and spiritual environment, and thus carries inside it everything that is needed to approach the true, or deeper meaning of music in each case[222].

12.3.8. Musicality

Musicality was largely associated with **specific skills** (T1, T2, T3, B1, B2, B3, J1), with interviewees of all three cultures either stressing the ability to perform typical skills needed in their own tradition (B1, B2, B3), or mentioning those of other traditions also (T2, J1). Skills-related answers can be summarised as follows: musicality comprises the ability to memorise (T1) and imitate musical material vocally or instrumentally by ear (T2, T3, B1, B3), especially in a short time (B1); the ability to sing a phrase back or move to the music (T3), and to describe what one has heard (T2). Musicality is evident in having a good understanding of the text one is chanting (B2), and chanting with appropriate vocal expression (B3); having good intonation (B2, B3); having good knowledge of the modes and rendering them successfully by performing the appropriate 'pulls' of the notes in each one (B2). Having '12-key facility' and managing to create a personal sound (J1) were also mentioned as 'skills' of a musical person. One interviewee stressed singing as a skill of 'fundamental importance', as it indicates the extent to which an instrumental student has perceived the basic structure and the overall movement of a heard musical phrase (T3).

Much mentioned within the traditional and Byzantine traditions was the notion of **music perception** (T2, T3, B1, B3, J3), which was frequently discussed right next to the skill of **aural imitation** (T2, T3, B1, B3). Imitation forms an important part of learning in both Greek traditional and Byzantine cultures, despite the fact that the former is a 'par excellence oral musical culture' (T3), while the latter is a literate one. The direct translation for the Greek word 'αντίληψη' is 'perception'; however, the word also contains the notions of 'perceptiveness', 'comprehension' and 'understanding'[223]; 'perception' is thus used in the present context as incorporating these meanings also. One interviewee mentioned perfect pitch as a special case of music perception (J3). The perception and imitation of isolated materials such as intervals was only mentioned once as showing musicality, and even then next to larger entities: 'themes, intervals, phrases' (B1). One participant contrasted isolated with more holistic perception, specifying that 'musicality is recognised by the way one takes in, not notes or intervals, fragmentarily, but musical phrases as a whole' (T3). Others referred to 'good perception' of the musical material at hand, in terms of rhythm, melody and harmony (T2), as well as to the

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[222] Themes emerging from participants' views on embodied musicality (e.g. the central role of the body in relating to music generally and to rhythm particularly, its link with aural imaging, and the ideal unity between physical and mental forms of musical knowing) appertain to material discussed in Chapters 3, 6 and 9.
[223] Αντίληψη. (1995). In D.N.Stavropoulos' *Oxford Greek-English Learner's Dictionary* (7th impression). Oxford: Oxford University Press.

'perception of secondary characteristics of sound, such as tone colour, mode, motives, movement, and mood' (T3). Perception and imitation of mode colour, pieces, style (B1), and of subtle differences between various sub-styles – personal, local, historical – within the same tradition (B3) were also suggested as signifying musicality. Within the Byzantine tradition, such fine aural perception can be achieved through long apprenticeship (B2) and rich aural experiences, which lead to the memorisation and assimilation of musical material (B3; see also Section 12.3.1). The ability to combine and use various memorised melodic, expressive and stylistic features in one's own chanting (B3) was also mentioned as a sign of musicality. Though the notion was not expressly stated, this action implies an element of **creativity**. Another participant explicitly noted that musicality entails creativity, through which music played, sung or written has a certain degree of depth and complexity that makes it interesting: thus the music has something new to say to the listener (J2). Yet another referred to creativity and the ability to 'produce something new' as a right-brain function that allows one to 'leave a mark' (J1).

For one respondent, central to having musicality was simply 'having an **emotional world**… to begin with', being able to channel it into the domain of music as a second step, and, in the case of performers, 'bringing one's neuromuscular and brain systems to serve that emotional world' (J1). The same musician **differentiated** between two components of musicality, namely 'computational ability' and 'artistic ability', noting that the former comprises the skill-set necessary to thrive in a tradition, while the latter, connected to creativity, is 'unquantifiable'. He also differentiated between the content particularly of computational ability depending on a musician's specialty (being a composer, improviser, or performer) and genre (classical or jazz). More specifically, he suggested that a composer's musicality is unmediated by the body, and consists in the ability to conceive of a work both temporally and non-temporally, as a whole. For the improviser, it consists in mastering 'the science of now; the absolute now', namely managing to retain a sense of general direction, while allowing the music to take you into unexpected de-tours. 'Computational abilities' for jazz improvisers include having practical knowledge, at the instrument, of different historical and personal styles of jazz music; while for the classical musician, they involve good sight-reading and memorisation skills, as well as facility at transposition in the case of accompanists. This description is in agreement with two other participants' remarks that different people may be good at different skills that enable them to make music (T1, T3): 'it is not necessarily the case that all people should be able to do the same thing' (referring to singing) (T1). Another participant simply mentioned different abilities that musicality may entail, relating to rhythmic perception, musical memory, or learning fast (J3). Two interviewees (T1, J2) made a distinction between students' and fellow performers' musicality in their explanatory questions, but this was not explored further.

The importance of one's 'emotional world' was not mentioned by other participants in this context; however, it may be viewed as incorporated in the '**personality elements**' which another interviewee

associated with musicality (T2). This participant suggested that such elements, for example 'how introverted or extroverted a person may be', affect the production and quality of sound, and the way one handles their own body and the instrument while playing.

The importance of the **embodied aspect** as part of musicality was thus also mentioned, namely how one manages oneself – body and soul – and the instrument (T2). One interviewee noted that musicality entails unity of 'both body and spirit, these must not be separated', in approaching music: 'You see how a person moves with their instrument, how they perceive music as a whole, physically' (T3).

The same participant alluded to the idea of deriving **pleasure** from music, noting that 'a musician is constantly charmed' (by music), and that being an artist entails an aspect of 'obsessiveness', as in the cases of music students reporting that they had gone to sleep with a melody playing in their heads (T3).

Two participants identified musicality with the notion of making music with ease, similar to that of using every-day spoken language (T1, J2) or performing every-day simple actions, such as whistling while walking (T1). Words like **'unfiltered' and 'spontaneously'** (T1, J2) were used to show this effortless quality of music-making that musicality generates. Musicality was thus defined as 'the experienced and assimilated function of music, which allows someone to express themselves musically very spontaneously, and successfully' (J2). It was noted that the degree in which this quality is present often does not correlate to a musician's formal qualifications (T1). This comment could be linked to the view that connected personality elements to musicality (T2), mentioned above: such elements may be regarded as stable factors which one can build on, but not completely change through education in order to achieve desired musical results.

Finally, **wider perspectives** that attached an all-encompassing character to the notion of musicality were also proposed: '(mastering) theory, practice, intervals, everything, the rhythmic aspect, and, understanding. That's how we (in Byzantine music) mean it' (B1). This was the only mention of the word 'understanding' among these responses; the precise content of the word was not clarified. Along similar lines, it was suggested that the ideal package of musical expertise combines oral/aural and literate elements, incorporating aural and embodied experience, memory, creativity, theoretical knowledge and literacy skills (J2). In an even wider outlook, 'true experience' and the full development of musicality was seen to advance mainly through experiencing chanting within the full context of the Liturgy, in contrast to that of the lesson. 'That's where you learn everything that relates to musicality in Byzantine music, which includes, the appropriate rendition of the texts within the Liturgy,(…) intervals (…), rhythm (…), metre (…), but also the character of each hymn' (B2). More broadly, it includes awareness of the pace of the service; awareness of one's role as receiver and

transmitter, and of the role of the music as serving prayer; awareness of the unity between language, music and liturgical practice; awareness of 'the presence of the Holy Spirit, which renders the music part of a mystery'. As music was considered to be the epitome of science in ancient Greece, relating to the universe and to issues of internal and external balance, so this respondent felt that Byzantine music in a way contains the whole of life; and that, accordingly, musicality has not just a technical character, which by itself 'lacks depth', but involves a living and 'fluid' experience that incorporates all the above, affecting one's manner of chanting (B2).

The question relating to the **innate or acquired character of musicality** (implying an unequal or equal musical potential in all people respectively) received **varied responses**. They ranged from clearly favouring the notion of 'talent', of '*a priori* innate characteristics and aptitudes', and of being a 'born musician' (B1, B3, J1), to a more moderate discussion of apparent 'differing dispositions… perception and ability' and different types of 'talent' (T2, T3), to –reluctantly – supporting the idea of equal musical potential in all people (T1, J2). As a mid-point between these stances, one participant put forth the combined notion of musicality as a synergy of 'giftedness' and continuous, life-long personal hard work (B2), while another suggested a possible collaboration between genes and environment that help one cultivate perception in a specific domain from a young age (J3).

Innate musicality was viewed as something that gives people who have it a steady advantage (B3) and makes them 'stand out' (B3, J1) in relation to those who work, study and practise, but are not as gifted. As an interviewee put it, 'you cannot create someone like Bach or someone like Mozart through training' (J1). This inborn musicality was understood on the one hand as pertaining to **overarching wide musical capabilities**, such as good aural perception (T2, B1, B3), easily expressing oneself musically through a strong neural link between emotions and the musical domain (J1), and being able to create something stylistically special and different (T3, B3, J1). On the other hand, it was seen as relating to **more specific abilities**, or 'inborn facility at certain things' (J1): e.g. pertaining to rhythm, interval perception, discrimination of tone colours (T3), music learning speed (T3), vocal expressivity (B3), and sight-reading (J1). As one interviewee remarked, 'I don't know if it sounds elitist, but I believe that, in all things in life, the question is what skill-set you came into the world with' (J1). In a similar spirit, another noted the possibility that a person may be **'talented' in one or two areas and less so in others**, and found beauty in the variety of what musicality may comprise for different people (T3). A third perspective saw musicality as one possible realisation of a **general potential** for achieving high levels of perception, involving the general abilities of learning fast, concentrating intensely, and understanding connections (J3). Finally, one interviewee noted that the **flip side** of being 'gifted' is that such people often 'rest on the laurels' of their natural musical giftedness and do not cultivate their theoretical understanding (B3).

It is important to mention that this was one the few questions (along with the role of explicit knowledge and notation) in which some respondents showed some **inconsistency** in answering (T1) or openly expressed **uncertainty** (T2, J2). More specifically, one interviewee recollected personal experiences with friends' children and his own students that seemed to indicate differences in the learners' musical potential. After remarking that 'some have it in them and some don't' ('it' designating an effortless and spontaneous quality in music-making that he had identified with musicality), he concluded that musical potential is present in all people, but perhaps unrealised in some cases for different reasons, and saw its activation as a positive challenge for the music teacher (T1). Another interviewee, also citing personal experience, concluded that 'my intuition tends towards the idea of differing starting points for different children' – but only after much reluctance, expressed in his previous phrase, 'I don't know, I cannot give an answer' (T2). This was the concluding phrase of yet another participant, who frankly stated that 'instinctively, I would like to believe that musicality is equal in all people… I cannot give an answer' (J2). Both of these last two participants referred to the foetus' aural experiences in the womb as a possible factor in shaping what we see as 'innate' potential (T2, J2)[224].

12.3.9. Other emerging issues

Besides 'aural training' parameters presented so far, which are of particular interest for this thesis, a number of other topics were also raised during the interviews. These pertained to:

-a. musical confidence (B3, J1, J2);
-b. personal musical expression (T2, T3, B1, B2, B3, J1, J2, J3);
-c. the value of singing (T2, T3, J3);
-d. assessment of aural and performing skills (T1, T2, T3, B2, J2);
-e. interviewees' own music learning experiences (T1, T2, T3, B1, B2, J2, J3);
-f. problematic aspects of formal music education (B1, J1, J2, J3);
-g. information concerning the respondent's musical culture (all 9 respondents); and,
-h. information and opinions on various matters (T2, T3, B1, J1, J2, J3).

The above issues were either addressed through questions that were provisionally included in some of the interviews, as ideas for further topics were created, adopted and then dropped (a-e); or they were

[224] Themes emerging from participants' views on musicality (e.g. its close link to musicianship, the central role of emotions as part of musicality, its differentiation into different types, and the uncertainty as to its innate or acquired character) appertain to material discussed in Chapters 3 and 11.

spontaneously brought up by respondents while discussing their views on the various 'aural training' parameters (f-h). Participants' ideas concerning these issues are briefly summarised below.

a. Musical confidence was jokingly believed to require ignorance of one's own deficiencies (J2). On a more serious tone, it was associated with 'true knowledge' which is accompanied by inner calm and humility (B3), or with having highly developed 'computational abilities' (skills needed in a particular tradition, e.g. sight-reading, memorising, transposing) (J1).

b. Personal musical expression was seen as something that springs from innate musicality (J1), or comes naturally (B2) at more mature levels of performing (B3, J3) – though the journey towards it begins with simple imitation (B3). While personal expression is not a priority in the Byzantine tradition (B1, B2, B3), in Greek traditional music it was considered as the principal element that makes one stand out (T2). Students of jazz and Greek traditional music were viewed as often lacking this element (T3, J1, J2) (as well as creativity) (T3). This was explained on the one hand as the result of a wrong mentality, which combines respect towards tradition with an undaring attitude and the fear of breaking rules (T3); and on the other, as a result of formalistic methods of teaching, focusing on acquiring specific skills within a short time, rather than on developing the students' musical personality (J2). It was also associated with musicality, and with the desire for discipline and hard work, so as to create something different and stand out (J1).

c. Singing was viewed as useful for showing a student's understanding of the basic melodic structure (T3), and promoting sensitivity to intonation, which can then transfer to handling instruments without keys (T2). In another case, singing was not seen as a central requirement for instrumental students, since 'it is not what they come to me for', and there is not enough time to practise it along with instrumental playing (J3).

d. Assessment of musical skills (aural, rhythmic, melodic, improvisational) was viewed as occurring naturally in the context of performance (T1, T2, T3, B2), where all skills can be assessed by hearing 'a single phrase' (B2). Separate assessment of various skills in the context of formal music education was seen as a product of bureaucracy, and as offering a -fake- sense of justice, as everyone is judged by the same criteria (J2). However, as this musician remarked, such assessment can reflect neither each person's unique course of musical development, nor the overall artistic quality of a performance (J2)[225].

[225] The issue of 'aural skills' assessment is touched on in Chapter 3.

e. Interviewees' own music learning experiences typically included 'aural training' (T2, T3, B1, B2, J2, J3). In different cases, 'aural training' was found 'helpful', as it cultivated aural perception (T2); 'immeasurably helpful', as it provided a sense of security when chanting larger intervals (B2); or 'indifferent', as existing techniques for identifying sounds were already sufficient (T3). Similarly, an interviewee who had initially learnt through listening to accomplished cantors and consequently entered formal music education, characterised some of its content 'childish' in comparison to his experience in Church (though it was not made clear whether this comment regarded the whole curriculum, or particularly the 'aural training' part of his formal education) (B1). A jazz musician characterised 'aural training' as a form of 'torture', mostly because the pace of attending lessons and practising during his studies left no room for cultivating awareness of how it was meant to help – this was recognised later, however (J3). Another interviewee related the positive experience of being taught by a conductor, who made all the demanding tasks that he set his students feel like 'an exciting game', where 'everything related to what we loved, music' (J2). The teacher could both perform the tasks himself, and demonstrate how they were useful in real life, creating the ideal context for learning. These lessons were juxtaposed to the standard 'boring' and 'uncreative' approach to 'aural training', also experienced by the same musician (J2). Finally, one respondent expressed uncertainty about how the 'full package of formal training on European music' may have 'damaged' or 'interacted' with his current musical domains, namely those of free improvisation and traditional music (T1). There was a tendency to think of its effect in negative terms: 'Perhaps this knowledge may have hindered my development; namely, because I had this load, these filters, assessments, criticisms and all these things, I may have taken longer to find things that I might have otherwise discovered on the way, faster and through a freer outlook'. Ultimately however, it was suggested that all experiences, positive and negative, make us what we are (T1).

f. Formal music education was criticised on various accounts particularly by the three jazz musicians. It was noted that great musicians often could not fit in the system because they were learners of the holistic type, whereas formal education promotes graded learning (J1), largely because it aims at fast results (J2). Furthermore, its 'commodified' character, where the teacher is obliged to give well-organised guidance in a short time, and the focus is on learning skills and style, does not promote personal musical expression (J2). It also seems to deconstruct general, natural abilities such as the ability for improvisation (J2); on the contrary, it creates misunderstandings regarding the learning of improvisation, for which students often expect to receive recipes (J2). At the same time, the rather simplistic (B1) or shallow character of some lessons (such as 'aural training') due to time constraints does not help students see the relevance and usefulness of these subjects (J3). Formal music education was seen as often offering skills that do not correspond to actual professional needs (e.g., learning jazz by oneself versus learning in a band, where one can practise holistic listening and harmonic perception; learning to play from the score versus constantly playing around with chord possibilities and varying the written version) (J2). In the same way, the ideal of achieving both a high

overall artistic result and a high level at each separate skill was viewed as artificial, since there are prominent professional musicians (e.g. Erroll Garner [J1] and Jack DeJohnette [J2]), used as models in formal teaching, who lack specific skills (e.g. reading) (J2). Underlining this discrepancy, it was remarked that 'formal qualifications have nothing to do with whether you will remain in history as a notable jazz musician' (J1). A more general criticism of formal music education pertained to the lack of communication between musicians of different genres, and between musicians and researchers, that might serve to broaden everyone's horizons and eliminate pedagogical mistakes (J2).

g. In all interviews, a part of responses concerned **information concerning the musical cultures** of the interviewees, such as socio-cultural context, stylistic features, teaching issues, musical characteristics valued in a particular genre, or facts about its historical course. Common threads here included the emphasised importance of improvisation in both the Greek traditional (T1, T2, T3) and jazz (J1, J2, J3) musical cultures, which renders their music 'fluid' (J2), and their pieces like 'flowing energy' (T3). The implications of this element in terms of the musician's aural perception, inner hearing, explicit understanding, theoretical knowledge and physical automaticity are discussed in the corresponding sections of the interviews analysis. Furthermore, the change from applying informal ways of teaching and learning to their eventual inclusion in tertiary music education was a common element between all three traditions, touched on by different participants. As resulting changes in teaching methodologies, respondents mentioned greater emphasis on theory and notation (T1, T2), or even direct transfer of teaching methods from the classical paradigm, e.g. practising dictation (B2, B3). These were viewed with an open mind (B2, T3), as long as one does not 'tamper with the music's essence', by applying inappropriate or extreme pedagogical changes, borrowed from a different tradition (T3). In the case of jazz music, increasing emphasis on technique rather than personality was mentioned as a characteristic of formal jazz music studies (J1).

h. Finally, interviewees gave various bits of information, made observations and expressed their opinions on **various matters**, for example concerning the decline of improvisation in classical music (J1), which may have led to 'a way of teaching that does not help in allowing personality to shine' (T2). Other, peripheral subjects included the diverse musical background of students (T3), the subordination of melody to harmony in jazz music (J3), and the principle of catering for each student according to his or her needs in private lessons (J1). Of particular relevance to the subject of this thesis was the comment, referring to aural training, that a university lesson does not consist in its title and content description, but in what the teacher makes it to be (T3).

12.4 Postlude

This interview data analysis completes the investigation of eight central 'aural training' parameters, as these emerged from the review of relevant literature conducted in Chapter 3. The following two

chapters bring together findings presented heretofore, and discuss their implications for 'aural training'. A summary of findings emerging from the interview study is incorporated in Chapter 14 (see Table 14.1).

CHAPTER 13

DISCUSSION I:

MOVING FROM 'AURAL TRAINING' TO AURAL EDUCATION[226]

13.1 The 'why' behind 'aural training'

In Chapter 11, musicality was defined as a set of traits that allows humans to produce and understand music (Honing 2015; Jackendoff & Lerdahl 2006). It was described as a highly sophisticated faculty that appears to be historically, culturally and biologically universal (e.g. Mithen 2009; Peretz 2006; Trainor *et al* 2002). Furthermore, it was shown to be active from the first stages of human life in the womb and remaining so permanently in neurologically healthy people, regardless of musical training (e.g. Sloboda 2005; Welch 2005a). If such is the nature of musicality, then some aspects of formal music education may need justification. In particular, if students already have such a rich set of experiences through their genetic makeup, enculturation, and—on top of these—through their musical studies and everyday musical activities, the question arises of whether their aural perception needs to be isolated as a faculty that has to be 'trained' separately in a specially designed 'aural skills' course.

Having traced the history of this type of course to its beginnings (11th century) in Chapter 2, it was noted how its traditional components of solfège and dictation were meant to function as facilitators of learning, through explicating structure and allowing its internalisation by the learner (Hiley 2016; Hughes & Gerson-Kiwi 2001). The practice of solfège, as proposed by Guido, began as part and parcel of the medieval cantor's and chorister's work (Reisenweaver 2012), and re-appeared in the 19th century in similar musical contexts, relating to singing in Church, school, or choir (Cox & Stevens 2010; Rainbow 2001a). The institution of solfège and dictation as part of a separate course within music academies in the late 1900s can be seen as a result of the immense changes in the character of music education at the time, owing to social, philosophical and technological factors; these caused

[226] In this chapter, repeated mention is made of issues discussed in previous chapters. For reasons of conciseness, bibliographical references are not intended to be exhaustive; at different points, the reader is referred to the relevant chapters, where analytical discussions and extensive references can be found.

traditional forms of specialist music training, offered in families, guilds and Church schools to be replaced by formal music education (Weber *et al* 2001). Within this new context of music learning, the unity between performing, improvising and composing – as evidenced in the musical profiles of celebrated composer-performers such as J.S. Bach, W.A. Mozart, F. Chopin and many others[227] – was apparently dissolved. Dissolution meant that skills and abilities formerly tied together, forming an organic whole in the apprentice's everyday musical practices, were now separated from each other, taught in separate classes. Thus, learning 'by ear' was separated from music reading, though the two had been formerly integrated (Rose 2005); solfège was separated from a wider singing (e.g. choral) context, to be taught as a separate class (Weber *et al* 2001); counterpoint and harmony, which would have once been taught as part of learning improvisation and composition, now also formed autonomous classes (*ibid.*). It is in the context of this dissolution of skills that separate 'training' of 'aural skills' can perhaps be explained.

Courses in 'aural training', traditionally featuring sight singing, musical dictation and aural analysis (Ilomäki 2011), and dealing primarily with melody, harmony and rhythm (Karpinski 2000a), appear to have been a steady part of music academy curricula at least since the last decades of the 19th century (Will 1939)[228]. During the last three decades or so from the 1980s, some universities have chosen to abolish such a course altogether (e.g. Hull University, UK), or imbue it with improvisation classes (e.g. City University, UK). Some examination boards have offered alternatives to standard 'aural exams', which likewise focus on improvisation (e.g. Guildhall School of Music, Trinity College London) (see McNeil 2000; Wright 2016). However, a look at the curricula of different university music departments and music colleges around the world suggests that 'ear training'[229], 'aural perception'[230], 'aural training'[231], or 'aura l skills'[232] still features as a separate course in many cases. These either adopt the traditional emphasis on sight-singing and dictation activities (e.g. see course description of 'Aural Perception' at the University of Sydney in the site in the footnote below), or

[227] See: https://www.britannica.com/art/improvisation-music, (accessed 27 June 2017).
[228] See Chapters 2 and 3.
[229] Berklee College of Music, Boston USA: See: https://www.berklee.edu/ear-training/ear-training-courses, (accessed 27 June 2017).
[230] University of Sydney, Australia. See: http://sydney.edu.au/handbooks/conservatorium/undergraduate/units_of_study/core_music_skills_descriptions.shtml, (accessed 27 June 2017).
[231] Royal Academy of Music, London UK. See: http://www.ram.ac.uk/departments/academic, (accessed 27 June 2017)
[232] Sibelius Academy, Finland. See: https://www.uniarts.fi/en/degree-requirements-sibelius-academy-language-study-planning-western-art-music-history-and-music#sc%20AURAL%20SKILLS%20C%20(4%20ECTS%20credits,%20106%20hours), (accessed 27 June 2017).

apply more progressive ideas – such as, the incorporation of instrumental playing, improvisational activities and work on internal hearing (e.g. Ilomäki 2011; Pratt 1998; Reitan 2009).

The question of whether such a course needs to exist at all, and in what form, cannot be easily answered (see Wright 2016). If it may have something to offer to the classical music student, this may perhaps be seen as a result of – or an attempted counterweight to – the widely adopted early emphasis on literacy, since 'most children learning an instrument in Western styles of education are introduced to musical notation from their very early lessons' (McPherson & Gabrielsson 2002, p.99). According to the stance that an early focus on notation may be detrimental to a number of other musical competencies (*ibid.*) (as discussed in Chapter 7), then this notational emphasis could be viewed as (at least partly) responsible for weaknesses pertaining to aural abilities (e.g. fine discrimination of pitch) and related skills (e.g. tuning) in many tertiary music students[233]. If this is the case, then a greater emphasis on aural approaches to learning at early phases of music learning may mean that an 'aural training' course at later stages of musical development will indeed be deemed redundant. While such a change has been long called for (e.g. Herbst 1993; Priest 1989), and needs perhaps to become a priority, as long as 'aural training' continues to form part of tertiary music curricula around the world, it is necessary to render it as a meaningful experience for students. Various suggestions are put forward in the literature as to how this type of course may be rendered more relevant than it is often currently perceived to be – as presented in Chapter 3. Seeking to extend these suggestions in this thesis, it was chosen to focus on what are considered in the literature to be the goals of 'aural skills', and to examine the characteristics of each in detail; the idea was that, having inquired into the nature of each musical goal, it is possible to work backwards and use the understanding gained so as to improve pedagogy.

13.2 Improving 'aural training' pedagogy

Some of the main goals of 'ear training' as proposed in the literature are the development of aural awareness, musical memory, inner hearing, literacy and musical understanding; linking intellectual with bodily musical knowledge; invigorating music theory; and enhancing overall musicianship (e.g. Covington 1992; Ilomäki 2011; Karpinski 2000a; Klonoski 2006; Pratt 1998; Reitan 2009). Respectively, this thesis has sought to investigate in some depth the parameters of aural perception, musical memory, imagery and reading, implicit and explicit forms of musical knowing, music theory,

[233] As described in Chapter 1, it was the perception of similar weaknesses in students that prompted DMSA instrumental tutors to incorporate 'aural training' in the curriculum. Complaints of incoming students' 'untrained ears' have been expressed in the past by members of staff at Juilliard School and Indiana University School of Music (see Karpinski 2000a, p.7).

embodied forms of musical knowledge, and the overarching notion of musicality. These parameters of 'aural training' can be viewed as forming different pathways through which we relate to music, with musicality encompassing all. The main features of each parameter are summarised and presented in a figure at the end of each corresponding chapter. It is the aim of the present chapter to combine the main points of these discussions. In integrating these, a number of overarching characteristics emerge, pertaining to the way(s) in which we relate to music. These are presented in colour-coded fashion in Table 13.1 below, and discussed in the next section. It is proposed that taking these features into consideration may contribute greatly towards the construction of a broader understanding and a more meaningful experience of tertiary 'aural training'[234].

Parameters of 'aural training':	**Characteristics of each parameter according to the literature:**
Aural perception (Chapter 4)	• Active; • subjective; • both integrated, and • specialised; • partially automatic; attention focuses and intensifies it; utilises grouping
Musical memory (Chapter 5)	• Memory historically evolved from being more reconstructive and holistic, to being more reproductive and logical/analytical in character; • connected to verbal memory; both shared and distinct mechanisms; • various types; • both implicit and explicit; • style- and context specific; • fluid, recreative; • enhanced by holistic treatment of material; enhanced by emotions; • underlies reading
Musical imagery (Chapter 6)	• Multimodal (visual, aural, kinaesthetic, emotional); aural imagery encompasses various specific elements, e.g. pitch, rhythm, timbre, and abstract relational features; • both automatic and deliberate; • connected to body and notation for trained musicians; used by them for various goals, encompassing general resilience, performance preparation, group synchronisation and expressivity; improvable through conscious practice; • underlies various activities; embedded in both perception and action
Music notation (Chapter 7)	• Notation: initially a mnemonic tool; became increasingly prescriptive and was eventually prioritised in the Western musical culture;

[234] In the analysis that follows, some aspects of relating to music apply equally to all members of any musical culture (e.g. pertaining to aural perception), whilst others apply to trained musicians only (e.g. pertaining to music literacy or performance). This distinction is not emphasised here, since implicit operations of processing music are part of a trained musician's 'equipment' (*cf* Sloboda 2005), and thus relevant to the population of music students who attend 'aural training'.

	• reading music: a complex capacity, with apparently separable components; • begins as conscious effort and eventually becomes automated; • possibly correlates positively with other skills; aural familiarity, imaging, and a more flexible approach to the score are seen as necessary bases for successful music reading; early emphasis (before aural memory and imagery have had a chance to develop) is possibly detrimental
Implicit knowing (Chapter 8)	• Automatic and effortless; unaware; at least partly non-verbalisable; robust; influences preference; acquired through innate mechanisms and enculturation; • active; • relates to musical elements, syntax, style; • common to musicians and non-musicians
Explicit knowing (Chapter 8)	• Intentional; • conscious; verbalisable; • affects technique, reading, memorising, teaching, interpretation/expression, learning of theory; • appears to enhance neural and behavioural responses to music, possibly reflecting an increased sensitivity to sound
Implicit-explicit knowing relationship (Chapter 8)	• Viewed as: antithetical; parallel; integrated; the two types are regarded as always co-existing
Music theory (Chapter 9)	• Content initially broad and speculative; increasingly integrated with practice; part of learning to memorise-perform-compose; separated in the academy and disconnected from practice; • entails explicit learning, but is linked with acoustics, auditory physiology and music psychology, as it describes mental realities; • aims at the understanding of structural features and their association, through the use of metaphor, to extra-musical contexts; • ultimately meant to broaden and sharpen musical understanding and enhance intuition; • needs broadening to include emotive, aesthetic and philosophical inquiry
Embodied aspects (Chapter 10)	• Present in all music-making, but particularly strong in relation to the rhythmic aspect; • embedded in both perception and action; closely coupled with auditory function through sensorimotor integration in the brain (enhanced in musicians); • automaticity of bodily skill viewed either as antithetical or as complementary to theoretical knowledge in trained musicians; • experienced intersubjectively within a shared wider social, cultural and historical context
Musicality (Chapter 11)	• Trait/set of traits that can be viewed as incorporating all previous parameters; both autonomous and shared; both an overall capacity and multi-component; • linked to emotions; tied to social context; • may mean different things depending on culture and individual role; • universal; • (cultural notion of 'giftedness', emerging through genetics and/or environment, eminent in the Western culture)

Table 13.1: Concise summary of the literature review, Chapters 4-11. In exploring eight central parameters of 'aural training', the character of our relationship with music has been found to be: active, subjective, complex, involving multiple interactions, supported both by explicit and implicit processes, and holistic. Additionally, it appears to be historically, culturally and biologically universal, its historical trajectory within the Western classical tradition having gone from initially favouring integration towards increasing separation. These characteristics are discussed in the following section (13.2.1).

13.2.1 Some central overarching characteristics of how humans relate to music

The combined investigation of eight parameters associated with 'aural training' shows our relationship to music to be permeated by the following general characteristics:

1. Active

The active element in relating to music through performing, improvising or composing is perhaps self-evident. However, it appears that, already from the first stages of perceiving (musical) sound, the human organism does not simply receive, but rather acts upon it, forming implicit musical knowledge (Müllensiefen *et al* 2014; Sloboda 2000)[235]. This is manifested in elements of aural perception such as the augmentation of sound in the pinna (Maltby & Knight 2015), the breakdown and synthesis of complex sounds (Hafter *et al* 2008), as well as their amplification in the cochlea (Kemp 2002)[236], and the extraction of structure at multiple hierarchical levels (Müllensiefen *et al* 2014). Furthermore, this manifestation embraces the act of internally reconstructing sound so as to make sense of it while listening (Lehmann *et al* 2007; Roholt 2009)[237] and the reconstructive function of musical memory when music reading (Lehmann *et al* 2007; see also Brodsky *et al* 2003), or performing music (Repp 1996)[238]; each suggests that our relationship with music has an intensely active character. This active element can be seen as being enhanced through intentionality in the case of explicit musical learning (Rohrmeier & Rebuschat 2012)[239].

2. Subjective

As relating to music involves acting upon incoming information, the musical experience becomes necessarily subjective. For example, the transformation of mechanical movements to electrical impulses in the inner ear during perception causes partial information loss, which appears to be compensated for by inference based on prior knowledge (Lutfi 2008)[240]. This can be seen as adding a subjective element to the active character of perception. On a broader scale, musical experience is rendered subjective also through the reconstructive function of memory (Atran 2007), its context-specific (Groussard *et al* 2010) and style-specific (Gerber Knecht 2003) character[241], as well as the unique combination of personal (physical, intellectual and emotional), cultural, social and historical

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[235] See Chapter 8.
[236] See Chapter 4.
[237] See Chapter 8.
[238] See Chapters 5 and 6.
[239] See Chapter 8.
[240] See Chapter 4.
[241] See Chapter 5.

conditions in which each individual may experience music at any given moment (Bowman & Powell 2007)[242], and the resulting unique mosaic that each person has of musical experiences.

3. Complex

Though musical experience appears to have an active and subjective character as a whole, it cannot be viewed as comprising a single function: many of the parameters examined in Chapters 4-11 can be broken down into separate components. Thus, the specialised character of auditory processing (Zatorre & Zarate 2012), the many types of memory that function alongside each other (Squire 2004), the multimodal character of imagery (Kosslyn *et al* 2010; Zatorre & Halpern 2005), the separable neuroanatomical components of music reading (Hébert & Cuddy 2006) and the overall multi-component character of musicality (Honing *et al* 2015), all point to the complex character of our relationship with music[243]. The picture becomes further complicated when considering the shared mechanisms between musical and non-musical functions (e.g. processing linguistic and musical syntax [Koelsch 2011; Jäncke 2012])[244], or the different forms that musicality may take, depending on cultural values, individual role or specific activity (Persson 2009)[245].

4. Involving multiple interactions

Part of the complexity of the musical experience is created by the fact that its various parameters do not act in isolation, but rather interact with each other. Thus imagery appears to underlie both perception (Kosslyn *et al* 2010) and action (Jeannerod 2001), the three sharing neural mechanisms in the same modality (Kosslyn *et al* 2001)[246]; as a specific example, rhythm perception and production utilise the same areas in the brain (Peretz & Zatorre 2005)[247]. Furthermore, musical imagery and musical memory appear to underlie music reading (Brodsky *et al* 2007; Lehmann *et al* 2007)[248], while auditory and kinaesthetic neuroanatomical operations appear to be closely linked in musicians (Bangert *et al* 2006)[249]. It becomes evident that distinct actions, such as reading, performing, imagining, listening or remembering music, are supported by common underlying mechanisms. Perhaps as a result of these multiple interactions between different underlying musical operations, distinct musical skills appear to be associated, as when sight-reading is found to correlate positively

[242] See Chapter 10.
[243] See Chapters 4, 5, 6, 7 and 11.
[244] See Chapters 4 and 11.
[245] See Chapter 11.
[246] See Chapter 6.
[247] See Chapter 10.
[248] See Chapters 5, 6 and 7.
[249] See Chapter 10.

with playing by ear, memorising or improvising (e.g. Lehmann *et al* 2007)[250]. Other forms of interactions include those that take place within each parameter – such are the co-operation of different brain regions across the two hemispheres as part of the integrated, non-sequential character of auditory processing (Kraus 2010; Moore 1997); the interaction between different types of memory and imagery that comprise musical memory and musical imagery respectively (Clark *et al* 2011; Williamon 2002); and the interaction between different components of music reading relating to pitch, rhythm and other symbols, which enables the decoding of music notation (Hébert & Cuddy 2006)[251].

5. Supported both by implicit and explicit processes

Alongside interactions between and within the various musical parameters described in the previous paragraph (4), the co-existence and interaction of implicit and explicit processes appears to be a constant feature of trained musicians' relationship with music. As a general principle, it is argued that explicit musical training builds on, supports and challenges implicit musical knowledge acquired through innate mechanisms and enculturation (Hannon & Trainor 2007). Additionally, the two types of processes (innate and encultured) collaborate within each parameter investigated in this thesis. Thus the partly 'automatic' character of auditory processing can be combined with attention, which focuses and intensifies perception (Hafter *et al* 2008); musical memory comprises both implicit (auditory, visual and kinaesthetic) and explicit (analytical) types of memory (Kraus and Chandrasekaran 2010; Lehmann *et al* 2007; Williamon 2004); musical imagery functions automatically, resulting in implicit musical knowledge (Dalla Bella & Peretz 2005), but is also consciously practised by musicians for various goals (e.g. Chaffin and Lisboa 2008; Connolly & Williamon 2004; Woody 2003); while music reading, which utilises explicit knowledge, demands conscious effort at the beginning but eventually becomes automated (Hallam 1998)[252]. Moreover, the proposed link between musical structure and musical expressivity (Sloboda 2005; Woody 2003), and the view that music theory describes mental realities (Agmon 1990) can be seen as further forms of symbiosis between the explicit with the implicit in our interaction with music[253]. Finally, though embodied musical understanding is sometimes viewed as antithetical to its conceptual counterpart (see Juntunen and Hyvönen 2004), the literature suggests that expert performers couple physical automaticity with effortful and analytical practice (Montero 2015)[254]. If this is the case, it provides support for the notion that absorbed theoretical knowledge is ultimately meant to enhance musical intuition (see

[250] See Chapter 7.
[251] See Chapters 4-7.
[252] See Chapters 4-7.
[253] See Chapters 8 and 9.
[254] See Chapter 8.

Rogers 1984), implicit and explicit aspects of musical knowledge thus uniting into a holistic experience of musical understanding.

6. Holistic

It was suggested earlier (paragraph 3) that musical experience has a complex character, because many of its parameters can be broken down into multiple components. At the same time, however, the multiple interactions between parameters, between components, and between implicit and explicit processes (at least in trained musicians) suggest that holistic, rather than isolated forms of experience are the norm when relating to music – both as sound, and as a broader event. Indeed the universal principle of grouping in aural perception (Deutsch 2013; Sloboda 2000), the precept that meaningful musical units rather than isolated musical elements facilitate memorisation (Larson 2012), and the acquisition of implicit musical knowledge in incidental learning conditions, where material is absorbed in an integrated, non-sequential way (Rohrmeier & Rebuschat 2012), would seem to endorse the truth of this proposition, as regards relating to musical sound[255]. Most importantly, the holistic character of the overall musical experience can be seen as consisting in the apparent essential coexistence of its psychological (i.e. perceptual, cognitive and emotional), physical and social aspects: Psychological processes such as perception, memory and imaging allow us to listen to, read, perform and analyse music (Lehmann *et al* 2007; Repp 1996; Sloboda 2005)[256]; the physical element is viewed as playing a central role in both perceiving and producing music (Bangert *et al* 2006; Koelsch 2011; Peretz & Zatorre 2005) [257]; emotion has been suggested to be a firm part of the human experience of music, owing both to biological and historical factors (Kirnarskaya 2004; Mithen 2009; Welch 2005a) [258]; finally, the musical experience takes place in a particular social context (Small 1998) – which forms part of a wider cultural and historical context (Bowman & Powell 2007; Holgersen 2010) – and can itself be viewed as a form of social interaction (Cross 2009; Small 1998)[259]. It is characteristic that different views of musical meaning incorporate all of these elements, both intramusical and extramusical (e.g. Abbate 2004; Brower 2000; Cross 2009; Meyer 1956)[260]. Moreover, the fact that musical memory retains personal memories along with the musical material remembered – pertaining to the physical environment, one's own emotional or physiological state, or a particular incident that

[255] See Chapters 4, 5 and 8.
[256] See Chapters 4-7.
[257] See Chapter 10.
[258] See Chapter 11.
[259] See Chapters 9, 10 and 11.
[260] See Chapter 9.

may have happened during a particular musical experience (Groussard *et al* 2010; Lehmann *et al* 2007; see also Hargreaves 2012)[261] – is a strong mark of the holistic way in which we relate to music.

7. Universal

The human relationship to music has been described so far as having an active, subjective, complex and holistic character, involving multiple interactions between different musical operations, as well as between implicit and explicit processes. It is essential to note that, although many of the actions mentioned here pertain to trained musicians only – such as music reading, performing or analysing –, the potential for engaging with music appears to be a universal human trait (e.g. Blacking 2000; Peretz 2006; Trainor, 2008). The idea of 'giftedness', viewed either as a result mainly of external factors, genes, or a synergy between the two (e.g. Clarke *et al* 2010; Kirnarskaya 2004; Sloboda 2005), is considered as a culture-specific notion that characterises particularly the Western European musical culture (Persson 2009). It is characteristic that in cultures where such a notion is absent, musical ability appears to be perceived as widespread amongst the population (e.g. Blacking 2000; Davidson 2002). The emotional and social significance of music which appears to go back to the historical beginnings of humanity (Kirnarskaya 2004; Mithen 2009), as well as to the biological beginnings of any neurologically healthy person (Welch 2005a, 2005b), attest to the universality of musical potential for all humans[262].

8. Historically tending from integration towards separation

Finally, based on the brief historical overview of three 'aural training' parameters (namely memory, notation and music theory) it is notable that, although the potential for engaging with music appears to be biologically[263], culturally and historically universal (e.g. Mithen 2009; Peretz 2006; Trainor 2008), the characteristics of learning music have not remained constant through history. Rather, an overall tendency of moving from integration and breadth, towards increasing separation and focus can be noted on various levels – at least within the European classical music tradition. For example, theory has gone from contemplating music as a reflection of the universe, to extracting general syntactic rules and finally analysing specific works (Christensen 2002, 2007); the use of memory appears to have gone from reconstructing epic poems in Antiquity (see Lord 2000), to retaining melodic formulas in medieval chanting (Treitler 1981), and finally to a more note-for-note form of memorisation, necessary for performing classical music by heart (Hultberg 2002); while notation

[261] See Chapter 5.
[262] See Chapter 11.
[263] Excepting, possibly, cases of congenital amusia (e.g. Peretz 2001; *cf* Anderson et al 2012), as discussed in Chapter 11.

similarly began by depicting melody in a holistic and inaccurate manner (Treitler 1992), gradually becoming increasingly prescriptive and analytical (Moore 1992). Besides divisive developments within each of these three domains, separation apparently grew between them also; thus notation gradually stopped functioning as an aid to aural memory, and theoretical treatises eventually stopped being thoroughly memorised (Berger 2005)[264]. Separation between the three domains can be viewed as having reached its climax with the institution of music theory (in the form of harmony and counterpoint), sight-reading and 'aural training' (involving exercising aural memory) as autonomous classes in 19th-century conservatories (Weber *et al* 2001)[265]. Calls for always linking analytical thinking with listening, for broadening the scope of theory to incorporate emotive, aesthetic and philosophical inquiry, for highlighting connections between different subjects (Karpinski 2000a, 2000b; Rogers 1984), as well as for a more flexible approach to the score based on absorbed aural experience (Bamberger 2005), seem to aim at remedying the effects of separation between different aspects of Western classical music learning[266].

Summary

Through investigation of a number of parameters relating to 'aural training', the overall character of our relationship to music has appeared to be: i) *active*, in that even in seemingly 'passive' activities such as listening to music, we always act upon sound; ii) *subjective*, in that perceiving and remembering entail reconstructing, while each person experiences music through a unique combination of personal, cultural, social and historical filters; iii) *complex*, in that the various parameters of the musical experience can be broken down into multiple components; iv) *involving multiple interactions*, in that parameters and their components do not act in isolation from each other, but collaborate with each other in multiple combinations; v) *supported by both implicit and explicit processes*, in that implicit musical knowledge constitutes the necessary basis for building explicit knowledge, while both types of processes permeate all parameters of the musical experience particularly for trained musicians; and vi) *holistic*, in that musical material is perceived as meaningful when experienced holistically, while psychological (i.e. perceptual, cognitive and emotional), physical and social aspects of the musical experience apparently always co-exist. Furthermore, it appears that vii) *the potential for relating to music* is biologically, culturally and historically universal, though viii) *music learning* seems to have been a more integrated experience in earlier stages of the European culture, with an element of increasing separation between its different facets progressing through history.

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[264] See Chapters 5, 7 and 9.
[265] See Chapters 2 and 9.
[266] See Chapters 7 and 9.

The eight emerging traits of the musical experience, as discussed so far, are summarised in the following figure:

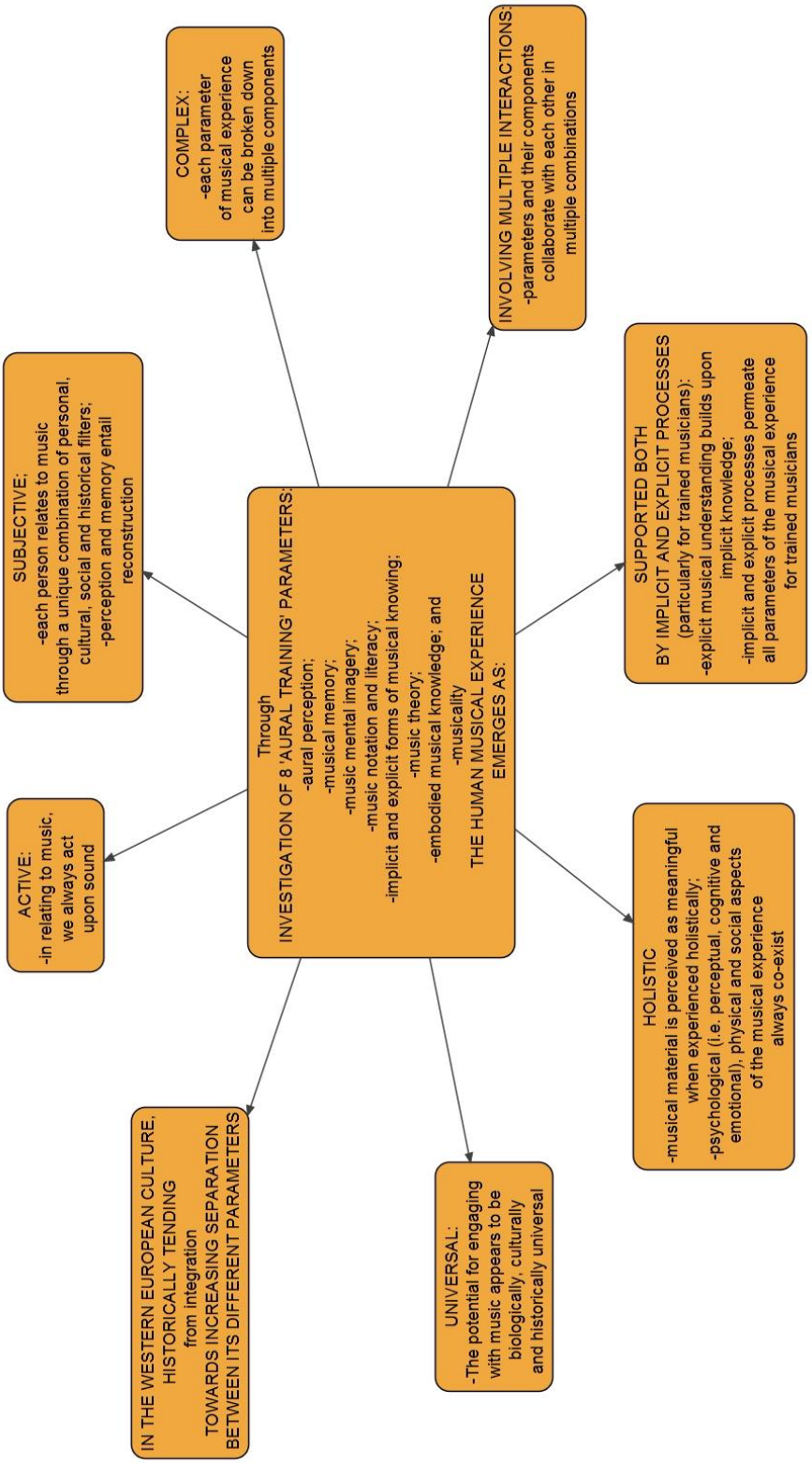

Figure 13.1: Emerging characteristics of the human musical experience

3.2.2 Implications for 'aural training'

Having identified a number of overarching characteristics that apparently permeate the human musical experience, the question arises as to what the implications are for 'aural training'. Accepting the view of 'aural skills' as specific competencies that demonstrate aural ability (Wright 2016)[267], and the definition of 'training' as 'the action of teaching (…) a particular skill or type of behaviour'[268], then course titles such as 'aural skills' and especially 'aural training' would appear to imply a rather shallow approach to teaching that emphasises visible results, without taking into consideration underlying cognitive processes, emotional aspects or the element of subjectivity in each student's musical learning experience[269]. Quite opposite to this perspective, examination of several 'aural training' parameters, and the emerging characteristics of our relationship to music, indicate that inward musical operations which underlie visible musical behaviour are so broad, complex and ubiquitous, that taking them into account is vital for constructing meaningful courses of 'aural training'. Moreover, a pedagogy that aspires to assimilate as far as possible the full richness of the musical experience should go far beyond 'training'. In aiming to offer 'an enlightening experience'[270], helping students not only to develop practical musical skills, but also to become more aware of what they already know musically and of the mechanisms through which they know it, such pedagogy is rather more akin to the notion of an all-round 'aural education'. While adopting this broader perspective appears to be a much-needed change, the question arises of how awareness of the characteristics of the musical experience discussed in the previous section can practically inform pedagogy. It is beyond the scope of this thesis to propose a specific pedagogical model which will incorporate and utilise these characteristics; rather, implications are presented in the form of general principles or perspectives. Taken into consideration, these should inform individual pedagogical choices and ultimately contribute to broadening the concept of 'aural training' into aural education, as described below.

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[267] As already mentioned in Chapter 3, Wright (2016) defines 'aural ability' as the overall capability of processing musical sounds via inner musical thinking (i.e. aural imaging), as well as 'the application and evaluation of that processing in Western music-making'. A conclusion that may be drawn from the present study, as discussed from this chapter onwards, is that aural ability cannot be seen as standing isolated from other processes, relating to music perception, memory, implicit knowing, physical knowing, social interaction and emotions.
[268] https://en.oxforddictionaries.com/definition/training, (accessed 20 July 2017).
[269] Although, as described in Chapter 3, many authors include internal operations such as aural imaging in their understanding of 'aural skills' (e.g. Ilomäki 2011; McNeil 2000; Reitan 2009).
[270] https://en.oxforddictionaries.com/definition/education, (accessed 20 July 2017).

13.2.3 Suggested pedagogical and educational/philosophical principles for moving from 'aural training' to aural education

A. Allowing for individual learning trajectories

The active and subjective elements in how we relate to music imply that during activities that are common for the whole class, there is an underlying silent 'polyphony' of internal perceptual, cognitive, and emotional processes on the part of students; these combine with the shared social context of the classroom (which is situated within wider cultural and historical contexts), creating multiple interactions that provide a unique experience and unique learning outcomes for each student (see Entwistle 2000). For an aural education tutor, understanding this dynamic fusion may mean that the tutor seeks to understand their own role as providing stimuli and opportunities for learning, rather than offering a tightly controlled curriculum. It may also mean being open and sensitive to the varied responses and needs that students may have within the same curriculum, even inviting personal responses, for example, through the use of free notations in dictation tasks (*cf* Bamberger 2005). Going a step further, it may be translated into encouraging students generally to take more active responsibility for their own learning and assessment, adapting tasks, choosing between assignments and alternative ways of being formally assessed. Pedagogical approaches embracing such practices have been proposed by the literature discussed in Chapter 3 (e.g. Ilomäki 2013; Pratt 1998), but appear to be far from constituting the norm in 'aural skills' teaching.

B. Balancing isolation with integration

The aspect of complexity, pertaining to the multiple (and neurally separable) components into which musical functions such as perception, memory, imagery and reading can be broken down, appears to offer justification for the isolated practice of musical elements (e.g. melody, harmony, rhythm) and related skills (e.g. rhythmic reading, inner hearing of a melody, harmonic recognition) in 'ear-training'. At the same time, however, the holistic and the integrated element in relating to music, involving interactions between and within various parameters, means that as many aspects of sound as possible need to be included in the scrutiny of sound (e.g. dynamics, timbre, articulation), approached through various activities, alone or in combination (e.g. reading, singing, moving, playing, recognising, imagining), as well as recognising that isolated practice at some point needs to be restored back to its full musical context. Balancing separation with integration can be achieved in different ways. For example, isolated practice could gradually proceed to increased integration as the course progresses, synthesising previous learning into full musical experiences with increased understanding (see next section) by the end of a semester; or, the two can be used in parallel, using full musical contexts, but focusing on different chosen aspects as suggested by many authors (e.g. Buehrer 2000; Covington & Lord 1994; Herbst 1993; Ilomäki 2011; Karpinski 2000; Pratt 1998). Whether through these or other

means, achieving this balance between isolation and integration is of paramount importance if musical experiences offered in the course are to have an authentic, rather than an artificial – and thus irrelevant – character, as 'aural training' has often been criticised to have (e.g. Ilomäki 2011; Klonoski 2006; Potter 1990).

C. Harnessing implicit musical knowledge

As seen in Chapter 3, part of the posited value and aims of 'aural training' relate to its believed role in promoting 'musical understanding' (e.g. Dos Santos & Del Ben 2004; Karpinski 2000; Klonoski 1998). This is typically viewed as primarily of an explicit type relating to the musical material itself (e.g. Code 1997; Dos Santos and Del Ben 2004; Harder 1967; Klonoski 2006; Reitan 2009; Scandrett 2005). In the literature review (Chapter 9), musical understanding is more broadly viewed as not only relating to sound – particularly structural features (e.g. Karpinski 2000; Meyer 1956; Scruton 1997), but also as incorporating extramusical contexts of the musical experience – social, cultural or historical (Abbate 2004; Cross 2009; Small 1998; Davies 2003), and as connected to physical experience – through the association of musical patterns with bodily movement patterns (Brower 2000). These broader ingredients of musical understanding are seen as connected to the musical material itself through the use of metaphor, which enlivens descriptions of musical structure through associations with our everyday physical and social experience of being human (Sloboda 2005). This comprehensive view of musical understanding implies, by necessity, the use of both implicit and explicit processes. Furthermore, these two types of processes appear to be in constant interaction within different parameters of relating to musical sound, such as perception, memory and imagery (Hafter *et al* 2008; Keller 2012; Williamon 2002)[271], as well as through the fact that explicit musical knowledge is built on the foundation of rich implicit knowledge, which is formed through enculturation and is common in both musicians and non- (e.g. Bigand & Poulin-Charronnat 2006; Hannon 2010; Muellensiefen *et al* 2014; Sloboda 2000)[272]. If such is the relationship between implicit and explicit processes in relating to and understanding music, the two being in constant interplay, then it is vital that emphasis on the explicit within the context of aural education expands to incorporate and utilise the implicit, as is suggested by some authors on 'aural skills' (e.g. Ilomäki 2011; Musumeci 2000). Failure to incorporate both types of processes in class arguably can only lead to shallow learning, of little or no relevance to real-world musical experiences. Incorporation of both modes can be achieved in various ways, such as including instrumental activities, movement, improvisational activities and use of free notations as part of the lesson. Moreover, even simply

[271] See Chapters 4, 5 and 6.
[272] See Chapter 8.

awareness on the part of the tutor of the rich 'capital' of implicit musical knowledge present in any 'ear-training' classroom may positively affect teaching; this issue is explored in paragraph F below.

D. Utilising the physical, emotional and social aspects of the musical experience

Besides the need for using complete musical units (e.g. complete phrases as opposed to fragments) and full musical contexts (e.g. a full orchestral rendition as opposed to a simpler pianistic version), the holistic character of relating to music implies that the physical, emotional and social aspects cannot be separated from the cognitive element of processing music in aural education. While the physical aspect has been stressed and utilised for some time through the proposed use of instruments (e.g. Dos Santos & Del Ben 2004; Herbst 1993; Pratt 1998), the emotional element appears not to have been given equal attention. In the literature cited in Chapter 3, this element is considered in terms of developing emotional involvement in a task (Ilomäki 2011) and as part of students' pre-existing 'figural' knowledge that needs to be linked with explicit knowing for effective learning (Musumeci 2000); in a different approach, Blake (2010) speaks of the importance of spiritually and emotionally absorbing a wide range of music in aural education, as a means to eventually finding one's own musical voice. Given the constant and permeating role of emotion in the human experience of music, and the cortical independence of analytical, aesthetic and emotional responses to music (Brattico *et al* 2003; Peretz & Gagnon 1999)[273], it would appear that deliberate use of this 'capital' in aural education in the above suggested ways deserves to be given wider consideration. Activities such as identifying the emotional implications of a musical extract (e.g. Elliott 2005; Pratt 1998) along with its melody and rhythm, rendering seemingly 'dry' exercises such as rhythmic reading with a suggested implied emotion, or improvising with practised materials on the theme of a chosen emotion, could provide additional means of applying this idea. Connecting particular structural features with their possible emotional or other connotations through metaphor (Sloboda 2005) could enliven musical material that might otherwise be perceived by students as mere exercise material. Furthermore, the social significance of music (Blacking 2000; Cross 2003) and the association of the musical experience with its surrounding context in memory (Groussard *et al* 2010)[274] can be viewed as implying that the classroom needs to be perceived by both tutor and students as a musical social context in its own right; one in which all forms of music-making, including much-feared dictation[275], can be seen as positive musical experiences, even as 'play'. This is a word that is typically coupled with music and suggests by definition feelings of 'enjoyment'[276], an emotion much conducive to learning (see Pekrun

[273] See Chapter 11.
[274] See Chapters 5 and 11.
[275] From personal experience, this is the aspect of 'ear training' that students are often most uncomfortable with.
[276] https://en.oxforddictionaries.com/definition/play, (accessed 16 July 2017).

2014). As part of acknowledging and utilising the social element in our relating to music, works in pairs or groups, suggested by various authors on 'aural training' (e.g. Buehrer 2000; Ilomäki 2011, 2013; Klonoski 1998), could also provide an additional element of musical variety and interest to the lesson.

E. Cultivating both teachers' and students' awareness of the universality and richness of each person's musical potential

The universality of musical potential (e.g. Blacking, 2000; Hannon & Trainor, 2007; Peretz, 2006; Sloboda, 2005; Welch 2005b)[277] carries implications perhaps not so much for the pedagogical content and methods of aural education, as it does for how tutors perceive students' abilities and their own role in fostering these. Beliefs about intelligence and about students' abilities have been found to play a role in shaping teachers' approaches to teaching, as well as their expectations of their students – factors which in turn affect student learning and achievement (Entwistle 2000; Tsiplakides & Keramida 2010). A teacher's awareness of the deeply rooted musical potential that is part of every person's biological makeup, of the highly subjective element in the musical experience and of the common rich basis of implicit musical knowledge discussed above (paragraphs A and C), can thus have a positive impact on teaching. On the one hand, it could be translated into an attitude of having confidence in students, openness and flexibility, by taking into account their different musical backgrounds, musical strengths and learning approaches and incorporating them in the lesson (see also paragraph A). Adopting such an approach would likely contribute greatly to effective teaching, which is viewed in the literature as depending on 'empathetic awareness of what students already know and how they learn' (Entwistle 2000, p.7). At the same time, communicating some of the knowledge explored in this thesis to students could create an additional positive effect on learning: Students' applied levels of effort and engagement appear to be influenced not only by their teachers' beliefs, but also by their own beliefs about ability, effort, potential and giftedness (Dweck 2002), their conceptions of learning, and their perceptions of meaning and relevance of required tasks (Entwistle 2000). It is suggested that elements of music psychology, though not strictly part of traditional 'aural training', could form part of a wider aural education, helping students to understand the intricate nature of relating to music, their own rich musical potential, as well as how to improve their personal profile of strengths and weaknesses in aural activities. Such an approach would contribute towards a more comprehensive and meaningful aural education, and likely eliminate students' largely negative

[277] See Chapter 11.

attitudes towards traditional 'aural training' (Ilomäki 2011; McNeil 2000; Pembrook & Riggins 1990; Pratt 1998)[278].

F. Emphasising early aural education, strong aural familiarity, and improvisation

Finally, an aural education pedagogy that would incorporate the principles described so far would perhaps resemble the integrated character of music learning that was typical before the time of Conservatories (Weber *et al* 2001), when mechanisms of memory, imagery and literacy supported each other (e.g. Berger 2005), embedded within the basis of rich implicit musical knowledge; this would have been formed through strong aural familiarity with the musical idiom at hand, as well as through the typical practices of aural imitation and improvisation (McPherson & Gabrielssohn 2002)[279]. An attempt to revive some of the positive features of the older 'musical apprenticeship' model (*ibid.*) today might similarly entail implementing elements of aural education from an early phase of learning, as proposed in the literature on 'aural skills' (Herbst 1993); consciously building strong aural familiarity where it is missing, by practising much listening; and, perhaps, resuscitating the practice of improvisation across all phases of European classical music learning (e.g. Shane 2013). Indeed, the collaboration of both implicit and explicit musical processes that is necessary for improvisation (Berkowitz 2010) renders it as a valuable ingredient of aural education, already utilised as such by some college and university departments in the UK (see McNeil 2000; Wright 2016). It is plausible to think that, if it was to be cultivated autonomously from early on and to a high degree, improvisation alone might constitute a valuable form of aural and theoretical education in an integrated manner. Such practice would perhaps redeem complaints regarding the 'fragmented nature of the curriculum (…) with aural skills, harmony and analysis taught in separate compartments and their direct relevance to performance seldom explained' (Hill 2002, p.142).

13.2.4 Enhancement of learning transfer

In discussing 'aural training' (Chapter 3), it was suggested that a realisation of its benefits likely depends on learning transfer (*cf* Reitan 2009). Besides the importance of promoting this through specific instructions (Price 1992), Halpern and Hakel (2003) suggest a number of principles, drawn from what we know about human learning, which may enhance transfer at tertiary level. Though these relate more directly to the retaining of verbal information, most of these principles can be applied to music learning also. For example, the authors suggest that altering the context for learning the same material, mixing different types of problems and solutions in the same lesson, integrating

[278] See Chapter 3.
[279] See Chapter 2.

aural with visuospatial representations (i.e. concept maps), being aware of what the students already know as well as of their beliefs about the nature of learning, and the active involvement of students in particular exercises can enhance learning transfer (Halpern & Hakel, *op.cit.*). All of these suggestions can be linked to the pedagogical and educational/philosophical principles outlined above. For example, when asking students to work on the same material both alone and in different musical groups (Principle D), the context for learning is changed. In balancing isolated practice with an integration of material, working on the same elements through various activities both outside and within their musical context (Principle B), different types of problems and solutions are mixed in the same lesson. The tight link between sound and notation in aural education means that aural and visuospatial representations are constantly combined; however, by inviting students to respond to transcription and dictation tasks subjectively, e.g. by using free notations (Principle A), a type of personal concept map of the music can be created, facilitating students' understanding of their own sense-making processes in relation to music. Harnessing implicit musical knowledge (Principle C) and cultivating awareness of the universality of human musical potential (Principle E) are closely linked to the suggested need for awareness of students' prior knowledge, and their beliefs regarding learning, so as to assist transfer. Finally, emphasis on the active involvement of students as an important agent for learning transfer can be translated into incorporating improvisation in aural education (Principle F); this can be viewed as a valuable learning activity, in that it allows a subjective approach (Principle A), combining the use of both implicit and explicit types of knowledge (Berkowitz 2010) (Principle C), and both emotional and social ingredients (D'Errico 2017) (Principle D).

The above correlations between principles for a broader aural education outlined in this chapter, and principles for achieving learning transfer suggested by Halpern and Hakel (2003), indicate that in implementing the former, learning transfer may be strongly enhanced.

13.3 Summary

The initial need for 'aural training' in formal music education can be seen as a result of the elimination of former integrated learning practices and the concomitant fragmentation of musical learning within 19th-century Conservatories. Having investigated a number of parameters typically associated with 'aural skills' in contemporary literature from a psychological, pedagogical – and, in cases, also a historical – angle, the character or our relationship to music emerges on the whole as both specialised and integrated, both complex and holistic, both implicit and explicit, both universal and subjective. Awareness of these overarching characteristics can transform 'aural training' into a more comprehensive type of aural education, by being translated into pedagogical principles, methods and approaches (e.g. paragraphs A-F above), as well as into educational/philosophical perspectives (e.g. paragraphs C, E above). The following table provides an overall summary of this discussion:

Investigated parameters relating to 'aural training':	**=>Emerging overarching characteristics of the human musical experience:**	**=>Implications for aural education, in the form of general pedagogical principles:**	**=>Possible positive 'by-product' of a more comprehensive aural education:**
-aural perception -musical memory -music imagery -music literacy -musical knowing (implicit/explicit) -music theory -embodied aspects -musicality	1. Active	A. Allowing for individual learning trajectories	Readier learning transfer
	2. Subjective		
	3. Complex	B. Balancing isolation with integration	
	4. Involving multiple interactions		
	5. Supported both by implicit and explicit processes	C. Harnessing implicit musical knowledge	
	6. Holistic	D. Utilising the physical, emotional and social aspects of the musical experience	
	7. Universal	E. Cultivating both teachers' and students' awareness of the universality and richness of each person's musical potential	
	8. Western classical tradition: historically tending from integration to separation	F. Emphasising early aural education; cultivating strong aural familiarity, and improvisation	

Table 13.2: Transforming 'aural training' into 'aural education' (i). Awareness of overarching characteristics permeating the human musical experience, as these emerged through the literature review, and implementation of corresponding pedagogical principles, are proposed as ways of achieving more relevant and effective aural education.

As a result of implementing a broader form of aural education, which will afford varied musical experiences and awareness of the complex nature of our relationship to music, the mechanism of transfer may perhaps be more readily activated – as the final column of Table 13.2 above indicates. This is a requirement underlined by many authors on 'aural skills' (e.g. Covington and Lord 1994; Klonoski 2006; Reitan 2009), the realisation of which would automatically indicate that aural

education offered at tertiary – as well as earlier – stages of music learning is both highly relevant and effective.

The following chapter proceeds to relate empirical findings presented in Chapter 12 with literature review findings pertaining to the examined 'aural training' parameters, emerging overarching characteristics of the human musical experience, and proposed pedagogical principles for aural education.

CHAPTER 14

DISCUSSION II:

ENRICHING AURAL EDUCATION WITH NON-WESTERN CLASSICAL PERSPECTIVES

14.1 Introduction

In the preceding chapters, a number of parameters (n=8) that appear central to 'aural training'[280] were extracted from relevant literature (Chapters 2 and 3) and investigated in depth (Chapters 4-11). The resulting profile of the highly intricate way in which humans relate to music, emphasising eight overarching characteristics[281], generated a number of pedagogical principles (n=6) (see Table 13.2). It was suggested that application of these principles, which were derived from a close examination of the musical experience from as many angles as possible, may transform 'aural training' into a more comprehensive, rich and relevant experience of aural education. Having additionally explored the views of nine non-Western classical musicians living and working in Greece on the same 'aural training' parameters (Chapter 12), this chapter sets out to examine whether and how the proposed pedagogical principles may be informed by alternative perspectives.

14.2 Correlating empirical data with literature findings

14.2.1 Interviewees' responses against the eight overarching characteristics of the human relationship to music

So as to facilitate the correlation between findings emerging from the literature review and those of the empirical research, the table below (14.1) summarises and presents key ideas arising from the

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[280] Once again, these are: aural perception; musical memory; music imagery; music literacy; implicit and explicit forms of musical knowing; embodied aspects; music theory; and musicality.
[281] Once again, these are: 1.active; 2.subjective; 3.complex; 4.involving multiple interactions; 5.supported both by implicit and explicit processes; 6.holistic; 7.universal; 8.historically tending from integration to separation.

interview study in colour-coded fashion. As with Table 13.1, colours indicate the eight overarching characteristics of the human relationship to music, as follows: active[282], subjective, complex, involving multiple interactions, supported both by implicit and explicit processes, holistic, universal, and tending to move from integration towards increasing separation. Participants' responses that can be viewed as conforming to the above categories appear in colour. Concepts that relate to more than one categories (e.g. both to active and subjective in Section 12.3.3, or to holistic and subjective in Section 12.3.7) are presented in combined colours.

Additional salient ideas also appear, which are underlined and printed in black. These pertain to the following themes: giftedness; aural imitation; creativity; criticisms of formal music education; and, emphasis on music perception- and practical skills rather than musical potential. Instances of apparent self-contradictions or openly expressed uncertainty in discussions of specific parameters (i.e. notation and musicality) are presented in the same way. Further issues that arose and were discussed with interviewees, besides the eight 'aural training' parameters, are included at the end of the table. Across all parameters and additional emerging topics, the number of interviewees that have expressed the same basic idea are marked in parentheses.

[282] In Chapter 13, the active nature of relating to music was described, from a music psychological perspective, in terms of an internal reconstruction of sound, and linked to the actions of listening, performing, reading and remembering music. In the interview study, the (mentally) active element emerged more strongly in relation to notation, as repeated emphasis was paid to the desired collaboration between music reading and aural imaging.

Parameters of 'aural training':	Their characteristics according to non-classical musicians in Greece:
Aural perception (Section 12.3.1)	• Aural experience and familiarity viewed as crucial for learning, as well as performing and improvising (7); • aural perception viewed as relating to various musical parameters, depending on a tradition's particular features (7); • aural perception viewed both as a natural gift (4) and as improvable (6), training offering a number of benefits (4); • viewed as graded in quality (4), • at high levels, e.g. during polyphonic listening, possibly involving both implicit and explicit modes (1); • imitation viewed as reflecting the level of aural perception and as vital for learning (4)
Musical memory (Section 12.3.2)	• Viewed as a vital aspect and facilitator of all musical activity (9); • encompassing various types (6); • 'built into' some cultures (5), facilitating performance (2) and participation (3); • underlying reading (4) (but also undermined due to emphasis on notation (1)); • besides individual, the types of collective and spiritual memory were also suggested, held to be crucial for the audience's participation (3); • aiming not simply at memorisation, but at assimilation, so as to touch one's audience (2); sequence towards improvisation: imitation-assimilation-creation • good memory (i.e. retaining material with ease) was associated with (inherent) musicality (2); • memory can be practised and developed (1), • but it can also be 'de-activated', (through faulty teaching, emphasising notation) (1); • early start of aural experience and early building of memory viewed as beneficial (1)
Aural imagery (Section 12.3.3)	• Viewed as central for learning, performing, composing, improvising, reading (6); • related to the specific sound structures of one's musical culture (4); • encompassing different types (e.g. melody, mode, harmony, timbre, expression) (5); • notion of abstract aural imaging: foreign to some interviewees=> broader understandings of the term 'inner hearing', encompassing physical, affective and aesthetic aspects (3); • viewed as collaborating with notation (3), or as competing with notation (1); viewed as closely linked to the body (3), especially in improvisation (2); • linked to emotions (1) • suggested ways of development (3): through listening (2), through practising away from the instrument (1), through imitating, assimilating, and practising analytical listening (1); training viewed as vital in order to internally hear polyphonic and complex material (1); • viewed as functioning implicitly, automatically translating into movement and competing with explicit thought processes (1), or explicitly, consciously knowing what one is internally hearing (1); • creative imagery vital for improvisation (1)
Music notation (Section 12.3.4)	• Viewed as having an auxiliary role (8),

	• and as an active process, effective reading being rooted in aural experience (8), memory and inner hearing (1); • central role of notation in formal music education criticised (4); • suggested potential limiting effects (when used separated from aural experience): dated character of notation, detrimental to improvisational skills, to musical memory and artistic development (4); • various suggested advantages of notation (6): recording music history, representing fine movements, support for memory, useful for ensemble coordination, enabling analysis, offering an overview, speeding up communication between composer and performer; • some apparent self-contradictions (3).
Musical knowing: implicit/explicit (Section 12.3.5)	• Explicit knowledge viewed as beneficial (8): for awareness of one's own musical actions, for communicating with other musicians, for understanding notation, for improvising (combining explicit knowledge with inner hearing and physical readiness), for exploring details of sound, for reflecting on music, for building awareness of the wider contexts that shape music, for exploring other musical cultures, for 'owning' knowledge more securely, for teaching; • the two modes ultimately must complement each other (8), since explicit knowledge builds on implicit knowledge, their combination enforcing emotional involvement and constituting 'the whole musician'; • formal education criticised for emphasising the explicit mode (5); • musical understanding viewed as connected to explicit processes relating to theory, analysis, notation and structure (5); • musical understanding viewed as based on implicit processes (3), demonstrable through imitation (more importantly than- and preceding analysis) (2); • musical understanding viewed as combined implicit and explicit knowledge (4), ultimately demonstrable through the ability to create (1); • mentioned cases of prominent musicians who were ignorant of standard terminology (5), defining phenomena in their own ways (2); • implicit musical knowledge viewed as of primary importance, forming the basis for learning (1) and taking over when fine details of sound cannot be verbally described (1), or when explicit knowing has been completely assimilated (1); • explicit knowledge viewed as inadequate/ detrimental when overemphasised, in both learning (2) and performing (2); • the explicit aspect viewed as all-important for high-level students (1); • understanding as encompassing the full musical sound versus one aspect (1); • understanding as depending on role (1); • appropriateness of isolated teaching viewed as depending on particular students' needs as they occur (5), on material at hand (e.g. notation) (1), on age (advisable over 13 years old) (1) or on teaching context (advisable for classroom teaching, to accommodate all) (1); viewed as beneficial for helping students to focus their attention at will (1).
Music theory (Section 12.3.6)	• Theory viewed as independent from practice (8): it comes second both historically (2) and naturally (1), following and describing practice, without necessarily affecting it, as evidenced by steady

	practices in the face of changing theories, and by prominent musicians who had no theoretical knowledge; • theory viewed as beneficial for practice (5): supporting and securing correct performance, deepening understanding, providing a common code of communication, widening musical horizons beyond one's own tradition, supporting improvisation; • theory viewed as an enemy of practice, producing unnatural and artificial results when prioritised rather than learning through listening and imitating (2); • theory viewed as an organic part of practice (2): as hidden underlying musical principles which can be perceived intuitively, depending on one's musicality; • theory viewed as united with practice particularly in the act of creating (1); • theory should always follow and describe aural/oral practice in education (6).
Embodied aspects (Section 12.3.7)	• Viewed as central in perceiving, imagining and producing music (5); • in relation to the instrument, music seen as necessarily a physical thing, realised through actual sound (1), with movement accompanying the imagination of sound (1) and the inner hearing-body link being vital for improvisation (2); • in more general terms, movement was viewed as central in both producing and responding to sound (1), facilitating pulse internalisation (1); • lack of instrumental frame of reference (e.g. Byzantine tradition) compensated through 'cheironomy', notation and inner hearing of melodic formulas(2); • the body's role changes from a mechanical pressing of buttons, to striving for balance between thinking and doing, finally achieving a 'confident automaticity' and 'unconscious alertness' at high levels of musical experience (1); • balanced function of physical automaticity and thinking viewed as ideal (1); • body and soul viewed as the essence of musical sound (1).
Musicality (Section 12.3.8)	Viewed as: • pertaining to specific practical skills (7) (including aurally imitating (4)); • pertaining to fine perception skills (5) (manifested through aural imitation (4)); • differentiated according to type of ability, maturity level, specialty, genre (5); • creativity (3); • a quality of naturalness and spontaneity in music-making (2); • how one relates to one's body and one's instrument (2); • an all-round notion encompassing theoretical, practical, physical, emotional, communal and spiritual aspects (2); • intense pleasure in music-making (1); • having an emotional world and the ability to channel this musically (1); • affected by personality characteristics (1) • idea of equal musical potential in all people supported with reluctance (2); musicality viewed as a synergy of giftedness and hard work (1), or of genes and environment (1); the majority tended to

	see musicality as non-universal innate potential that sets those who possess it apart from their peers (5).
Other emerging issues (Section 12.3.9)	**a. Musical confidence** (3): associated with –ignorance (1), -'true knowledge' (1), and 'computational abilities' (1) **b. Personal musical expression** (8): associated with innate musicality (1) and musical maturity (3); is gradually attained, beginning with simple imitation (1); an important musical attribute (3); found to be lacking in students (3) **c. The value of singing** (3): shows understanding of melodic structure (1); promotes sensitivity to intonation (1); seen as secondary in an instrumental lesson (1) **d. Assessment of aural skills** (5): viewed as best undertaken during performance, rather than separately (4); separate assessment viewed as 'a product of bureaucracy' and as failing to reflect the course of one's overall musical development (1) **e. Interviewees' own music learning experiences of 'aural training'** (7): ranged from helpful (3), to indifferent (2), to negative (2), to uncertain (1), depending on student's needs and understanding of the course's benefits, and on the teacher's approach. **f. Problematic aspects of formal music education** (4): 'commodified' (1); aims at fast learning versus developing personality (1); deconstructs natural abilities (1); creates misunderstandings (1); shallow and simplistic (1); irrelevant to real-world musicians' needs (1); inconsequential to the musical impact one may or may not have in the real world (1); lack of ommunication between teachers of different genres (1) **g. Information concerning the respondent's musical culture** (9): (Common threads:) improvisation as a central element in Greek traditional and jazz musics (6); changes in teaching approaches as a result of inclusion in formal music education (6) **h. Information and opinions on various matters** (6): (Of particular relevance:) possible negative effects of the decline of improvisation in classical music on developing musical personality (1); a lesson does not consist in its title and content description, but in what the teacher makes it to be (1)

Table 14.1: Interviewees' perspectives regarding eight 'aural-training' parameters appear to affirm the character of our relationship to music as active, subjective, complex, involving multiple interactions, supported both by explicit and implicit processes, holistic, universal, and tending to move from integration towards increasing separation. In addition, further salient themes that emerged pertained to: giftedness, aural imitation, creativity, criticisms of formal music education, emphasis on music perception- and practical skills rather than musical potential, and observations of self-contradictions or openly expressed uncertainty regarding specific parameters.

14.2.2 General observations

Participants' views appear to correlate with literature findings in different ways. In a number of cases, the two sets of data are in perfect agreement. For example, both divide aural perception, musical

memory, aural imagery and musicality into different types; moreover, both acknowledge the importance of implicit and explicit processes in the musical experience, as well as its subjective, complex and holistic character. In other cases, some of the additional themes that have arisen in the empirical study can be seen as conforming to characteristics already discussed but highlighting new aspects, for example aural imitation as part of the holistic-, and creativity as part of the subjective character of the musical experience. Other responses appear to offer an alternative, even opposite perspective to that emerging from the literature. For example, the apparent tendency to emphasise giftedness, practical- and perception skills in discussing musicality can be viewed as opposing the understanding of human musicality principally in terms of universal potential. Finally, criticisms of formal music education, some self-contradictions regarding the role of notation, and uncertainty regarding the nature of musicality, indicate perhaps the pervading effect of the Western classical music culture and its values on other traditions, especially when these enter formal music education.

The following section considers interview data in relation to 'aural training' pedagogical literature (Chapter 3), as well as to the overarching characteristics of the musical experience and the resulting pedagogical principles, which were discussed and presented in Chapter 13 (see Table 13.2). Along the section, footnotes refer the reader to the chapter where the literature cited has been analytically discussed. Consideration is given to all participants' views, regardless of the number of times that a particular view may have been reiterated across 'aural training' parameters and additional topics, or the number of interviewees that expressly ascribed to it[283]. Proposed pedagogical principles for aural education are restated at the end of the section, now incorporating additional aspects which arose through the investigation of non-Western classical perspectives.

14.3 Implications of the interview study for aural education

(i) Celebrating the subjective nature of the musical experience (*cf* Pedagogical Principle A, Table 13.2)

The subjective nature of the musical experience was accentuated by participants, both directly and indirectly, across seven different parameters. One interviewee identified musical sound with the musician who produces it to an almost absolute degree, exclaiming that 'in the end, you *are* the sound;

[283] As mentioned in Chapter 12, the purpose of this examination is not to compare the relative strength between different non-Western classical views, but to compare them as a whole with the Western classical perspective.

and the instrument is an extension of your body' (12.3.7[284]) (*cf* Nijs *et al* 2009)[285]. Along similar lines – though in less emphatic terms – general personality elements, such as being an introvert or an extrovert, were regarded as affecting musical expression and thus playing a part in musicality (12.3.8) (*cf* Sloboda 2005)[286]. Aural perception was seen as graded in quality, with different levels of breadth or refinement being attained by different people – though the reasons for these differences were not defined (12.3.1); in addition, the view of aural imagery as central for all musical activity (12.3.3) (*cf* Clark *et al* 2011)[287], and the suggestion that musical understanding may have different characteristics depending on type of musical activity (12.3.5) (*cf* Lehmann *et al* 2007)[288], can all be seen as underscoring the subjective character of the musical experience, in line with literature findings summarised in Chapter 13 (Section 13.2.1, paragraph 2).

Beyond simply acknowledging the subjective element in relating to music, its utilisation in music education – and in music performance generally – was seen as a *sine qua non* by four participants of the Greek traditional and jazz cultures. A Greek traditional musician contended that without 'personality and personal sound', one has 'no reason to exist' musically (12.3.9.b). Another commented on the improvisational character of the same tradition, noting that 'the personal element is part of the essence of this music' (12.3.9.g), while their third colleague praised spontaneity and naturalness in music-making as a sign of musicality (12.3.8). Despite the personal element being thus highly valued (*cf* Blake 2010)[289], three participants noted that, owing to different factors, students regrettably often lack personal musical expression or style (12.3.9.b). Finally, commenting on the decline of improvisation in classical music, one interviewee suggested that this may have hampered the development of 'musical personality' in this tradition (12.3.9.h).

On the whole, interview responses can be seen as acknowledging the subjective character of the musical experience as a positive and desired element, thus endorsing the pedagogical correctness of promoting individual learning trajectories in aural education (Pedagogical Principle A, see Table 13.2). One possible application of this principle would be through encouraging creativity, as is discussed in the following paragraph.

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[284] The numbers in parentheses refer to the corresponding section in Chapter 12 where relevant interview responses are discussed analytically. The same numbers are used in Table 14.1 (left column) for quicker reference.
[285] See Chapter 10.
[286] See Chapter 11.
[287] See Chapter 6.
[288] See Chapter 11.
[289] See Chapter 3.

(ii) The value of musical creativity (*cf* Pedagogical Principles A and F, Table 13.2)

The notion of creativity came up in the context of four different parameters during interviews, the term typically denoting improvisational and compositional activities. Though creativity was not discussed separately in the literature review, it can be related both to the subjective element of the musical experience (and thus Pedagogical Principle A, see Table 13.2) (*cf* Deliège 2006)[290], and to the suggested activity of musical improvisation (and thus Pedagogical Principle F, see Table 13.2) (*cf* Kleinmintz 2014)[291]. Besides mentioning the importance of creative aural imagery for improvising (12.3.3) (*cf* Hubbard 2010; Lehmann *et al* 2007)[292], interviewees proposed that creative ability ultimately unites theory with practice (12.3.6), demonstrates musical understanding (12.3.5), and is a mark of musicality (12.3.8). Though the literature appears to confirm some of these ideas (e.g. see comment on Brahms in Bashwiner *et al* 2016; see also Elliott 2005; Gruhn 2005), the issue of musical creativity constitutes a vast field that cannot be duly explored here; further exploration of this feature needs to be undertaken in relation to aural education, so as to inform its pedagogy (*cf* Rodriguez 2002). Suffice it here to note that the significance ascribed to creativity in this study appears to endorse the calls for incorporating improvisation and composition in aural education (Buehrer 2000; Covington & Lord 1994; Dos Santos and Del Ben 2004; Herbst 1993; Ilomäki 2011; Pratt 1998)[293], in accordance with earlier European music learning practices (e.g. Moore 1992; Treitler 1992)[294].

Notably, the idea of creativity could be extended beyond improvisation and composition – particularly in the context of aural education – to incorporate music listening (*cf* Deliège 2006; Hargreaves 2012). A more creative approach to music listening might allow for responding to music in more personal and varied ways than those offered by stave notation (*cf* Bamberger 2005). Thus exercises of 'transcribing' music through free notations and verbal descriptions, encompassing musical features, parallels from the physical world, and emotions (Kerchner 1996; Kratus 2017), could constitute ways of promoting individual learning trajectories for students (Pedagogical Principle A, see Table 13.2). In addition, activities such as improvisation and creative listening provide a context for exploring musical elements (e.g. melody, rhythm, timbre), and wider aspects of the

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[290] There is no doubt that individual creativity is connected to the wider social context in which it is situated (Williamon *et al* 2006); at the same time, according to composer Jonathan Harvey (1939-2012), 'creativity is a subjective matter'(…) broadly speaking (…) creativity comes from inside out' (in Deliège & Wiggins 2006, p.397), synthesising assimilated elements into a new whole.

[291] Kleinmintz *et al* (2014) compared the performance of improvising musicians, non-improvising musicians and non-musicians in tasks of divergent thinking and creativity evaluation. Improvisation and creativity were found to be closely linked in this study, indicating a possible 'releasing effect' of deliberate improvisational practice on creativity.

[292] See Chapter 6.

[293] See Chapter 3.

[294] See Chapters 5 and 7.

musical experience (e.g. aesthetic, emotional), in an integrated manner. An integrated approach to musical learning was generally favoured by interviewees, as is discussed below.

(iii) More integration than isolation (*cf* Pedagogical Principle B, Table 13.2)

In agreement with the literature, musicality was understood by interviewees as a complex entity, its complexity pertaining to possible variations in types of musical ability, individual maturity levels, musical specialties and genre characteristics (12.3.8) (*cf* Edwards *et al* 2000; Hallam 2002, 2010; Jaffurs 2004)[295]. The intricate nature of music processing was also described in terms of the different musical elements and types of material that can be aurally perceived or imaged (e.g. melody, rhythm, harmony, structure, mode, expression) (12.3.1, 12.3.3) (*cf* Peretz & Zatorre 2005; Sloboda 2000; Zatorre & Zarate 2012)[296]. Similarly, various possible types of musical memory were suggested (individual versus communal, conscious versus non-conscious, passive versus active, repetitive versus creative, relating to type of material and depending on music specialty) (12.3.2) – though these were largely different than those discussed in the literature (i.e. auditory, visual, kinaesthetic, implicit and explicit) (Juntunen & Hyvönen 2004; Lehmann *et al* 2007; Williamon 2002)[297]. Besides complexity, interviewees also referred to the multiple interactions between different ways of relating to music – such as memory and notation (12.3.2) (*cf* Berger 2005; Lehmann *et al* 2007)[298], imagery and notation (12.3.3) (*cf* Brodsky *et al* 2003, 2008)[299], imagery and kinaesthetic aspects (12.3.3, 12.3.7) (*cf* Zatorre & Halpern 2005)[300], as well as perception and kinaesthetic aspects (12.3.7) (*cf* Honing 2013; Koelsch 2011)[301]. As proposed in Chapter 13, the combination of these two characteristics of the musical experience (complexity and multiple interactions) – discussed by interviewees across five parameters – arguably creates the need for ensuring a balance between isolated and integrated teaching approaches in aural education (Pedagogical Principle B, see Table 13.2).

Questioned directly on the pedagogical correctness of working on isolated musical elements (e.g. rhythm, melody, harmony) during instrumental or vocal teaching, all participants saw this as depending on particular characteristics of the teaching situation. Specifically, they linked this approach to type of material at hand, to students' age and learning needs; thus dealing with notation, teaching beginners (according to one interviewee) or students of thirteen years old and over (according to another), and tackling their learning needs *as they occur* were seen as cases potentially

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[295] See Chapter 11.
[296] See Chapters 4 and 6.
[297] See Chapter 5.
[298] See Chapters 5 and 7.
[299] See Chapters 6 and 7.
[300] See Chapter 6.
[301] See Chapter 10.

calling for isolated practice (12.3.5). One participant considered this approach to be advisable in the context of classroom teaching so as to cater for the needs of all students, particularly the weakest ones; another saw it as potentially beneficial in helping students to focus their attention at will (12.3.5). However, five interviewees stressed the importance of justifying such work to students and of placing separately practised elements back into their context (12.3.5), in congruence with similar recommendations in 'ear-training' literature (e.g. Covington & Lord 1994; McNeil 2000; Pratt 1998; Pratt & Henson 1987)[302].

Emphasis on applying isolated practice *in response to students' needs* instead of *a priori* can be seen as contradicting the standard teaching approach in 'aural skills', as this is outlined in 'ear-training' textbooks (e.g. Cleland & Grindahl 2010; Jersild 1966; Kraft 1999; Ottman 2004; Prosser 2000) and relevant literature (e.g. Karpinski 2000a). As described in Chapter 2, reading and recognition of musical elements independently of each other was originally introduced in 19th- and 20th-century music teaching manuals, largely under the influence of Pestalozzi's educational ideas (Colles *et al* 2001; Eskew *et al* 2001; Rainbow 2001a; Rainbow 2001c). In contemporary aural education, this practice can be justified through the neural separability between different components of music processing (Cross & Tolbert 2009; Koelsch 2011; Zatorre & Zarate 2012)[303]; it can also be viewed as a way to temporarily examine separate aspects of the musical experience 'in microscopic detail' (Pratt & Henson 1987)[304], aiming to achieve a deeper understanding of their use, function and effect (*cf* Pratt 1998; Scruton 1997)[305].

Justifiability of isolated practice from such perspectives notwithstanding, both interviewees' responses and the literature tend to emphasise the importance of taking care always to retain the musical dimension of any activity and avoid exercises becoming 'sheer discipline', as one interviewee put it (12.3.5). As a way of fulfilling this requirement in aural education, the literature proposes the use of authentic musical contexts, which integrate a wide range of musical features (Buehrer 2000; Covington & Lord 1994; Herbst 1993; Ilomäki 2011; Karpinski 2000; Lowery 1936; Pratt 1998)[306]; the correctness of this practice was considered as self-evident by the majority of participants in this study (eight out of nine), as indicated by the dominating view of isolated practice as only conditionally appropriate.

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[302] See Chapter 3.
[303] See Chapter 4.
[304] See Chapter 3.
[305] See Chapters 3 and 9.
[306] See Chapter 3.

Taking care to retain, or, following isolated practice, restore the fullness of musical context in aural education activities, will result in musical experiences that are akin to those of every-day life, which are enjoyed and effortlessly assimilated (*cf* Sloboda 2000). Indeed aural familiarity and assimilation of the musical material within an idiom was stressed as an important factor for music learning by all interviewees, as is described below.

(iv) The importance of aural experience, familiarity and assimilation (*cf* Pedagogical Principles C and F, Table 13.2)

The high importance of listening, of absorbed aural experience and resulting implicit knowledge as the basis for all learning was repeatedly underscored by interviewees, across seven parameters. Thus aural familiarity was seen as the first step towards learning, performing and improvising (12.3.1) (*cf* Hannon & Trainor 2007; Sloboda 2000)[307]. An early start of absorbing aural experience and building musical memory was recommended, with memory regarded as a vital aspect and facilitator of all musical activity (12.3.5) (*cf* Lehmann *et al* 2007)[308]– although, undue dependence on notation in performance and learning was seen as having led to its decline and even 'deactivation' (12.3.2) (*cf* Bamberger 2005; Hultberg 2002; McPherson & Gabrielsson 2002)[309]. It was proposed that musical memory aims not at superficial memorisation, but rather at assimilation of the material at hand, as well as that such assimilation is a prerequisite for touching one's audience (12.3.2). Listening and increasingly assimilating musical sound were viewed as a way of developing aural imagery (12.3.3) (*cf* Halpern & Zatorre 1999; Kosslyn *et al* 2010)[310], while the synergy of aural experience, memory and inner hearing were considered to provide necessary support for music reading (12.3.4) (*cf* Brodsky *et al* 2003; Lehmann & McArthur 2002; Peretz and Zatorre 2005)[311]. Implicit musical knowledge, built through listening and assimilating, was held to be of primary importance, forming the foundation for learning and even taking over when dealing with fine details of sound, which are difficult to describe verbally (12.3.5) (*cf* Juntunen & Hyvönen 2004)[312]. The cases of prominent musicians who learnt music through informal processes were brought forth as endorsing the priority of aural experience over theoretical knowledge (12.3.5, 12.3.6)[313], the opposite approach in education being criticised as producing artificial musical results (12.3.6) (*cf* Gjerdingen 2013)[314]. Finally, refined aural perception,

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[307] See Chapter 8.
[308] See Chapter 5.
[309] See Chapter 7.
[310] See Chapter 6.
[311] See Chapter 7.
[312] See Chapter 10.
[313] Although, see Whyton (2006) for a critique on 'the myth of the jazz genius as being divorced from everyday rigours of education' (p.74).
[314] See Chapter 9.

enabling one to register and assimilate a broad range of different aspects of heard music (12.3.8) was connected with the notion of musicality (*cf* Haroutounian 2002)[315].

These findings appear to strengthen the argument for ensuring that aural familiarity within an idiom, and the resulting formation of an implicit musical knowledge basis, have preceded the use of notation when learning classical music (Hultberg 2002; Lehmann *et al* 2007; McPherson & Gabrielsson 2002; Seeger 1958)[316]. Empirical findings can also be seen to suggest not only that implicit musical knowledge needs to be harnessed at tertiary level (Pedagogical Principle C, see Table 13.2), but that it should be strengthened and enhanced, by encouraging much listening (Pedagogical Principle F, see Table 13.2). While the former idea has been reiterated in 'aural training' literature (e.g. Musumeci 2000; Ilomäki 2011), the latter has been much less emphasised (e.g. Blake 2010)[317]. I am not aware of any research on the listening habits of classical music students; Lehmann *et al* (2007) remark however that classically trained musicians often avoid listening to other people's performances so as to protect the 'authenticity' of their own unique interpretations, and generally do not devote much time to music listening[318]. In addition to the possibility that classical music students may not practise much listening, the plurality of musical choices available today (*cf* Johnson 2002)[319] may mean that it is even less likely that a musician will be deeply immersed in any one musical tradition. It can thus be concluded that much could be gained by the deliberate practice of music listening within the context of aural education, with a view to cultivating aural familiarity and promoting assimilation of the material at hand. As one interviewee put it: 'A teacher should mercilessly expose the student to opportunities for listening, and to musical/artistic experiences (…). (Without this element,) academic training that aims at specialisation and skills of all kinds is like a tape-player that is expected to 'play back' while there is no tape inside' (12.3.1).

The importance of studying theory and notation following, and based on aural experience, was highlighted by the majority of interviewees, particularly in discussing music literacy.

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[315] See Chapter 11.
[316] See Chapter 7. Along similar lines, Guido (11th century) had suggested that students should memorise chants as a way of facilitating the reading of neumes (Berger 2005) (see Chapter 7), while more recently, Glover (19th century) was concerned with 'making the pupil familiar from the outset with the aural effect of note relationships, instead of introducing him first to a catalogue of musical facts and symbols' (in Rainbow 2001a, see Chapter 2).
[317] See Chapter 3.
[318] These facts are mentioned in the form of personal observations; it would perhaps be useful to confirm empirically the extent to which they are a general phenomenon.
[319] In discussing the formation of musical values and musical judgments, the author notes that 'contemporary musical choices are plural as never before' (Johnson 2002, p.16).

(v) A note on notation (*cf* Pedagogical Principle F, Table 13.2)

Participants' views on notation and its use are worth separate mention here, as they combine both negative and positive perspectives. As described in Section 12.3.4, the auxiliary role of notation was stressed by eight out of nine musicians – the remaining one having given emphasis on its practical indispensability in today's working conditions, rather than on its pedagogical function. Comments pertaining to the central role of aural experience, memory and assimilation in facilitating reading (*cf* Lehmann *et al* 2007; McPherson & Gabrielsson 2002)[320] and to the combined use of oral and literate approaches in music teaching (*cf* Folkestad 2006; McPherson & Gabrielsson 2002; Lehmann *et al* 2007)[321], indicate a more flexible (or maybe, less passive) use of notation in these non-Western classical traditions (12.3.4). In agreement with the literature (e.g. Lehmann & McArthur 2002; McPherson & Gabrielsson 2002; Priest 1989), participants referred to potential detrimental effects of notation when it is not combined with aural experience, affecting improvisational skills, memory and artistic development (12.3.3, 12.3.4). At the same time, its multiple advantages (e.g. for memory, ensemble coordination and analysis) when used appropriately were also mentioned (12.3.4) (*cf* Hetland 2000; Lehmann *et al* 2007)[322]. A particularly positive view saw Byzantine notation, in collaboration with inner hearing, as a powerful assisting tool for evoking sound (*cf* Hastings 2011; Lane 2006; Tovey 1936)[323]; its effectiveness in functioning thus was compared to that of physical reference through instrumental playing (*cf* Bangert *et al* 2006; Sammler *et al* 2012)[324], and believed to compensate for the lack of such reference in the exclusively vocal tradition of Byzantine music (12.3.7)[325, 326]. This way of using notation, in which reading necessarily entails evoking an aural image, can be seen as containing a strongly active mental element – in contrast to the approach of 'merely cueing motor programmes through visual input' (Lehmann *et al* 2007, p.111).

Participants' positive views of notation as a valuable assisting tool for learning, memorising, analysing and coordinating – provided it is used in an active and flexible way, alongside or following assimilated aural experience –, is reminiscent of its role in European music learning practices of earlier historical periods (*cf* Berger 2005; Treitler 1992; McPherson & Gabrielsson 2002; Rose 2005). Reviving this role

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[320] See Chapter 7.
[321] Written (equated with 'formal') and oral (equated with 'informal') aspects are present in most contemporary educational situations, as Folkestad (2006) remarks; possible differences between Western classical and non-practices can be viewed as a matter of emphasis, rather than exclusive use of the written or oral/aural aspect.
[322] See Chapter 7.
[323] See Chapters 3 and 7.
[324] See Chapter 10.
[325] Although, I know from experience that some students of Byzantine music learn instruments such as the kanonaki (or kanun), which use equivalent intervals, as a way of enforcing learning.
[326] The historical derivation of Byzantine notation from cheironomy (Haïk-Vantura 1991) would appear to endorse the view of notation as able to evoke sound, in the same direct way that hand gestures are meant to.

is perhaps an unattainable goal, due to the different circumstances of music education, and the different character of contemporary polyphonic European music from that of medieval chant, Greek traditional and Byzantine music; still, achieving a better balance and collaboration between aural experience and music reading across different phases of learning appears to be a much-needed development in classical music education (*cf* Gordon 2004; Lehmann & McArthur 2002; McPherson & Gabrielsson 2002; Priest 1989)[327]. Promoting listening (Pedagogical Principle F, see Table 13.2) (*cf* Lehmann *et al* 2007), thus strengthening aural familiarity and implicit musical knowledge, and cultivating the skill of aural imaging (*cf* Klonoski 1998, 2006; Pratt 1998; Priest 1993; Reitan 2009; Winters 1970)[328], thus enabling students internally to bring notated music to life, emerge through this discussion as important goals of aural education, across all its phases.

Finally, it is perhaps worth highlighting three cases of apparent self-contradictions in the views of interviewees regarding the role and importance of notation (see Section 12.3.4). This phenomenon perhaps indicates the difficulty of withstanding the overwhelming dominance of notation in a thoroughly literate world (*cf* Ong 1997)[329], and the pervasive influence of the Western European music cultural values on other traditions.

Notation and aural experience can be seen as relating to explicit and implicit mechanisms of musical knowledge respectively. The following paragraph discusses participants' views on the explicit aspect of relating to music and its interaction with the implicit mode.

(vi) Implicit and explicit processes as collaborators (*cf* Pedagogical Principle C, Table 13.2)

Reference to explicit versus implicit forms of musical knowing were made across six different parameters. Explicit processes were largely viewed positively, for example as a means of practising and developing aural perception (12.3.1) (*cf* Janata *et al* 2002; Zatorre *et al* 1999)[330], musical memory (12.3.2, 12.3.5) (*cf* Williamon 2002)[331] and aural imagery (12.3.3) (Dalagna *et al* 2013; Gregg & Clark 2007; Hill 2002)[332], for supporting musical understanding (12.3.4, 12.3.5, 12.3.6) (*cf* Davies 2003; Scruton 1997; Sloboda 2005)[333], performance, improvisation and communication between musicians of the same or different genres (12.3.1, 12.3.6). In contrast to literature which stresses the need for

[327] See Chapter 7.
[328] See Chapters 2 and 3.
[329] See Chapter 7.
[330] See Chapter 4.
[331] See Chapter 5.
[332] See Chapter 6.
[333] See Chapter 9.

this element particularly during early and intermediate stages of music learning (e.g. Dienes and Perner 1999), one interviewee emphasised the importance of cultivating explicit understanding for high-level (improvisation) students (12.3.5). These stances agree with the overall view of explicit processes as a tool to promote and enhance learning (Kirschner *et al* 2006)[334]. At the same time however, explicit knowing was viewed as potentially detrimental when overemphasised in both learning and performing, with formal education being repeatedly criticised for giving priority to this mode without acknowledging and utilising its implicit counterpart (12.3.3, 12.3.5, 12.3.6) (*cf* Lilliestam 1996; Matthews 1979; Musumeci 2000)[335].

In agreement with literature that sees a combination of implicit and explicit mechanisms in nearly all real-world complex skills (e.g. Reber 1989)[336], there were several suggestions of their integration, across four different parameters. Besides seeing musical understanding as comprising both implicit and explicit knowledge (12.3.5) (*cf* Sloboda 2005), the idea of a merging between the two modes was linked particularly to high levels of musical skill and ability (12.3.1, 12.3.5, 12.3.6 make 12.3.6) (*cf* Chaffin & Lisboa 2008)[337]. Thus polyphonic listening was viewed as taking place in an almost unconscious mode, taking in the full spectrum of sound, in alternation with a more focused, analytical type of listening (12.3.1) (*cf* Hafter *et al* 2008; Oxenham 2013; Poudrier & Repp 2012)[338]. Similarly, the ideal balance between thinking and doing was described in terms of achieving a 'confident automaticity' and an 'unconscious alertness' at high levels of musical experience (12.3.7). Underlying theoretical principles were proposed to be perceived intuitively, on the basis of one's musicality (12.3.6); and, assimilated explicit knowledge was considered as amounting to implicit knowledge (12.3.5) (*cf* Rogers 1984; Sun *et al* 2005) [339] – in line with Benward's contention, mentioned in Chapter 9, that meaningful assimilation of theoretic concepts ultimately becomes incorporated in one's implicit musical make-up[340]. Finally, the combination of both modes was viewed as enforcing emotional involvement with the music, and constituting 'the whole musician' (12.3.5) (*cf* Woody 2003)[341].

Participant views favouring the notion of a merging between the implicit and the explicit are congruent with the precept, emerging from the literature, that the human musical experience – particularly for trained musicians – involves a constant interplay between the two types of processes

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[334] See Chapter 8.
[335] See Chapters 3 and 7.
[336] See Chapter 8.
[337] See Chapter 6.
[338] See Chapter 4.
[339] See Chapters 8 and 9.
[340] (See Benward, B. (1981). *Music in Theory and Practice*, 2nd ed., 2vols. [W.C. Brown]).
[341] See Chapters 6, 8 and 9.

(*cf* Hafter *et al* 2008; Keller 2012; Williamon 2002)[342], with implicit knowledge forming a vital foundation on which its explicit counterpart can be built (*cf* Bigand & Poulin-Charronnat 2006; Hannon 2010; Müllensiefen *et al* 2014; Sloboda 2000)[343]. Thus the interview data appear to support the need, advocated in this thesis and in relevant literature (Musumeci 2000; Ilomäki 2011)[344], for harnessing implicit musical knowledge in the context of aural education (Pedagogical Principle D, see Table 13.2). In addition, provided that overemphasis on explicit knowledge is avoided (12.3.5, 12.3.6), the data seem to highlight its positive role in music-making, as interviewees mentioned a multitude of benefits emanating from conscious awareness and verbalisability of musical knowledge (12.3.5) (*cf* Hallam 1998; Lehmann *et al* 2007; Rink 2002; Sloboda 2005; Williamon 2002)[345]. Furthermore, the ideal of unity and integration between the two modes, particularly at high levels of musical experience (12.3.1, 12.3.5, 12.3.7) (*cf* Reber 1989)[346], and the notion of facilitating the assimilation of explicit knowledge so that it becomes incorporated into one's implicit knowledge basis (*cf* Rogers 1984; Sun *et al* 2005)[347], promote an understanding of the two as collarborating, rather than competing forces. If formal music education is liable to 'deconstruct natural abilities', as an interviewee characteristically noted (12.3.9.f), then promoting this collaboration – through allowing the appropriate proportion and timing of each type of processing, depending on students' needs and level of musical maturity (*cf* Montero 2015)[348] – may help to avoid such a detrimental effect in aural education.

Finally, interviewees' suggestion that explicit knowledge is beneficial for enabling one to be aware of their own musical actions (12.3.5), is congruent with suggested self-reflective practices in aural- and music education, such as asking students to keep learning diaries and to write annual reflective essays (*cf* Esslin-Peard 2016; Ilomäki 2011). Such practice could offer a particularly useful tool for combating the feelings of failure or irrelevance that have been repeatedly noted in students in relation to 'aural training' (Ilomäki 2011; McNeil 2000; Pembrook & Riggins 1990; Pratt 1998), helping them to reflect on the ways that the course has furthered their musical development, and on their own learning processes. Besides possible progress in musical awareness, skills and capacities (*cf* Ilomäki 2011; Reitan 2009)[349], such reflection might also encompass emotional and social aspects of the aural education experience, acknowledging and deliberating the holistic nature of the human relationship to music.

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[342] See Chapters 4, 5 and 6.
[343] See Chapter 8.
[344] See Chapter 3.
[345] See Chapter 8.
[346] See Chapter 8.
[347] See Chapters 8 and 9.
[348] See Chapter 8.
[349] See Chapter 3.

(vii) The holistic nature of the musical experience: 'not sheer discipline' (*cf* Pedagogical Principle D, Table 13.2)

The holistic character of the musical experience, encompassing cognitive, physical, emotional and social aspects, was alluded to by interviewees across five different parameters. In the first place, musical understanding was viewed as embracing the full musical sound, rather than any single aspect (12.3.5) – endorsing the advocated need for dealing with full musical contexts in aural education (Buehrer 2000; Covington & Lord 1994; Herbst 1993; Ilomäki 2011)[350]. Perceptual and emotional assimilation of sound were viewed as working together to bring about musical learning (12.3.3), with explicit understanding of structural features intensifying emotional identification with the music (12.3.5) (*cf* Sloboda 2005; Woody 2003)[351]. Furthermore, the ability to communicate one's emotional world musically, and to derive intense pleasure from music-making (*cf* Gebauer *et al* 2012; Zatorre & Salimpoor 2013)[352], were mentioned as central factors of musicality (12.3.8).

Besides the emotional element, embodied aspects were also viewed as central in perceiving, imagining and playing music (12.3.7) (*cf* Zatorre & Halpern 2005; Zatorre & Zarate 2012)[353], with the way of physically relating to one's instrument being regarded as manifesting their musicality (12.3.8). Perhaps the strongest remark in expressing the holistic – as well as subjective[354] – nature of relating to music was one that identified musical sound with the musician's body and soul, exclaiming that 'in the end, you *are* the sound; and the instrument is an extension of your body' (12.3.7) (*cf* Nijs *et al* 2009)[355].

Beyond the individual perspective – cognitive, emotional or physical –, importance was attributed to the participation of listeners – whether an audience or a congregation – in the musical experience, underlining its communal and social aspect (12.3.2) (*cf* Cross 2003, 2009; Small 1998)[356]. The repetitive structure of some musical cultures (such as the Byzantine and Greek traditional) was believed to facilitate aural familiarity with the music and thus participation of listeners; in the case of Byzantine music, it was also viewed as relating to spiritual archetypes, adding to collective musical memory a kind of vertical dimension, which transcends the material world (12.3.2). Musicality was accordingly collectively considered to be an all-round capacity, encompassing theoretical, practical, physical, emotional, social and spiritual aspects (12.3.8). It is characteristic that inner hearing as an autonomous activity appeared to be an unfamiliar concept to four interviewees, and was defined in

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[350] See Chapter 3.
[351] See Chapter 8.
[352] See Chapter 11.
[353] See Chapters 6 and 10.
[354] See paragraph (i), this section.
[355] See Chapter 10.
[356] See Chapters 9 and 11.

physical, affective and aesthetic terms (12.3.3). In stressing the coexistence of all these aspects in the musical experience, participants' views can be seen as affirming the need for acknowledging its full scope, and ideally utilising all of its facets in aural education (Pedagogical Principle D, see Table 13.2) (*cf* Blacking 2000; Cross 2003; Juntunen & Hyvönen 2004; Vieillard *et al* 2008; Welch 2005a, 2005b)[357].

The physical response to music through aural imitation was repeatedly brought up by many participants (seven out of nine); this is discussed in the following paragraph.

(viii) Aural imitation as a valuable tool for learning (*cf* Pedagogical Principle D, Table 13.2)

The practice of aural imitation – essentially, playing by ear – was mentioned by interviewees in the context of six out of eight parameters, as well as in relation to the additional topic of 'personal expression'. It was seen as having a central role in learning to play (12.3.1) and improvise (12.3.2), in developing personal musical expression (12.4.9), in building aural imagery (12.3.3), in demonstrating implicit musical understanding (12.3.5), in reflecting one's level of aural perception (12.3.1, 12.3.8) and even in manifesting musicality (12.3.8). Aural imitation through singing was also considered to indicate a student's understanding of melodic structure and promote sensitivity to intonation (12.3.9.c). This emphasis on the important role of imitation, both as a tool for learning and as an indicator of (implicit) musical understanding[358], provides an enriching alternative to conventional pen-and-paper dictation activities (*cf* Karpinski 2000a) and acknowledges the body's role in music processing, particularly for trained musicians (endorsed in Pedagogical Principle D, see Table 13.2) (*cf* Bangert *et al* 2006; Pantev *et al* 2001; Zatorre & Zarate 2012)[359]. Indeed the need to incorporate instrument-related embodied aspects of the musical experience in aural education – particularly through ear-playing activities – has been increasingly emphasised in the literature during the last few decades (e.g. Herbst 1993; Ilomäki 2011; McNeil 2000; Pratt 1998; Priest 1989, 1993)[360]. It can be suggested that, besides its physical character, aural imitation could also incorporate emotional and social aspects of the music experience in class; for example, through call-and-response activities in which students will have to imitate expressive elements – as happens in instrumental lessons –, and/or respond in groups rather than individually. Notably, in the case of expressive imitation, the

[357] See Chapters 3, 10 and 11.
[358] Musical understanding was regarded here as having 'registered' details of heard music in one's mind (see Section 12.3.5).
[359] See Chapter 10.
[360] See Chapter 3.

literature advises encouraging verbal characterisation of what has been heard, as a tool for incorporating new expressive possibilities more effectively (Lehmann *et al* 2007).

It is perhaps noteworthy that aural imitation came up regularly in interviewees' responses pertaining to musicality (12.3.8). Possibly stemming from their role and experience as teachers, interviewees viewed musicality largely in terms of fine perception- and practical skills, rather than in terms of potential. Thus memorising and imitating by ear, singing, good intonation, sight-reading, transposing, and even describing sound features were proposed to denote musicality (12.3.8). Furthermore, having mastered the necessary skill-set to thrive in one's tradition was posited by a jazz musician as a central factor for developing musical confidence (12.3.9.a). In principle, this emphasis on the importance of mastering practical skills would appear to justify provision of extra opportunities for their practice, such as are offered through an aural education course (*cf* Karpinski 1990, 2000; McPherson 1993; Priest 2001; Scaife 2011; Will 1939; Reitan 2009)[361]. The effectiveness of such practice however depends on various factors, largely to do with pedagogical choices, as well as student- and teacher characteristics (*cf* Entwistle 2000). Among these characteristics, beliefs about ability, effort and potential play an important role in enabling or hindering achievement (*cf* Dweck 2002)[362].

(ix) Prevalence of the idea of talent (*cf* Pedagogical Principle E, Table 13.2)[363]

Both in response to a question on the nature of musicality (12.3.8), and in the context of discussing other parameters in this study, the idea of 'giftedness' and 'talent' seemed to prevail generally over the notion of equal musical potential in all people. Despite some openly expressed uncertainty and inconsistency concerning this issue (see Section 12.3.8), the idea of innate potential was generally supported by the majority of participants (e.g. five out of nine). This was viewed as pertaining to general intellectual abilities (e.g. ability for concentration), broad musical capabilities (e.g. musical creativity and expressivity), or an inborn facility at specific musical skills (e.g. interval perception, tone colour discrimination, and sight-reading) through which certain musicians 'stand out' (12.3.8) (*cf* Persson 2009). Fine aural perception, enabling one to aurally distinguish a wide range of sound characteristics and nuances (12.3.1) (*cf* Haroutounian 2002), effective memory, enabling one to retain musical material easily (12.3.2), and the instinctive understanding of underlying structural principles (12.3.6), were all linked to innate musicality by different participants.

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[361] See Chapter 3.
[362] See Chapter 13.
[363] See Chapter 11.

It is notable that in three different cases, interviewees seemed to tend towards advocating the universality of musical potential in principle, and at the same time to feel that their teaching and life experience did not confirm this notion. As if attempting to bridge the gap between the ideal of universality and the reality of apparent variation, two of them proposed foetal aural experience as a factor possibly affecting what we see as 'innate potential' (12.3.8) (*cf* Welch 2005a, 2005b). Another two combined the notions of equality and difference in suggesting that musical potential is inherent in all people but takes various forms, as different musicians may be talented in different areas of musical activity (e.g. rhythm, interval perception, understanding and imitating tone colours, speed at learning, or creativity) (12.3.8) (*cf* Edwards *et al* 2000; Hallam 2002, 2010).

The overall tendency of interviewees to favour the idea of musical talent as a non-universal trait that sets some students and musicians apart from their peers seems to contradict the proposition that the idea of giftedness is specific to the Western European musical culture, as suggested by the literature (Blacking 2000; Hill 2012; Persson 2009). It also appears to withstand the notion of a common and rich musical potential in all healthy people (Blacking 2000; Trainor *et al* 2002; Welch 2005a, 2005b) and the resulting pedagogical principle, proposed in this thesis, of cultivating awareness of that potential in aural education (Pedagogical Principle E, see Table 13.2). The origins of interviewees' opinions can only be speculated; it seems plausible to suggest that the long-standing presence of Western classical music and its cultural values in Greek formal music education, as well as these musicians' experience as instrumental teachers – rather than as researchers or ethnomusicologists – may have played a part in forming their perceptions of musical ability. As described in Chapter 11, the issue of what factors may affect musicality has no straightforward answer, with extra-musical aspects (cognitive, affective and social) as well as genes believed to be possible candidates for affecting musical motivation and achievement (Chaffin & Lemieux 2004; Davidson 2002; Davidson *et al* 1996; Peretz 2006; Persson 2009; Sichivitsa 2007; Sloboda 2005; Sloboda *et al* 1994). However, as psychological, ethnomusicological and historical evidence attests to the universality of music and musicality in human life (e.g. Blacking 2000; Hannon & Trainor, 2007; Mithen 2009; Schulkin & Reglan 2014; Welch 2005a, 2005b), developing awareness of this fact and communicating it to students in the context of aural education (Pedagogical Principle E, see Table 13.2) can possibly be viewed as highly beneficial for their self-perception as musicians, and thus for empowering each student to reach their full potential (*cf* Dweck 2002; Entwistle 2000)[364]. Such a positive educational atmosphere seems to have been largely missing from some interviewees' (specifically, four out of nine) experience of formal music education, as is described below.

[364] See Chapter 13.

(x) Formal music education and personal experiences of 'aural training': the importance of the teacher

Formal music education was heavily criticised by interviewees – jazz musicians particularly – on various accounts (12.3.9.f). Critical comments were reminiscent of those relating to 'aural training' in the literature; they included overemphasis on notation (12.3.4), unsuccessful assessment methods (12.3.9.d), simplistic and shallow content, unrealistic aims and an overall irrelevant character (12.3.f) (*cf* McNeil 2000; Musumeci 2000; Pratt 1998; Ilomäki 2011)[365]. Despite these sharp criticisms, levelled by interviewees against the formal music education system they had experienced as students, personal experiences of 'ear training' were not generally unfavourable; rather, they varied between helpful, indifferent, negative and uncertain. Comments indicate that factors affecting the course's impact pertained both to the students' own needs and to the approaches of different teachers. A jazz musician specifically referred to having had both negative and positive experiences of 'aural skills', the course having felt in one case 'boring' and 'uncreative', in the other like 'an exciting game', depending on who taught it (12.3.9.e). As another participant put it, underscoring the importance of a teacher's beliefs and pedagogical choices in determining the success of a course: 'It is the teacher who makes the lesson'– not its title or content description (132.3.9.h) (*cf* Entwistle 2009).

14.4 Summary

Summarising interview data in relation to literature findings, the following general observations can be made:

14.4.1 Responses endorsing literature findings

-Participant responses appear to endorse the view of the human relationship to music as subjective, complex, involving multiple interactions, combining implicit with explicit processes, holistic, and tending towards separation (these are the emerging overarching characteristics of the human relationship to music 2,3,4,5,6, and 8 in Table 13.2).

-This endorsement can be seen as an indirect ratification of the pedagogical principles that correspond to each of these characteristics (namely A, B, C, D and F in Table 13.2). In addition, the principles of combining isolated and integrated teaching approaches, utilising implicit knowledge, and

[365] See Chapter 3.

cultivating strong aural familiarity with the studied idiom (Pedagogical Principles B, C and F respectively, see Table 13.2.) were directly supported by interviewees.

14.4.2 Responses extending literature findings

Furthermore, what could be seen as new dimensions, or highlighted inherent aspects of these characteristics and pedagogical principles, also arose in interviews.

-Thus the subjective element in relating to music was not simply recognised, but highly valued; so was creativity, which came up in responses without any prompting from the interviewer, and was ascribed broad functions, such as uniting theory with practice and demonstrating musical understanding (see Pedagogical Principle A in Table 14.2).

-Isolated practice was regarded as conditionally useful, emphasis given rather to the importance of an integrated approach, which retains the fullness of the musical experience (see Pedagogical Principle B in Table 14.2).

-The relationship between implicit and explicit modes of musical knowing was seen to depend largely on the pedagogical use of explicit knowledge. While the fundamental importance of an implicit knowledge base was repeatedly stressed by participants, appropriate use of explicit knowledge was also viewed positively; the two modes were seen as ideally collaborating and even merging at high levels of musical maturity (see Pedagogical Principle C in Table 14.2).

-Physical response to music through aural imitation (as opposed to pen and paper) was repeatedly proposed as a valuable tool for learning and assessing musical understanding (see Pedagogical Principle D in Table 14.2)

-Aural assimilation was suggested to play a key role both in learning and in touching one's audience in performance. As a way of promoting familiarity with- and assimilation of a musical style, the need to practise much listening was emphasised (see Pedagogical Principle F(i) in Table 14.2).

-The vital importance of aural familiarity and assimilation *preceding* music literacy was also stressed by participants. Facilitation of the link between sound and notation can be pursued through cultivating aural imaging, as suggested in 'ear-training' literature (Klonoski 1998, 2006; Pratt 1998; Priest 1993; Reitan 2009) and particularly by Byzantine musicians in this study (e.g. in Section 12.3.7) (see Pedagogical Principle F(ii) in Table 14.2).

14.4.3 Responses opposing literature findings

-The majority of participant views regarding the nature of musicality seemed to diverge from literature findings explored in Chapter 11, as the idea of 'giftedness' appeared to prevail over the notion of equal musical potential in all students. Indeed it is highly unlikely that the nature of musicality can ever be determined with finality; however, given the power of beliefs to influence achievement, it would seem that highlighting the fact that humans are 'hardwired' for music (*cf* Levitin 2008) can only have a positive effect on all partakers of the music educational setting (see Pedagogical Principle E in Table 14.2).

14.5 Enriched pedagogical principles for aural education

As a result of the above observations, the pedagogical principles for aural education proposed in Chapter 13 have been revised and are presented, with additional material in underlined text, in the table below (adapted from Table 13.2). Principle E has remained unchanged, whilst Principles A, B, C, D and F have been elaborated with additional material. Improvisation, which can be seen as relating both to the active-subjective character of the musical experience (Characteristics 1 and 2 in the second column below), and to the suggestion for returning to a more integrated approach to musical learning (relates to Characteristic 8 in the second column below), has been incorporated into Principle A; it is thus not repeated in Principle F, which now stresses assimilated aural experience as a necessary basis for music learning in general, and for effective music reading in particular.

Investigated parameters relating to 'aural training':	**=>Emerging overarching characteristics of the human musical experience:**	**=>Implications for aural education, in the form of general pedagogical principles:**	**=>Possible positive educational result of a more comprehensive aural education:**
-aural perception -musical memory -music imagery -music literacy -musical knowing (implicit/explicit) -music theory -embodied aspects -musicality	1. Active	A. Allowing for and promoting individual learning trajectories, including through activities such as improvisation, composition and creative listening.	A more relevant and effective experience of aural education; readier learning transfer
	2. Subjective		
	3. Complex	B. Balancing isolation with integration -with emphasis on integration (e.g. through retaining full musical contexts).	
	4. Involving multiple interactions		
	5. Supported both by implicit and explicit processes	C. Harnessing implicit musical knowledge and facilitating collaboration between implicit and explicit processes.	
	6. Holistic	D. Utilising the physical, emotional and social aspects of the musical experience - including through activities of aural imitation.	
	7. Universal	E. Cultivating both teachers' and students' awareness of the universality and richness of each person's musical potential.	
	8. Western classical tradition: Historically tending from integration to separation	F(i). Emphasising early aural education; cultivating strong aural familiarity and assimilation, through encouraging much listening. F(ii). Linking assimilated aural experience with notation through the deliberate cultivation of aural imaging.	

Table 14.2: Transforming 'aural training' into an all-round 'aural education' (ii), through awareness of overarching characteristics permeating the human musical experience, and implementation of corresponding pedagogical principles, as these emerged through the literature review and interview study.

14.6 Postlude

The largely negative comments of interviewees on formal music education (12.3.9.f), as well as the emphasised role of the teacher in rendering a course effective (12.3.9.h), underline the responsibility of aural education instructors (as well as all music teachers) to facilitate a positive and productive music learning experience for students. Recognising this responsibility, this thesis has striven to show that awareness of the nature of the musical experience, and application of pedagogical principles that respect its many facets, may contribute greatly towards a more relevant and effective aural education at tertiary – as well as earlier – levels.

CHAPTER 15

SUMMARY, LIMITATIONS, IMPLICATIONS, AREAS FOR FURTHER RESEARCH AND CONCLUSIONS

15.1 Summary

The present research was triggered by my experience as an 'ear training' course leader in Greek tertiary music education, beginning in 2006. The desire to offer students a course that would be effective for learning and relevant to their needs, and the feeling that this was an elusive goal, necessitated for me a deeper inquiry into the nature and aims of 'aural training'. It was thought that a varied approach to this inquiry, combining historical, psychological and pedagogical elements, as well as Western classical and non-Western classical perspectives, would facilitate a broad view of 'aural training' and hopefully offer substantial material that could inform pedagogy. Thus the study incorporated both a theoretical and an empirical component (namely, an extensive literature review and a small-scale interview project), with a view to exploring the following research questions:

1. What areas of ability and/or knowledge are considered central parameters of 'aural training' in the literature?

2. What are the particular features of each of these parameters that could possibly act as guides to constructing meaningful 'ear-training' courses?

3. Are such features applicable in a diverse range of genres?

4. What conclusions may be drawn for 'aural training' pedagogy?

Investigation of the history of 'aural training' in Chapter 2 indicated that the invention of (European) solfège and dictation in the 11th century emanated from the wish of a medieval theorist and teacher, Guido d'Arezzo, to aid and accelerate the learning of chant. His system was meant to be used within the context of aural familiarity with the chant tradition and alongside musical memory, explicating the structure of modes and particular hymns, thus enabling the learner to explicitly understand how they were constructed (Reisenweaver 2012). Guido's solfège syllables were later adapted to the tonal system, and used for the teaching of music – particularly singing – in 19th-century schools and choirs. Besides using syllables and numbers to designate scale steps, 19th-century textbooks sought to

simplify musical reading and learning through isolated practice of musical elements (e.g. melody and rhythm) and gradual introduction of material, according to Pestalozzian pedagogical principles (e.g. Rainbow 2001a, 2001b, 2001c). Such features apparently remained part of 'aural training' even at tertiary level; this was established by the Paris Conservatoire in the second half of the 19th century and was gradually adopted around Europe and the Western world (Weber *et al* 2001). For about a century, solfège and dictation appear to have formed the central core of tertiary 'aural training'. However, increasing dissatisfaction with this type of course from the 1980s onwards led a number of educators to explore its underlying philosophy and purpose, with the aim of improving its pedagogy and ensuring its relevance to the learning needs of contemporary music students (see Chapter 3).

The scope of present-day 'ear raining' was seen in Chapter 3 to have widened much beyond the activities of solfège and dictation, now encompassing a wide range of skills and competencies. Overall, 'aural skills' are described in the literature as comprising both practical skills – such as sight-singing, memorising, taking dictation, detecting errors, playing by ear, analysing aurally and identifying (e.g. Brown 1990; Ilomäki 2011; Karspinski 2000b; Scandrett 2005; Reitan 2009; Wright 2016), and wider competencies – such as aural awareness of local and global musical structures, aural imaging, active-reflective listening, improvisation, understanding musical relationships and verbalising musical understanding (Covington & Lord 1994; Dos Santos and Del Ben 2004; Herbst 1993; Klonoski 1998, 2000; McNeil 2000; Pratt 1998; Reitan 2009; Wright 2016). Aural imaging-, (explicit) musical understanding- and literacy development appear to permeate the notion of 'aural skills', acting both as central goals and as requirements for tackling other kinds of such skills successfully.

Close study of the lively discourse regarding the value, aims, problematic aspects of- and alternative pedagogical approaches to 'aural skills' teaching (Chapter 3) provided a number of parameters that appeared to be central to 'ear training'. These pertained to eight areas of knowledge and/or ability, namely: aural perception, musical memory, aural imagery, music literacy, (explicit) musical understanding, embodied aspects of the musical experience, music theory and musicality (Research Question 1). These parameters were subsequently examined in relevant psychological, pedagogical and in cases historical literature (Chapters 4-11). Combination of these discussions brought forth a number of overarching characteristics that appear to permeate the human relationship to music (Chapter 13). Specifically, the human musical experience was found to have an active and subjective character, since we act upon sound, even from the first stages of perceiving it; it was found to be divided into numerous neuroanatomical components which interact with each other in multiple ways; to be supported by both implicit and explicit processes, with implicit knowledge playing a vital part in learning; to operate in a holistic fashion, encompassing psychological, physical, and social aspects; and, to be rooted in universal human potential for engaging with music. Furthermore, it emerged that formerly integrated activities of listening and absorbing, memorising, reading, performing and improvising music have been increasingly treated as separate domains in Western classical formal

music education, apparently with detrimental results for music students – particularly in the way they approach notation (e.g. Hultberg 2002; McPherson & Gabrielsson 2002) (Research Question 2).

Most of these characteristics were acknowledged and reiterated in the interview study (Chapter 12), which sought to explore the same 'aural training' parameters as did the literature review, now from a different perspective. Nine musicians from the Greek traditional, Byzantine and jazz cultures in Greece affirmed through their responses the view of musical experience as having an active, subjective, complex and holistic character; they stressed the importance of absorbed aural experience and resulting implicit knowledge for learning; they upheld the value of explicit learning processes on the condition that these are appropriately used; they also recognised the disconnection of literacy from aural familiarity within formal music education, and criticised this development. Additionally, they emphasised the value of aural imitation and musical creativity, topics which were not analytically dealt with in the literature review. Diverging from the literature, interviewees tended to favour the notion of giftedness over that of equal musical potential in all healthy human beings – sometimes, against their own wishes. They also viewed musicality primarily in terms of practical, demonstrable skills, rather than as capacity for achievement. It was hypothesised that this stance may have stemmed from interviewees' perspectives as performers and teachers, which is perhaps more practically-oriented than that of researchers. Moreover, it was noted that this discrepancy can be viewed as affirming, rather than refuting the advocated need for teachers' and students' awareness of the universality of human musical potential (Research Question 3).

Finally, based on the literature review, a number of pedagogical principles were proposed that take into consideration the intricate nature of the musical experience and its discussed characteristics, broadening 'aural training' and transforming it into an all-round 'aural education' (Chapter 13). Following the empirical study, these pedagogical principles were revised to incorporate empirical findings (Chapter 14), advocating an aural education which ideally should:

- promote individual learning trajectories, encouraging creative approaches to learning;
- balance isolated with integrated practice, putting emphasis on integration;
- utilise implicit knowledge and promote its collaboration with its explicit counterpart;
- utilise the physical, emotional and social aspects of the musical experience;
- make greater use of aural imitation activities (i.e. playing/singing by ear);
- emphasise and promote strong aural familiarity with the idiom at hand;
- cultivate aural imaging, as the vital link between aural experience and notation; and,

- cultivate awareness of the rich human musical potential that is part of every healthy person's biological makeup.

It was proposed that such approaches may contribute towards a more relevant and effective aural education for students in all phases of music education, including tertiary level, arguably increasing the likelihood for a positive learning experience and successful learning transfer (Research Question 4).

15.2 Limitations

15.2.1 Literature review: Reflections on breadth, depth and omitted issues

This research has attempted to investigate the practice of 'aural training' from as many angles as possible, combining, in differing proportions, elements of different disciplines related to music (historical, pedagogical, psychological, musicological and cultural). Adopting such a broad perspective is perhaps a daring endeavour: firstly, because one runs the risk of compromising depth for breadth; and secondly, because synthesising a wide range of varied information into a coherent whole becomes a complex task. However, adopting a broad perspective was a conscious choice. It appeared to be necessitated by the nature of relevant literature, which encompassed most of the above named angles (excepting the non-Western outlook); and it was preferred as a means for highlighting the rich and multifaceted character that aural education can – and should – have, contrary to the perceived narrow character of 'aural training'. Extensive background information (whether historical or psychological) given on each parameter hopefully promotes an in-depth understanding of the various aspects of aural education, and of the practice as a whole.

Despite the effort to combine breadth with depth, however, there are pertinent issues relating to aural education which were not analytically discussed in the thesis, for practical reasons to do with manageability of the load of information. Such are, the role of singing in promoting musical learning; the use of technology as part of an aural education course; and the complicated issue of what constitutes appropriate assessment at its completion. An analytical investigation of creativity, in response to the increasing trend for incorporating improvisational activities in such courses, would also have been highly relevant. These topics are proposed as areas for further research under Section 15.4.

15.2.2 Empirical study: Reflection on sampling, interviewing and analytical processes

Some less strong points of the interviewing and analytical processes followed in the empirical study must also be mentioned here.

Firstly, it must be noted that the two sexes are not equally represented in the participant group, which consists of eight men and one woman. This may be seen as a result of two factors; one was that, as my major concern was to find musicians from the three chosen cultures who would agree to being interviewed, I did not prioritise a balanced inclusion of both sexes. This neglect on my part worked together with the second factor, namely the apparent domination of all three musical traditions by men. Byzantine chanting in Greece is almost exclusively practised by men (except in the case of women's monasteries[366]); traditional instrumentalists are mostly men (women usually sing); and the vast majority of Greek jazz musicians who are known to me, either personally or by name, are men. Although the resulting imbalance in terms of gender representation can be considered as a weak point of the research, it is believed that it does not make the aggregate of these musicians' views and thoughts any less valid, or diminish their enriching potential for a broader understanding of the explored parameters.

Secondly, in discussing imaging, I referred to 'musical imagination' for the first four interviews, changing this to 'inner hearing' for the remaining five. Though answers on this parameter are still comparable, they might have been more so without this variation in terms, as 'imagination' seemed to trigger mainly the notion of creativity, rather than the ability to hear internally in the absence of actual sound.

Thirdly, though it was necessary to categorise portions of answers under different parameter - headings for the needs of the research, it was felt that this breaks up the continuity of each participant's views and the organic connection of the different parameters to each other. Indeed, interconnections between the various parameters were reflected in the need to categorise several answers under more than one headings, as references for example to inner hearing, memory and embodied understanding could be contained in a single interviewee response. In other cases, closely-related questions generated overlapping responses, with overlaps happening particularly between the

[366] These are many in number, and could perhaps provide some willing interviewees; however, the only one female participant of the study already belonged to the Byzantine tradition; additionally, all three Byzantine musicians taught in Higher Education, an advantage I preferred not to eliminate by searching for alternative interviewees.

subjects of 'theory' and 'explicit knowledge'. Fragmentation of answers for the purposes of categorisation was thus felt to be somewhat artificial, even if necessary for analysis.

Fourthly, there are a number of topics that could have been explored further, but were not, mainly due to time constraints. For example, two interviewees distinguished between the musicality of professionals from that of studying musicians, without specifying the reasons or the nature of this differentiation; there were also some self-contradictions regarding the innateness of musicality, and allusions to its different character depending on genre. Such emerging issues were left open for the time being, as the breadth and complexity of the research did not allow much space for inquiring further into sub-topics.

Finally, in re-reading the interviews during coding, I found that there were cases when I would ask a question directly by phrasing what I thought might be the case, expecting a confirmation or negation, instead of asking in a more open-ended way. In others, I expressed agreement openly if my sentiments were similar to the interviewee's on a particular parameter, while at times I responded by elaborating on answers, as a way of clarifying if I had understood well. This way of conversing, dispersed throughout the interviews among more neutrally-asked questions, could be seen as giving a 'leading' element that might have affected some of the answers. However, the fact that all participants were experienced and established professional musicians meant that issues of power asymmetry were not at play (*cf* Kvale 2007). Also, the expertise of all interviewees in both performing and teaching meant that they had very well-developed and robust ideas on the parameters discussed; this was evident to me by the readiness with which they replied, by their eloquent manner of answering and by the richness of their views on each parameter. Thus their responses are taken to reflect their own views.

The above can be seen as constituting limitations of the empirical study. Despite these, it is believed that the tight analytical process described in Section 12.2.3, incorporating the sum total of these expert musicians' expressed views, had the potential of yielding a rich set of data that could expand understanding of the musical parameters under study.

15.3 Implications for education

This study hopefully accentuates the benefits of simple awareness, on the part of both students and teachers, of the highly rich and complex nature of the musical experience. For aural education instructors, this would require stepping out of our direct specialty to explore the field of music psychology, so that we can share new understandings about the human relationship to music with our students, and use them to inform our pedagogical choices (*cf* Butler and Lochstampfor 1993; Herbst 1993; Karpinski 2000b; Klonoski 2000). Formal 'aural training' has been noted to be 'particularly

vulnerable' to 'produc(ing) learning that only works in a school context' (Ilomäki 2011, p.246), and, thus, to be perceived by students as irrelevant to their real-world musical needs. If this is the case, then, explicating the active, subjective, complex, implicit, explicit, holistic and universal character of the musical experience would perhaps put aural teaching in the wider context of what it means to relate to music, and help students both to be confident about their own musicality, and to understand how they can benefit from an aural education course. Cultivation of such a mindset, along with implementation of pedagogigal principles which would respect the complexity of the human relationship to music (see Chapter 13) would likely enhance learning transfer and render aural education effective for, and relevant to students' musical learning needs.

Besides highlighting the crucial advantages that awareness and informed pedagogy can offer, the importance of a more integrated approach to musical learning is also accentuated in this thesis. The historical investigations of 'aural training', musical memory, music notation and music theory highlighted the change that has been gradually effected, from an integrated approach to music learning towards an increasingly fragmented one. Memory, notation and theory appear to have once functioned as an organic whole, supporting each other while learning, performing and improvising music. Particularly the practice of improvisation can be viewed as uniting different operations pertaining to implicit, explicit, intellectual, physical and emotional aspects of relating to music. Indeed the use of improvisation has increasingly been seen as a possible remedy to the compartmentalisation of courses and skills in music curricula (Larson 1995), and as a chance for 'deeper learning experiences' than those involved in pen-and-paper responses (Palmer 2014). Improvising practices were a vital part of Western musical performance and training from ancient times[367] and up to the 19th century, when various factors contributed to its gradual elimination from public performance (Goehr 2007; Moore 1992; Nettl *et al* 2001). As its decline coincided with the rise of conservatories, it seems never to have formed part of their (classical) curricula, perhaps in most cases even until today (Palmer 2013). Accepting that improvisation involves 'processes such as sensory and perceptual encoding, motor control, performance monitoring, and memory storage and recall' (Biasutti 2015), and, crucially, the workings of the inner ear (Wright 2016), it would seem plausible to suggest that the lack of its practice possibly has been, and still is, connected to the need for a separate training of 'aural skills' in higher music education. Conversely, it can be suggested that incorporation of improvisation in formal music education, as a way of integrating aural experience, memory, theoretical knowledge and literacy, might be an especially effective approach to students' aural education. Including improvisational activities from early phases of musical (instrumental) learning, as

[367] Although, 'improvisation' in the sense that we use the word today, as 'any type, or aspect, of musical performance that is not expressive of the concept of the fixed musical work', emerged only in the late 15th century (Nettl *et al* 2001).

some authors propose (e.g. Azzarra 1999; Dolan 2005; Herbst 1993), would appear to offer a further advantage in cultivating aural skills and capacities in students. Although the inclusion of improvisation in tertiary music curricula and particularly in 'aural training' has been repeatedly advocated (e.g. Buehrer 2000; Covington 1997; Pratt 1998; Ilomäki 2011), in practice, application of this idea in Western classical music education still seems to be the exception rather than the norm.

15.4 Areas for further research

This study investigated in depth a number of parameters proposed by the literature to be central to 'aural training', and extracted from these discussions a number of characteristics which apparently permeate not only aural education, but also the human relationship to music in general (Chapters 4-11). In response to those characteristics, implications for education were stated in the form of general pedagogical precepts – rather than a specific pedagogical model, like the one Buehrer (2000) proposed in his thesis on 'aural skills'. A natural extension of suggesting general pedagogical principles for aural education would be to explore specific applications of those principles within real-world educational contexts, and examine their effectiveness on student learning. The question of how such an examination can be realised leads to another area that seems to be in need of further research; namely, the issue of 'aural skills' assessment.

Emphasis on 'testable' skills in conventional 'aural training' has been repeatedly criticised in the literature (e.g. Covington 1992; Covington & Lord 1994; Klonoski 2006; McNeil 2000). Assessibility is thus seen as often dictating 'aural training' content: ensuring that whatever it is that students learn can be evaluated and graded is an important requirement within the context of formal music education. This seems to add to the problem of irrelevance for 'aural training', since some of the tasks through which students are assessed – particularly pertaining to dictation – are typically unique to 'aural training' exams contexts (*cf* Klonoski 2006; McNeil 2000). As one musician put it: 'I can happily state that in my professional life I have never had to work out a string of intervals that was not grounded in a melodic or harmonic context'[368]. Suggestions for alternative approaches to 'aural skills' assessment in the literature include evaluating such skills by means of performance tasks, improvisational activities, work in pairs or groups, and self-designed assignments (Buehrer 2000; McNeil 2000; Ilomäki 2013). It would be valuable to ascertain empirically the effectiveness of such alternative approaches, and to explore further ways of assessment that will be relevant to real-world musical contexts. Furthermore, it is worth considering what ways of assessment could be employed at

[368] Fleet, P. (2017, May 7). The future of aural skills in universities and conservatories. http://www.artsandhumanities.org/disciplines/music-performing/the-future-of-aural-skills-in-universities-and-conservatoires/, (accessed 13 September 2017).

completion of an aural education course that would try to incorporate subjective, complex, implicit and holistic aspects of the human musical experience, as proposed in this thesis. Complicated as this issue is, tackling it is appears to be a necessity: assessment is held to be an important tool both for motivating students to work (*cf* Wright 2016) and for ensuring progress (*cf* Karpinski 1993). It is characteristic that Pratt's (1998) curriculum, which advocated a broad and more open-ended type of aural education, was criticised for entailing primarily non-assessable tasks, thus depriving teachers and students of the means for checking progress (Karpinski, *op.cit.*).

Besides applicability of the proposed pedagogical principles and approaches to assessment, much could be gained from extensive research on a number of additional issues pertaining to aural education. For example, singing has been found to play a positive role in musical learning and understanding (e.g. Oshawa 2009). Further research could elucidate the extent to which this is the case, the conditions under which such a positive role can be effected, and possible links between singing in aural education and outside its context. In addition, exploring the notion of creativity (*cf* Herbst 1993; Pratt 1998; Rodriguez 2002), and appropriate uses of technology (*cf* Butler & Lochstampfor 1993; Scandrett 2005; Wright 2016), appear to be highly relevant to a broadened form of aural education. Technology is sometimes seen as a rival rather than an aid, threating to displace more traditional practices in music, as well as in other domains (*cf* Burn 2017). If technology can be viewed as the use of applied science to support communication and skills development (*cf* Webster 2002), and if its use can be harmoniously synthesised with more traditional ways of relating to music – at the same time opening up new creative avenues –[369], then its incorporation may provide instructors with a powerful additional tool for improving aural education pedagogy. Moreover, the practice of musical improvisation has been extensively studied from historical, ethnomusicological and increasingly also psychological perspectives (e.g. Moore 1992; Nettl *et al* 2001; Nettl & Russell 1998; Limb & Braun 2008). Further research concerning its pedagogical benefits, possible approaches to its implementation within the context of formal music education generally and aural education particularly might contribute towards its revival in Western classical music tradition. Such a development would be a great advantage in itself, besides benefitting aural (and general) musical learning within the tradition. Finally, a deeper study of the ways in which children learn and understand music could greatly benefit aural education pedagogy at early phases of musical learning – if not throughout –, whilst a greater focus on effective learning approaches to modern music and

[369] Technology is harmoniously and creatively combined with traditional practices in other domains incorporating music, such as children's play. See: Burn, A., & Richards, C. (eds.) (2014). *Children's games in the new media age: Childlore, Media and the Playground*. Farnham: Ashgate.

notation seems still to be wanting. Investigation of some of these issues through additional non-Western classical perspectives, and perhaps on a larger scale, could prove valuable.

15.5 Conclusions

'…and the end of all our exploring
Will be to arrive where we started
And know the place for the first time'
(T.S.Eliot)

'Aural training' has formed a standard part of tertiary music curricula around the world for over a hundred years now. Despite the lively academic and pedagogical discourse of the last few decades, regarding its underlying philosophy, aims, problems and alternative approaches, it appears that a general consensus of what constitutes relevant and effective (Western classical) aural education has yet to be reached. Some music higher education departments have opted for eliminating such a course altogether, indirectly upholding the view that it has nothing to offer to the contemporary aspiring musician. This is one possible perspective; however, origination of tertiary 'aural training' in the time when the more integrated 'musical apprenticeship' model was eliminated (Weber *et al* 2001), would seem to indicate that the existence of a separate 'aural' course remains beneficial while Western music education remains compartmentalised into different subjects from its early phases. This is not necessarily a bad thing; in combining aspects of theory and practical musicianship, and possibly involving a broad range of repertoire from various epochs, aural education has the potential to be a fascinating subject, helping students of all ages to gain a broader and deeper understanding of the music at hand. Arguably, it all depends on how it is taught.

In an effort to contribute towards a highly relevant and meaningful aural education, this study has sought to investigate the practice in as much depth and breadth as possible. Two broad conclusions emerging from this endeavour can be highlighted. One is the apparent need for a return, if possible, to more integrated types of musical learning, where aural experience, memory, imagery, notation, implicit and explicit forms of musical knowing, can all function in unity with each other – both in aural education and in instrumental music training. Significantly, the history of Western classical music, as well as examples of contemporary non-Western aural/oral musical practices, indicate that integrated approaches to musical learning presuppose thoroughly assimilated aural experience. In a world where musical choices are abundant, and classical music perhaps not as dominant as other styles, such assimilation is not to be taken for granted, but needs to be deliberately cultivated in young learners – and perhaps also in less young ones.

The second conclusion extends the notion of integrated learning, adding to the unity of cognitive operations also a need to acknowledge the parallel physical, emotional and social aspects that are part-and-parcel of any musical experience. 'Aural skills', whether seen as specific practical skills or broader competencies to do with musical understanding, are embedded in, and essentially linked to, a wider framework, both within and beyond each individual musician – a cognitive, emotional, physical, and social (not to mention cultural and historical) framework which gives these skills meaning. Accordingly, an aural education that could find ways of furthering students' skills and deepening their musical understanding, while embracing the full scope of the musical experience, would arguably be highly relevant and effective for learning – as well as constituting a significant, enjoyable, longitudinal and valuable musical experience in itself. It is hoped that this thesis has contributed towards this end.

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APPENDICES

All nine transcribed and coded interviews are presented here, as Appendix I.

Appendix II comprises nine concept maps; these summarise participants' views relating to the eight explored 'aural training' parameters (with the perceived characteristics and nature of musicality presented in two separate concept maps), presented analytically in Section 12.3.

APPENDIX I:

Transcribed interviews

Topics discussed:

✓Musical ability: its characteristics and nature
✓The role of music theory
✓The role of explicit versus implicit musical knowledge
✓The role of notation
✓Meaning of 'aural perception'
✓The role of aural imaging
✓The role of musical memory
✓The role of embodied musical knowledge
✓Information about socio-cultural context, history, ways of teaching in home culture
✓Other emerging topics: building musical confidence; achieving personal musical expression; the value of singing; assessment; personal experience of aural training; problematic aspects of formal music education
✓(Various: Information and views about other issues)

Interview with participant 'T1'

1.Int. Η πρώτη ερώτηση είναι, πώς θα μπορούσαμε να αναγνωρίσουμε μουσική ικανότητα σε κάποιον, κατά τη γνώμη σου.

1.T1. Εγώ προσωπικά κατ' αρχάς δεν το κάνω σε εκπαιδευτικό επίπεδο, δε βάζω σ'αυτή τη δοκιμασία τους μαθητές, είναι απλώς μια παρατήρηση. Για 'μένα πρώτα απ'όλα είναι το 'dictation'. Δηλαδή το να μπορεί κάποιος να απομνημονεύσει μια μουσική φράση εύκολα, στο τονικό ύψος που είναι, χωρίς να…

Με σχόλια [M1]: 1.'Musical ability': consists in being able to memorize a musical phrase…

2.Int. Με το αυτί.

2.T1. με το αυτί, χωρίς να εμπλακεί καθόλου ούτε με τη διαδικασία του πενταγράμμου.

Με σχόλια [M2]: 2.…by ear.

3.Int. Μάλιστα. Τι είναι αυτό που δείχνει αυτή η εξωτερική δραστηριότητα- ικανότητα που σημαίνει ότι αυτός ο άνθρωπος ας πούμε έχει μια μουσική ικανότητα; Το ότι μπορεί να το κάνει αυτό με το αυτί…

3.T1. Το ότι μπορεί μέσα στην καθημερινή του ζωή να χρησιμοποιήσει σαν βίωμα τη μουσική πράξη, δηλαδή ότι ένας άνθρωπος που περπατάει στο δρόμο ας πούμε και σφυρίζει σωστά είναι εν δυνάμει μουσικός.

Με σχόλια [M3]: 3.Music-making is as effortless as whistling while walking.

4.Int. Μάλιστα.

4.T1. Τώρα μέσα στον κύκλο των μουσικών – εντάξει, εγώ μπορώ να μιλήσω περισσότερο τί συμβαίνει μέσα στον κύκλο των μουσικών που παίζουνε ήδη παρά το τί συμβαίνει σε μια τάξη παιδιών που θα τ' αξιολογούσες κατ' αυτόν τον τρόπο.

Με σχόλια [M4]: 4.This view refers to performing musicians, rather than students.

5.Int. Ναι, σωστά. Εντάξει. Αυτό μας ενδιαφέρει.

5.T1. Δεν ξέρω τί θα έκανα αν έπρεπε να κάνω αυτή τη δουλειά, αλλά σε επίπεδο πιάτσας ας το πούμε έτσι, μουσικών, πολλές φορές καταλαβαίνω, και το κρατάω για' μένα από μέσα μου, ότι κάποιος μπορεί να έχει πάρα πολλούς τίτλους και διαπιστευτήρια ως μουσικός και να μη μπορεί να κάνει τ' αυτονόητα. Και, κάποιοι άλλοι, που θεωρούνται ότι δεν ανήκουν και τόσο σ' έναν σοβαρό χώρο ας πούμε, να μπορούνε να το κάνουν αυτό, σαν καθημερινή γλώσσα…

Με σχόλια [M5]: 5.Music-making that has an effortless quality, with an ease reminiscent of everyday language use, is independent of formal qualifications.

6.Int. Αυτό είναι το θέμα, δηλαδή να είναι καθημερινή γλώσσα και *βίωμα*, που είπες, δηλαδή ότι περνάει μέσα από το εσωτερικό αυτί του ανθρώπου, δεν είναι κάτι μηχανικό, είναι κάτι που περνάει από μέσα του, η μουσική.

6.T1. Ακριβώς – είναι κάτι που δεν το, που δεν το φιλτράρεις.

Με σχόλια [M6]: 6.Music is 'unfiltered'.

7.Int. Δεν το φιλτράρεις…

7.T1. Ναι. Δεν το φιλτράρεις.

Με σχόλια [M7]: 7."

8.Int. Ναι.

8.T1. Όπως μιλάμε ας πούμε.

Με σχόλια [M8]: 8.Just like every-day use of language.

9.Int. Μάλιστα.

9.T1. Και, νομίζω, και, αυτό ισχύει από την παιδική ηλικία. Δηλαδή αυτό που θα λέγαμε χάρισμα, εγώ δεν πιστεύω και τόσο πολύ στο… στα υπερ-ταλέντα και τα λοιπά, απλά αυτό που θα λέγαμε χάρισμα δηλαδή μια δεξιότητα που έχει ένα παιδί, το'χω δει αυτό και με παιδιά φίλων, και με παιδιά που έχουμε δουλέψει μαζί, υπάρχουν κάποια άτομα τα οποία το έχουν αυτό από τη φύση τους και κάποια που δεν το έχουν – αυτό δε σημαίνει τίποτα όμως

Με σχόλια [M9]: 9.Personal experience indicates that 'certain people have this (effortless quality in music-making) in them'.

10.Int. Ναι, μπορεί να καλλιεργηθεί;

10.T1. Ναι, νομίζω ότι μπορεί να καλλιεργηθεί. Κι αυτό, όχι γιατί δεν υπάρχει δεξιότητα, απλώς ξεκινάμε από ένα απριόρι ας πούμε, από ένα συμπέρασμα, που λέει ότι όλοι οι άνθρωποι έχουν δεξιότητα, ας το πούμε έτσι. Απλώς κάποιοι ακόμα δεν την έχουνε ανακαλύψει για τον εαυτό τους ή δεν έχουν λόγο να την ασκήσουν.

Με σχόλια [M10]: 10.In theory, he supports the notion that all people have musical ability, which for some may be undiscovered, or uncalled-for…

11.Int. Μάλιστα.

11.T1. Οπότε, υπάρχουν κάποια άτομα για παράδειγμα, τα οποία χρειάζονται τον δεκαπλάσιο χρόνο από κάποια άλλα, εντάξει αυτά όλα τα ξέρεις εσύ που είσαι (;) πολύ καλύτερα φυσικά, αλλά...

Με σχόλια [M11]: 11…. or take longer to develop…

12.Int. Όχι, εντάξει, το θέμα είναι και πώς το αντιμετωπίζουμε όμως, και πώς το σκεφτόμαστε, γιατί αλλιώς είναι να διδάξεις έχοντας κατά νου ότι κάποιοι μπορούν και κάποιοι δε μπορούν, και αλλιώς είναι να διδάξεις σκεπτόμενος ότι όλοι μπορούν, απλά κάποιοι δεν το έχουνε δουλέψει, αυτό.

12.T1. Ακριβώς. Ή, δεν το έχουνε, δεν έχει αναδυθεί ουσιαστικά, από μέσα τους αυτή η ικανότητα, ας πούμε.

Με σχόλια [M12]: 12…. because it has not yet surfaced.

13.Int. Μάλιστα.

13.T1. Κατά τα άλλα, αν υπάρχει κάτι που θα έκανε ένας μουσικός εκπαιδευτικός, μάλλον θα ήταν ακριβώς το να υποκινήσει ας πούμε αυτήν την διαδικασία, παρά να προχωρήσει κάποιον που διαθέτει αυτονόητα αυτό το χάρισμα – όπως ένα παιδί που δεν παίζει καλά ποδόσφαιρο, ή δεν τα πάει καλά στη ζωγραφική, δε σημαίνει ότι δε θα μπορέσει να το κάνει αργότερα.

Με σχόλια [M13]: 13. Children that apparently lack this natural ease are a positive challenge for the educator.

14.Int. Ναι. Μάλιστα. Άρα εν δυνάμει η μουσική ικανότητα είναι μέσα σε όλους.

14.T1. Τώρα αυτό βέβαια δεν είναι τίποτα, κανένα επιστημονικό τεκμήριο, απλώς αυτή την εντύπωση έχω. Άνθρωποι που δε μπορούν να τραγουδήσουνε σωστά, για παράδειγμα, πολλές φορές εντάσσονται, με μεγάλη ευκολία, και με όλα τα εκφραστικά μέσα που διαθέτουνε μέσα σε μια δημιουργική διαδικασία. Το ότι δεν είναι σε θέση τεχνικά να κλειδώσουν ας πούμε, να προσδιορίσουν τονικά ύψη, και πάλι δε σημαίνει ότι αυτά τα άτομα δε μπορούν να είναι ενεργά μέλη μιας μουσικής κοινότητας, απ'αυτή την άποψη το λέω. Δε χρειάζεται όλοι να μπορούν να κάνουν το ίδιο πράγμα.

Με σχόλια [M14]: 14. Musical abilities vary: 'it is not necessarily the case that all people should be able to do the same thing', e.g. to sing.

15.Int. Το ίδιο πράγμα, τραγούδι ας πούμε.

15.T1. Μπορεί κάποιος ας πούμε σ'ένα μουσικό δρώμενο να πάρει έναν άλλο ρόλο, που δεν απαιτεί τονική ακρίβεια. Ή σε είδη μουσικής που δεν απαιτείται τονική ακρίβεια.

Με σχόλια [M15]: 15. "

16.Int. Σωστά. Οπότε, το τραγούδι, αυτό που είπες βέβαια πριν για το σφύριγμα και για το βίωμα, είναι κάτι σαν το τραγούδι κι αυτό – δηλαδή ότι το σφύριγμα δείχνει ότι ο άλλος έχει τη μουσική μέσα του. Κατά τον ίδιο τρόπο θα μπορούσε κανείς να πει ότι και με το τραγούδι ας πούμε, πριν περάσει στο όργανο, περνάει από μέσα του. Το τραγούδι στην διδασκαλία της παραδοσιακής δεν είναι κάτι δηλαδή που είναι απαραίτητο ό,τι όργανο και να παίζει ο άλλος να μπορεί να τραγουδήσει τη φράση, δεν είναι κάτι…

16.T1. Αυτό εξαρτάται τώρα… μετά πρέπει να προσδιορίσουμε τί είναι παραδοσιακή μουσική, και στην Ελλάδα τί ακριβώς διαστάσεις έχει αυτό. Στην Ελλάδα δεν υπήρχε ποτέ μία σύνδεση μεταξύ αυτού που λέμε παραδοσιακής μουσικής και αυτού που λέμε εκπαίδευση, μέσα από μία συστημική ας το πούμε έτσι. Αυτό όμως δεν ισχύει για άλλους λαϊκούς ή λόγιους πολιτισμούς που ανήκουν στο χώρο της παράδοσης, Εντάξει το πιο απλό παράδειγμα είναι ότι στην Ινδία ας πούμε, κάποιος για να θεωρηθεί ότι ανήκει στη μουσική κοινότητα θα πρέπει να έχει κάνει τρία χρόνια μόνο ρυθμό, να'χει κάνει άλλα τόσα μόνο μελωδία, να ξέρει να τραγουδάει, και να παίζει και πέντε όργανα και μετά ξεκινάει να θεωρείται ότι άρχισε να…

Με σχόλια [M16]: 16.Comparison of Greece: traditional music was traditionally not systematized, vs India: a rigid system of music education, comprising specific levels.

17.Int. Μάλιστα. Να ξέρει μουσική.

17.T1. ναι. Αυτό πάλι δε σημαίνει ότι εκεί είναι πιο… δεν το αξιολογώ δηλαδή σαν σημαντικότερο… αλλά… εδώ στην Ελλάδα υπήρχε μια μετάβαση από το χώρο της βιωματικής ας πούμε μουσικής – δεν είναι καθόλου υποδεέστερο αυτό – μέσα δηλαδή σε μικρές κοινότητες έχουμε τη μεταφορά μέσα από την προφορική παράδοση και από γενιά σε γενιά προχωρούνε τα πράγματα με το δικό τους ρυθμό – τώρα, μέσα απ'την

αστικοποίηση, μέσα από την εθνοποιητική διαδικασία πες το της μουσικής, δηλαδή το ότι το κράτος ή οι εκάστοτε (αρχές;) έχουνε αξιοποιήσει ή εκμεταλλευτεί αυτό που λέμε λαϊκή παράδοση για να το περάσουν ας πούμε σαν μουσική του έθνους ή να το περάσουν στις εκπαιδευτικές διαδικασίες, αυτό είναι ένα άλλο θέμα.

Με σχόλια [M17]: 17.Traditionally: music was taught orally & locally, within small communities.

18.Int. Ναι. το τί γίνεται εκεί.

18.T1. Απλώς, από τη δεκαετία του '50 ας το πούμε χοντρικά και μετά, έχουμε ένα πολύ μεγάλο κενό σ'αυτήν τη δημιουργική διαδικασία μέσα στις μουσικές κοινότητες. Δηλαδή από'κει που έχουμε μουσικές κοινότητες οι οποίες έχουνε βαθιές ρίζες στο παρελθόν κι όπου υπάρχει ο μουσικός μύστης ας πούμε, αυτός που κατέχει δηλαδή, και αυτοί οι οποίοι θέλουνε οικειοθελώς να κατέχουνε κι αυτοί – συνεπώς πλησιάζουνε, και… δημιουργούνε την κουλτούρα τους κοντά σ'αυτόν που κατέχει

Με σχόλια [M18]: 18.Musical communities till the 50s were 'deeply rooted in the past', and the teacher was a musical mentor.

19.Int. Προσωπική επαφή

19.T1., έχοντας απριόρι και πάλι τα εφόδια αυτά που χρειάζονται για να το κάνουν αυτό – δε τους επιλέγει κάποιος, οι ίδιοι, αυτο-επιλέγονται για να κάνουν αυτό, άρα δεν… στην εκπαιδευτική διαδικασία εδώ πέρα έχει μια άλλη χροιά, από 'κει λοιπόν που γινόταν αυτό, ξαφνικά έχουμε το άδειασμα των κοινοτήτων αυτών από μουσικούς οι οποίοι πρέπει να… δουλεύουν πια σα μουσικοί της διασποράς, δηλαδή θα πρέπει να βγάλουν το ψωμί τους ταξιδεύοντας, χάνεται αυτός ο ιστός, αστικοποίηση, οι άνθρωποι μαζεύονται στις πόλεις, ερεθίσματα, οπότε, κάποια στιγμή τη δεκαετία του '80 αρχίσαν να ανακαλύπτουνε κάποιοι ότι «α, κάτι υπάρχει εκεί έξω», έξω απ'τα ωδεία, κι όλ'αυτά.

Με σχόλια [M19]: 19a. Students had to have the ability to learn, but were not assessed by any external process.

20.Int. Μάλιστα, μάλιστα. Αλλά εν τω μεταξύ έχει συστηματοποιηθεί και ίσως ακολουθεί, ακολουθούνται τρόποι διδασκαλίας που, δεν ακολουθούνταν, πριν.

Με σχόλια [M20]: 19b.After the '50s, musicians had to make a living through playing, and moved to the cities. Continuation of the old ways of musical learning is broken.

20.T1. Στο χώρο της παραδοσιακής μουσικής;

Με σχόλια [M21]: (20. Explanatory question)

21.Int. Ναι, ναι… ίσως. Δηλαδή, ο κατακερματισμός ας πούμε τα ξεχωριστά μαθήματα και τα λοιπά, ίσως είναι κάτι που δεν υπήρχε πριν, και που προέκυψε μέσα απ'τη συστηματοποίηση… της διδασκαλίας

21.T1. Ναι αλλά, φοβάμαι ότι δε μπορεί κανείς να μιλήσει για συστηματοποίηση. Δηλαδή το γεγονός ότι δημιουργήθηκαν κάποια μουσικά σχολεία, πάνω σε πολύ, κατά τη γνώμη μου, σαθρές ας πούμε, βάσεις εκπαιδευτικές και το ότι υπάρχει ένα τμήμα μουσικό στο οποίο κάποιοι από μόνοι τους ανακαλύψαν λίγο πολύ το τί αυτοί θα πιστεύαν ότι είναι πρόγραμμα σπουδών, δε σημαίνει συστηματοποίηση.

Με σχόλια [M22]: 21. The success of systematization of Greek traditional music within formal music education is questionable.

22.Int. Ε, συστηματοποίηση από την άποψη ότι υπάρχουν κάποια μαθήματα

22.T1. Υπάρχουν κάποια μαθήματα, αλλά δεν ξέρω αυτά τα μαθήματα, πώς ακριβώς συνδέονται με αυτό που λέμε λαϊκές παραδόσεις. Εγώ θα έλεγα περισσότερο βρισκόμαστε στη γέννηση περισσότερο μίας νέας αστικής, ας πούμε, αντίληψης της λαϊκής μουσικής, όπως είναι η pop μουσική ας πούμε, όπου δηλαδή πια, τα σημερινά παιδιά, μεγαλώνουνε ούτως ή άλλως με αστικά και ξένα ακούσματα, παράλληλα όμως ανακαλύπτουνε ότι υπάρχει, κάποιο κρυμμένο βίωμα, ή φανερό βίωμα, σε σχέση με την παραδοσιακή μουσική, και, μάλλον οδεύουμε τώρα σε μία απενοχοποίηση του τί είναι και τί δεν είναι παραδοσιακός μουσικός, και μάλλον ερχόμαστε και αντιμέτωποι με μία νέα τάξη πραγμάτων στο χώρο της παραδοσιακής μουσικής, όπου έχουμε μουσικούς -νέους μουσικούς οι οποίοι είναι εκπαιδευμένοι, ας το πούμε, εν μέρει ωδειακά, γνωρίζουνε να διαβάζουνε, να μελετάνε, ακόμα και να συνθέτουνε, και… από'κει – μάλλον πάμε για κάτι καινούριο.

Με σχόλια [M23]: 22.Traditional music is changing: young people combine their diverse everyday aural experiences, formal training, and the discovery of traditional music: the result is that we are 'rather moving towards something new'.

23.Int. Ναι. Μάλιστα.

23.T1. Που δε θα είναι παραδοσιακή μουσική.

Με σχόλια [M24]: 23. ...Something that is not traditional music.

24.Int. Μάλιστα. Μια καινούρια έκδοση.

24.T1. Και- ευτυχώς που δε θα είναι. Τί σημαίνει 'παραδοσιακή μουσική'. Παραδοσιακή μουσική νοείται μόνο ως, αυτό που έχεις μάθει να κάνεις βιωματικά, και, τελείως αυτονόητα το αναπλάθεις, με το δικό σου στίγμα, κι αυτό είναι πάντα μοναδικό. Δηλαδή δεν μεταφέρεται μετά στους επόμενους. Οι επόμενοι απλά εμπνέονται απ'αυτό που κάνεις εσύ για να κάνουνε….το δικό τους - και πάει λέγοντας.

Με σχόλια [M25]: 24.Truly 'traditional music' entails 'what you have learnt to do experientially, and re-create in a natural manner, adding your personal element, and which is always unique. It cannot be transferred to the next generation; they can only be inspired by you to do their own thing, and so on'.

25.Int. Μάλιστα. Άρα όταν μιλάμε τώρα για διδασκαλία παραδοσιακής μουσικής και για διάφορα χαρακτηριστικά της, είμαστε λίγο σ'αυτό το… μιλάμε γι' αυτό το πλαίσιο το οποίο δεν είναι η παραδοσιακή διδασκαλία που ήτανε πριν το '50 που λες αλλά το πώς είναι τώρα, στην ουσία.

25.T1. Ναι – τώρα, έχει καταφύγει όλη αυτή η διαδικασία έχει προσφύγει μάλλον, στην ιστορική εκτέλεση κατά κάποιον τρόπο. Δηλαδή, σκέψου για να σου φέρω ένα κοντινό παράδειγμα, όσο και μακρινό, τη δεκαετία του '70 για παράδειγμα, εμφανιστήκανε στην Ευρώπη ένα είδος μουσικών που ονομαζόταν 'early music' ή 'medieval music' και τα λοιπά, οι οποίοι θεωρούνταν «φρικιά» ας πούμε από τους, από την ακαδημαϊκή μουσική κοινότητα την ευρωπαϊκή. Γιατί παίζανε μόνο μία μουσική που είχε γραφτεί πριν από τριακόσια χρόνια, και την παίζαν μόνο σε ιστορικά όργανα, και ξαφνικά είδες να υπάρχει έτσι μέσα σε 10-15 χρόνια μία τάση, αυτό που ονομάστηκε ιστορική εκτέλεση,..

26.Int. Ναι. Η οποία αναγνωρίστηκε.

26.T1. Η οποία αναγνωρίστηκε, θεσμοποιήθηκε και ακαδημαϊκοποιήθηκε ας πούμε, και οδήγησε σε τραγελαφικά αποτελέσματα, ερμηνείας αυτής της μουσικής, σε σχέση με το τί συνέβη αφού απέβαλε, απέβαλαν οι μουσικές κοινότητες και οι μουσικοί, αυτά τα στεγανά. Σήμερα δηλαδή μπορεί να ακούσει κανείς μια μουσική που γράφτηκε πριν από 200-300 χρόνια, με ιστορικά όργανα μεν, αλλά παιγμένη φυσιολογικά, σα μουσική, και όχι σαν μία, σαν μία διδακτορική διατριβή ας πούμε πάνω σε κάτι που ούτως ή άλλως, δεν ξέρεις.

27.Int. Ναι, κατάλαβα.

27.T1. Αυτό. Το ίδιο συμβαίνει με την παραδοσιακή μουσική. Στην Ελλάδα, - στην ελληνική παραδοσιακή μουσική που δεν είναι ελληνική, γιατί εμπεριέχει, παραδόσεις οι οποίες ξεκινάνε από τη Ρουμανία και φτάνουνε μέχρι την Ανατολία, και τη Νότιο Αφρική. Οπότε, τί ελληνική. Αλλά, ο τρόπος που παιζότανε, αυτά που λέμε ελληνικά παραδοσιακά, τις δεκαετίες ας πούμε '80 και '90, που ήταν λίγο-πολύ ένα αναμάσημα, κι ένας ενθουσιασμός πάνω στη δισκογραφία που έπαιρνε το κοινό, και που κι αυτή η δισκογραφία, δεν μπορούσε να δώσει όλη την πραγματικότητα,… Αυτή λοιπόν η μανία, είτε να μακαμολογούμε, είτε να βυζαντινοτροπούμε, κι όλ'αυτά τα πράγματα, έχει δώσει τη θέση της τώρα σε μια σκοπιά που είναι φυσική. Δηλαδή λες, αυτό είναι ένας σκοπός, τον παίρνω, τον μεταπλάθω, τον επεξεργάζομαι, και λειτουργεί αυτό το πράγμα για'μένα, και καθαρτικά σα μουσικός, γιατί έχω πάρει κάτι που, το νιώθω οικείο, αφ'ενός, από την άλλη όμως η δουλειά μου τώρα είναι να, να φτιάξω μέσ'απ'αυτό.

28.Int. Ωραία. Όταν το αναπλάθω και το επεξεργάζομαι στην ουσία αυτοσχεδιάζω, έτσι δεν είναι; Δηλαδή ο αυτοσχεδιασμός είναι ένα σημαντικό μέρος της παραδοσιακής μουσικής.

28.T1. Είναι, ναι.

29.Int. Η σαφής συνειδητή γνώση, που μπορεί να την πει κάποιος λεκτικά, δηλαδή ότι αυτό είναι ξερω 'γω το τάδε διάστημα, η φράση τελειώνει εδώ κλπ, είναι κάτι που θεωρείται απαραίτητο στη διδασκαλία;… έτσι όπως διδάσκεις ας πούμε.

29.T1. Αν ρωτήσεις τους περισσότερους εκπαιδευτικούς ή αυτούς που διδάσκουν αυτή τη μουσική θα σου πουν ότι οπωσδήποτε πρέπει να μάθουμε κάποια τονικά ή τροπικά συστήματα θα αντιληφθούμε, τα διαστή – (Μ.: τη μουσική) τη μουσική κι όλα αυτά. Εγώ δεν είμαι πολύ σίγουρος γι'αυτό να σου πω την αλήθεια. Εγώ νομίζω ότι τα τροπικά διαστήματα, τα οποία είναι φυσικά διαστήματα, σε αντίθεση με τη συγκερασμένη κλίμακα η οποία πατάει πάνω σε μία παραβίαση ας το πούμε έτσι των αρμονικών, - φυσικά όμως έχει γίνει βίωμα οπότε δεν παραβιάζεται τίποτα αυτή είναι η αλήθεια, αλλά, αν κάποιος ακούει μόνο τροπική μουσική, και προσπαθεί να κάνει αυτό, δεν θα το κάνει επειδή έχει μάθει προηγουμένως το σύστημα. Όπως γίνεται και στην ευρωπαϊκή μουσική. Ποιός καλός μουσικός της ευρωπαϊκής μουσικής παίζει καλά επειδή έμαθε καλά ένα σύστημα. Θέλω να πω αυτοί που μαθαίνουνε καλά ένα σύστημα είτε γίνονται θεωρητικοί, είτε γίνονται εκτελεστές, τους οποίους όμως ενδιαφέρει η αναλυτική και ακαδημαϊκή σκοπιά πάνω στα πράγματα.

30.Int. Μάλιστα.

30.T1. Ε, ποιός θα μάθει ας πούμε σ'έναν μουσικό της μπαρόκ μουσικής ότι η κλίμακα η οποία περιγράφεται στο πεντάγραμμο ως συγκερασμένη στην πραγματικότητα είναι ασυγκέραστη; Υπάρχει κάποιο σύστημα που

Με σχόλια [M26]: 25.Any claim to teaching & learning actual traditional music would be akin to a sort of 'historical performance'…

Με σχόλια [M27]: 26.…which is sometimes approached through a very academic, unnatural way of playing.

'Historical performance' leading to 'music played like a doctoral thesis'.

Με σχόλια [M28]: 27a.Greek traditional music incorporates elements from other lands.

Με σχόλια [M29]: 27b. 80s and 90s: dry 'historical performance' approach, entailing plain imitation and an effort to match (&limit) practice to 'traditional' theoretical constructs. More recently: a freer approach that entails improvisation with traditional music as a starting point. Thus I am i).using something personally familiar, and ii).handling it creatively.
Theorizing on scales is juxtaposed with a more 'natural' approach to performing music.

Με σχόλια [M30]: 28. Improvisation plays an important part in Greek traditional music.

Με σχόλια [M31]: 29a. Most teachers will advocate the teaching of theory (tonal or modal systems)

Με σχόλια [M32]: 29b. Successful performance in a culture comes through much listening and trying to imitate, rather than through having first learnt the (theoretical aspects of a) system, versus 29c:

Με σχόλια [M33]: 29c. 'People who learn well (the theoretical aspects of) a system, whether they become theorists or performers, are more interested in the analytical and academic side of things': Performing expertise is juxtaposed with theoretical expertise.

να του μαθαίνει αυτό; Εγώ ξέρω πολύ καλά απ'την επαφή μου με τέτοιους μουσικούς ότι… παίζουνε… για παράδειγμα, ένα απλό παράδειγμα, ας πούμε, ότι το διάστημα της 3ης μεγάλης - 3ης μικρής στη μπαρόκ μουσική, μεταβλητό διάστημα όπως ακριβώς συμβαίνει στην τροπική μουσική. Και ανάλογα με την ένταση της συγχορδίας, του πώς θα λυθεί αυτή και πού θα οδηγήσει, αντίστοιχα έχουμε και, και μία διαστηματική πλοκή που λέμε... μεταβλητή.

31.Int. Άρα τότε δεν έχει και πολύ νόημα στο να μιλήσεις για… να μάθει να αναγνωρίζει διαστήματα κλπ γιατί υπήρχανε μικροδιαφορές θες να πεις που, έπρεπε βιωματικά κι αυτά να τα προσεγγίσεις.

31.T1. Ναι, ναι, σίγουρα. Από την άλλη βέβαια υπάρχει μία μουσική που εγώ την ονομάζω, μουσική του στοχασμού ουσιαστικά, και δεν έχει να κάνει μόνο με τη στοχαστική μουσική του Ξενάκη, έχει να κάνει με οποιαδήποτε διαδικασία σε οδηγεί μέσα από τη γνώση ή τη χρήση των ήχων στο στοχασμό. Όταν το κάνεις αυτό, που αυτό συμβαίνει και στη λαϊκή μουσική παρεμπιπτόντως, όταν το κάνεις αυτό, τότε, ο ίδιος ο δρόμος αυτής της διαδικασίας θα σε βγάλει σε περισσότερο αναλυτική σκοπιά των πραγμάτων. Οπότε εκεί πέρα μόνος σου θα ψάξεις και θα βρεις τα κλειδιά της γνώσης που σου χρειάζονται γι'αυτό που κάνεις.

32.Int. Αυτή η γνώση κατά τη γνώμη σου επηρεάζει την ερμηνεία – είτε θετικά είτε αρνητικά, η μπορεί και να μην την επηρεάζει

32.T1. Μπορεί να την επηρεάζει μπορεί και να μη την επηρεάζει. Ας πούμε,

33.Int. Άρα δεν είναι απαραίτητη

33.T1. όταν ένας μετά είναι συνθέτης, δεν τον ενδιαφέρει ο επηρεασμός αυτός. Ένας συνθέτης στοχάζεται ελεύθερα, όπως κι έτσι πρέπει, και αποτυπώνει αυτήν όλη τη διαδικασία, του στοχασμού την αποτυπώνει σ'ένα κομμάτι χαρτί. Μετά έχουμε καταμερισμό εργασίας.

34.Int. Έχει γνώση συστημάτων όμως για να το κάνει αυτό.

34.T1. Βεβαίως, βεβαίως.

35.Int. Αυτό θέλω να πω – η γνώση συστημάτων που έχει ας πούμε ο συνθέτης, τον εκτελεστή δεν τον βοηθάει αυτό που θα ερμηνεύσει, να έχει βαθύτερη – να το βιώσει βαθύτερα;

35.T1. Δεν ξέρω, μάλλον το βλέπω…

36.Int. Η συνειδητή γνώση του συστήματος, ας πούμε.

36.T1. Ναι αλλά και πάλι ο συνθέτης ποιού συστήματος συνειδητή γνώση έχει; Κανονικά θα πρέπει να έχει…. (Μ. πολλών.)
Θ. είτε πολλών τις οποίες όμως τελικά δε θα χρησιμοποιήσει ποτέ, γιατί αλλιώς θα ήταν κάποιος απ'όλους αυτούς που έμαθε, ή καμία, γιατί χτίζει τη γλώσσα του μέσα από το βίωμα.

37.Int. Σωστά. Επειδή όμως ο εκτελεστής παίζει κάτι που έχει ήδη γραφτεί, δε θέλει να φτιάξει κάτι καινούριο…

37.T1. Ναι, ο εκτελεστής η δουλειά του είναι να κάνει ό,τι του πει ο συνθέτης όμως. Δε χρειάζεται – δηλαδή εκεί πέρα ας πούμε μπαίνει η παράμετρος της, του εκπαιδευμένου, μουσικού.

38.Int. Μάλιστα.

38.T1. Δηλαδή, πρέπει να μπορεί να το κάνει. Όπως μπορεί κάποιος ηλεκτρολόγος να μπορεί να σου αλλάξει την ασφάλεια. Δε γίνεται να σου την αλλάξει άμα δεν το ξέρει. Νομίζω ότι οι ίδιες οι ανάγκες σ'οδηγούνε, στην αντίστοιχη … (γνώση;)

39.Int. αντίληψη συστημάτων. Πάλι μέσα απ'το παίξιμο δηλαδή ότι αυτό βγαίνει.

Με σχόλια [M34]: 30. There are fine characteristics of sound (e.g. baroque interval tuning) that simply cannot be verbally explained and taught.

Με σχόλια [M35]: 31.The more analytical side of things is best approached from a practical route, so that it can emerge through practice. [This is how 'contemplative music' works. This is 'any process that leads one to contemplate, through knowledge or use of sounds'.] (Meaning that: you discover things while looking for ways to make music, instead of being theoretically informed beforehand).

Με σχόλια [M36]: 32. Analytical knowledge may or may not affect musical interpretation.

Με σχόλια [M37]: 33. A composer 'thinks freely' of theoretical systems.

Με σχόλια [M38]: 34. Though he may have knowledge of systems.

Με σχόλια [M39]: 35. (see 36)

Με σχόλια [M40]: 36. Juxtaposition of creating through personal experience versus creating through theoretical knowledge:
A composer 'builds his language through personal (musical) experience' and not through any conscious knowledge of a theoretical system. Even if that is present, it will remain unused if one wants to avoid replicating the creations of others.

Με σχόλια [M41]: 37. The performer's work entails conscious knowledge in order to follow the composer's instructions…

Με σχόλια [M42]: 38…. but again, the necessity for this knowledge has arised through practical needs.

39.T1. Ε ναι, φυσικά.

40.Int. ναι, ναι. εντάξει. Δεν υπάρχει ξεχωριστή διδασκαλία θεωρίας στην παραδοσιακή;

40.T1. Σε θεσμικό επίπεδο υπάρχουνε κάποια πράγματα, τα οποία βέβαια είναι αντικρουόμενα, και συχνά, δε βγάζουνε και νόημα. Γιατί ακόμα βρισκόμαστε σ'αυτή τη μεταβατική φάση, όπου δεν έχει ομογενοποιηθεί ας το πούμε έτσι η γνώση επάνω στα συστήματα, διότι δεν υπάρχει αυτή η μουσική πράξη, που θα είναι αυτονόητη, όπως είναι στη τζαζ, όπως είναι στην pop μουσική, όπως είναι στην κλασική μουσική, δηλαδή δεν έχουν παγιωθεί ας το πούμε οι συμπεριφορές σε μια μεγάλη κλίμακα τέτοια που να είναι αδιαμφισβήτητη η θεωρητική διάσταση αυτών των πραγμάτων. Οπότε ακόμα παλεύουν ας πούμε οι διδασκαλίες της παραδοσιακής μουσικής μεταξύ αυτών που θέλουν να τα βλέπουν όλα μέσα από το πρίσμα π.χ. της οκταηχίας, της βυζαντινής, άλλοι που θέλουν να το βλέπουν από το πρίσμα του μακάμ, άλλοι που θέλουν να το βλέπουν από το πρίσμα των λαϊκών δρόμων, όλα αυτά ταυτόχρονα έχουν άλλη σημειολογία, άλλη σημειογραφία, άλλη ονοματολογία, οπότε ουσιαστικά καθένας κάνει το μαγαζάκι του κατά κάποιον τρόπο. Όπως γίνεται συνήθως κιόλας.

41.Int. Πάντως γίνεται αναφορά σ'αυτά, ό,τι προσέγγιση και να'χει κανείς, γίνεται αναφορά σ'αυτά, δηλαδή αυτή η διάσταση υπάρχει.

41.T1. Χμ-χμ (ναι).

42.Int. Ναι, υπάρχει.. η σημειογραφία τί ρόλο παίζει; στη διδασκαλία αυτής της μουσικής; Έτσι όπως είναι όλο αυτό το συνονθύλευμα.

42.T1. Οδηγός. Σαν οδηγός περισσότερο. Αν θέλεις ν'απομνημονεύσεις, εξαρτάται τώρα, ίσως πολλές φορές να είναι περιττό, ίσως άλλες φορές να βλάπτει την καλλιέργεια ακοής ενός μουσικού, κι άλλες φορές μπορεί να'ναι χρήσιμο. Δηλαδή να σου πω για παράδειγμα, στην Κων/πολη ας πούμε το 19ου αιώνα, επειδή οι κλασικές φόρμες του μακάμ είχαν εξελιχθεί σε τέτοιο βαθμό που οι συνθέσεις ήταν σχεδόν αδύνατον ν' απομνημονευθούνε, γιατί ήταν ας πούμε πολύ ψηλής, πολύ ψηλών προδιαγραφών. Οπότε, χρησιμοποιούταν και από τους μουσικούς που θέλανε ν'απομνημονεύσουνε, και από τους συνθέτες, παρ'όλο που, προφορικά, μαθαινόντουσαν τα (σεμάγια;), τα (πεσρέντια;) κι όλ'αυτά, όλες αυτές οι φόρμες, που'ναι, μεγάλες φόρμες, παρ'όλ'αυτά υπήρχε ας πούμε ο μπούσουλας, της καταγραφής.

43.Int. βοηθητικά

43.T1. Ναι, βοηθητικά. Για τη μνήμη, για τη μεταφορά, κλπ. Όμως, το να κάτσεις να μάθεις σήμερα σ'ένα παιδί, το οποίο δεν έχει ακούσματα, έτσι; και να του βάλεις μπροστά μια παρτιτούρα, η οποία, θα γράφει ας πούμε έναν καλαματιανό ή ένα τσάμικο, αυτό είναι, μάλλον εις βάρος του μαθητή. Γιατί αυτός θα πρέπει πρώτα να, μπορέσει ν'ακούσει. Ν'ακουσει και ν'αναπαράγει, συνεπώς περισσότερο αξίζει να κάνεις μια επένδυση χρόνου του τύπου να πάρεις ας πούμε κάποια στερεοτυπικά μοτίβα κάποιων συγκεκριμένων περιοχών ή κάποιων ακουσμάτων που του είναι του ίδιου οικεία. Και ν'αρχίσεις ας πούμε να τα λουπάρεις, μέχρι που να… μέχρι που ν'αρχίσεις μηχανικά να μπαίνεις σ'αυτή τη διαδικασία, παρά να το βάλεις μπροστά γιατί αν τον βάλεις μπροστά σ'ένα κομμάτι χαρτί θα το παίξει, μεν, αλλα θα είναι νεκρό, όπως γίνεται και με την ωδειακή εκπαίδευση στην Ελλάδα. Πού έχεις δει εσύ, να μαθαίνεται σωστά μια ανάγνωση παρτιτούρας σε ωδείο, στην Ελλάδα. Πέρα από εξαιρέσεις από κάποιους πολύ καλούς καθηγητές που τα'χουνε όλ'αυτά ξεπεράσει, που έχουνε φύγει έχουν έρθει, είναι καταστροφή αυτό που συμβαίνει με την παρτιτούρα στην ευρωπαϊκή μουσική, το ίδιο πρόβλημα υπάρχει κι εκεί πέρα.

44.Int. Εκεί λείπει και η ζωντανή παράδοση εντελώς.

44.T1. Ναι, γιατί *είναι* ζωντανή παράδοση, το να παίξεις μια σονάτα ας πούμε είναι ζωντανή παράδοση στην Ευρώπη σήμερα. Ή το να παίξεις σύγχρονη μουσική ας πούμε, μπορεί να μη μπορείς να την απομνημονεύσεις έτσι, όπως θα έκανες σε μια πιο pop ας πούμε κατάσταση, αλλά ο μουσικός που παίζει σύγχρονη μουσική, κι ο οποίος διαβάζει την πιο «κουλή» παρτιτούρα, το κάνει γιατί έχει μπει κι αυτός ακόμα σ'αυτήν την βιωματική διαδικασία, δηλαδή δεν κάνει - δε στέκεται στις λεπτομέρειες, παίρνει την παρτιτούρα και βλέπει ουσιαστικά τί συμβαίνει εκεί πέρα. Δηλαδή οδηγείται μέσα στην παρτιτούρα,

45.Int. Τη χρησιμοποιεί σαν οδηγό

Με σχόλια [M43]: 39. ”

Με σχόλια [M44]: 40. The theory relating to Greek traditional music is not unified….

Με σχόλια [M45]: 41. However, theory is taught.

Με σχόλια [M46]: 42. Notation is a guide. It can be useful, redundant, or act as a hindrance, depending on use. E.g., for memorizing and transporting long pieces, it can act as a guide (19th cen. Constantinople)…

Με σχόλια [M47]: 43. …But in teaching, when a pupil, without having prior aural experience, is 'presented with a piece of paper', and learns through reading, this rather 'works against him'. He may well play, but the result will be something 'dead', as is common in formal music schooling in Greece'.

Rather than reading music which is aurally unfamiliar, it would be preferable for a student to start learning music through listening to and repeating characteristic motives that are already aurally familiar.

Με σχόλια [M48]: 44. Even when the score is necessary, e.g. in contemporary music, for the musician who plays it, the score functions as a window to enter the experience of that music…

45.T1. Τη χρησιμοποιεί σαν οδηγό, ναι, έχει τις δεξιότητες και τους αυτοματισμούς κλπ, αλλά αυτή τη μουσική όμως του αρέσει να παίζει.

46.Int. Ωραία. Το άλλο που ήθελα να σε ρωτήσω είναι, εντάξει το είπες πριν, αν υπάρχει τώρα η έννοια της ακουστικής ικανότητας ή των ακουστικών δεξιοτήτων, σαν έννοια ας πούμε στην ελληνική παραδοσιακή, απ' ό,τι μου είπες πριν, απ'την απάντηση στην αρχή ότι είναι πολύ σημαντικό το να μπορεί με τ'αυτί, ίσως είναι θετικό, ότι όντως υπάρχει. Ε; (Θ. Ποιό;) Η έννοια, αυτό, ακουστική ικανότητα. Aural skills ας πούμε λέμε στα αγγλικά…

46.T1. Ακουστική ικανότητα, ναι. Ακουστική δεξιότητα.

47.Int. Ακουστική δεξιότητα. Υπάρχει σαν έννοια αυτό το πράγμα.

47.T1. Βεβαίως, βεβαίως υπάρχει.

48.Int. Θα μπορούσες να διαχωρίσεις σημαντικές ακουστικές δεξιότητες; α, β, γ…

48.T1. Να κάνουμε μια κατηγοριοποίηση εννοείς των μουσικών δεξιοτήτων, ακουστικών δεξιοτήτων;

49.Int. Ναι.

49.T1. Δεν ξέρω, γιατί αυτό θα πρέπει να το φανταστώ εγώ από μόνος μου, γιατί δε γνωρίζω ποιές, πώς ονομάζονται αυτές οι κατηγορίες, αλλά όσον αφορά την εκμάθηση ας πούμε της… των λαϊκών παραδόσεων ή λόγιων παραδόσεων της Ανατολής για να το πούμε έτσι καλύτερα, γιατί εκεί πέρα είναι ο χώρος αυτού του πράγματος, θέλω να πω είτε είναι ένα… ένας λαϊκός σκοπός ας πούμε της Ηπείρου είτε είναι ένας Καλαματιανός είτε είναι ένα αλα τούρκα κομμάτι, υπάρχει από πίσω μία… (Μ. ένα πλαίσιο) μία γραμμή που τα δένει όλ'αυτά, θα έλεγα ότι είναι η ελαστική αντίληψη των διαστημάτων, δηλαδή το ότι μπορεί κανείς ας πούμε να κινείται μέσα στις φράσεις, στις μουσικές φράσεις με μία τέτοια ευχέρεια, που να παίρνει επιλογές και ρίσκα, επάνω στην αναπαραγωγή αυτών των διαστημάτων. Γιατί δεν υπάρχουν αυτά τα διαστήματα, δεν μπορούν να δοθούνε αυτά τα διαστήματα μέσα από τη διαδικασία είτε τη θεωρητική, ούτε την αναλυτική. Δηλαδή θα πρέπει κανείς, είναι σα να πεις σε κάποιον ας πούμε πώς να τονίζει την ομιλία του. Πώς θα του το μάθεις αυτό, υπάρχουνε κανόνες προφανώς. Όταν ο τόνος πάει εκεί γίνεται αυτό, το κόμμα, αλλά, μπορεί κανείς να το μάθει έτσι; Οπότε, το ένα είναι αυτό. Είναι μία φυσική ας πούμε ευχέρεια που έχει ένας μαθητής στην αποκωδικοποίηση της διαστηματικής πλοκής. Αυτό σ'αυτή τη μουσική είναι μια καλή, ένας καλός όρος αυτός, να μιλήσεις για διαστηματική πλοκή, η οποία υπάρχει, φυσικά και στην ευρωπαϊκή μουσική, και μάλιστα σε τεράστιο βαθμό λόγω της οριζόντιας έτσι -κάθετης συνήχησης, αλλά στην περίπτωσή μας, επειδή βασίζεται όλη η ιστορία επάνω σε ένα, σε μια πολύ περίτεχνα δουλεμένη μονοφωνία, ας το πούμε έτσι, εκεί πέρα μέσα, πρέπει ο άλλος να έχει αντίληψη διαστηματικής πλοκής – δηλαδή να μπορεί να διαχειρίζεται την ιστορία των διαστημάτων και τον τρόπο που τα διαστήματα αυτά ανοιγοκλείνουνε, έλκονται, αλληλοεπιδρούνε, κλπ κλπ - πράγματα που δε συμβαίνουνε σε άλλα είδη μουσικής, μπορείς να ξεκινήσεις πρώτα, μαθαίνοντας ας πούμε βασικά μοντέλα συνηχήσεων, κλπκλπ, και σιγά-σιγά ανακαλύπτεις τη δύναμη, που μπορούν να έχουν αυτές οι συνηχήσεις είτε συναισθηματικά είτε ψυχολογικά είτε οτιδήποτε. Στη μονοφωνία, στο μέλος ας πούμε της τροπικής μουσικής, και ειδικά αυτής που είναι – στην καθ'ημάς Ανατολή ας το πούμε έτσι, δεν γίνεται πρώτα να μάθεις το μοτίβο ας το πούμε έτσι κι ύστερα να το νιώσεις. Πρέπει πρώτα να το βιώσεις, να το ακούσεις με το εσωτερικό σου αυτί να το αναπαράγεις, μάλλον να το βιώσεις και συναισθηματικά και ψυχολογικά για να μπορέσει μετά αυτό το πράγμα να πάρει μια μορφή.

50.Int. Μάλιστα. Αυτή η ικανότητα αξιολογείται, στην αξιολόγηση έτσι τώρα σε μια συστηματική που λες εκπαίδευση, αυτή η ικανότητα αξιολογείται ξεχωριστά όταν παίζει κάποιος, ή μέσα στο όλο το παίξιμο μπαίνει, είναι κάτι που θα το, στην αξιολόγηση θα το πάρεις ας πούμε μόνο του και θα πεις 'σ'αυτό παίρνει βαθμό τάδε', στην ερμηνεία παίρνει βαθμό τάδε.

50.T1. Όχι, όχι, όχι. Ούτε καν ξέρω αν υπάρχει μία τέτοιου είδους αξιολόγηση. Θέλω να πω δεν ξέρω καν αν υπάρχει το πλαίσιο μέσα απ'το οποίο κάποιος καθηγητής αξιολογεί μαθητές παραδοσιακής μουσικής

51.Int. ναι… για την ακουστική τους αντίληψη

Με σχόλια [M49]: 45. …Notation is used as a guide, for the music that he is skilled in, and loves to play.

Με σχόλια [M50]: 46. Explanatory phrase.

Με σχόλια [M51]: 47. Explanatory question

Με σχόλια [M52]: 47. 'Aural skill' notion exists in Greek traditional music.

Με σχόλια [M53]: 48. Explanatory question

Με σχόλια [M54]: 49. Aural skill relates particularly to 'intervallic plot' in this tradition; to a 'flexible perception of intervals', so that one can 'make choices and take risks' while 'moving inside the musical phrases'. This is because intervals in this tradition are not fixed: they 'open and close, pull each other, interact and affect each other', in a way that cannot be analyzed or theoretically taught. Like speech intonation, it is something that can only be experienced. Unlike other traditions, where one can first learn a model of sound (e.g. chords) and gradually discover its power, 'you must first experience it, hear it and reproduce it in your inner ear, feel it emotionally and psychologically, and then it can start to take shape'. (i.e., first make it yours, cognitively and emotionally, &then produce it).

Με σχόλια [M55]: 50. (See 52).

51.T1. Ναι. Δεν το ξέρω. Κι εδώ στο πανεπιστήμιο που ίσως είναι ένα απ'τα λίγα μέρη στην Ελλάδα που υπάρχει ένα σύστημα εισαγωγής και, πρέπει να σπουδάσει – τί, αν ένας φοιτητής μπει ας πούμε και θέλει να πάρει κλαρίνο για παράδειγμα, θα του πει κάποιος ξέρεις εσύ, η ακουστική σου αντίληψη,…

52.Int. Ναι, δεν αξιολογείται χωριστά…

52.T1. Δεν είναι επαρκής ας πούμε, και άρα δε μπορείς να σπουδάσεις κλαρίνο; Αφού πρέπει να σπουδάσει κλαρίνο. Πέρασε πανελλήνιες, μπήκε εδώ και θα κάνει κλαρίνο για 4 χρόνια. Έχει δεν έχει ακουστική… δεξιότητα. Έτσι δεν είναι;

53.Int. Ναι… Εσύ στο ούτι ρε παιδί μου όταν…

53.T1. Σ'αυτές τις παραδόσεις αυτά τα προβλήματα έχουν λυθεί – γιατί, μόνο αυτοί που μπορούνε να το κάνουνε επιβιώνουν στη διαδικασία. Όπως συμβαίνει στη τζαζ μουσική ή όπως συμβαίνει και στο χώρο της performance ας πούμε και παντού, ποιός ας πούμε, ποιός θα μπορέσει να μπει σ'αυτή τη διαδικασία αν δε μπορεί να το κάνει. Θα αυτο-…, θα αποβληθεί από τη διαδικασία, από μόνος του.

54.Int. Ναι, ναι. Πολύ σωστά. Υπάρχει αυτή η ελευθερία. Ωραία. Εντάξει. Και το τελευταίο ήτανε, άμα διδάχτηκες εσύ ακουστικές δεξιότητες ως μαθητής, και αν το περιεχόμενο του μαθήματος αυτού είχε εφαρμογές στη μουσική και επαγγελματική σου ζωή στη συνέχεια…

54.T1. Εγώ είχα, εμπειρία, είχα ένα φουλ πακέτο ωδειακής εκπαίδευσης στη ζωή μου, συν άλλα 6 χρόνια μεταπτυχιακών σπουδών πάνω στην ευρωπαϊκή μουσική. Συνεπώς- το τί ζημιά η μη έχει κάνει όλο αυτό, ή πώς έχει αλληλοεπιδράσει με το ότι ανήκω σήμερα σε διαφορετικό χώρο, με το ένα πόδι ας πούμε στο χώρο της αυθόρμητης σύνθεσης ή της βιωματικής σύνθεσης ή του αυτοσχεδιασμού, με το άλλο στην παλιά μουσική, και με το παρ'άλλο σ'ένα λαϊκό όργανο – σ'ένα όχι λαϊκό, σ'ένα όργανο της ανατολής, δεν ξέρω…

55.Int. Δεν ξέρεις πώς όλα αυτά αλληλοεπίδρασαν

55.T1. Όχι… Σίγουρα θετικά μακροπρόθεσμα, έχεις δει τον κόσμο και μ'ένα μάτι Α και μ'ένα μάτι Β, ίσως πολλές φορές να έχει παρεμποδιστεί η εξέλιξή μου μέσα από αυτή τη γνώση, δηλαδή πράγματα τα οποία μπορεί ας πούμε εγώ να τα έβρισκα στο δρόμο, πιο γρήγορα μέσα από μία ελεύθερη ματιά, μπορεί να καθυστέρησα να τα βρω γιατί, υπήρχε από πίσω μου το φορτίο, τα φίλτρα, οι αξιολογήσεις, κριτική κι όλ'αυτά τα πράγματα, αλλά, νομίζω ότι σε τελική ανάλυση αυτό που είμ'εγώ όπως αυτό που είμαστε όλοι μας είναι απλά αυτό που… είμαστε.

FOLLOW-UP EMAIL: ΓΡΑΠΤΑ:

56.Int. επειδή είπαμε για τις διαφορές μεταξύ συστηματοποιημένης και παλαιότερης, μη συστηματοποιημένης μουσικής διδασκαλίας, μήπως σε κάποιον βαθμό το σύστημα της 'ακρόασης' ή των 'εξετάσεων' μπορούμε να πούμε ότι υπήρχε όχι τυπικά αλλά ουσιαστικά και στην 'αυθεντική' παραδοσιακή διδασκαλία που γινόταν μέσα στην κοινότητα - π.χ. με το να μη δεχτεί ένας δάσκαλος έναν μαθητή, επειδή θα θεωρούσε ότι δεν μπορεί να ανταπεξέλθει. Υπήρχε αυτή η περίπτωση, ήταν κάτι που συνέβαινε το να διώξει ο δάσκαλος κάποιον που ήθελε να μάθει αν έτσι έκρινε;

56.T1. για το 1ο (παραπάνω) ερώτημα δεν έχω τεκμηριωμένη απάντηση. Από αυτά που έχω διαβάσει ή ακούσει από λαϊκούς οργανοπαίκτες καταλαβαίνω ότι δεν υπήρχε καμία ακρόαση. Ο μαθητής πλησίαζε κατά βούληση το μουσικό και εάν ο πρώτος παρουσίαζε ενδιαφέρον και ο δεύτερος επιδόσεις, συνήθως γινόταν το τσιράκι και ξεκούραζε το δάσκαλο στα πανηγύρια όπου έπρεπε να παίζεται μουσική για πολλές μέρες ή και ώρες. Έπειτα μη ξεχνάς ότι οι περισσότεροι μουσικοί του δημοτικού απέφευγαν να μεταφέρουν τη γνώση τους καθώς αυτό έβαζε σε κίνδυνο την ανταγωνιστικότητα τους στην πιάτσα της δουλειάς. Όσο πιο ταλαντούχος ο μαθητής τόσο πιο επιφυλακτικός ο δάσκαλος. Σε πολλές περιπτώσεις τουλάχιστον...

57.Int. Και το δεύτερο, ενώ είπαμε για τη σημασία του 'dictation', της λεπτής διάκρισης των διαστημάτων, το να μπορεί κάποιος να σφυρίξει κάτι που άκουσε κλπ, δεν είπαμε καθόλου για το πώς μπορεί να καλλιεργηθεί αυτό, πώς μπορεί ο δάσκαλος να βοηθήσει τον μαθητή να το αναπτύξει, ή πώς γίνεται αυτό στην διδασκαλία της παραδοσιακής.

Με σχόλια [M56]: 51. (See 52).

Με σχόλια [M57]: 52. He is not aware of separate aural skills assessment procedures for traditional Greek music. The university system is such that someone who passed the general harmony & dictation exams *will* study, regardless of actual aural skills.

Με σχόλια [M58]: 53. In the tradition itself, like in jazz, 'such problems are solved' at the very beginning. 'Whoever can't do it, will be automatically discarded'.

Με σχόλια [M59]: 54. Not sure how the 'full package of formal training on European music' may have 'damaged' or 'interacted' with his current domain: that of 'spontaneous composition', along with playing 'old music', and an Eastern traditional instrument.

Με σχόλια [M60]: 55. There is a positive side: that of having different perspectives; a possibly negative side: 'Perhaps this knowledge may have hindered my development; namely, because I had this load, these filters, assessments, criticisms and all these things, I may have taken longer to find things that I might have otherwise discovered on the way, faster and through a freer outlook'. But, ultimately, all experiences, positive and negative, make us what we are.

Με σχόλια [M61]: 56. Teacher – apprentice relationship in the traditional setting: broader than meeting for lessons. Antagonism: a talented student might cause the reluctance of the teacher.

57.Τ1. Για το δεύτερο νομίζω ότι η μόνη συνεισφορά του εκπαιδευτικού είναι το να εκθέτει ανελέητα το μαθητή σε ακουστικά ερεθίσματα και σε μουσικά / καλλιτεχνικά βιώματα μέχρι να καταφέρει να τον κάνει να προσηλωθεί μόνος του σε κάτι και να ανακαλύψει αυτά που εν αγνοία του διαθέτει. Η ακαδημαική εκπαίδευση της εξειδίκευσης και των δεξιοτήτων παντός τύπου είναι σαν ένα κασετόφωνο που έχει την αξίωση να κάνει playback χωρίς να φοράει την κασσέτα...

Με σχόλια [M62]: 57. To help a student improve their aural perception, a teacher must 'pitilessly expose the student to opportunitites for listening, and to musical/artistic experiences', until the student 'of his own accord fixates on something and discovers what he already possesses without realizing it'. 'Academic training that aims at specialization and skills of all kinds is like a tape-player that is expected to 'play back' while there is no tape inside'.

Interview with participant ‘T2’

1.Int. Πώς αναγνωρίζουμε μουσική ικανότητα σε κάποιον. Τί έχει κάποιος που, λέμε «αυτός έχει μουσικότητα», ή, «μουσική ικανότητα».

1.T2. Λοιπόν… Είναι: καλή αντίληψη του ρυθμού, καλή αντίληψη της μελωδίας, σε ορισμένες παραδόσεις φαντάζομαι, – ή τέλος πάντων, μάλλον, καλή αντίληψη του μουσικού υλικού ας το πω, εννοώντας γιατί, σε κάποιες περιπτώσεις, για τη δική μας περίπτωση είναι απλώς μία αντίληψη της μονοφωνικής μελωδίας, αλλά, σε άλλες παραδόσεις, και εν μέρει και σε παραδοσιακές μουσικές, είναι και η αντίληψη της καθετότητας των πραγμάτων. Μουσική αντίληψη με μία λέξη. Δηλαδή ρυθμική και μουσικομελωδική ας πούμε... Αυτά για ’μένα είναι τα πρωτεύοντα, πώς είναι η ερώτηση ακριβώς… «μουσική ικανότητα»…

2.Int. Πώς μπορούμε να αναγνωρίσουμε μουσική ικανότητα.

2.T2. Ναι. Ως ικανότητα, θα περιέγραφα αυτά τα δύο. Από’ κει και πέρα βεβαίως υπάρχει και το πώς εφαρμόζει κανείς όλ’ αυτά σ’ ένα όργανο, ή τραγουδώντας ή παίζοντας οτιδήποτε, που εκεί έχει να κάνει και με… Για’ μένα, εμπεριέχονται-έρχονται κι άλλοι παράγοντες – το πάω μακρυά –, που μπορεί να’ χουν να κάνουν και με την προσωπικότητα την ίδια. Η παραγωγή, η ποιότητα του ήχου ας πούμε, το πόσο εξωστρεφής ή εσωστρεφής είμαι ανάλογα με την περίπτωση, το πόσο μπορώ να χειριστώ τέλος πάντων και τον εαυτό μου ως σώμα και ως ψυχή σε σχέση με τη μουσική.

3.Int. Ωραίο αυτό. Μάλιστα.

3.T2. Και αυτό για’μένα είναι σημαντικό. Αλλά, κατ’αρχήν είναι το αν μπορώ αν είμαι, έχω αντίληψη στα τεχνικα πράγματα, της υπόθεσης.

4.Int. Η αντίληψη η οποία έχει να κάνει, ακουστικά; Δηλαδή πρέπει να ακούσεις και να καταλάβεις;

4.T2. Ναι – να μιμηθείς ένα ρυθμό τί είναι, να περιγράψεις κάτι, να ακούσεις μια μελωδία να την τραγουδήσεις…

5.Int. Με το αυτί. Και, έτσι στα πλαίσια της παράδοσης που είσαι εσύ τώρα, η αντίληψη, γενικά η μουσική ικανότητα στους ανθρώπους, πώς είναι;

5.T2. Είναι περίεργο, γιατί, … πώς είναι –. Κοίτα, είναι καλή, η αντίληψη. Δηλαδή, δεν έχω εικόνα τώρα τόσο κοντινή από άλλες παραδόσεις, από μουσικούς άλλων παραδόσεων, αλλά επειδή ακριβώς μιλάμε για μία παράδοση η οποία καλλιεργεί αυτήν την ικανότητα και στηρίζεται σε αυτήν την ικανότητα και μόνο, μιλάμε δηλαδή για μία παράδοση που δεν είναι εγγράμματη, έτσι; Όλη η λειτουργία της εκμάθησής της λειτουργεί ακριβώς έτσι, και μόνο όποιος έχει τη μουσική ικανότητα προχωράει, τη μουσική αντίληψη δηλαδή τού να μιμηθεί κάτι. Ακούγοντάς το. Άντε και βλέποντάς το σε ορισμένες περιπτώσεις, – δαχτυλοθεσίες, τρόπους κλπ.

6.Int. Το βλέπεις, όχι σε παρτιτούρα, βλέπεις τον άλλον τί κάνει και μιμείσαι.

6.T2. Ναι. Ως εικόνα. Άρα ναι γενικά, θεωρητικά μάλλον, θα έπρεπε οι μουσικοί που παίζουνε αυτό που λέμε εδώ γύρω ως *παραδοσιακή μουσική* να έχουνε υψηλού επιπέδου αντίληψη… Έχουνε, αλλά ο καθένας – δεν είναι μια αντίληψη έτσι όπως την περιέγραψα προηγουμένως. Είναι μια επικεντρωμένη, είναι ένα μέρος αυτής της αντίληψης, ό,τι χρειάζεται ο καθένας. Για παράδειγμα: Αν τραγουδήσεις μια μελωδία σε δύο μουσικούς, ο ένας θα προέρχεται από μία παράδοση Δωδεκανήσων, βιολιστής, όπου έχουν τον κώδικά τους οι μελωδίες βασικά. Πάνε έτσι κι αλλιώς, συνήθως κινούνται σε τρίτες (τραγουδάει: smfrmdrtdlts). Και αν τραγουδήσεις μια μελωδία κατιούσα που λέει sffmmrrddtt, με διπλές νότες κι όχι τρίτες, αυτός θα σου παίξει (τραγουδάει:) «smfrmdrtdlts», και θα σου πει «αυτό είναι!». Άρα δεν είναι ότι δεν έχει αντίληψη, απλώς προσαρμοσμένη σ’ ένα σχετικά στενό μουσικό γίγνεσθαι, το δικό του. Ομοίως και κάποιος άλλος.

7.Int. Αυτό το αξιολογούμε κάπως; Είναι καλό, κακό, είναι…

Με σχόλια [M63]: 1. Musical ability consists in good overall musical perception: of melody, rhythm or harmony, depending on the musical idiom.

Με σχόλια [M64]: 2. Personality elements affect sound production and sound quality (e.g. introvert – extrovert). The embodied aspect of handling the musical instrument & one’s own body and soul in relation to the instrument.

Με σχόλια [M65]: 3. To start with, it entails good perception of the technical stuff (mentioned earlier).

Με σχόλια [M66]: 4. It can be demonstrated through imitating a rhythm / melody, or describing something by ear.

Με σχόλια [M67]: 5. Greek traditional musical culture: an oral culture, relying upon musical perception, e.g. on the ability to imitate by ear, or by sight (finger positions).

Με σχόλια [M68]: 6. Musical perception can often be highly developed but narrow within a tradition, covering those elements that are typically used in that tradition.

7.T2. Δεν το αξιολογώ, δηλαδή είναι– γιατί όσο πιο πολύ, μόνο ένας άνθρωπος που έχει εμβαθύνει σε μια παράδοση πια, τού γίνεται εμμονή αυτό το πράγμα και δε μπορεί ν' αντιληφθεί οτιδήποτε άλλο, αλλά δεν έχει και τη συνολικότερη εποπτεία του πράγματος, δεν έχει πιάσει συνολική μουσική αντίληψη. Αλλά σε γενικές γραμμές, για να σου απαντήσω επιτέλους, ότι η αντίληψη είναι αρκετά υψηλή.

Με σχόλια [M69]: 7. This is not necessarily good or bad. In any case, traditional Greek musicians typically have high musical perception, in their respective idioms.

8.Int. Αρκετά υψηλή.

8.T2. Δηλαδή επι τόπου, πώς να σου πω, το ντικτέ ρε παιδί μου, το… επι τόπου το…

Με σχόλια [M70]: 8. Being good at taking 'dictation' (he means playing by ear) is the norm in his culture.

9.Int. Το'χουμε!

9.T2. Ναι. Ακούω-παίζω.

Με σχόλια [M71]: 9. "

10.Int. Σαν τρόπο σκέψης, εσύ πιστεύεις ότι όλοι έχουν μουσικής ικανότητα;

10.T2. Μιλώντας για τους επαγγελματίες μουσικούς;

Με σχόλια [M72]: (10. Explanatory question)

11.Int. Γενικά για τους ανθρώπους τώρα.

11.T2. Α, εν δυνάμει.

Με σχόλια [M73]: (11. Explanatory remark)

12.Int. Ότι, ναι, μία βάση την έχουν όλοι. Πώς το σκέφτεσαι εσύ;

12.T2. Κοίτα, επειδή μεγαλώνουμε κάποια παιδιά, τελευταία, από κοντά – εννοώ και τα δικά μου, αλλά και φίλων, ξέρεις, και η αδελφή μου κι αυτά, δεν ξέρω αν ισχύει το «λευκό χαρτί», που λένε, το 'tabula rasa', ότι ξεκινάς και πώς σ'επηρεάζουν τα ερεθίσματα… Αλλά πάντως βλέπω παιδιά ηλικίας 3 χρονών με πολύ διαφορετική προδιάθεση σε σχέση με τη μουσική, και αντίληψη, και ικανότητα. Δεν ξέρω αν – δηλαδή το ένα τραγουδάει σωστά, το άλλο δεν τραγουδάει.

Με σχόλια [M74]: 12. Personal experience: 3-year-olds already seem to have 'differing dispositions in relation to music, and differing perception and ability'.

13.Int. Α, στο ίδιο περιβάλλον, ε;

13.T2. Ναι. Όχι σ'απόλυτα ίδιο βέβαια, 2 αδέρφια ας πούμε.

Με σχόλια [M75]: 13. E.g., two siblings.

14.Int. Ε, άρα είναι το ίδιο περιβάλλον.

14.T2. Ναι. Αλλά δεν ξέρω αν ξεκινάνε όλοι από το ίδιο σημείο. Δεν μπορώ ν'απαντήσω.

Με σχόλια [M76]: 14. 'Don't know… cannot answer'…

15.Int. Ναι.

15.T2. Η επιστήμη τί λέει… Τώρα, η διαίσθησή μου θα μου 'λεγε ότι δεν ξεκινάει, ας πούμε.

Με σχόλια [M77]: 15. His intuition tends rather towards the idea of differing starting points for different children.

16.Int. Μάλιστα.

16.T2. Ότι κάποιοι άνθρωποι είναι… έστω από την,… από τον καιρό της μήτρας- της κυοφορίας, λόγω ερεθισμάτων ίσως, ….

Με σχόλια [M78]: 16. Perhaps due to having richer stimuli in the womb.

17.Int. Ναι… Το γιατί δεν το ξέρουμε αλλά ίσως υπάρχει κάποια διαφορά.

17.T2. Ναι.

Με σχόλια [M79]: 17. (Agreeing with me: there seems to be differences in children's starting points, for reasons that are not clear).

18.Int. Μάλιστα. Να πιάσουμε αυτό που είπες, ότι η παραδοσιακή λειτουργεί εντελώς με το αυτί. Αυτό ισχύει; Δηλαδή παλαιότερα, όντως ήτανε με το αυτί στις παραδοσιακές κοινωνίες, που μάθαιναν ο ένας απ'τον άλλον. Τώρα ας πούμε υπάρχει το κομμάτι της συστηματοποιημένης διδασκαλίας παραδοσιακής – εκεί πέρα πάλι δεν έχουμε παρτιτούρα; Ή μπαίνει παρτιτούρα; Εδώ ας πούμε, στο πανεπιστήμιο.

18.T2. Ωραία. Ε, ναι, το πράμα έχει αλλάξει, και άλλαξε νομίζω από τον καιρό που αυτή η μουσική έπαψε να υποστηρίζεται από τους κατά τόπους μουσικούς, αλλά άρχισε να υποστηρίζεται από αστούς κατά τ'άλλα – σαν

και ’μένα, και πολλούς ανθρώπους της γενιάς μου, που δεν έχουνε τέλος πάντων το «βίωμα» όπως λέγανε παλιά, αλλά μόνο το άκουσμα. Για’μένα ταυτίζονται αυτά, αλλά τέλος πάντων, τώρα, ναι. Επίσης, αν μιλάμε για το πανεπιστήμιο συγκεκριμένα, υπάρχουν κάποιες παραδόσεις που ανήκουνε σε αυτό που λέμε παραδοσιακή μουσική, της ευρύτερης περιοχής, οι οποίες, είναι κλασικές παραδόσεις. Για παράδειγμα, μια κοντινή μας είναι η κλασική μουσική της Κωνσταντινούπολης. Η Οθωμανική κλασική μουσική όπως λέγεται, που είχε και μια συμμετοχή ένα μέρος Ρωμιών συνθετών και μουσικών – μια μουσική παράδοση όπου υπήρχε σημειογραφία, πάντα, κάποιες απόπειρες τέλος πάντων να δημιουργηθεί αλφαβητική σημειογραφία, για να καταλήξουν στο πεντάγραμμο στα νεότερα χρόνια. Εκεί υπάρχει σημειογραφία. Υπήρχε δηλαδή πάντα. Στις υπόλοιπες παραδόσεις, στις λαϊκές παραδόσεις της υπαίθρου, στις υπόλοιπες της Ελλάδας, δεν υπήρχε ποτέ. Τώρα, είναι στη διακριτική ευχέρεια του διδάσκοντα αν θα καταγράψει το κομμάτι ή όχι. Και αν με ρωτήσεις τί υποστηρίζω, υποστηρίζω και τα δύο. Θεωρώ πολύ σημαντικό δηλαδή το να μπορέσει να λειτουργήσει αυτή η σχέση δασκάλου προς μαθητή με την προφορική παράδοση με την παλιά έννοια, δηλαδή «άκου, έτσι πάει, παίξε», ή σε διορθώνει «εκεί δε το ’πιασες καλά», να καλλιεργηθεί δηλαδή η μουσική αντίληψη που λέγαμε προηγουμένως, εφόσον όμως το επιτρέπει το κομμάτι. Συνήθως, όλα τα κομμάτια, αυτό που λέμε ελληνική παραδοσιακή μουσική, το επιτρέπουν. Και γι’αυτό και δεν υπήρξε ποτέ ανάγκη να καταγραφεί αυτή η μουσική. Μιλάμε για μελωδίες κοντές, τετράμετρα - οκτάμετρα το πολύ, μιλάμε για κομμάτια διμερή, εννοώ, δύο μέρη τα οποία επαναλαμβάνονται, με διάφορους (;9':27'')… Είναι πολύ σπάνιο δηλαδή να βρεις κομμάτι τριμερές, τετραμερές, και με μελωδίες που θα υπερβαίνουνε το δεκαεξάμετρο. Άρα είναι κοντές μελωδίες, εύκολο να τις απομνημονεύσει κανείς. Συν του ότι με αυτόν τον τρόπο, με το να μη δώσεις το κομμάτι έτοιμο φωτογραφημένο, καταγραμμένο με οποιαδήποτε σημειογραφία, αφήνεις ανοιχτό κι ένα πολύ σημαντικό κεφάλαιο, της ερμηνείας αυτού του κομματιού, της προσωπικής ερμηνείας αυτού του κομματιού, εννοώ, για τον αυτοσχεδιασμό μιλάω. Ο αυτοσχεδιασμός, είθισται να λέγεται ότι υπάρχει στην παραδοσιακή μουσική ως αυτοσχεδιασμός, ταξίμι, δηλαδή παίζω ένα σόλο ως σόλο–, αλλά πολλές φορές παραβλέπουμε το ότι ο αυτοσχεδιασμός υπάρχει, ενυπάρχει πάντα και μέσα σε κάθε κομμάτι, λιγότερο ή περισσότερο ανάλογα με την παράδοση. Μια μελωδία δηλαδή είναι εκεί σαν αφορμή, και αυτός είναι και ο μόνος τρόπος που μπορείς να κάνεις αυτό που λέγαμε πριν. Δηλαδή κοντές φράσεις και λίγες μελωδίες, να τις κάνεις να ακουστούνε με ενδιαφέρον, και στον μουσικό τον ίδιο και στον ακροατή. Συνέχεια υπάρχει αυτό το παιχνίδι με το δοσμένο υλικό, είναι μια φράση τέσσερα μέτρα που διαρκώς την τραβάω από’δω, βάζω το δικό μου, κι εκεί γίνεται το πράγμα ενδιαφέρον.

19.Int. Εννοείς, όχι εκφραστικά το δικό μου…

19.T2. Όχι!

20.Int. Μελωδικά, [αλλάζω ρυθμούς, αλλάζω…]

20.T2. [Μελωδικά, ναι, ναι. Πολλές φορές, ναι (για το ρυθμό)]. Κυρίως το μελωδικό υλικό. *Και* το ρυθμικό, πολλές φορές.

21.Int. Μάλιστα.

21.T2. Όταν τώρα,... Ακόμα κι αυτό, ένα τέτοιο κομμάτι που θα είναι εύκολο να απομνημονεύσει κανείς, θα το γράψω, στις εξής περιπτώσεις: Όταν θέλω να συντονίσω ένα σύνολο ας πούμε. Στο πανεπιστήμιο εδώ δουλεύουμε – κι αυτό είναι τελείως πειραματικό γιατί δεν υπάρχει στην ελεύθερη αγορά συνήθως, της μουσικής εννοώ, συνήθως τα γκρουπ είναι τρίο, κουαρτέτα κλπ. Έτσι κι αλλιώς η ελληνική παραδοσιακή μουσική είναι σολιστική μουσική. Το βιολί τραβάει μπροστά από’δω, η λύρα από’κει το κλαρίνο από’κει, αυτό. Εδώ δουλεύουμε και μεγαλύτερα σύνολα. Από έναν αριθμό μουσικών και πάνω, αυτό το θέμα το αυτοσχεδιαστικό δε μπορεί να λειτουργήσει.

22.Int. Έτσι.

22.T2. Πρέπει να έχεις μια συγκεκριμένη γραμμή. Εκεί θα το γράψω. Δηλαδή παίζουμε όλοι αυτό. Το tutti μας είναι αυτό, και από’κει και πέρα βλέπουμε πόσο μπορούμε να αποκλίνουμε.

23.Int. Μάλιστα.

Με σχόλια [M80]: 18a.Relationship with notation changed due to social changes: Local musicians versus urban people taking up traditional music.
At university, traditional musics of the wider area are studied, some encompassing notation (e.g. Ottoman classical music).

Με σχόλια [M81]: 18b. He advocates using both oral/aural processes and notation when teaching. The former cultivates music perception.

Με σχόλια [M82]: 18c. By their make (short & repetitious), traditional melodies are easy to learn & memorize, rendering notation unnecessary.

Με σχόλια [M83]: 18d. ‘Not giving the piece ready-made, “photographed”,.. you leave space for… personal interpretation… improvisation : a vital part of traditional music, where the simple melodies function as an occasion for improvisation.

Με σχόλια [M84]: 19. ”

Με σχόλια [M85]: 20. ”

Με σχόλια [M86]: 21. He would use notation: i.to co-ordinate an ensemble (since, in the case of several musicians playing together, improvisation would not work)…

Με σχόλια [M87]: 22. ”

23.T2. Άρα θα έγραφα ένα τέτοιο κομμάτι, μάλλον θα έγραφα ένα απλό κομμάτι που υπό άλλες συνθήκες δε θα χρειαζόταν, γι'αυτό το λόγο.

24.Int. Άμα είναι πολλοί οι παίκτες ας πούμε.

24.T2. Ναι, για να συντονίσω ένα σύνολο. Κι όπωσδήποτε θα έγραφα ένα κομμάτι πιο περίπλοκο, ένα δισέλιδο κομμάτι σίγουρα θα το κατέγραφα, αυτό κάνω δηλαδή, ή βρίσκω μια, δηλαδή θέλω να πω χρησιμοποιώ παρτιτούρα εν πάση περιπτώσει.

25.Int. Όταν έχει μεγαλύτερη διάρκεια και δεν είναι το επαναλαμβανόμενο που είπες πριν, α-β.

25.T2. Ναι, δηλαδή όταν πρόκειται ο μαθητής να παλεύει δύο μέρες για να το μάθει απ'έξω, δεν υπάρχει λόγος. Εκεί… Ή όταν θέλω να μιλήσω για κάποιο τεχνικό θέμα, τη φόρμα του κομματιού ίσως,…

26.Int. Να το αναλύσεις.

26.T2. Ναι, για ανάλυση ναι. Άρα χρησιμοποιώ και τα δύο. Υποστηρίζοντας πολύ όμως, ειδικά για τα λαϊκά κομμάτια, τα παραδοσιακά, το προφορικό. Ειδικότερα αν βλέπω και κάποιον φοιτητή που έχει αντίληψη. Κι είναι μέσα σ'αυτό το πράγμα.

27.Int. Εκεί θα το καλλιεργήσεις.

27.T2. Ναι.

28.Int. Κι είπες ότι αν έχει την εικόνα ο άλλος μπροστά του, αυτό μπορεί να μην τον βοηθήσει στον αυτοσχεδιασμό. Δηλαδή κάπως τα αντιπαρέβαλες, ότι αν το έχει έτοιμο, το δημιουργικό κομμάτι θα πάσχει μετά.

28.T2. Ναι. Κλειδώνει (…12:59;) και κολλάει.

29.Int. Ναι. Επειδή έχεις την εικόνα ας πούμε, ε;

29.T2. Ναι.

30.Int. Που είναι κάτι πιο «παγωμένο» απ'ό,τι η μνήμη ίσως που κρατάει στο αυτί…

30.T2., Ναι, κι ίσως σε κάνει λίγο πιο τεμπέλη αυτό, σου λέει να'το, στο'χω εδώ έτοιμο, ακολούθα αυτό, δηλαδή σχετίζεσαι με τη μουσική που παράγεις μέσω της παρτιτούρας κι όχι απευθείας.

31.Int. Μάλιστα. Αυτό που είπες για την ανάλυση, είναι κάτι που επίσης παραδοσιακά γίνεται; Δηλαδή θα σταματήσει ένας δάσκαλος να πει –μάλλον, πόσο σημαντικό είναι να είναι συνειδητοποιημένη και να μπορεί να εκφραστεί λεκτικά η γνώση; Δηλαδή το ότι, «κάνε το αυτό», κι ότι «α αυτό είναι το τάδε διάστημα» ξέρω 'γω, ή ότι «αυτό είναι το τάδε ταξίμι». Πόσο σημαντικό είναι αυτό στη διδασκαλία της παραδοσιακής μουσικής; Να μπορείς να ονομάσεις, να προσδιορίσεις, να ξέρεις συνειδητά τί κάνει ο μαθητής. Ή δεν είναι ας πούμε;

31.T2. Να σου πω κάτι; Το κάνω συνέχεια αυτό. Είμαι πολύ αναλυτικός. Σε'μας δηλαδή η ανάλυση αφορά κυρίως το θεωρητικό μέρος που αφορά την τροπικότητα, ήχοι, δρόμοι μακάμια κλπ,… και ρυθμοί κατά δεύτερον, έτσι; Που υπάρχει μια περιπλοκότητα σχετική. Το κάνω κατά κόρον, να σου πω κάτι; Δεν ξέρω αν βοηθάω ή όχι. Δηλαδή δεν ξέρω αν αυτός που το αντιλαμβάνεται θα το αντιλαμβανόταν έτσι κι αλλιώς, κι αν αυτός που δεν το αντιλαμβάνεται, δηλαδή –δεν έχει κανένα νόημα… Κοίτα, βοηθά μάλλον, ο μόνος λόγος χρήσης της ονοματοθεσίας αυτής ας πούμε και της ανάλυσης είναι να υπάρχει ένας κώδικας επικοινωνίας, κοινός ίσως. Σε περίπτωση που θα χρειαστεί να λύσουμε δηλαδή… Εντάξει, χρειάζεται εδώ που τα λέμε, δηλαδή μαζεύονται τέσσερεις μουσικοί και παίζουν μια θέση μελωδική που ένας την παίζει έτσι ο άλλος αλλιώς, εκεί θα χρειαστούν έναν κοινό κώδικα για να πούνε αυτό είναι αυτό, ας το παίξουμε έτσι, το τάδε μαντάλι στο κανονάκι, αυτό το κόμμα, και ξερω'γω.

32.Int. Μάλιστα, ναι.

Με σχόλια [M88]: 24… ii.To help a student memorize a complex piece…

Με σχόλια [M89]: 25. … iii.To discuss a technical matter, e.g. form.

Με σχόλια [M90]: 26. (Agreeing with me:) Notation will be used for analysis. But, if one has 'perception', then the oral/aural process will be preferred.

Με σχόλια [M91]: 27. "

Με σχόλια [M92]: 28. Notation versus improvisation: Reading can 'lock' one's thinking, one can get 'stuck'.

Με σχόλια [M93]: 29. "

Με σχόλια [M94]: 30. Having the notation 'makes one a bit lazy… you relate to the music you are producing through the score, and not directly'.

Με σχόλια [M95]: 31b. Modality & rhythms: a matter of analysis in Greek traditional music

Με σχόλια [M96]: 31a. He uses analysis in his teaching a lot. 'I'm not sure whether it is helpful'.

Με σχόλια [M97]: 31c. Giving names and analyzing serve to have a common code of communication when playing with other musicians.

32.T2. Κοίτα, σ'ένα πανεπιστήμιο, εντάξει, –το υποστηρίζω, αυτό. Τη γνώση. Και λίγο την ανάλυση την εγκεφαλική του πράγματος. Όχι ότι βοηθάει την μουσική εκτέλεση κατά τ'άλλα.

Με σχόλια [M98]: 32. He supports explicit knowledge and analysis in the context of academic studies, though perhaps it does not really benefit performance.

33.Int. Θεωρείς δηλαδή ότι δε βοηθάει απαραίτητα;

33.T2. Όχι. Είναι καθαρά θέμα ανάλυσης. Δηλαδή βοηθάει,…. Εντάξει, βοηθάει. Γιατί αν το αναλύσεις πολλές φορές ξεμπλοκάρεις,… Περίπλοκο.

Με σχόλια [M99]: 33. On the other hand, analyzing sometimes helps one get 'unstuck'… 'It's complicated'.

34.Int. Ναι.

34.T2. Γιατί όσο το σκέπτεσαι τόσο το μπερδεύεις… Τέλος πάντων στα πλαίσια της μαθητείας μάλλον βοηθάει, ναι, θα'λεγα ότι βοηθάει. Η ανάλυση, χρειάζεται.

Με σχόλια [M100]: 34. On the other hand, analyzing too much may cause confusion…
'In the context of learning, yes, I would think it (analysis) probably helps'.

35.Int. Εντάξει. Το να χωρίσουμε τη μουσική σε διαφορετικά πράγματα, να πούμε να το διάστημα είναι αυτό, ο ρυθμός είναι αυτό κλπ.-κλπ. Κι αυτό, πόσο γίνεται μέσα στη διδασκαλία; Δηλαδή ότι θα διδαχτεί κάποιος- απομονώνονται στοιχεία μουσικής εκ των προτέρων; Δηλαδή απ'την αρχή, σαν τρόπος διδασκαλίας, να τα απομονώσεις και να τα διδάξεις ξεχωριστά.

35.T2. Στοιχεία της μουσικής λέμε, το ρυθμό, έτσι; Ένα μουσικό μέτρο ας πούμε. Ναι. Η μία συγκεκριμένη μελωδική θέση, μ'ένα συγκεκριμένο κούρδισμα ας πούμε ιδιαίτερο, και τα λοιπά. (Μ. Ναι.) Ναι. Εγώ κάνω το ανά- δηλαδή στο- αυτά τα διδάσκω σε κάποια μαθήματα ομαδικά. Θεωρητικά περισσότερο – ρυθμικό αυτοσχεδιασμό, ή τροπικά μουσικά συστήματα. Σ'ένα ατομικό μάθημα, δεν ξεκινάω ποτέ απ'αυτά, αλλά επανέρχομαι αν δω ότι υπάρχει θέμα.

Με σχόλια [M101]: 35. He teaches a kind of aural skills lesson at university, where music is broken up into its elements; in instrumental teaching, he isolates musical elements only if there is the need to.

36.Int. *Αν* δεις ότι υπάρχει θέμα.

36.T2. Ναι. Δηλαδή αν δω ότι το πράγμα κάπου σκαλώνει, συστήνω αυτό το σημείο να το πάρει κανείς και να το κάνει άσκηση, αυτό το πράγμα. Δηλαδή είν'ένα μελωδικό μοτιβάκι, ή ένα ρυθμικό. Αυτό. Κυκλικά, μέχρι να λυθεί το θέμα.

Με σχόλια [M102]: 36. Bits of the piece being learnt that present difficulties for the learner, are used as exercises, played repetitively until the problem is solved.

37.Int. Άρα μόνο στην περίπτωση του μαθήματος που είναι θεσμοθετημένο ότι είναι αυτό το μάθημα ας πούμε, υπάρχει αυτό το μάθημα στο οποίο αυτά διδάσκονται έτσι χωριστά.

37.T2. Ναι.

Με σχόλια [M103]: 37. There is a separate 'aural training' course for Greek traditional music students at university.

38.Int. Αυτό πάλι είναι η συστηματοποιημένη παραδοσιακή διδασκαλία. Είναι κάτι που δε γινόταν στην καθεαυτού παραδοσιακή, έτσι δεν είναι;

38.T2. Σωστό, σωστό. Ασφαλώς. (;17:25) Δεν ξέρουν να σου πούνε, βλέπεις ανθρώπους και παίζουνε κάτι ρυθμούς που (δεν) τους μετράς με τίποτα, και δεν ξέρουνε τί είναι. «Είναι αυτό, είναι αυτός ο χορός», σου λένε.

Με σχόλια [M104]: 38. This 'aural training' course is an academic adjustment. Traditional players often 'play rhythms (so complex) that you can't even count, and they don't know what these rhythms are', naming a dance instead of giving a rhythmic analysis.

39.Int. Ναι. Απ'την πείρα σου νομίζεις βοηθάει αυτό; Δηλαδή τα παιδιά που κάνουν αυτό το μάθημα, νομίζεις ότι μπορούν μετά στο όργανό τους να πάνε κάποια βήματα που, ενώ θα τους έλεγες ότι «αυτό κάν'το ξεχωριστή άσκηση», επειδή ήδη το 'χουν κάνει δε θα χρειαστεί τελικά; Το'χουν δηλαδή προλάβει, τη δυσκολία;

39.T2. Ναι.

Με σχόλια [M105]: 39. One-word answer to my question, whether this lesson helps in anticipating, and evading possible problems in the students' instrumental learning: 'yes'.

40.Int. Ναι. Μετά, στην αξιολόγηση την επίσημη, υπάρχει εκεί διαχωρισμός; Θα αξιολογήσει κάποιος ότι αυτός π.χ. ρυθμικά δεν πάει καλά, μελωδικά πάει καλά, ή στον αυτοσχεδιασμό, δηλαδή τα διαχωρίζεις αυτά, ή θα πάρεις ένα συνολικό αποτέλεσμα και θα αξιολογήσεις;

40.T2. Θα πάρω ένα συνολικό αποτέλεσμα.

Με σχόλια [M106]: 40. In assessing performance, the various skills (e.g. rhythm, melody, improvisation etc.) are not assessed separately.

41.Int. Τί ρόλο παίζει η ικανότητα να φανταστεί κάποιος τον ήχο; Αυτό είναι κάτι που θα το έθιγες ξεχωριστά; Να μπορείς να φανταστείς τον ήχο;

41.T2. Όχι και η αλήθεια είναι ότι αυτό με αιφνιδιάζει λίγο. Δηλαδή δεν το'χω καν σκεφτεί αυτό. Να φανταστώ να τον σχηματίσω, δηλαδή να τον ακούσω ας πούμε.

42.Int. Δηλαδή για να μπορέσει ο άλλος να μιμηθεί αυτό που κάνεις που του λες μιμήσου αυτή τη μελωδία, κατά κάποιο τρόπο πρέπει να συντονιστεί μαζί της. Να περάσει μέσα στην αντίληψή του. Αυτό είναι το να το φανταστεί. Να μπορέσει να συντονιστεί μαζί μ'αυτό. Βέβαια είναι αφηρημένο αυτό… Γιατί έτσι όπως το λέω, του αφαιρείς το –μπορεί απλά να κάνει αυτό που βλέπει και να του βγει.

42.T2. Ναι.

43.Int. Να μην είναι ότι φαντάστηκε τί θέλει να βγάλει και μετά το βγάζει, ηχητικά. Οπότε αυτό όχι, δεν παίζει.

43.T2. Όχι. Δεν το χρησιμοποιώ γενικώς ούτε ο ίδιος δηλαδή.

44.Int. Ίσως είναι πιο σωματοποιημένη τότε η διδασκαλία. Δηλαδή έτσι όπως το λέω είναι λίγο αφηρημένο, ο ήχος, «φαντάσου τη μουσική-τη μελωδία»… Ενώ εσύ θα πας κατευθείαν ότι «παίξε έτσι» για να σου βγει αυτή η μελωδία.

44.T2. (Ηχηρά:) Ακριβώς! Και τώρα που το φαντάζομαι κάτι, τα δάχτυλά μου, πάω και τοποθετώ, φτιάχνω, σχηματοποιώ το όργανο, τη λύρα τώρα κάπου εδώ (κάνει την κίνηση σα να παίζει λύρα).

45.Int. Κατάλαβα. Η αναλυτική ακρόαση προφανώς είναι κάτι σημαντικό – απ'αυτά που είπες πριν. Δηλαδή το να παρατηρεί ο άλλος αυτά που ακούει εκείνη τη στιγμή.

45.T2. Βεβαίως.

46.Int. Είναι κάτι στο οποίο δίνεται βάση στο μάθημα, έτσι;.

46.T2. Βέβαια. Το οποίο αφορά και την εικόνα του πράγματος, δαχτυλοθεσία για παράδειγμα, δοξαροθεσία, κλπ.

47.Int. Λειτουργεί λοιπόν το αυτί και η παρατήρηση της εικόνας του παιξίματος ταυτόχρονα.

47.T2. Ναι.

48.Int. Ο αυτοσχεδιασμός, μου είπες, τί ρόλο παίζει;

48.T2. Εντάξει, ότι είναι, το πιο σημαντικό. Είναι πολύ σημαντικό.

49.Int. Ναι. Καθεαυτού μέρος. Το τραγούδι; Θα ζητούσες από κάποιον να σου τραγουδήσει μια μελωδία;

49.T2. Ναι.

50.Int. Θα είχε κάποιον ρόλο αυτό;

50.T2. Ναι. Και έχω παρατηρήσει κι εγώ, εντάξει, αυτό έχει αποδειχθεί φαντάζομαι και πιο επίσημα, το ότι κάποιος που μπορεί και τραγουδάει σωστά μπορεί και χειρίζεται το οποιοδήποτε όργανο, και ειδικότερα τα άταστα όργανα με μεγαλύτερη άνεση. Και ναι, γενικώς ενθαρρύνω όσους ανθρώπους γιατί πρέπει –είναι ένα όργανο αυτό που διδάσκω το οποίο στηρίζεται πάρα πολύ– ο χειρισμός του είναι χειρισμός φωνής. Είναι ένα άταστο όργανο, χωρίς καμία συμμετρία, χωρίς καν καθετότητα στις χορδές. «Τυφλό» τελείως. Και όχι εδώ, αλλά εκτός πανεπιστημίου μου'χουν προκύψει περιπτώσεις ανθρώπων που είχανε πρόβλημα να κουρδίσουν αυτό το «πράμα», διαπίστωσα ότι είχανε πρόβλημα γενικώς στο να κουρδίσουνε, τους ενθάρρυνα να κάνουνε τραγούδι πρώτα.

51.Int. Μάλιστα. Είδες μετά αν με αυτό- ήρθανε πίσω [έχοντας κάνει κάτι;]

51.T2. Δεν ήρθανε πίσω…

Με σχόλια [M107]: 41. This question (on imagining sound, separately from playing) 'takes me by surprise. I've never even thought about it'.

Με σχόλια [M108]: 42. (Agreeing with me:) One can just imitate what one sees the teacher doing (instead of try to think abstractly).

Με σχόλια [M109]: 43. 'I don't use this notion even for myself' (let alone for students).

Με σχόλια [M110]: 44. imagining sound is directly connected to the physical aspect: 'As I am imagining something, my fingers, I place them, I am picturing the instrument, the lyre, somewhere up here' (making movements as if playing).

Με σχόλια [M111]: 45. Being 'watchful' is an important part of learning, both aurally and visually:

Με σχόλια [M112]: 46. …It concerns image as well as sound (e.g. fingers & bow positions).

Με σχόλια [M113]: 47. "

Με σχόλια [M114]: 48. Improvisation is 'of utmost importance'.

Με σχόλια [M115]: 49. He asks students to sing in his lessons.

Με σχόλια [M116]: 50. He believes that a person who can sing, can also handle any instrument, particularly those without keys, which resemble the voice in this sense. He advises people with problems in tuning to practise singing.

Με σχόλια [M117]: 51. (Results not witnessed!)

52.Int. Οπότε δεν ξέρουμε! Αλλά, θεωρείς ότι κάποιος που μπορεί να τραγουδήσει, θα μπορεί και να ακούσει καλύτερα, να κουρδίσει καλύτερα.

52.T2. Μμ, ναι, και να παίξει αυτή τη μουσική καλύτερα, διότι αυτή η μουσική είναι κυρίως μια φωνητική μουσική. Δεν υπάρχει δηλαδή ρεπερτόριο, δε- ας πούμε είναι άλλο πράγμα στην ευρωπαϊκή μουσική. Υπάρχει το ρεπερτόριο, το κονσέρτο για το κάθε όργανο, το ρεπερτόριό του. Εδώ, όλα τα όργανα ουσιαστικά καλούνται να κάνουν αυτό που κάνει η φωνή. Γιατί το ρεπερτόριο είναι κυρίως τραγουδιστικό, υπάρχουν οργανικά αλλά λίγα,…

Με σχόλια [M118]: 52. Singing is an important skill also because in this tradition, 'all instruments are called to do what the voice does'.

53.Int. Ντουμπλάρει τη φωνή ή παίζει άλλα, αλλά πρέπει να είναι σα δεύτερη φωνή…

53.T2. Πολλές φορές ντουμπλάρουμε και τη φωνή. Και μιλάω και για την κλασική παράδοση που ανέφερα προηγουμένως – μιλάω βασικά για όλες τις παραδόσεις τις τοπικές, κλασικές και λαϊκές. Πολλές φορές συμβαίνει και το ανάποδο, οι φωνές μιμούνται τα όργανα. Αλλά τέλος πάντων στις περισσότερες περιπτώσεις, είναι η φωνή – άρα, είναι σα να μαθαίνεις το βασικό σου όργανο. Δηλαδή είναι σα να'ναι το πιάνο, ξερω'γω, ξεκινώντας με φωνή. Γιατί αυτό πας να μιμηθείς. Δηλαδή αφού το κουβεντιάζουμε, γενικώς είναι κοινή πρακτική, στις παραδόσεις όλου αυτού του τόξου, ακόμα και μέχρι την Ινδία ας πούμε πηγαίνοντας –καλά εκεί είναι απόλυτοι, ότι πριν παίξουνε οποιοδήποτε όργανο, θα μάθουνε κρουστά και φωνή. Αλλά και,… το οποίο επαληθεύεται, γενικώς, έτσι; Και αντίστοιχες περιπτώσεις έχω ακούσει και σ'όλο αυτό το τόξο που σου περιέγραψα. Ρυθμό και μελωδία.

Με σχόλια [M119]: 53. Repertory is mostly vocal, with instruments imitating the voice. In some cultures, e.g. India, this has defined education: they learn singing and playing rhythm before touching an instrument.

54.Int. Και μελωδία μέσ'απ'τη φωνή.

54.T2. Ναι.

Με σχόλια [M120]: 54. "

55.Int. Κι εκεί τώρα σκέφτεσαι αυτό που λέγαμε πριν, ότι στο να φανταστείς μια μελωδία, αμέσως φαντάζεσαι το όργανο. Για κάποιον τραγουδιστή δεν ισχύει αυτό! Εκεί έχει ένα ενδιαφέρον.

55.T2. Εκεί ίσως έχει.

Με σχόλια [M121]: 55. (See 57.)

56.Int. Πρέπει κάπως αλλιώς να απεικονίσει μέσα του αυτό που κάνει.

56.T2. Ναι…

Με σχόλια [M122]: 56. (See 57.)

57.Int. Να το αναπαραστήσει.

57.T2. Θα σου πει νότες ίσως, βλέπω νότες. Αλλά είμαι περίεργος, κι εγώ. Γιατί όταν έβγαλα τη λύρα, και μου'ρθε πεντάγραμμο τώρα, τί άλλο! Κάτι πρέπει να βλέπω, δε μπορώ στο σκοτάδι, τρελαίνομαι! (γέλια) Ωραίο πάντως, θα το σκεφτώ.

Με σχόλια [M123]: 57. A singer, who can't relate to an instrument while thinking of a melody, perhaps visualizes notation. 'I need to be seeing something, I can't be in the dark!'.

58.Int. Η μνήμη, τί ρόλο παίζει; Νομίζω μου είπες, ότι στην περίπτωση ενός απλού κομματιού κι επαναλαμβανόμενου, βοηθάει. Βέβαια στην περίπτωση που θα αυτοσχεδιάσει κάποιος, εκεί παίζει ρόλο η μνήμη;

58.T2. Η μνήμη κυριολεκτικά εννοείς, η μουσική μνήμη. Κοίτα, παίζει μ'ένα ρόλο ασυνείδητο. Γιατί, ναι ο αυτοσχεδιασμός προφανώς και ειδικά ο αυτοσχεδιασμός, ως ένα σόλο, ως ένα πλήρες κομμάτι ας πούμε, ναι έχει– δεν είναι σύνθεση εξ'ολοκλήρου της στιγμής, χρησιμοποιείς στοιχεία που λειτουργούν– ναι, εκεί λειτουργεί η μνήμη, και η στιγμή ταυτόχρονα,…

Με σχόλια [M124]: 58. Improvisation is a combination of a non-conscious type of memory, with the moment.

59.Int. Τα βιώματα τα μουσικά στην ουσία.

59.T2. Ναι,… Η μνήμη ναι με την έννοια του ασυνείδητου όμως, όχι του συνειδητού, όχι της σκέψης δηλαδή. Λειτουργεί ασυνείδητα. Ότι λειτουργεί, λειτουργεί, φυσικά και λειτουργεί.

Με σχόλια [M125]: 59. It is a non-conscious type of memory that functions, not thought.

60.Int. Άρα στην ουσία για να λειτουργήσει αυτή, βέβαια χρειάζεται κάποιος να έχει ερεθίσματα. Δηλαδή για να μπορέσει να λειτουργήσει αυτό το πράγμα και ν'αυτοσχεδιάσει κάποιος, και να λειτουργήσει η μνήμη, και να έχουνε αποθηκευτεί εκεί μέσα πράγματα που θα λειτουργήσουν ασυνείδητα, πρέπει πρώτα να έχει…

60.T2. Ασφαλώς, βέβαια.

Με σχόλια [M126]: 60. (See 61).

61.Int. Κι ερεθίσματα.

61.T2. Πρέπει να έχει γεμίσει αυτή η μνήμη εννοείς, ναι.

Με σχόλια [M127]: 61. (Agrees with me, that) aural experiences are a necessary precondition for this memory to be filled, storing them and assimilating them so that they become 'non-conscious memory', enabling an oral tradition to function.

62.Int. Θεωρία διδάσκεται ξεχωριστά απ'το παίξιμο;

62.T2. Ναι. Και πάλι δειλά. Δηλαδή, το κάνω σαν ξεχωριστό μάθημα, αλλά πολλές φορές και στο παίξιμο… υπεισέρχεται και η θεωρία, κάποιες φορές.

Με σχόλια [M128]: 62. He teaches theory as a separate course, but it also comes into his instrumental teaching…

63.Int. Αυτό τώρα εδώ, ή και εκτός πανεπιστημίου, στην καθεαυτού παραδοσιακή;

63.T2. Και εδώ και εκτός.

Με σχόλια [M129]: 63. Both in and out of university.

64.Int. Υπάρχει το θεωρητικό σκέλος.

64.T2. Ναι. Μιλάω, απαντάω για τον εαυτό μου, έτσι, γιατί γενικά, κοίτα– τώρα τελευταία υπάρχει. Αναπτύσσεται και αυτό. Παλιότερα δεν υπήρχε καθόλου.

Με σχόλια [M130]: 64. Traditionally, theory was not part of teaching this music…

65.Int. Ναι… Παλιότερα δεν υπήρχε καθόλου.

65.T2. Κι ακόμα και τώρα από κάποιους μουσικούς της παλιότερης γενιάς ας πούμε,…

Με σχόλια [M131]: 65. …and still isn't for some musicians of the older generation.

66.Int. Αυτό ίσως μοιάζει άλλη ερώτηση, -αν κάποιος ξέρει τί κάνει εκείνη τη στιγμή, έχει διαφορά, αλλά η ίδια ερώτηση θα μπορούσε να μπει και για τη θεωρία. Δηλαδή ότι, η θεωρία τί προσφέρει σ'αυτόν που θα τη μάθει;

66.T2. Σωστά, τί προσφέρει… Ίσως επιταχύνει σε κάποιες περιπτώσεις την εκμάθηση κάποιων πραγμάτων, του δίνει έναν κοινό κώδικα για να συνεννοείται, και βασικά εντάξει, το ότι του δίνει και μια πληρότητα γνώσης, του τη δίνει. Η οποία μπορεί να μη χρειαστεί απαραιτήτως για τη μουσική που παίζει, όπως και… Αλλά είναι ανοιχτός, μπορεί να λειτουργήσει ως ένας μουσικός τού σήμερα, που πια κάνουνε - κανουμε κι άλλα πράγματα, έτσι, δηλαδή χρειάζεται να κατανοήσουμε και διάφορα άλλα πράγματα με τα οποία θα συνδεθούμε κάποια στιγμή. Αλλά, αν μιλάμε για την απόλυτη κατάσταση «στη γυάλα» μέσα ας πούμε, ένας μουσικός που θα παίξει τη μουσική του τόπου του και τίποτ'άλλο, δε χρειάζεται καθόλου μα καθόλου. Όχι.

Με σχόλια [M132]: 66. 'Theory may speed up learning in some cases, give one a common code to understand each other, and ultimately a completeness of knowledge', which is useful if one ventures into other idioms. If not, there is practically no use for it.

67.Int. Σωστό αυτό. Είναι στην παγκοσμιοποιημένη κατάσταση που θες τη θεωρία για να μπορέσεις να καταλάβεις το δικό σου πλαίσιο σε σχέση μ'άλλα πλαίσια.

67.T2. Ακριβώς. Δηλαδή να ξέρεις ότι η τρίτη αυτή που παίζεις, το ματζόρε ας πούμε, αν ξέρεις ότι είναι χαμηλότερη από το πιάνο, όταν θα'ρθει η ώρα να παίξεις μ'ένα πιάνο και δεν θα τ'ακούς καλά, θα ξέρεις τί σου φταίει, θα πρέπει να πας (στη θεωρία). Άρα, ναι. Επίσης παρένθεση, οι περισσότεροι από τους μουσικούς και γνωστούς της παραδοσιακής μουσικής, δεν έχουνε την πληρότητα της μουσικής αντίληψης έτσι όπως την περιγράψαμε στην αρχή. Ας πούμε ο κλαριντζής συνήθως, επειδή είναι σόλο. Δεν έχει ρυθμό, καθόλου. Δηλαδή δεν ξέρει, δεν μπορεί να σου μετρήσει έναν ρυθμό, μπορεί να σου πει ότι είναι ¾, δε– «κουνάει», πώς το λένε, δε μπορεί να *κρατήσει* έναν ρυθμό. Αλλά δεν του χρειάζεται, γιατί είναι πάντα στον αυτοσχεδιασμό, και στο «φου-φου», κλπ. Αντιστοίχως ο τουμπελεκατζής ας πούμε, δε μπορεί να σου τραγουδήσει μια μελωδία. Έχει εξειδικευτεί σ'αυτό το πράγμα. Και αρκετά τέτοια παραδείγματα. Γι'αυτό που κάνουν είναι μια χαρά. Αν όμως σε αυτούς τους μουσικούς, τους ζητήσεις να κάνουνε κάτι άλλο πέρα από την παράδοσή τους, έχουνε θέμα. Δηλαδή εκεί βγαίνει τεχνικά η έλλειψή τους. Άρα όλο αυτό, συμπληρώνω αυτό που λέγαμε πριν, οδηγεί σε μία πληρότητα μουσικής αντίληψης που κάνει κάποιον ικανό στο να, εφόσον το επιθυμεί, να αναζητήσει και να εμπλακεί και σ'άλλα πράγματα.

Με σχόλια [M133]: 67a. An example of theory's usefulness in a combination of idioms: collaborating with a pianist and noticing differences in tuning.

Με σχόλια [M134]: 67b. Most traditional musicians have practical knowledge of their own specialty, and cannot function so well outside it.

Με σχόλια [M135]: 67c. Theory can lead to a 'completeness of musical perception that renders someone capable to explore and enter into other things also, should he wish to'.

68.Int.Γίνεται πιο πολύπλευρη η ικανότητά του στην ουσία.

68.T2. Ακριβώς. Ξέρει τον κώδικα τέλος πάντων που... τον ευρύτερο.

69.Int. Μάλιστα. Η προσωπική έκφραση είναι ζητούμενο στην παραδοσιακή μουσική;

69.T2. Λοιπόν θα σου πω, ναι, αυτό είναι το πιο ενδιαφέρον. Ξεκινήσαμε πότε, πέντε χρόνια είμ'εδώ. Κι έρχομαι και βρίσκω ένα μάθημα ενορχήστρωσης παραδοσιακών οργάνων. Ωραία, λέω. Είχα κάνει ενορχήστρωση εγώ ευρωπαϊκή. Και λέω τί ωραία, παραδοσιακών οργάνων. Ας το ξεκινήσουμε πειραματικά να δούμε, δηλαδή, θα βγάλουμε κανένα συμπέρασμα, κανέναν κανόνα ας πούμε; Το ξεκινήσαμε έτσι. Ε, λοιπόν, στην πορεία συνειδητοποίησα ότι είναι αδύνατον το να βγάζεις συμπεράσματα, δηλαδή ενορχηστρώσεις στο χαρτί για παραδοσιακά όργανα. Ενώ για μια συμφωνική μπορείς να το κάνεις. Να ξέρεις τους κανόνες ας πούμε, ενορχηστρώνεις στο χαρτί. Τα βιολιά αυτό, τα τσέλα αυτά, κλπ. Γιατί: Γιατί, αν δώσεις ένα κομμάτι ας πούμε σε 2 καλές συμφωνικές, του Βερολίνου και της Νέας Υόρκης, και με διαφορετικό μαέστρο, θ'ακούσεις περίπου το ίδιο πράγμα. Αν δώσεις το ίδιο κομμάτι σε 2 διαφορετικά παραδοσιακά σύνολα, θ'ακούσεις τελείως άλλο πράγμα! Γιατί το σημαντικό εδώ είναι ακριβώς αυτό, η προσωπικότητα και ο προσωπικός ήχος και τρόπος του κάθε μουσικού. Και αυτό δεν είναι και, πώς να σου πω, και «μαγκιά», ας πούμε, είναι ανάγκη της μουσικής. Γιατί μιλάμε για μία μουσική που το τεχνικό της μέρος είναι… τέλος πάντων… είναι 20%. Το τεχνικό μέρος που έχει να μάθει ένας λυράρης, – και πολλά λέω, σε σχέση μ'έναν κλασικό βιολιστή που έχει να παίξει του Παγκανίνι, κονσέρτα κι αυτά, το τεχνικό μέρος, έτσι, είναι 20%. Χρειάζεται ένα – και πολλά λέω. Δε χρειάζεται να λιώσει στη μελέτη για να τα παίξει. Τί του μένει; Πέντε πράματα έχει να κάνει. Του μένει να κάνει αυτά τα πέντε πράγματα, μ'έναν ξεχωριστό τρόπο. Αλλιώς δεν έχει κανένα νόημα ύπαρξης (;30:23). Και όλη αυτή η μουσική, αυτό υποστηρίζει. Και ο αυτοσχεδιασμός, κλπ. Άρα, αυτό είναι κάτι που ενθαρρύνω τελευταία, αρκεί να σου πω ότι–

70.Int. *Είναι* ζητούμενο δηλαδή…

70.T2. Αυτό τελικά – για'μένα, *το* ζητούμενο. Αρκεί να σου πω, ότι μέχρι πριν από κάποια χρόνια, ήμουνα πολύ απόλυτος στα ατομικά μαθήματα του οργάνου που διδάσκω, των οργάνων, και του λαούτου– στο πώς γίνονται τα πράγματα, απόλυτος δηλαδή: αυτό δεν γίνεται έτσι, γίνεται έτσι, κάν'το τώρα. Ε τώρα πια, είμαι σε φάση που, τ'αφήνω – όταν βλέπω κάποιον να μπορεί να το υποστηρίξει, πλάθει μια προσωπικότητα, το αφήνω, και μάλλον έχω δικαιωθεί σ'αυτό. Δηλαδή, ή τέλος πάντων δε διορθώνω, προτείνω κάποια άλλα πράγματα αλλά τον αφήνω να το βρει μόνος του.

71.Int. Μάλιστα, μάλιστα.

71.T2. Και αυτός είναι και ο λόγος που, επειδή ακριβώς το τεχνικό μέρος σε'μας είναι τόσο (κίνηση με τα χέρια που δείχνει κάτι μικρό), ακόμα και κάποιος που παίζει άλφα-βήτα, αν δούμε μια προσωπικότητα που μπορεί να το υποστηρίξει αυτό το πράγμα, θα τον πάρουμε. Κι έχουμε δικαιωθεί. Γ. Κ., ας πούμε. Δεν ξέρω αν τον ξέρεις, ένα παιδί με κοτσίδα. Έπαιζε, πώς να σου πω, άλφα-βήτα. Δεν ήταν για ειδίκευση. Είδαμε κάτι, εγώ κι ο Θ. μόνο, το υποστηρίξαμε αυτό. Ο Γ. έχει γίνει, τώρα, παίζει «σούπερ». Παίζουνε σήμερα κάπου κιόλας. Άρα, είναι αυτό, είναι θέμα προσωπικότητας, και ειδικά, και το πάω και πιο μακριά τώρα: Και ειδικά για τη δική μας μουσική, είναι και αισθητικό θέμα επίσης. Και δυστυχώς, όλοι αυτοί οι μουσικοί, έχει κάπου περάσει λίγο εδώ και δεκαετίες, αν εξαιρέσεις κάποιους ανθρώπους που ήταν λίγο πιο καλλιεργημένοι – όχι μορφωμένοι απαραιτήτως, λίγο πιο πνευματώδεις–, μουσικούς ελάχιστους, οι υπόλοιποι είναι, δεν υποστήριξαν αυτή τη μουσική όπως θα έπρεπε, γενικά. Και με αποτέλεσμα αισθητικά να έχει πάρει διάφορους δρόμους που, κρίνονται. Έτσι. Σου απάντησα; Τι ήταν η ερώτηση; Α για την προσωπικότητα: Το άλφα και το ωμέγα.

72.Int. Υπάρχουν περιπτώσεις που αυτό λείπει;

72.T2. Φυσικά.

73.Int. Υπάρχουνε.

73.T2. Ναι. Και συνήθως μιλάμε για περιπτώσεις ανθρώπων που δεν καταφέρανε, παρ'όλο που μπορεί να'χουνε πολλά, πολύ καλή προσωπική αντίληψη, πολύ καλή τεχνική, δεν κάνουν διαφορά, άνθρωποι οι οποίοι δεν… πρωταγωνιστούν. Ενώ βλέπεις άλλους, με, όχι και τόσο σπουδαία μουσική αντίληψη, όχι και τόσο σπουδαία

Με σχόλια [M136]: 68. ”

Με σχόλια [M137]: 69. ‘Personality and personal sound’ are the main issue in this music, which is technically not as demanding as its classical counterpart (string music). Without this personal element, one has ‘no reason for existence’ musically.

Με σχόλια [M138]: 70. For this reason, in his teaching he allows for unconventional elements in students, if their personality can support them.

Με σχόλια [M139]: 71. Also for this reason, students are judged by different criteria to be accepted into these studies than classical music students: mainly, by musical personality, rather than technical facility.

Με σχόλια [M140]: 72. Personality is often lacking.

τεχνική, που όμως έχουνε μια ιδιαιτερότητα, που στην ευρωπαϊκή ας πούμε δε θα φτάνανε ποτέ να παίξουνε σε κόσμο, γιατί δε θα'χανε το τεχνικό υπόβαθρο. Εδώ μπορούν και το κάνουν.

74.Int. Κατάλαβα. Απελευθερωτικό όμως είναι αυτό!

74.T2. Είναι.

75.Int. Γιατί με την κλασική είσαι διαρκώς εκεί πέρα, «σκλάβος»!. Τώρα βέβαια το ερώτημα θα ήτανε, εντάξει, εξαρτάται πώς έχει ξεκινήσει κανείς να μαθαίνει μουσική. Εκεί θα'ταν ενδιαφέρον, να δει, τα παιδιά που δεν τούς βγαίνει κάτι, κι αυτοί που τούς βγαίνει κάτι ας πούμε, τί εκπαιδευτικό παρελθόν έχουν. Αλλά αυτό δε μπορούμε να το ξέρουμε προφανώς.

75.T2. Ναι.

76.Int. Δηλαδή όλα τα παιδιά προέρχονται… Μπορεί κάποιοι να'χουν ξεκινήσει να μαθαίνουνε, ας πούμε, φλογέρα, στο ωδείο, ή βιολί, ή κάτι. Δεν ξεκίνησαν να μαθαίνουν μ'έναν παππού σ'ένα χωριό, έτσι δεν είναι; Δεν ξεκίνησαν με παραδοσιακή διδασκαλία. Άρα το 'background' είναι αυτό που είναι όλων. Και των παιδιών που έρχονται στην ευρωπαϊκή στην ουσία συνήθως, ε;

76.T2. Ναι. Με ελάχιστες εξαιρέσεις, σε'μας.

77.Int. Οπότε αυτό, δε μας λέει κάτι… Επόμενο θέμα, ακουστική ικανότητα. Μου είπες νομίζω στην αρχή. Η έννοια της ακουστικής ικανότητας οπότε, *υπάρχει*, έτσι; Αυτό το πράγμα, σαν έννοια, «ακουστικές δεξιότητες»…

77.T2. Βεβαίως!

78.Int. Υπάρχει σαν έννοια, σαν όρος, ακόμα.

78.T2. Βεβαίως.

79.Int. Πώς το λέτε;

79.T2. Αντίληψη, το λέω εγώ, ακουστική αντίληψη.

80.Int. Ωραία, ακουστική αντίληψη. Ποιές είναι οι σημαντικές δεξιότητες που πρέπει ο μαθητής να αποκτήσει, μου είπες στην ουσία. Το ρυθμό, και τη μελωδία, και το «δρόμο».

80.T2. Ναι, τους τρόπους, τους ήχους, αναγνώριση… που έχει να κάνει με αναγνώριση μελωδίας, έτσι; Βασικά το να μά– αυτό, καλλιέργεια της ακοής, που μπορεί να'χει να κάνει και με το να διακρίνω σε μια ηχογράφηση τι όργανα ακούω, πώς να σου πω.

81.Int. Μάλιστα.

81.T2. Αυτό το να μάθω ν'ακούω.

82.Int. Αυτό αξιολογείται ξεχωριστά, στην επίσημη εκπαίδευση; Προφανώς αφού διδάσκεται ξεχωριστά αξιολογείται και ξεχωριστά, απ'τη στιγμή που υπάρχει μάθημα, υπάρχει και αξιολόγηση…

82.T2. Ναι, αξιολογείται ξεχωριστά.

83.Int. Για τον οργανοπαίχτη, πάλι δεν αξιολογείται ξεχωριστά, στα πλαίσια ενός ξεχωριστού μαθήματος…

83.T2. Ενός ξεχωριστού μαθήματος, όχι (δηλαδή όχι στην εκτέλεση).

84.Int. Πώς μπορείς να βοηθήσεις κάποιον που δεν είναι η ακουστική του αντίληψη πολύ καλή;

Με σχόλια [M141]: 73. There are people with good 'perception and technique', who don't stand out; and the reverse: there are others, with less good 'musical perception and technique, who have something special'. Such people can succeed in this tradition (versus classical: technical facility from early on is vital).

Με σχόλια [M142]: 74. (Agrees with me: this is rather freeing).

Με σχόλια [M143]: 75. (See 76).

Με σχόλια [M144]: 76. Traditional music students typically have a common background, that of formal musical training, with classical music students. Thus one can't make comparisons or draw conclusions on the reasons for lack of musical personality in these two student categories.

Με σχόλια [M145]: 77. The notion of 'aural ability' exists.

Με σχόλια [M146]: 78. "

Με σχόλια [M147]: 79. Identifies it with 'aural perception'.

Με σχόλια [M148]: 80. 'Aural perception' denotes recognizing a melody or a mode, or being able to aurally make out what instruments may be playing in a recording.

Με σχόλια [M149]: 81. It's about 'learning to listen'.

Με σχόλια [M150]: 82. Aural skills are assessed separately in the context of the separate lesson taught (– not as part of performance, which is assessed holistically, see 40).

Με σχόλια [M151]: 83. "

84.T2. Τί τραβάω, τί τραβάω!… Κοίτα, έχω έναν φοιτητή, που είναι πρόκληση. Εννοώ, πρόκληση για'μένα, όχι με την κακή έννοια. Είναι ένας φοιτητής που μπήκε με τις κατατακτήριες, με χαμηλό βαθμό, σχετικά, επειδή ήταν από ΤΕΙ, τον ήξερα από παλιά βέβαια, κι είχα δει έναν φιλότιμο άνθρωπο, με προσωπικότητα που νόμιζα ότι θα μπορούσε να το υποστηρίξει. Η προσωπικότητα είναι εκεί, παραμένει, αλλά έχει πάρα πολλά προβλήματα αντίληψης, που δεν μπορούμε να προχωρήσουμε στο όργανο. Κι είναι πρόβλημα, γιατί γενικά είχα πολύ καλούς μαθητές. Λοιπόν, κι η ερώτηση είναι πώς βοηθιέται;

85.Int. Ένα παράδειγμα δραστηριότητας σχετικής.

85.T2. Έχω δοκιμάσει τα πάντα, άμα σου λέω! Έχω δοκιμάσει τα πάντα. Εντάξει, αυτός είναι ειδική περίπτωση. Γιατί, άμα του πεις ν'αφήσει το όργανο απ'τα χέρια, τα καταλαβαίνει όλα. Ρυθμούς, τραγουδάει σωστά, μελωδίες,– με το που θα βάλει το όργανο, βραχυκυκλώνει το σύμπαν. Ας αφήσουμε την ειδική περίπτωση. Γενικά, θα δούλευα εκεί που βλέπω ότι υπάρχει έλλειψη. Δηλαδή αν δω ότι υπάρχει έλλειψη στο ρυθμικό μέρος, θα δούλευα ρυθμούς, με την έννοια της ανάλυσης που λέγαμε προηγουμένως: Αυτό το ρυθμικό σχήμα, πάμε.

86.Int. Ναι, «πάμε» πάνω στο όργανο; «Πάμε» πες το; «Πάμε» χτύπα το;

86.T2. Όλα, όλα. Κράτα το ρυθμό να παίξω εγώ επάνω σ'αυτό λίγο πιο περίπλοκα πράγματα, να τον αισθανθείς. Όλα, ό,τι μπορώ, ό,τι μας παρέχει… η επιστήμη!.

87.Int. Εσύ, τί εκπαίδευση είχες;

87.T2. Ωδείο απ'τη μια, κιθάρα και θεωρητικά, κι απ'την άλλη χορωδία παραδοσιακής μουσικής. Με τον τρόπο αυτόν, «σας το λέω το λέτε», χωρίς παρτιτούρα. Και βυζαντινή, με σημειογραφία εκεί, και μετά λύρα, και παρτιτούρα και χωρίς.

88.Int. Σολφέζ-ντικτέ είχες στο ωδείο;

88.T2. Βέβαια, έκανα. 160 στα 160.

89.Int. Σε βοήθησαν αυτά που έκανες μέσα στο μάθημα; Έχουν εφαρμογή στην μουσική σου ζωή, πορεία κλπ αργότερα, αυτά που έμαθες σ'εκείνο το μάθημα μέσα;

89.T2. Ποιό;

90.Int. Το σολφέζ-ντικτέ, του ωδείου.

90.T2. Ναι. Μου'χουνε κάνει τη ζωή πιο εύκολη. Γιατί μου καλλιέργησαν – έχω μια αντίληψη που μπορώ να αντιληφθώ τα πράγματα και να μην – να πηγαίνω κατευθείαν στην ουσία.

91.Int. Συνέβαλε νομίζεις το μάθημα αυτό, το ότι διδασκόσουν αυτά τα πράγματα, όπως κι όλοι μας δηλαδή, ξεχωριστά, νομίζεις συνέβαλε στο καλό σου αυτί…

91.T2. Νομίζω πως ναι. Αλλά δεν ξέρω πώς θα ήτανε αν δεν ήταν ξεχωριστά.

92.Int. Έτσι είναι. Γιατί αυτό είναι μια ιδιαιτερότητα της ευρωπαϊκής. Δεν υπάρχει στους άλλους. Και μπορεί κάποιος στην παραδοσιακή, μπορεί να'χει άριστη ακουστική αντίληψη.

92.T2. Χωρίς να'χει περάσει απ'αυτό.

93.Int. Ναι, χωρίς να του'χει πει κάποιος ειδικά «τώρα θα κάνουμε ένα μάθημα για το αυτί». Απλά είναι ο τρόπος που μαθαίνει, ας πούμε, το όργανο.

93.T2. Ναι, ναι.

94.Int. Αλλά, εντάξει, πάντως θεωρείς ότι πήρες πράγματα, που πιθανόν να σου το καλλιέργησαν, ας πούμε.

Με σχόλια [M152]: 84. Personal experience on teaching students with weaknesses in aural perception: 'a challenge'.

Με σχόλια [M153]: 85a. This student understands and can imitate anything (showing good aural perception), but as soon as he picks up his instrument, it's as if a 'short circuit' happens.

Με σχόλια [M154]: 85b. (Aural perception is not one single ability, there are different strengths and weaknesses:) To cultivate aural perception, he would work on problematic areas as needed, through analysis, through repetitive playing (by the student), improvising on top of the student's playing, etc.

Με σχόλια [M155]: 86. "

Με σχόλια [M156]: 87. His own studies: experience with both European and Greek traditional instruments; traditional choir singing; both using notation and learning aurally.

Με σχόλια [M157]: 88. High achiever in aural training at conservatory.

Με σχόλια [M158]: 89. Explanatory question.

Με σχόλια [M159]: 90. What he did in aural training helped him: 'it's made my life easier, because it cultivated – I can perceive things and – go straight to the core'.

Με σχόλια [M160]: 91. He believes the lesson helped, though he is not sure how 'strong' his ear would be without this training.

Με σχόλια [M161]: 92. (See 93).

Με σχόλια [M162]: 93. (Agrees with me that,) one may have an excellent aural perception in his tradition, just through the way of learning, without any special 'aural training'…

94.T2. Πάντως, επιστρέφω σ'αυτό, σχετικά μ'αυτήν την κουβέντα, αυτό που λέγαμε πριν. Ναι, φαινομενικά μοιάζει να έχει αντίληψη ένας μουσικός που δεν έχει διδαχτεί ντικτέ, αλλά συνήθως είναι μια αντίληψη περιορισμένη,…

95.Int. Επικεντρωμένη.

95.T2. …Επικεντρωμένη στο υλικό, στα ερεθίσματα που έχει. Και συνήθως δεν γίνεται να έχεις τόσο μεγάλη πληρότητα ερεθισμάτων. Δηλαδή μπορεί να– ας πούμε μπορεί ν'ακούει πάρα πολύ εύκολα βηματικές κινήσεις, αλλά ξαφνικά αν του παίξεις μια τέταρτη αυξημένη, διαστήματα που δεν έχει συνηθίσει, να σου πει… (παραστατικά δείχνει κάποιον μπερδεμένο).

96.Int. …«Δε μπορώ».

96.T2. Ναι.

[Η συνέντευξη-συζήτηση τυπικά τελείωσε εδώ, και έκλεισα το ηχογραφικό μηχάνημα. Ακολούθησε μια συζήτηση που αφορούσε στο αντικείμενο του διδακτορικού, & στην άποψή μου ότι η κλασική μουσική εκπαίδευση μειονεκτεί ίσως εξαιτίας της έμφασης στην παρτιτούρα και την παραμέληση του αυτοσχεδιασμού. Ξανάνοιξα το μηχάνημα για την συνέχιση της κουβέντας:]

97.T2. Λέω, χωρίς να'χω εικόνα του πράγματος, κι απ'την παιδεία την συγκεκριμένη έχω λίγο αποστασιοποιηθεί εν'η αλήθεια. Δηλαδή το άφησα στα 14 μου. Έλεγα ότι ακούω, διαβάζω ότι οι μουσικοί της εποχής του Μπαχ και συνεπώς όλοι οι παλαιότεροι και ενδεχομένως και μεταγενέστεροι αυτοσχεδιάζανε. Δηλαδή ήτανε μία μουσική -πώς να σου πω- ζωντανή με κάποιον τρόπο, αλλά και εύπλαστη, δηλαδή άφηνε χώρο συμμετοχής στο μουσικό, του άφηνε λίγο δυνατότητες, να το χαλαρώσει λίγο, και ερμηνείας, και αυτοσχεδιασμού… Και αναρωτιέμαι πόσο σημαντικό είναι αυτό, κι αν είναι αυτός ένας λόγος που δεν υποστηρίζεται αυτό πια από την παιδεία την ευρωπαϊκή η οποία έχει γίνει τόσο… απόλυτη και καταπιεστική ίσως, απ'ό,τι ακούω.

98.Int. Οπότε αυτό να'χει οδηγήσει σε τι;

98.T2. Να'χει οδηγήσει σ'αυτήν την παιδεία, σ'έναν τρόπο διδασκαλίας που δε βοηθάει την ανάδειξη προσωπικότητας που λέγαμε προηγουμένως.

99.Int. Την ανάδειξη προσωπικότητας.

99.T2. Ναι. Αλλά απ'την άλλη, μιλάμε για μια μουσική που έχει και ειδικές απαιτήσεις, δε μπορείς να το παραβλέψεις αυτό. Δηλαδή το αντίστοιχο υπάρχει στο χορό. Υπάρχει το τσάμικο από'δω και υπάρχει και ο Καρυοθραύστης από'κει, το μπαλέτο εννοώ. Τσάμικο χορεύουμε τώρα κι οι δυο μας. Επί τόπου το μαθαίνεις, σε 5 λεπτά. Δε σημαίνει ότι χορεύουμε καλό τσάμικο όμως. Ο καλός χορευτής φαίνεται, κάτι έχει. Έχει μια προσωπικότητα, δεν το'χουν όλοι. Αλλά πάντως, εν δυνάμει μπορούμε να το κάνουμε. Δε χρειάζεται να–, ενώ το άλλο, ήδη είναι 'too late'. Θα'πρεπε να'χαμε ξεκινήσει απ'τα τέσσερά μας, τις πουέν κι αυτά. Άρα είναι κι η φύση του πράγματος τέτοια.

100.Int. Πάντως, έτσι, πολύ χονδροειδώς αν το σχηματοποιούσαμε έτσι όπως το λες, είναι σα να λες ότι στο ένα έχει σημασία η ψυχή, στο άλλο έχει σημασία η υλοποίηση, κατά κάποιον τρόπο. Βέβαια, κι εκεί θέλει και ψυχή,…

100.T2. Μα ακριβώς, απλώς έχεις πρώτα να περάσεις το «βουνό» της υλοποίησης. Γι'αυτό και πολλές ψυχές εκεί, τις χάνεις. Γιατί δε μπορούν να περάσουν από το… «βουνό».

Με σχόλια [M163]: 94. … However, he repeats that, musicians familiar with one tradition typically have good perception only for a narrow range of musical features.

Με σχόλια [M164]: 95. He has a positive attitude towards the teaching of dictation, as giving a greater range of different musical stimuli, beyond one's own idiom.

Με σχόλια [M165]: 96. "

Με σχόλια [M166]: 97. Remarks that classical music, like traditional music, used to leave more space for improvisation (vs current emphasis on notation)…

Με σχόλια [M167]: 98… And that possibly the lack of that element today may have led to 'a way of teaching which does not help in allowing personality to shine'.

Με σχόλια [M168]: 99. However, classical music has 'special technical demands, which can't be overlooked'. Anyone can learn a traditional dance in 5 minutes, even if the good dancer will stand out; but it would take years of training for anyone to dance ballet.

Με σχόλια [M169]: 100. The technical difficulty of materializing one's musicality in classical music, possibly causes many people to stop short of reaching their goal.

Interview with participant 'T3'

1.Int. Λοιπόν το πρώτο ερώτημά μας είναι πώς αναγνωρίζουμε μουσική ικανότητα σε κάποιον. Μουσικότητα.

1..T3.. Ναι. Κοίτα, στην παράδοση που ασχολούμαι εγώ, η οποία είναι κατ' εξοχήν προφορική παράδοση, αυτό είναι «εκ των ων ουκ άνευ» ας πούμε, είναι θεμελιώδες γνώρισμα, η μουσικότητα. Και αναγνωρίζεται, σε πρώτο επίπεδο, απλά απ' τον τρόπο πρόσληψης – όχι φθόγγων, και, τέλος πάντων διαστημάτων, αποσπασματικά, αλλά συνολικά μουσικών φράσεων.

2.Int. Μάλιστα.

2..T3.. Αυτό. Επίσης, έχουν παρατηρηθεί μαθητές, φοιτητές οι οποίοι, μπορεί να μην παίρνουν ας πούμε τη μελωδία αυτούσια, αλλά να αντιλαμβάνονται άλλα, δευτερογενή στοιχεία του ήχου, ας πούμε χροιές, τρόπο, ως μοτίβο ας πούμε, ως κίνηση, ως διάθεση, τέτοια πράγματα. Κυρίως η μουσικότητα αναγνωρίζεται ως συνολική, έτσι, προσέγγιση της μουσικής, κυρίως εν σώματι, σωματική και πνευματική, όχι χωρισμένα αυτά. Δηλαδή τον βλέπεις τον άλλον, πώς κινείται με το όργανό του ας πούμε, πώς αντιλαμβάνεται τη μουσική συνολικά, σωματικά.

3.Int. Το οποίο βγαίνει στον τρόπο που παίζει προφανώς, δεν είναι το θέμα τού πώς μπορεί να εξηγήσει αυτό που αντιλαμβάνεται.

3..T3.. Όχι μόνο που παίζει, – μπορεί να μη μπορεί να παίξει – υπάρχουν περιπτώσεις φοιτητών που δε μπορούν να παίξουν, στην αρχή, αλλά μπορούν να τραγουδήσουν καλά. Αυτό είναι ελπιδοφόρο σημάδι. Όταν βλέπεις ας πούμε ότι ο άλλος δεν έχει δυνατότητα πρόσληψης της πληροφορίας στο όργανο, και μπορεί να τραγουδήσει όμως, σημαίνει ότι είναι τεχνικό το ζήτημα, και θα κατακτηθεί ας πούμε συν τω χρόνω. Αν δε μπορεί ούτε να τραγουδήσει, ούτε καν να κινηθεί, εκεί υπάρχει πρόβλημα.

4.Int. Κατάλαβα. Το τραγούδι δηλαδή είναι κάτι που εσύ το χρησιμοποιείς γενικά σαν…

4..T3.. Θεμελιώδης κατάσταση.

5.Int. Βάζεις τους μαθητές σου να τραγουδάνε…

5..T3.. Ναι, να τραγουδάνε.

6.Int. Τους βάζεις.

6..T3.. Ναι. Κι εγώ τους τραγουδάω,

7.Int. Τις φράσεις ας πούμε;

7..T3.. Τις φράσεις, ναι, τους τραγουδάω, και, πολλές φορές – ο τρόπος αυτής της μουσικής, είναι κυρίως φωνητικός. Δηλαδή τα όργανα υπάρχουν, αλλά υπηρετούν. Δηλαδή, ο σεβασμός, το απόλυτο 'respect' είναι για τη φωνή.

8.Int. Μάλιστα!

8..T3.. Ε ναι, γιατί, είναι φωνητική μουσική, και υπάρχει και αυτό το θεωρητικό που λένε ας πούμε οι μουσικολόγοι, ότι υπάρχει μια τριάδα μέλους, λόγου και κίνησης, κι αυτή τη βλέπεις. Μια αδιάσπαστη τριάδα. Δηλαδή δεν είναι χωρισμένα αυτά. Σ'αυτή τη μουσική. Η μελική κίνηση -η μελωδία, ο λόγος -η ποίηση, και η κίνηση -ο χορός. Αυτά τα τρία είναι πάντα μαζί, παρόντα.

9.Int. Στην παραδοσιακή έτσι;

9..T3.. Στην παραδοσιακή μουσική.

Με σχόλια [M170]: 1. Musical ability is crucial in his culture, and it is 'recognised by the way the musician takes in, not notes or intervals, fragmentarily, but musical phrases as a whole'.

Με σχόλια [M171]: 2. Other traits:
perception of 'secondary characteristics of sound, such as tone colour, mode, motives, movement, mood'.
The approach of music through the body, body and spirit being united: 'You see how a person moves with their instrument, how they perceive music as a whole, physically'.

Με σχόλια [M172]: 3. Singing back, and moving to the music, are signs of musical ability. Instrumental performance then depends on attaining technical mastery.

Με σχόλια [M173]: 4. Singing is of 'fundamental' importance.

Με σχόλια [M174]: 5. He asks his students to sing…

Με σχόλια [M175]: 6. And also sings himself as part of teaching.

Με σχόλια [M176]: 7. The voice serves as a model in the Greek traditional musical culture. Instruments serve the voice.

Με σχόλια [M177]: 8. This tradition features melody, language and movement as three elements that work together, in unity.

Με σχόλια [M178]: 9. "

10.Int. Ναι. Υπάρχουν βέβαια και τα τραγούδια της τάβλας.

10..T3.. Και πάλι εκεί υπάρχει ρυθμός.

11.Int. Και μέλος…

11..T3.. Και μέλος, κι εσωτερικός παλμός. Υπάρχει τρόπος δηλαδή που γίνεται αυτό, δεν είναι χύμα.

12.Int. Το τραγούδι, – οπότε ο λόγος που είναι σημαντικό, είναι γιατί σου δείχνει κατά κάποιο τρόπο τί έχει αντιληφθεί ο άλλος απ'αυτό που του παίζεις;

12..T3.. Ακριβώς. Και ένας δεύτερος λόγος είναι ότι είναι η άμεση οδός. Η πιο σύντομη, το τραγούδι. Να το πω αλλιώς δηλαδή. Με τα όργανα, πολλές φορές λόγω τεχνικών δυνατοτήτων τους, προσεγγίζουμε τις μελωδίες περιφραστικά. Δηλαδή γύρω-γύρω. Το τραγούδι όμως πολλές φορές – όταν είναι καλοτραγουδισμένο για την παραδοσιακή μουσική, είναι η ευθεία οδός. Που έχει, ας πούμε, πέντε νότες, αλλά είναι αυτές που πρέπει να' ναι. Εκεί, στο σωστό κούρδισμα, στη σωστή έκφραση. Στα όργανα δε γίνεται αυτό πάντα. Τα όργανα μπορεί να παίζουν, «μπλα-μπλα» κινήσεις πολλές κι αυτά, αλλά να μην κάνουν αυτές τις πέντε, απαραίτητες κεντρικές νότες. Γι'αυτό χρειάζεται το τραγούδι, για να καταλαβαίνει κανείς ποιά είναι η ουσία του πράγματος, και να ξεχωρίζει το πρωτεύον απ'το δευτερεύον: ότι το όλον έρχεται μετά, και, ok, μπορεί να κάνει όλ'αυτά, αλλά, από'κει ξεκινάει (η διανθισμένη μελωδία), απ'αυτή την ευθεία οδό που είναι το σημαντικότερο.

13.Int. Αυτό τώρα που λέμε μουσικότητα, κατά τη γνώμη σου είναι κάτι που υπάρχει εγγενώς μέσα σε όλους, είναι σε διαφορετικούς βαθμούς, είναι κάτι που μπορεί να καλλιεργηθεί; Πώς…

13..T3.. Ναι… Ωραία ερώτηση. Κοίτα, εγώ πιστεύω ότι υπάρχει εγγενώς μέσα σε όλους, αυτό που είπες. Οι βαθμοί τώρα… τέλος πάντων μουσικότητας, είναι σαφώς, όπως όλα τα πράγματα, στη φύση και στη ζωή, είναι πολλοί, και υπάρχει ποικιλία επιπέδων, προσεγγίσεων, τρόπων, κι αυτή είναι κι η ομορφιά. Υπάρχουν παιδιά τα οποία, υπάρχουν άνθρωποι οι οποίοι έχουν ταλέντο σ'ένα πράγμα, ή σε δύο πράγματα ας πούμε, σε δύο παραμέτρους της μουσικότητας, άλλοι έχουν σε άλλα. Άλλοι σε άλλα. Δηλαδή–

14.Int. Ας πούμε, ρυθμό, εννοείς;...

14..T3.. Ναι, ο ένας μπορεί να'χει ρυθμό, άλλος μπορεί να αντιλαμβάνεται καλά τα διαστήματα, με ακρίβεια. Άλλος μπορεί να έχει φαντασία. Άλλος μπορεί να ξεσηκώνει πολύ καλά τις χροιές. Να καταλαβαίνει τις χροιές. Ενδεχομένως μπορεί αυτός ο οποίος έχει ας πούμε και ρυθμό, και γρήγορη αντίληψη κι αυτά, ή γρήγορη ικανότητα εκμάθησης οργάνου, – και στα όρια της ιδιοφυΐας ακόμη έχω δει ας πούμε παιδιά τα οποία ό,τι όργανο πιάσουν το παίζουν σε επίπεδο πολύ υψηλό. Αυτό είναι, εντάξει, στα όρια της ιδιοφυΐας. Κι όμως, αυτός ο συγκεκριμένος που το'χει αυτό, δεν είχε συνθετική ικανότητα. Ήτανε δηλαδή, ό,τι έκανε, ήτανε σα να έκανε ένα μάθημα που έπρεπε να το εκπληρώσει, να έχει ένα 'level' σ'αυτό το μάθημα – αλλά ο ίδιος να συνθέσει και να'χει δικό του καλλιτεχνικό όραμα, κόσμο, δεν είχε. Ενώ κάποιος άλλος με λιγότερο ταλέντο, πολύ λιγότερη μουσικότητα, μπορεί να έχει περισσότερο το «ποιείν» ας πούμε, την ποιητική διάθεση του δημιουργείν περί τη μουσική. Δηλαδή με λίγα λόγια υπάρχει ποικιλία στις επιδόσεις, ανάλογα με τις παραμέτρους.

15.Int. Τις επιμέρους ικανότητες που συνθέτουν τη μουσικότητα.

15..T3.. Τις επιμέρους ικανότητες που συνθέτουν τη μουσικότητα, ακριβώς, ναι.

16.Int. Κατάλαβα. Πολύ ενδιαφέρον. Και, η θεωρία τί ρόλο παίζει, η γνώση της θεωρίας γενικά στη μουσική μαθητεία;

16..T3.. Ε…

17.Int. Τί σημασία έχει, έχει;

17..T3.. Έχει, έχει μια σημασία, για'μένα, δευτερεύουσα. Κατά τη γνώμη μου. Γιατί: Αυτό το λέω, υπάρχουν παραδείγματα. Η μουσική αυτή, η παραδοσιακή-δημοτική ας πούμε που ασχολούμαι, έφτασε μέχρις εδώ από ανθρώπους χαμηλής μόρφωσης, χαμηλής…

Με σχόλια [M179]: 10. "Table songs" involve rhythm…

Με σχόλια [M180]: 11. …An 'internal pulse' along with the melody.

Με σχόλια [M181]: 12. Singing shows what a person has perceived. It also serves as a means to understanding and showing the underlying basic melody, on which instruments elaborate – the basic structure.

Με σχόλια [M182]: 13. Musicality is innate in all people; however, since musicality has different parameters, one may be 'talented' in some things, less so in others. The variety of degrees and types of talent in different people has beauty.

Με σχόλια [M183]: 14. Some such parameters that people are often eclectically good at, are related to: rhythm, interval perception, imagination, understanding and imitation of tone colours, speed at learning, and creativity.

Με σχόλια [M184]: 15. "

Με σχόλια [M185]: 16. (Thinking).

Με σχόλια [M186]: 17. Theory: of secondary importance. Musicians of this culture were traditionally people of low formal education up to now.

18.Int. Ακαδημαϊκής…

18..T3.. Ακαδημαϊκής μόρφωσης. Αλλά, αυτό δε σημαίνει ότι αυτός ο οποίος έχει, ας πούμε, δεν έχει πάει σχολείο, ότι δεν διαφοροποιεί στον εγκέφαλό του, ειδολογικές κατηγορίες. Αυτό είναι αφέλεια πολλές φορές των μουσικολόγων, των ερευνητών να το πιστεύουν, νομίζουν ότι είναι άνθρωποι των σπηλαίων αυτοί. Δεν είναι άνθρωποι των σπηλαίων. Είναι πολύ έξυπνοι περί τη μουσική. Έχουν δηλαδή ειδολογικές κατηγορίες με πολύ, πολλές φορές, λεπτεπίλεπτες αποχρώσεις. Μπορεί να μη τις ονοματίζουνε σωστά, ή να μην υπάρχει σύστημα διάρθρωσης όλων αυτών των πραγμάτων, αλλά υπάρχουν όμως αυτές οι κατηγορίες. Και, απ'αυτό, έχω καταλήξει στο συμπέρασμα ότι ναι, η θεωρία παίζει κάποιο ρόλο, αλλά όπως σου είπα, δευτερογενή. Δηλαδή, αφού, είναι – να το πούμε όπως γίνεται με τη γλώσσα. Πώς μαθαίνεις τη μητρ- δηλαδή αυτή είναι η, ο τρόπος λειτουργίας περί την παραδοσιακή μουσική. Πώς μαθαίνει κανείς τη μητρική του γλώσσα; Πρώτα μαθαίνει απ'τη μαμά του, απ'τους οικείους του, κάνει σωστά τις φωνές, την ενεργητική την παθητική τους χρόνους, σιγά-σιγά έχει φτάσει πέντε-πεντέμιση χρονών και τα κάνει σχεδόν όλα σωστά. Ξέρει. Επίσης ξέρει τη μουσικότητα της γλώσσας, ξέρει τί σημαίνει κάθε φορά ανάλογα με τον τόνο της φωνής. Και *μετά* πηγαίνει σχολείο. Και μαθαίνει γραμματική, συντακτικό κι αυτά. Έτσι λοιπόν πιστεύω πρέπει να γίνεται και με τη μουσική. Δηλαδή πρώτα να μαθαίνει κανείς να μιλάει,…

19.Int. Μουσικά.

19..T3.. Μουσικά,…

20.Int. Σ'ένα ιδίωμα…

20..T3.. Σ'ένα ιδίωμα ναι, και μετά, η θεωρία να έρχεται να δημιουργεί ένα επιστημολογικό υπόβαθρο, επιστημονικό υπόβαθρο, μια συγκρότητη, ενός εγκεφάλου που όμως έχει μάθει να δουλεύει.

21.Int. κατάλαβα.

21..T3.. Σε προφορικό επίπεδο.

22.Int. Αυτό το παράδειγμα είναι πολύ ωραίο. Κι εγώ το χρησιμοποιώ συχνά, κυρίως για να εντοπίσω τα προβλήματα του δικού μας του τομέα, που δεν πάει με την φυσική τάξη πραγμάτων συνήθως… Και άγγιξες και το επόμενο, που είναι η συνειδητή και λεκτική γνώση πραγμάτων. Δηλαδή, το είπες λίγο, αλλά αν θέλεις και παραπάνω, ας πούμε πόσο σημαντικό είναι ας πούμε να ξέρει κάποιος ότι αυτό είναι το τάδε διάστημα, αυτός είναι ο τάδε ήχος, αυτός είναι ο τάδε ρυθμός, σα μαθητής.

22..T3.. Είναι σημαντικό να το ξέρει, αλλά πιο σημαντικό απ'όλα είναι να το προφέρει ο ίδιος. Γιατί έχει παρατηρηθεί, να αντιστρέψω την θέαση του πράγματος, έχει παρατηρηθεί το φαινόμενο τα τελευταία χρόνια, έχουμε πολλά συγγράμματα, πολλή γνώση της θεωρίας, και καθόλου σωστή εκτέλεση των πραγμάτων, των μουσικών ιδιωμάτων κι αυτά. Δηλαδή με λίγα λόγια, η ορθολογική, η δια του εγκεφάλου προσέγγιση της θεωρίας και των θεωρητικών συστημάτων της μουσικής – της όποιας μουσικής, δε διασφαλίζει, το ότι μπορούμε να τα πούμε κιόλας αυτά τα οποία θεωρητικά ξέρουμε.

23.Int. Ναι.

23..T3.. Είναι δηλαδή ανάποδο λίγο αυτό. Γι'αυτό πρώτα εγώ επιμένω ότι πρέπει κανείς να τα «λέει» αυτά τα πράγματα, να μαθαίνει να τα ψελλίζει στην αρχή, και σιγά-σιγά να τα αρθρώνει και να τα λέει, και κατόπιν έρχεται η θεωρία. Η συνειδητότητα σαφώς παίζει ρόλο, για τους συσχετισμούς, κυρίως, γι'αυτό που λέμε ας πούμε στην επιστήμη, «αναστοχαστικότητα». Δηλαδή, συνήθως οι άνθρωποι οι οποίοι είναι μέσα σε μια παράδοση, σπάνια αν όχι ουδέποτε, συγκρίνουν ή βγαίνουν απ'αυτό που είναι το σύστημα, για να δουν τί γίνεται και παραδίπλα. Θα λειτουργούν μέσα εκεί μ'έναν τρόπο φυσικό, κι ανεπιτήδευτο. Η γνώση λοιπόν, η συνειδητότητα των πραγμάτων, βοηθάει αυτό ακριβώς, το να, – επιβάλλεται για το πανεπιστήμιο αυτό, το να μπορεί κανείς να κάνει συγκριτική θεώρηση των πραγμάτων, να ξέρει ότι αυτό είν'εδώ, κι εκείνο είν'εκεί, και το άλλο είναι πιο'κει, ανάλογα με το χώρο και το χρόνο κάθε φορά.

24.Int. Μάλιστα.

Με σχόλια [M187]: 18a. However, the lack of a proper name system for different phenomena does not mean that these people were not capable of very fine categorisations.

Με σχόλια [M188]: 18b. Theory: of secondary importance.

Με σχόλια [M189]: 18c. Like with language, theory should follow lived experience with sound.

Με σχόλια [M190]: 19. (See 20)

Με σχόλια [M191]: 20. Theory should come after lived experience, to give a 'systematic background' to what is already being practised…

Με σχόλια [M192]: 21. …Orally.

Με σχόλια [M193]: 22a. Rendering is more important than knowing: lately, there is much theoretical exploration, and less correct rendition of musical idioms.

Με σχόλια [M194]: 22b. 'Approaching theory and theoretical systems intellectually, does not guarantee that we can (musically) utter what we theoretically know'.

Με σχόλια [M195]: 23a. Musical 'uttering' should come first, theory second. The reverse sequence is 'upside-down'.

Με σχόλια [M196]: 23b. 'Conscious knowledge plays a role in relating things and in reflecting… in comparing'. This is a 'sine qua non' for university students, versus traditional players who usually stay within one idiom only, playing in a 'natural and genuine' manner.

24..T3.. Αυτό βοηθάει ας πούμε δηλαδή…

25.Int. Σωστά.

25..T3.. Πιο επιστημονική, έτσι προσέγγιση.

26.Int. Σου δίνει ένα πλαίσιο για να μπορέσεις να'χεις…

26..T3.. Ένα πλαίσιο να μπορείς.

27.Int. Πιο ολιστική αντίληψη.

27..T3.. Ακριβώς.

28.Int. Κι'άλλων ιδιωμάτων…

28..T3.. Ακριβώς.

29.Int. Και να συγκρίνεις.

29..T3.. Ακριβώς. Αυτό, αυτό.

30.Int. Η σημειογραφία, τί ρόλο παίζει;

30..T3.. Εντάξει, λένε οι αρχαίοι, «αρχή σοφίας ονομάτων επίσκεψις», ή, κάπως έτσι πρέπει να το λέει, δηλαδή ότι, με λίγα λόγια, το όνομα, σχετίζεται και με την ουσία των πραγμάτων. Δεν είναι τυχαίο.

31.Int. Πολύ ωραίο αυτό, δεν το'χα ξανακούσει.

31..T3.. Ναι. Λοιπόν, αλλά όμως, για την παραδοσιακή μουσική η σημειογραφία δεν ήταν κάτι που υπήρχε στην προφορική παράδοση. Προφορική παράδοση εἰν'αυτό (11:57;), έχει επικουρικό χαρακτήρα. Και στα δικά μου μαθήματα, επικουρικό χαρακτήρα έχει. Δηλαδή με λίγα λόγια, ποτέ, δε μαθαίνουμε μια φράση, απ'την παρτιτούρα. Την παρτιτούρα την χρησιμοποιούμε για να έχουμε συνολική επισκόπηση ενός κάπως μακροσκελούς έργου. Αυτό. Να ξέρουμε, ας πούμε, όταν είναι ένα έργο δύο-τρεις σελίδες, να ξέρουμε πού βρισκόμαστε, να παίζουμε όλοι μαζί κι αυτά. Αλλά, τη φράση, δεν τη μαθαίνουμε απ'την παρτιτούρα. Γιατί την παρτιτούρα τη βλέπουμε, αλλά στην ουσία προσπαθούμε να δούμε τί – εννοεί, με όλη την προφορικότητα που θα πρέπει να έχει κανείς ως γνώση, για την κάθε περίπτωση.

32.Int. Ναι. Έρχεται μετά, λίγο όπως η θεωρία δηλαδή…

32..T3.. Ακριβώς, ναι.

33.Int. Δηλαδή πάντα με το αυτί διδάσκεις κατ'αρχήν;

33..T3.. Ναι. Εκτός κι αν είναι μακροσκελή κομμάτια. Όπου τα… Αλλά κυρίως αυτό, με τ'αυτί, ναι. Με το αυτί, δηλαδή… Κατά περίπτωση, μπορεί να – ας πούμε, αν είναι ένα κομμάτι παράδειγμα, με δύσκολο μέτρο, εκεί μπορεί να χρησιμοποιήσουμε την παρτιτούρα. Εκεί. Δηλαδή γι'αυτούς τους δύο λόγους: να'ναι πολύ δύσκολος ο ρυθμός, ή να είναι πολλά τα θέματα, οπότε ο φοιτητής δε μπορεί να τα θυμάται όλ'αυτά, και παίρνει την παρτιτούρα για να βοηθηθεί.

34.Int. Βέβαια, αυτά παλιότερα, όπως λες επειδή είναι προφορική η παράδοση, ακόμα και τέτοιες μουσικές πάλι μαθαινόντουσαν με το αυτί.

34..T3.. Ναι, με το αυτί. Αλλά εντάξει, δεν πάμε τόσο ακραία. Αν και βέβαια, στις εξετάσεις ή οπουδήποτε, δεν υπάρχει περίπτωση να υπάρχει παρτιτούρα.

Με σχόλια [M197]: 24. That's how it helps.

Με σχόλια [M198]: 25. A more 'scientific' (/ objective / systematic) approach.

Με σχόλια [M199]: 26. "

Με σχόλια [M200]: 27. "

Με σχόλια [M201]: 28. "

Με σχόλια [M202]: 29. "

Με σχόλια [M203]: 30. Ancient Greek saying: 'Wisdom starts by exploring the names of things': 'The name of a thing is connected to the essence of the thing'.

Με σχόλια [M204]: 31. In this tradition, and in his lessons, notation has an auxiliary role. It is used so as to have an overview of a long piece, for co-ordination in ensembles (and see 33: for clearing up rhythmic difficulties) – but never to learn a phrase. 'We see it, but we try to see what it means', based on oral/aural knowledge.

Με σχόλια [M205]: 32. (Agrees with me:) it comes after practice, like theory.

Με σχόλια [M206]: 33. Notation is used 'as an aid' if there are many themes in a piece, and if the rhythm is particularly difficult.

Με σχόλια [M207]: 34. Though traditionally pieces were learnt aurally regardless of difficulty level, 'we are not that extreme': pedagogical help to the student comes before complete adherence to the purely traditional way of learning. However, notation is not acceptable in exams:…

35.Int. Κατάλαβα.

35..T3.. Ας είναι 750 σελίδες το θέμα, θα το μάθει απ'έξω ο άνθρωπος να το παίξει κανονικά.

Με σχόλια [M208]: 35. …Students play only from memory in exams.

36.Int. Μάλιστα. Σωστά, εντάξει, εξετάσεις είναι. Έτσι εγκυκλοπαιδικά, οι φοιτητές οι δικοί σου από ποιά παράδοση προέρχονται; Δηλαδή, είναι παιδιά που έχουνε πάει για παράδειγμα στο ωδείο και μετά αποφάσισαν, ή είναι παιδιά συνήθως που πράγματι μέσα στην παραδοσιακή εξελίχτηκαν μουσικά;

36..T3.. Θα σου πω τί γίνεται. Με το δικό μου όργανο, το κλαρίνο και το καβάλι, αυτά τα δύο που κάνω, συμβαίνει το εξής. Είναι όργανα που δεν είναι πολύ «της μόδας», με την έννοια της μόδας περί τα μουσικά γυμνάσια κι αυτά. Δηλαδή, όχι ότι – εντάξει, ας πούμε στο μουσικό γυμνάσιο Ιωαννίνων, στα Γιάννενα είναι υποχρεωτικό το κλαρίνο. Λόγω ότι είναι Ήπειρος, εντάξει. Αλλά γενικώς τα παιδιά απ'τα μουσικά γυμνάσια αρέσκονται περισσότερο σε όργανα όπως το ούτι, το κανονάκι, πιο πολύ τα «ανατολικοπρεπή» όργανα. Το κλαρίνο δεν είναι τόσο πολύ σ'αυτή τη μόδα. Συνήθως, είναι κάποιοι κι απ'τα μουσικά γυμνάσια λιγότεροι, κάποιοι είχαν ερεθίσματα απ'τις οικογένειές τους… Βασικά δεν υπάρχει ένα δομημένο σύστημα παιδείας στην πρωτοβάθμια και στην δευτεροβάθμια στην Ελλάδα που να μπορεί να λειτουργεί με μια διάρθρωση και με μια λειτουργία έτσι που να διασφαλίζει πράγματα, και να παίρνει τα ταλέντα από μικρή ηλικία και να τα εκπαιδεύει. Είναι άνθρωποι, παιδιά από την επαρχία συνήθως, κι έχει κι από την Αθήνα καμιά φορά, εντάξει, που, είτε τους άρεσε το κλαρίνο, είτε ήταν από μουσικές οικογένειες άλλα, είτε είχαν κάποια ερεθίσματα απ'τις οικογένειές τους έτσι τυχαία, τέτοια πράγματα. Τώρα, εκπαίδευση δεν υπάρχει δομημένη.

Με σχόλια [M209]: 36. On the musical background of his students: usually casual experiences of traditional music, and of the particular instrument.

37.Int. Ναι, πάνω σ'αυτό (το παραδοσιακό κλαρίνο). Πάντως γενικά νομίζω ότι οι περισσότεροι τώρα έχουνε ένα μωσαϊκό εκπαίδευσης στην ουσία. Δηλαδή λίγο απ'το μουσικό σχολείο, λίγο θα'χουν πάει ωδείο, λίγο θα'χουν ακούσματα όπως λες απ'την οικογένεια, δηλαδή υπάρχει και το ευρωπαϊκό, υπάρχει και το έντεχνο λαϊκό ή το οτιδήποτε.

37..T3.. Υπάρχει, ναι.

Με σχόλια [M210]: 37. (Agrees with me:) Students usually have a mosaic of different experiences (from different musical styles).

38.Int. Ναι.

38..T3.. Υπάρχει. Και πολλές φορές λειτουργούν, δημιουργούνται συνθέσεις μουσικών χαρακτήρων και ιδιωμάτων ιδιαίτερα πρωτοποριακές που δε συνέβαιναν σε άλλες εποχές. Δηλαδή ο άλλος έρχεται, παίζει ας πούμε παραδοσιακό κλαρίνο σ'ένα ικανοποιητικό επίπεδο, έχει και πτυχίο φούγκας, έχει και πτυχίο πιάνου μπορεί να'χει, ή να είναι από'δω, δηλαδή έχει τέτοια πράγματα. Αν αυτά τα πράγματα, κι αυτό το υπογραμμίζω, λειτουργήσουν συνθετικά, και βοηθήσει και το πανεπιστήμιο, και κυρίως η ελληνική κοινωνία που δε βοηθάει, για να ανθίσουν, τα αποτελέσματα θα είναι λαμπρά. Η ελληνική κοινωνία δε βοηθάει γιατί είναι καθαρολογική. Δηλαδή, επιμένει για την καθαρότητα των πραγμάτων γιατί νομίζει ότι απειλείται. Είναι λίγο φοβική. Και ψάχνει να βρει, τα έχει τα πράγματα καθαρά κι ανέγγιχτα.

Με σχόλια [M211]: 38. A synthesis of different musical idioms could lead to a rich and interesting musical result; but there is a rather 'puritan' tendency regarding styles.

39.Int. Αν κι αυτό έχει καταλυθεί νομίζω από καιρό πια.

39..T3.. Έχει καταλυθεί αλλά,…

Με σχόλια [M212]: 39. ”

40.Int. Υπάρχει; στο μυαλό μας.

40..T3.. Στο μυαλό μας, ναι.

Με σχόλια [M213]: 40. ”

41.Int. Είμαστε εκεί ακόμα. Όντως. Διδασκαλία μεμονωμένων μουσικών εννοιών: Θα ήταν κάτι που θα υποστήριζες ή όχι, και γιατί. Ας πούμε, να διδάξουμε, ρυθμό, να εξασκηθεί κάποιος μόνο στο ρυθμό, ή μόνο στα διαστήματα. Μέσα απ'αυτά που έχεις πει έχει βγει η απάντηση, αλλά εγώ πρέπει να ρωτήσω.

41..T3.. Ναι. Γιατί όχι; Ωραίο θα'τανε. Όλα είναι θέμα τρόπου. Βέβαια ο τρόπος που εγώ διδάσκω είναι ολιστικός, δηλαδή διδάσκω, τους σκοπούς, έτσι όπως τους ξέρω, και η τεχνική, και όλα, η γνώση ας πούμε των επιμέρους εννοιών, προκύπτει μέσ'απ'αυτό. Και γιατί το κάνω αυτό. Θεώρησα, υπάρχει επιχείρημα ας πούμε, και θέλω να το καταθέσω. Θεώρησα ότι θα ήταν επισφαλές να μεταφέρω τεχνικές ή μάλλον μεθόδους παιδαγωγικές από άλλες μουσικές παραδόσεις, γιατί εδώ ούτως ή άλλως μιλάμε για μια μουσική παραδοσιακή, που στην ουσία είναι ένα φυτό, το οποίο λειτουργούσε, ζούσε ας πούμε στο δάσος, έτσι; Σε άγρια κατάσταση.

Και ξαφνικά μπαίνει σ'ένα ακαδημαϊκό περιβάλλον. Εδώ πρόκειται για μια μεταφύτευση. Γίνεται αυτό το φυτό από άγριο, ας πούμε, της γλάστρας ή του θερμοκηπίου. Ήδη, αυτό είναι μια αλλαγή. Τεράστια. Λοιπόν. Θα ήταν παρακινδυνευμένο το να κάνω αυθαιρεσίες, απ'τη στιγμή που εγώ ξέρω ότι έφτασε μέχρι εδώ με συγκεκριμένους τρόπους, με συγκεκριμένες λειτουργίες, με συγκεκριμένες μεθόδους που δεν είναι διόλου τυχαίες, δηλαδή δεν είναι αυτό το πράμα, δεν έγινε έτσι στην τύχη, ούτε αυτοί όπως σου είπα προηγουμένως ήταν «νεάντερταλ». Υπάρχει ένας τρόπος, εγώ προσπαθώ να βοηθήσω με τις επιστημονικές μου γνώσεις και με την καλλιτεχνική μου πορεία ας πούμε, με αυτά που ξέρω το πράγμα, αλλά δεν το πειράζω στην ουσία του. Δεν το πειράζω γιατί ξέρω ότι μέχρι εδώ έτσι έφτασε κι είναι ζωντανό κι έχει πολύ καλά αποτελέσματα. Δε μπορώ να κάνω αυθαιρεσίες, να πω ότι επειδή είναι πανεπιστήμιο θα κάνουμε δυτικό τρόπο. Δυτικό τρόπο τί; Σε μια άλλη μουσική; Δηλαδή είναι δυνατόν να κάνεις ας πούμε ινδική ποίηση, με συντακτικό της αρχαίας ελληνικής; Κάθε πολιτισμός έχει τον τρόπο του, έχει το χρόνο του, αν θέλεις έχει την κοσμοθεωρία του. Έχει τον τρόπο που βλέπει τον κόσμο.

Με σχόλια [M214]: 41. He teaches holistically, teaching the whole melody; focusing on specific issues emerges naturally from this process. He thinks it 'precarious' and 'arbitrary' to apply pedagogical methods from other traditions, choosing to be true to the character of this music, which has always developed orally/aurally. He wants to 'help with my scientific and artistic knowledge, but not to tamper with the essence' of this music, which he likens to a 'wild plant'.

42.Int. Ακριβώς, έτσι.

42..T3.. Δε μπορείς να το πειράξεις αυτό.

Με σχόλια [M215]: 42. "

43.Int. Έτσι. Οπότε, από πιστότητα στον τρόπο που λειτουργεί η παράδοση (δεν απομονώνεις μουσικά στοιχεία).

43..T3.. Ακριβώς, ναι. Με ανοιχτότητα για οτιδήποτε καινούριο που μπορεί να βοηθήσει, αλλά χωρίς να πειράζουμε την ουσία ας πούμε, του πράγματος. Και μάλιστα, σου λέω επιμένω σ'αυτό, γιατί να, και τόσα χρόνια που είμ'εδώ, – εγώ προσωπικά σεβάστηκα ας πούμε, κι όπως κι όλοι οι συνάδελφοι αλλά, εγώ έχω επιμο- εμμονή σ'αυτό. Στην – κι από'κει στο ρεπερτόριο, δικά μου κομμάτια, δεν έκανα ποτέ στους φοιτητές, ενώ μου ζητάνε ας πούμε, ασχολούμαι αμιγώς μ'αυτό το πράγμα. Ελληνική δημοτική παραδοσιακή μουσική, μ'αυτόν τον τρόπο, γιατί εντάξει, τα άλλα τα βρίσκουνε κι αλλού. Αυτό, είναι και η ονομασία της κατεύθυνσής μας, είναι και ο στόχος, αυτό είναι και το ζήτημα.

Με σχόλια [M216]: 43. …At the same time, being open to any new approach that may help, but without 'tampering with the music's essence'. (The holistic approach is thus at the core of Greek traditional music teaching.)

44.Int. Πάντως παιδαγωγικά, θεωρείς ότι θα μπορούσε να αποδώσει αυτό, το να πάρεις και να απομονώσεις;…

44..T3.. Ναι, θα μπορούσε, αλλά ποτέ δεν πρέπει να χάνεται η ολιστική θεώρηση. Πάντα, κι όταν γίνεται αυτό, κατά τη γνώμη μου πρέπει να ξέρει ο φοιτητής γιατί είν'αυτό το πράγμα (20:08), πού είναι τί. Και πώς λειτουργεί. Στην πράξη. Να μη γίνεται, να μη μπαίνει σε κυκεώνες θεωρητικών πραγμάτων και ασκήσεων και αυτά τα οποία είναι, έξω από τη μουσική πράξη. Επίσης πρέπει να γοητεύεται διαρκώς. Δηλαδή να, να είναι μουσικός. Να γίνονται αυτά μέσα του μουσική, όσο γίνεται. Να μη γίνονται ως, ας πούμε, πειθαρχία.

Με σχόλια [M217]: 44. Any isolated teaching should be placed back into context, and justified; also, the student should 'be constantly charmed, namely, be a musician'. Any exercise should 'become music inside him; not sheer discipline'.

45..Int. Σωστά, «γυμναστική»… Ο αυτοσχεδιασμός, τί ρόλο παίζει; Είναι σημαντικός; Γιατί;

45..T3.. Κεντρικό ρόλο. Η φύση αυτής της μουσικής είναι αυτό. Αυτό είναι το πρώτο πράγμα που λέω στους φοιτητές, δηλαδή ότι, επειδή έρχονται πολλές φορές και από ωδεία και έχουν και δυτικές γνώσεις κι αυτά, ψάχνουν να βρουν τη μία και μόνη αλήθεια. Της παρτιτούρας. Τους είπα, τους λέω αυτό ότι δεν ισχύει. Δεν υπάρχει μία και μόνη αλήθεια. Όταν λέμε ένα σκοπό, το τζιβαέρι φέρ'ειπείν, το τζιβαέρι έχει, είναι μια ρέουσα ενέργεια. Είναι, τί σημαίνει αυτό, μπορεί ν'ακούγεται βαρύγδουπο, ωραία, είναι ρέουσα ενέργεια όμως, είναι σαφής ο όρος. Δηλαδή είναι χιλιάδες τζιβαέρια, από χιλιάδες ερμηνευτές, και είναι και όλο το πράγμα ακόμη σε ροή. Βέβαια υπάρχει βασική μελωδία, ξέρουμε όλοι πώς πάει, αλλά υπάρχουν άπειρες εκδοχές αυτού του πράγματος. Κι αυτό πρέπει να καταλάβει ο φοιτητής απ'την αρχή. Δηλαδή ότι δεν υπάρχει μία εκδοχή. Και γιατί δεν υπάρχει μία εκδοχή; γιατί το στοιχείο του αυτοσχεδιασμού, του προσωπικού, είναι μές στην ουσία αυτής της μουσικής. Δηλαδή- και δεν είναι, να το τονίσουμε αυτό, δεν είναι ένας αυτοσχεδιασμός αυθαίρετος, είναι ένας αυτοσχεδιασμός που λειτουργεί με νόμους. Λειτουργεί μέσα στο σύστημα, που όμως πρέπει και να τροφοδοτεί με την νέα προσωπική ματιά κάθε φορά, τα ήδη υπάρχοντα παλιά πράγματα, και να μην τα καταστρέφει όμως. Είναι δίκοπο μαχαίρι.

Με σχόλια [M218]: 45. Improvisation is at the core of this music, but needs to stay within limits, and thus 'it is a double edged knife'. Each piece is 'flowing energy', since 'the personal element, of improvisation, is part of the essence of this music', and thus 'there are endless versions' of each basic melody. Classically trained students often look for the 'one and only truth of the score'.

46.Int. Ναι. Λεπτή ισορροπία.

46..T3.. Λεπτή ισορροπία.

Με σχόλια [M219]: 46. "

47.Int. Το καινούριο με το σεβασμό ας πούμε στο…

47..T3.. Στο παλιό, και γίνεται αυτό,…

48.Int. Στο ιδίωμα, στο στιλ.

48..T3.. Γίνεται, γίνεται. Ναι, γίνεται αυτό.

49.Int. Ναι.

49..T3.. Και αυτό κάνει και καλό στους μαθητές και φοιτητές, γιατί η τοποθέτηση ορίων οξύνει τη φαντασία και την εφευρετικότητα. Γιατί, αν πούμε απ'την αρχή, ok, είμαστε στον 21ο αιώνα, έχουν συμβεί όλα, ατονάλ μουσική δεξιά αριστερά, πάμε να πάρουμε μια βαριά και ν'αρχίσουμε να σπάμε, εντάξει, όλοι απ'την αρχή γίνονται μεγάλοι δημιουργοί – αλλά δεν είναι έτσι. Δηλαδή το να μάθει κανείς να λειτουργεί και μέσα σε πλαίσια, και να ξέρει τί επιτρέπεται τί απαγορεύεται και να ψάχνει μέσα από 'κει να βρει έτσι,…

50.Int. N'αφήσει την ευελιξία του ίσως πιο πολύ…

50..T3.. Την ευελιξία του ακριβώς, ναι. Πάντως αυτοσχεδιασμός υπάρχει και στην εκτέλεση, στην ερμηνεία των μελωδιών, ούτως ή άλλως, και μέσα σε αυτούσιες φόρμες, όπως τα ταξίμια, τα μοιρολόγια, οι σκάροι, πού'ναι φόρμες καθαρά αυτοσχεδιαστικές.

51.Int. Και, πέρα απ'το ότι υπάρχει στην παράδοση, παιδαγωγικά, γιατί είναι σημαντικός, για έναν μαθητή; Ας πούμε ότι, μία παράδοση δεν είχε από μόνη της τον αυτοσχεδιασμό μέσα. Θα ήτανε νομίζεις καλό ούτως ή άλλως να το εξασκήσει κάποιος;

51..T3.. Ούτως ή άλλως, ναι…

52.Int. Και γιατί, ας πούμε, αυτό το πράγμα.

52..T3.. Ναι, γιατί οξύνει τη φαντασία, την εφευρετικότητα, την ευελιξία… Βασικά, ο μουσικός γίνεται, έχει με τον αυτοσχεδιασμό πιο, να πούμε, τελετουργικό ρόλο. Τί θέλω να πω, δηλαδή άλλο το να εκτελεί ένα πράγμα το οποίο είναι προδιαγεγραμμένο κι άλλο – στην ουσία, με τον αυτοσχεδιασμό οξύνει τις αισθήσεις του κατά τέτοιο τρόπο ούτως ώστε να μπορεί να προσλαμβάνει τις ενέργειες ενός συγκεκριμένου χώρου, κι αυτό είναι και το ζητούμενο, και να τις μετασχηματίζει σε μουσική. Ο αυτοσχεδιασμός έχει αξία, όχι ως μια «προκατ» κατάσταση, δηλαδή, το φέρνει κανείς απ'το σπίτι του, έχει μελετήσει ας πούμε πέντε φράσεις άλλων και κάνει συρραφή, κάνει ένα κολλάζ. Ο αυτοσχεδιασμός έχει ουσία να είναι πραγματικός αυτοσχεδιασμός, δηλαδή, όπως σου είπα να μεταμορφώνει τα αισθήματα και τα συναισθήματα ενός χώρου συγκεκριμένου, με συγκεκριμένα δρώντα πρόσωπα που είναι κι οι ακροατές, οι συμμετέχοντες, οι χορευτές, δεν ξέρω'γω ποιοι θα'ναι, το ακαδημαϊκό περιβάλλον, ό,τι είναι… Λοιπόν κάθε φορά, αυτό να γίνεται, να μπαίνει μέσα στον αυτοσχεδιασμό. Αυτό κάνει έναν άνθρωπο πιο ζωντανό και πιο ευέλικτο. Και πιο σε εγρήγορση, εν εγρηγόρσει ας πούμε συνεχώς, με τις κεραίες του ανοιχτές στο τί συμβαίνει στο χώρο.

53.Int. Ναι, έτσι. Άλλο ένα στοιχείο που λείπει από τη δική μας την… όχθη. Η μουσική φαντασία, που λες τώρα: Υπάρχει αυτή η έννοια στη δυτική μουσική παιδαγωγική τώρα, που λέει ότι είναι σημαντικό να μπορεί κάποιος που είναι μουσικός ή μαθαίνει μουσική, να φανταστεί τον ήχο. Δηλαδή ότι για να μπορέσεις να βγάλεις έναν ήχο που θέλεις, πρέπει να μπορείς κατά κάποιον τρόπο να ακούσεις στο μυαλό σου, για παράδειγμα το ηχόχρωμα ή τη μελωδία, χωρίς να παίξεις, ή χωρίς ν'ακούσεις – να μπορείς να το φανταστείς αυτό το πράγμα. Είναι κάτι που υφίσταται σαν σκέψη, σαν έννοια;

53..T3.. Ναι… Εννοείς στην παραδοσιακή μουσική αν υφίσταται ή στην εκπαίδευση;

54.Int. Ναι, και σε'σένα, ας πούμε, που είσαι μουσικός που λειτουργείς σ'αυτήν την παράδοση μέσα.

54..T3.. Πολλές φορές ναι, υπάρχει… Η μουσική, εντάξει είναι, μια προ-λογική κατάσταση, προγλωσσική μάλλον, με την έννοια της…

55.Int. Όντως.

Με σχόλια [M220]: 47. ”

Με σχόλια [M221]: 48. It *is* possible, to improvise while staying within limits.

Με σχόλια [M222]: 49. Improvising within limits, rather than freely, 'sharpens imagination and inventiveness'.

Με σχόλια [M223]: 50. Improvisation: incorporated in the performance of certain types of pieces.

Με σχόλια [M224]: 51. Improvisation is also a pedagogical tool.

Με σχόλια [M225]: 52. Besides sharpening imagination & inventiveness, it makes one 'more alive and flexible… alert… to what is happening around', capable of 'receiving the energies of a place and transforming them into music', namely the feelings of listeners, participants, dancers. That is real improvisation, versus preparing learnt phrases and linking them.

Με σχόλια [M226]: 53. Explanatory question.

Με σχόλια [M227]: 54. Music is a 'pre-logical, rather, a pre-linguistic' situation…

55..T3.. Οπότε το έχεις αυτό το πράγμα, δηλαδή, έχεις ένα συναίσθημα πολλές φορές, εγώ το'χω νιώσει ας πούμε, που είναι απροσδιόριστο, δε μπορείς να το πεις ούτε με λέξεις ούτε να το περιγράψεις με κάποια γλώσσα, και υπάρχει ως αίσθηση, ως συναίσθημα, και σα να θέλει να βγει ας πούμε, μ'ένα σόλο, μ'ένα ταξίμι, μ'ένα…

56.Int. Όντως…

56..T3.. Αυτό, αυτό συμβαίνει. Άλλες φορές, – αυτό δηλαδή δεν ξέρω αν είναι στο μυαλό, στην καρδιά, στην ψυχή, δε μπορώ να το προσδιορίσω, πού είναι, σε ποιό κέντρο ας πούμε, αλλά υπάρχει αυτό πιστεύω ως κατάσταση.

57.Int. Παντού.

57..T3.. Παντού είναι, ναι. Κι επίσης, πολλές φορές, μπορεί να είσαι, πηγαίνεις στο δρόμο ας πούμε, να σφυρίξεις μια μελωδία, με τη μία, ή να, να σου έρθει ένα, ένας τρόπος, μπορεί να μη μπορείς ούτε καν να το τραγουδήσεις, αλλά να χρειάζεται κάπου να βγει αυτό, να εκτονωθεί. Στην ουσία, σα να γεννάται ας πούμε εντός σου, αυτό το πράγμα, και χρειάζεται μετά να, κάπου να πάρει μορφή. Αλλά το νιώθεις όταν, όταν γεννάται ας πούμε. Κι από φοιτητές βλέπω πολλές φορές ότι λειτουργούν, δε μου το'χουν πει έτσι ακριβώς όπως το περιέγραψα εγώ, αλλά λειτουργούν πολλές φορές εμμονικά, ακούν πράγματα που τους κάνουν εντύπωση, σου λέει ότι «κοιμήθηκα μ'αυτή τη μελωδία», έχουν όλοι, καλλιτέχνες είναι, το'χουν αυτό το στοιχείο, δεν το συζητάμε.

58.Int. Μάλιστα. Το οποίο είναι κάτι όμως που θα- θα πάει κατευθείαν στο όργανο ή μπορεί να το δουλέψεις περισσότερο στο μυαλό σου, στο επίπεδο ας πούμε απλά της ηχητικής φαντασίας;

58..T3.. Η αλήθεια είναι ότι σ'αυτή την παράδοση εδώ, δεν υπάρχει πολύ αυτό το…

59.Int. Ναι. το αφηρημένο το διανοητικό…

59..T3.. Το αφηρημένο, όχι, όχι. Πάντα είναι, τα περισσότερα είναι εν σώματι ας πούμε, σωματικά.

60.Int. Έτσι είναι, ναι.

60..T3.. Ή θα τραγουδηθεί, ή θα παιχθεί.

61.Int. Γιατί δεν υπάρχει δυϊσμός, γι'αυτό, είναι πιο…

61..T3.. Ναι, δεν υπάρχει δυϊσμός, ναι.

62.Int. Εντάξει. Πόσο σημαντική είναι η ακουστική παρατήρηση, ας πούμε, μοτίβων; Αναλυτική ακρόαση, 'analytical listening' το λένε στα αγγλικά, να μπορεί δηλαδή ο άλλος να ακούσει, και ακούγοντας, να παρατηρήσει τί συμβαίνει. Προφανώς, απ'αυτά που'παμε πριν, είναι σημαντικό.

62..T3.. Πολύ σημαντικό είναι, κι εγώ επιμένω πολύ σ'αυτήν τη λειτουργία, τη διαδικασία. Είναι το πρώτο, η διαδικασία της ακρόασης. Και της επισήμανσης. Και πολλές φορές βάζω ας πούμε στους φοιτητές παραδείγματα με πολύ λεπτές διαφορές από παίχτες, από μικρο-κουρδίσματα, για να δουν τί γίνεται. Με το που το ακούν, σημαίνει ότι ήδη έχουν πάρει, έχουν περάσει αυτό το σκαλί άρα…

63.Int. Πολύ ωραίο αυτό. Θα το κλέψω! Να βάλεις το ίδιο πράγμα σε εκτέλεση από δύο διαφορετικούς και να πεις, ας προσδιορίσουμε λίγο…

63..T3.. Τί γίνεται;

64.Int. Τί διαφέρει.

Με σχόλια [M228]: 55. Musical imagination as an 'indefinable… feeling, a sensation, which you can't describe, and which wants to come out through a solo, a taqsim (improvisation)…'.

Με σχόλια [M229]: 56. Not sure if it resides 'in the mind, in the heart, in the soul'.

Με σχόλια [M230]: 57. This can come up in the form of whistling a melody on the street, or something that is more general that can't be sung right away, something 'born inside you', that 'wants to take shape'.
Another type of inner hearing: tunes that stay 'obsessively' in the head: an artistic trait (often related by students: 'I slept with this melody in my head').

Με σχόλια [M231]: 58. This tradition does not give great importance to…

Με σχόλια [M232]: 59. (agreeing with me) 'the abstract'. Things work through the body…

Με σχόλια [M233]: 60. 'It will either be sung, or played' (rather than worked out in the mind).

Με σχόλια [M234]: 61. (Agreeing with me:) Dualism is not part of this tradition's culture.

Με σχόλια [M235]: 62. Insists on exercises in listening, followed by identifying details of playing, e.g. 'fine differences' in tuning…

Με σχόλια [M236]: 63. "

64..T3.. Ναι, μπορείς να πεις, πολλές φορές, εγώ επιμένω πολύ στο βίωμα, πολύ στην προφορικότητα, αλλά δεν φοβάμαι την επιστημονική και την αναλυτική και ορθολογική προσέγγιση, όταν έρχεται μετά. Δηλαδή πολλές φορές –

65.Int. Πάλι δε χρειάζεται δυϊσμός, το ίδιο πράγμα είναι.

65..T3.. Ναι, το ίδιο πράγμα. Πολλές φορές τους λέω, αυτός ας πούμε εδώ τώρα, παίζουμε την ίδια φράση. Τί κάνει ο ένας; Ο ένας έχει ψηλότερα την πέμπτη βαθμίδα. Γιατί, με τί; Με βιμπράτο. Α, με βιμπράτο. Ο άλλος βάζει (γλωσσο…; (29:25)) στην τονική. Ο άλλος τη δεύτερη , την έχει λίγο χαμηλότερα, ας πούμε. Ο άλλος αποφεύγει, στην ίδια φράση, να χτυπήσει το ισχυρό του μέτρου. Ξεκινάει από το 2 ή από το 3, γιατί άραγε; Ξεκινάει από το 2 ή από το 3. Υπάρχει μια παράδοση, παράδειγμα, που παιζόταν απ'τους ζουρνάδες. Βρίσκουμε συσχετισμούς.

66.Int. Κατάλαβα.

66..T3.. Τα παίρνουμε ένα-ένα και βγαίνει πολλή πληροφορία, και δηλ. σε επίπεδο ή παρτιτούρας να το δει, ή ακρόασης. Τί'ναι το ένα, τί'ναι το άλλο. Τα μικρο-μοτίβα δηλαδή. Γιατί ακριβώς αυτό που είπες τώρα είναι η αρχή της γνώσης. Η ανακάλυψη της λεπτομέρειας. Αν ο άλλος δε μπορεί να καταλάβει, να κατανοήσει, έστω πρώτα να προγευθεί ας πούμε, να διαισθανθεί, και μετά και με το μυαλό του να καταλάβει, τη λεπτομέρεια, δεν πρόκειται ποτέ να μάθει. Να μάθει. Ναι, δεν είναι χοντρή δουλειά αυτή. Είναι μια δουλειά πολύ λεπτή, που έχει πάρα πολλές λεπτομέρειες, δεύτερα, τρίτα, τέταρτα επίπεδα, που συνεχώς ανακαλύπτεις πράγματα, μια ολόκληρη ζωή και δε μας φτάνει ας πούμε, για ένα αντικείμενο, για να δούμε τί συμβαίνει πολλές φορές. Δε μπορείς, αυτό είναι το, είναι απ'τα πιο σημαντικά πράγματα.

67.Int. Ναι. Και μπαίνει η θεωρία. Έτσι όπως λες ότι το εξηγείς δηλαδή, στην ουσία, λεκτικά-συνειδητά και θεωρητικά γίνεται η επισήμανση των πραγμάτων.

67..T3.. Σαφώς, σαφώς.

68.Int. Το τραγούδι μού είπες ήδη ότι είναι σημαντικό,…

68..T3.. Και μπαίνουνε και παρατηρήσεις αναστοχαστικότητας των εκπαιδευτικών συστημάτων. Δηλαδή, γιατί – και των κοινωνιών. Ας πούμε ακούμε μία, ένα κομμάτι, το «θα σπάσω κούπες». Το'χουμε στην ελληνική εκδοχή, το'χουμε και στην τουρκική. Γιατί οι Έλληνες παίζουν έτσι, γιατί οι Τούρκοι παίζουν – τί εκπαιδευτικό σύστημα έχουμε εμείς στη μουσική, την παραδοσιακή, πώς έφτασε μέχρι εδώ, πώς έφτασε εκεί. Τί ρόλο παίζουν οι εθνοκεντρισμοί. Τί ρόλο παίζουν οι επιρροές ας πούμε από άλλες μουσικές, η έθνικ, η εμπορική μουσική, που επηρεάζει την ερμηνεία; Χίλια δυο πράγματα προκύπτουν μέσα από την…

69.Int. Είναι αυτό που λες ότι επειδή έχει μεταφυτευθεί εδώ το δέντρο, δε μπορεί κανείς να λειτουργεί σ'αυτήν την παράδοση και να μην γνωρίζει τους συσχετισμούς όπως λες.

69..T3.. Σαφώς.

70.Int. Αυτό είναι, ναι. Χρειάζεται. Ωραία. Η μουσική μνήμη επίσης τί ρόλο παίζει;

70..T3.. Σε επίπεδο πρακτικό και άμεσο, αφού ζητείται ας πούμε από τους φοιτητές να τα παίζουν όλα απ'έξω, παίζει πολύ σημαντικό ρόλο. Επίσης προσπαθώ να τους εξασκήσω στο να έχουνε, να παίρνουνε εύκολα πράγματα κι από άλλους. Κατ'αρχάς αποφεύγω το να παρουσιαστεί οτιδήποτε εδώ πέρα ως αυθεντία. Αυτό που προσπαθούμε να κάνουμε είναι να τους δώσουμε τα κλειδιά να μπορούν να ξεκλειδώνουν τις πόρτες μόνοι τους. Αυτό είναι. Και πάντα με μια συγκριτική θεώρηση, ότι, άκου κι αυτό άκου κι εκείνο άκου και το άλλο, τα πράγματα έχουν ποικιλομορφία κι αυτή είναι και η ομορφιά. Λοιπόν τώρα η μνήμη σ'αυτό βοηθάει, είν'απαραίτητη στο να μπορεί ο άλλος να έχει προσλαμβάνουσες ανά πάσα στιγμή. Δηλαδή άκουσε κάποιον, -(στράκα) να μπορεί να πάρει την πληροφορία, έστω και με μία-δύο φορές. Γιατί γι'αυτή τη μουσική, ενώ είμαστε στην εποχή της τεχνολογίας, και υπάρχει –υπάρχουν στο youtube, στο internet τα πάντα, υπάρχουν όλες οι παλιές ηχογραφήσεις, όμως ακόμη υπάρχουν συντεχνιακές συμπεριφορές, και κρυφές συμπεριφορές. Εννοώ δηλαδή συμπεριφορές που προσπαθούν να κρύψουν μυστικά, οπότε πρέπει ο φοιτητής να μπει στη λογική αυτή, το να είναι εξασκημένος, το να μπορεί ανά πάσα στιγμή, να θυμάται.

Με σχόλια [M237]: 64. 'I insist on the oral approach, but I am not afraid of the scientific and analytical approach when it follows', such as:

Με σχόλια [M238]: 65. He has students discuss and describe differences in performances by different players, or relationships between sub-styles of this tradition.

Με σχόλια [M239]: 66. He has them extract details either from notation or from listening: 'discovering details constitutes the beginning of knowledge'. (Perception and knowledge must be combined:) 'If a person cannot understand, comprehend, even just initially pre-taste, sense, and then understand with his mind, at a detailed level, he will never manage to learn'.

Με σχόλια [M240]: 67. This involves theory, and explicit forms of knowing.

Με σχόλια [M241]: 68. This knowing concerns wider issues, e.g. reflecting on how different music education systems, different social and national attitudes, and different stylistic factors affect interpretation and performance of this music.

Με σχόλια [M242]: 69. This wider context is needed as background knowledge, because this music is out of its 'natural' context in the university.

Με σχόλια [M243]: 70. Memory is important: i).because they play everything by heart; ii).to aurally compare different performances; iii).to 'steal' aspects from a good performance;

71.Int. Να το «κλέψει».

71..T3.. Να το κλέψει, ναι. Να θυμάται. Οπότε η μνήμη είναι- πολύ σημαντικό. Πολύ σημαντικό. Επίσης πρέπει να θυμάται στιλ, να θυμάται ιδιώματα, που δεν, που είναι προφορικά ιδιώματα. Και επίσης είναι και μια μουσική, αυτό δεν το είπαμε, αλλά πρέπει να το πούμε, που επειδή είναι λαϊκή μουσική, το αντίκρισμα της γνώσης κάθε φορά είναι «ο πωλών τοις μετρητοίς». Δηλαδή, να το πω αλλιώς, πηγαίνει ο άλλος να παίξει ας πούμε στην Ήπειρο, όταν έχει μάθει το *Γιάνη μου το μαντήλι σου*. Αν συγκινηθούν οι άνθρωποι και συμβεί κάτι, σημαίνει ότι το'χει μάθει, το ξέρει, δηλαδή θα το καταλάβει κι ο απλός άνθρωπος, κι ο καφετζής, κι η γιαγιά. Είναι μια μουσική τέτοια, που ακόμη, μπορεί να'χουν αλλάξει τα πράγματα, είμαστε στο 2013, να υπάρχουν πολλές πληροφορίες, να- αλλά υπάρχει μια προφορικότητα η οποία είναι κτήμα όλων. Δεν είναι μια μουσική ειδικών. Κι αυτό τους το επισημαίνω ανά πάσα στιγμή, δηλαδή ότι παίζουμε λαϊκή μουσική, και πρέπει να υπάρχει γιορτινή διάθεση. Δηλαδή ανά πάσα στιγμή να μπορούν να βγουν, να παίξουν τα όργανά τους, σε μια πλατεία, σ'ένα γλέντι, χωρίς κόμπλεξ, και να μεταφερθεί αυτό, αυτή η γιορτινή διάθεση, και να μπορούν να κερδίσουν τον κόσμο.

Με σχόλια [M244]: 71a. iv).to retain and be able to produce different styles, idioms, which are oral.

Με σχόλια [M245]: 71b. Memory as a criterion of success: The social-communal character of this music: 'it is everyone's possession; it is not a music of specialists'. If the musician has learnt a piece well, made it his own, people will be touched.

72.Int. Ναι. Είναι κριτήριο αυτό δηλαδή…

72..T3.. Κριτήριο! Βέβαια.

Με σχόλια [M246]: 72. "

73.Int. για την επιτυχία τους;

73..T3.. Σαφώς, σαφώς είναι κριτήριο. Σαφώς.

Με σχόλια [M247]: 73. "

74.Int. Βέβαια φαντάζομαι, σε όλες τις μουσικές ισχύει αυτό. Γιατί αν δεν αγγίξεις αυτόν στον οποίον απευθύνεσαι, όποιο και να'ναι το πλαίσιο, θα'ναι γιορτή, θα'ναι η αίθουσα συναυλιών, θα'ναι ό,τι θα'ναι, ναι, είναι όντως, εκεί είναι η επιτυχία.

74..T3.. Ναι, απλώς σ'αυτή τη μουσική υπάρχουν οι ενεργητικοί ακροατές. Δηλαδή οι ενεργητικοί ακροατές είναι αυτοί οι οποίοι έχουν περισσότερη, εντός εισαγωγικών «εξουσία». Με την έννοια του ότι, χορεύουν, συμμετέχουν, κρίνουν πιο, με μια γνώση που τους αφορά. Η μουσική, σου δίνει την εντύπωση ότι δεν είναι, μια κατάσταση παράστασης που πλήρωσε ο άλλος το εισιτήριο, και θα πρέπει να κάνεις αυτά που ήδη υπάρχουν από πριν. Είναι μια κατάσταση που οι ίδιοι τραγουδούν, οι ίδιοι χορεύουν, είναι δηλαδή εν τω γίγνεσθαι της μουσικής και οι άνθρωποι, οπότε αυτό δημιουργεί μια κατάσταση λίγο διαφορετική.

Με σχόλια [M248]: 74. The audience of Greek traditional music has more 'power': singing and dancing makes them part of the music-making, and 'creates a different situation' from the one in the concert hall…

75.Int. Πιο διαλεκτική ίσως…

75..T3.. Πιο διαλεκτική, ναι.

Με σχόλια [M249]: 75. (Agreeing with me:) more dialectical.

76.Int. Ωραία. Η προσωπική έκφραση, είναι ζητούμενο; Για κάποιον που μαθαίνει παραδοσιακή;

76..T3.. Ναι. Είναι, είναι. Σαφώς είναι ζητούμενο, και αυτό είναι ένα πρόβλημα που δεν είναι όλα καλά. Είναι ένα πρόβλημα που υπάρχει ας πούμε στο πανεπιστήμιο. Κι υπάρχει γενικώς στην εκπαίδευση. Επειδή πρόκειται για μια παλιά μουσική, κι επειδή η Ελλάδα είναι λίγο χώρα που πολλές φορές πάσχει από παρελθοντισμό, και πάσχουμε όλοι από παρελθοντισμό, και μιλάει συνεχώς για την ιστορία της και για το περίλαμπρο παρελθόν της, πολλές φορές οι νέοι άνθρωποι, έρχονται εδώ ας πούμε και είναι λίγο δειλοί ως προς την προσωπική έκφραση, ως προς το δημιουργείν.

Με σχόλια [M250]: 76. Students are reluctant in their personal expression & creativity.

77.Int. Μάλιστα. Γιατί τους πλακώνει όλο αυτό το…

77..T3.. Τους πλακώνει όλο αυτό το πράγμα,…

Με σχόλια [M251]: 77. (See 78).

78.Int. Το παρελθόν.

78..T3.. Ναι, όλο αυτό το παρελθόν, κι είναι λίγο δειλοί. Λίγο, δηλαδή, φοβούνται μην κάνουν λάθος. Δεν έχουν τον τσαγανό ας πούμε να πω μια λαϊκή έκφραση, δεν έχουν το σφρίγος, την ορμή των είκοσι χρόνων ας πούμε, που θα'πρεπε να την έχουν, έστω κι αν κάνουν λάθος. Και, προσπαθώ εγώ όσο μπορώ να τους το

καλλιεργώ αλλά υπάρχει, υπάρχει αυτή η νοοτροπία. Που κάνει πολύ κακό στη μουσική. Γιατί από την εμπειρία μου, παίζω αυτό το όργανο από 9 χρονών ας πούμε, παιδάκι, όσους παλιούς γνώρισα, παράδειγμα τον παλιό τον Τάσο τον Χαλκιά, πρόλαβα πολύ κόσμο εγώ από,… Αυτοί είχαν παιδικότητα, και τέτοια διάθεση μέχρι τη γεροντική ηλικία. Οπότε όταν ο άλλος είναι μέχρι 70 -80 χρονών έτσι, δεν δικαιολογείται ο εικοσάρης να φοβάται μήπως «σπάσει τ'αυγά».

79.Int. Κατάλαβα.

79..T3.. Ναι, δηλαδή, η προσωπική έκφραση σαφώς είναι, είναι ζητούμενο. Είναι ζητούμενο.

80.Int. Νομίζεις αυτός είναι ο λόγος, ότι υπάρχει αυτή η καταπίεση ας πούμε απ'την αίσθηση του(;)… Τώρα, αν τα παιδιά ας πούμε έχουν περάσει κι απ'το ωδείο, υπάρχει κι εκεί στη μουσική εκπαίδευση αυτό το πράγμα, πάντα.

80..T3.. Υπάρχει, ναι.

81.Int. Αν έχουν περάσει δηλαδή από ευρωπαϊκής μουσικής ας πούμε την παιδεία, εκεί είναι εγγενώς, είναι μέσα στον τρόπο εκπαίδευσης αυτό…

81..T3.. Μα και στην παραδοσιακή όμως έγινε αυτό, συγνώμη που σε διακόπτω, δηλαδή, πολλές φορές, ο φορμαλισμός, ξαφνικά, μας ήλθε ως μόδα στην παραδοσιακή μουσική. Ο φορμαλισμός και όλη αυτή – λες και θα χρειαζόταν να την τακτοποιήσουμε τόσο πολύ, να την κάνουμε γερμανική, για να μπορέσουμε να τη διδάξουμε. Έχουνε υπάρξει και μέθοδοι, με ασκήσεις, και διάφορα άλλα πράγματα…

82.Int. Αλήθεια, ε;

82..T3.. Τα οποία είναι πολύ, πολύ έτσι, παρακινδυνευμένα. Και μάλιστα ήλθαν και ως, να τί κάνουμε τώρα εμείς. Ότι κάτι σπουδαίο κάνουμε. Λοιπόν, δεν είναι, δεν είναι τα πράγματα – δηλαδή, αλλοίμονο αν η πρόοδος στην παραδοσιακή μουσική, για την όποια μουσική, είναι η υιοθέτηση του μοντέλου ενός άλλου πολιτισμού. Αυτό δεν είναι πρόοδος. Παίρνεις απ'τον άλλο πολιτισμό συνθετικά ό,τι χρειάζεσαι και προχωράς. Λοιπόν, ναι. Και, επειδή υπάρχει, έχει υπάρξει αυτός ο φορμαλισμός, κι αυτή η τυπικότητα, ή αν θέλεις το δυτικό πράγμα που, όπως το περιέγραψες, που δεν υπάρχει ούτε στη Δύση τώρα πια αυτό, γιατί η Δύση έχει γίνει πολύ μοντέρνα, σαν Δύση του 19ου αιώνα ας πούμε, τέτοιο πράγμα, επειδή έχει υπάρξει ίσως αυτό, οι φοιτητές-οι μαθητές έρχονται σαν λίγο «κατσιασμένοι» ας πούμε, συρρικνωμένοι, πολλοί. Δεν έχουν αυτό το… Ότι, και καλά υπάρχει παντού, από τα στόματα όλων, κυρίως δασκάλων, ειδικών, κι αυτά, «μη νοθεύσουμε την παράδοση». Μην τη χαλάσουμε, μη τη νοθεύσουμε, μη τη χαλάσουμε, να τη διατηρήσουμε, μη τη νοθεύσουμε, αυτό, να είμαστε σωστοί, αυτό, μήπως είναι λάθος αυτό.... ε – καλύτερα να'ναι λάθος. Το λέω αυτό, με την έννοια-

83.Int. Και να πειραματίζεσαι…

83..T3.. Ε, ναι. Δε λέω να κάνεις καταστροφή, το είπα απ'την αρχή, ναι. Χρειάζεται σεβασμός κι αυτά, αλλά η παράδοση χρειάζεται τη ματιά καθενός εκάστου που την υπηρετεί.

84.Int. Ωραίο αυτό. ναι.

84..T3.. Μικρού μεγάλου, σε ηλικία, αυτό χρειάζεται για να είναι ζωντανή.

85.Int. Σωστά, αυτό τη διατηρεί. Οι άνθρωποι.

85..T3.. Αυτό τη διατηρεί. Αυτό ναι, Οι άνθρωποι. Προσωπική κατάσταση. Χρειάζεται τη ματιά του άλλου, χρειάζεται τον τρόπο του. Δε μπορεί αυτό να το, να το συρρικνώσει ας πούμε και να το, να το πνίξεις, στο όνομα καμίας τυπικότητας ή καθαρολογίας.

86.Int. Ωραία. Η έννοια της «ακουστικής ικανότητας» υπάρχει στην παράδοσή σου; 'Aural perception' λένε στ'αγγλικά, ακουστική αντίληψη, σαν όρος είναι κάτι που(;)…

Με σχόλια [M252]: 78. The tradition becomes a burden, they are afraid to break rules, a mentality that is 'harmful'. On the contrary, the older generation has a 'childlike quality' that remained so until the musician's old age.

Με σχόλια [M253]: 79. "

Με σχόλια [M254]: 80. (See 81).

Με σχόλια [M255]: 81. Formalistic methods of teaching have been tried on Greek traditional music, perhaps worsening this problem.

Με σχόλια [M256]: 82. Respect for tradition and teaching approaches that are foreign to the character of this music perhaps make students undaring in their relationship with it.

Με σχόλια [M257]: 83. Besides respect, tradition 'needs the personal outlook of each and every one that serves it…

Με σχόλια [M258]: 84. …young or old, it needs that to stay alive'.

Με σχόλια [M259]: 85. "

86..T3.. Ό(χι), λες ας πούμε, ότι, δε λες «ακουστική αντίληψη»,…

87.Int. Ναι, τί λες;

87..T3.. «Έχει αυτί», ας πούμε.

88.Int. Έχει αυτί.

88..T3.. Έχει αυτί, ναι, ακούει, καλά, τέτοια πράγματα. Υπάρχει όμως ως έννοια. Υπάρχει αυτό. Και οι παλιοί λέγανε, αυτός «ρουφάει σα σφουγγάρι» ας πούμε, μπορείς ν'ακούσεις αυτή την έκφραση, είναι, «είναι γρήγορος» ξέρω'γω, «έχει αυτί», «καταλαβαίνει», «κλέβει», λένε τέτοιες εκφράσεις ας πούμε, εύκολα. Υπάρχει όμως αυτό σαν δεξιότητα, που είναι αμέσως, άμεσα αντιληπτή. Δηλαδή, ακόμη, και μάλιστα, είναι και διαβαθμισμένη. Με την έννοια του ότι, άλλο παίρνω μία μελωδία χοντρικά, άλλο παίρνω όλες τις λεπτομέρειες, άλλο έχω αν θέλεις και την ευρυθμία του σκοπού, που είναι μια κατάσταση ακόμη πιο πάνω. Δηλαδή, ότι έχω πάρει τη μελωδία, έχω τις λεπτομέρειες, αλλά κι ο τρόπος που φραζάρω ας πούμε, έχει χάρη. Τί σημαίνει χάρη και ρυθμό, ευρυθμία: Σημαίνει ότι έχει ακριβώς χορευτική διάθεση μέσα από μια προφορική ζώσα παράδοση. Αυτό το εμπεριέχει αυτό το πράγμα. Αυτά όλα είναι διαβαθμίσεις. Οι οποίες είναι αντιληπτές.

89.Int. Ωραία. Και είναι, οι επιμέρους ακουστικές ικανότητες που είναι σημαντικές στην παραδοσιακή. Αυτά που είπες, και για τη χροιά που είπες στην αρχή,..

89..T3.. Ναι. Η χροιά, δημιουργεί, έχει την έννοια της μνημοσύνης ας πούμε, της μνήμης, δηλαδή. Παίζει ας πούμε ένα βιολί, αλλά πολλές φορές το βιολί μπορεί σε δεύτερο επίπεδο που σού είπα να εμπεριέχει μια λύρα. Στη χροιά. Να *θυμίζει* αυτό το πράγμα. Αυτό έχει μια μνημοσύνη. Αυτή η κοινωνία, σ'εκείνο το νησί, παλιότερα,εκατό χρόνια πριν, είχαν λύρες, δεν είχαν βιολιά. Όπως, αντί να'χουν κλαρίνα είχαν ζουρνάδες. Η μνήμη έχει μείνει στον ήχο.

90.Int. Και κάποιος μαθητής που δεν το'χει αυτό εύκολα, νομίζεις μπορείς να τον βοηθήσεις να το καλλιεργήσει;

90..T3.. Κοίταξε, μέχρι στιγμής, οι περισσότεροι φοιτητές, είχαν έτσι, είχαν πρόοδο, μεγάλη, ακόμη κι αυτοί που δεν είχαν πολύ ταλέντο. Τώρα μου'χει παρουσιαστεί μια περίπτωση που, έχει έρθει κάποιος από τελείως άλλη παράδοση, και, έπαιζε κλασικό κλαρινέτο κι αυτά, και έχει όλο αυτόν τον τρόπο, και είναι προσωπικό στοίχημα, δεν ξέρω τί θα βγει απ'αυτό.

91.Int. Η ακουστική αυτή ικανότητα, είναι κάτι, τώρα στα πλαίσια εδώ του πανεπιστημίου που αξιολογείται ξεχωριστά; Δηλαδή, προφανώς όχι. Αλλά, στην αξιολόγηση κάποιου στο κλαρίνο, αξιολογείς ξεχωριστά ότι, ρυθμός τόσο, μελωδία τόσο(;)…

91..T3.. Όχι, όχι-όχι. Τη συνολική εικόνα. Αλλά, εντέλει το ένα, είναι αλυσίδα διότι, αν αργεί ας πούμε να μάθει, δε θα μάθει. Απλό είναι, ή, θα μαθαίνει λιγότερο.

92.Int. Ναι. Οπότε μετράει στην αξιολόγηση αλλά μετράει εγγενώς, η ακουστική ικανότητα. Βέβαια υπάρχει τώρα και το μάθημα αυτό, το 'Καλλιέργεια ακοής-σώματος'.

92..T3.. Ναι, στην παραδοσιακή, ναι.

93.Int. Στην παραδοσιακή. Ίσως πάλι στα πρότυπα της ευρωπαϊκής…

93..T3.. Ναι…

94.Int. Να'χει μπει κι αυτό. Φαντάζομαι, ο τρόπος που γίνεται…

94..T3.. Όχι το'κανε, το κάνουν, το κάνει νομίζω ο Σ. δεν το κάνει; Το κάνει καταπληκτικά.

95.Int. Φυσικά. Εννοώ η ύπαρξη του μαθήματος είναι στο πρότυπο αυτό.

Με σχόλια [M260]: 86. 'Aural perception' is not a typical term in Greek traditional music…

Με σχόλια [M261]: 87. Rather, they say "he has a (good) ear"…

Με σχόλια [M262]: 88. …"he absorbs like a sponge", "he is fast", "he understands", "he steals". This skill is graded: one can perceive a melody crudely, or with its full details, or imitate also the phrasing and the whole dancing mood that is part of this tradition.

Με σχόλια [M263]: 89. Perception refers to the sound colour (e.g.a violin that sounds like a lyre, reflecting the history of a place where violins are relatively new), and to other elements mentioned as part of musicality (1-2): phrases, mode, mood, physical perception.

Με σχόλια [M264]: 90. Personal experience: most students progress in their aural perception. 'even those with less talent.'

Με σχόλια [M265]: 91. The various aural skills (rhythmic, melodic, etc) are not assessed separately, but they are incorporated in one's development: 'if one is slow in learning, they won't learn, or they will learn less'.

Με σχόλια [M266]: 92. On 'aural training' of Greek traditional music at university (proposed by me to be against the holistic mentality of this tradition).

Με σχόλια [M267]: 93. "

Με σχόλια [M268]: 94. The teacher is doing a great job.

95..T3.. Εν τέλει όμως και τα μαθήματα, τί είναι; Τίτλοι, περιγραφές… Τα πρόσωπα κάνουν τα μαθήματα. Δηλαδή άμα δεις το μάθημα πώς το κάνει ο Σ., είναι, λουλούδι, πώς το λένε, κήπος. Έχει όλο το, όλο το υλικό. Δηλαδή, εντάξει. Δεν είναι τίποτα αυτό δηλαδή, λέμε ένα μάθημα, ok, εντάξει. Δηλαδή όλ'αυτά που λέμε, συμβαίνουν εκεί.

Με σχόλια [M269]: 95. A lesson does not consist in its title or description; 'the person who teaches makes a lesson'. In this case, 'everything we've talked about is in there'.

96.Int. Ωραία. Αν θες πες μου γενικώς πώς ήταν οι δικές σου οι σπουδές οι μουσικές, κι αν ποτέ πέρασες από ωδεία, από ντικτέ σολφέζ και τέτοια, ή καμία σχέση;

96..T3.. Κοίταξε. Εγώ ξεκίνησα μικρός, 9 χρονών που σου είπα, είχα την ευκαιρία να έχω σημαντικούς δασκάλους της παραδοσιακής μουσικής.

Με σχόλια [M270]: 96. His own education was acquired next to great and well-known instrumentalists of this tradition, from the age of 9.

97.Int. Κατευθείαν.

97..T3.. Ναι, είχα ας πούμε τον Σούκα, τον Βαγγέλη Σούκα. Μεγάλη μορφή. Είχα κάνει δύο-τρία μαθήματα με τον Τάσο Χαλκιά. Δούλεψα με τους Χαλκιάδες. Είχα δηλαδή, μπήκα στα βαθιά από μικρός, σε μια εποχή που ζούσε αυτό το πράγμα, και ζούσαν αυτοί οι άνθρωποι, είχα τέτοια τύχη ας πούμε…

Με σχόλια [M271]: 97. It was a time when this way of learning was still alive.

98.Int. Σε ποιά περιοχή; Πού ήσουν;

98..T3.. Στην Αθήνα. Εκεί ζούσε κι ο Βαγγέλης Σούκας τότε. Και τον Τάσο Χαλκιά είχα πάει σπίτι του στο Αιγάλεω και τον είχα γνωρίσει, κάναμε τρία-τέσσερα (μαθήματα). Μετά γνώρισα τα παιδιά του, ήρθε δηλ. όλο το πράγμα φυσικά. Μετά, μαθαίνοντας λίγο-λίγο, με τον τρόπο τον παλιό. Αυτό. Μετά έκανα μουσικές σπουδές, αρμονίες, τέτοια, θεωρητικές, όχι σε σχέση με το όργανο. Γιατί το κλασικό κλαρίνο είναι τελείως άλλο πράγμα. Και μετά και πανεπιστημιακές σπουδές.

Με σχόλια [M272]: 98. He learnt little by little, 'the old way'. Studies in harmony and theory followed (at conservatory & university), separately from the instrument.

99.Int. Αρμονία, για πες τί άλλο;

99..T3.. Αρμονία, τέλειωσα το πολιτικό της Νομικής, και μετά, το Τμήμα Μουσικών Σπουδών (Αθήνα).

Με σχόλια [M273]: 99. "

100.Int. Το οποίο έχει απ'όλα μέσα, τα μαθήματα, θεωρητικά, κι αυτά.

100..T3.. Ναι.

Με σχόλια [M274]: 100. "

101.Int. Οπότε έχεις την ευρωπαϊκή πλευρά των πραγμάτων.

101..T3.. Ναι, την έχω εντάξει, αλλά δεν πέρασε ποτέ από'μένα, αυτό, από πλευράς οργάνου. Δεν έχω παίξει ας πούμε ποτέ καμιά σονάτα, η τίποτα, δεν ξέρω, καθόλου.

Με σχόλια [M275]: 101. His European musical training regards only academic & theoretical studies. Playing-wise, he has never played classical repertory.

102.Int. Και ακόμα και το σολφέζ-ντικτέ στο Καποδιστριακό νομίζω έχουν ένα εξάμηνο; Ή καθόλου;

102..T3.. Είχα κάνει σολφέζ-ντικτέ σε ωδείο τότε με το ειδικό αρμονίας. Και βυζαντινή είχα κάνει, λίγο.

Με σχόλια [M276]: 102. He had some aural training at conservatory.

103.Int. Το σολφέζ-ντικτέ ήταν για'σένα μια εμπειρία αδιάφορη, θετική, αρνητική;... Αδιάφορη…

103..T3.. Τίποτε ναι, αδιάφορη… Να σου πω. Είχα όμως, -θα σου πω την εμπειρία μου ακριβώς. Όταν έδωσα στο Μουσικών Σπουδών, έδωσα κατατακτήριες γιατί είχα ήδη δύο πανεπιστημιακά πτυχία, κι αυτό ήταν το τρίτο. Και, ήθελα να μπω πολύ εκεί. Και έδωσα κατατακτήριες αρμονία, ντικτέ, κι ένα θεωρητικό μάθημα. Πάω τώρα λοιπόν εγώ, είμαι εκεί, και περιμένω για τις εξετάσεις. Και δίπλα είναι, ήταν και πολύς κόσμος. Δηλαδή ήμασταν 20-25 άτομα για δύο-τρεις θέσεις. Ήταν πτυχία βιολιών, διπλώματα τσέλων, λέω'γω «πού πάω τώρα με το κλαρίνο», έλεγα. Αποκλείεται να το περάσω αυτό το ντικτέ. Ήταν και λίγο ατονάλ, λίγο έτσι, «φεύγα». Και, εφήρμοσα την τεχνική της παράδοσής μου. Ποιά ήταν η τεχνική: Ό,τι διάστημα άκουγα, ήταν για'μένα ένα τραγούδι. (Παραδείγματα, τραγουδάει, λέει τί νότες θα ήταν). Λοιπόν, φτάνει κάποια στιγμή, – με τραγούδια όμως αυτά, με μακάμια, τραγούδια, δηλαδή, η λεγόμενη προσέγγιση απ'το γνωστό στο άγνωστο. Και φτάνουμε, – ήταν καμιά δυο-τρεις σελίδες αυτό, κανα-δυο σελίδες εκεί στο τέλος, φτάνουμε στο τέλος, ήταν ένα ντο# θυμάμαι, και λέει, «όποιος έφτασε ντο# είναι ok». Αν είχες κάνει λάθος, ξέρεις πώς εν'αυτά, πάει ντόμινο. Και γυρίζω δεξιά κι αριστερά και βλέπω αυτούς που ήταν δίπλα μου, άλλος είχε πάει ρε#, άλλος,.. Και λέω, εντάξει, είναι καλή, καλό το «ψήσιμο» του αυτιού!

Με σχόλια [M277]: 103. It was not really beneficial. In the entrance exam of atonal dictation, he applied his own technique to find intervals: identifying each through familiar songs.

104.Int. Από διάστημα σε διάστημα πήγαινες έτσι, με καινούριο τραγούδι κάθε φορά;

104..T3.. Ναι, κάθε φορά, ναι.

105.Int. Το προχωρούσαν πολύ αργά προφανώς;…

105..T3.. Όχι, το κάνω γρήγορα. Εν τέλει έχω διαπιστώσει και με τους φοιτητές, της κατεύθυνσής μας οι φοιτητές είναι καλοί στο «ακούειν». Γιατί κοίταξε, όταν ακούς, όταν μπορείς να τραγουδήσεις και τα μικροδιαστήματα, που δεν είναι δόκιμος όρος – τα διαστήματα αυτής της παράδοσης, ε αυτό σου οξύνει την ακοή όπως και να το κάνεις. (51:07: Τραγουδάει 3η M, 3η μ, και μετά μία στη μέση). Και το λες, και το ακούς, το ένα είναι λίγο ψηλότερο το άλλο λίγο χαμηλότερο, κι ακούς τέτοιες λεπτομέρειες, το αυτί, δουλεύει μετά. Επίσης, και γι'αυτό το όργανο τώρα, το συγκεκριμένο, όπως και του Σ., είναι, ανά πάσα στιγμή είσαι υπεύθυνος για το τονικό ύψος. Δεν είναι έτοιμο, δεν είναι πιάνο. Το κλαρίνο δηλαδή μπορεί να το φυσήξεις εδώ, να το βγάλω εγώ ας πούμε 440 το λα, ο άλλος να το βγάλει 442. Με το ίδιο κλαρίνο. Ο άλλος να το βγάλει 438. Και κάθε νότα, είναι πώς βγαίνει απ'τα χείλια, απ'τον τρόπο, και είναι, πρέπει ν'ακούς. Άμα δεν ακούς,…

106.Int. Ν'ακούς για να προσαρμόζεις.

106..T3.. πρέπει ν'ακούς.. Πρέπει ν'ακούς, και θα σου πω κι ένα τελευταίο. Ένα που μου'χε κάνει εντύπωση πολλή. Το 2000, 'millennium', δείχνει η τηλεόραση μια μεγάλη φιλαρμονική, ένας κλασικός κλαρινετίστας, πολύ φάλτσος, χαμηλός. Ακριβό όργανο. Δεν έφταιγε: ήταν έξω στο κρύο, Νέα Υόρκη, -10 βαθμοί. Προφανώς το άκουγε, αλλά δε μπορούσε να το κουρδίσει, έσφιγγε, έδειχνε σα να 'ταν πρωτόγνωρη διαδικασία γι'αυτόν. Γιατί, κι αυτοί οι μουσικοί, έχουν μάθει, κι έχουν μια μουσική που είναι ακριβείας, παράλληλη συνήχηση κι αυτά, έχουν μάθει να εμπιστεύονται τα όργανά τους. Κι έχουν καλά όργανα. …Οι δικοί μας, πρέπει κάθε στιγμή να κουρδίζεις, μ'ένα πιο μέτριο όργανο. Και σκέφτηκα, αν ήταν ένας Τούρκος-Βούλγαρος-Έλληνας, απ'αυτή τη γειτονιά, (στράκα) θα το είχε κουρδίσει. Και οι φοιτητές μπαίνουν σ'αυτή τη λογική. Δηλ. τους βάζω απ'την αρχή στην λογική του ότι, κοίταξε να δεις, το φυσάς, αυτό το αγόρασες, ok, αλλά *εσύ* τον βγάζεις τον ήχο. Δεν τον βγάζει το όργανο. Εσύ τον βγάζεις, και αυτό αλλάζει. Εσύ μπορείς να τον βγάλεις εκεί, να τον βγάλεις πιο'κει, πιο'κει, πιο χαμηλά, πιο ψηλά, μ'αυτή τη χροιά, μ'αυτή τη (;54:22)… Όλ'αυτά είναι θέμα, πώς εσύ. Ο ήχος δηλαδή εν ολίγοις, για να πούμε και το τελευταίο, είναι ψυχική υπόθεση. Βγαίνει από με– και σωματική, αλλά είναι μέσα σου. Εσύ πώς τον έχεις τον ήχο, κι εσύ είσαι ο ήχος εν τέλει. Και το όργανο είναι, μια προέκταση του σώματός σου ας πούμε, αν μπορεί να γίνει. Δεν είναι κάτι…

107.Int. Εξ' ου κι αυτό που λες ότι το τραγούδι είναι το πρώτο, γιατί είσαι εσύ, το όργανο.

107..T3.. Το τραγούδι ναι, το πρώτο, ακριβώς, ακριβώς.

108.Int. Βέβαια και στα πνευστά της κλασικής ισχύει αυτό…

108..T3.. Πώς δεν ισχύει!

109.Int. Δηλαδή, στα τρομπόνια, στις τρομπέτες, κλπ, κι εκεί πέρα θέλει διαρκώς να κουρδίζεις, ν'ακούς. Νομίζω σ'οποιοδήποτε μη-συγκερασμένο όργανο ισχύει αυτό.

109..T3.. Οπωσδήποτε.

110.Int. Στο βιολί, στο τσέλο, σ'όλα, θέλει διαρκώς ν'ακούς, δηλαδή…

110..T3.. Τί συμβαίνει γύρω σου.

111.Int. Κι ακόμα κι αυτοί δεν έχουνε τους τόνους και τα ημιτόνια όπως τα'χουμε στο πιάνο, κι ας παίζουν κλασική.

111..T3.. Το ξέρω, ναι. Έχουν την παλιά, έχουν ανάλογα με το φραζάρισμα. (55:24: Αλλιώς λειτουργεί η ίδια νότα ως προσαγωγέας, ως 7η μικρή, ως 5η…). (Περί κουρδίσματος ίδιας νότας με άλλο περίγυρο και στη φωνή, περί διέσεων και υφέσεων και ποιό ήταν πιο ψηλά παλαιότερα στη δυτική μουσική…). (57:37: Περί του πώς,

Με σχόλια [M278]: 104. ”

Με σχόλια [M279]: 105. The need for exact interval tuning with fine differentiations of 2Hz means that traditional instrumentalists have a well-practised ear.

Με σχόλια [M280]: 106a. Part of the reason that an acute ear is needed in this music, is the fact that they often play outside, in different weather conditions. This means that they can't trust the instrument to make the same sound each time they play it; constant adjustment of tuning is needed.

Με σχόλια [M281]: 106b.In this sense (constant readjustment of tuning), he emphasises to students that 'it is you who makes the sound, not the instrument… You can make it lower, higher, with this or that sound colour… The sound, to sum up, is a matter of the soul, as well as the body. It is how you have it inside you – in the end, you are the sound. And the instrument is an extension of your body'.

Με σχόλια [M282]: 107. (Agrees with me: Thus singing is important)

Με σχόλια [M283]: 108. (See 111)

Με σχόλια [M284]: 109. (See 111)

Με σχόλια [M285]: 110. (See 111)

στο βιολί θα πιάσουν μια νότα εκεί που θα κουρδίσει καλύτερα, όχι εκεί που ακούγεται «ακούνητη», γιατί «είναι ροή, είναι ροή οι νότες, δεν είναι σταθερές, και στη μία μουσική, και στην άλλη»).

112.(Μετέπειτα συζήτηση: τα παιδιά της παραδοσιακής και βυζαντινής καλό θα είναι να παρακολουθούν τα μαθήματα του ευρωπαϊκού σολφέζ-ντικτέ, γιατί όταν πρέπει να διαβάσουν παρτιτούρα, δυσκολεύονται, είναι λίγο «αγκυλωμένα». Παρόλο που δεν υπάρχει αυτή η προσέγγιση στην παράδοσή τους, εφόσον είναι στο πανεπιστήμιο, πρέπει να μπορούν να το κάνουν και αυτό.)

Με σχόλια [M286]: 111. (Agrees with me that) This flexibility of tuning is needed in classical music too (non-equally tempered instruments).

Με σχόλια [M287]: 112. Students of Greek traditional music at university should attend the aural skills course, to improve their reading skills. Though this is not a skill of their tradition, as university students they must be able to do it with facility.

Interview with participant ‘B1’

1.Int. Ωραία. Λέει: Μουσική ικανότητα-μουσικότητα. Τί χαρακτηριστικά έχει αυτός που την έχει;

1.B1. Μουσικότητα κατά τη γνώμη μου είναι αυτός ο οποίος, λες μια μελωδία, και αντιλαμβάνεται και πιάνει (αμέσως;) και το εκτελεί γρήγορα, ή σε πολύ λίγο χρόνο μπορεί ν’ αποδώσει αυτό το πράγμα που του λες. (Θέματα;) διαστήματα, φράσεις, αυτά.. Επίσης -

2.Int. Και διαστήματα και φράσεις, να το αποδώσει, να το πει δηλαδή.

2.B1. Ναι, ν’ακούσει ένα μέλος και να το πει – τουλάχιστον να μην (…;) αρκετά καλό, να το πει. Βλέπεις κάποιον –επειδή εγώ δίδαξα 8 χρόνια στα ωδεία, και δίδασκα πάντα πρώτη-δευτέρα τάξη, αρχάριους. Κι έβλεπες ένας, μέσα σε τρεις μέρες, αμέσως, 3 μαθήματα, έμπαινε στο στιλ, και στο χρώμα, και πήγαινε. Και δεν είχες κανένα πρόβλημα. Πέρσι είχα μια φοιτήτρια στο Erasmus, αγγλικά της έκανα, μια κοπέλα η οποία ήταν στη μονωδία, στην όπερα. Φινλανδέζα, καμία σχέση. Μέσα σε τρεις μήνες, έμαθε όσα μαθαίνουν οι ψάλτες οι μεσαίοι σε 3 χρόνια! Είχε φοβερή αντίληψη. Είναι αντίληψη, - εμείς το συνδέουμε μ’αυτό το πράγμα, την μουσικότητα.

3.Int. Αντίληψη. Και, η δυνατότητα μίμησης.

3.B1. Και η δυνατότητα μίμησης, όπως αντιλαμβάνεται… Ας πούμε είχαμε ένα φοιτητή, τώρα τελείωσε, ο Σ., ο οποίος είχε μουσικότητα απ’ τις ελάχιστες. Τον έχω και αριστερό ψάλτη στη Βλατάδων. Συνεργάτης. Συνάδελφος, όχι συνεργάτης. Είχε μια αντίληψη αλλιώτικη. Και άλλοι έχουνε, αλλά μπορεί να τους λείπει κάποιο – εμείς εννοούμε, φουλ: και θεωρία, και πράξη, και διαστήματα, και τα πάντα, και ρυθμικά και το’να και τ’άλλο, και να καταλαβαίνουν. Εμείς έτσι το εννοούμε.

4.Int. Μάλιστα και το στιλ που είπατε, και το ύφος.

4.B1. Το στιλ, κυρίως αυτό. Εμείς κατ’αρχάς νιώθουμε, έχουμε άπειρη ηδονή, όταν πιάνει στο στιλ, και την έκφραση που έχουμε. Τρελαινόμαστε! Γιατί έχουμε και αυτήν την μεσοανατολική προφορά.

5.Int. Ναι, μάλιστα. Η θεωρία που είπατε, τί ρόλο παίζει η γνώση της θεωρίας.

5.B1. Η θεωρία, εάν δεν ξέρεις θεωρία, απλώς λες απ’έξω και σίγουρα θα κάνεις λάθη. Υπάρχουν κάποια μεγάλα ονόματα ψαλτάδων, οι περισσότεροι πεθάναν βέβαια, οι δάσκαλοί μας που θεωρούνται έτσι το μεταίχμιο, τώρα καταλαβαίνω ότι κάναν κάποια, όχι σοβαρά λάθη, κάποια λάθη δευτερευούσης σημασίας, αλλά κάναν λάθη επειδή δεν είχαν ακριβώς, έτσι να περάσουν φουλ τη θεωρία. Εξάλλου η θεωρία η οποία διδάσκεται στα ωδεία είναι ένα επίθεμα. Δηλαδή έχεις μια πληγή σου βάζουν ένα… τσιρότο, ένα τσιρότο θεωρίας. Η θεωρία είναι πολύ, έτσι, αρχαίου, οι περισσότεροι ξέρουν θεωρία αρχαίου, συν κάτι, μαθηματικά τα διαστήματα, αυτός ο φθόγγος πάει έτσι… δεν είναι όμως θεωρία αυτή.

6.Int. …Αυτό δεν είναι αρκετό. Ποιά θα ήταν η…

6.B1. Η θεωρία έχει πολύ βάθος, πρέπει να τη συνδέσεις με την παλιά τη θεωρία, με τη λεγόμενη στα βυζαντινά τη θεωρία του τροχού. Ο τροχός ήταν το σύστημα το οποίο είχε ή τετραφωνία, ή τριφωνία, τέτοια που λέτε εσείς πεντάχορδα τετράχορδα, αντιστοίχως είναι τετραφωνία τριφωνία. Αν δεν ξέρεις αυτές τις θεωρίες απλώς δε μπορείς να πεις και κάποια κομμάτια ειδικά του 17ου 18ου αιώνος – δε μπορούν να αποδοθούν. Τα λένε στα ωδεία, κάποιοι τα λένε ορθά, κατά λάθος, έτσι, λόγω μουσικότητας…

7.Int. Ναι, βιωματικά

7.B1. Βιωματικά. Η, μπορεί την άλλη φορά να το πούνε, λάθος. (Όποιος έχει αυτή τη θεωρία), του τροχού, εμείς έτσι το λέμε. Τη βασική θεωρία. Τον ξέρεις τον τροχό.

8.Int. Τον έχω υπ’όψιν, ναι, όχι ότι ξέρω πολλά. Οπότε στην ουσία κάπως σου διασφαλίζει ότι κάθε φορά θα’χεις σταθερότητα, εφόσον ξέρεις-

Με σχόλια [M288]: 1.Musicality consists in the ability to perceive and imitate in a short time (i.e. to sing back), intervals, phrases, etc..

Με σχόλια [M289]: 2.Imitating a piece. Catching ‘the style, the colour’, with speed.
It’s about percepton.
Students have different levels of perception.

Με σχόλια [M290]: 3.Certain people have a high level of perception.
Musicality is an all-encompassing notion, incorporating being master of ‘theory, practice, intervals, everything, the rhythmic aspect, and, understanding. That’s how we mean it’.

Με σχόλια [M291]: 4.Perception of style.

Με σχόλια [M292]: 5a. Lack of theoretical knowledge to support practice leaves one more exposed to the possibility of making mistakes. This happened even with good cantors.

Με σχόλια [M293]: 5b. Theory typically taught at conservatories is shallow & inadequate.

Με σχόλια [M294]: 6. To understand the full depth of theory one must make the connection with older theory, without the knowledge of which, certain hymns simply cannot be rendered correctly, except ‘by chance, based on musicality’...

Με σχόλια [M295]: 7. …but this success is unsteady without theoretical knowledge: ‘Next time, they may well say it wrongly’.

8.B1. Ξέρεις, κι εφόσον – καλλίφωνος, καλή μουσική αντίληψη – αν δεν ξέρεις θεωρία, θα πεις, ένα δύο τρία, σε κρατούν, (θα κάνεις) λάθος, δεν υπάρχει περίπτωση.

9.Int. Μάλιστα.

9.B1. Οι ψαλτάδες κοροϊδεύουν πολύ εύκολα, βέβαια, πρόβλημα δικό τους – κι ανθρώπους που ξέρουν, κι αυτοί που δεν ξέρουν έχουν αυτά τα… πάντα συμβαίνουν αυτά! Οι ημιμαθείς κοροϊδεύουν…

10.Int. Κι είναι και τόσο πολλά, όπως λέτε, ημιμαθείς - αλλά για να είναι κανείς πραγματικά πολυμαθής είναι σπουδή ζωής, έτσι δεν είναι;

10.B1. Θέλει θέλει, θεωρία. Ναι. Άλλο θέμα το οποίο έχουνε οι ψαλτάδες δεν καταλαβαίνουν, διδάσκεται αυτό, είναι το θέμα του ρυθμού. Καμιά φορά λέω σε κάποιους ψαλτάδες και κάνουν έτσι ένα μειδίαμα ειρωνικό, σου λέει, ε, χρειάζονται αυτά, μα δεν έχουμε μέσα μας το ρυθμό, και, λέω, 'παιδί μου ξέρεις να μετράς;', μου λέει, 'όχι' 'τώρα;' του λέω - 'ναι αλλά το'χω' – του λέω 'δεν το'χεις παιδί μου, το να κάνεις «τουκουτουκου» και να χτυπάς ένα δύο δε σημαίνει ότι ξέρεις ρυθμό. Ρυθμός είναι μια άλλη κατάσταση, ένα άλλο πράμα. Κι εμείς έχουμε ρυθμό, ο οποίος αποδίδεται σε δύο στιλ. Είναι ο τονικός, στα σύντομα μέλη, και στα αργά έχουμε τον μελικόν, σύμφωνα με το μέλος. Γι'αυτό και δεν έχουμε σταθερούς ρυθμούς, έχουμε – ενώ είναι ο βασικός ο τετράσημος, και εξάσημος, πεντάσημος, επτάσημος, παρεμβολές-

11.Int. Οι λέξεις-

11.B1. Ναι και με τις λέξεις αλλά και με το μέλος γίνεται αυτό σε'μας, δεν έχουμε σταθερό. Εχτές χώριζα ένα κομμάτι, είχε μέσα και κάποια επτάσημα ειδικά στην πτώση εκεί πέρα (…) αν δε το μετρήσεις αυτό, στις χορωδίες τις βυζαντινές βλέπουμε συνέχεια λάθη στις πτώσεις ρυθμικά, λάθη, και στις τελικές, ακόμα και στα τελικά, κάνουνε λάθη – κόβουνε απότομα ή βάζουν παραπάνω, ή κάνουν – πάρα πολλά λάθη, δε διδάσκεται. Κι εγώ δε διδάχτηκα, απλώς έτυχε να βρω κάποιον στην Κύπρο, μου δίδαξε κάποια πράγματα, κι από'δω κι εκεί, εντάξει, το καλλιέργησα χρόνια.

12.Int. Στα πλαίσια ευρωπαϊκής σας δίδαξε;

12.B1. Ευρωπαϊκή έχω κάνει 3 χρόνια, εμείς τότε κάναμε στο σχολείο, είμαι το '56 γεννηθείς, στο σχολείο στο γυμνάσιο, είχαμε 3 χρόνια 2 καθηγητές οι οποίοι ήταν αυστηρότατοι. Και μάθαμε και στα ευρωπαϊκά, ένα δύο τρία τέσσερα (διευθύνοντας), μέχρι τετράσημους, πώς τα λένε εκεί πέρα. Και, είχαμε και κάποιον γείτονα ψάλτη ο οποίος ήταν ευρωπαϊκός βυζαντινός, κι από'κει έμαθα αρκετά πράγματα. Και μετά, κι ο ίδιος το καλλιέργησα, εφόσον ξέρεις τις βασικές αρχές, ναι. Εγώ επιμένω πάρα πολύ στους φοιτητές στο ρυθμό γιατί δεν γίνεται. Δεν γίνεται αλλιώς.

13.Int. Το να ξέρει κάποιος πράγματα τα οποία να είναι συνειδητά, αυτό μέλλον δένεται με τη θεωρία που λέγαμε πριν.

13.B1. Ναι.

14.Int. Επίσης, πόσο σημαντικό είναι; Αυτό που λέει, ρόλος & σημασία της συνειδητής / διανοητικής σχέσης σε αντιπαραβολή με την βιωματική. Δηλαδή μπορεί κάποιος να πηγαίνει στο ψαλτήρι, να μαθαίνει-

14.B1. Εκεί όμως αν δεν το συνδέσει με τη θεωρία, γι'αυτό και λέμε κανονικά, γίνονται κάτι συνέδρια στην Αθήνα, λέει «θεωρία και πράξη». Η βγάζουν βιβλία, «θεωρία και πράξη». Αλλά, βλέπεις ότι έχουνε λειψή θεωρία κι η πράξη σχεδόν απουσιάζει. Μέσα σ'ένα βιβλίο, τί πράξη. Μπορεί κάποια θέματα ερμηνείας, κάποια θέματα εντάξει, αλλά, πρέπει να είναι συνειδητά. Αλλιώς θα κάνεις λάθη. Μπορεί - έναν εκκλησιαζόμενο, τη γιαγιά σου και τη γιαγιά μου, δεν τους ενδιαφέρει αν κάνεις λάθος. Αλλά εφόσον αποδίδεις μουσική δεν μπορείς να πεις ότι τα λέω'γω, και δεν πειράζει που λέω… Μερικοί μετά, όταν τους πιέσεις λίγο στο ψαλτάδικο, σου το γυρνάνε, «ε μα είναι και θέμα, εφόσον πιστεύω και το ζω αυτό το πράγμα», - δεν έχει καμιά σχέση αυτό το πράγμα. Δε σου'πε ο Θεός, του λέω, είναι τέχνη ή δεν είναι. Είναι. Η ζωγραφική είναι τέχνη; Ναι. Μπορεί να κάνουμε ό,τι καραγκιόζηδες θέλουμε στην αγιογραφία; Όχι. Ακόμα και το κήρυγμα είναι τέχνη. Μπορεί να λέμε σαχλαμάρες; Όχι. Του λέω, σ'αυτά που φοράν οι παπάδες μπορούμε να βάλουμε διαβήτες, αρκουδάκια,

Με σχόλια [M296]: 8. 'Even if you have a good voice and good musical perception, if you don't know theory, at some point you will make mistakes, it is certain'.

Με σχόλια [M297]: 9. Antagonistic relationship between cantors.

Με σχόλια [M298]: 10. On the element of rhythm in Byzantine music.

Με σχόλια [M299]: 11. It is often neglected in teaching.

Με σχόλια [M300]: 12. Personal education: lessons both in European and in Byzantine music. He insists on rhythm in his own teaching.

Με σχόλια [M301]: 13. (Agrees with me:) explicit knowledge is linked to theory, earlier discussed.

πιθηκάκια; Όχι. Κι η ψαλτική εφόσον είναι τέχνη, θα (…;). Εμάς συνδυάζεται αυτό. Θέλει ψαλτήρι, και μελέτη, αλλά κυρίως θέλει δάσκαλο να σου τα λέει. Μόνος σου κάπου θα μπερδευτείς. Γι'αυτό και στη μεσοβυζαντινή περίοδο δεν γινότανε. Είχες άμεση βιωματική σχέση με το δάσκαλο και μάλιστα, έφτασα κι εγώ κάποιον γέρο, πέθανε το 2009 105 χρονών, που λέει, πηγαίναν στο δάσκαλό του, και καθόντουσαν στο χωριό του και στο σπίτι του, εξυπηρετούσαν το δάσκαλο, κι έμεναν δίπλα στο δάσκαλο για να μάθουν. Στη μεσοβυζαντινή υπάρχει κι ένα ποίημα που θα δείξει αυτή τη σχέση του δασκάλου –λέει: «ο θέλων μουσικήν μαθείν και θέλων επαινείσθαι, θέλει πολλάς υπομονάς, θέλει πολλάς ημέρας. Τιμή προς τον διδάσκαλον, δουκάτα εις τας χείρας»… και τέλειος θα γίνει, και θα ψέλνει κι εκείνος. Θέλει μια τέτοια, βιωματική... Ψαλτήρι και μελέτη, αλλά θέλει και κάποιον οδηγό. Μετά από κάποιο σημείο, μπορείς να αυτενεργήσεις.

15.Int. Ωραία. Οπότε, δίνετε σημασία ας πούμε στο να ψάλλετε κάτι και να σας πει ο φοιτητής σας τί διάστημα είναι ή τί μόρια ήτανε. Το θέλετε αυτό, να ξέρει.

15.B1. Έτσι. Να του λέω κι εγώ και να πει κι ο φοιτητής, ναι. Τα μόρια, προσωπικά αποφεύγω τα νούμερα, χρησιμοποιώ αυτό το θεωρητικό του 1832 που βγήκε κι έτσι έχουμε μείζων, ελάσσων, ελάχιστους τόνους. Διότι τα νούμερα είναι σχετικά, είναι μαθηματικοί λόγοι και βλέπω ότι δεν κάνουνε πολύ… Άμα θέλουμε, για να δείξουμε ότι είναι τόνος μπορεί, ή σε περιπτώσεις έλξης 'γίνεται 6, γίνεται 8' - αλλά αυτό είναι σχετικό, είναι μαθηματικοί λόγοι. Θα πούμε μείζων, ελάσσων, ελάχιστος. Αλλά χρειάζεται, βίωμα μαζί με μελέτη τακτική. Εγώ προσωπικά κάθε βδομάδα βρίσκω κάτι που δεν το ήξερα πριν. Παρ'ό,τι ασχολούμαι σχεδόν 36 χρόνια περίπου, 37. Βρίσκεις κάτι, γιατί, είναι δισεκατομμύρια οι νότες, είναι δισεκατομμύρια οι σχέσεις και οι αλληλουχίες τους, ενώ οι φράσεις μας εμάς είναι σταθερές. Έχουμε συγκεκριμένες φόρμες. Όπως, ισχύει εκείνο - ή μετά μπορεί ας πούμε, οι μετατροπίες οι μεταθέσεις που γίνονται μέσα προς χρωματικό - ή αλλάζει το σύστημα κι από τριφωνία γίνει τετραφωνία, αλλάζει αμέσως η συμπεριφορά του μέλους. Θέλει συνέχεια, ναι. Και μέχρι να απέλθεις του κόσμου τούτου, πρέπει να ασχολείσαι.

16.Int. Η μουσική μνήμη τί ρόλο παίζει στη βυζαντινή μουσική;

16.B1. Σε'μας, απόλυτο. Δηλαδή, γι'αυτό, υπάρχει μία πατριαρχική εγκύκλιος, η οποία είναι το 1881, του Πατριάρχη Ιωακείμ του Γ', ο οποίος λέει: έστειλε εγκύκλιο στους πρωτοψάλτες, να είναι σοβαροί, να είναι σεμνοί, από ποιά βιβλία θα τα ψάλλουν, και λέει: προτρέπονται οι πρωτόπειροι ψάλτες να ψάλλουν 'από διφθέρας', απ'το βιβλίο δηλαδή, ώστε σιγά-σιγά να αποκτήσουν αυτήν την εμπειρία έως και μέχρι να ψάλλουσι από στήθους. Θεωρείται πολύ πιο καλό να πεις από στήθους, δηλαδή, να'χεις μουσικό κείμενο, αλλά να μην το βλέπεις και να εξαρτάσαι από'κει. Εμάς επειδή είναι βασικά φόρμες επαναλαμβανόμενες η βυζαντινή μουσική, (μουσικό παράδειγμα) είναι πολύ εύκολο, και πρέπει νομίζω να εφαρμοστεί μια μέθοδος να διδάσκεται κάποιος τον τρόπο απομνημονεύσεως. Αν και, υπάρχει, δηλαδή, το επαναλαμβάνεις. Π.χ. εγώ αν μου πεις τώρα την αρχή ενός τροπαρίου της Μεγάλης Εβδομάδας, επειδή τον έχω ψάλει πάνω από 30 φορές, Μεγάλη Εβδομάδα, δεν υπάρχει πλέον (κάτι) το οποίο δεν θυμάμαι απ'έξω. Μπορώ να μη βάλω καθόλου μουσικό κείμενο μπροστά μου. Θα'λεγα και βιβλίο δηλαδή, ούτε λόγια – τα θυμάμαι. Τουλάχιστον αυτά τα οποία λέει ο δεξιός ο ψάλτης. Τα αριστερά δεν τα θυμάμαι όλα, αλλά αυτά τα οποία λέω συνέχεια τα θυμάμαι. Είναι βασικός ρόλος (της μνήμης).

17.Int. Και στην ουσία η μνήμη λειτουργεί επειδή υπάρχουν αυτά τα επαναλαμβανόμενα.

17.B1. Και αυτό ναι, επαναλαμβανόμενα. (Μουσικό παράδειγμα). Το πρότυπο: Ίδια κίνηση απ'το ρε, ίδια κίνηση απ'το σολ, ίδια κίνηση απ'το φα… είναι η ίδια κίνηση.

18.Int. Οπότε για έναν που μαθαίνει βυζαντινή είναι σημαντικό να παρατηρεί-

18.B1. Κάποιος που έχει παρατηρητικότητα, αμέσως μαθαίνει. Και, ακούγοντάς το κιόλας, και μετά με τη μελέτη. Κι εγώ, έμαθα πρώτα, λίγα μουσικά μαθαίναμε. Εγώ όταν έμαθα το '76, όταν πήγαινα στη Μητρόπολη, έμαθα απ'έξω και μετά… Δεν είχαμε τότε βιβλία εμείς. Πού να αγοράσουμε. Μετά τα πήραμε, «α, είναι αυτό, είναι αυτό, α, είναι αυτό». Αρχίσαμε να…

19.Int. Δηλαδή πρώτα τα είχατε μάθει και μετά αναγνωρίζατε ότι…

19.B1. Ναι. Πήγαινα στο ωδείο, μας μαθαίναν κάποια πραγματάκια, αλλά αυτό που (έλεγαν) διδάσκουν στην Εκκλησία, δεν κάνει. Αυτό ήταν πολύ παιδικά έτσι και πρωτο… Αλλά με τη μνήμη μαθαίνεις.

Με σχόλια [M302]: 14b. In the 'Middle Byzantine period', as well as in the previous century, apprenticeship involved even living with the teacher and serving him.

Με σχόλια [M303]: 14a. Conscious knowledge secures one from making mistakes. It is necessary; one should not settle for an instinctive and emotional approach to chanting or for the contentment of naïve listeners, but know the foundations of the art of chanting. It is an art: one needs experience, study, and, primarily a 'teacher', a 'guide' (my comment: despite the centrality of notation!).

Με σχόλια [M304]: 15b. 'You need experience, together with regular study… for as long as you live'. In this way, one always discovers something new, as the possibilities of relationships between individual notes are endless, depending on features of the broader structure (e.g. change of mode and mode type).

Με σχόλια [M305]: 16a. Advice for beginning cantors to chant 'from the book', so that they would 'gradually gain the experience needed to chant by heart, which is considered better': even if one has the book, to not depend on it.

Με σχόλια [M306]: 16b. Byzantine music is largely based on the repetition of melodic formulas, facilitating memorization. As a case in point, he remembers by heart all hymns from all Holy Week services, having chanted them for over 30 years.

Με σχόλια [M307]: 17. "

Με σχόλια [M308]: 18a. Noticing things aurally is the first step to learning, followed by studying. (His own experience: first learnt by ear, then discovered the corresponding sounds in notation, see 18b).

Με σχόλια [M309]: 18b. The same notation-memory continuum as in 16a, but now starting with (aural perception&) memory, and ending with notation: he learnt by ear and by heart, and then recognized the sounds he knew, now in writing.

Με σχόλια [M310]: 19a. Formal training was 'childish' compared to the experience in Church.

Με σχόλια [M311]: 19b. 'You learn through memory'.

20.Int. Με τη μνήμη.

20.B1. Βασικά ο ψάλτης πρέπει να ξέρει 8 χερουβικά, 8 Άξιον Εστί, και είναι ψάλτης. Είναι σημαντικό όμως η μνήμη, ναι.

21.Int. Η μουσική φαντασία υπάρχει σαν έννοια; Δηλαδή, να ζητήσουμε από κάποιον που μαθαίνει βυζαντινή να ακούσει τον ήχο πριν τον πει. Δηλαδή, αυτό το..

21.B1. Ναι, υπάρχει αυτό το πράγμα, ναι. Βασικά είναι, πώς να το πω ακριβώς, είναι βιωματικό κι είναι μέσα μας, και οι περισσότεροι ψάλτες περπατώντας σιγομουρμουρίζουν. Εγώ ας πούμε όταν πάω καμιά φορά στο σπίτι μου, από'δω είναι 25 λεπτά, 22, όταν πάω, ενδιάμεσα πάντα κάτι θα πω, κάτι θα λέω. Όπως λέει ο άλλος τραγούδι, ακούει, «τιν-τιν», αυτά τα ροκ, εγώ λέω ψαλμωδίες. Υπάρχει φαντασία και το'χουμε μέσα και λέμε, πώς να το κάνω, έτσι; Κι εδώ μπαίνει ο λεγόμενος (αυτοσχεδιασμός), εμείς έχουμε ελεγχόμενο αυτοσχεδιασμό. Μία θέση π.χ. να μπορείς να το ποικίλλεις, να κάνεις μέλισμα, ή έτσι ή έτσι, πάντα μες στη φόρμα, μες στα πλαίσια, να κάνεις. Δεν έχουμε απολύτως αυτοσχεδιασμό, όσοι αυτοσχεδιάζουν στη βυζαντινή μουσική απλώς τραγουδούν, δεν ψάλλουν. Κι αυτό εμφανίστηκε τον 20ό αιώνα. Αλλά έχουμε τη μουσική φαντασία συνέχεια. Να το φαντάζεσαι και να το θυμάσαι, έχουμε μνήμη, φαντασία, απόδοση. Πάνε τα τρία έτσι.

22.Int. Ωραία, κι ο αυτοσχεδιασμός είναι μέρος της…

22.B1. Ελεγχόμενος. Έχουμε αυτή τη γραμμή. Υπάρχει: (ψάλσιμο). Μετά ο άλλος, (παραλλαγή, και άλλη). Το ίδιο πράγμα (κι άλλη). Έχουμε τέσσερις – πέντε, αλλά, είναι αυτά. Αν κάνεις (παράδειγμα εκτός ύφους) έγινε τραγούδι. Θα πεις αυτό (σύνοψη των εντός ύφους παραλλαγών). Είναι αυτό, ναι.

23.Int. Το διδάσκετε συστηματικά αυτό; Σε κάποιον που να - να μπορεί να ξέρει…

23.B1. Ε ναι, κάποιους, αυτούς που είναι καλοί. Κάποιους που είναι ας πούμε, έτσι, δεν έχουν πολλή αντίληψη δεν τους το μαθαίνω γιατί – το λέμε μεν, αλλά επιμένουμε σ'αυτούς οι οποίοι είναι…

24.Int. Ναι.

24.B1. Τώρα αυτοί που'λθαν εδώ πέρα, οι περισσότεροι στην ψαλτική ας πούμε, το 99,9% είναι ταλέντα. Κι έχω όνειρο τουλάχιστον 2-3 να 'ναι πιο καλοί από'μένα στο μέλλον. Αυτό στην ψαλτική είναι σπάνιο να το συναντήσεις, σου λέει να είναι καλός, αλλά…. Έχει όμως δασκάλους, οι δάσκαλοι οι δικοί μου θέλαν να'μαστε πιο καλοί απ'αυτούς. Οπότε δεν είχαν πρόβλημα, δεν είχαν κόμπλεξ. Σ'αυτούς οι οποίοι είναι φουλ ταλέντα, το λέω ας πούμε, αλλά, δε χρειάζεται να το πω 2η φορά, το'πιάσαν. Είπα, αυτός, το'πιασε αμέσως. Είναι μικροί βέβαια ακόμη, αλλά, κάποια στιγμή… (Ψάλλει). Θέλει το διάστημα να πάει μαζί με το συνδυασμό (της φράσης), θέλει όλο μαζί. Έχουμε να κάνουμε με φωνή, εμείς δεν έχουμε... Και το όργανο, (και) να το παίξουμε, δεν θα το πει το ίδιο που θα το πω εγώ. Αποκλείεται. Πάμε να δοκιμάσουμε (στα πλήκτρα: οι ίδιες παραλλαγές με πριν). (Ψάλσιμο). Κάνουμε κι αυτά τα γκλισάντο εμείς, έχουμε λεγκάτο συνέχεια στην-

25.Int. Ναι σωστά, δε μπορεί το όργανο (να αποδώσει), τουλάχιστον όχι αυτό.

25.B1. Και πολλοί μαθητές δυσκολεύονται σ'αυτό το λεγκάτο. Ας πούμε λένε τις νότες (ψάλσιμο). Όλο έτσι ενωμένα.

26.Int. Ναι. Το γεγονός ότι δεν υπάρχει όργανο και δεν υπάρχει τρόπος (να το παίξουν), κατά κάποιο τρόπο, δεν μπορεί να δυσκολεύει; Από μία άποψη.

26.B1. Σε'μας όχι, είναι ζήτημα φωνής. Το όργανο θα αποδώσει ίσως τα διαστήματα, όσο μπορεί, αλλά - εμάς τα διαστήματα δεν είναι, ημιτόνιο ή τόνος ή λήμμα, ή τριημιτόνιο. Έχουμε ένα φθόγγο ας πούμε έχουμε (διαδοχή από 2 γειτονικές νότες στα πλήκτρα), οπότε κάνουμε αυτό το πράγμα, να βάλουμε ένα πνευστό – δεν κάνουμε (πλήκτρα, φωνή) ενώνοντας δηλαδή, έχουμε, δε λέμε 'δη γα' (non-legato), πατάς 'δη γα', οι έλξεις, γι'αυτό λέγονται έλξεις σε'μας, δε λέγονται διέσεις. Δη γα (με γκλισάντο προς) δη. Το βλέπεις αυτό το γα,

Με σχόλια [M312]: 20. Knowing 8 Cherubic hymns and 8 praising hymns to the Mother of God by heart (one in each mode): criterion for being a cantor.

Με σχόλια [M313]: 20. Knowing 8 Cherubic hymns and 8 praising hymns to the Mother of God by heart (one in each mode): criterion for being a proper cantor.

Με σχόλια [M314]: 21. Inner hearing: related to humming to oneself, e.g. while walking, and to working out ideas for ('controlled') improvisation. The sequence is 'memory, imagination, rendition'.

Με σχόλια [M315]: 22. Improvisation in Byzantine music: within stylistic limits.

Με σχόλια [M316]: 23. Improvisation: not taught to those whose perception is 'not so good'.

Με σχόλια [M317]: 24a. Most current students are 'talented'. Those who are 'fully talented' have quick and accurate perception: one hearing is enough for them to remember a phrase.

Με σχόλια [M318]: 24b.The voice: central in Byzantine music; its movements are inimitable by instruments.

Με σχόλια [M319]: 25. On issues of vocal technique in Byzantine music.

ανεβαίνει και κολλάει στο άλλο. Έχουμε αυτή την κίνηση. Δη γα δη, σολ φα σολ. Δε λέμε, σολ-φα-σολ (ξεχωριστά). Λέμε σολ-φα (με γκλισάντο προς) σολ. Φα σολ (πολύ κοντά), έρχεται και αγγίζει μετά.

27.Int. Μάλιστα, ναι, πάρα πολύ κοντά.

27.B1. Ή, νη πα βου πα νη (χωριστά). Νη πα βου πα (το βου κατέβηκε προς τον πα). Λέμε, νη πα βου πα, βου πα, νη πα βου πα νη, ενώ ανεβαίνει. Το τραβάς εκεί που είναι-

28.Int. Μάλιστα, μόνο η φωνή μπορεί να το κάνει αυτό.

28.B1. Και έλκεται, ναι. Και αυτό λέει κι ένα θεωρητικό, να στο πω κι αυτό, του Χρυσάνθου, για ν'αναγκάσει λέει, 'έλκουσι', οι δεσπόζοντες φθόγγοι… Δεν ξέρω πώς τα λέει, ευρωπαϊκά ή, «δεσπόζων», έλκει τους υποκείμενους φθόγγους. Και μάλιστα σε παρένθεση, τότε ήδη, «τραβούν» – τον παίρνει και τον τραβάει τον φθόγγο. Για να καταλάβουν λέει, «τραβούν».

29.Int. Σε παρένθεση!

29.B1. Λέει κι άλλος, η λεγόμενη έλξις, τα τραβήγματα των φθόγγων. Είναι η ανατολική έκφραση.

30.Int. Έτσι, ναι. Απλά, δεν έχει κανείς σημείο αναφοράς την κίνηση. Αυτό δεν ξέρω αν το κάνει κάποιος – δηλαδή ένας που παίζει ας πούμε μία λύρα και του πεις τραγούδα αυτό, μπορεί να φανταστεί και πώς θα το κάνει, και να το βγάλει με τη φωνή. Ένας που μαθαίνει μόνο φωνητική μουσική δεν έχει σημείο αναφοράς σε κάτι σωματικό.

30.B1. Όχι δεν έχει. Γι'αυτό τους λέω να μαθαίνουν τουλάχιστον, έστω και πιάνο. Εγώ από την εποχή που έχω αρχίσει και «γδέρνω» αυτό το πράγμα εδώ πέρα (τα πλήκτρα), «α εδώ», ξέρεις ότι ας πούμε, (πατά μια νότα), είναι εκεί. Αυτός (ο φθόγγος) είναι εδώ (άλλη νότα).

31.Int. Σας βοήθησε δηλαδή αυτό, το ότι…

31.B1. Βοήθησε, βοήθησε πάρα πολύ.

32.Int. Ναι…

32.B1. Είναι αυτό που λες, η αναφορά. Ποιός, ο βου. Πού είναι ο βου; Εμείς δεν έχουμε αντιστοιχίες ακριβώς, αλλά υποθέτουμε ας πούμε (νότες στο πιάνο). Ντο σολ ντο –πα. Αυτοί τουλάχιστον. Το βου πάει κι έρχεται, δεν είναι πάντα (νότα με αυξομειούμενο ύψος μέσω κουμπιού). Ή ο γα (το ίδιο). Όχι ότι είναι κάτω, μπορεί να'ναι πάνω, ο λα, ανεβαίνοντας είναι κολλημένος στο σι (πλήκτρα: 'σολ λα σι ντο'). Μετά ανεβαίνει, στη θέση του λα πάει ο σι (πλήκτρα: ανιόν και κατιόν 4άχορδο σολ-ντο με έλξεις). Το όργανο βοηθάει πάρα πολύ. Όσοι ξέρουν όργανο, έχουνε πιο καλή απόδοση – εμένα με βοήθησε πάρα πολύ μ'αυτά τα πράγματα.

33.Int. Να αποκρυσταλλώσει τη θέση των νοτών.

33.B1. Εκείνο, ναι. Μπορεί να'ναι πιο κάτω, να το παίρνεις πιο κάτω, δεν έχει σημασία, όμως ξέρεις ότι είναι, ταααα, τουλάχιστον την απόστασή του από τη βάση, απ'την τονική. (τραγούδι διαστήματος 5ης). Πιο πάνω. (Τραγούδι 5ης με τις ενδιάμεσες νότες). Το όργανο βοηθάει. Η λύρα απ'όσα άκουσα είναι πιο καλή κι απ'το κανονάκι. Το κανονάκι κάνει αυτά τα 'ζζζζ' (σαν γκλισάντο)…

34.Int. Κάνει αυτό που κάνει κι η φωνή (η λύρα;)

34.B1. Ναι. Και κάποιος αν ξέρει βιολί καλό,… Επίσης το κλαρίνο το παραδοσιακό, που παίζουν αυτοί που ξέρουν καλά. Παίζουν σε κάποιους… Δεύτερο ήχο δεν θ'ακούσεις από άλλο όργανο, με τίποτα. Εκείνος ο λα είναι λίγο σηκωμένος, δεν είναι ημιτόνιο, λίγο πιο πάνω. Και κάνουν, τα κλαρίνα παίζουν, (μίμηση ήχου κλαρίνου με πολύ βιμπράτο πάνω στην κάθε νότα). Κάνουν αυτό το πράγμα και βγαίνει ο λα. (παράδειγμα στα πλήκτρα). Κάποιοι που ξέρουν βέβαια, κλαριντζήδες δεν είναι όλοι. Κάποιοι, και όσοι ξέρουν τη λύρα καλά. Έχω ακούσει το Σινόπουλο κάποια πράγματα που παίζει, απίστευτο. Πολίτικη λύρα.

Με σχόλια [M320]: 26. The notes' pulls in Byzantine music.

Με σχόλια [M321]: 28. ”

Με σχόλια [M322]: 29. ”

Με σχόλια [M323]: 30. (Responding to my observation that the lack of playing an instrument may deprive one of the physical point of reference that instruments offer:) It's true that there is no such frame of reference, and he advises his students to learn something, even the piano: 'You know that, that note is there, this note is here' (pressing different keys).

Με σχόλια [M324]: 31. 'It has helped very much'.

Με σχόλια [M325]: 32. 'It's what you say, reference…' (Plays some notes on the synthesizer, creating the pulls). 'The instrument helps very much. Those who can play an instrument do better. It helped me a lot with these things'.

Με σχόλια [M326]: 33. Instruments that are particularly helpful for Byzantine music, able to render the legato that involves pulls: the (Constantinopolitan) lyre,

Με σχόλια [M327]: 34. …The violin, the (traditional) clarinet…

35.Int. Ως προς τα διαστήματα απίστευτο δηλαδή, το χειρισμό των…

35.B1. Η λύρα έχει και την έκφραση. Κλαίει λίγο σαν τον άνθρωπο. Έχω ακούσει κι έναν, μια φορά που'παιζε ένας σαξοφωνίστας Τούρκος έπαιζε, τον έχω και στο ηλεκτρονικό, κι αυτός κάνει φοβερή εντύπωση, έπαιζε (…;), έκανε αυτά τα λεγκάτο. Η λύρα είναι, λεγκάτο παίζει συνέχεια.

Με σχόλια [M328]: 35. …The saxophone (heard as played by a Turk).

36.Int. Ναι… Και η σημειογραφία τί ρόλο παίζει.

36.B1. Σε'μας, έχουμε το εξής θετικό στη βυζαντινή μουσική, είναι απ'το 10ο αιώνα περίπου, είναι γραπτή. Πέρασε βέβαια 4 βασικά, χωρίζονταν όμως σε άλλα, σε 8 στάδια εξελίξεως. Αλλά χωρίς σημειογραφία ό,τι και να πεις… Φέρνουμε κάποιους πρακτικούς ψάλτες, λένε ό,τι να'ναι… Λες, καλός-καλός, (αλλά) κάπου χωλαίνει, δεν ξέρει ακριβώς. Η σημειογραφία είναι βασική, γιατί είναι και το μάτι, εκτός απ'το άκουσμα, και θυμάσαι, πολλές φορές εγώ θυμάμαι θέσεις ολόκληρες απ'τη γραφή τους. Και μάλιστα η σημειογραφία έχει και το εξής. Ότι δεν είναι ακριβώς σαν την ευρωπαϊκή, έχουμε κάποια σημάδια που δείχνουν κινήσεις. Η πεταστή επιτυγχάνουν(;) το δεύτερο ήχο. Αν δε βάλεις πεταστή ακούγεται (παράδειγμα διαδοχής 2 νοτών χωρίς και με πεταστή). Αυτό το πράγμα είναι της πεταστής, δηλαδή πάει λίγο πιο πάνω. Ή σε άλλα σημεία, η πεταστή, τα κεντήματα είναι τόσο απαλά, βασικά είναι ανάβαση ενός φθόγγου αλλά ενωμένου με τον προηγούμενο. Νη-πα. Βασικά δείχνουν έλξη χωρίς να σημειώνεται έλξη. Έχουν έλξη αυτά. Σε πολλά σημεία. Ναι, η παρασημαντική είναι σημαντική γιατί κατ'αρχήν θυμάσαι «α, είναι πεταστή, θα κάνω έτσι», το άλλο ας πούμε, ή τη φράση θυμάσαι, η φράση εντυπώνεται και οπτικά εκτός από το άκουσμα. Που μαθαίνεις τις φράσεις. Είναι ακριβώς σαν το όργανο που έχεις σημείο αναφοράς, σημείο αναφοράς η παρασημαντική. Είναι σημαντικό, σ'αυτό το σημείο υπερέχουμε από την παραδοσιακή μουσική ότι είμαστε γραπτοί απ'το 10ο αιώνα. Ενώ η παραδοσιακή, πότε γράφτηκε, κι ακόμα ψάχνουνε, έτσι το'πε αυτό, ακόμα δε βγήκε η καταγραφή… Εμάς είναι όλα καταγραμμένα. 7000 κώδικες των 200 και 300 σελίδων…

Με σχόλια [M329]: 36. The existence of notation is seen as 'a positive element', one that through which B.m. 'outbalances traditional music'. (Like theory & explicit knowledge): literacy give preciseness of knowledge (vs orality). The visual aspect supports memory: 'the phrase is visually imprinted as well as aurally'. Like the instrument, it acts as a 'point of reference' (that helps memory). Function of byzantine notation: different from staff: signs show movement.

37.Int. Ναι. Το ενδιαφέρον είναι ότι η βυζαντινή συνδυάζει τη σημειογραφία με τον αυτοσχεδιασμό. Γιατί στην ευρωπαϊκή μουσική για παράδειγμα, υπάρχει σημειογραφία, και δίνεται προτεραιότητα σ'αυτήν. Κατά κάποιον τρόπο έχει λίγο παραμεριστεί ο αυτοσχεδιασμός, γιατί μένει κανείς σ'αυτό που διαβάζει απόλυτα. Ενώ στη βυζαντινή, συνδυάζονται αυτά τα δύο.

37.B1. Έχουμε το εξής βέβαια. Στην Τουρκία χρησιμοποιούν ευρωπαϊκή παρασημαντική και παίζουν όλ'αυτά τα πράματα. Ενώ βλέπεις δυο νότες, κάνουνε φθογγάκια-φθογγάκια μέσα και εννοούνται αυτά τα πράγματα. Όπως και οι Άραβες. Αλλά οι Τούρκοι ειδικά επειδή τους έχουμε εκεί και (…;). Ας πούμε μπορεί να'χει, (τραγούδι 4 κατιουσών νοτών, και μετά το ίδιο με στολίσματα). Τα κάνουνε χωρίς να τα, (γράφουν), και συνέχεια.

Με σχόλια [M330]: 37. Notation for Turkish music leaves space for improvisation.

38.Int. Και στη βυζαντινή γίνεται αυτό; Μπορεί να βλέπεις κάτι και να κάνεις, την παραλλαγή ας πούμε, διαφορετική;

38.B1. Ναι. Υπάρχει μάλιστα ένα τέτοιο (παράδειγμα), υπάρχει η ελληνική βυζαντινή χορωδία στην Αθήνα. Ο γνωστός, ο Αγγελόπουλος. Όταν κάνουν παραλλαγή οι μαθητές στο σολφέζ που κάνουνε, κάνουν και τις νότες που δεν είναι γραμμένες μέσα. (Παράδειγμα). Κάνουν μέσα (πράγματα) που δεν υπάρχουνε. Είναι καλό αυτό, εντάξει, εξαρτάται από την όρεξή σου… Κι εγώ το λέω καμιά φορά, αν κάποια πράγματα τα λένε παραπάνω, μαθαίνουν απ'την παραλλαγή ότι, όσες φορές και να πεις τη νότα δε σημαίνει ότι θα το μάθεις… Αλλά μαθαίνεις και το μέλος. Έχει χίλια δυο πράγματα, ναι.

Με σχόλια [M331]: 38. The practice of a Byzantine choir: they 'solfege' the hymns (with Byzantine note names), naming all sung notes, including those that are not written.

39.Int. Βέβαια έχει. Μουσικά στοιχεία, ας πούμε μελωδία, ρυθμός κλπ., απομονώνονται; Δεν ξέρω εσείς πώς διδάσκετε, αλλά, νομίζετε πως μαθαίνει κανείς καλύτερα μέσα απ'τη συνολική μουσική πράξη, ή είναι καλύτερο να χωριστούν απ'την αρχή, να μαθευτούν διαφορετικά, να…;

39.B1. Όχι, μες στη μουσική πράξη.

Με σχόλια [M332]: 39. Separate musical elements are best practised and learnt as part of musical praxis - not as isolated exercises.

40.Int. Μες στη μουσική πράξη.

40.B1. Εγώ όταν τους κάνω μάθημα, κάτω στις αίθουσες, ειδικά για το 2ο εξάμηνο αλλά και για φοιτητές που έρχονται στο επιλεγόμενο, γι'αυτό χρησιμοποιώ και το πεντάγραμμο και τις νότες απάνω, κάνω μεν το ρυθμό

αλλά αμέσως μουσικό παράδειγμα, και μέσα από κομμάτι συγκεκριμένο. Εμάς δε διδάσκεται ο ρυθμός χωριστά, ό,τι και να πεις μένει στη θεωρία «α, αυτό είναι ο ιωνικός από μείζονος, είναι ο μολοσσός, είναι ο σπονδείος, είναι ο 7άσημος», σου λέει. Ε και τί, και μετά στην εφαρμογή, σου λέει και; Μετά τί κάνουμε; Μαθαίνουν, ρυθμός, χωρίζουμε το κομμάτι, και το εκτελούμε. 3 στάδια. Διδάσκεται τα βασικά, λες εφτά, τετράσημος πεντάσημος, εμείς τα λέμε και έτσι, δεν τα λέμε.. Και διατηρούνται και κάποια με τα αρχαιοελληνικά – όχι όλα, αλλά έχουμε κάμποσα αρχαιοελληνικά, καμιά 10-12. Έχουν κι άλλες κινήσεις, τί ωραία πράματα, Βλέπουμε το κομμάτι, το χωρίζουμε εκείνη την ώρα, πού θα βάλουμε τις διαστολές, και μετά το εκτελούμε. Δε μπορεί. Η διαστήματα να πεις μαθηματικά, είναι 12, είναι… Θα αρχίσω να σκέφτομαι μαθηματικά, και, δε λέει τίποτα από μόνο του. Για να πούμε εδώ πέρα, πες (τραβιέται;) αυτός ο ρυθμός… Πάντα όχι απομονωμένα.

Με σχόλια [M333]: 40a. If practised by itself (e.g. rhythm), a musical example will immediately follow.

Με σχόλια [M334]: 40b. The purely theoretical approach, e.g. to interval sizes or rhythm & meters, 'by itself says nothing'.

41.Int. Όχι απομονωμένα.

41.B1. Μαζί. Το πρόβλημα είναι ότι δε διδάσκουν συστηματικά τα ωδεία, ούτε ρυθμικά, ούτε διαστηματικά. Μπες σε ωδεία, θα το πούν το μάθημα, το ηχογραφούν, παν στο σπίτι τους και το μαθαίνουν απ'έξω. Κι έχουμε μετά πάρα πολλά προβλήματα. Ειδικά σήμερα που δεν έχουμε τα ακούσματα, δεν είναι όπως παλιά. Εμείς μόλις που φτάσαμε. Και τώρα τ'ακούσματα τα καινούρια, που ακούς, και νέοι ας πούμε, που εμφανίζονται κι ως καθηγητές, και δεν έχουν ιδέα στην πραγματικότητα. Λένε διάφορα πράγματα, λάθη, και στραβώνει, δεν υπάρχει και άκουσμα, και… «τρέχα γύρευε». Αλλά, απομονωμένα όχι.

Με σχόλια [M335]: 41. Problem in the teaching of Byzantine music in conservatories today: they teach and learn by ear, without clarifying rhythms & intervals, but also without having the wider background of rich aural experience, as in earlier times.

42.Int. Κατάλαβα. Απομονωμένα όχι. Αλλά τώρα είπατε ότι στο ωδείο δεν το κάνουν κι ότι αυτό είναι πρόβλημα.

42.B1. Είναι πρόβλημα ότι οι περισσότεροι δάσκαλοι δεν ξέρουν να διδάξουν ρυθμικά.

Με σχόλια [M336]: 42. Rhythmic deficiency of many teachers.

43.Int. Ναι. Αλλά λέτε ότι είναι καλύτερο να μη διδαχτούνε…

43.B1. Όχι μόνα τους-

Με σχόλια [M337]: 43. (See 39).

44.Int. Όχι μόνα τους αλλά μέσα στην-

44.B1. Προβλέπεται όμως κανονικά οι παλιοί δάσκαλοι, αυτοί που ήταν στα ωδεία τώρα στην Αθήνα στο 3ο έτος, κανονικά. Πρώτο – δεύτερο απλώς χτυπάς τους φθόγγους, κι έτσι είναι το σωστό στη βυζαντινή μουσική, δεύτερο χρόνο κάνεις «ένα δύο». Τώρα κάνουν κι αυτό λάθος, δεν κάνουνε «ένα δύο», λένε «ένα δύο τρία τέσσερα», κάνουν αυτήν την κίνηση. Κομμένες, κι είναι λάθος (26:34: δεν κατέγραψα τις αντίστοιχες σωστές & λάθος κινήσεις), απ'την αρχή ξεκινάει το πράμα λάθος. Δε διδάσκονται γιατί είναι πολύ δύσκολο το θέμα του ρυθμού, και μπορώ να πω ότι στην Ελλάδα ίσως να μην υπάρχουν πάνω από 5 ή 10 που να ξέρουν το θέμα του ρυθμού κανονικά. Εμάς το θέμα το ρυθμικό ξεκινάει, όταν είναι σύντομο μέλος, από τη ρυθμική ανάγνωση του κειμένου. Όχι ορθογραφική. Έχουμε π.χ. ένα τροπάριο του Ιωάννη του Χρυσοστόμου που'ναι όλες οι λέξεις τονισμένες. Λέμε: Η του στόματός σου καθάπερ πυρσός εκλάμψασα χάρις, την οικουμένην εφώτισεν. Αφιλαργυρίας τω κόσμω- ποιό θα τονίσεις; Αν τονίσεις (ψάλλει τονίζοντας κάθε λέξη εκεί που τονίζεται, γίνεται δυσνόητο. Ακολουθεί σωστότερη απαγγελία:) 'Η του στοματός σου καθάπερ πυρσός εκλάμψασα χάρις'. Φαίνονται. Η, εμείς λέμε: Πάτερ, ημών… Πάτερ ημών, ταρατατά, αυτή είναι η ρυθμική ανάγνωση. Ορθογραφική ανάγνωση: Πάτερ, ημών, λέξη-λέξη.

Με σχόλια [M338]: 44. Stressing the words properly is very important for the musical phrase in Byzantine music. This is often not taught well.

45.Int. Ναι, ναι. Μάλιστα.

45.B1. Και την πατήσαν σ'αυτό το σημείο στη βυζαντινή μουσική, γιατί μετά το 1801 και με την επίδραση του Διαφωτισμού αρχίσαν να κάνουν λανθασμένες, και το βλέπουμε αυτό και σε γραφή μουσική. Το Αναστασιματάριο του 1820, του 1837, γεμάτο από ρυθμικά λάθη. Ειδικά τα βιβλία που βγήκαν τον 20ό αιώνα, όλα μετά το 1960, όλα είναι μεστά, να το πω έτσι, ρυθμικών λαθών. Στον Ακάθιστο Ύμνο γίνεται χαμός. Ακούς λέξεις τώρα εκεί, λες ποιά είναι, και χάνεται η φράση σ'αυτό το ρυθμό. Δεν έχουμε φράση πλέον. Ούτε στα λόγια, ούτε στη μουσική. Διότι αν τονίσεις λάθος τη μουσική χάνεται κι η φράση η μουσική. Ως λέξεις ξεχωριστές. Οπότε είναι, ολόκληρο, ναι.

Με σχόλια [M339]: 45. Books are also deficient in teaching this.

Με σχόλια [M340]: 45. Books are also deficient in teaching this.

46.Int. Μάλιστα. Είναι ολόκληρο κεφάλαιο.

46.B1. Ναι. Και τους λέω, σήμερα αν υπάρχουν πάνω από 10, δεν ξέρω αν είναι και 10 που… Τα διαστήματα, κάποιοι ασχολούνται, τα ξέρουν, τα ρυθμικά είναι δύσκολα, γιατί προϋποθέτει γνώση ελληνικών. Θέλει να διαβάζεις, θέλει ν'ακούσεις και κάποια… Εγώ είχα απλώς είχα την τύχη, να'μουν τότε στο σχολείο και κάναμε μετρική, είχαμε φιλόλογο που μας έκανε 2 χρόνια μετρική τα ποιήματα. «Αμπελουργός βαρια..», «αμπελουργός», τα ιαμβικά, τα, τροχαία, τα ανάπαιστα, τα κάναμε. Αν δεν ξέρεις αυτά, δε μπορείς. Λέω κάποια πράγματα, δεν ξέρουν τα παιδιά, «αμπελουργός βαριαρρωστά –και πέφτει- θανάτου, (άλλος ένας στίχος του ποιήματος), ταρατατάμ, παραπαπάμ, παραπαπά - δεν τα κάνουν σήμερα. Δεν τα κάνουν. Και τα παιδιά, λέει, μα, κάτι μας είπε ο φιλόλογος, δε ξέρουν κι οι φιλόλογοι. Ή τα θεωρούν, ε δεν είναι τόσο σημαντικό αυτό, τί να κάνουμε. Και ακούς στην τηλεόραση και μιλάν ας πούμε στον Antenna κι όλες οι λέξεις έχουν την ίδια σημασία. Σου πιπιλίζουν το μυαλό βέβαια έτσι.

Με σχόλια [M341]: 46. The importance of clear & rhythmical rendering of words in both chanting and speaking.

47.Int. Ναι, είναι κι ο τρόπος που μιλάνε, όχι μόνο αυτά που λένε.

47.B1. Ο πρωθυπουργός, ναι, γρήγορα-γρήγορα, δεν έχουμε χρόνο, η δόση, ο Στουρνάρας...!

Με σχόλια [M342]: 47. ”

48.Int. Έχετε δίκιο. Και η έννοια 'ακουστική αντίληψη', υπάρχει ας πούμε σαν έννοια;

48.B1. Έχουμε, έχουμε.

Με σχόλια [M343]: 48. 'Aural perception' notion exists.

49.Int. Ναι.

49.B1. Είναι αυτό νομίζω από την αρχή που είπαμε για τη μουσικότητα…

Με σχόλια [M344]: 49. Linked to our initial discussion on musicality.

50.Int. Μουσική αντίληψη ε;

50.B1. Αντίληψη, ναι. Όταν δεν έχει μουσική αντίληψη, αργεί πάρα πολύ. Μπορεί να προοδεύσει αλλά δεν έχει - όπως παντού βέβαια, αλλά σε 'μας ειδικά, το καλό ταλέντο ξεχωρίζει κι αμέσως και στα 20 - 22 επιβάλλεται στους συμμαθητές του. Και πάνε να ψάλλουν κάπου και είναι ο αρχηγός και διευθύνει. Από τότε. Φαίνεται απ'την…

Με σχόλια [M345]: 50. Having good 'musical perception' (identified with aural perception) gives one quick progress, so that one stands out among peers from early on (20-22 years old).

51.Int. Ναι. Αν μπορούσαμε να κωδικοποιήσουμε, να πούμε, οι απαραίτητες ακουστικές δεξιότητες για έναν μαθητή βυζαντινής είναι…

51.B1. Δεν ξέρω - η άμεση αντίληψη της μουσικής φράσεως.

Με σχόλια [M346]: 51. Most important aspect of aural perception in B.m.: 'the immediate perception of the musical phrase'.

52.Int. Της φράσης.

52.B1. Της φράσης, ναι.

Με σχόλια [M347]: 52. ”

53.Int. Τη φράση θα βάζαμε (ως το σημαντικότερο)…

53.B1. Η φράση εμάς παίζει μεγάλο ρόλο, απλώς δεν διδάσκονται αυτά τα πράγματα. Αντίληψη μουσικής φράσεως, της προφοράς, της εκφράσεως, όλ' αυτά τα πράγματα. Οι φράσεις και την προφορά και την, - κι εμάς σ'αυτό υπάρχει μία λέξη στο θεωρητικό του 1832, λέει «ιδεασμός του μέλους». Ο ιδεασμός- ποιά είναι η ιδέα; Π.χ. λέει, ο πλάγιος δεύτερος και το χρωματικό και το μαλακό και το σκληρό δεν διαφέρουν διαστηματικά λέει, αλλά διαφέρουν κατά τον ιδεασμόν. Δηλαδή το ένα είναι πιο μαλακό το άλλο πιο σκληρό, το ένα είναι παρακλητικό το άλλο θρηνητικό, το οποίον λέει, θα τους το διδάξει ο διδάσκαλος. Και μετά ένας μαθητής αυτού το 1869 λέει, πρέπει να ακούτε λέει και να παρακολουθείτε και να μιμείσθε τους ψάλτες των κεντρικών ναών της Κων/πόλεως. Ο ιδεασμός. Αν δεν έχεις ιδεασμό – ή λέμε, πλάγιος πρώτος είναι και πανηγυρικός – λέει «φιλοικτίρμων» ήχος γιατί χρησιμοποιείται και στην Ανάσταση και στην Μεγάλη Παρασκευή. Αλλιώς θα το πεις Μεγάλη Παρασκευή, αλλιώς θα πεις Αναστάσεως ημέρα, και αυτό το πράγμα ας πούμε δε το μάθαμε… Άκουγα τους δασκάλους μου γι'αυτό. Ας πούμε είχαμε 4-5 ονόματα, ο Καραμάνης σπουδαίος, ο Ταλιαδώρος, ο Χρύσανθος,.. Γιατί ήταν αυτοί σπουδαίοι; Κι εξηγώ στους μαθητές, λέω, γιατί μου λέει ξέρανε, ψάλλανε, γράφανε… Λέω, διότι είχαν αυτό τον ιδεασμό. Υπήρχαν πιο καλές φωνές θυμάμαι, κάποιοι ψάλτες που'ταν πιο νέοι απ'αυτούς, ήταν πιο-

Με σχόλια [M348]: 53. Aural perception also concerns 'diction', 'expression', and the character ('idea') of the chant - which is not about differences in intervals, but about the different spirit of each hymn, depending on the feast (e.g. Great Friday & Easter Sunday: same mode, but different character).

54.Int. Είχαν μπει στο πνεύμα δηλαδή…

54.B1. Στο πνεύμα, ναι. Ακούς τη Μεγάλη Παρασκευή. (Ξεκινά να ψάλλει). Πώς το λέει αυτό το, το θρυλικό του Επιταφίου. Τέλος πάντων. Αλλιώς το αναστάσιμο. Ας πούμε τη Μεγάλη Τετάρτη. (Ψέλνοντας:) «Δόξα Πατρί και Υιώ και Αγίω Πνεύματι… ταραρίρα…» «Αναστάάά-» – αλλάζει η προφορά σου – «ως η…» οι ίδιες γραμμές ακούγονται αλλιώς. Αυτό το πράγμα δε γράφεται. Λέει. Γράφανε γραμμή, «χαρμόσυνα». Πώς το κάνουν; Πρέπει να στο διδάξει.

55.Int. Άρα η αντίληψη αυτή καλλιεργείται μέσα από την ακρόαση στην ουσία.

55.B1. Από την ακρόαση ναι, και να το προσέξεις λίγο μετά, και δε σημαίνει ότι θα το μάθεις απ'την πρώτη μέρα, σου βγαίνει κάποια στιγμή ας πούμε, μετά από 3-4 χρόνια. Εγώ έκανα ας πούμε στη Μητρόπολη με τον Καραμάνη. Μέγας και τρανός, απόφοιτος του Δημοτικού αλλά είχε ακούσει πάρα-(ενν. πολλούς) – κι όσο πιο παλιό ψάλτη ακούς τόσο πιο καλά τα πράγματα. Σήμερα, αλλάξαν και λίγο την προφορά, κι έγινε σήμερα, ακόμα και στη Θεσσαλονίκη, ειδικά στην Αθήνα υπάρχει το λεγόμενο αστικό ύφος. Όλο έτσι στημένο. (Ψάλλει λίγο). Κι εκεί χάθηκε όλο το… Κι εδώ οι Θεσσαλονικείς, ενώ έχουν κάποιο, χαλά- έκαναν λίγο Μακεδονικό αστικό ύφος. Χάθηκε αυτό – Ανάσταση, α, Μεγάλη Παρασκευή, τώρα είναι Σαρακοστή, α, της Παναγίας, φαίνεται. Ίσως να επηρεάζει κι ο καιρός, η ζέστη και το κρύο να επηρεάζουν αυτά τα πράγματα, ποιός ξέρει!

56.Int. Ποιός ξέρει! Η προσωπική έκφραση οπότε δεν είναι ζητούμενο στη βυζαντινή, κατά κάποιο τρόπο… ή…

56.B1. είναι, με την έννοια ότι θα μπορούσε κι έχει κάποια στοιχεία μικρά-μικρά τα οποία είναι- αλλά δεν είναι, περισσότερο οι ψάλτες μοιάζουν. Μοιάζουν, αυτό έχουμε.

57.Int. Μοιάζουν με…

57.B1. Μεταξύ τους, μοιάζουν. Μπορεί να διαφέρει λίγο οι φωνές, μιας σχολής οι ψάλτες είναι όλοι το ίδιο. Έχουν διαφορά στη φωνή αλλά μοιάζουν. Κι εγώ με μερικούς μαθητές μου που μάθανε εδώ στη Βόρειο Ελλάδα έχουμε το ίδιο (στιλ), ναι.

58.Int. Δεν είναι ζητούμενο δηλαδή αυτό.

58.B1. Απόλυτα, όχι. Όχι απόλυτα.

59.Int. Εντάξει. Νομίζω αυτά είναι.

59.B1. Ναι. (33:33-33:56: περί της ηχογράφησης)

60.Int. Αν θέλετε πείτε μου εσείς πώς μάθατε.

60.B1. Πώς έμαθα ψαλτική;

61.Int. Ναι. Τί εκπαίδευση είχατε. Είπατε ότι στο σχολείο είχατε κάνει 3 χρόνια.

61.B1. Σολφέζ κάναμε.

62.Int. Σολφέζ.

62.B1. Βυζαντινή τίποτα, ακούγαμε ό,τι ακούγαμε, εμείς ακούγαμε βασικά στα χωριά, ακούγαμε ψάλτες της παλιάς κεφαλής οι οποίοι ήταν με ένα βυζαντινο-ευρωπαϊκό σύστημα του Σακελλαρίδη αν έχεις ακούσει, εκείνο που ήταν κάπως έτσι, αλλά δεν τους πολύ-ακούγαμε. Ψαλτική έμαθα εδώ πέρα στη Θεσσαλονίκη. Όταν ήλθα εντυπωσιάστηκα στην Αγιά Σοφιά, αλλά είχε πολλούς εκεί πέρα και πήγα στη Μητρόπολη στον Καραμάνη. Ο οποίος ήταν εκεί πέρα, όταν πήγα ήταν περίπου 65 χρονών, αυτός γεννήθηκε το 1911, όμως προέρχεται απ'τη σχολή του Παγγαίου ο Καραμάνης. Κι έτσι είχα την τύχη και… Πήγα φέτος σ'ένα γάμο στην Νικήσιανη και πραγματικά τρελλάθηκα, δε μπορείς να φανταστείς πώς ένιωσα, γιατί είδα τους τραγουδιστές ότι τραγουδούσαν και ψάλλαν σαν το δάσκαλό μου, λέω ήλθα στη γενέτειρά μου. Βασικά ενώ είμαι απ'την Κύπρο έμαθα ψαλτική του Παγγαίου. Βέβαια επηρεάστηκα από πράγματα, όταν πήγα στην Κύπρο έκανα 8 χρόνια, ήμουν στο στρατό

Με σχόλια [M349]: 54. This 'idea' is not- cannot be written. 'It must be taught'.

Με σχόλια [M350]: 55a. It is acquired through listening, observing, and giving it time.

Με σχόλια [M351]: 55b. This special 'idea' depending on the Feast is not as strong in today's cantors as it used to be.

Με σχόλια [M352]: 56. 'Personal expression' consists in certain details of chanting, but cantors of the same school are more similar than different.

Με σχόλια [M353]: 57. "

Με σχόλια [M354]: 58. It is not a central requirement in this music.

Με σχόλια [M355]: 59. (On acquiring a copy of the recording.)

Με σχόλια [M356]: 60. Explanatory question.

Με σχόλια [M357]: 61. Solfege: part of training.

και μετά έψαλλα εκεί μέχρι το ’88, μετά ξαναήλθα στην Ελλάδα. Μετά τελείωσα, πήγα εδώ στο ωδείο, έμαθα κλπ, μετά πήραμε δίπλωμα, αυτά… Είχα όμως την τύχη συνάντησα τον ηγούμενο, αυτός πέθανε νέος βέβαια, 68 χρονών πέθανε ο Διονύσιος, ο οποίος ήταν ηγούμενος της μονής Μαχαιρά. Και μ’αυτόν συναναστράφηκα 7 χρόνια περίπου, και μου έμαθε τα κόλπα της σημειογραφίας. Πώς αναλύεται, πώς μελίζεται, πώς γράφεται, τί είναι αυτό, καθόμουν και – δε μου’λεγε θα σου κάνω μάθημα, μου’λεγε θα με βλέπεις πώς γράφω και θα σου εξηγώ τί είναι αυτό κι εκείνο. Μου’κανε κάποια μαθήματα, κυρίως έτσι, θα βλέπεις μου λέει, κι έτσι έμαθα να γράφω την παραμικρή κίνηση της φωνής, δίγοργο, 16ο, παρεστιγμένο μπροστά πίσω, από’κει έμαθα.

Με σχόλια [M358]: 62. Own education: next to good chanters, and through aural experience. Formal education and qualifications followed.

63.Int. Να τα γράφετε όλα.

63.B1. Και βασικά είχα, να το πω αυτό έτσι λίγο, (…) είχα την τύχη περίπου 10 χρόνια να μην πηγαίνω στην Εκκλησία, ήταν ευχάριστο για’μένα όμως γιατί άκουγα την Αρχιεπισκοπή της Κύπρου. Έβαζε η μάνα μου το πρωί το ράδιο, είχαμε και αυλή, άναβε το φούρνο να κάνουμε το ψητό κι ακούγαμε την Αρχιεπισκοπή. Και αυτά τα πράγματα μου βγήκαν μετά τα 50. Οι οποίοι δεν είχαν ρεπερτόριο σοβαρό, όμως είχαν την τοπική παράδοση της εκφράσεως της Κύπρου, κι ειδικά το ύφος της Μεσαωρίας, μια περιοχή, ένας κάμπος ευθεία, με ζέστη το καλοκαίρι. Κι είχαν άλλη προφορά οι Κυπραίοι, άλλη οι Κρητικοί, άλλη οι Πολίτες με υγρασία, άλλη εμείς… Μοιάζουμε με τους Πολίτες λίγο, - άλλο στην Αθήνα. Αυτό το πράγμα μού βγήκε τώρα και καμιά φορά το κάνω ξεπίτηδες. Έχω κάποια κομμάτια, κι υπάρχει και τον 15ο αι. μια έκφραση στα Κυπριακά χειρόγραφα, λέει τα νυν μέλη πώς ψάλλονται παρά των Κυπραίων, άρα υπήρχε άλλο ύφος. Και υποθέτω ότι ήταν αυτή η προφορά που είχανε δηλαδή (…). Και λέω, πρέπει περίπου τον 20ο, αν όχι μετά, δεν είχανε σοβαρό ρεπερτόριο, όμως η προφορά τους ήταν- εγώ όταν νιώθω αυτή την προφορά, μου θυμίζουν ίσως και τα παιδικά ή εφηβικά χρόνια, ίσως κι ο τόπος καταγωγής, και, δηλαδή αισθάνομαι τρομερά όταν ακούω αυτήν την προφορά. Αυτοί δεν είχανε ρυθμική κίνηση, είχανε μονόχρονη δηλαδή νότα και χτύπημα έτσι ήταν το παλιό τους το στιλ κι έτσι ψάλλανε οι παλιοί Κυπραίοι, δε λέγανε «ανοίξω το στο», λέγαν (πιο αργά και τονίζοντας κάθε συλλαβή) «ανοίξω το στόμα μου» αλλά η προφορά τους ήταν απίστευτη. Το Μεσαωρίτικο ύφος. Και άκουσα κι αυτούς οπότε είχα κι αυτές τις επιδράσεις. Αλλά κυρίως εγώ - η προφορά μου είναι Μακεδονίας.

Με σχόλια [M359]: 63. There are different local styles of Byzantine music.

64.Int. Ντικτέ δεν κάνετε στη βυζαντινή, δηλαδή θα σου ψάλλω κάτι γράψ’το σημειογραφία.

64.B1. Όχι, όχι. Όμως έκανα εγώ επειδή καθόμουν κι έκανα μόνος μου. Έγραφα απίστευτα πράγματα, έχω κάνει μάλιστα, έχω γράψει πάνω από 12 με 15 τόμους ό,τι έχω στην εκκλησία, έχει περάσει απ’τη γραφή, το ξαναγράφω, το ξανακάνω, το ρυθμίζω, δεν υπάρχει κάτι, έχω παρτιτούρες για όλες τις γιορτές ξεχωριστές, για όλες τις λειτουργίες, εσπερινούς… Έφερα και δυο μαζί μου, είναι θέματα όρθρου της Κυριακής, το κάνω ας πούμε, μπορεί να το σκαννάρω, αλλά το χωρίζω σε μέτρα, βάζω ισοκράτημα, κάποια τα ξαναγράφω, χειρόγραφα, σου ανοίγω κανένα χειρόγραφο να δεις και τη γραφή μου, εδώ όλα, πάντοτε χωρισμένα. Έτσι πάει, με τις ρυθμικές κινήσεις. Πάσχουν λίγο οι μαθητές μου αλλά θα τα μάθουν. Αποστολικά, τάδε. Εμένα είναι και γραπτά δηλαδή λέει, θα αφήσουμε στο πόδι μας και γραπτά. Τα σκαννάρω, τα κάνω pdf και τα δίνω στους μαθητές μου.

Με σχόλια [M360]: 64. He has transcribed much music in Byzantine notation, but does not teach dictation as such.

Interview with participant ‘B2’

1.Int. Μουσικότητα και μουσική ικανότητα. Όταν λέμε ότι κάποιος έχει μουσικότητα ή μουσική ικανότητα, κατά τη γνώμη σου πώς την αναγνωρίζουμε σε κάποιον.

1.B2. Ναι. Λοιπόν, πολύ βασικό είναι να μπορέσει να κρατήσει τον τόνο. Δηλαδή να μην είναι φάλτσος. Αυτό είναι πολύ βασικό. Είναι πολύ δύσκολο να δουλέψεις μ’ένα παιδί που φαλτσάρει. Μπορεί βέβαια να διορθωθεί, αλλά θέλει πάρα-πάρα πολλή υπομονή, και δεν ξέρουμε άμα εκείνος ποτέ θα μπορέσει να γίνει ένας ψάλτης που θ’ αναλάβει τη σκυτάλη και να μπορέσει να έχει σιγουριά έτσι ώστε να στηριχτούν και άλλοι πάνω του. Οπότε πολύ επιμένουνε σ’ αυτό, να έχει αυτή την ικανότητα, να έχει αυτί που λέμε. Αυτό είναι πολύ βασικό.

Και τα υπόλοιπα πιστεύω ότι πολύ εύκολα μπορεί να τα μάθει κανείς, άμα έχει ένα καλό δάσκαλο, στη βυζαντινή είναι πολύ σημαντικό να μπορέσει ν’ αντιληφθεί τη σπουδαιότητα του κειμένου. Να μπορέσει να καταλάβει το κείμενο, αφού είναι, 95% έχει υμνογραφικά κείμενα. Οπότε είναι πολύ βασικό να γίνει και μια σωστή προσέγγιση του κειμένου.

Και ύστερα, πρέπει να μάθει καλά τις κλίμακες. Να μάθει την απόδοση των ήχων, όταν λέμε ήχο δεν είναι μόνο τα ηχομόρια να τα ξέρει πώς είναι, αλλά και όλο αυτό το φαινόμενο των έλξεων. Αυτοί οι σταθεροί φθόγγοι και οι κινούμενοι φθόγγοι μέσα σ’ έναν ήχο έτσι ώστε να βγει αυτό οι παλιοί που λένε «η ιδέα του ήχου». Έτσι λέγανε. Το χαρακτηριστικό, το συγκεκριμένο το ηχόχρωμα, το άκουσμα του ήχου. Για να πούμε, αυτό είναι δεύτερος, αυτό είναι πλάγιος του δευτέρου, αυτός είναι τρίτος, αυτός είναι ο βαρύς εκ του Ζω, κ.ο.κ.

Οπότε, εκεί θέλει πολλή-πολλή προσπάθεια. Υπήρχε στις αρχές του 20ού αι. και μια τάση να κάνουν με πιάνο βυζαντινή, αυτό απορρίφθηκε εντελώς, αφού είναι ισοσυγκερασμένο δεν ταιριάζει αυτό. Πάλι μπορούμε να βοηθηθούμε ως προς τα διαστήματα πιστεύω απ’ τα παραδοσιακά όργανα, όπως είναι το κανονάκι κι άλλα που, μπορούν ν’ αποδώσουν αυτά τα ηχομόρια, αλλά μπορούμε να προχωρήσουμε μ’ αυτά μέχρι ενός σημείου, ύστερα πάλι είναι η έμπειρη φωνή που θα είναι το μοντέλο. Επειδή μέσα σ’ ένα κομμάτι δεν μένουνε σταθερά, αυτά τα ηχομόρια που τα βλέπουμε στα διαγράμματα των ήχων, αυτά μεταβάλλονται στην πράξη – και, πώς και πού ανάλογα με την κίνηση της φωνής, κ.ο.κ., και με το κείμενο ενίοτε με τη σημασία του κειμένου, και με το ρετζίστρο στο οποίο θα ψέλνεις… Ε, όλ’ αυτά τα μαθαίνεις σιγά-σιγά. Και παλιά, όταν υπήρχε η παλιά μέθοδος, δηλ. πριν απ’ το 1814, η εκμάθηση λέει ότι διαρκούσε 30 χρόνια. Τώρα βέβαια γίνονται πιο γρήγορα, αλλά πάλι ο ίδιο-, ο κύριος Αγγελόπουλος φερ’ ειπείν, έλεγε ότι ήτανε 11 χρόνια κοντά στον Καρρά, και βέβαια ο καθένας απ’ τους μεγάλους τους ψάλτες έχει μια εκτενή περίοδο που είναι μαθητής,…

2.Int. Μαθήτευσε…

2.B2. Που μαθήτευσε κοντά σε έναν έμπειρο, ή και περισσότερους έμπειρους ψάλτες για να μπορέσει σιγά-σιγά να το μάθει. Και ύστερα λένε επίσης ότι η αληθινή πείρα είναι το αναλόγιο. Επειδή εκεί μαθαίνεις όλα όσα έχουν να κάνουν με τη μουσικότητα στη βυζαντινή μουσική, τα οποία λοιπόν είναι η σωστή απόδοση των κειμένων, μέσα στο λειτουργικό γίγνεσθαι – θα ξέρεις (ότι) αλλιώς θ’ αποδώσεις το χερουβικό, αλλιώς θα πεις το απολυτίκιο, αλλιώς θα πεις τον ειρμό κι αλλιώς την καταβασία. Δεν έχουμε από πάνω, πολύ ελάχιστες εξαιρέσεις, δεν έχουμε ένδειξη της χρονικής αγωγής. Όλ’ αυτά, τα ξέρεις απ’ το δάσκαλό σου. Οπότε η έννοια της μουσικότητας είναι πολύπλευρη στην περίπτωση της βυζαντινής. Δεν είναι μόνο ότι θα πεις σωστά τα διαστήματα, θα πεις σωστά το ρυθμό, πρέπει να ξέρεις την χρονική την αγωγή, αλλά θα πρέπει επίσης να δώσεις και το ήθος του κάθε κομματιού, θα ξέρεις τώρα είδες, το χερουβικό, θα προσέξεις τον Ιερέα όταν βγαίνει απ’ το ιερό εσύ πρέπει να έχεις τελειώσει εγκαίρως, – οπότε πιστεύω ότι η έννοια της μουσικότητας στη βυζαντινή πρέπει να αγκαλιάζει όλες αυτές τις συνιστώσες. Δηλαδή και το κείμενο, την ίδια τη μουσική, και όλην αυτήν, τη λειτουργικότητα της μουσικής μέσα στη θεία λατρεία. Και όταν βγαίνεις έξω βέβαια, μπορείς να μου πεις στην αίθουσα της διδασκαλίας θα προσεγγίσεις αλλιώς –λείπει, ή υποχωρεί να το πω έτσι το άλλο, και μπορείς να τη βλέπεις σαν μουσική, σαν παραλλαγή, την προσεγγίζεις αλλιώς. Αλλά, η τελική, δηλαδή, ο σκοπός είναι να φτάσεις εκεί, να μπορέσεις να το κάνεις λειτουργικό το μέλος. Και πλέον εκεί, επειδή συνδυάζεται με την προσευχή, και ειδικά στη Θεία Λειτουργία, είναι ένα μυστήριο βασικά. Ναι, επειδή είναι η παρουσία του Αγίου Πνεύματος. Όταν ψέλνουμε το ‘Σε υμνούμεν’, εκεί φαίνεται τί είναι η βυζαντινή μουσική. Εκεί φαίνεται καθαρά αυτό το τρίπτυχο, που είναι ο λόγος, είναι η μουσική, είναι η ιερουργική πράξη, όπου Ιερουργός είναι, μέσα απ’ τον Ιερέα, αλλά είναι το ίδιο το Πνεύμα το Άγιο. Οπότε, πιστεύω ότι γύρω απ’ αυτά μπορούμε να προσδιορίσουμε και τί σημαίνει μουσικότητα στην περίπτωση της βυζαντινής. Επειδή, μπορούμε να

Με σχόλια [M361]: 1a. Ability to sing in tune, allowing sureness when chanting, so that others can rely on him/her.
A good ear.

Με σχόλια [M362]: 1b. Having these elements, the rest can be learnt, if one has a good teacher.
Understanding the text.

Με σχόλια [M363]: 1c. Knowing the modes, understanding and being able to perform the ‘pulls’ of certain notes within each mode, so that the special character (the ‘idea’) of the mode can be heard.

Με σχόλια [M364]: 1d. This can be learnt with the help of certain traditional instruments, but essentially following the model of the teacher’s voice.
The pulls vary, according to the voice’s movement, text, register, etc.

Με σχόλια [M365]: 1d. Apprenticeship lasts a long time (e.g. 11 years); earlier, it was even longer (e.g. 30 years).

Με σχόλια [M366]: 2a. True experience comes from chanting in Church – rather than taking lessons.

προχωρήσουμε πολύ όμορφα στο επίπεδο της παραλλαγής, να είμαστε τέλειοι μουσικοί, κι όμως η μουσική μας να μην έχει καμιά πιο βαθιά, πώς να σου πω, έτσι ένα πιο βαθύ αντίκρισμα. Είναι ο τρόπος με τον οποίο ψέλνει. Υπάρχει μια Ρωσίδα η οποία ονομάζεται Ιρίνα Τσιλίνοβα (6:21), που κάνει μελέτη πάνω στον τρόπο της εκτέλεσης της βυζαντινής μουσικής. Και μού έλεγε αυτή η κυρία, η λέξη-κλειδί είναι ο 'τρόπος'. Ο Γέρων Παΐσιος μού λέει έχει σ' ένα βιβλίο για την προσευχή κάποια πολύ ωραία πράγματα για την μουσική. Πώς πρέπει να είναι αυτή. Πιστεύω ότι αυτά είναι άρρηκτα συνδεδεμένα με την έννοια της μουσικότητας. Μουσικότητα δεν είναι ένα, δεν είναι κάτι το τεχνοκρατικό μόνο, δεν είναι μόνο μία τεχνική, αλλά είναι ένα βίωμα, το οποίο κάθε φορά αλλάζει, έτσι για κάθε (;6:57).

3.Int. Έτσι όπως το λες, το καταλαβαίνω σα να είναι η μουσικότητα βασικά μία συνθήκη ότι ο άνθρωπος είναι ανοιχτός να λάβει τα σήματα, κάπως έτσι

3.B2. Ναι, και ο ίδιος να γίνει πομπός, επειδή ο ίδιος το περνάει μέσα απ' το φίλτρο έτσι και της γνώσης και της ευαισθησίας του, και, αφού οι ψάλτες δανείζονται την φωνή του εκκλησιάσματος, αυτός προσεύχεται, και βοηθάει στην προσευχή, έτσι, βοηθάει σ' αυτόν το διάλογο. Οπότε εκεί πιστεύω ότι είναι πολύ βαθιά η έννοια της μουσικότητας. Επειδή, -εξαρτάται πώς το βλέπεις, να, και στην αρχαία Ελλάδα η μουσική ήτανε, σαν η 'summa' των επιστημών. Συνδεδεμένη με την μαθηματική, με το σύμπαν, με, θέμα ισορροπιών να το πω έτσι, εσωτερικών κι εξωτερικών (7:49). Πιστεύω κάπως έτσι είναι και στην β.μ., δηλαδή είναι, βασικά είναι όλη η ζωή εκεί μέσα. Κάπως έτσι.

4.Int. Ωραία. Σ'ευχαριστώ. Αυτή η μουσικότητα, όλο αυτό, μπορούμε να πούμε ότι μερικοί έχουν περισσότερη, μερικοί λιγότερη, ότι είναι θέμα βιωμάτων και εμπειριών, ότι είναι θέμα πώς γεννήθηκε κάποιος, ότι… τί…

4.B2. Πιστεύω ότι είναι όλ'αυτά. Σαφώς είναι και το τάλαντο που θα έχει απ'το Θεό, είναι και το τί κάνει, πώς θα το εργαστεί. Είναι θέμα γνώσεων, θέμα προσωπικής μελέτης, σε πολύ μεγάλο βαθμό. Αλλά ύστερα είναι και θέμα ολοκληρωτικής βιωτής. Δηλαδή είναι και πώς ζει ο άνθρωπος, πώς προσεύχεται, όλ'αυτά παίζουν. Αλλά ασφαλώς είναι και πάρα πολλή προσωπική δουλειά που πρέπει να ρίξει κανείς. Θυμάμαι τον μεγάλο μας τον Ρουμάνο τον συνθέτη τον Georgio Enescu, που έλεγε ότι η μουσική είναι 90% ιδρώτας και 10% έμπνευση. Οπότε πιστεύω ότι και στην περίπτωση της βυζαντινής θέλει πάρα πολλή δουλειά. Αυτό το λένε όλοι. Και θέλει και επιμονή, ακόμα και σε πολύ τεχνικά ζητήματα. Θυμάμαι μεγάλους δασκάλους της Θεσσαλονίκης, ο κύριος Καραμάνης, ή κάποιους άλλους που λέγανε, το μυστικό είναι η παραλλαγή. Αυτό που κάπως αντιστοιχεί στο σολφέζ. Άμα δεν έχεις αυτό το πράγμα, τζάμπα θέλεις να προχωρήσεις. Πρέπει να δουλέψεις καθαρά έτσι στις βάσεις με επιμονή για να στρώσουν καλά οι ήχοι, τα διαστήματα, να μάθεις πολύ καλά, να αισθανθείς σιγουριά επάνω στην στρουκτούρα έτσι του κομματιού που πρόκειται να το εκτελέσεις. Λέει ότι ο καλός ψάλτης δεν ψέλνει πρίμα βίστα στην Εκκλησία αλλά θα κάνει αποβραδίς τη μελέτη του, είναι ένας άνθρωπος που συνέχεια, έτσι, προσπαθεί να βελτιώσει την κατάσταση. Δεν είναι ότι μια φορά στη ζωή μαθαίνει αυτά τα κομμάτια και ύστερα απλά τα λέμε. Δηλαδή συνεχόμενα. Οπότε και η παραλλαγή είναι κάτι πολύ-πολύ βασικό, αν και δεν ταυτίζεται με την έννοια του σολφέζ αλλά είναι εκείνο που θα μπορούσαμε να το παρομοιάσουμε.

5.Int. Ναι, το πιο κοντινό.

5.B2. Το πιο κοντινό. Εκείνη είναι η βάση. Αυτό το είχαν και στους παλιούς θεωρητικούς, το βλέπουμε. Λέει ότι μετροφωνία και παραλλαγή ήταν η βάση της ψαλτικής. Από τον 15ο αιώνα το έχουμε γραπτώς. Στο θεωρητικό του Γαβριήλ…

6.Int. Μετροφωνία τι είναι;

6.B2. Μετροφωνία παλιά ήτανε να μετρήσουμε τις φωνές, δηλαδή κάθε διάστημα πόσες φωνές έχει, δηλαδή πόσα διαστήματα δευτέρας. Πα-δη (ψέλνοντας), έχει τρεις φωνές (τραγουδώντας:) πα-βου, βου-γα, γα-δη. Οπότε ο φοιτητής έπρεπε να κάνει αυτή την προσπάθεια να καταλάβει ακριβώς πώς είναι το πλάνο του κομματιού του. Κι από πάνω έβαζε ύστερα και την παραλλαγή και έβαζε ύστερα και το μέλος. Στο οποίο μέλος ήτανε η ερμηνεία, βάσει μιας μουσικής εξήγησης.

7.Int. Αυτά, τα διαστήματα, το να ξέρεις τα διαστήματα, στη βυζαντινή διδάσκονταν ποτέ χωριστά σαν ξεχωριστό μάθημα, ή γινόταν πάνω σε συγκεκριμένους ύμνους συνήθως η δουλειά πάνω σ'αυτά;

Με σχόλια [M367]: 2b. Musicality incorporates:
Appropriate rendition of the text, according to its place in the Liturgy.
Correct rendition of intervals, rhythm, meter, but also the character of each hymn.
Awareness of the pace of the Liturgy, and of the priest's pace.
Sensitivity to its role in the Liturgy. It is combined with prayer. The presence of the Holy Spirit renders the music a mystery.
There is a triad that works in unity: the words (language), music, and liturgical practice.
Musicality encompasses all these. Technical perfection alone is inadequate and lacks depth. Musicality involves not only technical expertise, but living & 'fluid' experience.

Με σχόλια [M368]: 3.Becoming both receiver and transmitter, serving the dialogue of prayer.

Byzantine music can be seen as containing life. (See ancient Greeks: understanding of music as relating to the universe)

Με σχόλια [M369]: 4. Musicality: a combination of giftedness & continuous personal hard work, even for professional cantors. It comprises 'talent,… knowledge, individual study, but also one's whole life, namely how one lives an prays, all of these things matter.'

Με σχόλια [M370]: 5. Treatises from the 15-century onwards mention two (explicit-knowledge) techniques of practising as 'the foundation of chanting': these pertain to: i.knowing the exact size of each interval, and ii. reading the pieces in a kind of 'solfège', using the Byzantine note names.

Με σχόλια [M371]: 6. (see 7b:) The pupil studied intervals' sizes in a (notated) piece, then sang the piece using note-names, and then with the text.

7.B2. Αυτό,– όσο μπορούμε να καταλάβουμε απ'τα παλιά θεωρητικά, υπήρχανε ειδικές ασκήσεις για μετροφωνία. Και ξέραμε και για τα σημάδια ξεχωριστά ότι φερ'ειπείν το ολίγον με το κέντημα από πάνω ανεβαίνει τρεις φωνές. Κάνανε διάφορους υπολογισμούς για να ξέρουνε σ'ένα κομμάτι πόσες φωνές έχουνε ανιούσες και πόσες κατιούσες. Φερ'ειπείν σε μια φράση, 15 ανιούσες, 15 κατιούσες. Δηλαδή υπήρχε αυτή η έγνοια να καταλάβουν ακριβώς πώς είναι η διαστηματική διάρθρωση της εκάστοτε φράσης. Και πάνω σ'εκείνη ύστερα μπαίνει η παραλλαγή, μπαίνει μετά το μέλος με το κείμενο, με το ρυθμό και με την όλη την έκφραση. Με τα ποικίλματα, με την έκφραση που θέλει η κάθε θέση. Έχουμε παλιά ονόματα όπως φερ'ειπείν, παρακλητική, ή παρακάλεσμα, χόρευμα,(12:13) επέγερμα… Και φαίνεται ότι πολλά είχανε ένα ήθος, έτσι, ειδικό, έναν τρόπο ερμηνείας ως προς το εκφραστικό, που το ξέρουνε απ'την παράδοση. Και το εφάρμοζαν. Υπήρχαν ειδικά σημάδια. Σήμερα έχουμε μόνο αυτά τα σημάδια τα επτά, που είναι τα εκφραστικά, παλιά ήτανε γύρω στα 40 σημάδια τα οποία είχανε και μηνύματα τέτοια. Και τα είχανε αποθηκευμένα έτσι στο μυαλό τους, και μόλις τα βλέπανε, ξέρανε πώς να τα ερμηνεύσουνε. Κι εκεί έμπαινε – αυτό έγινε βάσει της προφορικής παράδοσης. Οπότε είχανε μια στρουκτούρ έτσι διαστηματική, και αυτή τη γράφανε στα χειρόγραφα, και ύστερα ήτανε όλη η προφορική αυτή ερμηνεία την οποία τη λέγανε εξήγηση. Τη διδασκόταν προφορικά, αργότερα άρχισε και να καταγράφεται από το 17ο αιώνα, και σήμερα είναι σχεδόν όλα γραμμένα. Αλλά παρ'όλ'αυτά, πάλι θα κάνεις μικρές αναλύσεις εκεί πάνω, και πάλι θέλεις τον δάσκαλο, δεν πρόκειται να μάθεις βυζαντινή χωρίς δάσκαλο. Γι'αυτό και λέει από παλιά, βρες έναν καλό δάσκαλο και άμα είναι καλός κάτσε δίπλα του, άμα δεν είναι καλός φύγε γρήγορα, φύγε. Το αναφέρει και ο κύριος Στάθης αυτό, φύγε γρήγορα, μη χάνεις το χρόνο σου. Θα τον εμπιστευτείς, θα τον θαυμάσεις, θα προσπαθείς να τον μιμηθείς. Οπότε μια λέξη-κλειδί είναι αυτή η μίμηση.

8.Int. Η μίμηση… Η γνώση της θεωρίας τι ρόλο παίζει στο να μάθει κανείς βυζαντινή, στο να είναι καλός μουσικός στη βυζαντινή;

8.B2. Ναι. Λοιπόν η θεωρία βοηθάει πάρα πολύ. Βοηθάει στο να μπορείς να είσαι άνθρωπος που λειτουργεί και με τη λογική του, που μπορεί να καταλάβει την παρασημαντική, αλλιώς δε θα μπορέσεις ποτέ να γνωρίσεις καλά την παρασημαντική, άμα δε μαθαίνεις και θεωρία. Βοηθάει στο να ξεκαθαριστούνε τα πράγματα στο νου σου, και να μπορέσεις και να τα μεταδώσεις στους μαθητές σου. Είναι ένα πολύ-πολύ σπουδαίο εργαλείο η θεωρία, σου ανοίγει τον ορίζοντα. Βέβαια δε θα κολλήσουμε στη θεωρία, αλλά είναι κάτι που έχει να κάνει πιστεύω με τον φωτισμό του νου του ανθρώπου. Και θα τον βοηθήσει πιο βαθιά να πάει μέσα έτσι, και στην πράξη. Αν και η θεωρία δε μπορεί να περιγράψει όλες τις περιστάσεις που θα συναντήσει ο ψάλτης μέσα στα κομμάτια, εντούτοις είναι ένας μπούσουλας. Είναι ένας φάρος, απ'τον οποίο οδηγείται. Ενίοτε η θεωρία είναι περιγραφική, δηλαδή βγήκανε αφού υπήρχε στην πράξη το φαινόμενο, κάποιοι έκατσαν και το περιέγραψαν. Άλλες φορές την έχουμε ως μπούσουλα για να ξέρουμε πώς να αντιμετωπίσουμε μια κατάσταση. Οπότε είτε περιγράφει κάτι, είτε ενίοτε με βοηθάει στο να λύσω κάποια απορία που έχω. Είναι σα να γνωρίζεις τους κανόνες της μητρικής σου γλώσσας. Μπορείς να μιλήσεις – ναι αλλά, άλλο είναι. Μπορείς να γίνεις συγγραφέας. Είναι ανεκτίμητης έτσι αξίας, βέβαια πιστεύω ότι πρέπει να συνειδητοποιήσουμε ότι η μουσική θεωρία είναι κάτι που εξελίσσεται. Δεν είναι κάτι το στατικό. Είναι ιδιαίτερα εντυπωσιακό για τη βυζαντινή μουσική, επειδή ξεκινάμε με το πιο παλιό θεωρητικό τον 10ο αιώνα, είναι μια λίστα. Μια σελίδα μόνο, ένα… Στο χειρόγραφο Λαύρα Γ67, αυτή η λίστα λοιπόν έχει κάποια στοιχεία για το τροπικό σύστημα, δηλαδή για τους ήχους, και ύστερα έχει ονόματα σημαδιών. Και τώρα άμα πάμε μέχρι τον 20ό αιώνα, βλέπουμε η θεωρία έχει εξελιχθεί πάρα πολύ. Τώρα έχουμε το μέγα θεωρητικό του Χρυσάνθου τον 19ο αιώνα, έχουμε τον 20ό αιώνα ένα δίτομο μεγάλο σπουδαίο θεωρητικό του Σίμωνα Καρά, βλέπουμε ότι σιγά-σιγά τα θεωρητικά αρχίζουν και περιγράφουν ολοένα και περισσότερες περιοχές της μουσικής πράξης. Οπότε είναι κάτι που εξελίσσεται, αυτό είναι χρήσιμο να το ξέρουμε, να μην πιστεύουμε ότι πάντοτε ήταν έτσι. Είναι μία δυναμική κατάσταση, η οποία προσπαθεί να περιγράψει αυτό που υπάρχει στην πράξη, και προτείνει και κάποιους τρόπους συστηματοποίησης.

9.Int. Είναι ένα εργαλείο κάπως για να…

9.B2. Ναι.

10.Int. …ταξινομήσουμε ή να κατανοήσουμε.

10.B2. Και να κατανοήσουμε ναι, και λειτουργεί και περιγραφικώς, λειτουργεί όμως και –

11.Int. Σαν οδηγός.

Με σχόλια [M372]: 7a. It seems that there were special exercises for practising intervals, and of course they learnt what each notated sign meant.

Με σχόλια [M373]: 7b. They studied a piece's interval structure (how many rising and how many falling intervals there are), then sang it with note names, and finally with the text, including the rhythmic and expressive aspects.

Με σχόλια [M374]: 7c. Expressive signs used to be many more (40) than now (7). Their interpretation was initially learnt aurally, 'through tradition', the notated text showing only interval structure; after these signs were introduced, their learning remained aural ,each sign simply evoking the corresponding sound, which was 'stored in their mind'; as soon as they saw the signs, they knew how to interpret them, based on oral tradition'.

Με σχόλια [M375]: 7d. From the 17th century onwards, notation has become more analytical; still, 'you need the teacher, you will never learn Byzantine music without a teacher. That's why there is an old saying, find a good teacher, and if he's good stay with him, if he isn't, leave quickly… don't waste your time. You will trust him, admire him, and try to imitate him. Imitation is a key-word'.

Με σχόλια [M376]: 8a. 'Theory helps a lot' in functioning logically: => also in understanding notation ('otherwise you will never be able to learn notation well') and in clarifying things inside so as to teach them better.

Με σχόλια [M377]: 8b. It is a 'very important tool, it widens your horizon – of course we shouldn't "get stuck" with theory, but… it will help one to go deeper into practice'.

Με σχόλια [M378]: 8c. Theory cannot account for all phenomena one may come across in the music, but it is a 'guide'. It can be used to describe, or to solve problems & questions. It's 'like knowing the rules of your mother tongue': you can go beyond talking, 'you can become a writer'. It is 'invaluable'.

Με σχόλια [M379]: 8d. It's important to keep in mind that theory changes: it is dynamic, not static. 'It tries to describe what happens in practice, and suggests ways of systematization.'

Με σχόλια [M380]: 9. "

Με σχόλια [M381]: 10. A tool for understanding and describing…

11.B2. Σαν οδηγός για να μπορέσουμε να λύσουμε, έτσι, περιστάσεις που συναντάμε όταν μελετάμε τα κομμάτια. Πιστεύω ότι είναι πολύ σπουδαία.

Με σχόλια [M382]: 11. …And for solving. 'I believe it is of great importance'.

12.Int. Η σημειογραφία, τί ρόλο παίζει;

12.B2. Ναι. Λοιπόν η βυζαντινή σημειογραφία είναι ένα υπέροχο φαινόμενο, έχουμε σπαράγματα από την 1η χιλιετία, αλλά το πρώτο, έτσι, οργανωμένο σύστημα για την καταγραφή μελωδιών σήμερα το έχουμε απ'τον 10ο αιώνα και μετά, δηλαδή με βάση χειρόγραφα 10ου αιώνα. Και βλέπουμε ότι είναι μια σημειογραφία η οποία παίρνει στοιχεία από τα προσωδιακά σημεία της ελληνικής γλώσσας, είναι μια σημειογραφία που έχει και στοιχεία που αφορούν τη χειρονομία, δηλαδή τις κινήσεις του χεριού των ψαλτών, και είναι μία σημειογραφία η οποία λειτουργεί με διαφορετική λογική σε σχέση με τη σημειογραφία του πενταγράμμου. Και στο μάθημα κάνουμε με τα παιδιά πάντοτε ένα πείραμα. Στάσου λίγο να στο δείξω.
(Ένα επίμηκες χαρτί, με την αρχή του *Χριστός Ανέστη* σε παρασημαντική από στην πάνω πλευρά του, και σε πεντάγραμμο από κάτω. Όμως το πεντάγραμμο αρχικά είναι διπλωμένο, βλέπουμε μόνο την παρασημαντική). (Δεν ηχογραφήθηκε η αρχή της περιγραφής! Ξεδιπλώνει το χαρτί, μού εξηγεί πώς λειτουργεί η παρασημαντική).
….Ύστερα αρχίζει να μας δίνει βασικά μια σειρά εντολών. Σου λέει 'ήχος πρώτος', οπότε εσύ απ'τη μνήμη σου πρέπει να πεις το απήχημα. Οπότε λέμε, (ψαλτά:) 'ανανες'. Δεν το γράφει, το ξέρουμε. Και ύστερα λέει: ίσον: Χρι – στός: εδώ σου λέει ανέβα τέσσερεις φωνές, και θα κάνεις κι ένα ποίκιλμα. (Ψαλτά:)«Χριστός ανέστη εκ νεκρών». Οπότε είναι βασικά μια σειρά εντολών που εσύ πρέπει να ξέρεις να αποκωδικοποιήσεις. Εσύ φτιάχνεις τη μουσική, η μουσική (ενν. το κείμενο) σου δείχνει πώς να φτιάχνεις τη μουσική. Δεν σου τη δίνει έτοιμη. Αυτό ήτανε. Κι ο κύριος Στάθης πολύ ωραία το έλεγε σ'ένα συνέδριο, ότι λέει αυτή η σημειογραφία δε μας δείχνει ποιά είναι η μουσική, μάς δείχνει πώς να φτιάξουμε τη μουσική. Εδώ από κάτω είναι και η μεταγραφή. Βλέπεις εδώ, στην ευρωπαϊκή, μπορείς να κοιτάξεις αυτή τη νότα, ξέρεις τί είναι. Εδώ (στην παρασημαντική) δεν ξέρεις, πρέπει να το πάρεις με τη σειρά των εντολών, να αποκωδικοποιήσεις. Οπότε είναι δύο διαφορετικές λογικές. Εδώ οι εθνομουσικολόγοι προβληματίστηκαν λίγο με αυτή τη φιλοφοσία των διαφόρων σημειογραφιών, και ο Terelik Schon (;1':30") ένας διάσημος εθνομουσικολόγος που μελέτησε τα φαινόμενα των σημειογραφιών σε διάφορες μουσικές του κόσμου, αυτού του είδους τη σημειογραφία (το πεντάγραμμο) την ονομάζει acoustic. Δηλαδή είναι μία σημειογραφία που σου δείχνει το αποτέλεσμα. Ενώ τέτοια σημειογραφία που σου δείχνει τις πράξεις (παρασημαντική) την ονόμασε articulatory. Υπάρχουν επίσης ταμπουλατούρες. Εκεί, δε σου δείχνει τη μουσική, σου δείχνει πώς να βάλεις τους δαχτυλισμούς. Και κάνοντας εκείνες τις πράξεις, φτάνεις στη μουσική. Και το ίδιο κι εδώ, δηλαδή σού δίνει μια σειρά πράξεων, και άμα την ενεργοποιήσεις αυτήν, την αποκωδικοποιήσεις, τότε θα φτάσεις στη μουσική. Κι εκεί είναι όλος ο ρόλος του δασκάλου, να σε μάθει πώς να αποκωδικοποιείς αυτή τη μουσική. Οπότε κάπως έτσι, έχει μια διαφορετική φιλοσοφία. Και κάτι άλλο πάρα πολύ ωραίο που το παρατηρείς σε βάθος χρόνου με τη βυζαντινή παρασημαντική, ότι είναι σα να είναι γεννημένη από την ελληνική γλώσσα. Δηλαδή είναι τόσο ευαίσθητη, μπορείς, έτσι, τον κάθε τονισμό της συλλαβής… Άμα είχες τονούμενη συλλαβή παλιά είχες την οξεία, σήμερα έχουμε την πεταστή. Μπορούμε να βάλουμε το ψηφιστόν, τους τονισμούς, το κάθε τί μπορείς να το δηλώσεις. Είναι πάρα-πάρα πολύ ευαίσθητο σύστημα, το οποίο είναι ειδικά φτιαγμένο για φωνητική μουσική. Σα να βγαίνει μέσα απ'την ανθρώπινη φωνή. Πάρα πολύ ωραίο, πολύ εκλεπτυσμένο. Η παλιά σημειογραφία είχε πολύ περισσότερα σημεία, το κάθε τί δηλαδή μπορείς να το εκφράσεις. Και κάτι άλλο πολύ σπουδαίο με την παρασημαντική, έτσι όπως την έχουμε κι απ'τους τρεις διδασκάλους, και όπως είναι και στα κλασικά βιβλία, σου δίνει και το περιθώριο να ενεργοποιήσεις αυτό που έχεις μάθει απ'τη ζωντανή εκτέλεση. Δηλαδή εδώ που έχουμε (ψαλτά:)«μμμ, Χριστός Ανέστη», εντάξει, την πεταστή μπορεί κάποιος να την κάνει αλλιώς, δεν χρειάζεται να την κάνει ακριβώς έτσι όπως την έκανα τώρα. Κι αυτό είναι ένα απλό παράδειγμα. Όταν πάμε προς τα αργοσύντομα και ειδικά στα αργά μέλη, εκεί σχεδόν παντού έχεις μια ευχέρεια στο να βάλεις και το προσωπικό σου στοιχείο στην ερμηνεία αυτών των θέσεων. Κάποια μικροποικίλματα που θα κάνεις, κάποιες έλξεις, όλ'αυτά δηλαδή εμπεριέχονται στη σημειογραφία ή στη μελωδική γραμμή στη συγκεκριμένη, λόγω του ότι είναι μια γραμμή που ανήκει σ'ένα συγκεκριμένο ήχο, και για να το αναδείξεις θα κάνεις και τις αντίστοιχες τις έλξεις – αλλά δεν σου τα γράφει αναλυτικότατα έτσι ώστε να σε υποχρεώνει να πεις μόνο τη συγκεκριμένη την εκτέλεση. Είναι ένα πολύ εκλεπτυσμένο γραφικό σύστημα, και σου γράφει, σου δίνει– σε βοηθάει να κάνεις τη μουσική, αλλά σού αφήνει και λίγο το περιθώριο αυτό, να το εκτελέσεις όπως το θέλεις εσύ. Ειδικά τώρα για την πεταστή, θυμάμαι μια συζήτηση με μια μοναχή από τη Σουρωτή, που μού έλεγε χαρακτηριστικά, –ήτανε για τους ύμνους της Μεγάλης Εβδομάδας, τα τροπάρια. Και έλεγε, είχαν μία πεταστή η οποία ήτανε στη λέξη Ιησούς, και μια άλλη που ήτανε στη λέξη Ιούδας. Μού λέει, δε μπορούσα να τα εκτελέσω με τον ίδιο τρόπο, αφού – δηλαδή βλέπεις πόσο ευαίσθητο είναι, παίζει το κείμενο, παίζει ο ήχος, παίζει ο δρόμος ο λεγόμενος

Με σχόλια [M383]: 12a. Byzantine notation: a 'different logic' from the staff. (Organized from the 10th cen. onwards). It is linked to prosody signs of the Greek language, and to cheironomy movements.

Με σχόλια [M384]: 12b. Articulatory versus acoustic notation: the former does not show you the music itself, but how to make the music – like a tablature.

δηλαδή άμα είναι σύντομο, αργοσύντομο ή αργό. Παίζει το ρετζίστρο, παίζουνε και οι προσωπικές ικανότητες της φωνής.

13.Int. Άρα έχεις τη σημειογραφία, αλλά είναι η…

13.B2. Είναι ένας μπούσουλας, ένας οδηγός, οπότε δε λειτουργεί χωρίς τον δάσκαλο, πρέπει να έχεις ένα πρότυπο. Το οποίο πρότυπο θα το έχεις επιλέξει και είναι πολύ βασικό αυτό το στοιχείο της εμπιστοσύνης που θα έχεις στον δάσκαλο. Γι'αυτό και όλοι προσπαθούν να έχουνε όσο γίνεται καλύτερους δασκάλους, γιατί είναι τόσο πολλά που είναι επέκεινα της γραφής ή υπονοούνται από τη γραφή αλλά πρέπει να ξέρεις πώς να τα αποκωδικοποιήσεις.

14.Int. Μάλιστα. Η έννοια της εσωτερικής ακοής υπάρχει στη βυζαντινή;

14.B2. Ναι βέβαια πρέπει να μπορέσεις να τα… Πρώτα πρέπει να την έχεις αυτήν για να πετύχεις εκείνη την ιδέα του ήχου. Όχι μόνο στο θεωρητικό επίπεδο, αλλά πρέπει να έχεις την εικόνα την εσωτερική του ήχου– ένα άγια φερ'ειπείν, ή ένας ήχος δεύτερος. Τώρα αναφέρω 2 δύσκολες περιπτώσεις, που έχουνε και έλξεις, ή που έχουνε τα χαρακτηριστικά αυτά διαστήματα που δεν είναι ισοσυγκερασμένα. Οπότε εκεί πράγματι πρέπει να έχεις, επειδή λειτουργείς πάνω στην εικόνα του ήχου που έχεις αποθηκεύσει μέσα σου, για να μπορέσεις να το παράγεις. Οπότε είναι πάρα πολύ βασικό αυτό. Κι ένα άλλο είναι ότι θ'αποθηκεύσεις μέσα σου θέσεις, δηλαδή φόρμουλες. Πιστεύω ότι όλοι εκείνοι που εκκλησιάζονται τακτικά θα έχουνε, φερ'ειπείν (ψαλτά:) «γααα βουπαβουπαπα». Αυτοί θα την αναγνωρίσουν, και μόλις ξεκινάει, αυτοί μέσα τους μπορούν να την «προ-ψέλνουνε». Πιστεύω ότι σ'αυτά κυρίως τα επίπεδα, των ήχων και των θέσεων των χαρακτηριστικών, λειτουργεί πάρα πολύ η εσωτερική ακοή. Επίσης, εσωτερική ακοή πιστεύω ότι χρειάζεται κι όταν θέλεις να βάλεις σωστό ισοκράτημα. Πρέπει να είσαι σε θέση να προβλέπεις τη φράση για να πας εγκαίρως εκεί, πρέπει να μπορέσεις να σκεφτείς πού πάει αυτή η φράση, και να βάλεις εγκαίρως, άμα δεν είναι γραμμένα. Και βέβαια, άμα αρχίσεις να είσαι και μελουργός, εκεί αυτό λειτουργεί με βάση βασικά αυτόν το θησαυρό των ακουσμάτων που έχεις αποθηκεύσει, και που αρχίζει να αναβλύζει από μέσα σου. Κάτι άλλο πάρα πολύ βασικό, είναι η τεχνική των προσομοίων. Δηλαδή ο ψάλτης, στα πρώτα έτη συνήθως, μαθαίνει πολλές μελωδίες απ'έξω, τα λεγόμενα αυτόμελα, ή τους προλόγους, και τους ειρμούς των κανόνων. Για να μπορέσει να φτιάξει την ίδια μουσική πάνω σε καινούρια κείμενα. Οπότε εκεί, χωρίς αυτό δε λειτουργεί, και είναι κάτι που θέλει πολλή εξάσκηση.

15.Int. Ναι. Οπότε και η μνήμη παίζει ρόλο.

15.B2. Η μνήμη, πολύ βασική. (διακοπή)

16.Int. Πες μου λίγο για τη σημασία της μνήμης στη βυζαντινή παράδοση.

16.B2. Ναι. Λοιπόν. Η μνήμη είναι καθοριστικής σημασίας για τη βυζαντινή μουσική. Σε τελική ανάλυση, όλες οι σημειογραφίες είναι μνημοτεχνικές, όπως τις είδαμε, επειδή είναι μια σειρά εντολών, και πρέπει απ'τη μνήμη να θυμηθείς πώς θα αποκωδικοποιήσεις σωστά, αυτά. Και όσο πάμε πιο πίσω με τη σημειογραφία, τόσο και σημαντικότερο ρόλο είχε. Με την έννοια ότι, ήτανε σε μεγάλο βαθμό στενογραφική στις περισσότερες περιπτώσεις η σημειογραφία, οπότε έπρεπε από μνήμης να ξέρεις πώς να ψέλνεις τα κομμάτια. Είναι εκ των ων ουκ άνευ. Έχει το πάνω χέρι, η μνήμη. Και η μνήμη βέβαια αυτή δουλεύει σε διάφορα επίπεδα. Πρώτα πρέπει βέβαια να θυμηθείς πολύ συγκεκριμένα το άκουσμα αυτό για το οποίο μιλούσαμε και προηγουμένως, τί άκουσμα θα σου βγάζει ο κάθε ήχος, δεν είναι κάτι ότι, πατάς κάποια πλήκτρα και σου βγάζει τον ήχο. Εσύ θα το παράγεις, εσύ θα δώσεις τις έλξεις αυτές, θα επιμένεις όσο πρέπει στους δεσπόζοντες φθόγγους, έτσι ώστε να βγει το συγκεκριμένο το άκουσμα. Δεν είναι κάτι το τεχνοκρατικό, το φτιάχνεις εσύ με το πιο ευαίσθητο όργανο που είναι η ανθρώπινη φωνή, με την πνοή σου, και με τον παλμό σου. Οπότε αυτό είναι το ένα, πώς διαβάζεις σημειογραφία. Ύστερα, κάτι άλλο πάρα πολύ βασικό είναι αυτή η τεχνική των προσομοίων. Δηλαδή πρέπει να έχεις μάθει απ' έξω πολλά μέλη, και εκείνη την ώρα βλέπεις μόνο το κείμενο μπροστά σου, στα λειτουργικά βιβλία, και πρέπει να εφαρμόσεις τη γνωστή μελωδία με τον καινούριο κείμενο. Και αυτό θέλει μια ελαστικότητα, θέλει βασικά πολλή εξάσκηση. Για να το κάνεις, να πεις ένα ωραίο μέλος, ένα προσόμοιο. Επειδή ενιότε υπάρχουνε και διαφορές στον αριθμό των συλλαβών, ή στην τοποθέτηση των τονισμών – και εκείνη την ώρα πρέπει να μπορέσεις να φτιάξεις την φράση, να βγει όμορφα. Χωρίς παρατονισμούς, χωρίς να εκκλίνεις από το πρότυπο, το μοντέλο. Δεν είναι καλά να αλλάξουμε τις μελωδίες αυτές, θα κάνουμε ίσως όπου χρειαστεί πολύ μικρές αλλαγές αλλά δε θα το αλλάξουμε, επειδή ύστερα δε θα το αναγνωρίσει πια το εκκλησίασμα. Είναι πολύ ενδιαφέρον επειδή, είναι η μνήμη η δικιά σου του ψάλτη, είναι ο Ιερέας με τον οποίο συνεργάζεσαι, και

Με σχόλια [M385]: 12c. It is a very 'sensitive and refined system', with signs to show very fine movements of the voice. At the same time it allows space for different interpretations (embellishments & pulls), depending on 'text, mode, tempo, register and personal vocal abilities'.

Με σχόλια [M386]: 13. It is a 'guide', which leaves a lot unsaid. For this reason, it is vital to have a good teacher, who will act as a(n aural) 'model'.

Με σχόλια [M387]: 14. inner hearing is needed in terms of:).mode character ('idea', showing through its particular intervals, pulls etc), in order to produce it when chanting;).'Formulas', namely standard phrases;).Keeping the drone, where you need to 'foresee the next phrase' to change your note accordingly;).composition, which will work 'based on the treasure of aural experiences which you have stored, and which start to well up from inside';). being able to chant different words to the same melody (a typical technique, 'prosomoia').

Με σχόλια [M388]: 15. Memory is 'essential'.

είναι και η μνήμη του εκκλησιάσματος. Δηλαδή θυμάμαι παλιά μια συζήτηση ακριβώς για τα προσόμοια αυτά που λέει, δεν είναι καλά να τα αλλάξουμε, επειδή ο κόσμος δε θα αναγνωρίζει τα μέλη. Ενώ άμα τα αναγνωρίζει, χαίρεται. Είναι το οικείο. Που το βλέπεις, το ακούς... Υπάρχει ένα πολύ ωραίο άρθρο, ενός Ρώσου, πρέπει τώρα να είναι επίσκοπος, Ιεράρχης. Ο οποίος είχε γράψει για την τεχνική των προσομοίων –ονομάζεται πατήρ Job Getcha– κάπως έτσι. Πώς τα προσόμοια, αυτές δηλαδή οι μελωδίες που επαναλαμβάνονται, η τεχνική αυτή των αυτομέλων και των προσομοίων, κάνει γέφυρες ανάμεσα στις μεγάλες γιορτές. Επειδή, άμα ακούς ας πούμε την ίδια μελωδία στο απολυτίκιο των Εισοδίων της Θεοτόκου, και το ακούς ξανά στον Ευαγγελισμό, αμέσως τα συσχετίζεις αυτά. Οπότε αυτή η μνήμη λειτουργεί σε πολλαπλά επίπεδα. Λειτουργεί μέσα στον ψάλτη, για να μπορέσει να βγάζει, αλλά λειτουργεί και μέσα στο εκκλησίασμα που κάνει αυτούς τους συνειρμούς ανάμεσα στις γιορτές.

17.Int. Τί ωραία.

17.B2. Ναι, είναι πάρα πολύ ωραίο.

18.Int. Υπάρχουν φορές που ένας ψάλτης να χρειάζεται να διαβάσει κάτι εντελώς καινούριο;

18.B2. Ναι...

19.Int. Ή έστω και στα πλαίσια του μαθήματος… Εκεί τί τεχνικές χρησιμοποιούνται;

19.B2. Εκεί, όταν διαβάζει κάτι καινούριο, αφού – καινούριος δε θα είναι ο ήχος. Ο ήχος θα είναι κάτι που θα το έχει διδαχτεί. Και επίσης, η βυζαντινή μουσική στηρίζεται στην τεχνική αυτή των θέσεων, δηλαδή αποτελείται από φράσεις που είναι παραδοσιακές. Όπως ένας αγιογράφος θα κάνει μία εικόνα με τα γνωστά χρώματα και σχήματα. Άμα θέλει να κάνει εικόνα ενός Ιεράρχη, θα έχει ένα μοντέλο πώς ζωγραφίζει τους Ιεράρχες. Ή, μια παρθένα μάρτυρα, πάλι. Υπάρχουνε συγκεκριμένοι...

20.Int. Πρότυπα.

20.B2. Ναι. Οπότε, εκεί όλα ήδη θα του είναι – δε θα είναι κάτι εντελώς άγνωστο. Άμα είναι κάτι εντελώς άγνωστο, ήδη βγαίνει εκτός βυζαντινής. Τόσο πολύ. Βγαίνει έξω. Επειδή το βυζαντινό είναι-, είναι και το παραδοσιακό. Είναι ίσως κάτι πολύ διαφορετικό σε σχέση με τις άλλες μουσικές, και η όλη προσπάθεια είναι να τηρήσουμε από μια γενιά στην άλλη αυτά τα πρότυπα. Και την οκταηχία, δεν θέλει κανείς να την αλλάξει. Επίσης, τις θέσεις. Μπορείς να φέρεις και κάτι καινούριο. Αλλά εκείνο το καινούριο θα είναι ένα πολύ μικρό ποσοστό. Το 90% θα είναι γνωστά.

21.Int. Στην ουσία λειτουργούν η μνήμη και η εσωτερική ακοή που λέγαμε πριν, για να μπορέσεις όλ'αυτά να τα επαναφέρεις.

21.B2. Ναι, ακριβώς. Και είναι βοήθεια, μεγάλη βοήθεια, η παρασημαντική. Και η θεωρία. Δηλαδή όλ'αυτά λειτουργούν βοηθητικά, και είναι σαν ένα φρούριο που φυλάσσει αυτήν την παράδοση για να μπορέσει να βαδίσει. Επειδή πιστεύω, το μεγάλο... βασικά, αυτόν τον ρόλο έχει η βυζαντινή τέχνη στην ιστορία, να κρατήσει αυτά τα πρότυπα. Έχω μια φίλη που ονομάζεται Νικολέτα Ισάρ που είναι ιστορικός της τέχνης. Είναι καθηγήτρια στην Κοπεγχάγη. Και αυτή έχει κάνει διατριβή για τη βυζαντινή αγιογραφική παράδοση στη Ρουμανία, και μου έλεγε μια φορά, «Ξέρεις γιατί τόσο πολύ μοιάζει η μια εικόνα με την άλλη, φερ'ειπείν η εικόνα της Παναγίας, η εικόνα του Χριστού;». Λέει, για να είναι αναγνωρίσιμος. Όταν θα βλέπουμε τον Κύριο, θα Τον αναγνωρίσουμε. Δεν είναι μόνο επειδή, το κρατάω επειδή έτσι το κάναν οι παλιοί κι έτσι έκανε ο παππούς, οπότε κι εγώ αφού δεν έχω καλύτερη ιδέα το κρατάω το ίδιο. Αλλά είναι αυτό, ότι ξέρουμε ότι οι ρίζες αυτής της μουσικής, και αυτής της τέχνης, είναι στον ουρανό. Υπάρχουν αυτά τα πρότυπα, είναι πολύ έντονο, και στα παλιά θεωρητικά, και στην θεολογική της ψαλτικής, ότι είναι η μουσική των αγγέλων, ότι είναι μία εμπνευσμένη μουσική, και αυτοί οι ήχοι, συσχετίζονται με την αέναη δοξολογία, που υπάρχει στον θρόνο του Θεού. Οπότε θέλουμε να το κρατήσουμε αυτό, γι'αυτό δεν θέλουμε να το αλλάξουμε. Οπότε, δείχνει και κάτι άλλο πάρα πολύ ωραίο σχετικά με την μνήμη, που το κάνουμε και με τα παιδιά. Είναι ο θεολόγος, Colosimu ονομάζεται, και λέει βασικά, έχουμε – υπάρχει η οριζόντια μνήμη με την έννοια ότι να, έτσι τα είπε ο παππούς, έτσι τα λέω κι εγώ, κι αυτό δίνεται από γενιά και γενιά. Υπάρχει όμως και κάτι που μπορούμε να ονομάσουμε την κάθετη μνήμη. Είναι μία μνήμη αυτών των προτύπων, πρωτοτύπων-αρχετύπων μάλλον…,

Με σχόλια [M389]: 16. Of 'decisive importance', a 'sine qua non', 'has the upper hand', since notation functions as a mnemonic device (more so in earlier times). Works at various levels: e.g., producing (essentially, vocally 'creating') the mode; chanting the same basic melodic structure to different texts, which often need to be varied according to number of syllables and word stress; long-term memory of these melodies that links different feasts together; the combination of the cantor's, Priest's and congregation's memories.

Με σχόλια [M390]: 17. It's a 'beautiful thing'.

Με σχόλια [M391]: 18. See 19&20.

Με σχόλια [M392]: 19. Reading a piece for the first time is never sth completely new: there are the modes & the formulas which are stored inside. If it feels completely new, it is already outside tradition (like with icon-painting). Normally, 90% of the material will be familiar-sounding.

Με σχόλια [M393]: 20. "

Με σχόλια [M394]:
21.Notation and theory 'function as aids' to memory and inner hearing. All of these elements together act as a 'fortress which safeguards this tradition'. This music is 'rooted in the Heavens'; in the theology of chanting, it is 'the music of Angels, an inspired music'. Thus keeping the models serves both 'horizontal memory', that which is transferred from generation to generation, and 'vertical memory', which relates to a kind of archetypes, which are not of this world. As with Christ and Saints depicted in icons, it is important in each case to preserve characteristics of the (visual & musical) model, the archetype, so that the persons depicted in icons, and the chanted hymns, are recognizable in the congregation's memory.

22.Int. Που ο καθένας συγκεντρώνει μές στην εμπειρία του;

22.B2. Όχι τόσο– Και αυτό βέβαια, αλλά που υπάρχουνε στη μνήμη της Εκκλησίας. Είναι η μνήμη της Εκκλησίας. Οπότε αυτά είναι μια διασταύρωση, κάπου εκεί. Και θ'ακούσεις τους ψάλτες να καυχιώνται, λέει εγώ είμαι παραδοσιακός ψάλτης. Δε θα σου πει κανείς εγώ έχω γράψει ένα μάθημα που δεν το έχεις ακούσει ποτέ, είναι το πιο πρωτό(τυπο) – δηλαδή, είναι πολύ διαφορετική όλη η νοοτροπία, και ο στόχος είναι εντελώς διαφορετικός σε σχέση με την έντεχνη μουσική, την κοσμική μουσική, αυτά. Είναι προσηλωμένη προς αυτά τα πρότυπα, τα οποία έχουνε σχέση με τα ουράνια αυτά αρχέτυπα.

Με σχόλια [M395]: 22. The archetypes exist in the Church's memory. Cantors will boast for chanting in traditional style, rather than for having composed something original.

23.Int. Άλλος προσανατολισμός, πραγματικά.

23.B2. Άλλος.

Με σχόλια [M396]: 23. (See 24).

24.Int. Έχει ενδιαφέρον, γιατί στην κλασική μουσική συχνά ο σκοπός είναι πραγματικά να γράψεις κάτι που δεν έχει ξανακουστεί, είναι το αντίθετο. Ειδικά τον 20ό αιώνα, αυτό, δεν ήταν πάντα έτσι.

24.B2. Ναι. Οπότε η όλη φιλοσοφία είναι πολύ διαφορετική.

Με σχόλια [M397]: 24. Agrees with me that this is a very different orientation and philosophy from 20th-century Western music, where 'originality' is considered a virtue.

25.Int. Κάτι άλλο που έχει ενδιαφέρον σε τεχνικό επίπεδο είναι ότι, για κάποιον που παίζει όργανο, λένε 'τραγούδα για να νιώσεις τη φράση'. Αυτός που παίζει το όργανο, αν θέλει να τραγουδήσει κάτι πρίμα βίστα, μπορεί και να σκεφτεί το δαχτυλισμό στο όργανο και να τού έρθει η μελωδία έτσι. Στη βυζαντινή λείπει αυτό. Δεν έχεις αναφορά σε όργανο, για να μπορέσεις να επαναφέρεις στο μυαλό σου μια μελωδία. Δεν έχεις την κιναισθητική, ας πούμε, πλευρά. Αυτό αντισταθμίζεται ίσως από την εσωτερική ακοή και την μνήμη, αλλά, νομίζεις θα ήταν καλό, είναι κάτι που λείπει...

25.B2. Όχι, δεν πιστεύω ότι λείπει κάτι, επειδή άμα θα έλειπε, τώρα σε 2000 χρόνια θα είχε βρεθεί κάτι. Πιστεύω ότι ειδικά με αυτήν την τεχνική των θέσεων, με αυτές τις φόρμουλες που επαναλαμβάνονται και που σε τελική ανάλυση προσδιορίζουνε τον ήχο, και με τους δεσπόζοντες φθόγγους που έχει ο ήχος, έχεις στο νου σου τον σκελετό.

Με σχόλια [M398]: 25. Lack of an embodied element through reference to an instrument: If there was something missing, it would have been found at some point during the past 2000 years.

26.Int. Με ακουστική μνήμη, καθαρά ακουστική μνήμη.

26.B2. Ναι, αυτήν την μνήμη και, άμα έχεις τη σημειογραφία, ένας έμπειρος ψάλτης, ρίχνοντας μια ματιά, αυτός θ'αναγνωρίσει θέσεις. Μπορεί να είναι μια φορά στο φθόγγο πα μια φορά στο φθόγγο κε, η παρασήμανση θα είναι η ίδια, δεν θα διαφέρει. Με το ψηφιστόν φερ'ειπείν, αμέσως. Οπότε γι'αυτόν, μέσα στη ροπή του δευτερολέπτου υπάρχει και το άκουσμα. Πιστεύω ότι αντισταθμίζεται, ή λειτουργεί μέσα'απ'αυτά τα πρότυπα. Είναι η τεχνική των κεντρώνων. Έχει κι ο κύριος Γιάννου στην Ιστορία του για την τεχνική αυτή των κεντρώνων. Formulas, formulaic (sth? 10:24). Οπότε, αυτό βοηθάει πάρα πολύ.

Με σχόλια [M399]: 26. The role of formulas, the sense mode with its dominant degrees, and the function of notation which evokes sound 'within the second' through memory and inner hearing, counterbalance the absence of instrumental reference.

27.Int. Ο αυτοσχεδιασμός τί ρόλο παίζει στη βυζαντινή μουσική; Και στη μαθητεία της... σαν εργαλείο.

27.B2. Τώρα κάποιοι λένε ότι υπάρχει, κάποιοι λένε ότι δεν υπάρχει. Βασικά υπάρχει, απλά, είναι σε πολύ συγκεκριμένα πλαίσια. Δηλαδή μπορείς, εκείνη την ώρα, άμα βλέπεις ότι ο Ιερέας παίρνει περισσότερο χρόνο στο ιερό, και τελείωσε ήδη αυτό το χερουβικό που είπες, μπορείς να αυτοσχεδιάσεις ένα τεριρέμ. Εκείνο θα το– αλλά είσαι μέσα στον ήχο, είσαι μέσα στη χρονική αγωγή που θέλει το κομμάτι, είσαι μέσα στην ατμόσφαιρα εκείνη που ταιριάζει για το χερουβικό.

Με σχόλια [M400]: 27. Improvisation: within limits.

28.Int. Το διδάσκεται αυτό ένας μαθητής, ή αν χρειαστεί εκείνη τη στιγμή απ'όλη του την εμπειρία θα πρέπει να βγει αυθόρμητα; Ή είναι κάτι που διδάσκεται ξεκάθαρα, πώς να φτιάξεις κάτι μόνος σου;

28.B2. Λοιπόν, κάτι που βοηθάει πάρα πολύ προς αυτή την κατεύθυνση είναι αυτή η τεχνική των προσομοίων. Επειδή εκεί θέλει λίγο αυτοσχεδιασμό, την ώρα δηλαδή που βλέπεις ότι, έχει περισσότερες συλλαβές, αλλάζεις. Εκείνη τη στιγμή πρέπει να αλλάξεις λίγο τη φράση, οπότε αυτό μπορείς να το θεωρήσεις ότι είναι ένα στοιχείο αυτοσχεδιαστικό. Δεν το έχεις γράψει, το βλέπεις εκείνη την ώρα και το αντιμετωπίζεις, άμα είσαι καλός ψάλτης. Άμα ακόμα δεν έχεις την εμπειρία, μπορείς και να σταματήσεις εκεί επειδή δεν ξέρεις, το βγάζεις κάπως και λες ύστερα, «αχ, δεν βγήκε και τόσο καλά». Γι'αυτό και κάποιοι τα γράφουνε. Τα γράφουνε ειδικά στις

σημαντικές γιορτές, κάθονται και τα γράφουνε για να μην το αφήνουνε, έτσι, στην τύχη αυτό που θα βγει εκείνη την ώρα

29.Int. Το αυτοσχεδιαστικό;

29.B2. Ναι αυτό, αυτό, δηλαδή…

30.Int. Άμα χρειαστεί…

30.B2. Δηλαδή, τα προσόμοια.

31.Int. Τα προσόμοια, πάνω σε διαφορετικό κείμενο όμως.

31.B2. Ναι, τα καταγράφουνε για να είναι σίγουροι ότι εκείνη την ώρα– φερ'ειπείν ο κανόνας της Ανάστασης, εκείνο είναι γραμμένο ολόκληρο. Έτσι, αν και βαδίζει πάντοτε με τη μελωδία λίγο-πολύ του ειρμού, της κάθε ωδής, κι όμως είναι γραμμένο. Να, και σήμερα, ο κύριος Παύλος, είχε γράψει, τα προσόμοια ήτανε γραμμένα. Ήτανε και λίγο δύσκολα, αυτά που είχαμε για την Κυριακή των Μυροφόρων πρέπει λίγο να τα ψάξεις, να σου βγούνε σωστά. Οπότε τα έγραψε.

32.Int. Ναι. Αν χρειαστεί να γίνει όμως (αυτοσχεδιασμός), είναι κάτι που βγαίνει απ'την εμπειρία πιο πολύ – το τεριρέμ ας πούμε. Δεν είναι κάτι που το διδάσκεται κανείς…

32.B2. Όχι, συνήθως.

33.Int. Είναι κάτι που βγαίνει από την όλη του εμπειρία.

33.B2. Ναι. Εκτός και αν, μπορεί να υπάρχουν κάποιοι δάσκαλοι που μπορούν συνειδητά να το διδάξουν. Αλλά συνήθως…

34.Int. Συνήθως, όχι.

34.B2. Είναι κάτι που, έρχεται με την εμπειρία, έχει να κάνει και με την παλέτα που έχει, με τα ακούσματα που έχει ο καθένας. Αλλά υπάρχει μέσα, ακόμα και στην ανάγνωση της φράσης. Τώρα άμα – αυτή είναι μια πολύ απλή φράση, αυτό το *Χριστός Ανέστη* που είπαμε από άποψη της μουσικής, αλλά, άμα πας σε μια φράση, «Οι τα χερουβίμ» φερ'ειπείν, αυτήν την φράση δεν θα σου την πει ακριβώς με τα ίδια ποικίλματα ο ίδιος ο ψάλτης σε δύο εκτελέσεις. Οπότε και εκεί υπάρχει ένας, να το πω έτσι, μίνι-αυτοσχεδιασμός. Με το πώς θα κάνεις τα ποικίλματα, και πώς θα προβάλεις κάποιους συγκεκριμένους φθόγγους. Δηλαδή, στη βυζαντινή μουσική, έχει να κάνει ακριβώς με την ερμηνεία. Εμπεριέχεται μέσα στην ερμηνεία. Αλλά δεν είναι ελεύθερος αυτοσχεδιασμός με την έννοια ότι τώρα θα κάνω κάτι καινούριο, επειδή (τότε) πέφτουμε εκτός του ιδιώματος. Δεν είναι πια βυζαντινή μουσική. Δηλαδή θα σου πει ο Έλληνας (?14:09), αυτό δεν είναι πια – ωραίο, μπορεί να είναι πολύ ωραίο, μπορεί να είναι για την αίθουσα συναυλίας, δεν είναι κάτι που...

35.Int. Δεν το αναγνωρίζει, αυτό που λέγαμε πριν.

35.B2. Ναι.

36.Int. Κάτι που σχετίζεται μ'αυτά που λέγαμε πριν για τη θεωρία. Η λεκτική, η συνειδητή γνώση, κάποιοι υποστηρίζουν ας πούμε ότι, μπορεί ένας μουσικός – κι υπάρχουν μουσικοί που ξέρουνε εντελώς με μίμηση. Μπορεί να μην ξέρουν τί κάνουν, παραδοσιακοί ας πούμε μουσικοί, αλλά παίζουν πάρα πολύ καλά. Όμως αν τους ρωτήσεις τί είναι αυτό ας πούμε, δεν μπορούν να πουν είναι ο τάδε ρυθμός, είναι αυτό – ούτε να το γράψουνε ούτε να το εξηγήσουν. Πόσο σημαντική είναι κατά τη γνώμη σου η συνειδητή γνώση; Να μπορείς να εξηγήσεις λεκτικά – όχι απλά να κάνεις, αλλά να εξηγήσεις.

36.B2. Ναι. Πιστεύω ότι είναι εκ των ων ουκ άνευ, για τον διδάσκαλο. Δηλαδή, εκείνος που αναλαμβάνει ρόλο δασκάλου…

37.Int. Σωστά.

Με σχόλια [M401]: 28. Contained in the technique of 'prosomoia'.

Με σχόλια [M402]: 29. (See 31).

Με σχόλια [M403]: 30. (See 31).

Με σχόλια [m404]: 31. Cantors often read instead of chanting from memory, for greater security.

Με σχόλια [M405]: 32. (See 33).

Με σχόλια [M406]: 33. Some teachers may teach improvisation, but

Με σχόλια [M407]: 34. normally, it comes with experience, and depends on the listening experiences one has.
In Byzantine music, improvisation is part of interpretation: ornamentation changes from cantor to cantor, and even for the same cantor, between the different occasions when one will chant the same complex piece.
Always such that the idiom is preserved….

Με σχόλια [M408]: 35… And recognizability is preserved.

Με σχόλια [M409]: 36. Explicit & verbalizable knowledge: 'a sine-qua-non, for the teacher'.

37.B2. Πρέπει να μπορέσει να το εξηγήσει.

38.Int. Δε θα μπορούσες απλά να ψέλνεις κι ο άλλος να...

38.B2. Ναι.

39.Int. Να μιμηθεί, κι έτσι να μάθει.

39.B2. Ναι, ναι. Απλά πιστεύω ότι στη σημερινή εποχή είναι πολύ βασικό να μπορέσεις να εξηγήσεις και λεκτικά. Σίγουρα θα υπάρχουν και υπέροχοι ψάλτες που είναι εντελώς εμπειρικοί, και ψέλνουνε πάρα πολύ ωραία, έχουνε πολύ όμορφη φωνή, ξέρουνε το τυπικό – αυτό είναι μια άλλη συνιστώσα πολύ βασική, και είναι και μέσα στη μουσικότητα, δηλαδή προσδιορίζει τον ψάλτη. Να ξέρει το τυπικό. Οπότε μπορεί να έχει όλες αυτές τις γνώσεις, μπορεί να ξέρει, πάλι, επειδή τα έχει απομνημονεύσει, ίσως κι από παιδί, αυτό είναι κάτι άλλο επίσης σημαντικό, όσο πιο νωρίς ξεκινάει τόσο καλύτερα.

40.Int. Μακρόχρονη εμπειρία.

40.B2. Ναι, και λένε άμα θέλεις να γίνεις πρωτοψάλτης στο Πατριαρχείο πρέπει απ'την ηλικία των 3 χρονών να έχεις καθίσει στα σκαλοπάτια, να έχεις ακούσει. Ναι, είναι σα να λέμε 'native speaker', 'native musician'. Επειδή όλες αυτές οι λεπτότητες των διαστημάτων και των ποικιλμάτων, η ιδέα των ήχων, όλη αυτή η ατμόσφαιρα, θέλει πολλά χρόνια για να εισδύσει μέσα και να σού γίνει βίωμα. Οπότε πρώτα το παιδί έχει τα ακούσματα, ύστερα μαθαίνει και τη σημειογραφία, μαθαίνει και τη θεωρία, μαθαίνει το τυπικό, και τότε μπορεί να είναι ένας άρτιος μουσικός, που πράγματι...

41.Int. Απ'όλες τις πλευρές.

41.B2. Έχει όλες τις πλευρές. Οπότε πιστεύω ότι, η λεκτική (πλευρά) είναι πολύ σημαντική και, όσο προχωράμε στην εποχή μας τόσο γίνεται πιο σημαντική, επειδή ο άνθρωπος σήμερα θέλει να του εξηγήσεις. Γιατί αυτό, γιατί το άλλο. Είναι δύσκολο να δέχεται πράγματα χωρίς να ξέρει γιατί. Οπότε εκεί βοηθάει. Και, επίσης κάτι άλλο, είχα διαβάσει σε ένα λήμμα που ήτανε από τη Musik Geschichte Gegenwart, νομίζω ότι ήτανε το λήμμα για 'Vortrag', για την εκτέλεση. Είτε Vortrag είτε Interpretation, είναι κάποια πολύ ωραία λήμματα αυτά. Και έλεγε λοιπόν, σ'ένα μουσικό πολιτισμό λέει που υπήρχανε λεκτικές ταυτίσεις μουσικών φράσεων, ή, φορμουλών – το ίδιο έχουμε στη βυζαντινή και ειδικά στην παλιά σημειογραφία. Έχουμε σχεδόν γύρω στα 100 ονόματα, είτε φορμουλών, είτε σημαδιών, άμα τα βλέπουμε τώρα όλα συμπυκνωμένα, με τα οποία ταυτίζουμε πράγματα. Όταν τα ταυτίζεις, σού γίνονται κτήμα. Όσο δεν ξέρεις πώς ονομάζονται, είναι πιο δύσκολο. Αλλά την ώρα που ξέρεις πώς ονομάζεται, αυτό σε βοηθάει πολύ στην εκτέλεση. Οπότε, άμα ξέρει να σου πει ο άλλος, είναι ήχος πρώτος. Είναι ήχος πρώτος, που είναι ο λεγόμενος (?17:49) ο υψηλός, με βάση τον κε, ήδη, λέγοντας ότι είναι με βάση τον κε, έχεις τους δεσπόζοντες, έχεις τις καταλήξεις, κοκ. Ύστερα λες, αυτή είναι η θέση του ψηφιστού. Εδώ είναι η παλιά θέση του επεγέρματος, φερ'ειπείν. Και την ώρα που το ταυτίζεις, αυτά σου γίνονται, θα είναι σα να τα αγκαλιάζεις, τα έχεις μέσα σου, και ξέρεις και πώς να τα εκτελέσεις.

42.Int. Τα ξέρεις εκ των προτέρων, δεν τα βρίσκεις στην πορεία κάπως, είναι στάνταρ μέσα σου.

42.B2. Ναι. Είναι μέσα σου, και βέβαια, αυτά είναι αλληλένδετα. Θυμάμαι, ένα πολύ ωραίο βιβλίο γι'αυτά τα θέματα είναι του John Sloboda. Εκείνο με βοήθησε πάρα πολύ, για τη βυζαντινή μουσική. Πάρα-πάρα πολύ με βοήθησε, ειδικά για την κατανόηση κάποιων φαινομένων της παλιάς παρασημαντικής, για την έννοια της μνήμης, για το πώς διαβάζουμε, πώς διαβάζουμε πρίμα βίστα, πώς λειτουργεί η μουσική μνήμη, όλ'αυτά. Ναι. Και λοιπόν, είναι πάρα-πάρα πολύ βασικό πιστεύω. Έλεγε θυμάμαι εκεί, ότι την ώρα που εσύ ξέρεις ότι τώρα παίζω μια φρυγική καντέντσα, και μόνο να σου πω μετά «έχω αυτό και μετά τελειώνει με φρυγική καντέντσα», αυτό για'μένα, είναι – με βοηθάει στο να θυμηθώ με σιγουριά το συγκεκριμένο κομμάτι. Την ώρα που ξέρω ότι μια φράση έχει τώρα εδώ στην αρχή μια θέση με ίσα, ισότητα, ύστερα κάνει ένα ψηφιστόν, ύστερα έχει την γνωστή καταληκτήρια θέση του ήχου του πρώτου φερ'ειπείν, αυτό για'μένα ήδη σημαίνει σιγουριά στην εκτέλεση. Επειδή ξέρω πώς ακριβώς...

43.Int. Ναι, έχω πιο πολλή σιγουριά στην εκτέλεση.

Με σχόλια [M410]: 37. A teacher 'must be able to explain'.

Με σχόλια [M411]: 38. (See 39).

Με σχόλια [M412]: 39a. Doubtless there are wonderful 'practical' cantors, but it is 'very important in our time to be able to explain verbally'.

Με σχόλια [M413]: 39b. Part of musicality: knowing the typicon.

Με σχόλια [M414]: 39c. The earlier in life one starts one's apprenticeship, the better for memory.

Με σχόλια [M415]: 40. (One starts with aural experience, and builds explicit knowledge on that:)
Long aural experience (even from the age of 3) is vital for becoming a good cantor, becoming like a 'native speaker, native musician'.
'The fine variations of intervals and ornamentations, the 'idea' of the modes, all this atmosphere, needs many years to penetrate and become lived experience'. A child starts with these aural experiences, and then learns 'notation, theory, the typicon', to become a 'whole' musician.

Με σχόλια [M416]: 41. Especially in our times verbalization is important, as 'people want explanations, why this, why that'. 'By identifying something by name (e.g. melodic formulas or signs), you make it your own, you possess it… it helps in performance… at the moment you identify verbally, it is like embracing something, you have it inside you, you know how to perform it. (Gives example: saying 'this is in first mode' refers you immediately to central notes, cadences, etc).

Με σχόλια [M417]: 42. Naming formulas and signs evokes the sounds (in inner hearing), and one both knows how to perform, and

43.B2. Ναι, σιγουριά στην εκτέλεση και κατανόηση της δομής.

44.Int. Η έννοια 'ακουστικές δεξιότητες' σαν φράση υπάρχει στη βυζαντινή μουσική;

44.B2. Δεν την έχω ακούσει ποτέ, έτσι, ακουστικές δεξιότητες… Όχι. Αλλά μιλάμε πάρα πολύ στη βυζαντινή – μπορεί βέβαια να μην την ξέρω εγώ – απλά αυτό για το οποίο μιλάμε πολύ είναι ότι έχει καλά ακούσματα. Αυτό το λέμε. Όταν λέμε ότι κάποιος έχει καλά ακούσματα, σημαίνει ότι έχει ακούσει τους μεγάλους ψάλτες, ίσως κι από νωρίς, και έχει εντυφήσει, κι αυτά τα καλά ακούσματα τον βοηθούν να εκτελέσει σωστά διαστήματα, να λέει σωστά ποικίλματα...

45.Int. Ναι. Αυτό που είπες στην αρχή να έχει καλό αυτί κάποιος....

45.B2. Ναι.

46.Int. Τί-

46.B2. Τί σημαίνει αυτό.

47.Int. Ναι.

47.B2. Αυτό σημαίνει να μην είναι φάλτσος, να μπορέσει να κρατήσει τον τόνο, να καταλαβαίνει όταν ανεβαίνει η φωνή κι όταν κατεβαίνει. Άμα του λέω, «νεανες» (ψαλτά: μι-φα-σολ), να μη μου πει, «νεανες» (ψαλτά: ντο-μι-σολ), να μη μού πει τέτοια πράγματα δηλαδή.

48.Int. Ναι, κάτι άσχετο.

48.B2. Να μην χάνει εύκολα τον τόνο. Επειδή, είναι πολύ δύσκολο αυτό, συμβαίνει ενίοτε και σε ψάλτες που έχουνε καλό αυτί. Μπορεί να συμβεί, εκεί που είσαι στο αναλόγιο, να έχει κολλήσει το αυτί σου αλλού και να μη μπορέσεις να βγάλεις την ιδέα του καινούριου ήχου. Δηλαδή άμα έχεις ένα κομμάτι στον 3ο και ύστερα στον 2ο ήχο, άμα δεν είσαι προσεκτικός δε σου βγαίνει ο ήχος, δηλαδή σού βγαίνει ένα περίεργο πράγμα, μέχρι που θα βρεις το άκουσμα του ήχου. Και να μην το χάσεις. Επειδή, μπορεί να ξεκινήσεις β΄ ήχο και να τελειώσεις αλλού. Οπότε, αυτό είναι πολύ βασικό. Βέβαια άμα χάνει κανείς τον ήχο, αυτό μπορεί να είναι και επειδή είναι αρχάριος. Αλλά είναι πολύ βασικό να μπορέσει, να πεις εσύ, (ψαλτά): «νη», κι αυτός να πει (ψαλτά, το ίδιο): «νη». Μη σου πει αλλού τη νότα. Επειδή τότε είναι λίγο δύσκολο…

49.Int. Να μάθει άλλα πράγματα.

49.B2. Ναι. Μπορεί, αλλά θέλει πάρα πολλή δουλειά.

50.Int. Σ'ένα μάθημα βυζαντινής πρακτικής, ψαλτικής, θα υποστήριζες το να χωριστούνε τα στοιχεία και να μαθευτούνε ξεχωριστά; Ας πούμε να κάνουμε ασκήσεις μόνο ρυθμού, να κάνουμε ασκήσεις μόνο διαστήματα, παράδειγμα.

50.B2. Τα κάνουμε αυτά, τα κάνουμε άμα βλέπουμε ότι είναι λίγο πιο δύσκολα πράγματα, αλλά ύστερα οπωσδήποτε στο ίδιο μάθημα θα τα ενώσουμε. Δε θα κάνουμε δηλαδή ένα μάθημα μόνο ρυθμικά. Μπορεί να κάνουμε, (ψαλτά, πάνω στην ίδια νότα, δύο, τρεις και τέσσερεις ίσα κατανεμημένες νότες): πα-πα, πα-πα-πα, πα-πα-πα-πα. Αλλά αμέσως μετά να δούμε το τρίγοργο, ότι, (ψαλτά, 22:16:) τα-ραρα.... (μελωδία που έχει και δύο, και τρεις, και τέσσερεις νότες μέσα στον παλμό).

51.Int. Θα πας αμέσως στο ρεπερτόριο.

51.B2. Θα πάμε στο ρεπερτόριο. Αυτό το χρησιμοποιεί πολύ ο κύριος Γιαννόπουλος σαν πολύ καλή μέθοδο, δηλαδή εξηγεί τη θεωρία με βάση συμβάντα του ρεπερτορίου. Δηλαδή αποφεύγουμε, έτσι, πολύ αφαιρετικά μοντέλα διδάγματος. Θέλουμε να τα έχουμε στην πράξη, έτσι ώστε την ώρα της διδασκαλίας να την εκμεταλλευτούμε για να ακούσουμε όσο γίνεται περισσότερο μουσική.

Με σχόλια [M418]: 43. understands the structure.

Με σχόλια [M419]: 44. The term 'aural skills' is not typical in Byzantine music, but we say that a person has 'good listening experiences'/ aural background; namely, he has heard great cantors, maybe from early on, and has studied in depth, so that these experiences help him perform intervals, ornaments etc well'.

Με σχόλια [M420]: 45. Explanatory phrase.

Με σχόλια [M421]: 46. Explanatory phrase.

Με σχόλια [M422]: 47. 'Having a good ear' (mentioned initially related to musicality) means singing a given tone, understanding when a melody ascends or descends…

Με σχόλια [M423]: 48. …Retaining the tone, and being able to change the mode (even some cantors get 'stuck' with the previous mode!).

Με σχόλια [M424]: 49. One can still learn without this 'good ear', but 'it takes a lot of work'.

Με σχόλια [M425]: 50. Isolating elements, e.g. rhythm or intervals, is not typical. Some focused practice will be done when the material is complex.

Με σχόλια [M426]: 51. Theory is typically tied to chanting. 'We avoid highly abstract models of teaching'.

52.Int. Άρα αυτό το αντίστοιχο ντικτέ-σολφέζ που υπάρχει στη δυτική ας πούμε δεν υπάρχει σαν ξεχωριστός τομέας στην παιδεία, στην εκπαίδευση της βυζαντινής;

52.B2. (Λοιπόν) τώρα τελευταία γίνονται κάποιες πολύ αξιόλογες προσπάθειες, ξέρω ότι και στην Αθήνα κάνουνε ντικτέ, και στο ΠαΜακ κάνουνε,…

Με σχόλια [M427]: 52. (See 53).

53.Int. Στη βυζαντινή;

53.B2. Ναι, στη βυζαντινή, πώς γίνεται, κάποιος ψέλνει, και γράφουμε. Το κάνουμε και εμείς ενίοτε και είναι πολύ ωραίο. Δηλαδή εμείς τώρα συγκεκριμένα, κάνουμε έτσι: παίρνουμε ένα απλό τροπάριο, επειδή έχουμε πιο πολύ αρχαρίους, με τους οποίους συνεργαζόμαστε. Οπότε φερ'ειπείν «εν Ιορδάνη βαπτιζομένου σου Κύριε», μπορεί να είναι η πρώτη γραμμή (στο χαρτί), και με το κείμενο και με τα σημάδια, η δεύτερη γραμμή να είναι μόνο το κείμενο, ψέλνουμε και τα παιδιά συμπληρώνουν τα σημάδια. Ή αντίστροφα, να έχουμε τα σημάδια, και τα παιδιά συμπληρώνουν το κείμενο – επειδή κι αυτό είναι, να βάζεις σωστά από κάτω. Οπότε, κάνουμε.

Με σχόλια [M428]: 53. Dictation has recently entered the Byzantine music curriculum in university departments: reading the words and filling in the signs, or the reverse.

54.Int. Είναι ένα είδος ντικτέ αυτό.

54.B2. Είναι ένα είδος ντικτέ που είναι εφαρμοσμένο σ'αυτό. Και εκείνος που «ντικτάρει», να το πω έτσι, η υπαγόρευση, γίνεται μέσα απ'τη φωνή.

Με σχόλια [M429]: 54. It is always vocal dictation, with someone chanting.

55.Int. Ναι, πάντα.

55.B2. Ναι. Βέβαια μπορεί για κάποιες κλίμακες να χρησιμοποιηθεί κι ένα παραδοσιακό όργανο, το κανονάκι φερ'ειπείν. Ειδικά το κανονάκι το χρησιμοποιούμε για τις κλίμακες, για να δείξουμε ακριβώς τα ηχομόρια πώς ηχούν, που λέει, 10, 8 και 12, αυτό το κανονάκι μπορεί να σου το δείξει ακριβώς. Για να έχεις ένα κανόνα, να το πω έτσι, ένα μπούσουλα ηχητικό, να ξέρεις. Ενίοτε κάνουμε και σύγκριση με το πιάνο, δηλαδή ένα παιδί παίζει σολ-φα-μι στο πιάνο, και παίζει το κανονάκι σολ-φα-μι του λεγέτου εκείνο, που είναι λίγο πιο χαμηλό, και βλέπουμε ότι «τρίβεται». Το πιάνο με το κανονάκι «τρίβονται» με δύο μόρια. Οπότε μ'αυτόν τον τρόπο τα παιδιά μπορούνε ν'αντιληφθούνε αυτή τη διαφορά των μικροδιαστημάτων. Παίζει πολύ σε ποιόν απευθύνεσαι. Άμα κάνεις μάθημα για παιδιά που προέρχονται απ'τον δυτικό κόσμο, που είναι πιανίστες, ή έχουνε μεγαλώσει με το πεντάγραμμο, βοηθάει πάρα πολύ να τους δείξεις και τί είναι στο πεντάγραμμο, και να κάνεις συνέχεια αυτούς τους (συσχετισμούς). Άμα είναι ψάλτες, που δεν ξέρουνε την ευρωπαϊκή, θα τους εμποδίσεις και θα τους ενοχλήσεις μ'αυτό, οπότε δεν χρειάζεται εκεί. Αναλόγως με το κοινό που έχεις. Δηλαδή εκεί, θέλει μια ελαστικότητα, στη διαμόρφωση των μεθοδολογικών ή διδακτικών εργαλείων, για να προσεγγίσεις, και να…

Με σχόλια [M430]: 55. Instruments are sometimes used to compare tunings, especially with classically-trained students.

56.Int. Σωστά. Ανάλογα τον μαθητή.

56.B2. Ναι.

Με σχόλια [M431]: 56. ”

57.Int. Στην αξιολόγηση κάποιου ως εκτελεστή, θα διαχώριζες τις ικανότητές του, να τον εξετάσεις ξεχωριστά στο ρυθμό, στα διαστήματα κλπ, ή μέσα απ'το ψάλσιμό του, φαίνεται;

57.B2. Φαίνεται, μέσα από μια φράση φαίνονται όλα.

Με σχόλια [M432]: 57. You can judge all the different skills by hearing 'a single phrase'…

58.Int. Και θα το αξιολογούσες ξεχωριστά;

58.B2. Όχι, όχι.

Με σχόλια [M433]: 58… Thus skills are not assessed separately.

59.Int. Ωραία. Τελειώνουμε. Η προσωπική έκφραση είναι ζητούμενο στη βυζαντινή μουσική;

59.B2. Η μουσική γίνεται από πρόσωπα, οπότε σαφώς και είναι, είναι, το προσωπικό σου στοιχείο είναι εκεί. Απλά αυτό που αποφεύγουμε στη βυζαντινή, είναι αυτοί οι λεγόμενοι συναισθηματισμοί, δηλαδή, δεν – και στην ανάγνωση, άμα έχεις παρατηρήσει, υπάρχει ένας ωραίος τρόπος κάπως ουδέτερος και ήρεμος, της ανάγνωσης των ιερών κειμένων. Δεν θα το διαβάσω όπως θα το διάβαζε στη σκηνή πάνω ένας ηθοποιός, με πολλές εξάρσεις, έτσι. Και στην ψαλτική επίσης, άμα θέλει να είναι λειτουργική μουσική, αποφεύγουμε κάπως να βάλουμε πολύ συναίσθημα με την έννοια τέτοια, είτε γλυκασμό, πώς να το πω, ή πολύ... Επειδή αυτό μπορεί

ύστερα να αποσπά την προσοχή εκείνων που θέλουν να προσευχηθούν, και μπορεί να πάει αλλού. Μπορεί να είναι πολύ ωραίο, αλλά να μην ταιριάζει τόσο πολύ στο σκοπό της βυζαντινής μουσικής. Οπότε σαφώς και εκφράζονται συναισθήματα, αλλά όχι συναισθηματισμός. Όχι με αυτήν την έννοια. Πιο παλιά είχαμε κάνει μαζί με την κυρία Λαπιδάκη μια συζήτηση με τον κύριο Νεοχωρίτη, που είναι από τους καλύτερους ψάλτες. Μας έλεγε πάρα πολύ ωραία ότι κάθε γιορτή έχει ένα «κάτι» ας πούμε, ένα ειδικό χρώμα, λέει, ο ψάλτης πρέπει να το «μυρίζει», εντός εισαγωγικών, αυτό. Αλλιώς είναι η αίσθηση της γιορτής της Υπαπαντής, αλλιώς είναι η Ανάσταση, αλλιώς είναι η Σταύρωση, και ο ψάλτης θα προσπαθήσει να αποδώσει εκείνο το ξεχωριστό ήθος που έχει η γιορτή, ως γιορτή, έτσι, ως σύνολο. Επειδή, όταν πάμε σε μια ακολουθία αν την παρακολουθήσουμε απ'την αρχή μέχρι το τέλος, αυτή έχει μια εξαιρετική, έτσι, πλοκή. Τα κομμάτια είναι σύντομα, αργοσύντομα, αργά, ακούγονται, ακούγεται βασικά όλη η οκταηχία, είτε μέσα από διαφορετικά κομμάτια, είτε μέσα από θέσεις, και μεταβολές που γίνονται, και δεσπόζει βέβαια ο ήχος της γιορτής, ή της εβδομάδος. Αλλά, τα μέλη σύντομα, αργοσύντομα, αργά, θα ακούσεις ανάγνωσμα, θα ακούσεις εκφώνηση, θα ακούσεις χαμηλόφωνα και δυνατά, θα βλέπεις διάφορα πρόσωπα που ψέλνουνε, θα διακρίνεις ηχοχρώματα στη χορωδία… Όλ'αυτά μαζί κάνουνε ένα εξαιρετικό φάσμα, και μουσικό και βιωματικό. Οπότε, μέσα απ'αυτό θα αποδοθεί αυτό (το συναίσθημα). Δεν… Ο ψάλτης έχει την επίγνωση ότι δανείζεται την φωνή του λαού. Ότι, δεν ψέλνει τον εαυτό του, αλλά ψέλνει μια προσευχή που είναι, έτσι, προσευχή του εκκλησιάσματος. Και γι'αυτό, δεν είναι τόσο πολύ το «εγώ ψέλνω», όσο το «εμείς ψέλνουμε». Και σε μια καλή χορωδία πετυχαίνει αυτό. Και βέβαια, ο καθένας, δεν αναιρείται ως πρόσωπο, ίσα-ίσα αναδεικνύεται. Αλλά δεν αναδεικνύεται μ'έναν τρόπο έτσι, θα σας δείξω εγώ ποιός είμαι, αλλά τώρα είμαστε εδώ να προσευχηθούμε. Έτσι κάπως.

Με σχόλια [M434]: 59. Personal expression happens naturally, but is not an aim. The aim is to be the congregation's voice, render the different character of each feast, of each occasion celebrated, and promote prayer.

60.Int. Οι μαθητές το πιάνουν αυτό; Δηλαδή στη διδασκαλία, πώς...

60.B2. Ναι, εξαρτάται, εξαρτάται τώρα και απ'τον δάσκαλο. Άμα τα έχει συνειδητοποιήσει τέτοια πράγματα, και άμα, διδάσκει απλά με το μοντέλο του, διδάσκει στο αναλόγιο. Οπότε εκεί δε χρειάζεται λόγια, βλέπει ο μαθητής, βλέπει τον δάσκαλό του και καταλαβαίνει. Κάποιος άλλος μπορεί και λεκτικά να πει, να το θεωρητικοποιήσει αυτό και να το πει, κοιτάξτε παιδιά, όταν ανεβαίνουμε, κάνουμε αυτό και αυτό. Αναλόγως. Αλλά πιο πολύ απ'όλα πιστεύω είναι η προσωπικότητα του πρωτοψάλτη ή του δασκάλου που θα διδάσκει εκεί στο αναλόγιο. Και ο κύριος Ταλιαδώρος μας έλεγε, πάρα πολύ ωραία, ότι το μεγάλο σχολείο είναι το αναλόγιο.

Με σχόλια [M435]: 60. The greatest school is the 'chanting podium', where the teacher's personality can teach many things, and more strongly that verbal directions (regarding broader issues, e.g. the priority of 'borrowing the congregation's voice', the cantor's expression, rendering the atmosphere of each feast, etc)…

61.Int. Όλοι το λένε αυτό.

61.B2. Ναι, όλοι το λένε αυτό.

Με σχόλια [M436]: 61. 'The greatest school is the chanting podium': it's a common saying.

62.Int. Ωραία. Αυτό το είπαμε, αλλά αν θέλεις, η αναλυτική ακρόαση, η ακουστική παρατήρηση μοτίβων και θέσεων, είπες πριν ότι είναι σημαντικό ας πούμε για την εκμάθηση της βυζαντινής

62.B2. Ναι, ναι.

Με σχόλια [M437]: 62. (See 7d, 40).

63.Int. Εντάξει, ωραία. Αυτά είναι όλα. Και, αν έχεις κάνει εσύ ποτέ σολφέζ-ντικτέ, τέτοια πράγματα...

63.B2. Α, βέβαια έκανα, κάναμε πάρα πολύ... Δε μπορείς να φανταστείς.

Με σχόλια [M438]: 63. (See 65).

64.Int. Ευρωπαϊκή...

64.B2. Ναι, βέβαια. Όχι άμα έχω διδάξει, αλλά άμα έχω πάρει...

Με σχόλια [M439]: 64. Explanatory question.

65.Int. Αν έχεις κάνει σα μαθήτρια.

65.B2. Έχω κάνει πάρα πολύ, πάρα-πάρα πολύ. Πάρα πολύ, επειδή πήγα μουσικό σχολείο, και εκεί είχαμε πάρα πολύ στη Ρουμανία, ήταν πολύ έντονο αυτό το στοιχείο της καλλιέργειας της ακοής, και σολφέζ. Κάναμε σολφέζ κάθε μέρα δύο ώρες, δηλαδή, πριν να μπω στο πανεπιστήμιο, πάρα πολύ και σε κλειδιά. Ναι, ήτανε, αφού ήτανε θέμα επιβίωσης άμα ήθελες να… Ναι, κάναμε πάρα-πάρα πολύ, και κάναμε και ασκήσεις ατέρμονες. Είχαμε έναν καθηγητή, Αβακιάν τον λέγανε, ας είναι καλά εκείνος, που μας έκανε και σαν φροντιστήριο για να μπούμε στο πανεπιστήμιο, ήτανε πολύ σφιχτά τα πράγματα, ήτανε πολύ μεγάλος ανταγωνισμός, οπότε έπρεπε να είσαι πολύ καλός. Όχι μόνο ν'αντιληφθείς αλλά, μας έπαιζε ας πούμε ντικτέ δύσκολα πράγματα, και το θυμάμαι που έπαιζε νότες εδώ κάτω οκτάβα, ((...)31:35) πάνω οκτάβα, πολύ γρήγορα, όλ'αυτά έπρεπε να τα πούμε, μας έπαιζε μικρές μελωδίες, έπρεπε από μνήμης να τα πούμε, δηλαδή,

πολλαπλά. Ακκόρντα σε όλες τις (ανα)στροφές, με τέσσερεις και πέντε φθόγγους, δηλαδή πάρα-πάρα πολύ κάναμε σολφέζ. Και κάναμε και ασκήσεις για διαστήματα. Δηλαδή, (τραγουδιστά:) «τα-τα-τα-τα» (ντο-φα-ρε-σολ), με όλα τα είδη των διαστημάτων, πάρα πολύ, και αυτό θέλω να σου πω, ότι είμαι πολύ ευγνώμων γι'αυτούς τους ανθρώπους…

Με σχόλια [M440]: 65. Had a rigorous solfege & dictation training herself.

66.Int. Σε βοήθησε.

66.B2. Με βοήθησε αφάνταστα. Δηλαδή δε μπορώ να σκεφτώ τον εαυτό μου χωρίς αυτά. Για'μένα είναι μεγάλη βοήθεια δηλαδή και για τη βυζαντινή, για την ασφάλεια των πηδημάτων. Αυτό είναι ένα ζήτημα, έτσι που... Αυτό θέλει πολλή δουλειά, για να μπορέσεις – βλέπεις ένα πήδημα, να μπορέσεις να το βρεις εκείνη την ώρα που ψέλνεις, μην πας αλλού, και σου χαλάσει όλο το κομμάτι. Οπότε εκείνα βοήθησαν πάρα-πάρα πολύ. Είχα και μια πολύ όμορφη εμπειρία, είχα μια φίλη, η οποία της είπανε, κάπως έτσι, «τί κάνεις εσύ εδώ στο μουσικό σχολείο», επειδή, δε- είχε πρόβλημα. Είχε όμως ένα πιάνο στο σπίτι, ο πατέρας της είχε πεθάνει, που είναι δύσκολο, η μητέρα της όμως τη βοηθούσε. Δεν ήξερε μουσική, είχε κολλήσει τους –ντορεμιφασολ με σελοτέιπ στα τάστα του πιάνου, και κάθε μέρα η μητέρα της τής έπαιζε, έτσι, για να αναγνωρίσει τις νότες. Και ακκόρντα κι αυτά. Και θέλω να σε πληροφορήσω ότι η κοπέλα εκείνη πέρασε στο πανεπιστήμιο και συνέχισε, και διορθώθηκε αυτό. Και τότε ήμασταν ήδη, 14-15-16 χρονών. Και με την επίμονη δουλειά αυτή κάθε μέρα, κάθε μέρα, είχε πάρα πολύ ζήλο η κοπέλα, έπαιζε βιολί, το κατάφερε αυτό, και είδαμε δηλαδή όλοι μαζί αυτό το θαύμα, πώς μπόρεσε. Και γι'αυτό πιστεύω ότι διορθώνονται. Απλά θέλει τρομερή υπομονή. Οπότε στη Ρουμανία κάναμε πάρα-πάρα πολύ απ'αυτά.

Με σχόλια [M441]: 66. This rigorous training has been helpful, esp. to feel secure with larger intervals when chanting Byzantine music.
Example of a classmate who was very weak at singing and dictation, and who worked hard every day, improving herself, and went on to study music. 'I believe anything (such weaknesses) be fixed, but it takes great patience'.

67.Int. Αλλά σε βοήθησαν, αυτό είναι το βασικό.

67.B2. Βοήθησαν πάρα πολύ. Βέβαια ύστερα όταν ξεκίνησα τη βυζαντινή, και ήθελα να πετύχω αυτά τα διαστήματα της βυζαντινής, συνέχεια έπρεπε να σκεφτώ, είναι φερ'ειπείν ανάμεσα στο si♭ και το σι αυτό του πιάνου που είχα αποθηκεύσει. Εντάξει, οπότε όταν ήρθε το κανονάκι ήταν μεγάλη η ανακούφιση, επειδή μπορούσα να καταλάβω ακριβώς πώς είναι. Αλλά βοήθησε πάρα πολύ και σαν – πιστεύω ότι το ντικτέ είναι επίσης πάρα πολύ χρήσιμο για'μας, επειδή με το ντικτέ μπορείς να καταγράφεις. Το χρειαζόμαστε. Στη μουσικολογία ειδικά, άμα θέλουμε να κάνουμε μια μελέτη ανάμεσα στην προφορική και τη γραπτή παράδοση, θα καθίσουμε να καταγράψουμε αναλυτικά τα ποικίλματα που κάνει. Εκεί πρέπει να έχεις το αισθητήριο του αυτιού πολύ. Και το ντικτέ είναι μια μεγάλη υπόθεση. Σε βοηθάει. Είναι για, τουλάχιστον για τον μουσικολόγο είναι εκ των ων ουκ άνευ. Βέβαια ιδανικό είναι να το κάνει πάνω στη βυζαντινή. Αλλά και γενικώς έτσι σαν προσέγγιση, τον βοηθάει. Και έτσι πιστεύω, είναι συγκεκριμένα εργαλεία, που έστω και αν, τη μια φορά είναι δυτικό την άλλη είναι βυζαντινό, επειδή μπαίνεις σε μια συγκεκριμένη μεθοδολογία και αυτοπειθαρχία, σε βοηθούν.

Με σχόλια [M442]: 67. At first, she had to think between the piano notes 'she had stored' to produce the Byzantine notes. The use of the kanonaki relieved her, producing instrumentally the exact Byzantine intervals. Dictation is a useful tool for a musicologist who wishes to transcribe music of an oral tradition; it is generally useful as self-discipline.

68.Int. Ναι. Εφαρμόζεις μετά και αλλού, τον τρόπο που έμαθες.

68.B2. Εφαρμόζεις μετά και αλλού. Βέβαια, τώρα, για έναν ψάλτη, είναι καλύτερα άμα θέλει να είναι και σωστός εκτελεστής, είναι καλύτερα να προσπαθήσει να πιάνει τα βυζαντινά διαστήματα. Αλλιώς θα δυσκολευτεί λιγάκι. Εως και πάρα πολύ. Και αυτό τονίζεται πάρα πολύ, θέλει σωστά διαστήματα. Μπορείς να ακούσεις ως κριτική: «είναι συγκερασμένα τα διαστήματά του». Είναι μομφή αυτό, δεν είναι καλό. Αλλά, αναλόγως πώς είναι και η πορεία της ζωής τού εκάστοτε. Αλλά πιστεύω ότι μπορεί άμα τα παίρνει θετικά, μπορεί να μάθει πάρα πολλά. Κάπως έτσι.

Με σχόλια [M443]: 68. Singing in equal temperament is a disadvantage for Byzantine cantors. But one can use the methodology of Western training (e.g. dictation), and utilize it in another tradition.

69.Int. Ναι... Ευχαριστώ! Κάτι άλλο που θέλεις να πεις, που σου'ρχεται στο μυαλό ή οτιδήποτε... πάνω σε όλ'αυτά;
(Σύσταση να δω κάποιους γνώστες της βυζαντινής).

Interview with participant 'B3'

1.Int. (Ερώτηση περί μουσικότητας)

1.B3. Σε σχέση πάντοτε με τη δυνατότητα καταγραφής της μουσικής; Ή γενικότερα;

2.Int. Γενικότερα. Ας πούμε όταν διδάσκεις κάποιον. Ή όταν λες ότι αυτός ο ψάλτης έχει μουσικότητα- έχει μουσική ικανότητα. Ο άλλος έχει λιγότερη, για παράδειγμα. Ισχύει αυτό ή είναι κάτι που δεν- και όταν ισχύει, τί εννοούμε μ'αυτό. Τί χαρακτηριστικά έχει κάποιος που θα πούμε, ότι είναι μουσικά ικανός.

2.B3. Εντάξει, πολύ γενικά και πρόχειρα, στη βυζαντινή μουσική, υπάρχουνε κάποια χαρακτηριστικά, που είναι κάποιες προδιαγραφές, κάποιες εκ των προτέρων εγγενείς ας πούμε ιδιότητες – χαρίσματα κάποιων, που τον ξεχωρίζουνε και τον βοηθούνε να ευδοκιμήσει στον χώρο αυτόν. Πάνω απ'όλα είναι φωνή. Έκφραση, εννοείται έκφραση φωνητικής. Καλή φωνή, σωστή φωνή, σωστά τοποθετημένη φωνή. Και παράλληλα πάει βέβαια και η μουσικότητα με την έννοια της αντίληψης, μουσικής αντίληψης. Και της διατήρησης του τόνου, έτσι το να κινείται κανείς με μια σταθερότητα πάνω στη μελωδία. Και αυτή η μουσικότητα οδηγεί και σε μία δυνατότητα κατανόησης της μελωδίας ακουστικά. Γιατί στη βυζαντινή μουσική παίζει πάρα πολύ μεγάλο ρόλο ανέκαθεν, η μίμηση, η δυνατότητα να ακούσεις κάποιες μελωδίες, να'ναι αποταμιευμένες μέσα σου και να τις ανακαλείς στη μνήμη έστω και να τις διαβάζεις, να έχεις μία προγενέστερη ακουστική εμπειρία. Είτε να έχεις αποκτήσει κυρίως από τη ζώσα φωνή του δασκάλου, αυτό είναι το ιδανικότερο, είτε από τις διάφορες ηχογραφήσεις –οι περισσότεροι δηλαδή ασχολούνται ν' ακούσουν διάφορες ηχογραφήσεις που κυκλοφορούν από κασέτες παλιότερα, δίσκους και τώρα CD, και πλέον στο διαδίκτυο κυκλοφορεί πάρα πολύ υλικό, οπότε οι περισσότεροι ακούνε, και διαμορφώνεται έτσι μία ιδιαίτερη παράδοση μ' έναν ιδιαίτερο τρόπο προσέγγισης ακόμα και του ίδιου μελοποιήματος από διάφορους φορείς της τέχνης. Και υπάρχει η παράδοση του α', του β', του γ', που το λέμε ύφος, τρόπος έκφρασης, ιδιαίτερος τρόπος ερμηνευτικής προσέγγισης. Που σχετίζεται με πρόσωπο, αλλά σχετίζεται και με περιοχή. Παράδοση αγιορείτικη, παράδοση θεσσαλονικιώτικη, παράδοση αθηναϊκή, παράδοση νησιώτικη, παράδοση του Ταλιαδώρου, παράδοση του Καραμάνη, παράδοση του Στανίτσα, παράδοση πατριαρχική… Δηλαδή έχουμε έναν συνδυασμό αυτών των δεδομένων, σε επίπεδο προσωπικό, του ερμηνευτή-του εκφραστή της τέχνης, και τοπικό-γεωγραφικό, και ιστορικό μερικές φορές αν θέλεις, γιατί όλα αυτά έχουν και μια ιστορική- ένα ιστορικό υπόβαθρο, κι αυτά γίνονται αντιληπτά με το αυτί για να το πούμε απλά. Οπότε προδιαθέτουν (προϋποθέτουν) μια μουσικότητα- γιατί ο άλλος μπορεί ν' ακούσει χιλιάδες πράματα και να μην καταλάβει τίποτα.

3.Int.Να μη διακρίνει δηλαδή.

3.B3.Ναι δηλαδή να περάσουν απλώς έτσι απ' το ένα αυτί και να βγουν απ' το άλλο, να μη μείνουνε μέσα του, να μην αποταμιευθούν. Αυτός που έχει μουσικότητα, τα κρατάει αυτά, και μπορεί κάποια στιγμή, ανάλογα με τον βαθμό της κρίσης του, και την ωριμότητά του την καλλιτεχνική, να κρίνει και να πει θα πάρω, θα δανειστώ μία θέση, έναν τρόπο έκφρασης απ' τον α', και θα το συνδυάσω μ' έναν άλλο τρόπο έκφρασης απ' τον β', θα συνδυάσω την α' και τη β' τοπική μουσική παράδοση. Οπότε αυτό βοηθάει καθοριστικά. Στις περισσότερες περιπτώσεις βέβαια κανείς ξεκινάει με μία στείρα μίμηση, η πιο συνηθισμένη περίπτωση είναι αυτή, την καλλιεργούν κι οι περισσότεροι δάσκαλοι αυτήν την τάση, δηλαδή ό,τι θ' ακούσεις από' μένα θα λες, και θέλουνε να παραγάγουν πιστά αντίγραφα. Αυτό όμως όπως βλέπω στα τελευταία χρόνια με τις νεότερες γενεές που έχουνε πολλά ακούσματα λόγω πλέον και των μέσων που τους βοηθούνε να ακούν πολλά πράγματα, υποχωρεί, ατονεί λιγάκι, απαλύνεται, δηλαδή, οι άλλοι ακούνε αρκετά κι έτσι δε μιμούνται απόλυτα τον δάσκαλό τους.

4.Int.Μάλιστα. Μουσική κατανόηση: είναι κάτι απαραίτητα σε συνειδητό - κατανοώ σημαίνει ότι μπορώ να μιμηθώ; Εάν μιμηθώ σημαίνει ότι συνειδητά μπορώ να πω ακριβώς τί έκανα και τί πήρα από πού, ή είναι κάτι που μπορεί βιωματικά να μου βγει και να μην μπορώ απαραίτητα να το διατυπώσω λεκτικά, συνειδητά, ότι έκανα τώρα αυτό, πήρα αυτό από'κει, πήρα αυτό από'κει, κτλ. Στη μουσικότητα, υπάρχει η συνειδητότητα μέσα, ή…

4.B3. Και τα δύο, και τα δύο συμβαίνουνε. Εξαρτάται πώς το προσεγγίζει κανένας. Δηλαδή εδώ είναι η διάσταση της προφορικότητας και της εγγραμματοσύνης που λένε στη μουσικολογία. Δηλαδή όταν κανείς είναι πρακτικός ψάλτης όπως λέμε, φορέας δηλαδή μιας προφορικής παράδοσης, μπορεί να κάνει θαυμάσια πράγματα, αλλά να μην έχει συνειδητοποιήσει ακριβώς τί κάνει. Κι αν του ζητήσεις μετά να στ'αναλύσει, θα

Με σχόλια [M444]: (1.Explanatory question)

Με σχόλια [M445]: 2a.Musicality defined in terms of natural giftedness in certain abilities.

Με σχόλια [M446]: 2b.Vocal expression.
Correct & steady intonation.
Musical perceptiveness
Understanding the melody aurally.

Με σχόλια [M447]: 2c.Imitation plays a central role in Byzantine music; namely, 'the possibility to hear certain melodies, store and recall them in your memory - even while reading, it is important to have prior aural experience'. Thus it is melodies previously heard and retained in memory that enable one to chant, and use notation effectively. (Like in Gregorian chanting).

The teacher's voice acts as the main model, along with recordings of others: There are various personal, local and historical styles of Byzantine chanting.

Με σχόλια [M448]: 2d.Musicality enables the perception of differences between styles, by ear.

Με σχόλια [M449]: 3a.Musicality enables one to retain what has been perceived, and to use & combine retained elements in his/her own chanting.

Με σχόλια [M450]: 3b.Imitation used to refer strictly to one's teacher, but technology has changed that.

σου πει, έτσι μού βγαίνουνε. Ή, σ'άλλη περίπτωση, έτσι τα έμαθε κι έτσι τα προσέλαβε από κάποιο άλλο άκουσμα, κυρίως άμεσο, σε σχέση με κάποιον δάσκαλο. Δεν υπάρχει συνειδητότητα να πει ότι αυτό γίνεται δυνάμει του α', του β', του γ' φαινομένου, ή γι'αυτό το λόγο. Στην εγγραμματοσύνη αυτά τα πράγματα καλλιεργούνται πλέον, και είναι η τάση της εποχής θα έλεγα πάρα πολύ διευρυμένη, που, οι νεότεροι που προσεγγίζουν την τέχνη αυτή πια συνδυάζουνε και την προφορικότητα, ακούνε, αλλά παράλληλα αναλύουνε. Και μάλιστα πολλές φορές αναλύουνε και υπέρ το δέον, και φτάνουνε σε σημείο υπερανάλυσης, που χάνεται και η καλλιτεχνική διάσταση του πράγματος. Δηλαδή αυτό το κάνει αυτός ο ψάλτης έτσι γιατί αναλύει το α' σημάδι, ή το β' σημάδι, ή γιατί εδώ είναι ο α' ήχος… Γιατί υπάρχουνε πολλές παράμετροι διαμόρφωσης της ερμηνείας στη βυζαντινή μουσική. Είναι ο ήχος, το ηχητικό περιβάλλον στο οποίο βρίσκεται, πρωτίστως είναι ο λόγος, γιατί η μουσική πάντοτε πατάει πάνω σ'έναν λόγο, οπότε εκφράζει το λόγο, προσπαθεί να μιμηθεί τα νοήματα του λόγου, και ακολουθεί μία διαδικασία ως κατασκευή η μουσική, μίμησης προς τα εννοούμενα. Και μετά είναι βέβαια και ο τρόπος που γράφεται, με συγκεκριμένα σύμβολα, το καθένα από τα οποία έχει και τη δική του ιστορία, και ζητάει σαν μία γενικότερη οδηγία, και ιδιαίτερα δεδομένα από τον ερμηνευτή. Και ο τρόπος προσέγγισης της ερμηνευτικής των επιμέρους αυτών σημαδιών ποικίλλει από ψάλτη σε ψάλτη, από σχολή σε σχολή. Οπότε κανείς αν αρχίσει και σχολαστικά αναλύει τις επιμέρους αυτές μικρο-διαφοροποιήσεις, δεν έχει τελειωμό αυτή η ανάλυση.

5.Int. Κατάλαβα. Οπότε υπάρχει και μία πιθανόν αρνητική πλευρά στην εγγραμματοσύνη…

5.B3.Ναι… Στην εγγραμματοσύνη υπάρχει αυτή η σχολαστικότητα. Αυτή η σχολαστικότητα δε νομίζω ότι βοηθάει την καλλιτεχνική διάσταση της ψαλτικής.

6.Int. Μάλιστα. Η μουσικότητα – κάτι ανέφερες πριν για 'εγγενώς', ότι υπάρχει μέσα. Γενικά κάποια πράγματα θεωρείς ότι ή υπάρχουν ή δεν υπάρχουν,… ή ότι μπορεί να καλλιεργηθούν ως ένα βαθμό…;

6.B3.Και βέβαια καλλιεργούνται, αλλά βέβαια αυτός που τα έχει εγγενώς είναι σε υπέρτερη θέση, είναι σε πλεονεκτικότερη θέση, γιατί έχει μία ευστροφία η φωνή του ας πούμε, και μπορεί να αντιληφθεί τον ήχο διαφορετικά, και να τον εκφράσει με το χάρισμα, με το τάλαντο που έχει. Το οποίο είναι χάρισμα της φύσης, δεν αποκτάται. Ο άλλος που δεν έχει θα το αποκτήσει βέβαια, με την τριβή, με την εξάσκηση, με την εκγύμναση, αλλά οπωσδήποτε θα αγωνιστεί περισσότερο. Και δεν ξέρω, εάν κάποιος δεν έχει εκ των προτέρων, εκ της φύσεως κατασκευασμένη φωνή, με τρόπο που να συνάδει προς το ύφος το συγκεκριμένο της μουσικής της βυζαντινής, κατά πόσο μπορεί να φτάσει ας πούμε σ'ένα επίπεδο που να είναι όχι απλά ανεκτό, αλλά να'ναι επαινετό. Να είναι ιδιαίτερο, να'ναι ξεχωριστό.

7.Int.Και για την αντίληψη το ίδιο; Είναι κάτι που… μάλλον…

7.B3.Η αντίληψη νομίζω ότι είναι περισσότερο θέμα άσκησης, πρακτικής άσκησης. Γιατί ο άλλος που την έχει, έτσι, εκ της φύσεως, δε μπορεί να την χρησιμοποιήσει ουσιαστικά. Διαισθητικά τη χρησιμοποιεί, ενστικτωδώς τη χρησιμοποιεί, αλλά δε μπορεί, όταν μιλάμε για καταγραφή δε μπορεί με τίποτα να τη χρησιμοποιήσει εν είδει καταγραφής.

8.Int. Ναι. Αν δε μάθει πρώτα, κι εκείνος…

8.B3. Οι περισσότεροι που'χουν αυτό το χάρισμα, συνήθως είναι έτσι ένα μέτρο που υπάρχει στη φύση. Αυτός που'χει αυτό το χάρισμα, επαφίεται στο χάρισμα αυτό. Και λέει εγώ έχω, μπορώ να ψάλω. Εσύ, ασχολήσου με τη γραφή. Ο άλλος που δεν έχει το χάρισμα – έτσι έχω διαπιστώσει και από τους νέους με τους οποίους έρχομαι σ'επικοινωνία, αλλά κι από συναδέλφους άλλους, συνομήλικους – αυτός που'χει το χάρισμα, ευδοκιμεί στην ερμηνεία. Στην ψαλτική. Ο άλλος που δεν έχει, αφιερώνει περισσότερο χρόνο, μεγαλύτερη σπουδή, και μελετάει, και φτάνει σε επίπεδα θεωρητικής γνώσης, που κανένας ερμηνευτής ποτέ δε θα διανοηθεί να φτάσει γιατί δεν τον απασχολεί το θέμα. Επαναπαύεται στις δάφνες του φωνητικού ταλάντου.

9.Int. Κατάλαβα… Δε θα ήταν ωραία να είχαμε το συνδυασμό και των δύο…στο ίδιο πρόσωπο;

9.B3. Ο συνδυασμός, βέβαια, είναι το ιδανικό.

10.Int. Ωραία. Ρόλος και σημασία της μουσικής θεωρίας. Για έναν μουσικό, για έναν σπουδαστή…

Με σχόλια [M451]: 4a. High artistic levels can be reached independently of explicit understanding: There are oral cantors who 'may do wonderful things, but not be conscious about what exactly they did', or able to analyze and describe them.

Με σχόλια [M452]: 4b. It is the 'tendency of our time' for learners of Byzantine music to combine an aural with an analytical approach, listening and analyzing – often too much, losing the 'artistic dimension'.

Με σχόλια [M453]: 4c. 'There are many parameters that shape interpretation in Byzantine music': mode,… linguistic content,… the music's movement as relating to that content, the written signs, each with its own history, and different schools' ways of interpreting those signs. Analysis of all these things can be never-ending.

Με σχόλια [M454]: 5. Pedantry (excessive preoccupation with analysis), connected to literacy, 'does not benefit the artistic dimension of chanting'.

Με σχόλια [M455]: 6.The natural gift of musicality entails perceptiveness and vocal ability: It helps one to 'perceive sound / the mode in a special way, and express it using his (vocal) talent'; and, ultimately, to reach a distinctive level of performance that will make him stand out.

The person who has this gift will likely always be at an advantage compared to one who doesn't, even though the latter may practice and work hard.

Με σχόλια [M456]: 7. Connecting aural perception with notation (writing) is a matter of practice, and not of intuitive perceptiveness. One may have aural perception 'by nature', as a gift (see no.8), and use it 'intuitively, instinctively'.

Με σχόλια [M457]: 8. Juxtaposition of specialties: practical vs theoretical:
People with the 'gift' of chanting usually 'rest on the laurels of their vocal talent' and don't excel in theoretical knowledge, while those who lack this gift, 'devote more time and study… reaching levels of theoretical knowledge that no cantor will ever conceive of reaching, because he's not interested.'

Με σχόλια [M458]: 9. (Agreeing with me:) The combination of both types of expertise in the same person would be ideal.

10.B3. Ε, είναι πρωταρχικός ο ρόλος της μουσικής θεωρίας. Γιατί, με βάση τη θεωρία, επιτελείται η τέχνη. Δηλαδή, η κάθε ερμηνεία να στηρίζεται σε κάποια θεωρία. Το θέμα βέβαια είναι ότι σε κάποιους, πάλι υπάρχει το δίπολο που λέγαμε προηγουμένως. Σε κάποιους αυτή η θεωρία γίνεται διαισθητικά κατανοητή, και δεν έχουν ανάγκη – γιατί η θεωρία έχει φτάσει σε πάρα πολύ σχολαστικά επίπεδα ανάλυσης κι ερμηνείας, κι έχουν γραφτεί πάρα πολλά θεωρητικά βιβλία, και γίνονται ατελείωτες θεωρητικές συζητήσεις, καταμέτρησης των διαστημάτων, και περιγραφής του μουσικού φαινομένου και του ήχου και των κλιμάκων και των φθόγγων και των μικροδιαστημάτων που υφίστανται στη βυζαντινή μουσική. Τα οποία σε κάποιον που γνωρίζει την τέχνη αυτή παιδιόθεν και την ασκεί στην πράξη, δεν έχουν να πούνε τίποτα. Η θεωρία είναι ανοιχτή στην έρευνα, και δε θα εκπλαγώ εγώ καθόλου σαν ακαδημαϊκός ας πούμε ερευνητής αν μου πει μεθαύριο σ'ένα συνέδριο ένας συνάδελφος ότι ξαναμέτρησα τα διαστήματα και δεν είναι όπως τα λέγαμε μέχρι τώρα, αλλάζουνε κατ'αυτόν τον τρόπο, και επανατοποθετούμαστε. Αυτό όμως παράλληλα σαν ψάλτη εμένα που θητεύω και στα θεωρητικά και στα πρακτικά, δεν πρόκειται να μου αλλάξει τον τρόπο με τον οποίο ψέλνω. Δηλαδή τα πορίσματα της έρευνας της θεωρητικής, η πρόοδος στη θεωρητική επιστήμη, που'ναι ακαδημαϊκή και σχολαστική, προχωράει παράλληλα με την πρακτική διάσταση της τέχνης, αλλά δε νομίζω ότι την ακουμπάει και την επηρεάζει καθόλου. Ακόμα και σαν άνθρωπος που με επίγνωση και συνειδητά ασκώ παράλληλα και τους δύο ρόλους, και του ερμηνευτή και του θεωρητικού. Διότι τώρα αυτό εδώ κατά τη γνώμη μου είναι μία απόπειρα του ανθρώπινου νου να συλλάβει το φαινόμενο του ήχου, που'ναι ένα φαινόμενο της φύσης, του σύμπαντος που υπάρχει γύρω μας, κι είναι κάτι το οποίο υφίσταται, κάτι το οποίο υπάρχει. Μερικοί το αντιλαμβάνονται και το εκφράζουν έτσι όπως υπάρχει. Χωρίς να διερωτώνται πώς υπάρχει και πόθεν προέκυψε, και με ποιόν τρόπο θα διατυπωθεί και θα περιγραφεί, κι έχουν χρησιμοποιήσει αλγόριθμους, και μαθηματικές σχέσεις, και αστρονομικές κινήσεις, και θεωρητικές αποφάνσεις. Υπάρχει μια πάρα πολύ μεγάλη ιστορία πάνω στο θέμα αυτό, - αυτό δε θα σταματήσει ποτέ να γίνεται, αλλά δε θα επηρεάσει και την πράξη τη φωνητική. Ποτέ– δηλαδή αν πεις σ'έναν (σταθερό;11:16) ψάλτη, «ξέρεις κάτι; Τα διαστήματα του 1ου ήχου αλλάξανε, τελικά δεν είναι αυτά, είχαμε μετρήσει λάθος, όλοι όσοι είχαμε μετρήσει μέχρι τώρα, λάθος», ο ακαδημαϊκός θα το δεχτεί, και θ'αλλάξουμε τα δεδομένα που διδάσκουμε ενδεχομένως, ο ψάλτης δεν πρόκειται να τα αλλάξει. Γιατί στην ουσία, τί σημαίνει αυτό κατά τη γνώμη μου – κατ'ουσίαν δεν αλλάζει κάτι. Δηλαδή σ'αυτό το πεδίο, αν το φιλοσοφήσει κανείς βαθύτερα, όσο και να φαίνεται λίγο οξύμωρο, σ'αυτό το πεδίο προηγείται ο πρακτικός κι ο μη ασχολούμενος με τη θεωρητική διάσταση της τέχνης. Προηγείται γιατί ενστικτωδώς και διαισθητικώς λαμβάνει από τη φύση το μήνυμα, και το μεταφέρει μ'έναν επιτυχή τρόπο μέσω του σώματός του. Γίνεται μετά ο ίδιος φορέας αυτού του φυσικού μηνύματος. Ο άλλος που ασχολείται περί την θεωρία, και ερευνά όλ'αυτά τα ζητούμενα τα σχολαστικά, προσπαθεί με τον πεπερασμένο ανθρώπινο λόγο, να περιγράψει αυτό το οποίο η φύση με σοφία έχει κατασκευάσει και το προσλαμβάνει ο άνθρωπος φυσικά. Ο τρόπος αυτός περιγραφής μπορεί να'ναι επιτυχής ή ανεπιτυχής. Η μπορεί να βαίνει συνεχώς και βελτιούμενος, με την πάροδο των χρόνων. Αυτό δεν επηρεάζει την άλλη διάσταση.

11.Int. Σωστά, έτσι είναι. Στη βυζαντινή πάντως η θεωρία πάντοτε είχε νομίζω μία σημαντική θέση, έτσι δεν είναι;

11.B3. Σημαντικότατη, σημαντικότατη θέση.

12.Int. Συμβάδιζε με την πράξη. Γιατί ας πούμε στην παραδοσιακή δεν ισχύει αυτό. Ήταν μία προφορική παράδοση καθαρά…

12.B3.Ναι αλλά, εάν κάποιος ας πούμε προσεγγίσει την τέχνη και θέλει να γίνει ερμηνευτής – γιατί όταν μιλάμε για μουσική, για οποιοδήποτε είδος μουσικής, κυρίως μιλάμε για τον άνθρωπο που επιτελεί την μουσική, για τον ερμηνευτή. Τον φορέα της τέχνης που κοινοποιεί, κοινολογεί τη μουσική αυτή στον κόσμο. Όχι για τον άνθρωπο που κάθεται και γράφει περί την μουσική. Δεν εννοούμε τον μουσικολόγο, αυτόν που μιλάει για τη μουσική, εννούμε τον μουσικό, αυτόν που επιτελεί τη μουσική. Όσοι λοιπόν επιτελούν τη μουσική με αυτήν την αυτονομία, χωρίς να εξαρτώνται από τα πορίσματα της θεωρίας, έχουν μια άλλη πλαστικότητα και φυσικότητα στον τρόπο της ερμηνείας τους. Όσοι προσεγγίζουνε την ερμηνεία, η νεότερη γενιά που προσεγγίζει τη μουσική ενδεχομένως μέσα από θεωρητικά βιβλία, πολλές φορές δημιουργείται μία σύγχυση, διότι άλλα λέει ο ένας θεωρητικός, άλλα λέει ο άλλος θεωρητικός, υπάρχει μία συζήτηση και μία πολλές φορές διαμάχη μεταξύ των θεωρητικών, ποιά είναι η σωστή άποψη, πώς πρέπει να νοηθεί ο α', ο β' ο γ' ήχος, ή το α', β', γ' θεωρητικό φαινόμενο της μουσικής… Με αποτέλεσμα, όταν ένας προσεγγίσει την τέχνη ερμηνευτικά προηγουμένης της θεωρητικής αυτής ενασχόλησης, η προσέγγιση να'ναι κάπως «τεχνικίστικη», άτεχνη δηλαδή, και αψύσικη. Κατασκευασμένη. Σα να'ναι προϊόν δηλαδή εργαστηρίου, και να είναι εμφανές αυτό, ότι δεν πρόκειται για φυσικό προϊόν, αλλά για ένα προϊόν κατασκευασμένο σ'ένα χώρο αποστειρωμένο. Σ'ένα χώρο

Με σχόλια [M459]: 10a. Theory is an organic part of musical practice:
'Music theory plays a primary role…Art is practised on the basis of theory'. But: 'some musicians understand theory intuitively'.

Με σχόλια [M460]: 10b. Theory is very much developed, having 'reached very pedantic levels of analysis and interpretation', with endless discussions attempting calculations & descriptions. 'All this has nothing to say to anyone who knows this art from a young age and practises it'. 'Theory (…the attempt of the human mind to understand the phenomenon of sound) evolves in parallel with practice, but does not affect or touch practice.' E.g., theoretical amendments in the manner of calculating intervals would not cause a cantor to change his chanting.

Με σχόλια [M461]: 10c. In this sense, the person who practises chanting is ahead of the one who theorizes and describes: the former 'receives the message from nature intuitively and instinctively, and transfers it successfully through his body'; while for the latter, 'description may or may not be successful, or may improve with time. But this will not affect the practical dimension'.

Με σχόλια [M462]: 11. Still, in Byzantine music theory holds a high place.

Με σχόλια [M463]: 12a. We identify music, any kind of music, with the performer, 'the person who partakes in an art and makes it public… Not with the man who sits and writes on music… not with the musicologist, who speaks about music, but with the musician, who realizes it'.

Με σχόλια [M464]: 12b. Cantors who do not depend on theory to shape their practice 'have a notable plasticity and naturalness in their manner of interpretation'.

ακαδημαϊκής δοκιμής. Δεν είναι η μουσική χώρος ακαδημαϊκής δοκιμής. Η *μουσική* έρχεται στον ακαδημαϊκό χώρο και τίθεται στο τραπέζι της έρευνας της ακαδημαϊκής. Δε γίνεται το αντίθετο. Εδώ όμως ο υπερτονισμός της θεωρίας πολλές φορές οδηγεί σ'αυτό το φαινόμενο που είναι άκρως αντιαισθητικό, καλλιτεχνικά.

13.Int. Οπότε ο βιωματικός, ας πούμε, ψάλτης, που έχει καλή αντίληψη και μουσικό αισθητήριο, ίσως υπερέχει κάποιου που είναι πολύ καταρτισμένος θεωρητικά

13.B3. Καλλιτεχνικά, βέβαια. Ασυζητητί.

14.Int. Μάλιστα, ωραία. Η μουσική σημειογραφία – ο δικός της ρόλος και η σημασία. Για τον μουσικό πάντα.

14.B3. Το ίδιο θα πω ότι ισχύει κι εδώ. Η μουσική σημειογραφία, όπως λέει και η λέξη, που είναι μια ωραία λέξη που χρησιμοποιούμε στη βυζαντινή παράδοση, σημειογραφία η παρασημαντική, είναι μια σειρά από σύμβολα. Είναι δηλαδή καθαρά υπαινικτική. Είναι καθαρά μνημοτεχνική. Έχει ρόλο υπενθυμιστικό. Δεν παίζει ρόλο προσδιοριστικό, παίζει ρόλο περιγραφικό. Πρέπει κανείς δηλαδή για να φτάσει σ'ένα σεβαστό καλλιτεχνικό επίπεδο, να υπερβεί τη σημειογραφία. Να τη λάβει υπ'όψιν, αλλά να την ξεπεράσει. Με άλλα λόγια, δεν ερμηνεύουμε κατά γράμμα μια παρτιτούρα, ποτέ. Αν και υπάρχουν αυτά τα φαινόμενα, που οφείλονται σε αντίστοιχη προσέγγιση υπερτονισμού της γραφής και της γραπτής παράδοσης, έναντι της προφορικής. Και βέβαια, που είναι απόλυτα χρήσιμη η σημειογραφία, χωρίς τη σημειογραφία δε θα'χαμε πληροφορηθεί για την ιστορία της μελοποιΐας, δε θα'ξερα όλα τα μελοποιήματα που έχει διασώσει η ιστορία μέσω της γραφής – αλλά το θέμα είναι ότι πρέπει να υπάρχει μία, έτσι, πολύ πιο σφαιρική και ελαστική προσέγγιση της σημειογραφίας, κι όχι στενή: ό,τι βλέπω, αυτό και λέω. Διότι ακριβώς ο χαρακτήρας της σημειογραφίας είναι υπαινικτικός και υπενθυμιστικός. Και λειτουργεί σαν πρώτο σκαλοπάτι, πρώτο βήμα, μίας σταδιακής αποδέσμευσης, πλήρους αποδέσμευσης του ερμηνευτή από την παρτιτούρα. Γι'αυτό και υπήρχε ανέκαθεν η παράδοση που μέχρι και τώρα υφίσταται στο χώρο του Πατριαρχείου, το «εκτός διφθέρας ψάλλειν», όπως λέει η παράδοση της ψαλτικής. Δηλαδή, χωρίς παρτιτούρα. Πράγμα το οποίο είναι κοινό φαινόμενο για κάθε ερμηνευτή, έτσι; Ο κάθε ένας που δίνει ένα ρεσιτάλ στο όργανο στο οποίο είναι δεξιοτέχνης, ή οποιοσδήποτε τραγουδιστής λυρικός κλπ., είναι αποδεσμευμένος από την παρτιτούρα. Υποτίθεται ότι την έχει μελετήσει εκ των προτέρων, και την έχει ξεπεράσει. Το ίδιο πράγμα δε συμβαίνει εδώ. Εδώ υπάρχει, στη νεώτερη γενιά, κυρίως αυτό υφίσταται (ενν. οφείλεται) σε ιστορικούς λόγους εξέλιξης της γραφής – γιατί έχει μια μακραίωνη παράδοση η δική μας η γραφή, πάνω από 10 αιώνες, ξεκινώντας από τον 10ο αιώνα και φθάνοντας μέχρι σήμερα με μία αδιάκοπη παράδοση, μια εξελικτική πορεία, η εξελικτική αυτή της πορεία έχει και μια ιστορική τέλος πάντων διάσταση, που δεν είναι της παρούσης να τη θίξουμε – που δημιούργησε κάποια προβλήματα γενικότερα. Κάποια προβλήματα, τα οποία σταδιακά τον 19ο αιώνα και μετά οδήγησαν τη μερίδα των εγγραμμάτων μουσικών της ψαλτικής παράδοσης σε μία προσκόλληση προς την παρτιτούρα, και σε μία υπερανάλυση των επιμέρους σημείων-συμβόλων-σημαδιών της παρτιτούρας. Με ανάλογα αποτελέσματα.

15.Int. Οπότε κι αυτή, σαν τη θεωρία, μπορεί να λειτουργεί σαν τροχοπέδη. Και η σημειογραφία.

15.B3. Ναι.

16.Int. Μάλιστα. Ωραία. Ρόλος και σημασία της μουσικής μνήμης.

16.B3. Ε, νομίζω ότι προκύπτει από τα προηγούμενα που έχω πει. Έτσι, δηλαδή, πρέπει κανείς να έχει αποταμιεύσει μεγάλο όγκο υλικού, μεγάλο όγκο ρεπερτορίου. Πραγματικά μιλάμε για εκτεταμένο ρεπερτόριο, όχι μόνο σε επίπεδο ιδιαίτερων ακολουθιών, δηλαδή περιστάσεων κατά τις οποίες κανείς καλείται να επιτελέσει τη μουσική, να ψάλει, αλλά και ρεπερτορίου που έχει μία πολύ μεγάλη ιστορική παράδοση. Δηλαδή ρεπερτορίου που μπορεί να ξεκινάει από τον 14ο-15ο αιώνα και να φτάνει μέχρι σήμερα. Η μουσική μνήμη διαμορφώνεται είτε πρακτικά-ακουστικά, είτε από την πολύχρονη εξάσκηση και τριβή. Υπάρχουν δηλαδή κάποια κομμάτια τα οποία είναι στερεότυπα στην Εκκλησία και τα λέμε συνεχώς. Οπότε η συνεχής επανάληψη βοηθάει στην απομνημόνευση. Αν και η προσκόλληση, για να πάμε στο προηγούμενο, στην παρτιτούρα, πολλές φορές κάνει τη μουσική μνήμη να ατονήσει. Οι παλιότεροι το είχανε σε υπερβάλλοντα βαθμό αυτό, είχανε τεράστια μνήμη. Είχανε αποθηκεύσει τεράστιο όγκο υλικού. Δηλαδή, εφόσον ψέλναν και χωρίς παρτιτούρα, είναι δεδομένο ότι τα ξέραν τα περισσότερα απ'έξω. Και απλώς και μόνο η μελέτη και η ανανέωση αυτού του οπλοστασίου του μουσικού που είχανε στο μυαλό τους μέσα, αυτού του ταμείου του μουσικού, βοηθούσε στην ανανέωση αυτής της μνήμης και στη διεύρυνσή της. Ε, τώρα η προσκόλληση στην παρτιτούρα έχει οδηγήσει σε μία ατονία αυτής της μουσικής μνήμης. Αφού το'χω γραμμένο, δε χρειάζεται να το θυμάμαι. Έχω να

Με σχόλια [M465]: 12c. In the opposite case (as happens with the younger generation), when theory precedes practice, the result is a 'technical, artless, unnatural, artificial' approach. Something that sounds 'quite obviously like a laboratory product, not a natural product, but something constructed in a sterile environment, of academic trial'. It is 'artistically an excessively unaesthetic (ugly) phenomenon'. This is the wrong way around: In reality, 'it is *the music* that comes to the academic environment to be explored'.

Με σχόλια [M466]: 13. A cantor who chants well through practical experience is artistically superior to someone is theoretically learned.

Με σχόλια [M467]: 14. Byzantine notation is descriptive, and functions as a suggestion, a mnemonic, a reminder. It is not meant to be read 'note for note', but approached in a more 'global and flexible' way. Reading is the first step towards 'the interpreter's gradual and complete emancipation from the score'. This is true for all musical cultures: performers play or sing by heart, 'having studied and gone beyond the score'. Recent trend (19 century onwards) for an over-analytic approach of Byzantine notation. In itself, notation is 'unquestionably useful', as it records the history of music composition.

Με σχόλια [M468]: 15. (Agreeing with me:) Like theory, notation can act as a hindrance to artistic development.

Με σχόλια [M469]: 16a. A cantor needs to have memorized a great amount of repertory for the various Church services, and from different historical periods.

Με σχόλια [M470]: 16b. Some pieces are easier to memorize, because of their regular repetition in Church (a kind of passive memorization); others are used less frequently, and need deliberate practice (a more active memorization).

θυμάμαι τόσα άλλα πράγματα – είναι κι η εποχή μας λίγο, έτσι, πολυσχιδής και πολυδιάστατη, οπότε τώρα έχω το κείμενο, θα το δω απ'το κείμενο. Κι έτσι φθάνουμε πολλές φορές να μη θυμόμαστε όχι μόνο τα λόγια, γιατί εδώ πρέπει να θυμάσαι και τα λόγια, και τη μουσική. Και φτάνουμε σ'ένα φαινόμενο που είναι απαράδεκτο, δηλαδή για παλιότερα δεδομένα, να μη θυμάται κανείς τα λόγια βασικών τροπαρίων, βασικών ύμνων της Εκκλησίας. Πολύ περισσότερο και τη μουσική που έχει γράψει ο α', ο β', ο γ' ο δ' συνθέτης.

17.Int. Το οποίο ζημιώνει μουσικά, αυτό το πράγμα, το ότι δεν εξασκεί τη μνήμη…

17.Β3. Ζημιώνει μουσικά σαν εικόνα του καλλιτέχνη γενικότερα. Δηλαδή μπορεί να βρεθείς σε μια περίσταση και να σου πουν – και να θεωρήσει ο καθένας αυτονόητο ότι μπορείς να ανακαλέσεις από τη μνήμη σου κάτι και να το ψάλεις. Για την τέρψη του ακροατηρίου, των συνδαιτυμόνων. Βοηθάει, κυρίως περιγράφει τον άνθρωπο, σαν καλλιτέχνη. Τον κάθε άνθρωπο σαν καλλιτέχνη. Και μετά βέβαια βοηθάει, είναι σχετικό και με τον τρόπο με τον οποίο προσεγγίζει κανείς το ρόλο του. Αλλιώς είναι να πας και να χρειάζεται να ανοίξεις πέντε βιβλία, για να κάνεις τη δουλειά σου, κι αλλιώς είναι να έχεις μπροστά σου ένα φύλλο, και να έχεις γράψει τα βασικά σημεία, και ν'ανακαλείς στη μνήμη το ρεπερτόριο που θα ήτανε γραμμένο μέσα σε πέντε βιβλία. Ή, ακόμα καλύτερα, να μην έχεις καθόλου βιβλία. Όχι ότι θα αυτοσχεδιάσεις, όχι με την έννοια ότι θα πεις ό,τι θέλεις, αλλά με την έννοια ότι έχεις γνωρίσει εκ των προτέρων και έχεις μάθει πάρα πολύ καλά, και χειρίζεσαι αυτό το μουσικό υλικό από μνήμης.

18.Int. Έτσι είναι. Εμάς, στην κλασική, το αντίστοιχο που θα ήτανε ντροπή και που συχνά συμβαίνει, είναι ότι κανείς μαθαίνει από μνήμης τα κομμάτια για τις εξετάσεις (21:00). Δε μπορείς να παίξεις… λείπει εντελώς το στοιχείο τού να χειριστούμε το μουσικό υλικό χωρίς παρτιτούρα, είτε με τη μνήμη ακουστικά, είτε αυτοσχεδιαστικά… Κι ο αυτοσχεδιασμός επίσης είναι κάτι που στη βυζαντινή φαντάζομαι ότι έχει ένα ρόλο, εντός της παράδοσης αυτής.

18.Β3. Ναι, υφίσταται. Υφίσταται σα διαδικασία. Δεν έχει καμία σχέση πρώτα απ'όλα όταν ψέλνεις από την παρτιτούρα. Δηλαδή όταν είσαι δεσμευμένος από την παρτιτούρα δεν έχει καμία σχέση με την ελευθερία που σου παρέχει η από μνήμης ψαλμώδηση. Γιατί εκεί πραγματικά είσαι απελευθερωμένος. Εγώ το βλέπω, η προσκόλληση στην παρτιτούρα – αν θέλεις όχι μόνο η προσκόλληση, απλώς και μόνο το να συμβουλεύεσαι την παρτιτούρα – είναι μία δέσμευση. Πολλές φορές, ανάλογα πώς την προσεγγίζεις, είναι όχι απλώς μια δέσμευση, σα να'σαι σφιχτά αλυσοδεμένος κάτω στη γη, και να μη μπορείς να ανέβεις λίγο παραπάνω, να ίπτασαι, να σηκωθείς λίγο ψηλότερα. Που είναι και ο σκοπός του καλλιτέχνη. Όταν δεν έχεις την παρτιτούρα, αυτό είναι δεδομένο. Κι εκεί, εκεί μέσα νομίζω εμφιλοχωρεί και ο αυτοσχεδιασμός, γιατί, ε, μπορεί κάτι να ξεχάσεις. Μπορεί κάτι να μη θυμάσαι. Εκεί, με τον αυτοσχεδιασμό κάπως τα μπαλώνεις τα πράγματα. Αυτός είναι ένας θεμιτός αυτοσχεδιασμός. Υπάρχουν κι άλλοι, αθέμιτοι θα έλεγε κανείς αυτοσχεδιασμοί, με την έννοια ότι κανείς αρέσκεται στο να συνθέτει εκείνη την ώρα δικές του μελωδίες. Ή να αυτοσχεδιάζει, ουσιαστικά καταστρατηγώντας την παράδοση. Η οποία παράδοση, ουσιαστικά είναι συντηρητική. Και έχει προκαθορίσει τί πρέπει να ψάλλεται, μέσα σε συγκεκριμένα καλούπια. Μέσα σε δρόμους μελοποιΐας, μέσα σε οδούς μελικής μεταχείρισης, μέσα σε καθορισμένους ήχους, σε καθορισμένες χρονικές διάρκειες, υπάρχουν αυτά διαμορφωμένα. Ο αυτοσχεδιασμός, ο αθέμιτος αυτοσχεδιασμός, δεν είναι ό,τι καλύτερο. Παρ' ό,τι μερικοί καλλιτέχνες πιστεύουν ότι θεωρείται αρετή. Αλλά αν το δεις όμως από την ουσιαστική άποψη, αν το φιλοσοφήσεις, σε καμία περίπτωση δεν είναι αρετή, μάλλον είναι το αντίθετο.

19.Int. Σαν παιδαγωγικό εργαλείο θα είχε αξία; Για να 'ρθει κανείς πιο κοντά, να εξερευνήσει το μουσικό υλικό πάλι από άλλη οπτική γωνία. Με την έννοια ότι, ακούω-ψάλλω-απομνημονεύω, ας δοκιμάσω να δημιουργήσω κάτι με βάση αυτά που γνωρίζω τώρα. Δεν ξέρω, για να 'ρθει κανείς πιο κοντά στο μουσικό υλικό, να το δει από άλλη σκοπιά, τη δημιουργική.

19.Β3. Εν είδει άσκησης, εν είδει ιδέας που γεννάται την ώρα της διδασκαλίας, οπωσδήποτε εντάξει, μπαίνει στις διαστάσεις, στους σκοπούς αυτής της διαδικασίας. Ή της άσκησης, ή της διδασκαλίας. Αλλά την ώρα της ερμηνείας, την ώρα της παράστασης ας πούμε, εάν συμβεί κάτι τέτοιο, είναι κάπως μεμπτό. Οπωσδήποτε είναι μεμπτό. Εκτός αν κανείς είναι τόσο ταλαντούχος, τόσο χαρισματικός που πραγματικά ο αυτοσχεδιασμός του είναι εφάμιλλος των δημιουργημάτων της ιστορίας. Και τον ακούει κανείς με μεγάλη ευχαρίστηση και λέει ότι πραγματικά έρχεται πλησίστιος και ισόκυρος με τα προγενέστερα μελωδήματα, τα οποία τα διευρύνει. Και τα πάει λίγο παραπέρα. Αυτές οι περιπτώσεις όμως σπανίζουνε. Γιατί, προκειμένου να γίνει κάτι τέτοιο, χρειάζεται πάρα πολλή γνώση, πάρα πολλή εντρύφηση και σπουδή και απόλυτη κατοχή του προγενέστερου υλικού. Συνήθως αυτοί που αυτοσχεδιάζουνε, διακρίνονται ακριβώς απ' τις αντίθετες ιδιότητες. Δηλαδή άγνοια. Και

Με σχόλια [M471]: 16c. In earlier times, cantors typically memorized whole repertories, their musical memories being thus developed 'to an extremely high degree'. This ability has declined due to dependence on notation these days, when there is too much to remember in general.

Με σχόλια [M472]: 17. Memory elevates the artist's image and attitude: Lack of readiness to perform by heart is bad for the artist's image, even in non-professional occasions, e.g. if he is asked to perform for his company's pleasure. Chanting from memory gives a different 'note' (both internal & external perhaps?) to 'how one approaches his role' while performing.

Με σχόλια [M473]: 18a. Notation vs memory: Close adherence, or even just consulting notation, is restricting, in contrast to the freedom that chanting from memory provides. It is 'like being firmly tied to the ground, unable to rise a little higher, to fly - which is the artist's goal'. Improvising comes in when chanting from memory, to cover up possible momentary memory lapses.

Με σχόλια [M474]: 18b. Improvising stylistically appropriately to cover up possible momentary memory lapses is acceptable; improvising for pleasure in a way that breaks with tradition, is not.

δυστυχώς όχι αμάθεια, αλλά ημιμάθεια, που είναι πολύ χειρότερη της αμάθειας. Η ημιμάθεια οδηγεί εκεί, και λέει, ε, κάποιος νομίζει ότι έμαθε το α' και νομίζει ότι έμαθε τα πάντα. Και αρχίζει και ξαναδημιουργεί εκ νέου όλα τα ήδη δημιουργημένα. Τέτοιες «πληγές», εντός εισαγωγικών, έχουμε αρκετές στο χώρο δυστυχώς. Όλες οφειλόμενες σ'αυτό το φαινόμενο πλημμελούς, και της απροϋπόθετης και ημιμαθούς προσέγγισης των δεδομένων της τέχνης, που έχει μεγάλη ιστορία, μεγάλη παράδοση, και κανείς πρέπει πρώτα να τη μάθει αυτήν και μετά να τη συνεχίσει, να τη διευρύνει.

20.Int. Ναι. Υπό προϋποθέσεις οπότε ο αυτοσχεδιασμός.

20.B3. Ναι.

21.Int. Ωραία. Εσωτερική ακοή. Ρόλος και σημασία της εσωτερικής ακοής. (…) Σαν έννοια αυτό λέει κάτι; (Ο όρος δεν μοιάζει οικείος).

21.B3. Εσωτερική… εμένα μού θυμίζει αυτό το, την…, σε προσωπικό τώρα επίπεδο θα μιλήσω, πώς το καταλαβαίνω εγώ προσωπικά, εσωτερική ακοή…, πιο πολύ σχετίζεται κατά τη δική μου αντίληψη με την αισθητική του μέλους. Δηλαδή, εσωτερική ακοή, όταν βλέπει μια παρτιτούρα και τη διαβάζει με τα μάτια, χωρίς να τραγουδήσεις…

22.Int. Μπορείς να την ακούσεις δηλαδή.

22.B3. Ναι, την ακούω μέσα μου, και έχω διαμορφώσει μια άποψη πώς θα'θελα να ακουστεί είτε αν την ψάλω εγώ μονοφωνικά, είτε αν την πω με τη χορωδία και πρέπει να τη διδάξω στη χορωδία, μ'έναν τέτοιο τρόπο που τον έχω ενωτιστεί. Για να μην πω «τον έχω ακούσει», που έχει διαφορετική έννοια σήμερα στην τρέχουσα ορολογία, υπάρχει αυτή η ωραία λέξη στο λεξιλόγιό μας, «ενωτίζεσαι», δηλαδή μ'ένα μυστικό τρόπο, εσωτερικό, μη ακουστό, ακούς, δέχεσαι μια μουσική πληροφορία. Είναι μια έκλαμψη του νου. Είναι μια αναλαμπή, είναι μια εσωτερική, μυστική πληροφορία, που ανάλογα πόσο καλλιεργημένο είναι το αισθητήριό σου, και η αισθητική σου αντίληψη, μπορεί να είναι πραγματικά μία λαμπρή αφορμή να βελτιωθείς και προσωπικά αλλά και να κάνεις μια σπουδαία δουλειά μ'ένα σύνολο φωνητικό, ή μπορεί και να'ναι και μια παραπλανητική ενδεχομένως εσωτερική φωνή. Γιατί οι εσωτερικές φωνές δεν είναι πάντοτε προς τη σωστή κατεύθυνση. Ακόμα και σε θέματα που μας προβληματίζουνε, πολλές φορές ακούμε και κάποια πράγματα τα οποία (μπορεί να) είναι παραπλανητικά. Και ελλοχεύουνε κάποιες σκέψεις μέσα μας οι οποίες είναι αποπροσανατολιστικές. Οπότε χρειάζεται λοιπόν και μία κριτική διάθεση στον ενωτισμό αυτόν.

23.Int. Σωστά. Είναι κάτι σαν έννοια που θα το έλεγες στους φοιτητές σου; Δηλαδή ότι βλέποντας την παρτιτούρα,… Κανονικά πρέπει να ξέρεις πώς ακούγεται πριν το ψάλεις, ή πριν το ακούσεις. Είναι κάτι που θα το…

23.B3. Βέβαια, ναι. Δουλεύουμε αρκετά πάνω σ'αυτό. Και κυρίως εδώ δουλεύω εγώ προσωπικά πάνω σε ένα πολύ ενδιαφέρον κατά την άποψή μου θέμα, που είναι η μετατροπή της θεωρίας σε μουσική. Η μετατροπή των λόγων σε μουσική. Διότι εξετάζουμε εδώ διάφορα θεωρητικά συγγράμματα που έχουμε στη διάθεσή μας, παλιά, τα οποία περιγράφουν το μουσικό φαινόμενο όπως είπαμε προηγουμένως. Και περιγράφουνε λεκτικά… Στην ανάγκη αυτών των δασκάλων να καταγράψουνε στο χαρτί, ενδεχομένως μια διδασκαλία που κάνανε λεκτική μέσα στην τάξη τους, ή συζητώντας με τους μαθητές τους. Αυτά κάποια στιγμή καταγράφτηκαν, και σήμερα έχουμε μόνο τη λεκτική πληροφορία, δηλαδή τη φιλολογική είδηση. Που εμείς οι μουσικολόγοι, την παίρνουμε και παραδόξως την αναλύουμε ως φιλολογική. Και κάνουμε κριτικές εκδόσεις των κειμένων αυτών, και μας απασχολεί ακραιφνώς η φιλολογική παράμετρος. Δε βλέπω μέχρι τώρα στις γινόμενες προσεγγίσεις τις μουσικολογικές, και τις συγκριτικές εκδόσεις που έχουνε γίνει παλαιών θεωρητικών συγγραφών να έχει απασχολήσει τους συναδέλφους το φαινόμενο της μουσικής που είναι εγκιβωτισμένη, που είναι κρυμμένη μες στα λόγια. Γιατί τα λόγια περιγράφουνε μουσική. Εδώ λοιπόν με τους φοιτητές, βάσει μιας δικής μου έρευνας που τελευταία με απασχολεί, έχουμε δουλέψει έτσι, κι έχουμε βγάλει εξαιρετικά αποτελέσματα. Δηλαδή έχουμε πάρει τη μουσική, την έχουμε διαβάσει επανειλημμένως, την κατανοούμε, τη μετατρέπουμε σε παρτιτούρα, σε σημειογραφημένη δηλαδή εκδοχή των λόγων, και μετά αυτήν την ερμηνεύουμε, την τραγουδάμε. Και προσπαθούμε να το κάνουμε αυτό σταδιακά, μουσική – λόγια – παρτιτούρα – μουσική ερμηνεία, ή απευθείας, διαβάζω τα λόγια και ακούω μέσα απ'τα λόγια. Δηλαδή ο μουσικολόγος που διαβάζει ένα κείμενο, δεν πρέπει να έχει την ίδια εσωτερική πληροφορία που έχει ο φιλόλογος.

Με σχόλια [M475]: 19. Improvisation is justified in teaching, or as an exercise, but not when 'performing' chanting. One either needs to be very talented, or have learnt this tradition and its history very well, in order to improvise successfully ('it takes a great amount of knowledge, a great amount of immersion and study, and ownership of earlier material to an absolute degree'); such cases are rare.

Με σχόλια [M476]: 20. "

Με σχόλια [M477]: 21. 'Inner hearing' as referring not to the technical-analytical side of things (exact melody, rhythm, etc), but to how one perceives the piece in aesthetic and interpretative terms, while reading it.

Με σχόλια [M478]: 22. "

Με σχόλια [M479]: 23. Example of an activity where verbal descriptions of earlier Byzantine musical practices are turned into music. Often, musicologists analyze such theoretical texts philologically; however, the musicologist's inner reaction should be different: 'listening (to the described music) through the words'.

24.Int. Σωστά. Το κείμενο περιγράφει την εξέλιξη της μελωδίας;

24.B3. Ναι. Περιγράφει κινήσεις μελωδικές. Αλλά τις περιγράφει μ'έναν τρόπο αρχαιοπρεπή που σήμερα έχουμε μία απόσταση από αυτόν και τα παιδιά λίγο ενδεχομένως δεν τον καταλαβαίνουνε, που αν το διαβάσει κανείς, χρειάζεται να κάτσει να ασχοληθεί να καταλάβει τη γλώσσα. Ε, μέχρι εκεί φτάνει η προσπάθεια των περισσότερων. Τί θέλει να πει εδώ πέρα, ποιό είναι το ρήμα, ποιό είναι το υποκείμενο, ποιό είναι το αντικείμενο, ποιά είναι η ορθογραφία των λέξεων… Από 'κει και πέρα μετά όμως υπάρχει όλο – από'κει αρχίζει η ιστορία για τον μουσικό. Η μετατροπή των λόγων σε παρτιτούρα, κι απ'την παρτιτούρα πια η ερμηνεία της μουσικής αυτής. Είτε μονοδιάστατα, από αυτόν που διαβάζει τη μουσική, που μπορεί να την ακούσει και να την ψάλει κιόλας, να την τραγουδήσει, δηλαδή να μετατρέψει το κείμενο – να μη χρειαστεί να διαβάσει το κείμενο ή να μιλήσει με λόγια όπως μιλάμε τώρα εδώ αλλά να μιλήσει, με τραγούδι με μουσική, με ήχο. Που μπορεί ο ήχος αυτός να είναι ή φωνητικός, γιατί η μουσική αυτή είναι φωνητική, αλλά μπορεί να είναι και οργανικός. Μπορεί να το παίξει μ'ένα όργανο. Οποιοδήποτε όργανο, της δυτικής ή της ανατολικής παράδοσης. Και κυρίως, αυτή η μουσική πληροφορία που είναι μια απλή, πρωτογενής, παιδαριώδης θα λέγαμε μουσική πληροφορία, εν είδει μουσικών ασκήσεων, ανεβοκαταβάσεων, φωνητικών ανεβοκαταβάσεων, που δίνουνε τα όρια και τα πλαίσια και τις δυνατότητες της μελωδικής προοπτικής ενός ήχου. Μπορεί να – κι αυτό κάνουμε με τους φοιτητές, με μεγάλη επιτυχία, και με αποκαλυπτικά, έτσι, αποτελέσματα, μπορεί να αποτελέσει εφαλτήριο, ένα πρώτο σπέρμα, μια πρώτη ιδέα, περαιτέρω μουσικής δημιουργίας. Δηλαδή αυτή η μετατροπή τώρα ενός θεωρητικού σε παρτιτούρα και σε μουσική, έχω προκαλέσει τα παιδιά και λέω πάρτε τη μουσική και φτιάξτε μια δική σας σύνθεση. Και αρκετοί φτιάξανε δικές τους συνθέσεις, βάζοντας μέσα το βασικό θέμα, το απλό θέμα που αλιεύσαμε που εκμαιεύσαμε από τη θεωρητική συγγραφή, και δημιουργώντας μια δική τους νέα σύνθεση. Που στηρίζεται σ'αυτή τη μουσική, που ήτανε κρυμμένη μέσα στο κείμενο. Οπότε αυτό το θεωρώ πραγματικά, έτσι, εξαιρετικά ενδιαφέρον. Και πολυδιάστατο. Δηλαδή σου δίνει αυτήν τη διαλεκτική λόγων, και συμβόλων, γραφής της μουσικής, και της ίδιας της μουσικής. Και σου δίνει και την ώθηση τη δημιουργική για το επέκεινα, το περαιτέρω, για τη δική σου δημιουργία, για τη δική σου συμβολή, και τη συνέχεια αυτής της παράδοσης. Που δεν είναι πια ούτε θεωρητική ούτε πρακτική, αλλά είναι το συναμφότερο, είναι μαζί, θεωρία και πράξη.

Με σχόλια [M480]: 24a. ”

Με σχόλια [M481]: 24b. In the activity where students 'decode' the musical sound from verbal descriptions, they are then asked to compose on the 'discovered' music. This creative act 'is neither theoretical nor practical, but it is both of these together, theory and practice'.

25.Int. Πολύ ωραία. Η εσωτερική ακοή στη βυζαντινή είναι αυτό το ταμείο από μελωδίες που έχω απομνημονεύσει και που μπορώ μετά να τις ανακαλέσω βλέποντας τη σημειογραφία. Δεν υπάρχει καθόλου η διάσταση της κιναίσθησης. Δηλαδή, ένας που παίζει βιολί, βλέποντας μια παρτιτούρα, μπορεί και να φανταστεί τις κινήσεις του, και να του έρθει η μουσική στο μυαλό μέσα απ'αυτό, επειδή θυμάται, έχει συνδυάσει την κίνηση με τη νότα. Αυτό λείπει από τη βυζαντινή σαν στοιχείο.

25.B3. Καθόλου, καθόλου δε λείπει. Έχουμε μια ειδική ορολογία που περιγράφουμε αυτό, που λέγεται 'χειρονομία'. Η χειρονομία είναι ένας όρος πολυδιάστατος. Δηλαδή κρύβει πολλά πράγματα. Σε μία πρώτη επιφανειακή προσέγγιση, δηλώνει αυτό που περιγράφει ο όρος. Χειρ και νεύω, δηλαδή κουνάω τα χέρια μου. Και μπορεί να δηλώνει ας πούμε τη διαδικασία κίνησης των χεριών, προς συντονισμό και διεύθυνση ενός συνόλου, φωνητικού ή οργανικού. Κυρίως όμως η χειρονομία συνδέεται, συνεδέετο ανέκαθεν, με τη συνολική αισθητική. Είτε σε στενή έννοια των επιμέρους φράσεων, μοτίβων, ή και συμβόλων της γραφής, ή και γενικότερα συνολικά του ποιήματος, του μελοποιήματος, της σύνθεσης που καλείται κανείς να ερμηνεύσει. Γι'αυτό και η έννοια της χειρονομίας συνδέθηκε εξ'αρχής με την ποιοτική διάσταση του μέλους, την ποιοτική διάσταση της ερμηνείας του μέλους, δηλαδή τη συνολική αισθητική. Και αυτό βέβαια, στα κείμενα που έχουμε στη διάθεσή μας, περιγράφεται και παραλληλίζεται με την αντίστοιχη κίνηση που ενστικτωδώς κάνει οποιοσδήποτε όταν θέλει - όταν μιλάει. Και μάλιστα όταν είναι παθιασμένος με κάτι και θέλει να περιγράψει κάτι και να, που κι εγώ τώρα μιλάω, αυτόματα, χωρίς να το σχεδιάσεις, και χωρίς να μπορείς να το καταστείλεις, κινάς τα χέρια σου. Και θες να περιγράψεις, μάλιστα όταν θες να περιγράψεις με τρόπο, έτσι, έντονο, και παραστατικό αυτό που λες, όταν είσαι ρήτορας, όταν είσαι δάσκαλος, όταν είσαι συζητητής και μιλάς, μια ποδοσφαιρική ομάδα, όταν είσαι παθιασμένος, για μια ιδεολογία στην οποία έχεις στρατευθεί, πάντοτε, κινάς όχι μόνο τα χέρια σου, αλλά κι όλο σου το σώμα. Και είναι ακριβώς αυτή η περιγραφή που χρησιμοποιούνε τα θεωρητικά, και λέει, όπως ακριβώς οι ρήτορες, οι δάσκαλοι, οι άνθρωποι που είναι παθιασμένοι με κάτι, μιλώντας, κουνάν τα χέρια τους κι όλο τους το σώμα, να η κίνηση, δηλαδή έχουμε κι ένα είδος χορού έχουμε έτσι; Ένα είδος κινησιολογίας, έτσι ακριβώς κι όταν ψέλνεις, κάνεις το ίδιο πράγμα. Δηλαδή, αυτή η χειρονομία, μπορεί να υφίσταται όχι μόνο εκ μέρους του χοράρχη, όπως λέγεται ο μαέστρος στη βυζαντινή παράδοση, αυτός που άρχει του χορού, αλλά και εκ μέρους του οποιουδήποτε ψάλτη. Άλλο τώρα αν στο χώρο στον οποίο εμείς επιτελούμε τη μουσική, τον εκκλησιαστικό χώρο, βρισκόμαστε αντιμέτωποι με μία πολύ συντηρητική διάθεση, που θέλει τον ψάλτη να είναι σαν κέρινο ομοίωμα. Δηλαδή, φαντάσου τώρα τον τενόρο ας πούμε, να βγαίνει στην όπερα, και να κάθεται στημένος προσοχή, να μην κουνάει ούτε χέρια ούτε πόδια, ούτε καν το στόμα του να ανοίγει. Αν ανοίξεις το

στόμα να κάνεις τοποθέτηση φωνής, αυτό είναι ελεγχόμενο, είναι στοιχείο μομφής και παρατήρησης από τους εκκλησιαστικούς παράγοντες –όχι, πρέπει να 'σαι, ανέκφραστος. Μπορείς να ψάλλεις με κλειστό το στόμα; Θα'ταν ευχαριστημένοι όλοι. Αυτή η νοοτροπία, που είναι μια νοοτροπία πάλι κακέκτυπη, δεν είναι ακριβώς και, το ήθος της Ορθοδοξίας, αλλά είναι μια νοοτροπία ευσεβιστικής διάθεσης, έχει επιδράσει στο να υποσταλούν αυτές οι χειρονομίες. Η τουλάχιστον, έχει συντελέσει στο, – όποιοι τις μετέρχονται, φυσικώ τω λόγω, δηλαδή κάποιος ψέλνει και θέλει να ψάλλει ξερω 'γω, ένα σημείο που λέει 'ουρανός', βγαίνει το χέρι του εκεί, γίνεται από μόνο του, όπως και το σώμα ολόκληρο. Και αν το δει κάποιος άλλος μπορεί να τον κρίνει κάπως αρνητικά και να πει, 'μα τί κουνιέσαι, τί κάνεις, γιατί κουνάς τα χέρια σου'. Και πρέπει να ερμηνεύσεις όλη αυτήν την προγενέστερη παράδοση αλλά και την φυσικότητα του πράγματος, ότι, και βέβαια υπάρχει κίνηση στη βυζαντινή μουσική. Ίσως αυτό έχει συντελέσει στην πεποίθησή σου αυτή ότι δεν υπάρχει κίνηση. Γιατί, υπάρχει, αλλά εμποδίζεται. Αποτρέπεται, πάση θυσία.

26.Int. Κατάλαβα! Είναι πολύ ωραίο πράγμα η χειρονομία, - αλλά δείχνει γενικά την κατεύθυνση και την έκφραση. Στο πιο συγκεκριμένο, δηλαδή στη μελωδική εξέλιξη, δηλ. στο να μπορέσω να τοποθετήσω τα διαστήματα τώρα, αυτό το λίγο πιο τεχνικό μέρος, εκεί πέρα δεν υπάρχει, σ'αυτό θέλω να πω, κάτι αντίστοιχο.

26.B3. Και βέβαια υπάρχει. Υπάρχει, και σε στενή έννοια, και σε ευρεία έννοια. Δηλαδή υπάρχει ας πούμε, σε σχέση μ'ένα σημάδι. Έχουμε ολόκληρη πραγματεία, από τον 15ο αιώνα, ενός θεωρητικού, που μιλάει για τη χειρονομία των σημαδιών. Και κάθε ένα σημάδι λέει πώς, όταν το ψάλλεις, το συγκεκριμένο σημάδι, δηλαδή μιλάμε για μια νότα τώρα έτσι; Μία νότα, η οποία νότα σχετίζεται μ'ένα διάστημα. Πώς θα χειρονομήσεις, δηλαδή πώς θα κάνεις το χέρι σου, ψάλλοντας το σημάδι αυτό. Υποτίθεται ότι θα το κάνεις διδάσκοντάς το, στον μαθητή σου. Ή, και ο ίδιος όταν ψέλνεις, μπορεί να το κάνεις. Και υπάρχουν σημάδια που λέγεται, ξέρω'γω – τα σημάδια, πολλά απ'τα σύμβολα της σημειογραφίας, έχουνε πάρει το όνομά τους απ'τη χειρονομία τους.

27.Int. Καταπληκτικό αυτό, ε;

27.B3. Ναι. Και είναι πάρα πολύ ωραίο το σύστημα, γιατί τα ονόματα των συμβόλων είναι προφανής, πασιφανής περιγραφή μ'ένα ουσιαστικό της ελληνικής γλώσσας, της τάσης που δημιουργούν στη φωνή, ή της κίνησης που προκαλούν στα χέρια. Λέει το θεωρητικό αυτό, εκ της εκάστου ενεργείας, έκαστον και το όνομα είληφε. Δεν είναι εική και ως έτυχε ονομασμένα. Αλλά ό,τι κάνει το καθένα, έτσι και ονοματίζεται. Πεταστή, για παράδειγμα. Ονομάστηκε έτσι λέει γιατί όταν την ψάλλεις, κουνάς το χέρι σαν να πετάς, σαν πτέρυγα. Κεντήματα: γιατί αυτός που τα χειρονομεί, κάνει το δάχτυλό του σα να κεντάει, δηλαδή σα να πιάνεις μια βελόνα και κεντάς εκείνη τη στιγμή.

28.Int. Φοβερή ενότητα αυτή, καταπληκτικό. Εικόνας, κίνησης και ήχου.

28.B3. Και όχι μόνο αυτό, έχουμε και εικονογραφικές παραστάσεις, σε παραστάσεις μες στην Εκκλησία, την ίδια συντηρητική Εκκλησία που μ'αποτρέπει από το να κουνιέμαι και να χρησιμοποιώ τη χειρονομία, αν κοιτάξεις γύρω-γύρω προσεκτικά στους τοίχους της Εκκλησίας, εικονογραφούνται οι ψάλτες, με σχηματισμούς των χεριών. Αυτή είναι η παράδοση, που την ακολουθούν όλοι οι εικονογράφοι, μέχρι και σήμερα. Και εικονογραφούνται όχι μόνο με τα ιδιαίτερά τους άμφια που είναι ολάκερη στολή, με καπέλα ιδιαίτερα, με, όχι με μαύρο ράσο αλλά με πολύχρωμα ράσα, άλλοι εικονογραφούνται και με ιδιαίτερους σχηματισμούς των χεριών, όχι στατικοί, ούτε προσευχόμενοι εν είδει στάσεως ευσεβούς προσευχητικής, αλλά σχηματίζοντας τα χέρια με ιδιαίτερους τρόπους, τους ίδιους εκείνους τρόπους που βλέπουμε και σε παραστάσεις σε μουσικά χειρόγραφα, σε μικρογραφίες, όπου εικονίζονται σε μερικές μινιατούρες τέτοιες που έχουμε, δάσκαλοι να διδάσκουν τους μαθητές τους. Και τους διδάσκουν βέβαια έχοντας ένα ραβδί στα πόδια τους, κι έχοντας τα χέρια τους με σχηματισμούς που χειρονομούνε άλλος το ίσον, άλλος την οξεία, που είναι το χέρι προς τα πάνω επειδή είναι οξύτερη και μιμείται λέει τα βέλη και την αιχμή των δοράτων, υπάρχουν τέτοιες πάρα πολλές συμβολικές ερμηνείες. Κι υπάρχει και το ραβδί βέβαια στα πόδια του δασκάλου, για ευνόητους λόγους.

29.Int. Αυτό πραγματικά είναι πολύ ωραίο με τη χειρονομία πάντως και την ενότητα. Γιατί συνδυάζει ήχο, εικόνα και το τρισδιάστατο… την κίνηση.

29.B3. Ακριβώς.

30.Int. Τώρα αυτά συμπίπτουν μερικά, αλλά δεν πειράζει. Έννοια και σημασία της αναλυτικής ακρόασης. Κάπως βέβαια ήδη το έθιξες, αλλά αναλυτική ακρόαση, δηλαδή…

Με σχόλια [M482]: 25. The embodied aspect in Byzantine music: 'cheironomy': Moving hands and whole body, not only in conducting a choir, but connected to expression 'like people who talk passionately about a subject', as the theoretical texts say. It is a kind of dance, that is both natural and goes back a long way in this tradition. However, there is often today a conservative mentality that wants the cantors motionless while chanting.

Με σχόλια [M483]: 26. 15th-century text, discussing that each symbol (which shows an interval) had its own corresponding cheironomy-movement: while reading the symbol and chanting the interval, one performed a certain movement. Eye-ear-body correspondence.

Με σχόλια [M484]: 27. This unity is apparent in the names of the symbols: they describe either the sound, or the movement that was connected to each symbol.

Με σχόλια [M485]: 28. On Church frescoes, old music manuscripts and miniatures, cantors and teachers are depicted doing various hand movements while chanting.

Με σχόλια [M486]: 29. (Agrees with me on) unity of sound, image and movement.

30.B3. Ναι. Εδώ είναι θέμα μεγάλο με τη βυζαντινή. Δηλαδή στο μάθημα που κάνω εγώ τώρα το ντικτέ, στο βυζαντινό. Πρέπει τα παιδιά να μάθουνε να ακούνε… περιγραφικά. Να ακούνε κριτικά. Δηλαδή, ενώ έχουνε – κάποια παιδιά έχουνε απόλυτη ακοή, έτσι; Έχουνε μάθει, έχουνε κάνει ένα (40:38;), το ευρωπαϊκό ντικτέ, οπότε ακούς-γράφεις. Εδώ πρέπει να μάθουν ότι ό,τι ακούς, το αντιλαμβάνεσαι, το αναγάγεις σε μία συνοπτική εκδοχή, το εγκλείεις στην ενέργεια, τη χειρονομία ενός σημαδιού που το περιλαμβάνει μέσα αυτό, και το διατυπώνεις έτσι συνοπτικά. Δηλαδή το ακούς αναλυτικά και το διατυπώνεις συνοπτικά. Δηλαδή μπορεί να ακούς 4 νότες, και να γράψεις μία, να το πω έτσι πρακτικά. Γιατί αυτή η μία, εμπεριέχει μέσα της, λόγω της δυναμικής και της χειρονομίας και της έκφρασής της, και τις άλλες τρεις. Και αυτό είναι ένα πεδίο στο οποίο πρέπει κανείς να ασκηθεί. Όταν δηλαδή ας πούμε, γνωρίζει τη διαδικασία της καταγραφής στο πεντάγραμμο, που αν δεν κάνω λάθος είναι περισσότερο προσδιοριστική, εδώ πρέπει να πάει σε μια άλλη διάσταση που'ναι καθαρά περιγραφική και πρέπει ν'ακούει, με κριτική διάθεση, πρέπει ν'ακούει, εγώ προσπαθώ να τους δείξω ν'ακούνε δομικά δηλαδή(41:32;) ν'ακούνε, δομές. Κι ακούνε μοτίβα. Τα οποία μοτίβα, δε γράφονται και πάλι αναλυτικά, αλλά γράφονται συνοπτικά. Κι έτσι ακούνε σχήματα, δηλαδή δεν ακούνε μια σειρά από 15 νότες, αλλά ακούνε μια σειρά από 4 μοτίβα. Τα οποία ενούμενα, δημιουργούνε τις 15 νότες. Αλλά δε μ'ενδιαφέρει, όταν τα καταγράψω, να γράψω 15 νότες στη σειρά, μ'ενδιαφέρει να γράψω τα μοτίβα, όπως μ'ενδιαφέρει και το να τα ερμηνεύσω, να ερμηνεύσω τα μοτίβα. Δηλαδή δεν ερμηνεύω νότες τη μία μετά την άλλη, πάλι ερμηνεύω με τον ίδιο τρόπο, με την ίδια προσέγγιση. Γι'αυτό είναι μια διαλεκτική αμφίδρομη, η καταγραφή και η ερμηνεία. Ερμηνεύω το ήδη καταγεγραμμένο, κι εκεί υπάρχουνε κίνδυνοι να το ερμηνεύσω προσδιοριστικά, μετροφωνικά, ξηροφωνικά, ή καταγράφω αυτό που ακούω, κι αφού το καταγράψω και το'χω καταγράψει υπ'αυτήν τη σκέψη, τη δομική, την περιγραφική, όταν πάω να το ερμηνεύσω, πλέον έχω εθιστεί στην περιγραφική, στη δομική ερμηνεία, κι ερμηνεύω κατά μοτίβο, ερμηνεύω κατά φράσεις. Κι ερμηνεύω τις μελωδικές φράσεις κι όχι πια τα επιμέρους σημάδια. Άρα πάω σε μία διάσταση πιο περιγραφική της μελωδίας, κι η ερμηνεία μου έχει τεράστια διαφορά.

31.Int. Άρα αντιλαμβάνομαι και το σύνολο, και τις λεπτομέρειες, και τα δύο.

31.B3. Βέβαια.

32.Int. Το οποίο με το πεντάγραμμο πάλι είναι ένα μεγάλο ζήτημα. (42:50. Διακοπή, συνομιλία με τρίτους ως το 43:46). Η σημειογραφία η βυζαντινή βοηθάει στην πιο συνολική αντίληψη ενώ το πεντάγραμμο, σου δίνει αυτό το, point-for-point, αυτό το πράγμα. Και πραγματικά θεωρώ ότι μπορεί να κάνει πολύ κακό αν κανείς ξεκινήσει, και απ'την αρχή ένα παιδί, μέσα από το πεντάγραμμο, μετά η συνολική αντίληψη της φράσης, πιστεύω μπορεί να ζημιωθεί, με τρόπο που δεν ξέρω αν θα επανέλθει.

32.B3. Πρέπει όταν κανείς έχει εθιστεί σ'αυτά, πρέπει να κουρδιστεί εκ νέου. Κι έχω κάποια φοβερά παραδείγματα εδώ πέρα, και στη βυζαντινή μουσική, σαν ερμηνεία που διδάσκω στο τμήμα, κυρίως παλιότερα το κάναμε πιο πρακτικά και μαθαίνανε και ψέλνανε τα παιδιά, αλλά και στην καταγραφή, στην καταγραφή τη βυζαντινή, πρέπει να κουρδίσουν σ'ένα νέο τρόπο σκέψης. Κι είναι κάποια παιδιά που'χουνε απόλυτο αυτί, για παράδειγμα ένας μου'χε πει εδώ πολύ χαρακτηριστικά, το κρατάω, μου το'χε πει εδώ και χρόνια, είχε έρθει, ο οποίος ήταν φοβερός πιανίστας, δεξιοτέχνης πάρα πολύ μεγάλος, ένα μουσικό φαινόμενο, ο Ερμής ο Θοδωράκης, δεν ξέρω αν τον ξέρεις, είναι ειδικευμένος παίζει στο πιάνο, έργα του Ξενάκη. Δηλαδή είναι διεθνούς φήμης, είναι μοναδικός στο είδος του. Λοιπόν αυτός ήτανε χαρισματικός, το ξέραμε όλοι. Και είχε έλθει στη βυζαντινή μουσική, και παρακολούθησε τα μαθήματα και έψαλε στο τέλος πάρα πολύ καλά. Και λέω, πώς τα κατάφερες; Μου λέει, σκεφτόμουνα μέσα μου λέει τα διαστήματα όπως τα ξέρω εγώ, και τα μετέφραζα σε φάλτσα, κι έτσι τα έψελνα λέει. Κι έτσι έφθανα στη βυζαντινή μουσική. Βέβαια, είναι μια ανορθόδοξη προσέγγιση, που όμως επειδή αυτός είχε αυτό το απόλυτο αυτί, το δικό μας το μι το χαμηλό ας πούμε του φαινότανε, ανατρίχιαζε που τ'άκουγε. Όπως εγώ ανατριχιάζω που ακούω το μι το ψηλό, ας πούμε (45:30 – που το παίζει στο πιάνο;). Δηλαδή είναι, οι δύο όψεις, έτσι; Εγώ ανατρίχιαζα με αυτό, αυτός ανατρίχιαζε με το άλλο. Και, μου'κανε εντύπωση που μου'πε αυτό, μου λέει, το σκεφτόμουνα όπως το ξέρω, όπως το ακούω μέσα μου, και το μετέφραζα ως φάλτσο, και λέω, θα το πω φάλτσα, κι έτσι κατέληγα στον ήχο το βυζαντινό. Ε; «Δεν υπάρχει» αυτό το πράγμα!

33.Int. Πάντως, για τα δικά μας, για την ανατολική μουσική, νομίζω το απόλυτο αυτί είναι λίγο ζημιογόνο, δηλαδή,

33.B3. Είναι πρόβλημα, είναι πρόβλημα.

Με σχόλια [M487]: 30. Analytical listening: entails structural listening, i.e. hearing the separate notes but also grouping them appropriately. This is necessary both in dictation and in reading & interpreting. Practising structural listening in the context of taking dictation benefits interpretation, as the structural approach will transfer into the interpretative context.

Με σχόλια [M488]: 31. (Agreeing with me). Students need to (explicitly) perceive both the whole and the details.

Με σχόλια [M489]: 32. One must 'tune into a new way of thinking' both for chanting and for taking dictation in Byzantine music, if they were trained in classical music. (Example: student (pianist) who thought of the notes as 'out-of-tune' to sing them correctly in Byzantine terms!).

Με σχόλια [M490]: 33. 'Absolute pitch' doesn't help with Byzantine music…

34.Int. Τον κλείνει τον άλλον, τον κλείνει. Σε περιορίζει πάρα πολύ.

34.B3. Όσοι έχουν απόλυτο αυτί, τρελαίνονται. Τους λέω κάτι διαστήματα, εμείς κάνουμε, ξέρεις, κάτι glissandi, κάτι αυτά, κάτι κυματισμούς της φωνής, τρελαίνονται, σου λέει, «τί έγινε;».

35.Int. Τα οποία δίνουν απίστευτη πλαστικότητα στη μουσική, δηλαδή αν μπορείς να τα χαρείς, δίνουν μια αίσθηση τρομερής πλαστικότητας.

35.B3. Ναι, βέβαια. Είναι σύνδεση. Είναι μερικά πράγματα που κι εγώ τα κάνω χρόνια ασυναίσθητα σαν ψάλτης, και τώρα που πάω ας πούμε να υπαγορεύσω μελωδίες στα παιδιά, βλέπω ότι τα παιδιά ακούνε κάποιες λεπτές αποχρώσεις που κάνει από μόνη της η φωνή, και τότε καταλαβαίνω ότι κάνω, και προσπαθώ να τα πω κι εγώ έτσι, πιο staccato, για να μπορέσουν να τα καταλάβουν. Αλλά,… Δηλαδή, αν έχω μία φράση και λέω - πρέπει να ανέβω ας πούμε τρεις νότες. Να πάω, ρε-μι-φα#-σολ. Ταρα-----α (με στολισμό: ρεμιφα#μιρεμιφα#σολ). Κάνω μέσα μου, μια τρίλια. Την οποία την κάνω ασυναίσθητα, γιατί δεν μπορώ να πω – α-α-α-α (ρε-μι-φα#-σολ, στακάτο). Αλλά λέω: αααααα (Ρε-μι-φα#σολφα#μιφα#-σολ). Και λέει, «κάτι κάνετε εκεί πέρα»! Λέω, δεν κάνω τίποτα, ανεβαίνω μία φωνή, – μα λέει, «κάτι…». Και πραγματικά, κάτι κάνω, αλλά αυτό το κάτι κάνω, δεν είναι αποτυπώσιμο στο χαρτί, δεν είναι, προς καταγραφή. Αυτό γίνεται, γιατί; Γιατί όταν υπάρχει ένα σημάδι, μετά ένα άλλο κι ένα άλλο, κι υπάρχει από κάτω μια τρισύλλαβη λέξη, δε θα πω, Κύ-ρι-ε, αλλά θα την ενώσω. Και πώς θα την ενώσω; Τραβώντας, για να καλύψω τα κενά ανάμεσα στις συλλαβές. Δε θα πω Κύ-ρι-ε, αλλά θα πω 'Κύριιιιε'. Κάνει η φωνή από μόνη της, γεμίσματα, ανάμεσα στα κενά των συλλαβών, ανάλογα και με την εξέλιξη της μελωδίας, τα σημάδια (;47:24) που χρησιμοποιείς, είναι πράγματα δηλαδή τα οποία γίνονται, αλλά δεν *χρειάζεται* να καταγραφούνε. Ενυπάρχουνε, μέσα στον τρόπο με τον οποίο κατανοείται κι αναγιγνώσκεται η καταγεγραμμένη μουσική. Που συνδέεται με την ενότητα της λέξης, του κειμένου πάνω στο οποίο πατάει η μουσική, αλλά και με τη διαδοχή των φθόγγων, των σημαδιών, καθ'έκαστον. Και βέβαια μετά είναι τα φαινόμενα αυτά, των κρυμμένων, των εγκιβωτισμένων μέσα στα συγκεκριμένα σημάδια, ευρύτερων χειρονομιών. Δηλαδή όταν ξεκινήσω εγώ και πω, ας πούμε, 'Κύρι' (Ρεμιντο), που είναι μια πεταστή, ο άλλος ακούει τρεις νότες. Εγώ το γράφω με μία νότα. Γιατί είναι, 'Κυ', είναι η πεταστή, το πέταγμα που κάνει η πεταστή. 'Κύ', ο άλλος λέει, μα άκουσα λα σι σολ. Ναι, αλλά εγώ γράφω λα σολ, και βάζω στο λα πεταστή, από την οποία γεννάται και η φωνή η παραπάνω, την οποία εγώ τη λέω έτσι, κι ένας άλλος ερμηνευτής θα την πει ακόμα και πιο εξεζητημένα. Δηλαδή κάποιος άλλος μπορεί να πει, Κύύύ (Ρεμιρεντορεμι) – να κάνει άλλο, άλλη τρίλια. Γιατί το σημάδι αυτό τού αφήνει, αφήνει ελευθερία στον καθένα, (είναι) μια οδηγία. Κι αφήνει ελευθερία στον καθένα να την ενεργοποιήσει ανάλογα τη διάθεσή του, και το φωνητικό του χάρισμα, τον ήχο, τη βαθμίδα στην οποία είναι το σημάδι αυτό, δηλαδή, μπορεί κάποιος να την πει και σκέτη. Κύ-ρι (Ρεντο). Άλλος μπορεί να πει, (48:43, 3-4 διαφορετικές εκδοχές)… Τηρουμένων των αναλογιών, χωρίς μεγάλες αποκλίσεις, υπάρχουνε πολλά περιθώρια ερμηνευτικών επιλογών. Οπότε εδώ υπάρχει και μια ελευθερία, έτσι; Δηλαδή, υπάρχει μια απόλυτη ελευθερία. Δεν υπάρχει καμία δέσμευση, θα πεις ακριβώς, λα σι σολ και λα παρεστιγμένο, σι, κλπ. Δεν υπάρχει καμία τέτοια δέσμευση, υπάρχει ο ρυθμός, υπάρχει ο τόνος, υπάρχουν τα – αλλά υπάρχει μια ελευθερία στην προσέγγιση την ερμηνευτική – στο πώς θα μπει μέσα ο κάθε ερμηνευτής, και θα ερμηνεύσει με τη δική του φωνή, άρα θα δει τον εαυτό του μες στην παρτιτούρα. Δηλαδή η παρτιτούρα μπορεί να πάρει το οποιοδήποτε όνομα. Ή το οποιοδήποτε φύλο. Την οποιαδήποτε απόχρωση. Και είναι ωραίο αυτό, είναι ιδιαίτερο στοιχείο για τη βυζαντινή παρτιτούρα. Και αναλογικά για τη βυζαντινή μουσική, για τη μουσική σημειογραφία, για τη βυζαντινή αντίληψη, κ.ο.κ..

36.Int. Ωραίο αυτό, μάλλον άπτεται της τελευταίας ερώτησης, που λέει αν η προσωπική έκφραση είναι ζητούμενο. Ίσως αυτό είναι ένας τρόπος…

36.B3. Βέβαια, βέβαια. Αυτό είναι, είναι έτσι κατασκευασμένη η μουσική που σου επιτρέπει να δώσεις μία ιδιοπροσωπία, σ'αυτό που θα πεις. Εφόσον γνωρίζεις βέβαια, γιατί είπαμε ότι υπάρχει και η επιλογή, απλώς και μόνο να μιμηθείς κάποιον. Που είναι μια εύκολη επιλογή. Είναι το πρώτο σκαλοπάτι, είναι το πρώτο βήμα. Είναι μια μανιέρα όμως που, κάποιος όταν ωριμάσει λίγο καλλιτεχνικά, δεν πρέπει να επαφίεται και να παραμένει σ'αυτήν.

37.Int. Ναι. Στο επίπεδο των φοιτητών, φαντάζομαι είναι νωρίς για προσωπική, για το προσωπικό στοιχείο. Είναι κάτι που…;

Με σχόλια [M491]: 34 …Which contains glissandi and vocal undulations.

Με σχόλια [M492]: 35. He performs some vocal movements, which function as connecting motives between the notes, 'without thinking', as if the voice moves 'of its own accord', only realizing them in dictation sessions, when students try to analyze them. These movements are not prescribed in notation and 'do not need to be; they are inherent in the way that written music is comprehended and read'. Each symbol contains many different possibilities for ornamental or connecting movements, allowing each performer to give his/her own 'colour' to what is being chanted.

Με σχόλια [M493]: 36. Precise imitation is the first step towards acquiring a more personal approach, which is more appropriate for anyone who has 'matured artistically'.

37.B3. Ανάλογα την αντίληψή τους. Είναι μερικοί που μπορούν να αυτενεργήσουνε. Και κυρίως είναι μερικοί, που μπορεί – γιατί εδώ δεν είναι σκοπός τους φοιτητές ας πούμε να γίνουνε ψάλτες ή ερμηνευτές, αλλά σκοπός είναι να εξοικειωθούνε με τη φιλοσοφία, που'χει εξαιρετικό ενδιαφέρον η φιλοσοφία σε επίπεδο ελευθερίας, ελευθερίας του καλλιτέχνη – του ερμηνευτή, φιλοσοφίας κατασκευής, το σύστημα το ίδιο ως κατασκευή, τόσο στο στενό επίπεδο της γραφής, της επιλογής, της ονοματοδότησης και της χρήσης συμβόλων της σημειογραφίας, αλλά και της ένωσης των συμβόλων αυτών για να κατασκευαστεί το μέλος, που κατασκευάζεται με τον ίδιο αντίστοιχο δομικό τρόπο, με μοτίβα, με θέσεις, με φράσεις μελωδικές που συμπλέκονται κι επαναλαμβάνονται με μία συνεχή επαναληπτική διάσταση. Δηλαδή θα… το στοιχείο της σύνθεσης της Βυζαντινής μουσικής, στηρίζεται ακριβώς στο δεδομένο της επανάληψης. Αλλά μιας λανθάνουσας επανάληψης. Είναι μια κρυμμένη επανάληψη, που ενώ επαναλαμβάνει συνεχώς τα ίδια και τα ίδια, δε καταντάει μονότονη, και δεν δημιουργεί την αίσθηση του κόρου, να πει ο άλλος από κάτω, μα, δεν έχει κάτι άλλο να σκεφτεί, τα ίδια και… τα άκουσα προηγουμένως – αυτός κάνει αυτή τη σοφή την έξυπνη κίνηση, ο βυζαντινός συνθέτης, ανέκαθεν, από τότε που έχουμε πληροφορίες για τη μουσική αυτή μέχρι σήμερα. Χρησιμοποιεί το ίδιο μουσικό υλικό, κατά τέτοιο τρόπο συναρμοσμένο, που ενώ επαναλαμβάνεται, αυτό δεν καθίσταται σαφές στον ακροατή. Και ταυτόχρονα είναι λοιπόν εύκολο και για να το απομνημονεύσει κανείς, και για να το κατανοήσει και να το ερμηνεύσει, και για να συμμετέχει – να εφελκύσει στη συμμετοχή του ακροατή. Διότι αν του το δείξεις, είναι λανθάνον, αν του το δείξεις και του πεις, 'άκου εδώ, λέω αυτό. Το'πα και πριν. Εδώ, από το 2ο και μετά, μπορείς να μπαίνεις κι εσύ άμα θέλεις. Άσχετα αν κι αυτό το αποφεύγουμε για λόγους ιστορικούς και συγκυριακούς. Αλλά είναι μια μουσική που στηρίζεται στην επανάληψη, άρα έχει μέσα της όλη αυτή την δυνατότητα. Απομνημόνευσης, ευχερέστερης ερμηνείας, και συμμετοχικότητας. Βασικό ζητούμενο η συμμετοχικότητα.

38.Int. Πολύ όμορφα. Κι επειδή λειτουργεί έτσι, τώρα όταν ερχόμαστε στο ντικτέ, προφανώς αυτός που ακούει, ο φοιτητής που ακούει το ντικτέ θα πρέπει να καταλάβει δομικά ποιά είναι τα βασικά και ποιά είναι τα στολίσματα, κατά κάποιο τρόπο πρέπει να κρίνει ακούγοντας.

38.B3. Βέβαια. Δηλαδή, ουσιαστικά εδώ υπάρχουνε ενάριθμα, ολιγάριθμα μοτίβα, τα οποία επαναλαμβάνονται, διοχετευμένα σε διάφορες βαθμίδες της κλίμακας του κάθε ήχου. Δηλαδή τα στοιχεία απ'τα οποία αποτελείται η μελωδία, εάν το καταλάβει κανείς αναλύοντας, κάνοντας μια μουσική ανάλυση, της οποιαδήποτε σύνθεσης, παλιάς ή νέας, αργής ή σύντομης, θα διαπιστώσει αυτό που είπαμε προηγουμένως, ότι στηρίζεται στο στοιχείο της επαναληπτικότητας. Μιας λανθάνουσας επαναληπτικότητας, που ουσιαστικά το λανθάνον της επανάληψης αυτής είναι ότι, είναι το ίδιο μοτίβο, αλλά επαναλαμβάνεται όχι απ'την ίδια βαθμίδα πάντοτε. Αλλά είτε σε ανιούσα είτε σε κατιούσα προοπτική, από διαφορετικές βαθμίδες. Με μια διαδικασία, που ο Χρύσανθος ας πούμε, περιγράφει χρησιμοποιώντας τον όρο φιλολογικώς, 'παλιλλογία'. Μια μουσική παλιλλογία. Αλυσίδες που λέμε στην-, μελωδικές αλυσίδες. Εάν λοιπόν το καταλάβεις αυτό απ'την ανάλυση, ή απ'την ερμηνεία, αυτό είναι σπουδαίο στοιχείο παρατήρησης που σε απελευθερώνει κατά την καταγραφή. Γιατί στην καταγραφή ουσιαστικά, αν καταλάβεις, για παράδειγμα. Ότι έχεις το φαινόμενο, τον σχηματισμό, το μοτίβο της πεταστής που είπα προηγουμένως. Που μπορεί να τη δεις από τον λα: 'ταααʼ ('λασισολ'), 'ταααʼ (σολλαφα), απ'το σολ το ίδιο, ταραρα (φασολμι)– παντού το ίδιο. Άρα θα το δεις, στις επιμέρους βαθμίδες, είτε σε ανιούσα προοπτική είτε σε κατιούσα του ήχου. Πρόσθεσε σ'αυτό το σχηματισμό κι άλλους 2-3 που υφίστανται, άρα έχεις ν'ακούσεις ουσιαστικά, μοτιβικά δεδομένα, 3-4-5 το πολύ, τα οποία ενώνονται μεταξύ τους με γέφυρες, οι οποίες γέφυρες είναι απλώς και μόνο διαδικασίες σύνδεσης και κατανομής της μελωδικής εξέλιξης. Ή η ισότητα, στο ίδιο, ή η ανάβαση, ή η κατάβαση. Τελείωσε. Τόσο απλό είναι, εξαιρετικά απλό.

39.Int. Όπως λειτουργούσε και το γρηγοριανό μέλος, προφανώς πιο πολύ έτσι…

39.B3. Ναι. Δηλαδή, ας πούμε, τους ξεκινάω μ'ένα κομμάτι που έχει μια αλυσίδα, και λέει σ'ένα σημείο: 'εκ φθοράς εκλυτρώθημεν Κύριε δόξα Σοιʼ (Ρεμιφαμιρε-μιρεντο-ρεντοσι-ρεντοσιντοσιλαλα). Είναι μια αλυσίδα το ίδιο πράγμα, που ξεκινάει από μια αφετηρία που είναι ξερω'γω η κορυφή του 4χόρδου του 1ου ήχου, ταραραρα (ρεμιφασολ), και λέει: εκ φθο-ταρα, μία φορά, ταρα, δεύτερη, ταρα, τρίτη, ταα, τέταρτη. Τέσσερεις φορές το ίδιο μοτίβο, σε κατιούσα προοπτική. Ταραρα, ταραρα, ταραρα. Άρα τί έχεις να γράψεις; Το ίδιο πράγμα, τέσσερεις φορές. Και το συνδέεις, βάζοντας στην αρχή ένα ίσον, και μετά, μια φωνή ανάβαση για να πας να βρεις την πρώτη βαθμίδα στην οποία ενεργοποιείται αυτός ο σχηματισμός που'ναι ένας σχηματισμός (55:21;). Κι έτσι ακούς μια ολόκληρη φράση, και δεν είναι μια φράση από 20 νότες, που πρέπει να βρεις 20 νότες, αλλά πρέπει να βρεις ένα πράγμα, τη φιλοσοφία με την οποία έχει χτιστεί, και να τα συρράψεις, να τα ενώσεις.

40.Int. Έτσι. Κι έτσι ακούς μικροδομικά, μακροδομικά, κι ακόμα πιο γενικά, τ'ακούς όλα μαζί.

Με σχόλια [M494]: 37a. Some students can reach this level (of giving their own personal 'colour'), 'depending on their perceptiveness'.

Με σχόλια [M495]: 37b. Byzantine music contains 'hidden repetition', which makes the music easy to memorize, easy to understand, easy to perform, and easy (for the listener) to participate in – which is a central requirement.

Με σχόλια [M496]: 38. (Description of how repetition works in Byz.music: there are certain standard motives, ascending or descending, which may begin from different notes of the scale, forming sequences. Such melodic shapes are connected by 'bridges'. 'It is extremely simple'.)

Με σχόλια [M497]: 39. (Example). Thus a phrase is not made up of 20 notes, but often of a central motif / melodic shape which repeats itself.

40.B3. Έτσι, έτσι.

41.Int. Ωραία. Λίγο έχουμε ακόμα. Η παιδαγωγική χρησιμότητα του να απομονώνουμε μουσικά στοιχεία π.χ. ρυθμό και διαστήματα και να τα διδάσκουμε ξεκομμένα απ'τη συνολική μουσική πράξη. Αν αυτό είναι… πώς κρίνεται αυτό. Χρήσιμο, πολύ, λίγο…

41.B3. Έχουμε εδώ τέτοιες περιπτώσεις. Αλλά δεν το εφαρμόζουμε αυτήν την διαδικασία, κυρίως δεν εφαρμόζεται στα, στο ρυθμό και στα διαστήματα, γιατί αυτά είναι συνεκτικά στοιχεία της μελωδικής γραμμής που, θεωρούνται σαν όλο. Αλλά εκεί που εφαρμόζεται αυτή η διαδικασία, είναι κυρίως στα σημάδια. Δηλαδή ο αρχικός λόγος που μαθαίνεις στον άλλον τα βασικά στοιχεία της τέχνης, τα βασικά στοιχεία που θα χρησιμοποιήσει σαν εργαλεία για να καταγράψει την τέχνη αυτή εφόσον μιλάμε για καταγραφές, ή για να την ψάλει αφού θα δει μια παρτιτούρα, τα επιμέρους στοιχεία απ'τα οποία αποτελείται η παρτιτούρα είναι, το πρώτο που πρέπει να ξέρει, τα σημάδια. Τί κάνει το καθένα. Εκεί λοιπόν υπάρχει πάρα πολύ μεγάλο υλικό, διαχρονικά, και με ένα αξιοθαύμαστο παιδαγωγικό τρόπο δοσμένο, με πλουραλιστική δόση εικόνων, παραδειγμάτων, αλληγοριών, κινήσεων, συμπεριφορών, διαθέσεων, πραγματικά θα μείνεις κατάπληκτη αν δεις το τί έχει γραφτεί σχετικά με την ερμηνεία και τη διδασκαλία και τον τρόπο πλήρους κατανόησης των δεδομένων που αφορούν το κάθε ένα σημάδι. Εικόνες, ανθρωπομορφικές, αλληγορικές, αστρονομικές, κοινωνιολογικές, θεολογικές, μουσικές, οργανολογικές, που περιγράφει το καθένα σημάδι, πολυπρισματικά, πολυδιάστατα. Και κυρίως εκεί έχει δοθεί το βάρος στη φιλολογία της βυζαντινής θεωρίας. Στα σημάδια. Όχι τόσο στο ρυθμό και στα διαστήματα. Αναλογικά, και συ-(57:35;), το ίδιο θα μπορούσε να χρησιμοποιηθεί και για τα υπόλοιπα δεδομένα. Τα οποία θα'τανε μετά από τα σημάδια, θα'τανε οι ήχοι. Όχι επιμέρους τα διαστήματα μόνα τους. Δηλαδή γιατί τώρα κοίταξε να πεις, ας πάρουμε να μελετήσουμε το διάστημα του ημιτονίου, για παράδειγμα. Τί να το κάνω; Δε μπορείς να το πεις μόνο του. Δηλαδή, 'ας τραγουδήσουμε ένα ημιτόνιο'. Δε γίνεται. Πρέπει να το εντάξεις μέσα σε μια κλίμακα, που θα'χει μια σειρά από φθόγγους. Αυτή η σειρά από φθόγγους θα κάνει ένα σύστημα, θα κάνει δηλαδή τη βασική ιδέα που χρωματίζει έναν ήχο. Οπότε πάμε απευθείας στον ήχο. Κι έτσι μαθαίνουμε τα διαστήματα μέσα από τον κάθε ήχο. Αυτός ο ήχος έχει αυτά τα διαστήματα, ξερω'γω πιο μαλακά, πιο διατονικά, πιο φυσικά, 'ταραραρα' (Ρε-μι-φα-σολ-φα-μι(b)-ρε), μετά φθείρονται, αλλοιώνονται και δημιουργείται ο χρωματικός, 'τααααα' (Ρεμιφασολφαμιρε, τριημιτόνιο), κι έτσι τα μαθαίνεις στο σύνολό τους. Δε μπορείς τώρα να κάτσεις να απομονώσεις – κι απ'όσο ξέρω, *ευτυχώς* μέχρι τώρα δε γίνεται αυτό. Δηλαδή φαντάσου να'παιρνε ο άλλος και να 'λεγε, 'πάμε να δούμε, ταα' (ρεμι). Να κάτσουμε εδώ να ασχοληθούμε δυο μαθήματα μ'αυτό. Ευτυχ- έχουμε φτάσει σε σχολαστικά επίπεδα ανάλυσης, αλλά ευτυχώς μέχρι εκεί δεν έχουμε φτάσει. Μόνο στη μουσική τεχνολογία που είναι μερικοί που κάνουνε με τα computer, που παίρνουνε και τα μετράνε. Έτσι γιατί αυτά όλα τώρα…

42.Int. Της βυζαντινής;

42.B3. Ναι. Οι μαθηματικοί και οι φυσικοί τα διατυπώνουνε με κλασματικούς αριθμούς, και τα μετράνε πια με cents σε φασματογράφους και σε computer, ναι. Αλλά είναι λίγοι αυτοί που το κάνουν αυτό.

43.Int. Και δεν αφορά (;59:05) την εκτέλεση, είναι πιο πολύ ένα ενδιαφέρον…

43.B3. Είναι αυτοί που ξέρουνε από computer, που ξέρουν φυσική, που ξέρουνε μαθηματικά…

44.Int. Μάλιστα. Και η διαφορά μεταξύ του να μάθει κανείς βήμα-βήμα, να πάει απ'το ένα στο άλλο, και το – βουτιά κατευθείαν, να πάει να σταθεί δίπλα σ'έναν ψάλτη χωρίς να είναι διαβαθμισμένη ας πούμε η παιδεία του, κι αυτά είναι δύο διαφορετικές προσεγγίσεις. Να μάθει κανείς σιγά-σιγά, σημαδόφωνο το σημαδόφωνο, ύμνο τον ύμνο, ή να πάει κατευθείαν εκεί, στο αναλόγιο, και, ό,τι καταλάβει, κλπ. Θεωρείται ένα απ'τα δύο καλύτερο;

44.B3. Εντάξει, και στο αναλόγιο να πάει, αν δεν ακολουθήσει παράλληλα κάποια σπουδή, αν πάει δίπλα σ'έναν ψάλτη, και είναι μαθητής του, και πάει στο ωδείο ή σε κάποια σχολή, την ίδια διαδικασία θα ακολουθήσει. Βέβαια τώρα εξαρτάται ο καθένας τί βαθμό γνώσεων έχει και τί μεταδίδει. Γιατί υπάρχει κι αυτή η τάση μέχρι και σήμερα, είναι γνωστή γενικότερα στην παιδαγωγική διάσταση οποιουδήποτε γνωστικού αντικειμένου, και της μουσικής μέσα σ'αυτά, οι δάσκαλοι μιλάνε με μία αυθεντία, η οποία δεν υποστηρίζεται από ανάλογη γνώση. Οι μαθητές και δη οι σύγχρονοι μαθητές έχουνε πάρα πολλές απορίες, κι ανοιχτούς ορίζοντες, στους οποίους οι περισσότεροι δάσκαλοι λένε – «έτσι είναι. Έτσι θα το κάνεις». Μ'έναν δογματισμό ο οποίος κρύβει μία άγνοια. Κάτω απ'την εικόνα αυτού του δογματισμού και της αυστηρότητας κρύβεται η άγνοια. Τώρα που τα δεδομένα αλλάζουνε, και κείμενα δημοσιεύονται, και η πρόσβαση στη γνώση είναι πιο ανοιχτή κι ελεύθερη,

Με σχόλια [M498]: 40. (Agreeing with me:) Thus one hears both micro-structurally, and macro-structurally.

Με σχόλια [M499]: 41. Isolated learning regards notation, not sound (e.g. intervals, rhythm). Sound is always taught holistically (e.g. intervals are viewed & taught as part of the mode's character ('idea')): 'fortunately, we haven't reached that point' (of isolated interval teaching). There is extensive teaching on notation, approaching the symbols through 'anthropomorhpic, allegorical, astronomical, sociological, theological, musical and instrumental prisms', to assist in the 'interpretation, teaching and full understanding of… each symbol'.

Με σχόλια [M500]: 42. Some people approach Byzantine intervals more analytically and mathematically…

Με σχόλια [M501]: 43… But this is a theoretical interest, related to physics, mathematics and computers – not practice.

υπάρχουν ευκαιρίες κανείς να αναζητήσει περισσότερα πράγματα. Πάντως η διαδικασία σε κάθε περίπτωση είναι η ίδια – εφόσον πάει κανείς συστηματικά να σπουδάσει. Αν πάει σαν απλός ακροατής, ακολουθεί την οδό τη διαισθητική, την προφορική, που απλώς και μόνο ουσιαστικά πληροφορείται εν είδει μουσικής πληροφορίας (1:1:02;). Στην προφορική διάσταση του πράγματος. Δεν μπαίνει στην εγγράμματη διάσταση του πράγματος.

45.Int. Ακριβώς, ακριβώς. Νομίζω παλιά μαθαίναν πιο πολύ έτσι. Δηλαδή, αυτό το διαβαθμισμένο, το συστηματικό, είναι πιο πολύ το σημερινό. Παλαιότερα, πραγματικά βουτούσες κι ό,τι καταλάβαινες, άρχιζες να πιάνεις σιγά-σιγά.

45.B3. Οι περισσότεροι έτσι, οι περισσότεροι έτσι. Γιατί δεν υπήρχε και οργανωμένη παιδεία.

46.Int. Θεωρείς ότι έχει το καθένα τα προτερήματά του, ή ότι το ένα είναι καλύτερο, ή…

46.B3. Όπως το είπαμε νωρίτερα, αυτό έχει μια πλαστικότητα, μια φυσικότητα, η οποία όμως βέβαια εντάξει, τώρα πλέον με τις απαιτήσεις της εποχής, αλλά και με τις απαιτήσεις γενικότερα της γνώσης και της επιστήμης, δεν είναι κάτι το αξιοσημείωτο. Είναι απλώς ένα φαινόμενο υφιστάμενο, είναι ένα πρωτόλειο, πρωτογενές στάδιο, ας πούμε, καλλιτεχνικής έκφρασης.

47.Int. Ναι. Άρα υποστηρίζεις την πιο συστηματική, την πιο διαβαθμισμένη, ας πούμε, μάθηση;

47.B3. Σαφώς, σαφώς.

48.Int. Τί εννοούμε ακουστική αντίληψη;

48.B3. Είπαμε πολλά πάνω σ'αυτό. Ιδίως με τη δομική προσέγγιση που σου περιέγραψα, νομίζω ότι τα'χουμε καλύψει αυτά.

49.Int. Τί στοιχεία χρειάζονται γενικά για να υπάρχει αυτοπεποίθηση σ'έναν μουσικό;

49.B3. Μμμμ… Εντάξει, τώρα, η απάντηση σ'αυτό, νομίζω είναι μονολεκτική. Να υπάρχει γνώση. Αληθινή γνώση, πραγματική γνώση. *Εκεί* υπάρχει απελευθέρωση. Πώς λέει, 'γνώσεσθε την αλήθεια, και η αλήθεια ελευθερώσει υμάς'.

50.Int. Ναι. Κάποιος περισσότερος χαρακτηρισμός γι'αυτή τη γνώση; Μια περιγραφή…

50.B3. Όπου υπάρχει γνώση υπάρχει και ηρεμία, υπάρχει και ταπείνωση, δεν υπάρχει επίδειξη. Δεν υπάρχει υπερφίαλο φρόνημα. Συνήθως στο χώρο μας βλέπουμε πάρα πολλές καινοφωνίες, φωνές εις μάτην, πολλή φασαρία για το τίποτα. Συζητήσεις, έριδες, αντεγκλήσεις, διαμάχες… Όλ'αυτά τα πράγματα είναι πολύ αντιαισθητικά, πολύ ακαλαίσθητα και πολύ θλιβερά, εμένα προσωπικά πολύ με θλίβουν, πολύ με στεναχωρούν, πολλές φορές σε κάνουν καμιά φορά και ν'αναλογίζεσαι, με φιλοσοφική διάθεση, ποιός είμαι, πού πάω, τί ξέρω, τί γνωρίζω, δηλαδή το ζήτημα της αυτοπεποίθησης που'παμε, πολλές φορές τίθεται εν αμφιβόλω. Γιατί η ίδια η κοινωνία βαδίζει αλλιώτικα. Και ισχύει εδώ το, του λαού, 'ή στραβός είν'ο γιαλός, ή στραβά αρμενίζουμε'. Πολλές φορές δεν ξέρεις τί γίνεται. Τί απ'τα δύο συμβαίνει. Διότι έχει φτάσει σε μια κατάσταση, να επικρατεί πια η δοκησισοφία και η ημιμάθεια, και ο άνθρωπος που σκύβει ώρες ατελείωτες στο γραφείο του, και σπουδάζει, και προσπαθεί να κατακτήσει τη γνώση, και ως εκ τούτου είναι χαμηλών τόνων, ή είναι ήπιων διαθέσεων, ή είναι προσηλωμένος σ'αυτή την αναζήτηση της γνώσης που είναι μία, ένας στόχος ζωής, που δεν επαρκεί και μία ζωή για να τον πετύχει, η φυσιογνωμία του, η φιγούρα του, η φωνή του, η ισχνή φωνή του, αλλά, η απαλή φωνή του, η φωνή του, όχι επειδή είναι ισχνόφωνος, αλλά επειδή, επιλέγει συνειδητά, σ'αυτό που πιστεύω κι εγώ προσωπικά ότι είναι η πεμπτουσία, και η εικόνα που περιγράφει επακριβώς τον ήχο της βυζαντινής μουσικής, που επιλέγει να μιλάει με την φωνή της λεπτής αύρας, που λέει και η γραφή, δηλαδή να είναι τόσο απαλή η φωνή του που να μην ενοχλεί, να μην παρασύρει, να μην εξεγείρει, και παράλληλα να δροσίζει, να αναπαύει, να ηρεμεί. Αυτή λοιπόν η φωνή της λεπτής αύρας, όσων επιλέγουν να τη χειριστούνε, πού ν'ακουστεί μέσα σ'αυτήν την παμφωνία και την πολυφωνία και την παραφωνία, όλων αυτών των δοκησισόφων και των θεωρούμενων μουσικών και μουσικολόγων. Έχουμε φτάσει πια στην εποχή μας να μην ξέρεις τί είσαι, να διστάζεις να δηλώσεις και τί είσαι, διότι όλοι πια γνωρίζουν το γνωστικό σου αντικείμενο. Είδα προχτές στο facebook είχε γράψει ένας, ότι η Ελλάδα είναι η χώρα όπου ο καθένας ξέρει τη δουλειά σου, καλύτερα από'σένα. Και συμβαίνει αυτό. Οπότε, οι άνθρωποι λοιπόν αυτοί που αφθονούν γύρω μας,

Με σχόλια [M502]: 44. Learning of Byzantine music, either in school or with a cantor, implies a systematic approach, unless one just listens, when a more oral and 'intuitive' process of learning will occur. Students of our days especially 'have many questions, and open horizons'.

Με σχόλια [M503]: 45. In earlier times, learning was more holistic, as there was no 'organized education'.

Με σχόλια [M504]: 46. Such learning leads perhaps to a flexible and natural quality of chanting, but 'the demands of our times in terms of knowledge and science, mean that such qualities are not great achievements in themselves; they constitute a primary stage of artistic expression'.

Με σχόλια [M505]: 47. In favour of more systematic and graded learning.

Με σχόλια [M506]: 48. Aural perception: refers me back to 'structural listening', see nos. 30, 37-40.

Με σχόλια [M507]: 49. Confidence is based on knowledge, 'real, true knowledge, that frees'…

φαινομενικά έχουν μια αυτοπεποίθηση. Αυτή η αυτοπεποίθηση όμως σε στιγμές ουσιαστικές και καίριες, και σε σημεία καθοριστικά, σε καμπές καθοριστικές, όχι απλώς της κοινωνικής πορείας και του βίου, αλλά ζητημάτων ουσιαστικών, ζητουμένων της μουσικής, αίρεται. Και, γκρεμίζεται, σαν χάρτινος πύργος. Και τότε, έρχεται ο νηφάλιος, ο ήρεμος, ο ήπιος, ο γνώστης, ο αληθής γνώστης, και προσφέρει τη μαρτυρία του. Και σ'αυτή τη μαρτυρία αναπαύεται, και ο ακροατής, αναπαύεται κι η τέχνη.

Με σχόλια [M508]: 50. The peace, calm and humility of real knowledge, vs 'discussions, disputes and discords'.

51.Int. Οπότε, δεν είναι βιωματική γνώση μόνο βέβαια αυτή, είναι και γνώση…

51.B3. Ναι. Δηλαδή πιστεύω ότι η αυτοπεποίθηση, είναι λίγο ένα στοιχείο, μια παγίδα. Γιατί πολλές φορές βλέπεις κάποιον δίπλα σου και έρχεται μ'ένα ύφος πραγματικά εξαιρετικής εσωτερικής ασφάλειας και αυτοπεποίθησης, και λες, πόθεν πηγάζει αυτή η αυτοπεποίθηση; Και γιατί εγώ που αγωνίζομαι μια ζωή, να μην έχω αυτή την αυτοπεποίθηση, και να έχω πάντοτε μια αγωνία; Γιατί όποιος ασχολείται, στον αγώνα θηρεύοντας τη γνώση, δε μπορεί να'χει μια τέτοια αυτοπεποίθηση. Δε μπορεί να'χει. Γιατί, διαισθάνεται, γνωρίζει τί του λείπει, για να φτάσει στο σημείο που θα'χει την αυτοπεποίθηση. Ο άλλος που δε γνωρίζει τί του λείπει για να είναι σ'αυτό το σημείο της αυτοπεποίθησης, την έχει την αυτοπεποίθηση, οίκοθεν, από μόνος του, χωρίς να του τη δώσει κανένας, αλλά είναι επίφαση, είναι ψευδαίσθηση. Υπ'αυτή την έννοια λοιπόν, προτιμώ να μην έχω αυτοπεποίθηση, παρά να έχω μια τέτοιου είδους αυτοπεποίθηση.

Με σχόλια [M509]: 51. Confidence may be a trap, a sign of shallowness. A person who is after knowledge 'can never have such confidence, because he is aware of his deficiencies'.

52.Int. Ωραία. Και, λίγο πιο στενά, για το ντικτέ. Πρώτον, αν εσύ έκανες ποτέ τέτοιο μάθημα, ας πούμε, ντικτέ κλπ, ήταν μέρος της δικής σου μουσικής εκπαίδευσης, και τί εμπειρίες είχες απ'αυτό. Ήταν κάτι θετικό, κάτι αρνητικό, κάτι αδιάφορο…

52.B3. Δεν έχω κάνει, δεν έχω κάνει. Έκανα στο ωδείο μόνο όταν έκανα σπουδές, αλλά επειδή επικεντρώθηκα στα βυζαντινά, δεν ασχολήθηκα πολύ. Όταν έκανα τα θεωρητικά στο ωδείο Αθηνών, είχα κάνει, έτσι, για ένα διάστημα, στο ωδείο, ντικτέ, που μας παίζαν εκεί κάποιες νότες κτλ και τις γράφαμε. Ελάχιστα όμως, στο ωδείο.

Με σχόλια [M510]: 52. Personal experience of aural training: minimal.

53.Int. Άρα, δεν είναι αρκετή ιδέα για να πεις με βοήθησε, δε με βοήθησε,

53.B3. Στην ευρωπαϊκή, ναι – όχι. Και μετά, για να 'μαι και απόλυτα ειλικρινής, δεν είχα ασχοληθεί και με τη διαδικασία της γραφής της μουσικής. Διότι είναι αυτό, που επαναπαυόμαστε στα δεδομένα. Δηλαδή, έχουμε πληθώρα καταγεγραμμένων μελωδιών, και είτε ήθελα να ερμηνεύσω κάτι, είτε ήθελα να σπουδάσω, να αναλύσω κάτι, έπαιρνα την καταγεγραμμένη πληροφορία είτε από έντυπα βιβλία είτε από χειρόγραφο, και ασχολιόμουνα μ'αυτό.

Με σχόλια [M511]: 53. No practical need for writing down heard music.

54.Int. Οπότε δε σου χρειαζόταν στην ουσία το ντικτέ, στην καθημερινή σου…

54.B3. Δεν είχα ασχοληθεί. Εδώ μού δόθηκε η ευκαιρία αυτή όταν μου ανέθεσε το τμήμα να κάνω αυτό το μάθημα, να ασχοληθώ με τη διαδικασία, με το φαινόμενο της μουσικής καταγραφής.

Με σχόλια [M512]: 54. But, teaches it at university

55.Int. Για πες λίγο, γιατί είναι χρήσιμο να γίνει, και στα πλαίσια της βυζαντινής. Γιατί το θεωρείς ότι είναι κάτι…

55.B3. Να πω εγώ τη δική μου μαρτυρία αυτή. Δηλαδή εγώ μέχρι τότε επαναπαυόμουνα στα κεκτημένα, στα δεδομένα, δηλαδή στην καταγεγραμμένη πληροφορία, και αισθανόμουνα όμορφα που ήξερα να διαβάζω και πρίμα βίστα ας πούμε μια παρτιτούρα, ή να την αναλύω και να την αποδομώ, και να κάνω τις συγκρίσεις μου κτλ. Όταν όμως καλείσαι να καταγράψεις κάτι το οποίο ακούς, εκεί βλέπεις ότι έχεις ελλείμματα. Κι ότι η γραφή μπορεί να είναι οικεία σε'σένα, και να τη βλέπεις και να την αποκωδικοποιείς και να τη διαβάζεις και να τη (διακρίνεις;1:8:52) άριστα, αλλά αν σου πει κάποιος να γράψεις, είναι σα να μιλάς και να ρητορεύεις άπειρες ώρες και να χρειαστεί να γράψεις μια παράγραφο, και να'ναι όλη λάθη. Φαντάσου δηλαδή, ο μεγαλύτερος ρήτορας, ο μεγαλύτερος δάσκαλος, να πάει να γράψει ένα σημείωμα, και να'ναι όλο ανορθόγραφο. Διότι εδώ τίθεται θέμα μουσικής ορθογραφίας. Δηλαδή σωστού χειρισμού της γραφής. Όταν το βλέπεις έτοιμο, λες έτσι είναι η γραφή, έτσι γρά- αν πας να το γράψεις μόνος σου, πρέπει να ξέρεις. Κι όχι μόνο τη γραφή διαισθητικά, ότι, καμιά φορά είδες γράφουμε και λέμε, να γράψουμε, με ποιό πάει καλύτερα, με α, με ι, ή με αι; Το ψάχνουμε. Ενώ πρέπει να ξέρεις μετά λόγου γνώσεως, τους λόγους και τα αίτια για τα οποία χρησιμοποιείς το α' σύμβολο, ή το β' σύμβολο, ή το γ' σύμβολο. Αυτή η διαδικασία λοιπόν χρήσης της γραφής προς καταγραφή, προς διάσωση δηλαδή, ιστορική διάσωση στο χαρτί, μιας μουσικής πληροφορίας, είναι εξαιρετικά αλυσιτελής. Πιστεύω ολοκληρώνει τον άνθρωπο σαν μουσικό, και τον ολοκληρώνει σαν μουσικό με την έννοια της απόλυτης

πια ευχέρειας και κατανόησης της σημειογραφίας, της δομής του μέλους άρα και της ανάλυσης και της αισθητικής του μέλους, και της ερμηνείας. Δεν υπάρχει δηλαδή πτυχή, έκφραση, παράμετρος της τέχνης, που να μην αγκαλιάζει αυτή τη διαδικασία. Τεχνικά, επιφανειακά, σε πρώτη εκτίμηση φαντάζει να είναι μία σχολαστική ενασχόληση με τη γραφή, με την καταγραφή, αλλά προκειμένου να την προσεγγίσει κανείς σφαιρικά και ολοκληρωτικά, πρέπει να ξέρει και την ιστορία, πρέπει να ξέρει και τη θεωρία, πρέπει να ξέρει και την αισθητική, πρέπει να ξέρει να κάνει και ανάλυση, πρέπει να ξέρει και να ερμηνεύει, πρέπει να ξέρει όλα δηλαδή.

56.Int. Μάλιστα. Κι όλα αυτά μπαίνουν στην καταγραφή.

56.B3. Αυτό είναι που μού έδωσε εμένα σαν δίδαγμα, σε προσωπικό επίπεδο, πράγμα το οποίο είναι ανυπολόγιστης αξίας όφελος για'μένα. Και φαντάζομαι ότι το ίδιο θα ισχύει και για τα παιδιά. Αν θα μπορούσανε νηφάλια να το αποτιμήσουνε, και εκ των υστέρων να διατυπώσουνε μια γνώμη, πιστεύω έτσι θα το διατύπωναν. Και το βλέπω αυτό κυρίως από απόφοιτους που πλέον πιο αντικειμενικά και νηφάλια μπορούν να τοποθετηθούν. Γιατί όσοι είναι εδώ έχουν το άγχος να περάσουν το μάθημα, να διεκπεραιώσουν τη διαδικασία, κι όσο και να τους πεις ότι, να ξεφύγετε λίγο από τη νοοτροπία της διεκπεραίωσης ενός μαθήματος, και της υφαρπαγής ενός βαθμού, πάντοτε έχουν αυτό στο μυαλό τους. Αλλά εκ των υστέρων, αποτιμούν τα πράγματα στην πραγματική τους διάσταση.

57.Int. Ωραία. Νομίζω ότι τα έχουμε καλύψει όλα. Ευχαριστώ πολύ. Υπάρχει κάτι άλλο που θέλεις σε σχέση με όλα αυτά;

57.B3. Όχι, τα είπαμε όλα. Είπαμε πολλά.

Με σχόλια [M513]: 55. Teaching dictation at university gave him a new outlook: reading skills do not ensure writing skills (they are different types of relationship with notation). The process of writing seems like a 'scholastic preoccupation'; however, 'to approach it globally and comprehensively, one needs to know history, theory, aesthetics, be capable of analysis and interpretation, namely, everything'. Such a global approach gives 'perfect facility with and understanding of notation, rendering a person a complete musician'.

Με σχόλια [M514]: 56. This new understanding of the benefits of writing was a personal lesson 'of inestimable value', understood also perhaps by graduates. Students, who are consumed by the 'anxiety of passing the exams' and carry the 'mentality of executing / getting through', and cannot appreciate these benefits fully for the time being.

Με σχόλια [M515]: 57. Closing the discussion.

Interview with participant ‘J1’

(**1ο μέρος**)
1.Int. (Πρώτη ερώτηση, περί μουσικότητας)

1.J1. Η μουσικότητα γενικά έχει περισσότερο ένα χαρακτήρα που αφορά την ίδια τη μουσική. Δεν είναι απαραιτήτως εκείνη η ικανότητα η οποία θα σε πάει μπροστά στη μουσική, είναι εκείνη η ικανότητα η οποία εφόσον την έχεις, και ήδη είσαι εκπαιδευμένος σε όλα τ’ άλλα, θα σε βγάλει στον «αφρό». Δηλαδή υπάρχουν άνθρωποι οι οποίοι έχουν μουσικότητα, αλλά επειδή τους λείπει η τεχνική εκπαίδευση δεν κάνουν τίποτα στη ζωή τους. Απ’ αυτούς οι οποίοι έχουν τεχνική εκπαίδευση, θα ξεχωρίσουν αυτοί με τη μουσικότητα. Οπότε, είναι – θα μου πεις, είναι δυνατόν στη μουσική να’ ναι πολυτέλεια; Δεν είναι πολυτέλεια, είναι εκείνο το οποίο θα ξεχωρίσει τον γεννημένο μουσικό απ’ τον μη-γεννημένο μουσικό, ανάμεσα στους εκπαιδευμένους. Κι ανάμεσα στους ερασιτέχνες, πάλι βγάζει αυτόν ο οποίος έχει το ταλέντο, αλλά δεν το πήγε παρακάτω. Κατά τη γνώμη μου.

2.Int. Μάλιστα. Άρα είναι ένα χαρακτηριστικό που ή υπάρχει ή δεν υπάρχει. Είπες για ταλέντα…

2.J1. Δε νομίζω ότι η μουσικότητα διδάσκεται, η πείρα μου είναι ότι η μουσικότητα δε διδάσκεται.

3.Int. Σε τί έγκειται; Κάποιος που παίζει με μουσικότητα, τί έχει σε σχέση με κάποιον που παίζει, και δεν έχει τη μουσικότητα.

3.J1. Νομίζω ότι έχει να κάνει καθαρά με θέμα συναισθηματικού κόσμου. Αυτός ο οποίος έχει μουσικότητα, έχει όλες τις συνάψεις του εγκεφάλου λυμένες, οι οποίες συνδέουν τη συναισθηματική του κατάσταση με τη δυνατότητα τού να παίξει ένα όργανο, και να τη διοχετεύσει εκεί. Αυτά είναι καθαρά θέμα εγκεφάλου. Άλλωστε, μην τρελαινόμαστε, οτιδήποτε κάνουμε στη μουσική, θέμα εγκεφάλου είναι. Οτιδήποτε κάνουμε γενικώς, θέμα εγκεφάλου είναι. Οτιδήποτε. Δηλαδή, και να δούμε έναν «ταρίφα» στο δρόμο και να «τα πάρουμε» και να του αρχίσουμε τα βρισίδια, θέμα εγκεφάλου είναι. Το οποίο όμως μεταφράζεται άμεσα σε ορμονικό θέμα, κινούνται διάφορες ορμόνες που «τα παίρνουμε στο κρανίο», αυτό με τη σειρά του οδηγεί τον εγκέφαλο σε διάφορες καταστάσεις, κλπ κλπ. Όλα αυτά, φαίνονται σε’ μας αυτόματα, αλλά είναι διαδικασίες, οι οποίες, γίνονται η μία μετά την άλλη, με ορμόνες οι οποίες επηρεάζουν νοητικές καταστάσεις, οι οποίες επηρεάζουν τις ορμόνες, οι οποίες επηρεάζουν… Και όλο αυτό το πράγμα, είναι μία διαδοχή εγκεφαλικών καταστάσεων, που οδηγεί σε μία ενέργεια. Όσον αφορά τη μουσική, το συναίσθημα το ίδιο το οποίο νιώθεις, μόνο του είναι μία εγκεφαλική κατάσταση. Και, φαντάζομαι, ότι η μουσικότητα απαιτεί κάποια πράγματα. Απαιτεί κατ’ αρχάς το να έχεις συναισθηματικό κόσμο, δε λέω υγιή, απλά να έχεις κάποιον. Γιατί μπορεί κάλλιστα να’σαι απίστευτα άρρωστος συναισθηματικά, αλλά να’σαι φοβερός μουσικός. Το οποίο σημαίνει ότι έχεις συναισθηματικό κόσμο, αλλά ενδεχομένως να’ ναι τελείως άσχετος απ’ των υπολοίπων. Το οποίο το δέχομαι. Αλλά πρέπει να’χεις ένα συναισθηματικό κόσμο to begin with. Διαφορετικά, είναι πάρα πολύ δύσκολο έως αδύνατον να’χεις μουσική, για’ μένα. Από’ κει και πέρα, εφόσον έχεις συναισθηματικό κόσμο, η μουσικότητα είναι η δυνατότητα διοχέτευσης του συναισθηματικού υλικού που έχεις στον κόσμο σε μουσικό πεδίο. Και από τη στιγμή που μιλάμε τώρα για εκτελεστές, στην εκτέλεση, οπότε είναι ένα πράγμα το οποίο φέρνει ουσιαστικά άμεση απόκριση όλου του μϋϊκο-νευρο-εγκεφαλικού συστήματος ας πούμε που έχεις, στην υπηρεσία του συναισθηματικού σου κόσμου. Όλη αυτή η δίοδος είναι μουσικότητα. Αντίστοιχα για το συνθέτη είναι η δημιουργία μουσικού κόσμου… όλα νοητικά είναι. Μάλλον είναι πιο εύκολο αν θέλεις για το συνθέτη, εφόσον έχει ταλέντο, να… Όχι. Ο συνθέτης ο οποίος είναι συνθέτης, το’χει πιο εύκολο να’χει μουσικότητα, από τον παίκτη, ο οποίος, μπορεί να’χει τη μουσικότητα, αλλά να’ναι πάρα πολύ δύσκολο να την εκφράσει λόγω του νευρο-κινητικού συστήματος που υπάρχει στη μέση. Ο συνθέτης για να είναι συνθέτης όμως, είναι απίστευτα σπάνιο. Το να είναι συνθέτης, σημαίνει ότι έχει – είναι τελείως άλλο πράγμα από το improvisation, απ’τον αυτοσχεδιασμό η σύνθεση. Πολλοί λένε ότι το ίδιο πράγμα – δεν έχει καμία σχέση. Αυτοσχεδιασμός είναι, κάτι real-time με κάποια δυνατότητα πρόβλεψης λίγο παρακάτω. Ο συνθέτης έχει συνολική εικόνα του έργου. Καμία σχέση το ένα με το άλλο. Είναι non-temporal πράγμα η σύνθεση. Η σύνθεση είναι μία εικόνα που έχεις για ένα πράγμα σα να το βλέπεις όλο απ’την αρχή μέχρι το τέλος την ίδια στιγμή. Σα να’σαι σε μία άλλη διάσταση. Μετά, you fill in the details. Αλλά ξέρεις εκ των προτέρων ότι είναι έτσι. Για άλλους είναι νοητική εικόνα, για άλλους είναι γραφικό, για άλλους είναι μία εικόνα που την έχουν και τη φτιάχνουν, για άλλους είναι– οτιδήποτε, δεν έχει να κάνει. Για άλλους είναι μια αλυσίδα γεγονότων, αλλά όλοι αυτοί είναι άμεσα, το βλέπουν.

Με σχόλια [M516]: 1. Musicality consists in being a ‘born musician’.
Not all trained musicians have it; those who do, stand out.

Με σχόλια [M517]: 2. Musicality is unteachable.

Με σχόλια [M518]: 3a. Musicality has to do with one’s emotional world and the possibility of channeling emotions through an instrument. All this is a matter of brainwork, like everything in life.

Με σχόλια [M519]: 3b. Brain & hormones play a part in all our actions.

Με σχόλια [M520]: 3c. Emotions + channeling emotions into music + response of the muscle-neuro-brain system: performer’s musicality.

Ο improviser, ακούει τί κάνει, και «πλανάρει» και παρακάτω. Και στο λέω όντας ένας απ'αυτούς. Τα κάνω και τα δύο.

4.Int. Το αμέσως παρακάτω, όχι από το μεγαλύτερο σύνολο…

4.J1. Μπορεί να έχεις μία εικόνα το πού θα πας, περίπου, όπως έχεις το GPS, και ξέρεις το χάρτη, και ξέρεις πάνω-κάτω τί γίνεται. Αλλά δεν είσαι εκεί. Στη σύνθεση είσαι εκεί. Και εδώ και εκεί – είναι, σα να'σαι ένα ον το οποίο ζει σε μία διάσταση παραπάνω. Όταν ιμπροβιζάρεις, είσαι εδώ, και πλανάρεις το παρακάτω κι έχεις μία ιδέα του πού θα πας. Αλλά απλή ιδέα είναι. Θα σου δώσω ένα παράδειγμα. Πολλές φορές όταν έπαιζα με τους …, με το τρίο μου, κάναμε το εξής πράγμα. Ανεβαίναμε πάνω χωρίς να λέμε τί κομμάτια θα παίξουμε, και παίζαμε δυόμιση ώρες χωρίς να'χουμε διάλειμμα. Χωρίς διάλειμμα. Πηγαίναμε απ' τη μέση ενός κομματιού, πηγαίναμε σε άλλο, απ' τη μέση σε άλλο, απ' τη μέση σε άλλο. Και, είχαμε φτάσει σε μία φάση αυτό το πράγμα να το κάνουμε τόσο (;6:14), τρεις ανθρώπους, καταλαβαίνεις θέλει 'tele-communication' τρελό, έτσι; Και φτάσαμε σ' ένα σημείο, να ξεκινήσουμε ένα κομμάτι, να παίξουμε άλλα 10-11, και να καταλήξουμε από 'κει που κόψαμε το πρώτο, το συνεχίσαμε από 'κει μέχρι το τέλος. Αυτό δεν υπήρχε κανένας τρόπος στον κόσμο, να (προετοιμαστεί) (6:31). Είναι too much information. Δυόμιση ώρες. Too much information. Καταλάβες; Αυτό όμως είναι improvisation. Αυτό είναι ότι ξεκινάω για μία εκδρομή, ξέρω πάνω-κάτω το πού είμαι, – μπορεί και να βρεθώ κάπου που δεν ξέρω, μεταξύ μας – αλλά πάντοτε είναι το τώρα, είναι η επιστήμη του τώρα. Το απόλυτο τώρα είναι. Γι'αυτό θέλει ουσιαστικά όλα του τύπου performer μουσικότητα, δηλαδή όλα λυμένα, κι εκείνο που αισθάνεσαι να σου βγαίνει, αλλά στον απόλυτο βαθμό, τελείως στον απόλυτο βαθμό. Και, η πλευρά της συνθέσεως που θέλεις μέσα σ' αυτό, είναι ότι προσπαθείς να έχεις μία κατεύθυνση σ' αυτό το πράγμα, να ξέρεις πού περίπου πας. Αλλά, αν όμως κάνεις κάτι, είτε από λάθος, είτε επειδή σου'ρθε εκεί, αυτό το οποίο ακούς, και σε πήγε κάπου, και σε πάει τελείως αλλού από'κει που είχες κανονίσει, τ'αφήνεις να σε πάει. Ενώ στη σύνθεση δεν παίζει τέτοιο πράγμα, η σύνθεση είναι αυτό που, -κατάλαβες, στη σύνθεση έχεις το έργο. Σε κάποια φάση, μπορεί η σύνθεση να σε πάει αλλού, γιατί μπορεί να συμβεί κάτι τέτοιο, μέσα. Να δεις κάτι, «μα αυτό είναι πάρα πολύ ωραίο, και θα'θελα να το κοιτάξω». Δεν το περίμενα από την αρχή. Αλλά είναι θέμα συλλήψεως, και πώς θα την εξελίξεις. Στον αυτοσχεδιασμό είναι μία συνεχόμενη σύλληψη που γίνεται τώρα, υπάρχει μόνο τώρα. Είναι τελείως άλλο πράγμα.

5.Int. Ναι. Κι είναι δεμένος με τη μουσικότητα είπες ο αυτοσχεδιασμός, θέλει δηλαδή τη μουσικότητα, για να…

5.J1. Απολύτως. Δε γίνεται αλλιώς. Άμα είσαι σοβαρός αυτοσχεδιαστής. Διαφορετικά κάνουμε ό,τι κάνουν οι περισσότεροι, που λένε ότι τώρα παίζω, ξερω 'γω, τώρα κάνω αίσθημα, τώρα (…;8:1). Ενώ αν θέλεις να είσαι σοβαρός σ' αυτό το θέμα, το θέμα της ροής, επειδή γι' αυτό συζητάμε, πρέπει να είναι κάτι ανεμπόδιστο. Το οποίο βέβαια έχει τεράστιες τεχνικές απαιτήσεις, για να βγαίνει, η ροή. Οπότε ουσιαστικά κατάλαβες τί θέλω να σου πω; Η μουσικότητα είναι κάτι το οποίο το έχεις σαν προ-κατάσταση στον εγκέφαλο, μία ευκολία στο να εκφράζεις τον συναισθηματικό τομέα, σε κάτι μουσικό. Είτε real-time αν είσαι performer, είτε σαν σύλληψη εφόσον είσαι συνθέτης. Το να το καταφέρεις να το κάνεις αυτό, το να φανεί η μουσικότητα, αυτό φαίνεται μετά από τεράστια εκπαίδευση, που έχεις λύσει όλα τα υπόλοιπα προβλήματα, ώστε να μπορείς να ακολουθείς τη μουσικότητά σου μέχρι το τέλος. Η ροή να βγαίνει. Άμα παίζω πάρα πολύ καλά σε ντο, και αυτό το οποίο σκέφτομαι με φέρει να ανεβώ ένα ημιτόνιο πάνω, και πάω εκεί και δεν ξέρω τί μου γίνεται, «με πήρε και με σήκωσε». Τέρμα η μουσικότητα, τέρμα όλα. Πέθαναν. Άρα πρέπει να έχω εκπαιδευτεί, και στη ντο#, και στη ρε, και σε όλα. Κατάλαβες;

6.Int.Μάλιστα. Σα τζαζίστας μιλάς! Οπότε μουσικότητα και μουσική ικανότητα στην ουσία για'σένα ταυτίζονται, μ'αυτό που λέμε τώρα; Δηλαδή, δε θ'άλλαζε κάτι με τη φράση «μουσική ικανότητα»; Γιατί καμιά φορά το «μουσικότητα» – λέμε αυτός έχει μουσικότητα, και εννοούμε αυτός έχει εκφραστικότητα. Αλλά, έτσι όπως το λες…

6.J1. Ωραία, θα στο πω διαφορετικά λοιπόν. Υπάρχει υπολογιστική ικανότητα, που είναι ένα πράγμα, και υπάρχει και η καλλιτεχνική ικανότητα που είναι άλλο πράγμα. Τα δύο αυτά μαζί, κάποιοι τα λένε «μουσικότητα», εννοώντας πιο πολύ την υπολογιστική ικανότητα, και το «μουσικότητα» πιο πολύ την καλλιτεχνική ικανότητα. Δε θα μπω σ' αυτού του είδους την κατάσταση, εγώ απλά θα σου πω το θέμα της υπολογιστικής ικανότητας, και της καλλιτεχνικής ικανότητας. Υπολογιστική ικανότητα είναι η δυνατότητα να ξέρεις πάρα πολύ καλά χαρτογραφημένο το όργανο που παίζεις, ώστε ό,τι και αν συμβεί, να μην έχεις «δυστύχημα». Και να είσαι σε θέση να ακολουθήσεις τον ειρμό της σκέψης σου, εφόσον είσαι αυτοσχεδιαστής.

Με σχόλια [M521]: 3d.Composer's musicality: the ability to experience the work both in time and non-temporally, as a whole; unmediated by the neural & motional system.
Improvisator's musicality: working in 'real-time', having a general idea of the whole 'map' and the ability to predict only a little way ahead.

Με σχόλια [M522]: 4.Improvisator's musicality: 'the science of now; the absolute now'. A continuous conception that only exists in the present; the ability to retain a sense of direction, while allowing the musical course to take de-tours. The performer's musicality, with all its technical aspects, needs to be well in place.

Με σχόλια [M523]: 5.Musicality is an a-priori ability of the brain: an ease at expressing emotions into something musical: in real-time for the performer (& improviser), as a concept for the composer. Musicality is only allowed to function when all technical problems have been solved (e.g.: playing as well in all scales).

Οκ, πρέπει να το ξαναπώ απ' την αρχή λοιπόν. Υπολογιστική ικανότητα χρειάζεσαι στα εξής πράγματα ανάλογα με το είδος που είσαι: όταν είσαι κλασικός μουσικός, υπολογιστική ικανότητα χρειάζεσαι στο να είσαι πάρα πολύ καλός sight-reader. Να σου δώσω κάτι και να το παίξεις πάρα πολύ γρήγορα. Να έχεις καλή αποθηκευτική ικανότητα, έτσι ώστε αυτό το πράγμα να το αποθηκεύσεις γρήγορα, να το απομνημονεύσεις και να το …(10:29;). Εντάξει. Αν είσαι συνοδός σε τραγουδίστριες, ή τέτοιο πράγμα, το οποίο σημαίνει ότι πρέπει να τα ανεβοκατεβάζεις, να 'χεις εύκολο τρανσπόρτο, σε συνδυασμό με τα προηγούμενα: πάρα πολύ καλό διάβασμα, εύκολη απομνημόνευση, και εύκολη δυνατότητα, να το πάω αυτό ένα ημιτόνιο πάνω, το οποίο για το πιάνο, είναι εφιαλτικό, όπως ξέρεις, έτσι; Πανδύσκολο. Αλλά κάποιοι άνθρωποι, ελάχιστοι, αυτό το'χουν. Το'χουν σε διάβασμα. Μπορούν να διαβάσουν κάτι, και πάρα πολύ εύκολα να στο παίξουν σε άλλη τονικότητα. Εγώ δεν το βρίσκω καθόλου εύκολο, γενικά την όλη κατάσταση με το διάβασμα, θεωρώ ότι,-

7.Int. Το'χουν έμφυτο, δηλαδή;

7.J1. Ναι. Από όσους έχω δει, και να σου είμαι τελείως τίμιος σ'αυτό το πράγμα, όσους έχω δει που είναι καλοί διαβαστές, γεννήθηκαν καλοί διαβαστές. Είχαν τον εγκέφαλο, ο οποίος το συγκεκριμένο πράγμα, το'χει skill, το'χει έμφυτο. Όλα δουλεύονται μέχρι σ'ένα σημείο. Αλλά ξέρω πάρα πολύ καλά ότι ένας άνθρωπος σαν εμένα, ο οποίος πιθανότατα πάλεψε δυσλεξία όταν ήμουνα μικρός, προφανώς πάλεψα δυσλεξία, χωρίς να το ξέρω, τότε δεν υπήρχε ιδέα γι' αυτά τα πράγματα, έτσι; Κι έφτασα από δυσλεξία να γίνω μαθηματικός σε μεταπτυχιακό επίπεδο. Καταλαβαίνεις ότι θέλει πολύ αγώνα. Τον μαθηματικό τρόπο σκέψης τον είχα. Αλλά είχα θέματα με τα γράμματα, κάποια -και- έφτασα στο σημείο να διαβάζω τρομερά γρήγορα βιβλία και τέτοια, αλλά μουσική παρτιτούρα ποτέ δε διάβασα …(;11:44). Κατάλαβες; Και προφανώς φταίει αυτό το πράγμα, δηλαδή, αισθάνομαι τον εγκέφαλό μου να είναι έτσι. Δεν μπορεί να διαβάσει. Σαφώς αν με δεις να διαβάζω, ενδεχομένως να διαβάζω καλύτερα απ' το μέσο όρο. Αλλά ποτέ δεν θα είμαι, σαν τον Τουφεξή ας πούμε που μου έκανε μαθήματα, ο οποίος παίρνει παρτιτούρα τριάντα όργανα, και κάνει επί τόπου reduction. Τριάντα όργανα, όπως είναι. Χειρότερα!: Έχει τριάντα όργανα, τα κάνει reduction επί τόπου, και ακούει εσένα που παίζεις στο πιάνο, και σου κάνει και κριτική. Την ώρα που κάνει reduction, prima vista τα τριάντα όργανα. Αυτό το πράγμα, το 'χεις. Κατάλαβες; Δηλαδή, παίρνει μία σελίδα, με την (υπέρμετρη;) πληροφορία τής μουσικής, και το κάνει sight-read, εκείνη την ώρα, όλο, όπως είναι. Κατευθείαν, στο πιάνο, όπως είναι. Και σου λέει κι εσένα τί λάθος έκανες στο δικό σου μέρος που *δεν* έπαιξε. Αυτό είναι το «χειρότερο»! Το βλέπεις και λες, «φίλε παράτα μας», 'get out of here'! Παράτα μας! Άϊ φύγε από 'δω! Το 'χω δει live αυτό το πράγμα, ήρθε τύπος που είχε κονσέρτο, το οποίο έπρεπε να παίξει, για να πάρει το διδακτορικό του, και ο τύπος που το 'γραψε, έπρεπε να εκτελεστεί το κονσέρτο για να πάρει κι αυτός το διδακτορικό του. Κατάλαβες πώς γίνεται; Εσωτερικό δηλαδή θέμα. Γράφω, το παίζεις, παίρνουμε και οι δύο διδακτορικό. Ε και το 'φερα τώρα στον Τουφεξή, και παίρνει ο Τουφεξής, έργο του 20ού αιώνα, που γίνεται «της κακομοίρας», με φουλ συμφωνική και πιάνο. Κάνει reduction. Γυρνούσα τις σελίδες. Κάνει reduction prima vista τη συμφωνική όπως ήτανε, αφού, ξέρεις, εγώ δυσκολευόμουν να γυρνάω τις σελίδες. Κι όταν τελείωσε αυτό, μιλάμε για έναν πάκο τώρα, τελειώνει και λέει, λοιπόν. Κοίταξε να δεις, στο σημείο τάδε, που έκανες αυτό, και το παίζει το μέρος του πιάνου, την ώρα που, καταλαβαίνεις; Εγώ θα το 'παιζα λίγο διαφορετικά. Και λέω, κάτσε, ώπα, στοπ, στοπ τώρα. Λοιπόν, το διάβασες in tempo. Τριάντα όργανα. Και έβλεπες κι αυτό που δεν παίζεις, σε σημείο ώστε να του κάνεις και κριτική ότι δε σ' άρεσε το… Πλάκα μας κάνεις, ρε μεγάλε; Ναι, εκεί αυτοκτονείς. Αν το δεις αυτό το πράγμα, λες, ok, αυτό είναι το διάβασμα, τώρα κατάλαβα γιατί ήσουν καθηγητής στο Julliard. Το κατάλαβα. Ευχαριστώ πολύ. Οκ, εξηγήθηκε.

8.Int. Οπότε είναι έμφυτα…

8.J1.Οπότε ναι είναι έμφυτα, δεν το συζητάω. Δηλαδή, τελείωσε. Για 'μένα. Κάποιος άνθρωπος γεννιέται με κάποιες έμφυτες ικανότητες του εγκεφάλου. Ο Ayrton Senna, στη Formula 1, ο άνθρωπος που σκοτώθηκε. Δε σκοτώθηκε επειδή δεν τα πήγε καλά αυτός. Σκοτώθηκε διότι το αυτοκίνητο είχε mechanical failure και δεν μπόρεσε να κάνει αυτό που ήθελε αυτός, και καρφώθηκε με 300χμ την ώρα. Ο Ayrton Senna, δεν φτιάχνεται με εκπαίδευση. Ο Niki Lauda, δε φτιάχνεται με – ενδεχομένως να φτιάχνεται με εκπαίδευση. Ο Ayrton Senna δεν φτιάχνεται με εκπαίδευση. Ενδεχομένως, τον 'average Joe' ας πούμε της εποχής του Bach, τον φτιάχνεις με εκπαίδευση. Τον Bach δεν τον φτιάχνεις με εκπαίδευση. τον 'average Joe' της εποχής του Mozart τον φτιάχνεις με εκπαίδευση. Αλλά τον Mozart σίγουρα δεν τον φτιάχνεις με εκπαίδευση. Καταλαβαίνεις τί εννοώ. Ε, ο κάθε άνθρωπος από εμάς έχει κάποιες συγκεκριμένες ικανότητες. Εγκέφαλος είναι. Δεν είναι καρμπόν σε κανέναν, κανένας δεν είναι καρμπόν κανενός. Έχει ευκολίες σε κάποια πράγματα, και αυτά τα πράγματα είναι ευκολίες με τις οποίες έρχεται στη ζωή. Σε κάποιους ανθρώπους οδηγεί στη μουσική, οπότε ο εγκέφαλος, βάσει των ευκολιών που έχει, κάνει κάποια πράγματα εύκολα στη μουσική. Μπορεί να έχει κάποια εύκολα πράγματα στη φωτογραφία. Μπορεί να έχει κάποιες ευκολίες στο ποδήλατο. Μπορεί να έχει πολύ καλές ευκολίες, με το

Με σχόλια [M524]: 6.Musicality / musical ability can be divided into 'computational' (i.e. problem-solving) ability & artistic ability.

Computational abilities vary for different genres. E.g. in classical performance: sight-reading, memorizing; in accompanying: sight-reading, memorizing, ease with transposition.

Με σχόλια [M525]: 7a.Even being a good reader is hard-wired. Everyone can work at it, but it's different when one is a 'born good reader'.

Με σχόλια [M526]: 7b.Personal experiences of 'natural' difficulty versus 'natural' ease at sight-reading: self versus teacher.

ίδιο set of skills, στις πολεμικές τέχνες. Δεν το ξέρεις αυτό. Ενδεχομένως ο ίδιος να μην το 'χει ανακαλύψει. Ενδεχομένως ένας πολύ καλός μουσικός να'τανε ίσως ο καλύτερος του πλανήτη ever, στην ξιφασκία, κι ας μην έμαθε ποτέ. Ο εγκέφαλος είναι αυτός όμως, κι έχει κάποια skills. Για τη μουσική, αυτά τα skills που έχει, μεταφράζονται σε μία ικανότητα. Οπότε, ερχόμαστε πάλι στην ικανότητα. Κάποιους ανθρώπους λοιπόν τούς πηγαίνει η ζωή, στην κλασική μουσική. Στην κλασική μουσική λοιπόν που τους πάει, σημαίνει ότι έχουν ένα skill set το οποίο ανταποκρίνεται σ' αυτό το πράγμα. Καλό διάβασμα, άμεσο αυτόματο σύστημα, σε στυλ αυτί-μάτι, ή μάλλον, μάτι-χέρια. Έχουν ένα τέτοιο πράγμα που είναι λυμένο. Αντιστοίχως, αυτούς που είναι συνθέτες, έχουν μία κατάσταση, πάρα πολύ δυσκολότερη ίσως, υπό μία έννοια, δηλαδή – όχι δυσκολότερη, ενδεχομένως σπανιότερη. Να έχουν τη δυνατότητα να δούνε ένα μουσικό γεγονός το οποίο είναι καθαρά χρονο-εξαρτώμενο μέγεθος, εξωχρονικά. Οπότε το βλέπουνε, υπό μία έννοια, με τον ίδιο τρόπο που βλέπει ένας μαθηματικός το θεώρημα. Σαν μία γραφική παράσταση ενός πράγματος, το οποίο ξεκινάει από κάπου και τελειώνει κάπου αλλού, κι όλο αυτό το πράγμα είναι ένα. Αυτό είναι διαφορετική ικανότητα τελείως, από τα άλλα. Κατάλαβες; Το να έχεις τη σωστή σύλληψη σε αυτό το πράγμα, και να σου κάτσει ένα έργο-πραγματική τέχνη, είναι το αντίστοιχο της μουσικότητας που θα ήθελες να έχει ένας εκτελεστής ο οποίος θα παίξει ένα έργο, και θα πεις ότι να, τον Horowitz τον ξεχωρίζεις, δεν πάει να παίζει ό,τι παίζει. Λες ο Horowitz είναι, που παίζει αυτό. Δε λες είναι ο τάδε (συνθέτης). Ενώ με τον 'average Joe', θα ακούσεις τον τάδε (συνθέτη), όχι τον ίδιο (τον εκτελεστή). Με τον Horowitz ακούς τον Horowitz, που *παίζει* τον τάδε (συνθέτη). Βλέπεις είναι συγκεκριμένα 'καρύδια' όσον αφορά εμένα, είναι …(;17:17). Οπότε έχεις την υπολογιστική ικανότητα που χρειάζεται στο κάθε είδος, και την καλλιτεχνική ικανότητα που θέλει πάλι το κάθε είδος. Η καλλιτεχνική ικανότητα είναι αυτό που θα έλεγα περισσότερο του δεξιού ημισφαίριου, δηλαδή πιο – είναι αυτό το «κάτι» το οποίο δεν μπορείς να κάνεις quantification με τίποτα. Τα υπολογιστικά skills τα ξέρεις για το κάθε πράγμα που χρειάζεται. Για το performing το πιο βασικό, είπαμε τί είναι. Για τον improviser, είναι τελείως άλλα.

9.Int. Αυτό θα σε ρωτούσα.

9.J1. Λοιπόν. Ποιά είναι τα skills set που χρειάζεται ο improviser. Χρειάζεται, –το διάβασμα δεν είναι τόσο παντελώς απαραίτητο, υπάρχουν πάρα πολλοί κακοί διαβαστές, μεταξύ αυτών κι εγώ, που κάνουν μια χαρά τη δουλειά τους. Κοίταξε, σου λέω πάλι, ότι παίζω σε big band και διαβάζω τα πάντα με το που μου τα φέρεις. Αυτό δε σημαίνει ότι είμαι καλός διαβαστής. Αυτό σημαίνει ότι διαβάζω μια χαρά big band charts. Καλός διαβαστής είναι ο Τουφεξής. Του φέρνεις συμφωνική και την κάνει reduction. Αυτό είναι καλός διαβαστής. Όλα τ'άλλα, δεν είναι. Επειδή το'χω δει, ξέρω. Να'μαστε εξηγημένοι…

10.Int. Έχεις μέτρο σύγκρισης, τον Τουφεξή!

10.J1. Έχω μέτρο σύγκρισης! Εγώ είμαι πολύ κάτω από τους περισσότερους από'σας. Όποιος είναι κλασικός μάλλον είναι καλύτερος από'μένα, αρκετά. Κι εγώ κλασικός υπήρξα σ'ένα διάστημα, αλλά, το διάβασμα πάντοτε το είχα πρόβλημα. Τα μάθαινα απ'έξω γιατί δε μπορούσα να διαβάζω καλά.

11.Int. Κατάλαβα. Ανέπτυξες έτσι άλλες ικανότητες όμως.

11.J1. Ναι, κοίταξε, το καλό είναι ότι λίγο-λίγο κατάφερα να μάθω να διαβάζω, μέχρι ενός σημείου. Αλλά η σχέση μου με την παρτιτούρα ήταν φοβερή όταν ήμουν 13-14 χρονών, τότε διάβαζα τα πάντα. Μετά το'χασα.

12.Int. Μυστήριο αυτό.

12.J1. Απίστευτο, ναι. Μπορεί να μου'ρθει κανένα εγκεφαλικό και να παίξω!

13.Int. Μυστήριο αυτό… Αυτό μπορεί να'χει να κάνει με κάτι ψυχολογικό, κάτι…

13.J1. Η αυτό, ή κανένα αγγείο. Να 'σπασε κανένα αγγείο κάπου και να μην το ξέρω. Η μάνα μου έχει πάθει δύο εγκεφαλικά. Μπορεί να'παθα κι εγώ ένα και να μην το ξέρω. Και να το'παθα δεκατεσσάρων ετών. Γίνεται. Όλα παίζουν. Οπότε ερχόμαστε πίσω στο τί χρειάζονται οι τζαζίστες για υπολογιστική ικανότητα. Χρειάζεσαι: τεχνική, –ποτέ δεν είναι αρκετή. Ποτέ. Ειδικά όπως έχουν γίνει τώρα τα πράγματα, ποτέ δεν είναι αρκετή. (19:24: Παράδειγμα με τον Art Tatum & Horowitz για τη σημασία της τεχνικής, ως το 23:00). Τί κάνεις λοιπόν για να αποκτήσεις την τεχνική; Παίζεις όσους «κλασικούς» υπάρχουν και δεν υπάρχουν, και το χειρότερο, τα παίζεις όλα twelve keys. Γιατί αν δεν τα παίξεις όλα twelve keys, δεν αποκτάς twelve-key-facility. Και στη τζαζ, όταν αυτοσχεδιάζεις, αν δεν έχεις twelve-key-facility, είσαι τελειωμένος. Δεν πας πουθενά. Γιατί

Με σχόλια [M527]: 8a.We are born with certain skill-sets that translate into abilities, into things that our brain can easily do. E.g., performer: ear-eye-hand co-ordination & a recognizable personal style (e.g. Horowitz); composer: the non-temporal conception of the whole piece at once.
You could not create certain figures, e.g. Bach, Mozart (+ examples from other domains) by training.

Με σχόλια [M528]: 8b.Each genre demands different computational & artistic skills.
Contrary to computational skills, artistic skills (right-brain) are non-quantifiable.

Με σχόλια [M529]: 9.Reference to personal experience of self's versus teacher's ability in sight-reading

Με σχόλια [M530]: 10.Personal experience of sight-reading

Με σχόλια [M531]: 11. "

Με σχόλια [M532]: 12. "

Με σχόλια [M533]: 13a. "

αν πας να κάνεις ένα jam κάπου, οι ερωτήσεις που θα ακούσεις είναι, what piece, what tempo, what key. Αν λοιπόν πας εκεί, και λες θέλω να τζαμάρω, πολύ ωραία, παίζουμε το …(;23:28) στον τάδε τόνο. Παίξε. Τί θα πεις; Δεν ξέρω τον τάδε τόνο; Ένα ωραίο χεράκι με την πόρτα της εξόδου. «Παρακαλώ, ο επόμενος». Δεν υπάρχει… σφάζονται. Για μία θέση, για να παίξεις κάπου, περιμένουν 100 άτομα. Συνεπώς, η κρισάρα είναι απλή. You do it, or you don't do it. twelve-key-facility: πώς το αναπτύσσεις σε αυτά τα επίπεδα που θέλουμε; Παίζεις ό,τι κλασικό ξέρεις, –ό,τι κλασικό ξέρεις, εννοώ Invention Bach, εννοώ, τη μελέτη που 'κανε ο Λιστ πριν πάει στον Μπετόβεν, έχεις ακούσει γι' αυτό το στιγμιότυπο; Πάει ο Λιστ πιτσιρικάς να δει τον Μπετόβεν. Κι οι ερωτήσεις του Μπετόβεν ήτανε: Παίζεις το καλά συγκερασμένο; Μάλιστα κύριε, το παίζω. Εννοώντας όλο, γιατί το 'παιζε όλο, ο Λιστ. Το παίζεις από όλους τους τόνους; Μάλιστα κύριε, το παίζω. Και του έπαιξε μία φούγκα, σ' έναν άσχετο τόνο. Αυτό ήταν το στάνταρ, αυτών. Αυτό είναι το στάνταρ και για τη τζαζ. Άρα, ό,τι ξέρεις, επί δώδεκα. Αυτή είναι η υπολογιστική ικανότητα που χρειάζεσαι. Αυτό είναι το ένα μέρος. Αυτό δεν έχει σχέση με αυτοσχεδιασμό, αυτό έχει σχέση με αυτά που γράφεις σε πιάνο. Στον αυτοσχεδιασμό τώρα, απαιτούνται τα εξής. Απαιτείται μία εξαιρετικά καλή γνώση των ιστορικών περιόδων της τζαζ, πρακτική όμως. Καταλαβαίνεις; Δηλαδή, όχι να ξέρω ότι το boogie woogie ακουγόταν έτσι, αλλά να παίζω boogie woogie. Όχι ότι το ragtime ακουγόταν έτσι, –να ξέρω ragtime, να ξέρω πώς είναι. Το (…;24:54), το novelty piano, ξέρω 'γω; Dixie land. Όλα αυτά να τα ξέρεις, εσωτερικά. Να τα γνωρίζεις, να 'χεις παίξει. Δεν πρέπει να μιλάς για τον Jelly Roll Morton, πρέπει να 'χεις παίξει Jelly Roll Morton. Κι υπάρχει μία πλειάδα ανθρώπων, τους οποίους πρέπει να 'χεις δει από μέσα. Ιστορική γνώση, επί του πιάνου. Εάν μιλάμε για πιάνο. (…;25:14). Twelve keys, διότι ανά πάσα στιγμή, την ώρα που παίζανε αυτοί, άμα δεις κλιπάκια, υπήρχανε, γενικά στην αφρικανική παράδοση, υπάρχει αυτό το contest, που κάνουν. Πολλές φορές οι πόλεμοι που κάναν οι αφρικάνοι, ήτανε να κάνουν ουσιαστικά αγωνίσματα, και ο πόλεμος έληγε χωρίς καν πεθαμένους, δεν υπήρχε καν πεθαμένος ορισμένες φορές. Μπορεί να κάνανε απλά ένα είδους, σε στυλ ότι, θα πετάξω εγώ το ακόντιο για να χτυπήσεις τον άλλον, ας πούμε. Ε, κι ο άλλος όταν δει το ακόντιο να 'ρχεται μπορεί να κάνει μία έτσι, να τ' αποφύγει, δε θα κάτσει να τη φάει. Αλλά κέρδισε ο άλλος, και, κατάλαβες τί θέλω να σου πω. Κι έτσι κερδήθηκε ο πόλεμος, χωρίς σταγόνα αίμα. Ο Shaka Zulu τα άλλαξε όλα. Ψάξ' το να δεις. Ο Shaka Zulu άρχισε να σφάζει. Πήρε τις μεθόδους του οργανωμένου στρατού των λευκών, τις μετέφερε στους μαύρους, και, πέρασε λεπίδι μετά, ήταν άλλη φάση. Ήτανε λοιπόν στην κουλτούρα τους, να έχουνε αυτού του είδους το contest. Δεν ήταν τόσο στην ευρωπαϊκή κουλτούρα αυτό, ήταν καθαρά στη μαύρη κουλτούρα. Όταν αναπτύχθηκε η τζαζ, από τα σπάργανά της κιόλας υπήρχε το «εγώ είμαι καλύτερος από 'σένα, εσύ είσαι καλύτερος απ' τον τάδε», κλπ. Θα ακούσεις ακόμα και τον Jelly Roll Morton να μιλάει στα Library of Congress recordings που είναι 8 CDs, και λέει ότι εγώ τότε ήμουν ο καλύτερος, αλλά δεν ήμουν καλύτερος απ' τον τάδε, ο τάδε ήταν καλύτερος από 'μένα. Τώρα τί θα πει καλύτερος; Ο Jelly Roll Morton σκότωνε. Τί θα πει καλύτερος, τί έκανε ο άλλος; Έπαιζε με 11 δάχτυλα; Τί άλλο έκανε; Και για να το λέει αυτό, σημαίνει ότι έκανε κάτι, το οποίο ήθελε να κάνει, το οποίο όμως ήταν αντικειμενικό, αρκετά ώστε όταν βρίσκονται στον ίδιο χώρο, όλοι γύρω να λέγαν ότι ο άλλος κέρδισε. Αυτό λοιπόν λεγότανε 'cutting contest', και κρατήθηκε στη τζαζ, μέχρι πρό τινος υπήρχε, και τώρα, τώρα έχει εκλείψει πολύ βέβαια, αλλά ας πούμε μέχρι το '80, υπήρχε στάνταρ το cutting contest. Πηγαίναν και, όποιος φάει τον άλλον. Κι όποιος κέρδιζε, ήταν ο καλύτερος της παρέας. Αυτό υπήρχε στη τζαζ folklore, για πάρα πολύ καιρό. Συνεπώς, υπάρχει ένα αντικειμενικό κριτήριο, ποιός έχει την ικανότητα. Καταλαβαίνεις τί θέλω να σου πω; Γι' αυτό σου το αναφέρω αυτό. Πράγμα το οποίο δεν έχει καμία σχέση τώρα με την Ευρώπη. Πρόσεξε όμως. Αν διαβάσεις και τη βιογραφία του Μπαχ, θα δεις ότι την εποχή του Μπαχ, επειδή ο Μπαχ ήτανε Kapellmeister και έβγαζε τα φράγκα της εποχής, κι όλοι θέλανε τη θέση του, βέβαια αυτός είχε 20 στόματα να θρέψει, υπήρχαν πολλοί που εποφθαλμιούσαν τη θέση του και βάζανε μπηχτές. Οπότε, υπάρχει κάτι το οποίο ο Albert Schweitzer στη βιογραφία του Μπαχ λέει ότι μάλλον δεν ισχύει, αλλά μπορεί και να μην ισχύει το ότι δεν ισχύει, το βάζει με ερωτηματικό. Πήγαινε ντυμένος κουρελής, για να μην τον αναγνωρίσουνε, στη λειτουργία, που έπαιζε ο οργανίστας. Και του έλεγε, «συγνώμη, μπορώ να παίξω κύριε;», ταπεινά. «Φύγε ρε κουρελή από'δω». «Μα σας παρακαλώ». «Ρε φύγε από'δω»! «Μα σας παρακαλώ», «άντε, πήγαινε». Ε, και πήγαινε, και τους έπαιρνε και τους σήκωνε. Πήγαινε ο Μπαχ εκεί και έπαιζε, κουρελής τώρα. Κι ο άλλος ήτανε, άρχιζε να τρέμει, ξέρεις. «Θα'χε την καλοσύνη η μεγαλειότητά σας να μου σφυρίξει ένα θέμα;». Σφύριζε ο άλλος, ό,τι του κατέβαζε το κεφάλι του, μετά τον τρόμο. Ε, έκανε ο άλλος (Μπαχ) μια τρίφωνη φούγκα με αυτό. «Η μεγαλειότητά σας θα έκανε το ίδιο αν το ζητούσα εγώ;». «Ε, δε νομίζω», και κατεβάζει. «Τότε τί θες τη θέση μου;». Ο άλλος μετά, ακούει Μπαχ, και τρέχει, ακόμα τρέχει, ως σήμερα. Άρα, κάτι τέτοιο υπήρχε και τότε. Αλλά στη τζαζ είναι δεδομένο. Στη τζαζ υπήρχανε cutting contests από την εποχή του ragtime. Γιατί υπήρχαν τύποι που παίζαν ragtime, κι έβγαζαν λεφτά απ'αυτό. Κι αν είναι να βγάλεις λεφτά, πρέπει να αποδείξεις ότι είσαι ο καλύτερος κι ότι τα αξίζεις τα λεφτά. Κι ήταν μια ολόκληρη ουρά από πιανίστες, οι οποίοι πηγαίναν επάνω, και ο ένας «καθάριζε» τον άλλον. «Εγώ παίζω καλύτερα από'σένα». Ο Scott Joplin, είχε «καθαρίσει» πολλούς! Κι έβγαζε δικούς του φίλους μετά επάνω. Το οποίο είναι γεγονός. Να μη μιλήσω μετά για τους …(;29:28) ότι, ανέβηκε ο Charlie Parker να παίξει, κι ήταν ο Jo Jones στα τύμπανα, και δεν του

Με σχόλια [M534]: 13b.Computational skills for jazz players involve technique, particularly 'twelve-key facility'.

For improvisation, one needs to have practical knowledge, at the instrument, of different historical & important personal styles of jazz music.

άρεσε του Jo Jones – papa Jo Jones, ο πρώτος. Δεν του άρεζε ο τρόπος που'παιζε ο Charlie Parker, ο μικρός, γιατί με τα (ρίψια του;29:39) τους έκοψε τα πόδια όλους, έτσι; Δεν του άρεζε το πώς παίζει, κι αρπάζει ένα πιάτο, του το πετάει. «Σήκω φύγε από'δω». Ιουουου! Ωραία. Κι έφαγε ο άλλος το πιάτο στο κεφάλι. Κι έφυγε. Για σκέψου να πας να παίξεις ας πούμε, ευγενικές καταστάσεις, έτσι; Οπότε…

14.Int. Αληθινές καταστάσεις!

14.J1. Τελείως! Οπότε ο άλλος παίρνει το σαξόφωνο και λέει ok, δεν είμαι έτοιμος ακόμα. Με χυμένα τα μυαλά έξω, λέει, «πρέπει να μελετήσω». Ναι αλλά πάει μετά όμως, τους έκοψε τα πόδια όλους. Αυτός είναι ο κόσμος της τζαζ. Λοιπόν. Επανερχόμεθα λοιπόν στα υπολογιστικά κριτήρια. Όπως είπαμε, twelve-key-facility. Τεχνική, όση έχεις. Ιστορική γνώση όλης της τζαζ, μέχρι του σημείου που βρίσκεσαι. Δε μπορείς φυσικά να ξέρεις το 3000 τί θα είναι, μέχρι σήμερα. Όλα αυτά 12 keys. Στο βαθμό που μπορείς, εν πάση περιπτώσει. Και, γνώση ρεπερτορίου, να ξέρεις πάρα πολλά κομμάτια, τα λεγόμενα standards. Υπάρχει ένα στάνταρ ρεπερτόριο, αυτό πρέπει να το ξέρεις πάρα πολύ καλά γιατί όπου κι αν βρεθείς, όπου κι αν σταθείς, από'κει θα σου ζητήσουν. Κατάλαβες; Κι είναι και πολλά. Μα πάρα πολλά κομμάτια. Το στάνταρ ρεπερτόριο της τζαζ είναι γιγαντιαίο. Έχεις τα στάνταρντς, τα Tin Pan Alley που λέμε, δηλαδή κομμάτια του Musical τα οποία περάσαν στο ρεπερτόριο της τζαζ, από μιούζικαλ της εποχής, ή από (;30:55)-shows ας πούμε, ok πιο πριν, Minstrel shows, οι μαύροι όταν ξεκινήσανε… Οι μαύροι ξεκινήσανε ουσιαστικά πώς: ήτανε μία φυλή που ήρθε από το πουθενά, σκλάβοι, σ'άθλιες συνθήκες, δεν είχανε την κουλτούρα τους, δεν είχανε δικαίωμα να μιλάν τη γλώσσα τους, δεν είχαν δικαίωμα για τη θρησκεία τους. Εκχριστιανίστηκαν μαζικά, ειδικότερα κατά τα 'great awakenings' που έγιναν στην Αμερική. Στην Αμερική έγιναν τέσσερα great awakenings. Great awakenings ήταν ουσιαστικά μαζικοί προσηλυτισμοί στο Χριστιανισμό. Οπότε πάρα πολύς κόσμος από τους σκλάβους ακολούθησε τη θρησκεία του αφέντη. Αλλά όταν πήγαινε στην Εκκλησία, ήταν πίσω βέβαια, δεν ήταν μαζί με τον αφέντη, ήταν σε ξεχωριστό, και πολλές φορές για να μην κάνουν αυτά τα αυθόρμητα που κάνουν οι μαύροι, ξέρεις, τα ομαδικά τους, τους βάζαν αλυσίδες στα πόδια για να μη σηκώνουν τα πόδια. Τρελά πράγματα. Παρ'όλα αυτά, ήδη από τότε, ο Χριστιανισμός ειδικά χτύπησε μία ευαίσθητη χορδή στους μαύρους, διότι τους υποσχόταν μια καλύτερη ζωή, έστω και μετά. Οπότε, γιατί τώρα μιλάμε… Έχεις δει το «Δώδεκα χρόνια σκλάβος»; Δες το οπωσδήποτε, θα δεις ένα μικρό μέρος του τί τραβάγανε, ένα μικρό μέρος. Αλλά, αρκεί, – δες και το 'Django'. Δες το. (Για τις ταινίες, 32:26 ως 32:50). Αυτοί οι άνθρωποι, τους αποκολλήσανε από οτιδήποτε δικό τους είχανε. Τους φέραν σ'έναν ξένο τόπο, και δεν τους επιτρέψανε - απαγορευόταν να μάθεις να διαβάζεις, ως σκλάβος. Απαγορευόταν. Άμα διάβαζες… Απαγορευόταν. Δεν ήταν ότι, δε θα πέρναγες καλά. Σε σκοτώνανε άμα ξέρεις να διαβάζεις. Υπήρχε νόμος. Λοιπόν. Οπότε ήταν κι αυτό το θέμα. Τους έχεις υποχρεώσει στην αμάθεια. Δηλαδή, όταν απελευθερώθηκαν οι σκλάβοι το '65, (σύσταση για το βιβλίο «Τριάντα χρόνια σκλάβος», μιλήσαμε λίγο γι'αυτό και για την ταινία «Δώδεκα χρόνια σκλάβος», και για την απαξίωση της ζωής αυτών των ανθρώπων: 33:29 ως 35:25). Λοιπόν, και γίνεται το εξής πράγμα τώρα. Αυτοί οι άνθρωποι, λίγο-λίγο, έπρεπε να βρουν έναν τρόπο να εκφραστούν. Πώς εκφράστηκαν; Ακούγανε το υμνολόγιο της Εκκλησίας, Οπότε πήρανε τους της Εκκλησίας, οπότε πήρανε το υμνολόγιο της Εκκλησίας, είχαν κρατήσει κάποια στοιχεία της παράδοσής τους, όσο μπορούσανε μέσα στην όλη ιστορία, και τα παντρέψανε, και φτιάχτηκαν τα spirituals, και φτιαχτήκανε επίσης και μια άλλη κατηγορία τραγουδιών που λεγότανε work songs. Τα work songs ήταν αυτά τα οποία τραγουδάγανε στις φυτείες, και επίσης τα τραγουδάγανε στις φυλακές. Τί δουλειά έχουν στις φυλακές, και τί δουλειά έχουν στις φυτείες; Στις φυτείες τα βγάζανε για να περνάει η ώρα, την ώρα που κάνουν ό,τι κάνουν. Κι είναι συνήθως 'call and response', ακριβώς όπως ήταν τα αντίστοιχα πράγματα στην Αφρική. Το ίδιο πράγμα για τα work songs ήτανε για να τους συγχρονίζουν, για να κάνουν όλοι μαζί κάτι. Είτε να βαράνε κάτω για το railroad, είτε να κόβουνε τα ξύλα, υλοτομία, έτσι; Όλη η υλοτομία, στηρίχτηκε στους μαύρους. Όλα αυτά τα πράγματα λοιπόν. Βασίστηκαν ουσιαστικά στην ήδη προϋπάρχουσα αφρικανική κουλτούρα, το πώς ακριβώς σκέφτονταν. Που είχαν το call & response, που'χαν όλα αυτά τα πράγματα. Τα cutting contests ήταν μέρος της διαδικασίας τους. Τότε. Αυτά μπόρεσαν και βγήκανε στην επιφάνεια, από τη στιγμή που πλέον ήταν ελεύθεροι, γιατί, ως σκλάβος δεν υπάρχει θέμα cutting contest. Αλλά ως ελεύθεροι, έπρεπε να κερδίζουν το ψωμί τους. Σε πανδύσκολες συνθήκες, σε χαμαιτυπεία. Τα πρώτα μπαρ των μαύρων, –δηλαδή πώς έχουμε τα σαλούν. Τα σαλούν που βλέπεις εσύ είναι για τους άσπρους. Έχεις δει μαύρους σε σαλούν; Ποτέ. Πού πήγαιναν οι μαύροι; Barrel house. Barrel house & juke joints (36:55), λεγότανε. Και ήτανε το σαλούν των μαύρων. Εκεί πηγαίνανε. Εκεί τί υπήρχε; Στερεοφωνικό; Πού να βρεθεί; Πιάνο. Και ξεκίνησαν το Barrel House Piano. Το οποίο Barrel House Piano – γιατί πιάνο; Πάρε μια κιθάρα. Θα τ'ακούσει εγώ, κι εσύ, και κανένας από δίπλα. Πρέπει να κάθονται. Με το πιάνο που είναι δυνατό, μπορούνε να χορεύουν. Και θα μου πεις, γιατί να χορεύουν; Διότι υπάρχουνε οι πόρνες, οι οποίες θέλουνε να βγάλουν κανένα πελάτη, να βγάλουν κανένα φράγκο. Να ζήσουν. Οπότε, αν ο πιανίστας δεν έκανε καλά τη δουλειά με τις πόρνες, τον βρίσκανε σε κανένα χαντάκι με καμιά σφαίρα, και λέγανε ότι, πόρνη τον πυροβόλησε. Ή κανένας

Με σχόλια [M535]: 13c. The cultural element of competition in jazz: 'cutting contest', up to the 80s: 'fighting' (by playing) to see 'who's the best'.

Με σχόλια [M536]: 14a. "

Με σχόλια [M537]: 14b. Along with the practical-historical knowledge of the evolution of jazz on the instrument, you need to know a great amount of 'standards' repertoire.

δυσαρεστημένος πελάτης. Βλέπεις πόσα υπάρχουνε από πίσω από την ιστορία; Τεράστιο το θέμα αυτό, δεν τελειώνει ποτέ. Απ'το Barrel House είναι που ξεκίνησε η πρώτη φάση του μπλουζ, και της early jazz. Γιατί αυτοί οι πιανίστες ήταν όλοι αυτοδίδακτοι, έτσι; Δεν το συζητάμε, στην αρχή. Μόλις απελευθερωμένοι σκλάβοι θα'τανε και… πλάκα μου κάνεις; Λοιπόν. Κι ακούγανε τώρα, Chopin, ακούγανε …(?38:00) του Philip Sousa, του George Philip Sousa, που υπήρχε τότε, τα στρατιωτικά εμβατήρια τα δικά τους. Ακούγανε τους διάφορους χορούς που είχανε τότε. Θα δεις, αν δεις το «Δώδεκα χρόνια σκλάβος», τί έκανε ο άλλος με το βιολί. Που έπαιζαν κάτι χορευτικά κομμάτια της εποχής. Ευρωπαϊκά τα περισσότερα, σε σόλο βιολί. Αλλά, και αμερικάνικα λίγο-λίγο. Το …dancing (;38:21) κι όλα αυτά, όλα. Ε, κι οι άλλοι, προσπαθούσαν να παίζουν τώρα κομμάτια που'χαν ακούσει σκλάβοι, σαν μέρος των αφεντάδων τους, αλλά δεν παίζαν κανονικά. Πού, χωρίς …(;38:33); Και το μεταστρέφανε όσο μπορούσανε, και βάλαν βέβαια και το αφρικανικό στοιχείο, το syncopation. Και λίγο-λίγο βγήκε το ragtime έτσι. Στην αρχή ξεκίνησε σα folk ragtime απ'αυτούς, το «μην πυροβολείτε τον πιανίστα» που λέμε, και μετά βγήκε, Scott Joplin και άλλοι που κάναν το classic ragtime. Είναι παλούκια πράγματα. Και μετά από'κει βγήκαν άλλα ακόμη «χειρότερα», βγήκε το novelty και το stride. Που αυτά είναι πιανιστικά «εφιάλτες». Και να σκεφτείς ότι αυτοί το παίζανε ανά πάσα ώρα, από οπουδήποτε. Του λέγανε, «παίξ'το από'δω». «Κανένα πρόβλημα». «Παίξ'το από'κει», 'no problem'. Κι είναι εφιάλτες! Είχαν χαρτογραφήσει στο τέλος της διαδικασίας, τόσο καλά το πιάνο, που πλέον παίζανε αυτά τα «παλούκια» όπου θέλεις. Και μετά ήλθε ο Tatum και διέλυσε το σύμπαν. Το '30. Τη βλέπεις τη διαδικασία, πώς είναι; Στην κουλτούρα τους λοιπόν, στο call& response που υπήρχε όπως σου είπα, υπήρχε και το θέμα του contest. Το οποίο contest, το είχαν ήδη από την Αφρική, αυτοί. Και το cutting contest πήρε τεράστιο ρόλο, διότι από μία μάζα ανθρώπων που θα πρέπει να μπουν σε δύο-τρία slots, είχανε εκατό άτομα για να πάνε, ποιός θα πάει; Είχαν λοιπόν τα cutting contest, και πήγαιναν εκεί, ποιός θα βγει ο καλύτερος της βραδιάς; Ο τάδε. Ok, αυτός θα πάει στο καλύτερο. Για το άλλο, εντάξει, και ο τάδε καλός ήτανε. Και λίγο-λίγο, κατάλαβες; Υπάρχει λοιπόν αυτό το πράγμα. Άρα στη τζαζ, αυτά τα στοιχεία μέχρι ένα σημείο, ήτανε τελείως αντικειμενικά, και ο κόσμος κατέτασσε τον εαυτό του, «αυτός είναι καλύτερος, εγώ είμαι δεύτερος, ο άλλος είναι τρίτος» …(;39:59;) σκοτώνει, σκοτώνει σκοτώνει. Ναι αλλά, αυτός θεωρούσε αυτόν καλύτερο. Κατάλαβες; Άρα δεν αρκεί, τώρα να έρθουμε στα δικά μας, ούτε το twelve-key-facility, ούτε η τεχνική όλου του πλανήτη που μπορείς να έχεις, σήμερα πλέον θέλεις και ήχο, καταλαβαίνεις, δηλαδή, Jarrett, ήχος, τελείωσε. Bill Evans, ήχος. Αυτοί έχουνε ήχο, τελείωσε. Έχουν τέλειο ήχο για οποιονδήποτε κλασικό, δηλαδή ο κλασικός, να ακούσει τον Jarrett, θα πει ok, ο τύπος έχει ήχο, προσκυνώ. Bill Evans, το ίδιο. Οπότε θες, twelve-key-facility, θες τεχνική, θες ήχο, θες ροή στο κάθε στυλ της τζαζ μέχρι την εποχή σου, και ροή σημαίνει να'χεις εκπαιδευτεί τρελά στις μεθόδους, δηλαδή ουσιαστικά να'χεις μάθει πλέον να κάνεις μηχανικά το improvise πάρα πολύ καλά, σ'ό,τι και αν ακούσεις. Όλο αυτό είναι το υπολογιστικό μέρος. Άρα, στυλιστικά πρέπει να το'χεις λυμένο, ροή πρέπει να την έχεις λυμένη, να'χεις μάθει όλα τα χαρακτηριστικά που χρειάζεται για να μπορείς ό,τι chord progression και να σου δώσουνε να αυτοσχεδιάσεις και να παίξεις αυτό το πράγμα, τα χαρακτηριστικά της μουσικής αυτής, και μετά από όλα αυτά έρχεται το 'icing of the cake', που είναι η μουσικότητα. Αυτή θα ξεχωρίσει, απ'αυτούς που βρίσκονται σ'αυτό το επίπεδο, τον πρώτο με τον δεύτερο και τον τρίτο. Ότι ο τάδε είναι «θεός». Δεν τον φτάνω με τίποτα, όσο καλά και αν …(;41:18).

15.Int. Μάλιστα. Οπότε το υπολογιστικό μέρος δεν είναι μέρος της μουσικότητας; Είναι κάτι που μπορείς να το μελετήσεις και να το αποκτήσεις ας πούμε…

15.J1. Ναι. Το υπολογιστικό μέρος, όχι. Το υπολογιστικό μέρος είναι κάτι, το οποίο είναι κι αυτό θέμα εγκεφάλου. Αλλά δεν αρκεί αυτό για να πας στο top. Δηλαδή, αυτοί που πάνε στο top έχουν το υπολογιστικό, και έχουν και το θέμα της μουσικότητας επίσης. Το θέμα αν θέλεις, της σύλληψης, να το θέσω έτσι. Το δεξί ημισφαίριο. Ελάχιστες οι περιπτώσεις ανθρώπων που δεν είχαν τεχνική αλλά είχαν τόσο απίστευτα ανεπτυγμένο αυτό, ώστε άφησαν ένα mark, μόνο και μόνο, άλλη «τραγική» δυνατότητα (;41:52). Ο Thelonious Monk ήταν μια τέτοια περίπτωση. Ο οποίος έμεινε στην ιστορία. Είχε… Ο Thelonious Monk ήταν περίεργη περίπτωση. Δηλαδή αν κάτσεις και τον ψάξεις πραγματικά, θα ανακαλύψεις ότι αυτά που λένε για την τεχνική του ήταν βλακείες. Ο άνθρωπος όταν ήθελε, μια χαρά έπαιζε, έτσι; Δεν το συζητάμε. Απλά είχε αλλάξει τελείως την τεχνική του, γιατί από την Marian McPartland η οποία ήτανε κλασική, Αγγλίδα, κλασική πάρα πολύ καλή, και ήταν fat-fingered, αλλά, στα έργα τα οποία έπαιζε, μ'αυτό έβγαζε πάρα πολλές δυναμικές διαφορετικές. Δε βοηθάει στην ταχύτητα, αλλά βοηθάει πάρα πολύ στις διαφορετικές δυναμικές. Λοιπόν το πήρε αυτό στη τζαζ, κι έπαιζε μ'έναν τέτοιο περίεργο τρόπο ουσιαστικά, κι έβγαιναν πάρα πολύ uneven οι νότες. Αλλά αυτός αυτό ήθελε. Εντέλει. Οπότε, ο χ-ψ novice θα σου πει «αυτός είναι άτεχνος». Αλλά άμα κάτσεις και το ψάξεις, θα ακούσεις δύο versions, που είναι ακριβώς το ίδιο, όταν το παίζει. Ακριβώς το ίδιο. Έχει σράντα δυναμικές, και τις παίζει ίδιες, πάντα. Οπότε δεν είναι τα πράγματα έτσι. Οπότε αυτός, δεν κατέκτησε βάσει των υπολογιστικών του δυνατοτήτων, κατέκτησε όμως τελείως την κατάσταση βάσει της τεράστιας σύλληψης και του γιγαντιαίου

Με σχόλια [M538]: 14c. History of jazz: the mixing of white & black music; the tradition of 'cutting contest' that served professional competition.

Με σχόλια [M539]: 14d. Along with 12-key facility and familiarity & flow with all jazz styles, creating a personal sound is also part of computational ability.

All these aspects must be in place, for musicality to come as the 'icing on the cake' and set apart those who have it on top of their computational skills.

δεξιού ημισφαιρίου που είχε, που άλλαξε την ιστορία της μουσικής. Υπάρχουν τέτοιες περιπτώσεις. Οπότε είναι ουσιαστικά ένας μέσος όρος αν θέλεις. Υπολογιστική ικανότητα, συμψηφιζόμενη με το δεξί ημισφαίριο. Αυτά τα δύο μαζί. Δεν υπάρχει σαφής μαθηματικός τύπος, αλλά είναι αυτά τα δύο πράγματα που τα θες μαζί. Όταν το ένα είναι τεράστιο, σίγουρα προτιμούμε να είναι η δημιουργικότητα, για να παράγει κάτι καινούριο. Γιατί, αν έχεις το άλλο τεράστιο, δεν είσαι δημιουργικός και θα μείνεις κάτω. Δε θ'ανέβεις πάνω.

16.Int. Το δεύτερο ζήτημα είναι, η σημασία της διανοητικής – συνειδητής γνώσης σε αντιπαραβολή με τη βιωματική, για έναν μουσικό ή σπουδαστή της μουσικής.

16.J1. Λοιπόν. Κοίταξε, δεν θα σου πω για σπουδαστές της μουσικής, γιατί – ok, με την ευρεία έννοια ότι όλοι σπουδαστές είμαστε. Αν το πάρουμε έτσι, ok. Αλλά τώρα για το ωδείο ή το τέτοιο, δεν θα επεκταθώ. Μελετητής. Κοίταξε τώρα. Θα σου πω το εξής. Για την τζαζ. Η τζαζ δεν προωθήθηκε από τους διανοητικούς μελετητές. *Μόνο* από τους βιωματικούς μελετητές. Σ'όλη της την ιστορία. Η σύνθεση είναι κάπου ενδιάμεση. Προωθήθηκε πολύ από τους βιωματικούς μέχρι ένα σημείο, κι από τους διανοητικούς από ένα σημείο και πέρα, όταν πλέον οι βιωματικοί φτάσαν μέχρι ένα επίπεδο, που τους πήγαινε το αυτί τους. Οι διανοητικοί πήραν μετά, όπως ας πούμε ο Ξενάκης. Ο οποίος, χρησιμοποίησε υπολογιστικές μεθόδους όπως όλοι σήμερα χρησιμοποιούν υπολογιστικές μεθόδους, άπαντες – ο Ferneyhough, πρώτος-πρώτος. Michael Finissi (;1:03), όλοι αυτοί χρησιμοποιούν το 'open music', το πρόγραμμα για παράδειγμα. Roger (;) Redgate, που (;1:10), συγκεκριμένα. Είναι γνωστά όλα αυτά. Οπότε, στη τζαζ μέχρι τούδε, βρίσκεται στη φάση που βρισκόταν η κλασική μέχρι πριν τη διανοητικοποίησή της. Μέχρις ενός σημείου όμως. Διότι υπάρχει πάντα το τμήμα της τζαζ το οποίο είναι κατασκευασμένο. Δηλαδή παίρνουμε το τάδε pattern, και το αντιπαραβάλλουμε με το δείνα pattern, και βλέπουμε τη διαφορά. Αυτό υπήρχε ήδη στη fusion, δηλαδή ουσιαστικά άρχισε να βγαίνει στην επιφάνεια περίπου κάπου στο '70 με '80 θα έλεγα, πάλι πιο πολύ βιωματικό παρά το άλλο, δηλαδή ουσιαστικά ήταν περισσότερο «κοίτα ένα pattern που'βγαλα», α, τί θα κάνω εγώ πάνω απ'αυτό; Κατάλαβες; Ήταν περισσότερο πάλι βιωματική διαδικασία, παρά κατασκευαστική, κατ'αυτήν την έννοια. Γιατί έπαιζες, κι έβλεπες τί σου κόλλαγε πάνω απ'αυτό, κι έφτιαχνες πράγματα. Κι αυτό κρατήθηκε ουσιαστικά κάπως έτσι το πράγμα μέχρι σήμερα. Τώρα αρχίζει λίγο-λίγο πλέον και πάει προς τα εκεί. Ναι, για ποιό λόγο; Διότι η τζαζ τώρα δε διδάσκεται πλέον στα clubs, αλλά διδάσκεται στα πανεπιστήμια. Οπότε αρχίζει πλέον και γίνεται όλο το πράγμα διαφορετικό. Δεν κυνηγάνε την προσωπικότητα, κυνηγάνε την εκτελεστική ικανότητα, οπότε βγαίνουν όλοι παιχταράδες, που ακούγονται το ίδιο. Κατάλαβες; Η υπολογιστική τους ικανότητα είναι δεδομένη. Οπότε, ξέρουν όλοι το ρεπερτόριο, έχουν ένα συγκεκριμένο τρόπο που παίζουν, όλοι, που τον διδάχτηκαν από το δάσκαλο, ο οποίος δάσκαλος όμως το'βγαλε, κι έγινε γνωστός γι'αυτό, αυτοί όμως δε θα γίνουν γνωστοί γι'αυτό. Κατάλαβες; Έγινε ένα τεράστιο shift, από'κει που ήτανε βιωματικό – ο Miles Davis, δεν του'δειξε κάποιος bebop, έπαιξε με τους beboράδες και έμαθε απ'αυτούς. Όλο το βιβλίο της ζωής του Miles Davies αν δεις μέσα, είναι βιώματα. Ο Charles Mingus, ήταν βιώματα. Όλα. Όλα, βιώματα. Τίποτ'άλλο, έτσι μάθανε. Και κάναν τις επαναστάσεις τους. Σήμερα επειδή τώρα πια δε βγαίνουνε έτσι οι μουσικοί, δεν είναι σε στυλ πάμε στο band stand να δούμε ποιός βγαίνει, απ'τα πανεπιστήμια είναι, όλοι, πλέον αρχίζει και γίνεται το θέμα πλέον academia. Σήμερα.

(2ο μέρος)

17.Int. Κατάλαβα. Εσύ πώς το καταλαβαίνεις τώρα, όταν λέμε συνειδητή-διανοητική γνώση σε σχέση με τη βιωματική, πώς το καταλαβαίνεις, αυτή τη διαφορά; Πρακτικά.

17.J1. Είναι τεράστια διαφορά. Βιωματική γνώση είναι, - διανοητική γνώση είναι, διαβάζω βιβλία, και κάνω αυτά που λένε. Διαβάζω βιβλίο το οποίο μου λέει, για να παίξω τζαζ, πρέπει να μάθω τις κλίμακες, να μάθω τα bebop scales, να μάθω το τάδε σόλο απ'το τάδε βιβλίο, να κάνω αυτό, να'μαι – μαθητής των βιβλίων. Βιωματική γνώση είναι, πάω στο band stand, και παίζω με μουσικούς, καλύτερούς μου, και με διδάσκουν τί πρέπει να κάνω. Έχει τόση διαφορά το ένα απ'τ'άλλο, όση «δεν παίζει».

18.Int. Ξέρω τί κάνω; Μπορώ να ονομάσω τί κάνω;

18.J1. Αυτό ο καλύτερος από'μένα σίγουρα μπορεί να το κάνει για'μένα, αν εγώ δεν το ξέρω. Κατάλαβες τί θέλω να σου πω;

19.Int. Ναι… και στη βιωματική γνώση; Γιατί εγώ έτσι το καταλαβαίνω πιο πολύ, τη συνειδητή-διανοητική, λεκτικά, ότι μπορείς να βάλεις την ταμπέλα. Δηλαδή ότι τώρα έπαιξα το 11#, τώρα έκανα αυτό, τώρα έκανα το 9b, κλπ. Ότι μπορώ να τα ονομάσω.

Με σχόλια [M540]: 15. The issue of balance between computational ability & the more creative, right-brain side, which together make up musicality: If one would be predominant, preferably it should be the creative side (e.g. Thelonious Monk), 'producing something new': that's what 'leaves a mark'.

Με σχόλια [M541]: 16a. Jazz music was always advanced by musicians who functioned through experience, and not through intellectual approaches. Composition later became a more intellectual affair, with computer programmes and computational methods used to a high degree (e.g. Xenakis, Fernyhough, and others). Jazz is today at a similar point as classical music before its 'intellectualization'.

Με σχόλια [M542]: 16b. Jazz university studies today mean that the old way of learning through experience (by playing in bands) and creating a personal style has given its place to acquiring high performing skills but sounding like everyone else; learning jazz 'has begun to turn into academia'.

Με σχόλια [M543]: 17. 'Intellectual knowledge' is acquired through books that give you steps to follow (scales, specific solos, etc); 'experiential knowledge' is acquired on the 'band stand', by 'playing with musicians better than oneself, that teach you what you need to be doing. There is a huge difference'.

Με σχόλια [M544]: 18. Those musicians can name things for me, if I can't.

19.J1. Κοίταξε, σε τέτοιο επίπεδο, όλοι μπορούν να το κάνουν.

20.Int. Αυτό όλοι μπορούν να το κάνουν…

20.J1. Όλοι, άπαντες. Δεν υπάρχει κανένας να μη μπορεί να το κάνει αυτό. Ο τζαζίστας, με τη μία, ανά πάσα στιγμή. Όλοι. Αυτό είναι μέρος της αναλυτικής ικανότητας και του πιο novice τζαζίστα.

21.Int. Αναλυτικής είπες;

21.J1. Ναι, αναλυτικής. Δηλαδή ακούω, και… αυτό είναι μέρος της μουσικής εκπαίδευσης, το αντίστοιχο ακριβώς από την μηχανική (=κινητική) κατάσταση που πρέπει να διαθέτεις, υπάρχει η ακουστική αντίστοιχη κατάσταση που πρέπει να διαθέτεις. Πρέπει να ξεχωρίζεις κάποια πράγματα. Δεν το μιλήσαμε καθόλου αυτό, αλλά είναι κι αυτό τμήμα της εκπαίδευσης. Και μάλιστα είναι και του ενδιαφέροντός σου περισσότερο, απ'ό,τι καταλαβαίνω. Τί χρειάζεται λοιπόν κάποιος να έχει, σαν ακουστική δυνατότητα; Πρέπει για τη τζαζ, για τη τζαζ συγκεκριμένα, οι απαντήσεις είναι μάλλον πολύ μεγαλύτερες απ'ό,τι για την κλασική. Δηλαδή στην κλασική παίζει τεράστιο ρόλο το κείμενο, οπότε περισσότερο βλέπεις παρά ακούς. Στη τζαζ, όλα είναι στο θέμα του αυτιού. Πρέπει να καταλαβαίνεις κατευθείαν, πάρα πολλά πράγματα ταυτόχρονα. Θες multitasking. Γιατί παίζει ο παράγοντας του interaction. Ακούς τί κάνει ο drummer. Άρα πρέπει να έχεις αναλυτική ικανότητα σε θέματα ρυθμού. Πρέπει να καταλαβαίνεις τί ρυθμικό σχήμα κάνει αυτός, εκείνη τη στιγμή. Ακούς ταυτόχρονα το μπασίστα, για να ξέρεις ποιά ρίζα παίζει. Ακούς το σολίστα, για να δεις τί κάνει, και πώς εσύ θα χωρέσεις μέσα σε όλα αυτά, ως πιανίστας ας πούμε για παράδειγμα ότι παίζεις πιάνο, για να συνοδεύσεις αυτόν με την αρμονία που ακούς ότι θέλει σε σχέση με το μπάσο που ακούς ότι παίζει, σε σχέση με τους ρυθμούς που ακούς ότι κάνει ο άλλος. Κι ο καθένας έχει τον αντίστοιχο αυτό ρόλο. Ο σολίστας έχει το αντίστοιχο πράγμα, ακούει όλο αυτό το πράγμα και πρέπει να παίξει από πάνω. Και πώς θα 'ρθει σε συζήτηση με αυτό. Έχεις το μπασίστα ο οποίος λέει, πώς θα υποστηρίξω όλο αυτό το πράγμα, και να κρατήσω το time. Γιατί στην πραγματικότητα το time, το pulse, το κρατάει αυτός. Ο drummer δεν κρατάει pulse. Ο drummer παίζει με το ρυθμό, ακούγοντας το pulse του μπασίστα. Αν ο μπασίστας τρέξει, τα πήρε όλα και τα σήκωσε, δεν κρατιέται με τίποτα. Κατάλαβες; Ο drummer, ακούει το pulse του μπασίστα, και το'χει στο right cymbal. Οπότε, έχει το pulse εδώ, και το γεμίζει μ'ένα τρισεκατομμύριο διαφορετικούς τρόπους από κάτω, και κάνει όλα αυτά που κάνει. Κι αυτός έχει ουσιαστικά ένα είδος rhythmic counterpoint σε σχέση με όλους τους άλλους. Ο πιανίστας είναι στη μέση. Συγκεκριμένα, έχει έναν πανδύσκολο ρόλο. Ακούει τους πάντες, και γεμίζει αρμονικά, ρυθμικά με αυτόν, αρμονικά σε σχέση με τους άλλους δύο.

22.Int. Ναι. Άρα χρειάζεται να ξέρει ο καθένας συνειδητά τί γίνεται γύρω του.

22.J1. Παντού. Πρώτα πιο πολύ απ'ό,τι κάνει ο ίδιος. Δηλαδή βάζεις ένα 70% στο τί κάνουν οι άλλοι, και 30% στο τί κάνεις εσύ. Όσο κουφό και αν σου φαίνεται αυτό. Αυτό, αυξάνεται το ποσοστό των άλλων όσο ανεβαίνει το interaction, και κατεβαίνει βεβαίως όσο κατεβαίνει το interaction. Υπάρχουν κάποια στυλ τζαζ, τα οποία οι άλλοι παίζουνε τελείως συγκεκριμένο πράγμα, και δε δίνεις καμία ουσιαστική σημασία στο τί γίνεται, σου φτιάχνουν ένα κλίμα, κι εσύ είσαι ελεύθερος να κάνεις ό,τι θες. Εκεί τους ακούω μεν, αλλά τους ακούω γιατί μου φτιάξαν ένα – αλλά είναι για να κάνω τα δικά μου. Στην άλλη φάση όμως που «πέφτει ξύλο», όπως λέμε, εκεί είναι όλη σου η προσοχή εκεί, και τί θα παίξεις, μη χαθείς απ'το ρυθμό, γιατί, άμα υπάρχει interaction δεν υπάρχει σταθερότητα στο ρυθμό, είναι ένα πράγμα το οποίο κυλάει συνέχεια, ο ρυθμός. Κατάλαβες; Έχει αλλάξει το παιχνίδι πλέον, είναι άλλο πράγμα. Αυξάνεται το interaction; Είναι πολύ πιο άνετο ρυθμικά. Οπότε πρέπει κατ'αρχάς να μπορώ να κάτσω. Εφόσον κρατάω το pulse και κάθομαι, πρέπει να ξέρω, τί κάνει ο πιανίστας τώρα, τί μου'παιξε. Ο μπασίστας τί – ξέρεις, πλέον, αλλάζει το παιχνίδι λίγο. Τελείως. Ενώ στο άλλο είναι κάπως πιο προδιαγεγραμμένο. Καταλαβαίνεις; Και αυτό λοιπόν είναι θέμα, σε πιο στυλ τζαζ είσαι καλύτερος. Είσαι καλύτερος στο στυλ του να σου κρατάν χαλί και να παίζεις; Στο σόλο ουσιαστικά; Ή είσαι περισσότερο μέρος ενός ensemble, το οποίο φτιάχνει μαζί μουσική, το οποίο είναι άλλο πράγμα; Είναι πιο modern jazz αυτό. Το οποίο είναι άλλο, τελείως. Και μπορεί να'σαι τρομαχτικός παίχτης και στα δύο, έτσι; Ή μπορεί να'σαι τρομερά καλύτερος σ'αυτό απ'το άλλο. Εξαρτάται, απ'το τί είσαι. Κατάλαβες. Αυτό είναι το ακουστικό, ας πούμε, υπολογιστικό μέρος της ιστορίας. Κι άμα βέβαια έχεις perfect pitch, ακόμα καλύτερα, άμα δεν έχεις, δεν πειράζει. Αλλά άμα το'χεις, ακόμα καλύτερα – βοηθάει πολύ. Τρελά. Στη τζαζ, βοηθάει πολύ περισσότερο απ'ό,τι στην κλασική.

23.Int. Ναι. Γιατί πρέπει να καταλάβεις γρήγορα τί γίνεται, οπότε σε βοηθάει…

Με σχόλια [M545]: 19. All jazz players can name the chords they are playing…

Με σχόλια [M546]: 20. … 'This is part of the analytical ability even of the most novice pianist'.

Με σχόλια [M547]: 21. In classical music, you read and you play; in jazz, you listen to the others and you play. Thus, listening skills in jazz function in parallel with kinaesthetic skills, similarly to the way reading skills function in classical music. You need a wide aural perception: you need to interact with & respond to all other players, through listening 'analytically' and understanding what they are doing: the drummer's rhythm, the bassist's chord root, the soloist, so as to play the right harmony for them (as a pianist). Everyone has to listen to everyone else, and the pianist 'is in the middle, having a very difficult role: he listens to everybody, filling in rhythmically and harmonically'.

Με σχόλια [M548]: 22a. Different types of jazz music, calling for different skills.

Με σχόλια [M549]: 22b. Perfect pitch, [i.e. 'explicit note knowledge' (see Heald et al 2014)] is very helpful in jazz.

23.J1. Για τον Art Tatum, συγκεκριμένα, είχε κάνει κάποτε ένα trio. Δε μπορούσε κανένας μπασίστας να παίξει μαζί του, διότι συνέχεια έκανε μετατροπίες. Ο μόνος που μπορούσε να το κάνει, ήταν ο Slam Stewart. Διότι είχε super-perfect pitch, τρομερά γρήγορο αυτί, και καταλάβαινε πού το πήγαινε ο άλλος και τον ακολουθούσε. Τ' άκουγε όλα. Ένας απ'όλους είχε το perfect pitch επιπέδου Tatum. Όλοι οι άλλοι ήτανε… για.. (;8:36) όλοι, όπως ήτανε. Αφού είχε σαν σπορ ο Tatum να «καταστρέφει» μπασίστες. Το'χε σπορ. Δηλαδή τους έβαζε, «έλα να παίξουμε». Σε 16 μέτρα, είχε πάρει ο άλλος το μπάσο κι είχε φύγει, δεν υπήρχε περίπτωση να παίξει. Ο Slam Stewart πήγαινε κι έπαιζε, «α, ok».

Με σχόλια [M550]: 23. An example of perfect pitchers collaboration: Art Tatum & Slam Stewart.

24.Int. Γιατί άκουγε ξεκάθαρα τί γίνεται.

24.J1. Ακριβώς. Ήξερε 100%, το'χε καταλάβει κιόλας, μ'αυτήν την «αυτάρα» ας πούμε, που είχε, καταλάβαινε τί έκανε ο άλλος, «τώρα πας εδώ, τώρα πας εδώ, δεν πα' να κάνεις ό,τι θες, σ'ακούω». Ο Art Tatum ήταν τρόμος. (9:10-9:45: για το βιβλίο 'Too marvelous for words, the life and genius of Art Tatum'.)

Με σχόλια [M551]: 24. 'He understood what the other player was doing, through his magnificent ear:… "you can go wherever you may like, I hear you"'.

25.Int. Ο όρος μουσική κατανόηση, 'musical understanding', τί σου λέει;

25.J1. Προφανώς σημαίνει άλλα πράγματα για άλλους ανθρώπους.

Με σχόλια [M552]: 25. 'Musical understanding' may mean different things to different people.

26.Int.Εσένα τί σου λέει.

26.J1. Εμένα… Κοίταξε, μουσική κατανόηση, είναι σε πολλά επίπεδα. Κατ'αρχάς, πρέπει να μπορείς να καταλάβεις τί ακούς στυλιστικά. Πρέπει να μπορείς να καταλάβεις τί ακούς, σε θέμα ήχου. Μερικές φορές αυτό δεν είναι εύκολο. Αν ακούς ας πούμε μία ορχηστρική παρτιτούρα, από έναν τύπο σαν τον Takemitsu, ή τον Ραβέλ, που το ένα ηχόχρωμα μπλέκει μέσα στο άλλο, πολλές φορές η ηχοακουστική κατανόηση δεν είναι αυτόματη. Ότι εκείνη τη στιγμή έχει τον τάδε συνδυασμό οργάνων. Δε φαίνεται. Κρύβονται. Κι ακόμη πιο δύσκολα βέβαια με την electronica που γίνεται της κακομοίρας από ήχους, που είναι η επιστήμη των ήχων. Οπότε το θέμα της κατανόησης των ήχων είναι ένα θέμα μεγάλο. Άμα το εξαιρέσουμε αυτό και το κάνουμε λίγο πιο εύκολο απ' αυτήν την πλευρά, που είναι ένα ερωτηματικό αν θα έπρεπε ή όχι, έτσι, ενδεχομένως να μην έπρεπε, και φυσικά είναι και το θέμα του κατά πόσον καταλαβαίνουμε τονικά το τί συμβαίνει. Κι εκεί πάλι είναι το θέμα του αυτιού, τεράστιο ζήτημα. Διότι τύποι σαν τον Seiji Ozawa, ακούνε ξερω 'γω Penderecki το Threnodie και ξέρουν ότι το 3ο βιολί αριστερά είναι ξεκούρδιστο κατά ¼ του τόνου και δεν μας κάνει, κουρδίστε το σας παρακαλώ. Αυτό θα πει, musical understanding, όχι αηδίες! Το επίπεδο, λοιπόν, musical refinement που'χει το αυτί. Εξαιρετικά σημαντικό και αυτό. Εξαιρετικά σημαντικό και πάρα πολύ under-rated, το επίπεδο ρυθμικής κατανόησης που έχεις, που όσο πιο πολύ προς ρυθμικές μουσικές ρέπεις, τόσο πιο σημαντικό γίνεται. Αν πάρεις έναν τύπο ο οποίος σ'όλη του τη ζωή ακούει Μότσαρτ, και τον βάλεις να ακούσει ινδική raga, δεν θα ακολουθήσει τίποτε. Γιατί δεν καταλαβαίνει τί γίνεται. Αν του πεις ότι τώρα, αυτή τη στιγμή, έχουμε έναν κύκλο από 11 χτυπήματα, και ο παίκτης παίζει 10, μέχρι να ξαναβρεθεί, θα σε κοιτάζει ο άλλος σαν ηλίθιος. Μπορεί να σε ρωτήσει κιόλας γιατί το κάνει. Αυτό είναι θέμα μουσικής κατανόησης, τεράστιο. Ρυθμική κατανόηση. Όχι μόνο αυτό, να μπορείς να ακούσεις όργανο, το οποίο δε βγάζει νότα, και να καταλαβαίνεις τί σημαίνει ρυθμική φράση. Είναι τεράστιο θέμα αυτό. Και αυτό για κάποιον ο οποίος ας πούμε παίζει βιολί, ενδεχομένως να'ναι, άλλος κόσμος που δεν πήγε ποτέ. (Παράδειγμα ρυθμικής φράσης με χτυπήματα στα πόδια). Και μετά, ότι μέσα σ'ένα μέτρο -1,2,3,4 -, και παίζεις αυτό το πράγμα από πίσω, (το κάνει). Τί ήταν αυτό τώρα; Αυτό ήταν 5άηχα – αλλά σε grouping μεγαλύτερης φράσης. Αυτό είναι καθαρότατο, ινδική σκέψη. Συσσωρεύεις (;13:05), σε μία συγκεκριμένη subdivision που έχεις, το οποίο κλείνει σε κάποιους κύκλους.

Με σχόλια [M553]: 26. Musical understanding concerns style, sound source, harmony, intonation, and rhythm…

27.Int. Κατάλαβα. Η μουσική κατανόηση είναι να μπορεί κανείς να το…

27.J1. Πιάσει με τη μία.

Με σχόλια [M554]: 27. …It is about 'getting it with the first time'.

28.Int. Να το ακολουθήσει, ή να πει «αυτό είναι αυτό»; Ή και τα δύο;

28.J1. Και τα δύο. Και αναλυτική ικανότητα του τί ακούω τώρα, αυτό, και η βιωματική κατανόηση, του ότι «το' χω». Κατάλαβες; «Το' χω». Μπορεί να μη μπεις στη διαδικασία να καταλάβεις τί ακριβώς είναι αυτό, αλλά να το πιάσεις με τη μία και να το ακολουθήσεις μέχρι τέλος, και να πεις εντάξει το κατάλαβα, και μετά που θα ακούς να πεις, α, ήταν δώδεκα νότες, δεκατρείς νότες, αυτό είχα κάνει. Αν το πιάσεις, πώς είναι, και το'χεις,

σημαίνει ότι μπορείς μετά και να το μετρήσεις. Δεν είναι τίποτα δύσκολο. Μέτρημα το κάνουν και τα παιδιά του δημοτικού. Αλλά το real time, την ώρα που παίζω, μου παίζει ο άλλος φράση δεκατρία, σε πεντάηχα, και την πιάνω και παίζω κι εγώ, και ξέρουμε όλοι πού είμαστε στον κύκλο, και βρισκόμαστε όλοι μαζί στο τέλος, αυτό απαιτεί μία ρυθμική γνώση άλφα. Άρα και αυτό είναι ένα τμήμα της μουσικής κατανόησης. Επίσης, τμήμα μουσικής κατανόησης, να μπορείς να κάνεις μία μορφολογική ανάλυση αυτού που ακούς. Τώρα είναι εισαγωγή. Τώρα είναι (;14:18), τώρα είναι σόλο, τώρα υπάρχει ανάπτυξη. Την ίδια ακριβώς που θα κάνεις για ένα συμφωνικό έργο. Να μπορείς να καταλάβεις σε ποιό σημείο – να κάνεις μία αν θέλεις μουσικολογική ανάλυση αυτού που ακούς, με αδρούς χαρακτηρισμούς. Δε λέω να κάνεις, ακριβείς, τέτοιο, να τα'χεις πιάσει όλα με το πρώτο άκουσμα, αλλά μία πολλή καλή percentage του τί ακούς πρέπει να το καταλάβεις από το πρώτο άκουσμα σε οποιοδήποτε είδος μουσικής. Ό,τι και να 'ναι. Από σονάτα του Μπετόβεν, μέχρι σόλο του Charlie Parker. Τα πάντα, δεν έχει καμία δουλειά. Μα, αυτό είναι των Maori (14:51;), δεν έχει να κάνει. Μία είναι η ανθρωπότητα. Η μουσική είναι μία. Πρέπει να μπορείς να παρακολουθήσεις μορφολογικά την εξέλιξη. Άρα λοιπόν εδώ, τίθεται το άλλο θέμα. Πόσα επίπεδα ρυθμού έχουμε; Υπάρχουν πολλά επίπεδα ρυθμού. Έχουμε το επίπεδο pulse. Έχουμε το επίπεδο φράσεων. Έχουμε το επίπεδο μακροφόρμας. Έχουμε το επίπεδο υποδιαίρεσης, κι έχουμε και το επίπεδο, πόσο μετρονομική είναι η υποδιαίρεση. Είναι λίγο μπροστά ή λίγο πίσω; Άρα έχουμε μία ολόκληρη ιεραρχία από ρυθμικές οντότητες, οι οποίες κινούνται παράλληλα, η καθεμία σε διαφορετικό σημείο. Όταν ακούμε ένα πράγμα το οποίο πάει ας πούμε, (π.χ.)… είμαι λίγο μπροστά από τον μετρονόμο συνέχεια. Αυτό είναι τμήμα του time. Αυτό είναι τμήμα του πόσο μετρονομική είναι η υποδιαίρεση, είναι η πιο «μικρή» κατάσταση που έχουμε. Μετά έχεις το θέμα του pulse. Το pulse μένει σταθερό; Αλλάζει; Μετά είναι, τί γκρουπάρισμα κάνει το pulse; Τα μέτρα. Μετά είναι αυτό που λένε hyper-measures, δηλαδή τα γκρουπαρίσματα των μέτρων, σε μεγαλύτερα sections. Μετά είναι τα γκρουπαρίσματα των sections σε ολόκληρα μέρη της φόρμας. Όλα αυτά είναι ρυθμικά θέματα, και είναι θέματα κατανόησης. Κι όλα αυτά τα κάνεις ταυτόχρονα όταν έχεις μουσική ακοή real time. Δηλαδή ξέρεις ταυτόχρονα ότι εγώ είμαι στην ανάπτυξη του σόλο του τάδε στο μέτρο 14, στο pulse 3, την ώρα που το subdivision είναι λίγο πίσω. Είδες πόσα πράγματα σου είπα τώρα με τη μία; Όλα αυτά τα ιεραρχικά, αλλά τα κάνεις real time εσύ. Όλα, ταυτόχρονα. Αυτό είναι λοιπόν τμήμα της ρυθμικής μουσικής κατανόησης. Πέρα από όλα τα άλλα που έχεις από την κλασική μουσική, την αρμονία, και το μπάσο πού πάει, όλα αυτά τα πράγματα. Και αυτό λοιπόν παίζει.

Με σχόλια [M555]: 28a. Musical understanding consists in both being able to follow and imitate, and to analyze. Imitating is more important, and if one can do that, then analyzing what you just did is easy.

Με σχόλια [M556]: 28b. It is also about understanding structure, regardless of style, as well as rhythmic levels and rhythmic nuances.

29.Int. Μουσική θεωρία: Ρόλος και σημασία της μουσικής θεωρίας για έναν μουσικό.

29.J1. Τί σημαίνει μουσική θεωρία πρέπει να μου πεις τώρα! Διότι ξέρω ότι κάνουν διδακτορικά σε αυτό, και υπάρχει μουσική θεωρία, και μουσική θεωρία. Ε, εννοείται ότι τα βασικά πράγματα πρέπει να τα ξέρουν όλοι, ειδικά στη τζαζ έχεις τεράστιο πρόβλημα αν δεν τα ξέρεις, γιατί είναι τόσο δύσκολη η μουσική, που δηλαδή, πρέπει να'σαι το φαινόμενο του αιώνα, –υπήρχαν τέτοια. Ο Erroll Garner, δεν ήξερε να διαβάζει. Τίποτα. Δεν ήξερε το ντο πώς γράφεται. Πολλοί drummers δεν ξέραν τίποτα. Παρ'όλα αυτά είχανε τόσο, – δεν παίζαν πιάνο, όμως. Παίζαν drums. Θα μου πεις γιατί; Τα drums δεν είναι όργανο; Δεν είναι όργανο, πλάκα κάνουμε; Απλά ξέρανε ό,τι χρειάζεται, ώστε να μπορούν να αποδώσουν το ρόλο τους, και καταλαβαίνοντας πάνω-κάτω το τί γίνεται με τους άλλους. Μπορεί να μην καταλαβαίνανε, να σου πούνε ότι τώρα είμαστε εδώ, τώρα είμαστε εκεί, τώρα είμαστε εδώ, αλλά ξέρανε τρομακτικά καλά το θέμα της φόρμας, τα μορφολογικά, τα structural δηλαδή, τα'χαν όλα τέλεια. Και μπορεί να μην ξέραν ότι τώρα ας πούμε γίνεται αυτό ή γίνεται εκείνο, – το νιώθανε όμως. Δε θα σου λέγανε τώρα παίξε το subdominant. Αυτό που έκανες πρέπει να πάει κάπου και δεν πήγε, θα σου πούνε, ξέρω 'γω. Κατάλαβες; Και αισθάνονται, και άμα πηγαίναν ένα μήνα σε έναν θεωρητικό να τους πει πέντε πράγματα, θα τα καταλαβαίναν όλα γιατί τα ξέρουν. Αυτούς λοιπόν πραγματικά δεν τους έκανε καμία δουλειά η μουσική θεωρία, υπ'αυτήν την έννοια. Και, αν μη τι άλλο, μουσικοθεωρητικοί κάνουν διδακτορικά πάνω σε αυτούς. Άρα, το επίπεδο μουσικής κατανόησης το είχανε, παρακάμπτοντας τις ταμπέλες της μουσικής θεωρίας. Δηλαδή, τα ταμπελάκια, αυτό λέγεται έτσι, αυτό λέγεται αλλιώς. Βέβαια τα ονομάσαν αλλιώς με το δικό τους το μυαλό, και λειτουργήσανε μια χαρά. Παράδειγμα τέτοιο σήμερα; Ο Allan Holdsworth (18:14), ο κιθαρίστας. Δεν ξέρει από παραδοσιακή θεωρία τίποτα. Ξέρει τα πάντα, σε σημείο που έχει φτιάξει κλίμακες πολλών οκτάβων μόνος του, χωρίς να του πει κανείς. Αλλά, τα'χει ονομάσει με το δικό του τρόπο όλα, όλη τη μουσική την έχει ξαναφτιάξει, με το δικό του τρόπο. Και την έχει πάει σε, έχει κάτι αρμονίες θεϊκές, οι οποίες, όλοι τις λένε κάπως, αυτός τις λέει «γιουβέτσι». Αλλά τα'χει βρει όλα, και τα'χει ονομάσει όλα. Αλλιώς. Οπότε, δεν ξέρει τη θεωρία που ξέρει ένα παιδάκι, την ξέρει όμως με τα δικά του ονόματα, και έχει αλλάξει την ιστορία της μουσικής δεκατρείς φορές πάνω-κάτω. Δεν το συζητάμε. Αντίστοιχοι άνθρωποι υπάρχουν. Στη τζαζ. Άρα λοιπόν, οι περισσότεροι απ'αυτούς έχουν το τμήμα της μουσικής θεωρίας που χρειάζονται για τη δουλειά τους, καταλογογραφημένα με το δικό τους τρόπο, δε θα στο εξηγήσουν με τρόπο να το καταλάβεις, γιατί εσύ τα ξέρεις με τον τρόπο που στα 'πανε, ενώ αυτούς δεν τους τα' πε κανείς, ή δεν μπορούσε να τους τα πει κανείς και τα (βρήκαν οι ίδιοι; 19:12;) στο κεφάλι τους και τα μεταφράσανε με το

δικό τους τρόπο, αλλά ξέρουν ακριβώς τα ίδια που ξέρουν όλοι οι άλλοι, αυτό είναι σίγουρο. Και άμα κάποιος έκανε το μεταφραστή, θα ανακάλυπτες ότι ξέρουν αυτά που ξέρουν οι άλλοι, και τόσα άλλα που δεν υπάρχει περίπτωση, λόγω κατανόησης βιωματικής πλέον του υλικού, και απίστευτου μουσικού αισθητηρίου που τα'χει όλα ίσια. Αυτό όσο αναφορά αυτά. Υπάρχει και το άλλο τμήμα της μουσικής θεωρίας, που εκείνο πλέον το τμήμα της μουσικής θεωρίας έχει ελάχιστη σχέση, δηλαδή… (βιβλίο: *The geometry of musical rhythm*). Αυτά για τον average μουσικό δεν παίζουν κανένα ρόλο. Ναι, εδώ είναι μαθηματικά με μουσική καθαρά. Τώρα τί δουλειά έχουν αυτά… Καμία δουλειά αυτό, με τον Elvin Jones και… Τα βλέπουν αυτά, και φεύγουν απ'την άλλη. Αυτά τα γουστάρω εγώ, λόγω της δικής μου κατάστασης. Είμαι μαθηματικός και μουσικός. Άρα, αυτού του τύπου η θεωρία, καμία σχέση μ'αυτούς. Αυτό αλλάζει, λόγω όμως του ότι η τζαζ τώρα είναι στα ιδρύματα, οπότε λίγο-λίγο θα περιμένεις, ότι όσο περνάει ο καιρός, όλο και περισσότερο αυτά θα παίζουν ρόλο στην …(;20:27) της τζαζ.

30.Int. Αυτή η θεωρία;

30.J1.Και αυτή η θεωρία. Διότι γίνεται academia η τζαζ λίγο-λίγο. Και άπαξ και γίνεται academia, η academia είναι μία. Όλα τα (;20:35) έχουν την ίδια πορεία. Λίγο-λίγο λοιπόν, αυτά θα αρχίσουν να επηρεάζουν την εξέλιξη της τζαζ. Θα το δεις στην πορεία αυτό. Στο λέω υπεύθυνα αυτό. Το βλέπω ήδη. Άρα λοιπόν ελπίζω να σε κάλυψα για τη θεωρία. Υπάρχει θεωρία και θεωρία.

31.Int. Ωραία. Μουσική σημειογραφία, πάλι το ίδιο: Ρόλος και σημασία της μουσικής σημειογραφίας.

31.J1. Ok, πάλι στο παράδειγμα του Holdsworth, ο Holdsworth έχει φτιάξει τη δική του μουσική σημειογραφία, που του δουλεύει μια χαρά, γιατί είναι ο καλύτερος τού πλανήτη σ'αυτό που κάνει. Άλλοι, π.χ. ο Tatum, ήταν τυφλός. Δεν διάβασε ποτέ του τίποτα, γιατί – δεν το 'δε ποτέ. Ο Marcus Roberts δε διάβασε ποτέ του τίποτα, διότι δεν το είδε ποτέ. Τυφλός κι αυτός. Αντίστοιχο πράγμα ακριβώς με τη θεωρία. Δεν έχουν καμία διαφορά. Ακριβώς. Καμία διαφορά. Πρόσεξε. Εδώ ερχόμαστε σ'ένα άλλο ζήτημα. Η μουσική σημειογραφία τού σήμερα είναι παρωχημένη σε μεγάλο βαθμό, και δημιουργεί εξαιρετικά προβλήματα στο να πάει η μουσική στο επόμενο βήμα, διότι η μουσική σημειογραφία δε φτιάχτηκε με γνώμονα τις σημερινές ανάγκες. Φτιάχτηκε με γνώμονα τις ανάγκες 400 και 500 ετών πριν. Οπότε, θα σου δώσω το εξής παράδειγμα. Στη γεωμετρία, μπορώ να πάρω ένα ευθύγραμμο τμήμα, και από δίπλα να βάλω ένα άλλο, όσο μεγάλο ή μικρό να'ναι. Δεν με πειράζει καθόλου. Διαβητάκο έχω, τσακ-τσακ, το χώνω από δίπλα. Μπορώ να βάλω ένα. Μετά να πάρω, να φτιάξω με πλευρά ένα τετράγωνο. Η διαγώνιός του είναι ρίζα δύο. Αν πάρω λοιπόν αυτό το ρίζα δύο μ'ένα κυκλάκο, και να το βάλω ακριβώς μετά απ'το ένα. Θα'χω ένα, και ρίζα δύο, ακριβώς μετά. Μετά μπορώ να πάρω το ρίζα τρία, που είναι… (;22:11). Μετά που έχω έναν τρόπο να βγάλω το π, πόσο είναι, παίρνω το π και το χώνω κι αυτό. Θα'χω, ένα, ρίζα 2, ρίζα 3, π. Φαντάσου αυτή την ακολουθία σε ρυθμό.

32.Int. Δε μπορώ, προσωπικά!…

32.J1. Καταλαβαίνεις τί θέλω να σου πω; Γιατί γίνεται λοιπόν, πού είναι το πρόβλημα, στη γεωμετρία τα κάναμε όλα, και στο ρυθμό δεν τα κάναμε, που στο κάτω-κάτω, ουσιαστικά είμαστε μονοδιάστατα όντα ρυθμικά εμείς. Στατιστικώς, αν θέλεις. Τώρα, στο μικρόκοσμο, μπορεί να'χουμε δεκατρείς διαστάσεις, δεν ξέρω. Εμείς βιώνουμε μία διάσταση του χρόνου. Αυτή στην οποία, αυξάνει η εντροπία, κλπ. κλπ. Είναι γνωστά όλ'αυτά. Υπάρχει ένα τεράστιο πρόβλημα, όσο αναφορά το ρυθμό. Κι είναι ότι είμαστε μονοδιάστατοι σε αυτόν. Στο χώρο, έχουμε 3 διαστάσεις. Έχουμε, μήκος, πλάτος, ύψος. Έχουμε δυνατότητες να κινηθούμε διαφορετικά. Φαντάσου στο χώρο, να'μασταν σε μία γραμμή. Και να μη βλέπουμε ούτε δεξιά, ούτε αριστερά – μόνο μπροστά και πίσω υπάρχει. Αυτό είμαστε για το χρόνο. Ουσιαστικά λοιπόν γι'αυτό σου είπα ότι ο συνθέτης έχει την εξτρά ικανότητα να φαντάζεται όλο αυτό το πράγμα, μέσα σε μία χρονική στιγμή. Σαν ένα εξωχρονικό γεγονός. Φαντάσου τώρα το εξής. Ότι δεν έχουμε δυνατότητα – ουσιαστικά – ο λόγος που ο ρυθμός είναι αυτός που είναι σήμερα, είναι επειδή ως όντα εμείς, αντιλαμβανόμαστε το ρυθμό σε επανάληψη. Ό,τι δεν είναι ακριβώς επαναλαμβανόμενο, αυτομάτως μάς πετάει έξω, και πρέπει να το συνηθίσουμε. Στη γεωμετρία, δε μας πετάει καθόλου το να μη δούμε ίδια πράγματα. Λοιπόν, κοίτα τώρα να δεις τί γίνεται, με το ρυθμό. Στη γεωμετρία, επειδή ακριβώς είμαστε δισδιάστατοι, μπορούμε με διάφορους τρόπους και διάφορες κατασκευές, ακόμα και στο επίπεδο, να κάνουμε πράγματα, το ένα δίπλα στο άλλο, και να'ναι ανόμοια, και δεν έχουμε κανένα θέμα μ'αυτό. Γιατί όλα συνδέονται λογικά μέσω κατασκευών δισδιάστατων, και είναι πολύ εύκολο για'μας. Αν όμως είμαστε γραμμικά όντα και βλέπουμε τελείως ασύμμετρα πράγματα, μας είναι πάρα πολύ δύσκολο, να μπορέσουμε να καταλάβουμε γιατί έρχεται αυτό μετά απ'αυτό. Στο δισδιάστατο κόσμο, όταν δεις το ρίζα 2 μετά το 1, είναι πολύ εύκολο να σου ζωγραφίσω ένα τετράγωνο, και να καταλάβεις τη σχέση. Στο

Με σχόλια [M557]: 29a. 'Everyone knows the basics, especially in jazz, you have a huge problem if you don't know them'. Although, there are generally, and in jazz, cases of musicians who functioned well without the standard theoretical knowledge, e.g. some drummers: 'they understood more or less what was going on with the others… they knew form very well… even though they might not be able to describe what was going on, they felt it'. These people would learn theory quickly if they were taught, because they already knew. The fact that theorists do PhDs on them, shows that 'they had a high level of musical understanding, bypassing the labels of music theory… they named things using their own names'. They know everything that other people know, plus other stuff.

Με σχόλια [M558]: 29b. Another type of theory, related to mathematics.

Με σχόλια [M559]: 30. Quite likely, this latter mathematical theory will soon become part of the study of jazz.

Με σχόλια [M560]: 31a. There are great musicians who even made their own notation (Holdsworth) or never read, being blind (Tatum). As with theory: standard notation, or any notation, can be bypassed.

Με σχόλια [M561]: 31b. Our notation reflects needs of 400 – 500 years ago, and is dated today.

μονοδιάστατο κόσμο, είναι τελείως αδύνατον να σου φτιάξω ένα τετράγωνο για να δεις τη σχέση. Γιατί δεν υφίσταται άλλη διάσταση να σου κάνω το τετράγωνο. Οπότε εμείς επειδή είμαστε μονοδιάστατοι ρυθμικά, είμαστε εγκλωβισμένοι από το μονοδιάστατο της ύπαρξής μας στο ρυθμό. Κι επειδή όλη η μουσική φτιάχτηκε ουσιαστικά εξω-γεωμετρικά, αλλά με τη γραμμική έννοια του ρυθμού, έχουμε ένα notation, το οποίο βασίζεται σε συγκεκριμένα πράγματα. Σε μία διαίρεση στο μισό, μονίμως. Το notation είναι, δυνάμεις του 2. Έχουμε το 1, ένα πρώτο, δύο δεύτερα γίνεται, 4/4, 8/8, 16/16, όλα αυτά είναι δυνάμεις του 2. Λοιπόν. Για να κάνουμε το ένα τρίτο, η ανάγκη για το ένα τρίτο, υπήρχε μεν αλλά δεν υπήρχε ποτέ notation. Όταν φτιάχτηκε, ήταν σε στυλ, τώρα τί κάνουμε για να βάλουμε, αυτό το πράγμα να το χωρίσουμε σε τρία. Και ποτέ δε χωρίστηκε στα τρία ουσιαστικά αυτό το πράγμα, μέχρι πρόσφατα. Τί κάνανε; Πήραν το pulse και χωρίσαν το pulse στα τρία. Το τρίηχο ογδόου τί κλάσμα είναι στην πραγματικότητα; Δωδέκατο. Γιατί έχεις δώδεκα τέτοια στο ολόκληρο. Και μετά, σου λέει ok, αφού το κάναμε με τρία, μπορούμε να το κάνουμε και με πέντε. Και βάζω πέντε νότες. Πέντε τί; Πέντε πέμπτα του τετάρτου. Πέντε πέμπτα επί ένα ολόκληρο, τί σου κάνει; Εικοσάηχα. Αυτό είναι στην πραγματικότητα, 1/20ό σαν κλάσμα. Στην πραγματικότητα λοιπόν υπάρχει μια κλασματική σχέση, μ'όλες τις αξίες που ξέρουμε. Κι η ερώτηση είναι η εξής. Γιατί θα πρέπει σώνει και καλά εγώ να τις επαναλαμβάνω, επειδή η σημειογραφία απαιτεί να'ναι πέντε τα πεντάηχα (..;26:44). Το ένα το κόβω στη μέση. Να κάνω τα τρία πέμπτα. Και μετά, να εξακολουθώ τα τέταρτά μου. Μουσικά δε γίνεται; Πώς δε γίνεται. Θα σου κάνω ένα παράδειγμα τώρα. (Παράδειγμα, με υποδιαιρέσεις που αλλάζουν, π.χ. ακούγονται δύο πεντάηχα, μετά ένα τρίηχο και ξανά πεντάηχο). Δε μπορώ να το κάνω αυτό; Το notation δεν το επιτρέπει. Αυτό το notation έχει αναπτυχθεί απ'τον Ferneyhough και το New Complexity τώρα. Άρα λοιπόν υπεισέρχεται ένα άλλο θέμα εδώ, η σημειογραφία ως παράγων κλεισίματος του μυαλού, στις πραγματικές δυνατότητές μας στο ρυθμό. Που είναι εξαιρετικά σημαντικό και πρέπει να το λάβεις υπ'όψιν σου αυτό. Και πρέπει να το ψάξεις. Να δεις τον Ferneyhough και αυτούς τί είδους notation μεταγραφή έχουν κάνει, είναι πάρα πολύ σημαντικά πράγματα αυτά. Ferneyhough, Finnissy, να δεις όλα αυτά, το New Complexity. Ρυθμικά, πιάνουν. Αυτές οι τάσεις, έρχονται και στη τζαζ, έχε υπ'όψιν σου. Αυτό είναι το δικό μου αντικείμενο, αυτό κάνω εγώ.

Με σχόλια [M562]: 32. Notation can function as a factor that closes the mind, especially as regards our possibilities in relation to rhythm, which has become much more complex today than it was when notation was being constructed.

(**3ο μέρος**)
33.Int. Ρόλος και σημασία της μουσικής μνήμης.

33.J1. Μεγάλη ιστορία. Μουσική μνήμη σημαίνει διαφορετικά πράγματα για διαφορετικούς ανθρώπους. Για έναν κλασικό σημαίνει να θυμάται, για κάποιους, διαδοχές θέσεων, πάνω στο (πιάνο;00:21). Για κάποιους. Για κάποιους άλλους είναι καθαρά ηχητικό θέμα, για κάποιους άλλους είναι το σύνολο της φόρμας που έχουνε να κάνουνε, όπως ακριβώς για τους συνθέτες, η μουσική τους μνήμη είναι κάτι εξωχρονικό, είναι κάτι τελείως διαφορετικό. Για τον αυτοσχεδιαστή είναι πάλι κάτι τελείως διαφορετικό. Θα έλεγα ότι η μουσική μνήμη για τον αυτοσχεδιαστή είναι ένα τεράστιο αποθετήριο από δυνατότητες λύσεων ή εργοστάσια παρασκευής λύσεων σε περίπτωση εξαιρετικά δημιουργικών ανθρώπων όπως είναι ο Jarrett. Οι περισσότεροι έχουν έτοιμες φράσεις τις οποίες κολλάνε, για να πάνε κάπου. Άνθρωποι σαν τον Jarrett, που είναι πολύ λίγοι, δε βασίζονται σε έτοιμες φράσεις, τις κατασκευάζουν εκείνη την ώρα, κι έχουν έτοιμο εργοστάσιο που τις κατασκευάζει, κι έτοιμο εργοδηγό που τις κολλάει. Το οποίο είναι ένα επίπεδο δημιουργικότητας παραπάνω, όπως καταλαβαίνεις. Ακούς τον Jarrett, κι ακούς 100 σόλο του, και δε βρίσκεις ούτε μία φράση που να'χει επαναληφθεί. Ποτέ. Αλλά το όλο σόλο έχει μία ροή που σ'ανατριχιάζει, κι είναι το μοναδικό πράγμα το οποίο βρίσκεις κοινό. Γιατί ο τύπος αυτός – ενώ ακούς άλλους, κι ακούς, α, έχει πάρει αυτή τη φράση και την κόλλησε εδώ, αυτή τη φράση την κόλλησε εκεί. Ο Jarrett δεν πήρε τη μία φράση και την κόλλησε εκεί, κατασκεύασε ειδική για την περίπτωση. Είναι ένα φαινόμενο που δεν έχει ξαναγίνει ποτέ. Για την περίπτωση του Tatum, η μουσική μνήμη ήτανε η δυνατότητά του να απομνημονεύει τα δικά του arrangements, τα οποία ήτανε πάνω από 400 ή 500, απ'έξω όλα προφανώς, δε διάβαζε, και να στα παίξει από οποιαδήποτε τονικότητα. Δηλαδή τη μια μέρα τα'παιζε στη ντο, την άλλη από ντο δίεση. Την άλλη, σι. Το ίδιο πράγμα, ακριβώς όμως. Και φαντάσου να παίζεις το ίδιο arrangement, που το 'φτιαξες εσύ, και να το ανεβάζεις ημιτόνιο πάνω, κατευθείαν με τη μία, χωρίς κανένα λάθος. Και ν'αυτοσχεδιάζεις, και να κάνεις τα πάντα. Το ίδιο πράγμα δύο τόνους κάτω, ένα ημιτόνιο πάνω την άλλη μέρα. Αντίστοιχο πράγμα έχει κι ο Bill Evans. Αντίστοιχη δυνατότητα. Αυτά είναι τώρα καταστάσεις που δεν τις έχουν όλοι. Ο Bill Evans ας πούμε, ήτανε «τραγικός» sight reader. Απίστευτα καλός. Όπως και ο Clare Fischer ήταν φοβερός sight-reader (;2:32), διαβάζαν orchestral scores in tempo. Αυτό που κάνει ο Τουφεξής, το κάνανε. Και είχανε μία τρομακτική δυνατότητα transposition, φοβερή δυνατότητα απομνημόνευσης με την κλασική έννοια, αλλά και με την έννοια που σου λέω, δηλαδή και με την ηχητική έννοια. Ακούγανε κάτι, τους έμενε, το τρανσπορτάρανε κι όπου θέλανε, και διαβάζανε και με τη μία, και το κάνανε κι αυτό, κατάλαβες, το όλο πακέτο. Οπότε το θέμα μουσικής μνήμης είναι διαφορετικό πράγμα για διαφορετικούς ανθρώπους. Στη τζαζ, τη χρειάζεσαι; Ό,τι έχεις καλό είναι. Υπήρχαν άνθρωποι που είχαν διαφορετικά είδη μουσικής μνήμης και είχανε άλλες δυνατότητες. Ο Jarrett ας πούμε, δεν ξέρω τί μουσική μνήμη έχει, ξέρω όμως ότι, προφανώς

έχει τεράστια μουσική μνήμη, γιατί ας πούμε, να σου δώσω ένα παράδειγμα. Αυτός τί κάνει, πολλές φορές πηγαίνει σ'ένα πιάνο, χωρίς να ξέρει τί θα παίξει παρακάτω, και σηκώνεται 2 ώρες αργότερα. Φτιάχνει ένα υλικό το οποίο τ'αναπτύσσει εκείνη την ώρα, και το πάει όπου να'ναι, όλα τα'χει λυμένα οπότε όπου και να το πάει τ'ακολουθεί χωρίς κανένα θέμα, όπου και να το πάει, μπορεί να το πάει, να παίζει συνέχεια το ίδιο πράγμα και να το ανεβάζει ημιτόνια, και να είναι κάτι το απίστευτα περίπλοκο, αλλά το ανεβάζει συνέχεια ημιτόνια χωρίς κανένα θέμα. Δεν υπάρχει θέμα σ'αυτό. Εντάξει, θα το κάνει. Και μετά στο τέλος-τέλος-τέλος κάνει ακριβή επανάληψη του πώς ξεκίνησε. Όταν βγει από'κει μέσα δε θυμάται τί έκανε. Αλλά όταν ήταν εκεί πάνω, όλο αυτό το πράγμα είχε μνήμη συνθέτη, μαζί με μνήμη αυτοσχεδιαστή, με τα τεχνικά όλα λυμένα τελείως, με τα ηχητικά έτοιμα, με το πλήρες – κατάλαβες τί θέλω να σου πω; Οπότε γι'αυτόν η μουσική μνήμη είναι καθολικό πράγμα. Για άλλους η μουσική μνήμη είναι θέμα να θυμάμαι τις φράσεις για να τις κολλήσω, και να'χω και τη ροή να το κάνω. Για άλλους η μουσική μνήμη ήτανε ότι, θυμάμαι όλο μου το arrangement και το ανεβοκατεβάζω όπου είναι. Με τα λίγα στοιχεία αυτοσχεδιασμού που επιτρέπω, όπως ο Tatum. Ο Tatum δεν ήταν πολύ του αυτοσχεδιασμού, ήταν περισσότερο σα μια big band στο πιάνο. Arranged ήταν τα περισσότερα. Κατάλαβες, δηλαδή, σημαίνει άλλα πράγματα για άλλους ανθρώπους ανάλογα με το τί percentage έχουν στο κάθε τί. Για ανθρώπους που δεν παίζουν πολύ αλλά ακούνε περισσότερο, ακουστική μνήμη είναι, το να ξέρουν τί κάνουν οι άλλοι περισσότερο. Σε ανθρώπους ας πούμε οι οποίοι, δεν είναι τόσο του σολίστα, μπορεί να'ναι τρομακτικά τεχνικός κι οτιδήποτε, αλλά περισσότερο βασίζεται το στυλ του, στο interaction. Εκεί θες φοβερό αποθετήριο στο τί κάνουν οι άλλοι, όταν παίζουν με'σένα. Και γι'αυτό κάποιες συνεργασίες πετυχαίνουν περισσότερο, κάποιες όχι. Γιατί είναι το θέμα του τί ο εγκέφαλός σου είναι διατεθειμένος να δεχτεί απ'το τί κάνει ο άλλος. Κάποια vibes κολλάνε, κάποια δεν κολλάνε. Και είναι αυτό τεράστιο θέμα, μουσικής μνήμης στο τί ο άλλος παίζει. Όταν παίξεις με κάποιον του οποίου το λεξιλόγιο είναι τελείως ξένο απ'το δικό σου, στην αρχή μπορεί να πεις εγώ δε μπορώ να παίξω νότα τώρα εδωπέρα, γιατί δεν καταλαβαίνω τί μου γίνεται. Όταν παίξεις κι αρχίζεις και συνηθίζεις, και μπαίνουν στην ακουστική μνήμη πράγματα, αρχίζεις και προσαρμόζεσαι. Άρα υπάρχει κι αυτό το τμήμα της ακουστικής μνήμης, το οποίο δεν ισχύει ας πούμε για την κλασική μουσική σε μεγάλο βαθμό, γιατί όλα είναι προδιαγεγραμμένα. Στη τζαζ, η ακουστική μνήμη δεν έχει να κάνει μόνο με το τί κάνεις εσύ, έχει να κάνει και με το τί κάνει ο άλλος. Πολύ σημαντικό αυτό. Βλέπεις λοιπόν, είναι άλλα πράγματα γι'άλλους ανθρώπους.

Με σχόλια [M563]: 33. 'Musical memory may mean different things for different people': for the classical versus the jazz performer; for the composer; for the improviser. It can relate to hand positions, to sound, or to form; you can remember everything at once, like a composer, or phrases to put together, or a whole piece that you can transpose. People have 'different percentages' of each thing in their memory skills. Jazz players also need memory of what the others may do in the course of an improvisation.

34.Int. Ναι. Πάντως απαραίτητα για τη μουσική.

34.J1. Δεν το συζητάμε. Χωρίς μουσική μνήμη δεν κάνεις τίποτα. Απολύτως. Είναι αδύνατον. Δε θα'χεις λεξιλόγιο να παίξεις, χωρίς μουσική μνήμη, για παράδειγμα φράσεις. Για παράδειγμα, το πιο απλό σου λέω. Αν δεν έχεις ένα καλό λεξιλόγιο από φράσεις, να'χεις πολλές φράσεις που να μπορείς να τις κολλήσεις, δε μπορείς να παίξεις τίποτα, πουθενά. Θες ολόκληρα λεξικά από φράσεις να τα'χεις στο μυαλό σου. Για το rudimentary πράγμα. Άμα έχεις interaction, πρέπει να'χεις και ολόκληρα λεξικά από ρυθμικές φράσεις και τρόπο με τον οποίο θα κινηθείς σε αυτές, και την ετοιμότητα δηλαδή, ώστε οτιδήποτε και να σου συμβεί να μη χαθείς, να… Υπάρχουν συγκεκριμένα πράγματα που πρέπει να ξέρεις, ειδικά το τί θα σου κάνουν οι άλλοι την ώρα που εσύ παίζεις. Άλλο αυτό. Κι αυτό μουσική μνήμη είναι. Μετά, πρέπει να ξέρεις το πώς γίνεται μία ανάπτυξη σ'ένα σόλο. Δηλαδή φορμική μουσική μνήμη. Που είναι τελείως μακρομορφική, έτσι; Αλλά και αυτό είναι τμήμα της μουσικής μνήμης, να ξέρεις πώς θα πάει, πού θα το πας, τί θα γίνει. Ένας άνθρωπος χωρίς μουσική μνήμη, είναι αδύνατον να ξέρει την κατεύθυνση που θα πάει κάτι. Ενώ άμα ας πούμε έχεις στο μυαλό σου πολλές αναπτύξεις από σόλο, έχεις πολλές διαφορετικές διαδρομές να επιλέξεις για το δικό σου.

Με σχόλια [M564]: 34. Without memory, 'you can't do a thing', you'll have 'no vocabulary' to play from. You need 'whole dictionaries' of melodic & rhythmic phrases, and of formal possibilities of how to develop a solo.

35.Int. Ρόλος και σημασία εσωτερικής ακοής.

35.J1. Στη τζαζ δε γίνεται τίποτα χωρίς αυτήν. Στη τζαζ, όπως και για τους συνθέτες, είναι το ίδιο πράγμα. Χωρίς εσωτερική ακοή, δεν παίζει. Για συνθέτες αυτού του τύπου, δε σου λέω για συνθέτες οι οποίοι κάθονται και τα βάζουν στο computer και τους τα βγάζει το computer. Μιλάω για τους συνθέτες οι οποίοι τα φτιάχνουν μόνοι τους. Γι'αυτό που είπαμε, τη σύλληψη. Ε, αυτοί χωρίς εσωτερική ακοή δε γίνεται να το κάνουν. Το ίδιο ακριβώς κι ο αυτοσχεδιαστής. Αυτό το έχει τελείως κοινό με τους συνθέτες. Χωρίς εσωτερική ακοή, και μάλιστα εσωτερική ακοή η οποία θα υπερτεθεί πάνω απ'το τί ακούς εκείνη την ώρα απ'τους άλλους – ακούς κάτι, κι εσύ από μέσα σου ακούς κάτι άσχετο απ'αυτό που παίζουν οι άλλοι, το οποίο δεν ακούγεται εκείνη την ώρα, και το προσθέτεις εσύ στη μουσική. Δε θες απλά εσωτερική ακοή, θες κι άμεση δυνατότητα εφαρμογής της εκείνη την ώρα. Άμεση δυνατότητα. Άμα δεν την έχεις την άμεση δυνατότητα πας για arranger ή για composer, σε καμία περίπτωση αυτοσχεδιαστής. Ο αυτοσχεδιασμός απαιτεί εσωτερική ακοή, και άμεση εφαρμογή του στο όργανο. Και τα δύο μαζί. Μάλιστα, όχι απλώς εσωτερική ακοή, εσωτερική ακοή αυτουνού που δεν ακούγεται εκείνη τη στιγμή απ'τους άλλους. Κατάλαβες τί εννοώ; Όταν είσαι σόλο πιανίστας ειδικά, που είναι άλλες οι απαιτήσεις,

θες πολυφωνική εσωτερική ακοή, δηλαδή να ακούς πάρα πολλά πράγματα ταυτόχρονα. Όπως είχανε οι μπαρόκ μουσικοί. Ακούγανε πολλές φωνές… ένα αντίστοιχο πράγμα θες και για τη τζαζ. Γιατί θα ακούς το μπάσο σου διαφορετικά, τις μελωδίες σου, τις αρμονίες σου, όλα αυτά, είναι πολλά διαφορετικά layers. Και αυτά στην ακουστική μνήμη πρέπει να υπάρχουν. Άρα θες τελείως άλλου βάθους ακουστική μνήμη. Ε, εσωτερική ακοή. Τελείως άλλο βάθος.

36.Int. Πολυδιάστατο.

36.J1. Πολυδιάστατο. Και real time. Άρα και θες και σύνδεσή της αυτής, με τα χέρια. Που'ναι άλλο θέμα αυτό. Δεν είναι θέμα εσωτερικής ακοής. Αυτό έχει να κάνει με το πόσο τη συνδυάζεις με τα χέρια σου. Άλλο κεφάλαιο αυτό. Χωρίς αυτό δε γίνεται λοιπόν.

37.Int. Έννοια και σημασία της αναλυτικής ακρόασης. Είπες λίγο στην αρχή.

37.J1. Ναι, νομίζω το κάλυψα.

38.Int. Το καλύψαμε αυτό. Ρόλος και σημασία της αυτοσχεδιαστικής ικανότητας. Τώρα για τη τζαζ, αυτό είναι εκ των ων ουκ άνευ.

38.J1. Αυτό δεν έχει νόημα να το συζητάμε! Αυτό όμως πιστεύω ότι είναι underrated στον κόσμο της κλασικής μουσικής, και σου λέω πάλι άκου την Gabriela Montero. Εκεί θα δεις μία τάση που υπάρχει, γενικά αυτοσχεδιάζουν οι κλασικοί πάνω στη δική τους μουσική.

39.Int. Πες μου λίγο, εσύ, σε μία κουλτούρα μουσική, όχι σαν τη τζαζ, σαν την κλασική ας πούμε, που δεν το έχει αυτό το πράγμα από μόνο του, γιατί θεωρείς ότι θα'τανε καλό. Γιατί θεωρείς ότι ο αυτοσχεδιασμός… τί θα προσφέρει βασικά. Τί έχει να προσφέρει.

39.J1. Τί έχει να προσφέρει. Κατ'αρχάς. Να κάνω μία εσωτερική αναδρομή λέγοντάς σου ότι πάρα πολλοί, απιστεύτου βεληνεκούς συνθέτες που μείνανε στην ιστορία, ήτανε και αυτοσχεδιαστές τρομεροί. Να πούμε Μπαχ, να πούμε Μότσαρτ; Να πω, Μπετόβεν; Να πω Σκριάμπιν; Σοπέν, Λιστ; Λιστ;! Ο Λιστ ήταν να πέσουμε απ'το καράβι, όχι… δεν παλευότανε. Τα'χει όλα. Τα'χει όλα και… συμφέρει! Ραχμάνινοφ; Άσ'τα να πάνε. Στο είδος μουσικής που γράφανε. Τί λοιπόν προσφέρει ο αυτοσχεδιασμός; Προσφέρει κατ'αρχάς την ικανότητα με το που κάθεσαι στο πιάνο, στο όργανο που παίζεις, εν πάση περιπτώσει, να φτιάξεις μουσική επί τόπου. Σου δίνει δηλαδή φόρμουλες έτοιμες, με τις οποίες, με το που κάθεσαι, βγάζεις μουσική. Έχεις ευκολίες, σου δίνει ευκολίες. …(10:52;) του αυτοσχεδιασμού. Για τους πιανίστες ειδικά, και για τους συνθέτες, θεωρώ ότι είναι αναντικατάστατο, για τους εξής λόγους: Σου δίνει, αυτό που λέμε keyboard harmony. Την υποχρεωτική ικανότητα, να μπορείς να φτιάξεις αρμονία και να την «πουλήσεις». Χωρίς το χαρτί, – εδώ. Αυτά τα οποία έμαθες στο χαρτί, να ξέρεις τί σημαίνουν πρακτικά. Όχι ότι βάλαμε τη Neapolitan επειδή μας «έκοψε» ότι οι κανόνες μάς οδηγούν κάπου, αλλά διότι ο ήχος της Neapolitan είναι αυτός. Ήχο, παίζεις πλέον με τον ήχο. Παίζεις real time με τον ήχο. Αυτό για το είδος της μουσικής που θέλεις να γράψεις, είναι κανονικά αναντικατάστατο. Ο κάθε συνθέτης θα'πρεπε να μπορεί να αυτοσχεδιάσει, αν είναι τίμιος, αν είναι τίμιος και δεν είναι τσαρλατάνος, στο είδος μουσικής το οποίο γράφει εφόσον βέβαια αυτό είναι τεχνικώς ικανός να το κάνει. Άμα γράφει τόσο δύσκολα ώστε δε μπορεί ο ίδιος να τα παίξει, που υπάρχουν τέτοιες περιπτώσεις, κι είναι και λογικές, και λέω ok σε αυτήν την περίπτωση, ότι ok, το καταλαβαίνω. Κάνε μία lighter version όμως. Δεν περιμένω να βγάλεις όλο το έργο το οποίο το γράφεις, που κάθεσαι είκοσι ώρες και δεν παίζεται από κανέναν αυτό το πράγμα, αλλά είναι και πανέμορφο, το οποίο σημαίνει ότι είχες τη σύλληψη, αλλά κάνε ένα lighter version να καταλάβουμε τί κάνεις. Ότι έχεις το vision, αυτό το πράγμα. Είναι τρομερά σημαντικό, απ'όλες τις απόψεις αυτό. Γιατί σου δίνει όλα τα εργαλεία τα άμεσα, έχεις το αυτόματο τέτοιο – απλώς κοίταξε να δεις πού είναι τώρα το θέμα. Όταν αυτοσχεδιάζεις, υπάρχει η λούμπα, να συνθέσεις όπως αυτοσχεδιάζεις. Το οποίο είναι τελείως λάθος. Ο αυτοσχεδιασμός είναι ένα πράγμα, το οποίο είναι το τώρα. Άρα θα λειτουργήσεις με φόρμουλες, που έχεις ήδη – εκτός αν είσαι Jarrett, που δε λειτουργείς με φόρμουλες. Αλλά αυτό είπαμε, είναι μία περίπτωση στην ιστορία. Δεν υπάρχουν πολλές τέτοιες. Που δεν έχεις licks. Αυτός σκέφτεται, αυτός λειτουργεί σα συνθέτης αυτοσχεδιάζοντας. Άλλο πράγμα. Δεν βάζει έτοιμες φράσεις. Όταν αυτοσχεδιάζεις, έχεις συνήθως έτοιμα πράγματα που τα κολλάς. Όχι πάντα, αλλά σ'ένα μεγάλο βαθμό. Όταν συνθέτεις, δεν πρέπει ποτέ να συνθέτεις έτσι. Αυτή είναι η διαφορά. Γιατί τότε αυτο-επαναλαμβάνεσαι. Οπότε, πρέπει να προσέξεις να μην πέσεις σ'αυτή τη λούμπα. Αν όμως δεν πέσεις σ'αυτή τη λούμπα, και κρατήσεις τη συνθετική διαδικασία καθαρή από την δυνατότητά σου να κολλάς πράγματα άμεσα, σου δίνει φοβερή ευκολία

Με σχόλια [M565]: 35. inner hearing: a sine qua non for composers and jazz improvisers. It needs to be loud, so that it can 'play along' what the others are playing; it needs to be polyphonic (bass, melody, harmony) and thus 'of a greater depth'. It also needs to be immediately realizable…

Με σχόλια [M566]: 36. 'Multidimensional and real-time, which means, connected to the hands. That is a different issue'.

Με σχόλια [M567]: 37. Reference back to 20-21.

Με σχόλια [M568]: 38. Improvisation: underrated in classical music.

στο, εκείνη τη στιγμή αυτό που ακούς, το μεταφράζεις πάρα πολύ εύκολα, στο χαρτί σου. Έχεις πολύ σαφέστερη νοητική κατανόηση του τί ακούς. Να στο θέσω έτσι.

40.Int. Ζωντανή.

40.J1. Ζωντανή.

41.Int. Έχεις, την εσωτερική ακοή βασικά, κι αυτό το πράγμα. Και συνδυάζονται.

41.J1. Ναι. Και τη σύνδεση με τα χέρια. Άμα κάνεις αυτά που χρειάζεται, σημαίνει ότι το twelve-key-facility σου «δεν παλεύεται». Άρα ό,τι και να ακούσεις, όπου και να σε πάει ο εγκέφαλος, μπορείς να το ακολουθήσεις, έστω και γραπτώς. Κι άμα είσαι Jarrett, το παίζεις κι εκείνη την ώρα. Ο Jarrett ουσιαστικά μπορεί να κάνει αυτό το πράγμα, αυτό που κάνει ο συνθέτης, το κάνει real time. Αυτή είναι η διαφορά. Και μάλιστα όχι μόνο αυτό αλλά, και όλες τις δυνατότητες της απόληξης που μπορεί να τον πάει κάπου, ακολουθεί μία και τον πάει μέχρι ένα σημείο.

42.Int. Φαινόμενο…

42.J1. Βέβαια. Κβαντικός εγκέφαλος.

43.Int. Η παιδαγωγική χρησιμότητα του να απομονώνουμε μουσικά στοιχεία, π.χ. ρυθμό και διαστήματα, και να τα διδάσκουμε ξεκομμένα από τη συνολική μουσική πράξη: Αυτό είναι κάτι που θα το υποστήριζες;

43.J1. Θα το υποστήριζα φυσικά, 100%, με την ίδια έννοια που υποστηρίζω ότι όταν κάνεις γυμναστική, δεν είναι απαραίτητο κάθε φορά να κάνεις συνεχώς ασκήσεις όλου του σώματος, αλλά μπορεί να χρειαστεί, να δυναμώσεις ένα συγκεκριμένο μέρος του σώματός σου. Αυτό έχει να κάνει με το συγκεκριμένο άνθρωπο που έχεις να κάνεις. Αν κάποιος όλα του τα ρυθμικά τα έχει λυμένα και ακούει δεκατριάηχα με την τρύπα στη μέση χωρίς να χρειάζεται να το δουλέψεις, δε δουλεύεις. Δουλεύεις εκείνο που χρειάζεται δουλειά. Αν τα'χει όλα τέλεια, δε δουλεύεις τίποτα. Αν δεν έχει τίποτα, χρειάζεται να τα δουλέψεις. Κι εκεί φυσικά, σε εγκεφάλους που δεν είναι φτιαγμένοι γι'αυτό, θα πρέπει να δουλέψει το κάθε κομμάτι του ξεχωριστά. Εγώ ας πούμε, να σου πω την αμαρτία μου, πάντοτε το δούλευα ξεχωριστά, ξέροντας τις ευκολίες μου. Εγώ είχα τρομερές ευκολίες στα ρυθμικά. Τα ρυθμικά τα καταλάβαινα με τη μία, όλα, χωρίς να χρειαστεί να κάνω τίποτα ποτέ μου. Από τότε που γεννήθηκα κιόλας. Την αρμονία την καταλάβαινα κατευθείαν από τότε που γεννήθηκα. Τα άλλα δεν τα καταλάβαινα όμως. Διάβασμα δεν το'λυσα ποτέ μου, για παράδειγμα. Το έφτασα μέχρι ένα σημείο που μπορούσα. Μέχρι εκεί, εντάξει. Ανάπηρος είμαι, δεν το συζητάμε.

44.Int. Δε σου χρειάζεται, όμως.

44.J1. Καλό θα'ταν να το'χω, γιατί θα'βγαζα περισσότερη μουσική. Θα μπορούσα να παίξω πιο γρήγορα μουσική. Τεχνικά είμαι ικανός να παίξω πολλά πράγματα, αλλά μέχρι να τα διαβάσω, μού βγαίνει το λάδι. Ενώ θα μπορούσα κάλλιστα, άμα είχα διάβασμα… έχω την τεχνική να παίξω ό,τι θέλω. Αλλά το δύσκολο ήτανε, να μπορέσω να το περάσω μέσα μου. Αναπηρία.

45.Int. Κατάλαβα. Να το αποκωδικοποιήσεις στην ουσία.

45.J1. Μεγάλη αναπηρία, δυστυχώς. Ρυθμικά, ό,τι και να άκουγα το καταλάβαινα κατευθείαν – αυτό είναι το προσόν το δικό μου. Προσωπικά. Και μάλλον αυτό έχει να κάνει με τη μαθηματική μου ικανότητα. Βασικά είναι θέμα δομών. Λοιπόν, κοίταξε να δεις τώρα. Θεωρώ ότι ο καθένας πρέπει να δουλέψει τα μέρη στα οποία είναι αδύνατος. Οπωσδήποτε. Διότι το σύνολο πάντοτε θα υποφέρει από εκείνα στα οποία είναι αδύνατος. Αν για παράδειγμα τα έχεις όλα αλλά σου λείπει το ρεπερτόριο, με το που θα βγεις να παίξεις, το πρώτο πράγμα στο οποίο θα γίνεις ρεζίλι, είναι το γεγονός ότι δεν ξέρεις κομμάτια. Αν είσαι πάρα πολύ καλός στην αρμονία, και τα πιάνεις όλα αλλά ρυθμικά έχεις πρόβλημα, θα γίνεις ρεζίλι, απ'το ότι δεν κρατάς καλά το ρυθμό. Άμα κρατάς το ρυθμό τέλεια αλλά δεν ξέρεις από αρμονίες, θα βγεις ρεζίλι επειδή δεν ξέρεις αρμονίες. Όλα αυτά όμως, βγαίνεις ρεζίλι. Δηλαδή σε στυλ ότι, στη τζαζ είναι cut through, τελείως αυτό το πράγμα. Γιατί πλέον όλοι βγαίνουν από ένα επίπεδο και πάνω, κι αν δεν το'χεις εκεί, γελάνε όλοι μαζί σου. Οπότε, φυσικά και δουλεύεις εκείνο το οποίο σου λείπει. Πάντα.

Με σχόλια [M569]: 39. Through improvisation, one has stored 'formulas', which means that when you can create music instantaneously, and when you hear similar material, 'you have a much more accurate conceptual understanding of what you are hearing'.

Με σχόλια [M570]: 40. "

Με σχόλια [M571]: 41. Improvisation entails inner hearing, which is connected to the hands, so you can play anything you hear, (see also 40) but also through your conceptual understanding (see no.39), write it.

Με σχόλια [M572]: 42. "

Με σχόλια [M573]: 43. In teaching, separate work on different elements is done according to the student's needs. Especially for weak students, 'for brains that were not made for this sort of thing' (e.g. they don't have a natural ease), 'you have to work on each element separately'.

Με σχόλια [M574]: 44. Personal difficulty with music reading. 'It is difficult to take it in. It's a disability'.

Με σχόλια [M575]: 45. You have to do separate work on whatever you are most weak on.

46.Int. Σε εκείνο το οποίο όμως έχει προκύψει ανάγκη, δε θα το ξεκινούσες έτσι απ'την αρχή, έναν μαθητή της μουσικής…

46.J1. Μα δεν το ξέρεις – α, κατάλαβα τί λες. Κοίταξε, τον αρχάριο, εγώ είμαι της παιδαγωγικής άποψης ότι ποτέ δεν κάνεις το ίδιο μάθημα σε δύο ανθρώπους. Ποτέ. Θεωρώ ότι ο κάθε άνθρωπος είναι διαφορετική περίπτωση, και ως εκ τούτου, τον καθένα, θα του κάνεις ξεχωριστά, αυτό το οποίο πρέπει για αυτόν. Ποτέ δεν κάνω το ίδιο μάθημα σε δύο ανθρώπους. Ποτέ, για κανέναν λόγο. Δεν το κάνω. Για τα ιδιαίτερα μαθήματα μιλάω, στα ομαδικά, είναι άλλο θέμα. Τα ομαδικά είναι ομαδικά. Σαφώς. Αλλά στα ιδιαίτερα μαθήματα, ποτέ μα ποτέ δεν κάνω το ίδιο μάθημα σε δύο ανθρώπους. Δηλαδή θα βρεθούν δύο μαθητές μου τους οποίους μπορεί να έχω τρία χρόνια, και να μην ξέρουν τίποτα κοινό. Μέχρι να ολοκληρωθούν οι γνώσεις τους, ώστε να 'ρθουν ο ένας στου αλλουνού, μπορεί να περάσει πολύς καιρός. Αυτό είναι αρχή μου. Κι είναι αρχή μου διότι κατάλαβα ότι εγώ, οι ιδιαιτερότητές μου ήταν τέτοιες, που δε με αντιμετώπισε κανένας ποτέ έτσι για να με βοηθήσει έτσι όπως έπρεπε εγώ να βοηθηθώ. Οπότε συνειδητοποίησα, ότι σωστό και τίμιο πράγμα είναι, να μελετάω το μαθητή, για να του κάνω αυτά που χρειάζεται. Άρα λοιπόν, πώς αντιμετωπίζω εγώ το μαθητή; Έτσι. Βλέπω ποιές είναι οι δυνάμεις του, βλέπω ποιές είναι οι αδυναμίες του, και του δίνω υλικό το οποίο θα το δουλέψει, θα βοηθήσει τις δυνάμεις του να εξελιχθούν, αλλά και τις αδυναμίες του, για να πάρει τα πάνω του, υποχρεωτικά, δε γίνεται αλλιώς. Συνεπώς είναι 'tailor-made' για τον καθένα, τα μαθήματα. Έτσι θα τον δούλευα. Σαφώς και θα δουλέψω ξεχωριστά το ρυθμικό στοιχείο, σαφέστατα…

47.Int. Εξ'αρχής;

47.J1. Εξ'αρχής, με το πρώτο μάθημα. Κάνω ρυθμικά μαθήματα, μπορεί να κάνει ο άλλος τέσσερα-πέντε χρόνια μαζί μου, και να μην έχει τελειώσει. Είναι τεράστιο. Ο ρυθμός ειδικά είναι τεράστιο θέμα. Γιγαντιαίο. Γιατί για'μένα, ρυθμό ξέρεις, απ'τη στιγμή που ακούς τον Ινδό, και καταλαβαίνεις τί κάνει. Ακούς τον τζαζίστα και καταλαβαίνεις τί κάνει. Ακούς τη δυτική Αφρική και καταλαβαίνεις τί κάνει. Ακούς και τον Ferneyhough, και καταλαβαίνεις τί κάνει. Ακουστικά όμως, όχι απ'την παρτιτούρα. Αυτό όλο θέλει ένα βαθμό εξοικείωσης με το ρυθμό, τεράστιο. Άρα, το ρυθμικό θέμα, το αντιμετωπίζω ξεχωριστά. Το αρμονικό θέμα, το αντιμετωπίζω και αυτό ξεχωριστά. Διότι αρμονία, δεν ξέρεις μόνο το ματζόρε και το μινόρε, πρέπει να ακούς και Lutoslawski, και να καταλάβεις ότι σ'εκείνο το σημείο, είναι cluster, που το κάνει σ'αυτή την κίνηση. Είναι υποχρεωτικό αυτό. Γιατί πλέον αυτό το υλικό μπαίνει στη τζαζ. Ο τζαζίστας του σήμερα, τον Lutoslawski τον ξέρει με τα εξώφυλλα. Όλοι. Οπότε η ικανότητα είναι να ξεχωρίζω ακουστικά συμφωνικά έργα, να καταλαβαίνω τί συμβαίνει. Άρα πρέπει να δουλέψω την αρμονία μου, τρομερά. Όλη την αρμονία. Να μπορώ να καταλάβω φωνές, από μέσα, κινήσεις φωνών, τα ρυθμικά σε σημείο «θανάτου», δεν το συζητάμε, να καταλαβαίνω μορφολογικά τί συμβαίνει, όλα αυτά, το καθένα απ'αυτά, θέλει τη δική του ξεχωριστή διαδικασία. Και φυσικά θες και συνδυαστικές ασκήσεις που να τα κάνουν όλα αυτά μαζί. Αλλά ο αυτοσχεδιασμός και η σύνθεση, είναι δύο διαδικασίες που τα βάζουν αυτά μαζί. Οπότε έχεις και τέτοιου είδους ασκήσεις. Και ενορχηστρωτικές ασκήσεις, να μαθαίνεις τους ήχους, τί γίνεται. Όλα χρειάζονται.

48.Int. Ναι. Όλα χρειάζονται, και με ξεχωριστή εξάσκηση.

48.J1. Και με ξεχωριστή, και συνδυαστική.

49.Int. Κατάλαβα. Η ιδέα μιας πιο διαβαθμισμένης, ότι ξεκινάς λίγο-λίγο και το χτίζεις, ή μιας πιο ολιστικής προσέγγισης, ότι άκου και παίξε ας πούμε, και ό, τι καταλάβεις – παλιά προφανώς μαθαίνανε πιο ολιστικά, έτσι δεν είναι; (Σ.Α. Σωστά.) Αυτό συγκρίνοντάς το, τί θεωρείς καλύτερο, ή πιο αναγκαίο, ή…(;)

49.J1. Κοίταξε, η ολιστική είναι σαφέστατα γρηγορότερη, για αυτούς οι οποίοι μπορούν να το κάνουν. Είναι εκείνο το οποίο ξεχωρίζει τα αγοράκια απ'τους άντρες που λέμε, το οποίο σημαίνει, ότι απ'τους 200, θα βρεις έναν, που γεννήθηκε για την ολιστική κατάσταση. Ο οποίος θα τα αρπάξει όλα με τη μία, κι είναι έτοιμος. Οι υπόλοιποι 199, θα πάρουν την πέτρα, θα πάνε στο Φάληρο, θα βαφτούν μπλε να μη φαίνονται, και θα πηδήξουν στη θάλασσα!... Αυτή είναι η πραγματικότητα. Γι'αυτό και άλλωστε, από κάθε εποχή, τα ελάχιστα ονόματα που μένουν, δε σημαίνει ότι υπήρχαν μόνο αυτοί. Υπάρχει κι ένας στρατός από πίσω, που δεν μάθαμε ποτέ. Σήμερα, η παιδαγωγική μέθοδος που ακολουθείται, δεν ευνοεί αυτούς που θα μένανε, ευνοεί τους 199 που θα πήγαιναν στη θάλασσα. Και αυτό ουσιαστικά είναι κακό για την προέλαση της μουσικής σε καινούρια τοπία, διότι, οι άνθρωποι οι οποίοι δεν θέλουν αυτό το πράγμα, το βαθμηδόν, αλλά θέλουν το ολιστικό γιατί έτσι λειτουργεί ο εγκέφαλός τους, ζημιώνονται από την ύπαρξη του academia, και μετά αν ζημιώσεις αυτούς, ζημιώνεις την επόμενη γενιά των πρωτοπόρων. Άρα λοιπόν η ερώτηση είναι, θες μεγάλη μάζα από ικανούς, ή θες

Με σχόλια [M576]: 46. In private teaching, no two students should have the same lesson! You need to 'study the student, to give them what they need'.

Με σχόλια [M577]: 47. Rhythm – harmony – form – sound colours. All these are (should be) approached separately but also combined in lessons.

Με σχόλια [M578]: 48. "

πρωτοπόρους που παν τα πράγματα μπροστά; Οι πρωτοπόροι είναι ολιστικοί, στάνταρ. Οι βαθμηδόν δεν είναι πρωτοπόροι, εκτός ελαχίστων εξαιρέσεων. Δυστυχώς. Πρόσεξε, υπάρχουν και εκείνοι οι πρωτοπόροι, οι οποίοι μέχρι να φτάσουν στο σημείο να πάρουν τα πάνω τους, θέλουν το βαθμηδόν. Δε γεννήθηκαν με τη γνώση. Αλλά άπαξ και τους πήγες μέχρι ένα σημείο, μετά, έκανε κάτι «κλικ», και έγινε το θαύμα. Υπάρχουν και αυτοί. Οι οποίοι χωρίς το βαθμηδόν, δεν θα κάναν τίποτα. Τώρα υπάρχουν και οι Jarrett, ας πούμε, οι οποίοι γεννήθηκαν έτοιμοι. Η, οι Μότσαρτ, αυτού του κόσμου. Η, οι Tatum, αυτού του κόσμου. Υπάρχουν κι αυτοί. Αυτούς, το βαθμηδόν δεν τους έκανε ποτέ τίποτα. Κι αυτοί δεν τα πήγαν ποτέ καλά με σχολές ακριβώς γι'αυτό το λόγο. Γιατί δεν τους έκανε τίποτα η σχολή. Σου λέει ο άλλος, να κάτσω τώρα να περάσω τη ζωή μου, να κάνω τί; Για να μάθω αυτά που ή- μα, το ξέρω πώς γίνεται. Γιατί θα πρέπει να μου το μάθεις, αφού το ξέρω; Ο Bill Evans, δε μπορούσε να παίξει μία ντο ματζόρε! Ποτέ στη ζωή του δεν έμαθε. Αλλά έκανε sight-read Ραχμάνινοφ. Έκανε sight-read, ορχηστρικό…

50.Int. Τί εννοείς δε μπορούσε να παίξει μια ντο ματζόρε;

50.J1. Δε μπορούσε να βάλει τον εαυτό του στη διαδικασία να παίξει μία κλίμακα με τον ίδιο ακριβώς δακτυλισμό. Αν το'βλεπε γραμμένο όμως, όλα μπαίνανε in place, και μπορεί να'κανε ντο ματζόρε μόνο με τα δύο αυτά δάκτυλα και να έπαιζε άσχετα (…;8:45) με τα από πάνω. Παρ'όλ'αυτά όμως, δε μπορούσε να κάνει το παν-απλό.

51.Int. Εντάξει, οπότε εξαρτάται απ'το τί υλικό (ανθρώπινο) έχεις, αυτό το πράγμα. Μάλιστα. Τί εννοούμε ακουστική αντίληψη, και πώς καλλιεργείται;

51.J1. Το'παμε αυτό στην αρχή.

52.Int. Γενικά τί στοιχεία χρειάζονται για να υπάρχει αυτοπεποίθηση σ'έναν μουσικό;

52.J1. Α! Τα υπολογιστικά έτοιμα, μόνο αυτό. Μόνο το υπολογιστικό. Αυτό που σου δίνει αυτοπεποίθηση, αποκλειστικά και μόνο είναι το υπολογιστικό, τίποτ'άλλο. Τα'χεις όλα έτοιμα. Το άλλο, θέλει συνθήκες για να υπάρξει, που μπορεί να μην τις βρεις.

53.Int. Το άλλο, μού είπες στην αρχή αν κατάλαβα καλά, ότι ή υπάρχει, ή δεν υπάρχει.

53.J1. Αυτό σου λέω πάλι, για να μπορέσει να εκδηλωθεί, είναι θέμα συνθηκών. Δηλαδή, μπορεί να το έχεις στον εγκέφαλό σου, αλλά άμα γίνεται φασαρία, να μη μπορείς να ακούσεις τίποτε εσωτερικά, και να μπλοκάρεις, όπως ο Jarrett. Ο Jarrett το'χει, μέχρι θανάτου. Παρ'όλ'αυτά, αν δεν κάνουν ησυχία, δε μπορεί, αποσυντονίζεται. Άρα, δε θα του βγει. Οι συνθήκες, λοιπόν, το επηρεάζουν. Τί είν'αυτό το οποίο θα βοηθήσει κάποιον στο να έχει αυτοπεποίθηση; Να'χει τα μηχανικά τελειωμένα. Ο Jarrett όμως, απαιτεί απ'τον εαυτό του, να μη βγει απλά να παίξει μηχανικά, αλλά να κατεβάσει το Θεό κάτω. Εκεί λοιπόν παίζει ρόλο η συνθήκη, και γι'αυτό το λόγο αν οι συνθήκες δεν είναι σωστές, σηκώνεται και φεύγει. Γιατί; Γιατί έχει την πολυτέλεια να το κάνει. Άμα ψωμολυσσούσε και δεν είχε τη δυνατότητα να το κάνει, θα παρέβλεπε το θέμα αυτό, και θα κοιτάζει να τη βγάζει. Αλλά λόγω του ότι τα'χει όλα λυμένα, του… (;10:34) μια χαρά. Άρα, στην πραγματικότητα, αυτό που σου δίνει αυτοπεποίθηση πραγματική, είναι το υπολογιστικό τμήμα να το'χεις τελείως για την πλάκα σου. Οπότε έχεις ένα bare minimum πολύ υψηλό.

54.Int. Η προσωπική έκφραση είναι ζητούμενο στην παράδοση της τζαζ;

54.J1. Αυτό είναι ένα τεράστιο θέμα, το οποίο πλακώνεται κόσμος αυτή τη στιγμή που μιλάμε στη Νέα Υόρκη. Υπάρχουν αυτή τη στιγμή δύο ρεύματα. Οι μεν είναι αυτοί οι οποίοι υποστηρίζουν ότι το swing είναι αυτό που είναι, και τέλος, οι λεγόμενοι traditionalists, κι υπάρχουν κι οι καινούριοι, που βγάζουν καινούρια πράγματα, που είναι τελείως άσχετα από τη τζαζ. Διότι το swing να γίνει καλύτερο, δε θα γίνει. Κανείς δε θα παίξει καλύτερα από τον Jimmy Cobb, κανένας, τελείωσε. Αυτό έχει λήξει. Όλοι απλά θα κάνουν αναπαραγωγή όσο καλύτερη μπορούν, αυτού του πράγματος. Οπότε, είναι το ερώτημα. Θα κάνεις αυτό το πλέον μουσειακό είδος που είναι η παραδοσιακή τζαζ; Μουσειακό, αλλά παν-δύσκολο, που όποιος το κάνει καλά, είναι θέμα, δεν είναι εύκολο πράγμα! Εδώ, ο Wynton Marsalis, κάνει καριέρα παίζοντας Dixieland! Του '20 μουσική! Αλλά, έκανε καριέρα και βγάζει πισίνες με αυτά τα πράγματα που παίζει. Και το κάνει τρομερά καλά, βέβαια. Προσπαθεί να παίξει, αυτό που έκανε ο Louis Armstrong, 1920, άρα λοιπόν αυτός είναι traditionalist. Τελείως. Κι υπάρχουν άλλοι, οι οποίοι λένε, ότι για'μένα είναι blue note era. Δε θέλω τίποτ'άλλο, αυτό. Κι όποιος κάνει

Με σχόλια [M579]: 49. Musical pioneers were typically learners of the holistic type – though, occasionally, you get a pioneer who learnt the graded way, but after a certain point, his abilities took off. Formal education promotes graded learning, and favours those who prefer it. That's why, great musicians often couldn't 'fit' in the system...

Με σχόλια [M580]: 50. (e.g. Bill Evans: wouldn't apply a standard fingering to C major scale).

Με σχόλια [M581]: 51. See 21.

Με σχόλια [M582]: 52. Confidence comes from having computational abilities well in place…

Με σχόλια [M583]: 53… That gives you 'a very high bare minimum'.

κάτι άλλο, είναι βλάκας. Υπάρχουν κι αυτοί. Απ'την άλλη, υπάρχουν οι άλλοι, που φτιάχνουν καινούρια πράγματα. Αν δεις το τί πόλεμος παίζει ανάμεσα στους δύο, δε θα το πιστεύεις. Φέτος το βραβείο McArthur το πήρε ο Vijay Iyer, ο οποίος έχει παντρέψει Ινδική κουλτούρα με τζαζ. Και βγαίνει ένα πράγμα… εκπληκτικό. Άλλου τύπου όμως, πολύ πιο διανοητικό σαν αποτέλεσμα για τους περισσότερους. Δεν έχει καμία σχέση με swing αυτό το πράγμα. Και σου λέει ο άλλος, γιατί να πάρει το βραβείο MacArthur αυτός, και να μην το πάρει ο τάδε, ο οποίος είναι traditionalist, ο καλύτερος που υπάρχει, ξέρω'γω. Κι αυτό παίζει ως πρόβλημα σήμερα. Δε θα σε αποδεχτεί κανένας στη τζαζ κοινότητα άμα είσαι σαν τον Vijay Iyer. Παρ'όλ'αυτά, αυτός που κάνει καινούρια μουσική, είναι ο Vijay Iyer, αυτοί δεν κάνουν τίποτα καινούριο. Είναι συντηρητές του τί υπάρχει, και θεωρούν καθήκον τους, να μείνουν μ'αυτό. Το οποίο όμως, έχει μιμητές παντού, γενικά. Δηλαδή υπάρχουν και στην ελληνική μουσική, ελληνική παραδοσιακή μουσική, δεν πάει κάπου αλλού. Είναι αυτό που είναι, και βγαίνουνε αντίθετα αυτού του πράγματος. Και στην κλασική μουσική ουσιαστικά, το ίδιο πράγμα γίνεται. Σε μεγάλο βαθμό. Συντηρητές μιας υπάρχουσας κατάστασης.

Με σχόλια [M584]: 54. Traditionalists versus innovators in jazz: two adverse schools.

55.Int. Εσύ στους μαθητές σου τί βλέπεις, βγαίνει προσωπική έκφραση σαν κάτι άνετο, ή είναι κάτι που(;)…

55.J1. Σπάνια το βλέπω. Οι περισσότεροι μαθητές μου δυστυχώς δεν είναι φτιαγμένοι για μουσική. Έχουν κάτι, το οποίο θα τους πήγαινε κάπου, αλλά δε θεωρώ ότι είναι δημιουργικές προσωπικότητες, κι έχει να κάνει μάλλον με τη γενιά τους. Είναι παιδιά τα οποία, κακά τα ψέματα, όταν έχεις δημιουργικότητα, ο βαθμός δουλειάς που έχεις να ρίξεις, είναι τρελός. Πρέπει να δουλέψεις σαν τρελός. Είναι fast food nation. Δεν έχουν μάθει να βάζουν κάτω τον πισινό και να βγάζει κάλους. Έχουν μάθει να τους έρχονται όλα έτοιμα. Δεν τους έρχεται τίποτα έτοιμο στη μουσική. Η μουσική δεν είναι για να σου'ρχονται έτοιμα. Γεννήθηκες και σου'ναι έτοιμα,ok. Δε σου'ρθανε έτοιμα από'κει; Δε σου'ρχεται τίποτα έτοιμο. Θάνατος! Κακός θάνατος. Και δεν έχουν συνηθίσει σ'αυτό το πράγμα, δεν έχουν αυτοπειθαρχία, και αυτό το πράγμα δεν πάει πουθενά. Ο μουσικός πάνω απ'όλα είναι πειθαρχία, του το επιβάλλει η ίδια του η ύπαρξη, απ'αυτό το οποίο αγαπάει. Αν δεν το'χεις αυτό, δεν κάνεις τίποτα. Οπότε, είναι fast food nation, δε θα πάνε κάπου.

Με σχόλια [M585]: 55. Regarding personal musical expression: Most of his students 'are not made for music'. They are not 'creative personalities', and they haven't learnt to work hard.

56.Int. Κρίμα. Περνάς πιο ωραία σα δάσκαλος άμα έχεις αυτό το υλικό...

56.J1. Σαφώς, αλλά αυτό είναι πάρα πολύ σπάνιο. Δε μου'χει τύχει ποτέ μέχρι στιγμής – πρόσεξε, έχω στείλει μαθητές μου, υπάρχει ένας μαθητής μου που πήρε φέτος το Master του απ'τη Βασιλική Ακαδημία του Λονδίνου. Σε τζαζ… (;14:37). Ούτε αυτός θεωρώ ότι είναι φτιαγμένος για μουσική. Τα οφίκια και τα διπλώματα δεν έχουν καμία δουλειά με το αν θα μείνεις στην ιστορία σαν τζαζ μουσικός. Καμία σχέση το'να με τ'άλλο. Το ένα είναι το ένα, και το άλλο είναι το άλλο. Άλλο πράγμα το τί κάνεις στην ιστορία της μουσικής, κι άλλο πράγμα το τί χαρτιά θα πάρεις.

Με σχόλια [M586]: 56. 'Qualifications have nothing to do with whether you will be known in history as a jazz musician'.

57.Int. Κι αυτό δηλαδή λίγο-πολύ είναι κάτι που ή το'χεις ή δεν το'χεις θεωρείς, το να βγει, δεν καλλιεργείται; (Νεύει:) Όχι…

57.J1. Είναι όπως η τεχνική ευκολία, δεν φτάνει πάνω από ένα επίπεδο. Είτε έχεις το νευρομυϊκό να σε βοηθήσει, ή δεν το έχεις. Υπάρχουν άνθρωποι, εκ φύσεως αργοί. Τέλος. Υπάρχουν άνθρωποι εκ φύσεως γρήγοροι, αλλά ασυντόνιστοι. Οπότε ναι μεν παίζει γρήγορα, αλλά είναι όλα… (;15:26). Υπάρχουν άνθρωποι οι οποίοι είναι εκ φύσεως πάρα πολύ γρήγοροι και εξαιρετικά συντονισμένοι. Αυτοί είναι οι «τεχνικαράδες», τέλος. Ή το νευρομυϊκό, δε μπορείς να το αλλάξεις αυτό στον άνθρωπο. Άμα ο άλλος είναι φτιαγμένος να πάθει Parkinson στα εξήντα, ποτέ δεν θα τον κάνεις… Καταλαβαίνεις, θα αρχίσει να τα παίζει λίγο-λίγο… Υπάρχουν θέματα. Εάν αυτά είναι λυμένα, τότε παίζεις αλλιώς μπάλα. Ναι. Εγώ πιστεύω, δεν ξέρω αν το βλέπεις ελιτιστικό αυτό που είμαι, αλλά γενικά θεωρώ ότι δυστυχώς, σε όλα τα πράγματα στη ζωή, είναι με τί προσόντα σ'έφερε η μάνα σου στον κόσμο. Έχεις μαθηματικό ταλέντο; Θα γίνεις μαθηματικός. Δεν έχεις μαθηματικό ταλέντο; Θα φτάσεις μέχρι ένα σημείο. Μέχρι εκεί που σε πάει η θέλησή σου να πας. Αλλά αν δεν έχεις ταλέντο, δε θα πας παρακάτω. Το ίδιο πράγμα είναι για όλα. Έχεις καλή αίσθηση του χώρου; Θα γίνεις καλός οδηγός. Δεν την έχεις; Θα τη φτάσεις μέχρι ένα σημείο. Είσαι καλός διαβαστής επειδή ο εγκέφαλός σου είναι φτιαγμένος γι'αυτό; Μπράβο. Αλλιώς, θα'σαι σαν εμένα. Είσαι καλός στα ρυθμικά όπως εγώ, φτιαγμένος γι'αυτό; Θα καταλαβαίνεις τα πάντα, θα βρίσκεις (σχέσεις; 16:29) οτιδήποτε, χωρίς να το δουλέψεις καθόλου, όπως εγώ, αντίστοιχα. Αν δεν το'χεις, θα φτάσεις μέχρι ένα σημείο. Δηλαδή όλα, είναι με τί προσόντα ήρθες. Κατά τη γνώμη μου.

Με σχόλια [M587]: 57. 'I don't know if it sounds elitist, but I believe that, in all things in life, the question is what skill-set you came into the world with'.

58.Int. Σ'ευχαριστώ. Κάτι άλλο πάνω σ'όλα αυτά γενικώς;… Όχι.

Interview with participant 'J2'

(**1ο μέρος**)
(1.Γενική συζήτηση. Δεν είχε 'τυπικά' αρχίσει η συνέντευξη, και δεν το ηχογράφησα από την αρχή. Άνοιξα το μηχάνημα λίγο πιο μετά, όταν είδα ότι ήδη η συζήτηση κινούνταν στα θέματα που μας ενδιαφέρουν.)

1.J2. Αστεία–αστεία, δε μιλάμε μόνο σε κλασικούς, ούτε μόνο σε γενικούς δασκάλους. Μιλάω και στους συναδέλφους μου στους παγκόσμιους οργανισμούς της τζαζ που είμαι και γραμματέας. Είναι το εξής. Ότι, πρόχειρα, όχι επιστημονικά, οι ικανότητες μέχρι το τέλος του 19ου αιώνα ήταν πάρα πολύ παρόμοιες, των μουσικών της κλασικής και της τζαζ. Της τζαζ σήμερα, τα αντιστοιχίζω. Τί έγινε. Στο τέλος του 19ου – ας πούμε, η Clara Schumann έπαιζε αυτοσχεδιασμούς κανονικότατα. Εκπαιδεύτηκε απ'τον πατέρα της, κι αυτό το θεωρώ ενδεικτικό – είναι ένα πάρα πολύ ενδιαφέρον paper που είχα διαβάσει για τους χειρόγραφους αυτοσχεδιασμούς της Clara Schumann. Η οικογένειά της, τής ζήτησε – τα παιδιά της, «μαμά, αυτούς τους υπέροχους αυτοσχεδιασμούς που παίζεις, γράψε μας». Και τους έλεγε «τί τα θέλετε; Ο αυτοσχεδιασμός είναι η τέχνη της στιγμής. Δε γράφεται». «Όχι μαμά, γράψε μας». Και έγραψε αυτοσχεδιασμούς, και έχουμε γραμμένους αυτοσχεδιασμούς που έκανε η Clara Schumann. Τώρα, από άλλες πηγές ξέρουμε ότι ο μπαμπάς της τη δίδαξε με το αυτί να κάνει όλα αυτά που κάνουν οι τζαζίστες, πρόσεξε: συνδέσεις συγχορδιών, σύνθεση, πριν από όλα αυτά, τον ήχο. Την εμπειρία τη σωματική του ήχου. Πρώτα έφτιαξε τον ήχο για τον οποίο έγινε διάσημη, τόση (μικρή), μετά άρχισε να αυτοσχεδιάζει, να συνθέτει, με το αυτί, όλα αυτά, να κάνει όλες τις συνδέσεις συγχορδιών σ'όλες τις τονικότητες, ακριβώς αυτά που κάνουμε οι τζαζίστες, είναι φοβερή η αντιστοιχία.

2.Int.Μάλιστα… Αυτή ήταν η εκπαίδευσή της.

2.J2. Αυτή ήταν η εκπαίδευσή της. Και μετά, ωραία: *τώρα* αρχίζουμε να διαβάζουμε. Το οποίο αντιστοιχεί ακριβώς στη φύση του ανθρώπου, που μαθαίνει ένα παιδάκι να μιλάει τη γλώσσα, το συντακτικό της, τη χρήση της στην επικοινωνία, και μετά του λες, τώρα, αυτό που ήδη ξέρεις, είναι αυτό το σημάδι. Η ανάγνωση αρχίζει πάνω σε κάτι – αναφέρεται σε κάτι γνωστό. Αυτό που έχει γίνει, και πιστεύω ότι ιστορικά έγινε για τους λόγους των κονσερβατορίων, που τους ενδιέφεραν οι μουσικοί ορχήστρας σε μαζική παραγωγή, δεν τους ενδιέφερε αν θα'ναι δημιουργικοί, αν θα'χουνε ικανότητες άλλες. Να διαβάζουν τις ρημάδες τις νότες που θέλει ο συνθέτης, ακριβώς αυτό. Το οποίο θαυμάσιο είναι. Τί έγινε,– μεταφέρθηκε στη μουσική εκπαίδευση. Στα μικρά παιδιά. Που δεν είναι επαγγελματική εκπαίδευση. Και έχουμε διδασκαλία ανάγνωσης αντί για διδασκαλία μουσικών ικανοτήτων. Και κατά τη γνώμη μου, εγκληματικά πριν από την απορρόφηση του συστήματος της μουσικής. Λοιπόν αυτό το απλό παράλογο πράγμα, έχει διαιωνιστεί σε όλη την υφήλιο, και έχουμε μουσικούς ακόμα και στη τζαζ, οι οποίοι έχουν αυτή τη σχιζοφρένεια, την αντίφαση, να έχουνε κακές αναγνωστικές ικανότητες, και μισοπεθαμένο αυτί. Γιατί, όταν διδάσκεις ένα παιδάκι να διαβάζει πριν να μάθει να ακούει, και πριν να απολαμβάνει και να αναπαράγει αυτό που ακούει με τη μουσική του φαντασία, ουσιαστικά αρχίζεις τη σίγουρη νέκρωση της ακοής. Αυτό γίνεται. Λοιπόν έχουμε και στη τζαζ ακόμα, επειδή και η τζαζ ιδρυματοποιείται. Εγώ το είχα σε μία ομιλία που το είχα ονομάσει 'the kiss of death'. Μπαίνει στο κονσερβατόριο η τζαζ, και αντί να αλλάξει από την παράδοσή της τις πάρα πολύ δυνατές ακουστικές ικανότητες χωρίς τις οποίες είσαι νεκρός στη τζαζ, δεν υπάρχεις, αντί να μεταφυτεύσει αυτή την παράδοση, παίρνει, για να –legitimization–, για να νομιμοποιηθεί, παίρνει τα κακά. Κι αρχίζει και χαλάει η τζαζ. Κάνει τις τάξεις της, την αρμονία ξεχωριστά, την ακουστική αγωγή ξεχωριστά, ακριβώς όπως τα κάνουν οι κλασικοί, ό,τι λάθος έχουν κάνει οι κλασικοί, το κάνει κι αυτή. Αρμονία να ξέρεις χωρίς το αυτί, είναι παράλογο. Στον πίνακα, αρμονία; Χρήσιμο. *Μετά*! Δεν είμαι κατά της ανάγνωσης, δεν είμαι κατά της γραφής, δεν είμαι κατά της ανάλυσης. Αλλά πρέπει να έπεται. Είναι θεοπάλαβο να προηγείται. Δεν είναι απλώς θεοπάλαβο, είναι εγκληματικό, γιατί νεκρώνει.

3.Int.Γιατί κάνει κακό.

3.J2. Αυτό είναι. Αυτή είναι η βασική μου θέση. Αυτό πιστεύω ότι κομίζει η τζαζ, κι ακόμη και οι ίδιοι οι τζαζίστες δεν έχουν επίγνωση, για να το – και, κανένας δεν ακούει. Κανένας δεν ακούει! Κανένας δεν ακούει. Δηλαδή, οι τζαζίστες κάνουν κάτι άλλο. Δεν επικοινωνούνε, στο ίδιο ίδρυμα. Κλασική – τζαζ. Όχι εδώ, παντού. Τώρα αρχίζουν και,– αλλά, γίνεται πάλι σε ακαδημαϊκό επίπεδο, έρευνα κλπ. Το οποίο, πάλι κανείς δεν το ακούει. Το ακούνε οι ερευνητές μεταξύ τους. Έλεος. Και γι'αυτό πάω κι εγώ στα γυμνάσια και μιλάω και παίζω, και τους εξηγώ ότι, το αυτί είναι το (;4:47). Το αυτί, και το σώμα, για το ρυθμό. Όποιος δεν κινείται, δεν έχει βίωμα να καταλάβει τη συγκοπή. Τί θα πει, συγκοπή, στον πίνακα, άλλο παράλογο πράγμα. Εάν δε βηματίσεις,

Με σχόλια [M588]: 1. Similarity between classical & jazz training up to a historical point: one learnt first to create a personal sound, to play harmonic sequences in all tonalities, to improvise and compose by ear, to feel the 'physical experience of sound'…

Με σχόλια [M589]: 2a. …And only then to read. This is the natural sequence, applied also to language learning. 'Notation should refer to something which is already familiar'. 'The teaching of reading has taken the place of the teaching of musical abilities, and this, before a child has assimilated the musical system: this is a crime'. 'When you teach a child to read before it has learnt to listen, enjoy and reproduce something using his musical imagination, you are essentially deadening his listening skills'.

Historical course: Conservatories were interested in the 'mass production of orchestral musicians' and thus prioritized music reading. This principle has now spread into all levels of education.

Με σχόλια [M590]: 2b. Jazz is following in the footsteps of classical music, in compartmentalizing skills into different taught subjects. To have reading and analysis before the aural experience is 'downright crazy and criminal, because it kills'.

Με σχόλια [M591]: 3a. There is a lack of communication between musicians of different genres, and between musicians and researchers.

να καταλάβεις, αν δεν κινηθείς, αν δε χορέψεις – αυτό είναι το νόημα του ρυθμού. Οπότε κι εγώ, τη ρυθμική μου, τα τελευταία δύο χρόνια – δε σου λέω ότι γεννήθηκα σοφός, 15 χρόνια, πόσα διδάσκω εδώ, τα δύο μόλις τελευταία χρόνια άλλαξα τελείως τη διδασκαλία της ρυθμικής και της συγκοπής, στο χωρίς ανάγνωση, και στο όρθιο. Κάνουμε όλες τις πολυρυθμίες, τα πιο πολύπλοκα πράγματα που πρέπει να ξέρουνε οι τζαζίστες κι είναι πάρα πολύ πολύπλοκα, όρθιοι. Και με το αυτί. Τραγουδώντας, χτυπώντας παλαμάκια, όλα. Πολυρυθμίες, τα 5 πάνω στο 4, τα 7 πάνω στα 3, πρέπει να είσαι όρθιος, και να κινείσαι. Διότι είναι βιωμένο μετά. Αυτό που θα γράψεις, αναφέρεται σ'ένα βίωμα. Είναι πάρα πολύ απλό.

4.Int. Είναι το αποτύπωμά του.

4.J2. Ακριβώς. Είναι, εγώ το ονομάζω, δεν είναι καν το αποτύπωμα αυτουνού, διότι η εμπειρία δεν αποτυπώνεται, είναι shopping list, και recipe, για μαγειρική. Ό,τι σχέση έχει η συνταγή η γραμμένη σ'ένα χαρτί με τη διαδικασία της μαγειρικής από έναν σεφ και το αποτέλεσμα το οποίο το γεύεσαι και το βιώνεις, τόση σχέση έχει η γραφή με την ακουστική εμπειρία και τη σωματική εμπειρία της μουσικής. Παίζεις–ακούς.

5.Int. Μάλιστα, ωραία. Κι αυτά είναι όλα για τη σημειογραφία, νομίζω.

5.J2. Ναι, γιατί είναι πάρα πολύ μεγάλο το πρόβλημα που έχει δημιουργήσει παγκοσμίως αυτή η μικρή παρεξήγηση. Διότι ο κάθε δασκαλίσκος, η κάθε δασκαλίτσα, και ο κάθε πολύ σπουδαίος μουσικός, το ίδιο πράγμα κάνουνε. Παίρνουν ένα παιδί ας πούμε, χωρίς να ελέγξουν τις ακουστικές – εντάξει, στη τζαζ δε γίνεται τόσο πολύ, ειδικά στο ιδιαίτερο μάθημα δε γίνεται αυτό, ξέρουν, πέντε πράγματα ξέρουν, έχουμε την ιστορία των ανθρώπων που δεν ξέρανε μουσική και αντιγράφανε ολόκληρα ragtime με 6–7–8–9 μέρη με το αυτί, και μετά τα παραλλάσσανε. Αυτή είναι η παράδοση της τζαζ, έτσι γεννήθηκε. Πήγαινε ο Jerry Roll Morton και άκουγε το ragtime του Scott Joplin που είχε αλλαγή, το άκουγε και έλεγε – ok, και πήγαινε στο πιάνο και το'παιζε όλο. Δηλαδή, για τέτοιους μουσικούς μιλάμε, αυτήν την παράδοση. Και έτσι δίδασκαν, αν δίδασκαν.

6.Int. Κάτι θετικό για τη σημειογραφία, δηλαδή ο ρόλος της, ποιός είναι.

6.J2. Ο ρόλος της είναι αυτός που είναι ο ρόλος της γραφής στην – δε χρειάζεται να το υπερασπιστούμε, στη γλώσσα θα συζητήσουμε για το ρόλο της γραφής; Όχι βέβαια. Στη λογοτεχνία θα μιλήσουμε για το ρόλο της γραφής; Όχι βέβαια. Υπάρχουνε ένα σωρό πράγματα που δεν θα υπήρχανε, που είναι μέρος της γλώσσας και της μουσικής αντίστοιχα, που δε θα υπήρχανε χωρίς τη γραφή. Μιλάω για την εκπαίδευση.

7.Int. Ωραία, για τη χρήση της.

7.J2. Για τη χρήση της. Μιλάω ότι γίνεται ένα λάθος, ένα πρωθύστερο το οποίο έχει καταστροφικά αποτελέσματα. Δεν κρίνω τη γραφή από μόνη της.

8.Int. Και είπες για τη μνήμη. Αυτό, ότι απομνημόνευαν… Πάλι, ο ρόλος της μνήμης για τη μουσική.

8.J2. Θα ξεκινήσω με τον Walter Ong, προφορικότητα και εγγραμματοσύνη. Ήτανε φοβερά διαφωτιστικό. Στις κοινωνίες από την αρχαία εποχή υπάρχουνε, ανάλογα με το σε ποιά περιοχή του κόσμου βρίσκεσαι, σε ποιά κουλτούρα βρίσκεσαι, υπάρχουνε διαβαθμίσεις εγγραμματοσύνης και προφορικότητας. Δεν τέλειωσε η προφορικότητα με τα έπη από μνήμης και άρχισε η γραφή την 31η Δεκεμβρίου του 500τόσο. Έκανα μία διάλεξη τώρα στο ISJ, ξεκίνησα απ'αυτό. Γιατί, η τζαζ είναι πάρα πολύ καλό παράδειγμα διαβαθμίσεων διείσδυσης της προφορικότητας στην εγγραμματοσύνη.

9.Int. Σωστά, γιατί είναι κάτι που γίνεται τώρα, το πράγμα.

9.J2. Σε όλη τη διάρκεια της ιστορίας της. Η εγγραμματοσύνη άρχισε να μπαίνει ας πούμε, δεν είναι ακριβώς αντίστοιχο, τώρα χοντροκομμένα τα αντιστοιχίζουμε,– τί γίνεται λοιπόν. Ο ρόλος της μνήμης. Όλο το πακέτο, ο Πλάτωνας μιλάει για την,– ο σοφός άνθρωπος είναι αυτός που θυμόταν πράγματα στην αρχαία εποχή. Ο Πλάτωνας λέει ότι η γραφή θα φέρει καταστροφές. Τί γίνεται λοιπόν. Δεν τέλειωσε, ούτε η ανάγκη για μνήμη, ούτε η σημασία της μνήμης στη σύγχρονη εποχή. Δε μπορείς να εκτελέσεις μουσική χωρίς μνήμη. Δε μπορείς να μάθεις μουσική χωρίς μνήμη. Μπορείς όμως να αδρανοποιήσεις τη μνήμη σου τόσο πολύ, που να μη μπορείς να λειτουργήσεις σα μουσικός. Όπως ακριβώς, μπορείς να αδρανοποιήσεις το αυτί σου τόσο πολύ, που να παίζεις άθλια, να μην παίζεις καλά, να μη βιώνεις και να μην παράγεις την τέχνη της μουσικής. Το ίδιο

Με σχόλια [M592]: 3b. What you write should refer to sth you've experienced – aurally, or through the body (esp. for rhythm).
The best way to teach rhythm is through movement, not on the writing board. So that 'what you write, will refer to a lived experience. It is very simple'.

Με σχόλια [M593]: 4. Notation functions as a shopping list, or a recipe. 'In the same way that a recipe written on a piece of paper relates to the process of a chef's cooking and to the result that you taste and experience, notation relates to the listening and the embodied experience of music'.

Με σχόλια [M594]: 5. Teachers today often follow a standard sequence of teaching (starting with notation) without first checking what aural experiences or abilities a pupil has. Vs.: Jazz musicians, who could imitate long pieces by ear, and taught in a similar way.

Με σχόλια [M595]: 6. Notation is valuable in both language and music, serving to maintain things. The problem is located in education.

Με σχόλια [M596]: 7. It is teaching notation before acquiring experience that has 'destructive results'.

Με σχόλια [M597]: 8. Both historically and in jazz, orality and literacy co–exist, their proportions shifting gradually, not in a clear–cut way.

πράγμα. Δε θα μπορούσα να σου πω τίποτα απ'αυτά που λέω τώρα, που τα λέω προφορικά, και που έχουνε δομή, συνέπεια, (;10:43) και δεν ξέρω τί, χωρίς τη μνήμη. Το ίδιο πράγμα ισχύει και για τη μουσική. Πώς θα βγάλω το σαξόφωνο τώρα και θ'αρχίσω να παίζω 15 λεπτά σόλο πάνω στη φόρμα ενός κομματιού, χωρίς μνήμη. Είναι αυτονόητα πράγματα. Πώς εκπαιδεύεσαι τώρα στη μνήμη; Πάλι, χωρίς τη γραφή, φυσικά. Δηλαδή, πώς θα εκπαιδεύσεις τη μνήμη; Θα τη χρησιμοποιήσεις σαν εργαλείο, βοηθητικό, πάλι, σαν shopping list, σαν recipe. Σημειώνουμε, αυτό είναι η γραφή. Σημειώνουμε για να μην ξεχάσουμε. Στη τζαζ, επιπλέον, υπάρχει ένα τεράστιο θέμα το οποίο είναι πολύ εύκολο να το δείξει κανείς. Η φύση της ρυθμικής της, και η άρθρωση, είναι πολυρυθμική. Το πολύ απλό πράγμα, αυτό, δε μπορείς να το γράψεις στη δυτική σημειογραφία ικανοποιητικά, ώστε να μπορούν να αναπτύσσονται και οι 2 φωνές ωραία και να φαίνεται – ενώ είναι κάτι πάρα πολύ απλό! Γίνεται τρομακτικά πολύπλοκο μόλις πας να το γράψεις. Οπότε έχουμε βολευτεί στη τζαζ με μία συμβολική σημειογραφία, γράφουμε μεν τα $8^{α}$, αλλά εννοείται το swing, και εννοούνται και ένα σωρό άλλα πράγματα, που είναι διαφορετικό groove κάθε φορά. Επομένως, αν είναι μια φορά παράλογο να διδάξεις ρυθμική από τη γραφή σ'οποιοδήποτε είδος μουσικής, στη τζαζ είναι απίστευτα παράλογο. Γιατί, ενώ, πες θες να διδάξεις μία ρυθμική αγωγή ας πούμε, ξεκινάς να εξηγείς γιατί αυτό που γράφεις δεν είναι αυτό που θα ακούσεις, και αυτό σημαίνει το άλλο.. Δηλαδή… είναι εντελώς τρελό. Γι'αυτό τη ρυθμική τη διδάσκω…

10.Int. ..βιωματικά και με την κίνηση.

10.J2. βιωματικά και με την κίνηση. Και να δεις πόσο δύσκολο είναι σε παιδιά που είναι μουσικοί. Δηλαδή εντάξει, δεν είναι φτασμένοι ακόμα, παίζουνε, κάνουνε, ράνουνε, να ξεκολλήσουν απ'το, «γράψ'το να το διαβάσω», – που δε διαβάζουν και καλά! Είναι αυτή η συσσώρευση ανολοκλήρωτων τεχνικών. Που η μία αντιστρατεύεται την άλλη.

11.Int. Μισό αυτό, μισό και το άλλο, και στο τέλος, τίποτα δεν ανθίζει, όπως πρέπει..

11.J2. Βέβαια, το αποτέλεσμα όταν και τα δύο είναι ανεπτυγμένα σωστά, το βλέπουμε, γιατί είναι καταπληκτικοί οι μουσικοί της τζαζ που είναι σε αυτά σε επαγγελματικό επίπεδο. Και εγώ βλέπω κάθε χρόνο σ'αυτές τις συναντήσεις του ISJ (International Schools of Jazz) γύρω στους 100 από τους καλύτερους φοιτητές από όλες τις σχολές σ'όλο τον κόσμο. Εκεί είναι υπέροχο πράγμα αυτό. Και τους βλέπεις για μια βδομάδα. Τους βλέπεις να κάνουνε πρόβες, να κάνουν μαθήματα, να τζαμάρουνε, να φέρνουν τις συνθέσεις τους, να .

12.Int. Οι οποίοι έχουν και τη βιωματικότητα, και τη θεωρία…

12.J2. Όλα, όλα.

13.Int. Όλα στη θέση τους, ε; Και τη γραφή, τα πάντα…

13.J2. Αυτός είναι ο σύγχρονος μουσικός της τζαζ. Αυτό για 'μένα είναι μοντέλο εκπαίδευσης της μουσικής. Δηλαδή, η Lucy τώρα έχει επικεντρωθεί στο informal learning παίρνοντας το μοντέλο της pop μουσικής, όπου δεν υπάρχει δάσκαλος. Στη τζαζ, υπάρχει κάτι εντελώς αντίστοιχο, το οποίο επιπλέον, έχει και μια απαίτηση να προχωρήσεις σε πολύ μεγάλο βάθος. Ενώ στην pop δε χρειάζονται οι ικανότητες των (14:11;) να φτάνουν στο σημείο, που φτάνουν οι σύγχρονοι τζαζίστες. Μπορούμε να χρησιμοποιήσουμε και το ένα και το άλλο.

14.Int. Οπότε, υπάρχει ανάγκη συνειδητότητας στη τζαζ – γιατί υπάρχει λίγο η αντιπαράθεση της βιωματικής γνώσης με τη συνειδητή λεκτική γνώση.

14.J2. Αυτό είναι λάθος. Συγχέουμε δύο διαφορετικά πράγματα. Εγώ απολύτως συνειδητά, και εγγράμματος ων δίδαξα τον εαυτό μου τις ικανότητες που έχω τώρα, βιωματικά. Και επίσης, ακαδημαϊκά διδάσκω βιωματικά. Επομένως, δεν είναι… Συνδέσαμε τώρα το ένα με το ένα, και το άλλο με το άλλο, σε στυλ το δεξί μου χέρι χτυπάει, και το αριστερό… ενώ, μπορώ να κάνω ακριβώς το αντίθετο. Δεν σημαίνει ότι το ένα είναι ντε και καλά δεμένο με το δεξί και το άλλο με το αριστερό.

15.Int. Ναι. Συμβαδίζουνε πάντα.

15.J2. Άρα, βιωματικότητα και συνειδητότητα, καμία σχέση το ένα με το άλλο, είναι εντελώς ανεξάρτητα.

16.Int. Ανεξάρτητα, αλλά συν–υπάρχοντα.

Με σχόλια [M598]: 9a. Memory is a 'sine qua non' in any culture, oral or literate. (Plato held it in high esteem). It is impossible to perform music, learn music, or even speak without memory. But, 'you can de–activate your memory to such an extent, that you can't really function as a musician'. Same with the ear.

Με σχόλια [M599]: 9b. You can use notation when training memory, but always as a 'shopping list', a 'recipe', an 'assisting tool'.

Με σχόλια [M600]: 9c. Jazz rhythm: the notation differs from the resulting sound. Even more absurd to start its teaching with notation.

Με σχόλια [M601]: 10. The teaching approach that doesn't put notation first is unfamiliar to students, and makes them uncomfortable.
They have half–learnt different techniques (e.g. reading & playing by ear) that work against each other.

Με σχόλια [M602]: 11. The 'full package' is the ideal…

Με σχόλια [M603]: 12… Of experience, theory, notation, all in place.

Με σχόλια [M604]: 13. This is the (proper) contemporary jazz musician, and this is a model for music education (from our previous discussion and description of the ISJ students' meeting: incorporating aural & embodied experience, memory, creativity [improvisation–composition], theory and literacy).

Με σχόλια [M605]: 14. Juxtaposing experiential with conscious knowledge is not necessarily right…

Με σχόλια [M606]: 15. The two things are independent…

16.J2. Ακριβώς. Θέλω να πω, δεν αντιστρατεύονται το ένα το άλλο. Δεν επιφέρει το ένα συνέπειες στο άλλο.

17.Int. Όταν λέμε κατανόηση της μουσικής, στα αγγλικά αυτό που λένε 'musical understanding', πώς το καταλαβαίνεις αυτό;

17.J2. Αυτό είναι πολύ γενικό. Εδώ χρειαζόμαστε κι άλλους όρους. Εγώ πρόσφατα διάβασα σημειώματα για τις θεωρίες του Gordon, ο οποίος χρησιμοποιεί δύο όρους. Χρησιμοποιεί το audiation, το οποίο μου φάνηκε πάρα πολύ χρήσιμος όρος, γιατί δεν είχα όρο για να περιγράψω αυτό. Audiation δεν είναι απλώς μουσική μνήμη, πιθηκάκι, ακούω κάτι και το επαναλαμβάνω. Είναι ότι το αφομοιώνω, πλέον είναι κτήμα μου, και μπορώ να το πω, και μπορώ δημιουργικά να το χρησιμοποιήσω. Μπορώ να κάνω παραλλαγή, μπορώ να το αλλάξω, μπορώ να το'χω υπ'όψιν μου και να παίξω κάτι πάνω σ'αυτό,… Αυτό είναι λοιπόν πολύ πέρα απ'το να πεις 'understanding'. Understanding, τί; Σαν ακροατής; Σα μουσικός; Σα δημιουργός;

18.Int. Για το μαθητή. Είναι μία φράση που τη συναντάς συχνά στα αγγλικά τα βιβλία: teach for musical understanding, ότι ο στόχος μας είναι το musical understanding.

18.J2. Πρόβλημα. Για'μένα πρόβλημα.

19.Int. Γενικό, αόριστο, ε;

19.J2. Εντελώς αόριστο. Είναι σα να λέμε, κατανόηση; Τί; Κι η αφομοίωση, πού μπαίνει; Είναι μέσα στην κατανόηση; Ή είναι απ'έξω; Η δημιουργική αφομοίωση, που μπορείς κάτι να το χειριστείς πια; Προς χρήση. Διότι έχουμε το στάδιο της μουσικής μνήμης βεβαίως, όπου επαναλαμβάνεις αυτό που – χωρίς να έχεις κατανόηση. Δε μπορείς να κάνεις τίποτα μ'αυτό. Σου λένε, άλλαξέ το, και δε μπορείς να το αλλάξεις. Και είναι και short–term memory, και long–term memory. Δηλαδή έχει κι άλλα θέματα.

20.Int. Κατανόηση εγώ καταλαβαίνω ότι εννοούν

20.J2. Απ'τα συμφραζόμενα το καταλαβαίνεις

21.Int. Απ'τα συμφραζόμενα, ναι. Το να είναι συνειδητό. Ναι όντως, είναι πολύ αόριστο. Να καταλάβεις τί ακούς, δηλαδή τί; Σε ποιά κλίμακα είναι; Τί συγχορδία ήτανε; Τί νόημα εκφραστικό έχει, ή, ξερω'γω, εξωμουσικό;

21.J2. Εντελώς διαφορετικά όλ'αυτά μεταξύ τους.

22.Int. Πράγματι. Οπότε από μόνο του δε μας λέει κάτι το 'μουσική κατανόηση'.

22.J2. Ε βέβαια, δε μας λέει τίποτα.

23.Int. Παρεμφερές αλλά δεν πειράζει, τα'χουμε σαν ξεχωριστές ερωτήσεις, ο ρόλος και η σημασία της μουσικής θεωρίας.

23.J2. Κοίταξε, στη τζαζ έχουμε καταπληκτικά παραδείγματα από πάρα πολύ προχωρημένους μουσικούς, οι οποίοι δεν είχαν διδαχτεί θεωρία. Με τον τρόπο που διδάσκεται. Ο Wes Montgomery είναι ένας καινοτόμος στην κιθάρα της τζαζ τη δεκαετία του '50, ο οποίος δεν είχε ιδέα. Του έλεγε ο, σε συνεντεύξεις, –γιατί λειτουργούνε με διαφορετικά τμήματα του εγκεφάλου, να στο πω έτσι. Αν επιτρέπεται τη σήμερον ημέρα να μιλήσουμε για δεξί και αριστερό ημισφαίριο, αν επιτρέπεται, η μουσική δημιουργικότητα, η φαντασία κλπ είναι όλα στο δεξί, και είναι προς άμεση χρήση, αυτό έχει σημασία, μ'αυτό παίζουμε, και μάλιστα εκεί υπάρχει και κάτι άλλο, που θα το πούμε μετά, ότι, είναι η δύναμη της μουσικής φαντασίας που οδηγεί τη μουσική εκτέλεση, τίποτε άλλο, δεν είναι η παρτιτούρα – η παρτιτούρα μεταφράζεται σε ήχο, και ο ήχος δημιουργεί τη μουσική, δεν υπάρχει απευθείας σχέση της συνταγής με τη μαγειρική – αν επιτρέπεται λοιπόν να μιλάμε για δεξί και αριστερό ημισφαίριο, αυτά είναι η θεωρία, είναι αποθηκευμένη γνώση, η οποία μπορεί μόνο σε ουδέτερο χρόνο κι όχι σε πραγματικό χρόνο να χρησιμοποιηθεί για να βοηθηθεί η μνήμη, η κατανόηση, κλπ. Ουσιαστικά εγώ πώς το περιγράφω αυτό. Το περιγράφω ως ονοματολογία. Δηλαδή, με τη θεωρία, έχουμε ένα πάρα πολύ χρήσιμο εργαλείο. Με το αριστερό μας ημισφαίριο, το οποίο δεν το κατηγορούμε, τί θα κάναμε χωρίς αυτό,

Με σχόλια [M607]: 16. They don't oppose each other.

Με σχόλια [M608]: 17. Musical understanding is likely different for listener, performer, and creator.
It can be viewed as incorporating 'audiation', namely, the assimilation and creative use of musical material.

Με σχόλια [M609]: 18. 'Musical understanding' is a vague term…

Με σχόλια [M610]: 19. Memorizing and simply repeating can be done without musical understanding. Creative assimilation indicates understanding. Issues of short–term and long–term memory are also relevant.

Με σχόλια [M611]: 20. (See 18)

Με σχόλια [M612]: 21. (See 18)

Με σχόλια [M613]: 22. (See 18)

Με σχόλια [M614]: 23a. There are 'wonderful examples' of very advanced jazz musicians who had not been taught theory, e.g. Wes Montgomery. If we accept the right–vs–left hemisphere premise, we are working with the right side, where 'musical creativity, imagination etc. reside and are ready for use'.

Με σχόλια [M615]: 23b. Notation vs the 'power of musical imagination': it is the latter that leads to performance, while the former is a sort of 'recipe': 'There is no direct relationship between the recipe and cooking'.

Με σχόλια [M616]: 23c. Accepting the right–vs–left premise, theory is stored knowledge, useful for supporting memory, understanding, etc, in neutral time – not in real time.

με τη γλώσσα και τη γραφή, που δεν τα κατηγορούμε, τη γραφή της μουσικής, αλλά είναι φοβερά εργαλεία, δίνουμε όνομα σε ήχους. Και είναι φοβερά χρήσιμο αυτό, για να μην, για να συνεννοηθούμε. Όχι μόνο με τους άλλους, και με τον ίδιο μας τον εαυτό. Έχει σημασία για'μένα να έχει όνομα αυτός ο καταπληκτικά περίπλοκος ήχος των τρίφωνων συγχορδιών που υπάρχουν μέσα στη συμμετρική ελαττωμένη συγχορδία. Είναι ήχος όμως αυτό. Εάν είμαι στο θρανίο, όπως ήμουν, όταν διδάχτηκα τη συμμετρική ελαττωμένη κι ότι υπάρχουν αυτές οι τρίφωνες συγχορδίες, και σα παπαγαλάκι τα έμαθα και τα πέρασα στις εξετάσεις, αυτό είναι μια διαφορετική διαδικασία η οποία δεν έχει καμία σχέση με τη μουσική. Γιατί; Γιατί δεν έχει καμία σχέση με τον ήχο. Δεν ήταν ήχος αυτός στο αυτί μου. Τώρα πια όταν λέω, καθώς στο περιγράφω, ακούω αυτές τις συγχορδίες. Μόλις βγάλω το σαξόφωνό μου, θα παίξω αυτές τις συγχορδίες. Γιατί; Γιατί τις ακούω. *Αυτό* είναι η θεωρία. Ο Wes Montgomery λοιπόν, δεν είχε όνομα γι'αυτά τα πράγματα. Και όλοι οι μουσικοί της τζαζ, απλώς δεν είχαν όνομα γι'αυτά τα πράγματα. Κι όταν ερχόταν λοιπόν ο άλλος και του έλεγε, 'θαυμάζω τον τρόπο που χρησιμοποιείς την 9η στη μινόρε συγχορδία, στην οποία όταν περνάς στη δεσπόζουσα κάνεις αυτό, τον κοιτούσε, χαμογελούσε, και του έλεγε: Νομίζω ότι ξέρω τί εννοείς, αλλά εγώ δε σκέφτομαι μ'αυτόν τον τρόπο. Αυτό ακριβώς έκανε. Και φυσικά ήξερε τί εννοεί, γιατί αυτός εφηύρε αυτούς τους ήχους. Αυτός τους έφερε στο προσκήνιο. Ήταν η δική του ιδιοφυΐα που έφερε αυτούς τους πάρα πολύ σύνθετους ήχους συλλέγοντας στοιχεία από ήχους, των οποίων δεν ήξερε τα ονόματα. Αλλά δεν είχε ανάγκη να ξέρει τα ονόματα, γιατί μόνος του, με την ιδιοφυΐα του, έπαιρνε τους ήχους, και, audiation, τους αφομοίωνε, και ήταν προς χρήσιν δημιουργικά με νέα μορφή. Αυτό ήταν η δημιουργικότητά τους.

24.Int. Πιθανόν να είχε έναν δικό του τρόπο, «δε σκέφτομαι έτσι», μπορεί να σκεφτόταν αλλιώς, να είχε ονομασίες ή άλλους τρόπους να τα ξεχωρίσει μέσα του,…

24.J2. Μπορεί όμως να μη χρειάζεται όνομα, γιατί το όνομα είναι το αριστερό, που είναι γλώσσα. Μπορεί να'ναι, «εκείνο», και να'ναι ένα συναίσθημα, να'ναι μία αίσθηση, η ένταση που προσφέρει αυτή η συγχορδία, η απροσδιοριστία που προσφέρει αυτό το voicing, που είναι με 4ες και όχι με 3ες.

25.Int. Ίσως και το πιάσιμο.

25.J2. Και το πιάσιμο. Και η αφή, βεβαίως. Όλα αυτά παίζουνε ρόλο, δεν είναι απαραίτητο να έχουμε όνομα, το όνομα προκύπτει – είναι υποχρεωτικό στην εκπαίδευση, στην οργανωμένη εκπαίδευση αυτού του είδους, γιατί θα μπορούσε να υπάρχει και μία εκπαίδευση που είναι ένας προς έναν, χωρίς λόγια. Ήχος, ήχος, ήχος. Παίζω αυτό, παίζεις.

26.Int. Και κατά κάποιο τρόπο τα κατηγοριοποιεί κανείς στο μυαλό του όπως μπορεί,…

26.J2. Όπως κάνουν τα παιδιά! Αν θυμηθούμε την παιδική μας ηλικία, όλοι θα θυμηθούμε αμέσως παράξενα σχήματα, χρώματα, γεύσεις, τα οποία μας δημιουργούσανε αφηρημένες έννοιες. Όλοι το θυμόμαστε αυτό. Και το ξεχνάμε μετά λόγω του σχολείου. Που δεν επενδύει σ'αυτά. Αν μας βοηθούσανε, στην εκπαίδευση, που όλα αυτά μπορεί να τα επεκτείνει κανείς, συζητάμε για την εκπαίδευση της μουσικής, μπορεί να τα επεκτείνει και στη γενική εκπαίδευση φυσικά. Αντίστοιχοι παραλογισμοί, και σκότωμα της δημιουργικότητας. Αν κάποιος μας ενίσχυε, ότι το όνομα που δίνω εγώ σ'αυτό, είναι εκείνο που νιώθεις έτσι εσύ, τότε θα είχαμε απευθείας πρόσβαση στο βίωμα, και τρομερά μεγαλύτερη ταχύτητα στην εκπαίδευση. Διότι τί κάνουμε; Ζητάμε απ'τα παιδιά, και απ'τους μουσικούς, και απ'τα παιδιά που εκπαιδεύονται στη μουσική αντίστοιχα, αλλά τώρα ας μιλήσουμε για τη γενική εκπαίδευση, να ξεχάσουνε αυτό το βίωμα ως άχρηστο, 'irrelevant', άσχετο, και εξ'αρχής να τους δώσουμε όνομα και να τους μάθουμε κάτι, που ήδη, ξέρουν κι έχουν βιώσει. Με την ίδια έννοια, τα παιδιά ξέρουν να χορεύουν, ξέρουν να κινηθούνε, πολύ εύκολα βιωματικά μπορούμε να τους διδάξουμε πολύ σύνθετα ρυθμικά πράγματα, κι έχουμε παραδείγματα, τί να σου πω τώρα, απ'την Ινδία, απ'τη Νότια Αφρική, απίστευτα πράγματα κάνανε, χωρίς καμία… Μπορούμε όλα αυτά, να κάνουμε το ίδιο πράγμα. Τα καθιστούμε 'irrelevant', άσχετα, και αρχίζουμε εξ'αρχής να διδάξουμε κάτι, γιατί είναι αυτό το concept της μετάδοσης της γνώσης, ότι «το'χω εγώ, και θα στο δώσω». Το οποίο είναι μεγάλη απάτη, είναι μεγάλο λάθος. Δεν θα μου δώσεις τίποτα!.. Το'χουμε και οι δύο. Απλώς θα συνεννοηθούμε. (Περί της ανιψιάς της Ιωάννας της Εκμεκτσόγλου, δεν της άρεσε το σχολείο, 'θεία δε μ'αρέσει, καθόμαστε όλο σε μια καρέκλα').

(2ο μέρος)

27.Int. Να πούμε για τη μουσικότητα. Κάποιος που λέμε ότι έχει μουσικότητα, τί χαρακτηριστικά έχει; Η, μουσική ικανότητα.

Με σχόλια [M617]: 23d. Theory is terminology. A useful tool – as is notation. They are 'great tools'. It is 'terribly important' to 'give names to sounds', so that 'we can understand each other' – not just between musicians, but within oneself. It is important to give a name to a highly complex sounds, such as the '3–part chords that make up the symmetrical dim. chord'.

Με σχόλια [M618]: 23e. What's important, is that theory (=>+terminology) is taught in connection to sound. (Personal experience of the opposite: dry theory teaching). 'Now, I can hear those chords while describing them… *that* is theory'.

Με σχόλια [M619]: 23f. Jazz musicians (e.g. Montgomery) created & used sounds without having the standard name for them. 'Just with his genius, he took sounds, assimilated them, 'audiation', and creatively used them in a new way'.

Με σχόλια [M620]: 24. Standard theory names were possibly substituted with feelings, or with (unverbalized) impressions, e.g. 'of a chord's tension, of a voicing's ambiguousness', etc, or

Με σχόλια [M621]: 25a. with finger positions.

Με σχόλια [M622]: 25b. Education could be based solely on musical sound and its imitation, constantly hearing & playing.

Με σχόλια [M623]: 26. The mistake of formal education, general & musical: it dismisses experience as 'irrelevant', and starts from the beginning, by teaching verbal information unconnected to prior experience. (The connection exists, but is not utilized). In reality, the knowledge is already there, and taught names serve so that we can 'understand each other'.

27.J2. Είναι το ίδιο, όμως;

28.Int. Ναι– εξαρτάται πώς το εννοεί κανείς. Το μουσικότητα στην Ελλάδα το λέμε συνήθως εννοώντας ότι κάποιος έχει εκφραστικότητα, δεν το εννοώ έτσι, εννοώ musical ability, musicality.

28.J2. Άρα ικανότητα. Βέβαια εδώ έχω λίγο πρόβλημα, δεν ξέρω πώς να το δω, σαν εκπαιδευτικός, σαν επαγγελματίας μουσικός, δεν ξέρω. Δηλαδή να σκεφτώ έναν συνάδελφό μου και να κρίνω τη μουσικότητά του; Να σκεφτώ έναν φοιτητή και να κρίνω τη μουσικότητά του;

29.Int. Ίσως και τα δύο θα ήταν πολύ ενδιαφέρον…
Να ξεκινήσουμε απ'το σπουδαστή; Είναι ίσως πιο εύκολο να το…

29.J2. Θα'λεγα ότι μουσικότητα είναι η αφομοιωμένη και βιωμένη λειτουργία της μουσικής, η οποία επιτρέπει σε κάποιον να εκφράζεται πάρα πολύ αυθόρμητα, και με μεγάλη επιτυχία με τη μουσική. Αυτό, είτε παίζει όργανο, είτε τραγουδάει, είτε γράφει κάτι. Αυτό θα'λεγα ότι είναι η μουσικότητα, είναι γενικό αλλά, αυτό είναι, αυτό που έθεσα σαν προϋπόθεση νομίζω ότι είναι το σημαντικό. Αφομοιωμένη και βιωμένη. Δηλαδή, όπως κάποιος έχει την ευχέρεια να εκφράζεται με το λόγο πολύ άνετα, αυτό θα'λεγα ότι είναι η μουσικότητα, το αντίστοιχο.

30.Int. Μια άνεση δηλαδή. Μια σχέση με τη μουσική πολύ αυθόρμητη; Κάπως έτσι;

30.J2. Αυθόρμητη μπορεί να είναι και να είναι, να μην υπάρχει μεγάλη εμβάθυνση όμως. Να μην έχει πολυπλοκότητα, συνθετότητα, ενδιαφέρον, ο τρόπος που εκφράζεται κανείς με τη μουσική. Αυτό δε θα'λεγα ότι είναι μεγάλη μουσικότητα. Δημιουργικός. Να μπορεί να είναι κανείς δημιουργικός με τη μουσική, με την έννοια ότι σκέφτομαι ότι κάποιος που θα πω ότι έχει μουσικότητα, μου έχει προσφέρει με την έκφρασή του, κάτι ενδιαφέρον, ας πούμε. Κάτι που μου κινεί το ενδιαφέρον. Για να μου κινήσει το ενδιαφέρον από μουσική άποψη, θα πρέπει να μαθαίνω κάτι. Ένα συνδυασμό που δεν είχα σκεφτεί, ένα τρόπο να εκφραστεί, ένας συνδυασμός που ακούγεται πάρα πολύ δυνατός,…

31.Int. Δημιουργικότητα. Είναι κάτι που πιστεύεις το έχουν όλοι εν δυνάμει; Είναι κάτι που καλλιεργείται, είτε υπάρχει είτε δεν υπάρχει;…

31.J2. Ναι, αυτό είναι τώρα ένα μεγάλο θέμα. Μεγάλο θέμα. Γιατί εξαρτάται… Κοίταξε. Έχοντας υπ'όψιν τις κοινωνίες τις παραδοσιακές όπου η μουσική αρχίζει και καλλιεργείται στο παιδί πριν να γεννηθεί,… Πρόσφατα ας πούμε, σε συναυλίες και σεμινάρια στη Νότιο Αφρική μ'έναν μουσικό τον οποίο έτυχε να γνωρίζω κι από παλιά βέβαια, που μας έδειξε πολλά όργανα και πώς τα χρησιμοποιούνε, μας έδειξε ένα παραδοσιακό όργανο το οποίο είναι γνωστό και στη Βραζιλία (;4:25), λέγεται berimbau και είναι το τόξο ουσιαστικά, το τόξο που είναι πολεμικό όργανο, και το γυρνάνε απ'την άλλη και γίνεται μουσικό όργανο. Αυτό έχει ένα κομμάτι από κολοκύθα νομίζω, σαν ηχείο, το οποίο όταν το ακουμπάς στο στήθος σου βγάζει έναν ήχο, είναι κλειστό, κι όταν το απομακρύνεις, διαφορετικό. Παίζοντας με τη χορδή λοιπόν, κι ακουμπώντας και απομακρύνοντας, βγάζει τον ήχο του. Αυτό το όργανο λοιπόν μας είπε ότι παραδοσιακά το'παιζαν μόνο γυναίκες, και ότι αυτό το όργανο ήταν η επικοινωνία με το έμβρυο. Και από την κίνηση του εμβρύου έκαναν διάγνωση, μ'αυτό το όργανο προκαλούσαν την κίνηση του εμβρύου, το οποίο ανταποκρινόταν, και απ'αυτό μάθαιναν εάν είναι υγιές… Δεν πήγαιναν στο γιατρό. Οπότε, αν σκεφτείς αυτό σαν ένα τρόπο να γεννηθεί ένα παιδί, πώς θα κρίνεις μετά, αν είναι έμφυτη ή αν καλλιεργείται. Κι ένα παιδί που πάει εδώ ας πούμε στη Φιλαρμονική και το υποχρεώνουνε να κάνει θεωρία της μουσικής στον πίνακα χωρίς να αγγίξει όργανο, υποχρεωτικά, και μόνο αν περάσει τη θεωρία, του επιτρέπουν να επιλέξει το όργανο που θέλουν αυτοί στη Φιλαρμονική! Όχι αυτό που θέλει αυτό. Εάν συγκρίνεις τώρα το ένα με το άλλο, σαν προετοιμασία για τη μουσικότητα, άντε να βγάλεις συμπέρασμα. Ποιός μελετητής θα μου πει εμένα να με πείσει ότι, συμπεραίνω απ'την έρευνά μου ότι η μουσικότητα είναι, ότι την έχουν όλοι, ή καλλιεργείται. Άντε, πες μου τώρα. Το ένα ή το άλλο;

32.Int. Μάλιστα. Άρα οι παράγοντες είναι τόσο διαφορετικοί ήδη από την κύηση, που–

32.J2. Οπότε εγώ να απαντήσω πώς; Ενορατικά, ενστικτωδώς, να πω ότι θα ήθελα να πιστεύω ότι η μουσικότητα είναι η ίδια σε όλους… Δε μπορώ να απαντήσω.

(Μικρή συζήτηση για την Αφρική, 6:45–6:59, δε συνεχίζεται πια η παράδοση με το τόξο, ως το 7:00.)

Με σχόλια [M624]: (27.Explanatory question)

Με σχόλια [M625]: 28. Explanatory question, differentiating professional musicians' and students' musicality.

Με σχόλια [M626]: 29. Musicality: 'the experienced and assimilated function of music, which allows someone to express themselves very spontaneously and successfully in music'. Having the ease of every–day spoken language.

Με σχόλια [M627]: 30. Musicality also entails creativity, through which music played, sung or written has depth and is interesting for the listener, having something new to say.

Με σχόλια [M628]: 31. Innateness of musicality depends: the examples from the older use of the African & Brazilian 'berimbau' as a means of communication with the foetus vs the compulsory dry theoretical lessons that must be attended prior to learning an instrument in the local Philarmonic Band.

Με σχόλια [M629]: 32. 'Instinctively, I would like to believe that musicality is equal in all people… I cannot give an answer'.

33.Int. Εσωτερική ακοή. Ρόλος και σημασία της εσωτερικής ακοής. Για έναν μουσικό, για έναν σπουδαστή της μουσικής…

33.J2. Εγώ, και στο πώς διδάσκω και στο πώς διδάσκομαι, και στο πώς εκπαιδεύομαι, που συνεχίζω φυσικά σα μουσικός πάντα να προσπαθώ να βελτιώσω τις ικανότητές μου, θεωρώ ότι το πέρασμα από τη μηχανική χρήση των οργάνων στην πραγματική μουσική έκφραση είναι ακριβώς το πέρασμα στην απόλυτη υποταγή στην εσωτερική ακοή. Όπως νομίζω το είπαμε και χτες, δε νομίζω ότι υπάρχει μουσική εκτέλεση, –πολλοί υποστηρίζουν ότι δεν υπάρχει, εγώ λέω δε νομίζω– η οποία δεν καθοδηγείται από την εσωτερική ακοή, την οποία εγώ θα'λεγα μουσική φαντασία. Γιατί μπορεί και να 'ναι δημιουργική, και πρέπει να' ναι δημιουργική. Αλλά, αυτοί που το υποστηρίζουν κι εγώ έχω πειστεί, λένε ότι είναι και στην κλασική μουσική το δεδομένο κομμάτι, επίσης καθοδηγείται από τη δύναμη της μουσικής φαντασίας. Με διαρκούς – με τρομερή ένταση, αυτή είναι η διαφορά, και το σώμα σου υπακούει, και εκτελεί αυτόν τον ήχο που ακούς.

Με σχόλια [M630]: 33. All performance, in all styles, is 'guided by inner hearing, or musical imagination'. The shift from mechanical use of the instrument to musical expression is achieved through 'absolute submission to inner hearing… the body obeys'. Inner hearing should be creative.

34.Int. Εσωτερικά.

34.J2. Ναι. Και υπάρχει ένα ανέκδοτο από τη τζαζ το οποίο είναι πάρα πολύ διαφωτιστικό, που το χρησιμοποιώ πολύ συχνά στις διαλέξεις μου, κι είναι το εξής. Είναι λίγο οπτικό ανέκδοτο, δε γράφεται στο χαρτί. Ένας απ'τους μεγαλύτερους μουσικούς της μοντέρνας τζαζ, από τους πρωτοπόρους, και δημιουργούς τεράστιας σημασίας, είναι ο Dizzy Gilespy. Ο οποίος πέθανε το '80 σε μεγάλη ηλικία. Κάποια στιγμή λοιπόν ρώτησαν τον Dizzy Gilespy, 'τί γίνεται μες στο μυαλό σας όταν παίζετε, κύριε Gilespy;' Million dollar question. Η απάντηση όμως ήταν ακόμα πιο φοβερή. Λέει, επειδή παίζει bebop αυτός, παίζει τη μοντέρνα τζαζ που είναι συγκλονιστική, το '50, που τη βρήκαν αυτή τη γλώσσα, Charlie Parker και Dizzy Gilespy. Κι η απάντηση είναι πάρα πολύ ενδιαφέρουσα. Λέει, «ο πιο πολύς κόσμος νομίζει ότι όταν παίζω, όταν παίζουμε, –δε μιλούσε ιδιοτελώς– μέσα στο μυαλό μας ακούγεται, 'deedadudududupapapapapapa'. Δεν είναι έτσι», λέει. «Αυτό που ακούγεται είναι, –» και λέει το ίδιο πράγμα, τρομερά πιο δυνατά. Δηλαδή, αν ακούγεται έτσι συγκλονιστικά μέσα στο κεφάλι σου, άλλος έχει το πάνω χέρι στην εκτέλεση. Δεν είναι η ανάλυση, η σκέψη, η απόφαση και η κρίση. Αλλά ισχύει αυτό που λες, υπηρετείς τη μούσα, αυτό που λέγανε και οι αρχαίοι.

Με σχόλια [M631]: 34. In important musicians (e.g. Gilespy), inner hearing is very bold. 'It has the upper hand in performing; not analysis, not thought, decision–making and judgment'.

35.Int. Είναι σα να είσαι κατειλημμένος από κάτι.

35.J2. Δε μπορείς να κάνεις τίποτα, παρά να αναπαράγεις αυτόν τον ήχο. Ενώ αν είναι 'bupada…' – γι'αυτό ένας πολύ σπουδαίος πιανίστας και δάσκαλος του οποίου τα σεμινάρια τα έχω παρακολουθήσει από βίντεο, λέγεται Hal Garder (10:57;), ο οποίος έπαιζε και με τις δύο (;10:59), λέει σ'ένα σεμινάριο στους μαθητές του, ότι οι περισσότεροι από 'σας που δεν είστε ικανοποιημένοι, δεν παίζετε αρκετά καλά στους αυτοσχεδιασμούς σας, δεν είναι τόσο ολοκληρωμένοι, δεν είναι συγκροτημένοι, δεν έχουνε (;11:14), δεν έχουνε συνέχεια, συνέπεια, πιστεύετε ότι δε μπορείτε να παίξετε αρκετά καλά αυτό που ακούτε. Οι περισσότεροι λέτε ότι ακούτε, αλλά δε μπορείτε να το παίξετε. Κι εγώ σας λέω, λέει, ότι δεν είναι έτσι. Δεν το ακούτε καλά. Και τότε λέει το ανέκδοτο με τον Dizzy Gilespy, το οποίο δένει απόλυτα.

Με σχόλια [M632]: 35. Inner hearing is vital for improvisation.

36.Int. Δηλαδή ότι η ηχητική παράσταση δεν υπάρχει στο μυαλό σας ώστε να σας υπαγορεύσει…

36.J2. Δεν είναι καθαρή η εικόνα, επομένως τί θα παίξεις; Μουτζούρα θα παίξεις. Δε το ακούς καλά. Το ακούς περίπου. Εάν το ακούς περίπου θα παίξεις περίπου.

Με σχόλια [M633]: 36. You can only improvise well if you have a 'clear image'.

37.Int. Και πώς μπορείς να το ακούσεις καλύτερα;

37.J2. Αυτό είναι ουσιαστικά αυτονόητο. Πρέπει να καλλιεργήσεις την ικανότητα να παίζεις μόνο αυτό που ακούς.

Με σχόλια [M634]: 37. You must 'cultivate the ability to play only what you can hear'.

38.Int. Ναι. Αν είναι φτωχό αυτό που ακούς όμως;

38.J2. Θα το καλλιεργήσεις να γίνει πολύ πλούσιο.

Με σχόλια [M635]: 38. You can cultivate inner hearing, so that it becomes 'rich'.

39.Int. Πώς;

39.J2. Α, πώς. Ο δάσκαλός μου ο Steve Lacey έλεγε ότι, 'ναι ναι ναι, στην αρχή πατάς κουμπάκια. Then you start hearing things'. Άρα, όταν παίζουμε μηχανικά μία άσκηση την οποία την επαναλαμβάνουμε ξανά και ξανά μία φράση, η οποία είναι φράση καλοφτιαγμένη, και θα μας οδηγήσει να ακούσουμε μια σχέση συγχορδιών, –διότι ακούς τις συγχορδίες, αλλά πρέπει να δημιουργήσεις κάτι πάνω στις συγχορδίες, τί θα αυτοσχεδιάσεις πάνω στις συγχορδίες, τί θα παίξεις, αυτό που σου είπαν; Μπορεί να ακούς τη φράση, είναι ενδιαφέρουσα, σε καθοδηγεί, αρχίζεις και τη μελετάς. Μπορεί να τη μελετάς με διαλογισμό 20 λεπτά κάθε τρεις ώρες, ας πούμε. Τί κάνεις, ουσιαστικά. Την εγγράφεις, με όλο και μεγαλύτερη ακρίβεια, στη μουσική σου μνήμη και στη μουσική σου φαντασία. Από'κει και πέρα είναι δεδομένη. Και αυτός είναι ο τρόπος που δυναμώνεις τη μουσική σου φαντασία. Κάνεις αυτή τη δουλειά συνέχεια, προσθέτεις ρεπερτόριο, ιδέες, πειράματα, οτιδήποτε, αρμονικά, μελωδικά στοιχεία… Όλα μονοφωνικά, όλη η πολυφωνία μεταφράζεται σε μονοφωνία στα μονοφωνικά όργανα, με όρους τραγουδιού μία φωνή έχουμε, δεν τραγουδάμε πολυφωνικά, εγώ αυτό διδάσκω τουλάχιστον. Πολυφωνία διδάσκεις στην κίνηση των εσωτερικών φωνών, να τις ακούς. Το μπάσο, να το ακούς, τη μελωδική γραμμή... Δεν είναι τίποτα άλλο, όλα είναι τραγούδι.

40.Int. Να ακούς αυτά από κάτω;

40.J2. Όλες τις φωνές.

41.Int. Τις ακούς και παίζεις από πάνω.

41.J2. Φυσικά! Τ' ακούς. Αυτό κάνουμε, αυτό δίδαξε και ο Louis Armstrong. Πώς, στο μπαρόκ ας πούμε αν πάρεις ένα κομμάτι του Μπαχ, φλάουτο, δεν είναι μονοφωνικό; Δεν είναι μία φωνή; Δεν είναι πολυφωνική η μουσική που παίζει όμως; Αυτό ακριβώς είναι το παράδειγμα. Αυτό έκανε ο Louis Armstrong. Αυτό δίδαξαν στη τζαζ, ότι μπορείς χωρίς εκπαίδευση κλπ να σου μάθω πώς είναι η πολυφωνία, αλλά μόνο με πολύ δυνατό ένστικτο και απόλυτη συγκέντρωση, φοβερή συγκέντρωση, είχανε φοβερή συγκέντρωση αυτοί οι μουσικοί, ακόμη και όταν ακούγανε, και όταν παίζανε, μπορείς να προσλάβεις όλες τις φωνές, και να τις συνεχίζεις κιόλας, ή να τις παραλλάσσεις. Αυτό κάναν. Ο Louis Armostrong, τί έκανε. Στη Νέα Ορλεάνη υπήρχε πολυφωνία, στις αρχές της τζαζ. Έπαιζαν τρία πνευστά, ταυτόχρονα, αυτοσχεδίαζαν. Τρομπέτα, κλαρινέτο και τρομπόνι στη χειρότερη περίπτωση. Τρεις. Το τρομπόνι έπαιζε νότες του μπάσου και χαμηλές βαθμίδες, και ρυθμικά, η τρομπέτα έπαιζε κυρίως τη μελωδία με κάποια ποικίλματα, και το κλαρινέτο έπαιζε κυρίως αρπισμούς με ποικίλματα πάρα πολύ περίτεχνα. Τις συγχορδίες. Αυτές ήταν τρεις φωνές. Τί έκανε ο Louis Armstrong; Όπως ο Jelly Roe Morton που ακούγανε και τα προσλάμβαναν, καταλάβαιναν όλα; (;15:20) Αυτό που έκανε ο Louis Armstrong είναι ότι καταλάβαινε και τις τρεις φωνές, και σιγά–σιγά άρχισε στους μονοφωνικούς αυτοσχεδιασμούς του να βάζει αναφορές και στις τρεις φωνές. Κι έπαιζε με πολυφωνικούς όρους. Αυτή είναι η τέχνη της τζαζ. Κι αυτή είναι η τέχνη του μπαρόκ, το ίδιο πράγμα είναι. Δεν είναι καθόλου διαφορετικά. Μία είναι η μουσική, αυτή, τονική μουσική. Αυτό έκανε ο Louis Armstrong, αυτό δίδαξε, και είναι, όταν το δείχνω κι εγώ ας πούμε με τα παραδείγματα απ'τα σόλο του, μετά, επειδή το θέμα μας είναι η εσωτερική ακοή, αυτό έτσι καλλιεργείται.

42.Int. Ακούγοντας, αλλά αναλυτικά,

42.J2. Ακριβώς…

43.Int. που είναι η άλλη ερώτηση, ρόλος και σημασία της αναλυτικής ακρόασης.

43.J2. Αυτό είναι, λοιπόν. Αυτό είναι φοβερό. Εκεί είναι που χρειαζόμαστε το αριστερό ημισφαίριο που λέγαμε χτες. Δε γίνεται χωρίς – μόνο με ένστικτο, μερικοί μπορούνε να το παρακάμψουν, το είπαμε αυτό, είπαμε το παράδειγμα του Wes Montgomery, ο Chet Baker, αυτός ο τρομπετίστας, επιμένει ότι δε μελέτησε ποτέ. Ωραία, εντάξει… τείνεις και να το πιστέψεις κιόλας, γιατί βλέπεις ένα μουσικό ένστικτο τόσο απόλυτο… Τ' ακούνε, όλα. Εμείς οι κοινοί θνητοί, ας πούμε, έχουμε την ανάγκη της ανάλυσης, με την έννοια ότι, ας πούμε ο Steve Lacey μού είπε 'you press buttons, then you start hearing things', με την επαφή, την επανάληψη, αρχίζει η αναλυτική λειτουργία παίρνει το ρόλο της, και αρχίζει και σου εξηγεί με κάποιο τρόπο μες στο μυαλό σου γιατί αυτό λειτουργεί. Ίσως – όχι ίσως, σίγουρα, πριν να μπορείς να το βάλεις σε λόγια, γιατί αυτό έχει σημασία, αλλά οπωσδήποτε υπάρχει ένα στάδιο όπου περνάς στην απέναντι όχθη, και πλέον κατανοείς γιατί αυτή η φράση λειτουργεί έτσι. Κι απ'τη στιγμή που κατανοείς, και πάλι δεν έχουμε περάσει στο λεκτικό επίπεδο, απ'τη στιγμή που κατανοείς, μετά μπορείς να δημιουργήσεις, και πάλι δεν έχουμε περάσει στο λεκτικό επίπεδο, απ'τη στιγμή που κατανοείς, μετά μπορείς να δημιουργήσεις, αυτό είναι το σημαντικό! Μετά μπορείς να παραλλάξεις, μπορείς να μεταφέρεις, και μπορείς να δημιουργήσεις κάτι αντίστοιχο.

Με σχόλια [M636]: 39. Inner hearing is cultivated through repetition of good music, 'well–made phrases'. It is thus 'registered with increasing accuracy' in memory, and in musical imagination (inner hearing)… That's how you strengthen your musical imagination'.

Με σχόλια [M637]: 40. Polyphonic hearing is about hearing all horizontal voices.

Με σχόλια [M638]: 41. This demands 'absolute, incredible concentration'. It is the same in baroque and in jazz. It's how you build inner hearing.

Με σχόλια [M639]: 42. By listening analytically.

Με σχόλια [M640]: 43. Though some great jazz musicians 'insist that they never studied', 'common mortals' need analysis. It starts implicitly: Through playing, through repetition, you start 'understanding why a phrase works as it does', and then you can vary it, transpose it, or create something similar. All this, before putting it into words. (See Lacey's 'you press buttons, then you start hearing things').

44.Int. Ναι. Απ'τη στιγμή που έχεις καταλάβει κάτι στη λεπτομέρειά του στην ουσία. Μπορεί σ'αυτούς τους ανθρώπους να λειτουργεί αυτή η αναλυτική ακρόαση, απλά σ'ένα πολύ βαθύ επίπεδο που γίνεται τόσο αυτόματα…

44.J2. Γρήγορα.

45.Int. Γρήγορα, που δεν το ονομάζουνε, που δε χρειάζεται να διαβάσει…

45.J2. Έτσι είναι. Οι άλλοι, που μπορεί να είχαμε κάποιες λάθος διδακτικές καθοδηγήσεις, ας πούμε, οι περισσότεροι, σε μικρή ηλικία, – στις περισσότερες περιπτώσεις, αυτοί που είναι έτσι δεν διδάχτηκαν από κανέναν. Ήταν οι τυχεροί. Γλίτωσαν την κακή καθοδήγηση που τους έβγαλε, αυτό που λέγαμε χτες, από το φυσιολογικό δρόμο, αυτό που ήδη ξέραν να πρέπει να το διαγράψουν για ν'αρχίσουν μια άλλη μέθοδο, όπως είχα το κλασικό, 'education is about how teachers teach, not how students learn'. Γλίτωσαν λοιπόν αυτοί, μείνανε με το ένστικτό τους ότι ήταν υγιέστατο, μάθαν, απορρόφησαν, αφομοίωσαν, και μετά λένε «εγώ δε μελέτησα». Ενώ στάδιο μαθητείας οπωσδήποτε υπήρξε, αυτό το ξέρουμε. Το πόσο διήρκησε, και το τί μορφή είχε, αυτό δεν το ξέρουμε αναγκαστικά, γιατί δεν παρακολουθούμε τη ζωή του καθενός, αλλά σίγουρα υπήρξε. Όσοι λοιπόν δεν είχαμε αυτή την τύχη, την περάσαμε – εμένα τουλάχιστον, έμειναν κάποια πράγματα ζωντανά, ανεπηρέαστα, από τη συμβατική – να μην πω λάθος – καθοδήγηση, και τα χρησιμοποίησα. Και τα χρησιμοποίησα γιατί μελετούσα τζαζ χωρίς καθοδήγηση, ενώ μελετούσα κλασική ή κάτι άλλο με καθοδήγηση. Αλλά νομίζω ότι δεν είμαι ιδιαίτερη περίπτωση, είναι πάρα πολύ συνηθισμένο, για τζαζίστες. Τώρα πια όχι τόσο, αλλά, έρχονται, λένε, ας πούμε η Lucy μού είπε ότι οι μουσικοί της pop ήταν το αντικείμενό της επειδή αυτοί έμαθαν χωρίς καθοδήγηση, κατά κανόνα. Και λέει ότι οι μουσικοί της τζαζ, μιλούσε με κάποιον εξαιρετικό μουσικό της τζαζ στο Λονδίνο, ο οποίος της έλεγε ότι από τους μουσικούς που είναι στη σκηνή της Αγγλίας αυτή τη στιγμή, δεν υπάρχει κανένας που να μην έχει πάει σε κονσερβατόριο. Και έλεγε ότι αυτό είναι το αποδεικτικό στοιχείο ότι δε μπορείς να βρεις μουσικό της τζαζ που να μην έχει περάσει απ'το εκπαιδευτικό σύστημα. Αυτό είναι σωστό, αλλά δε μιλάνε όμως για το στάδιο που πηγαίνουν στη σχολή οι ενήλικες. Στο πρώτο στάδιο πώς μαθαίνουν; Γιατί στις σχολές κάνουν audition, και παίρνουν αυτούς που είναι οι καλύτεροι. Αυτοί πώς μάθανε, πώς εκπαιδεύτηκαν; Αυτά τα λάθη γίνονται συνεχώς στη μεθοδολογία. Εγώ πιστεύω ότι στη τζαζ όλοι μαθαίνουνε με την αρχή της ηδονής που λέω εγώ, δηλαδή, τους έλκει το αντικείμενο, πέφτουν επάνω με τα μούτρα, το απορροφούν, το αφομοιώνουν, τσαπατσούλικα, ξέρω 'γω, ο καθένας με τον τρόπο του, και μετά πηγαίνουν στις σχολές και έχουν το ένστικτο έτοιμο, και μετά παίρνουν την καθοδήγηση, η οποία μπορεί να τους βοηθήσει, μπορεί να μη τους βοηθήσει, αλλά δε χαλάει το (;21:03). Το πρώτο στάδιο είναι παρόμοιο. Κι επειδή το αντικείμενο είναι πιο σύνθετο, εκπαιδεύονται και πιο καλά αυτοί που ασχολούνται με τη τζαζ, παρά αυτοί που ασχολούνται με την pop. Κατ'εμέ, κακώς η Lucy δεν ασχολήθηκε με τζαζίστες. Τί θα πει, «έχουνε περάσει από το εκπαιδευτικό σύστημα», σε τί ηλικία πήγαν τί κάναν πριν;

46.Int. Αυτή θα'ταν μια άλλη παράμετρος. Βέβαια, η αλήθεια είναι ότι οι περισσότεροι pop μουσικοί δεν έχουν καμία σχέση με το εκπαιδευτικό σύστημα, all the way, οπότε απ'αυτή την άποψη υπάρχει διαφορά, αλλά θα ήταν όμως ενδιαφέρον μετά να το επεκτείνεις έτσι, μ'αυτό το θέμα των μουσικών της τζαζ.

46.J2. Και μια παρατήρηση ήτανε πάρα πολύ εύστοχη και ενδιαφέρουσα, αναμενόμενη για'μένα, ότι όταν οι μουσικοί της pop μπαίνουν στο εκπαιδευτικό σύστημα να διδάξουν pop όπως γίνεται τώρα, τότε αφήνουνε το ενστικτώδες βιωματικό που – και πάνε να διδάξουνε με τον 'proper way'.

47.Int. Είμαστε έτσι, όλοι, 'μολυσμένοι'.

47.J2. Μόλυνση, καλά το λες.

48.Int. (Το περιστατικό των pop που δίδαξαν στο στάδιο 4 του project της Lucy, και χρησιμοποίησαν τεχνικούς όρους και όχι βιωματική προσέγγιση). Φοβερό… μετάλλαξη!

48.J2. Μετάλλαξη, μπράβο! Είπες δύο πολύ ωραίες λέξεις από μ, μόλυνση, και μετάλλαξη! Τις κρατάω. Έτσι είναι. Μιλούσαμε για τη μουσική φαντασία αλλά εσύ είχες πει κάτι άλλο…

49.Int. Αναλυτική ακρόαση είπαμε μετά.

Με σχόλια [M641]: 44. Possibly, musicians who claim to never have studied have this analytical function, but very fast.

Με σχόλια [M642]: 45. Everyone had their learning stage. If they weren't formally taught, then their 'healthy instinct' was allowed to take over: 'they learnt, absorbed, assimilated, and then they say, "I never studied"'. 'I had some things left untouched by conventional teaching, and I used them'. This is typical in jazz & pop music. Jazz musicians usually go to school as adults, having first learnt through 'the principle of pleasure', their musical instinct already well in place, before entering the formal context.

Με σχόλια [M643]: 46. The 'contaminating' effect that formal approaches have even for pop musicians, when they teach in formal education.

Με σχόλια [M644]: 47. "

Με σχόλια [M645]: 48. "

49.J2. Η αναλυτική ακρόαση είναι άλλο. Η αναλυτική ικανότητα ενός δεδομένου μουσικού υλικού είναι άλλο. Η αναλυτική ακρόαση, δεν ξέρω τώρα τί εννοείς εσύ αναλυτική ακρόαση. Εγώ πιστεύω στην… εγώ λέω ενόραση. Λέω ενορατική ακρόαση. Δηλαδή, ακούς πάρα πολύ συγκεντρωμένος, βυθίζεσαι, και μ'αυτόν τον τρόπο προσλαμβάνεις σύνθετα. Μάλλον προσλαμβάνεις το όλον. Γιατί αυτό είναι το πρόβλημα. Το πρόβλημα της συγκέντρωσης είναι ότι η συγκέντρωση είναι μηχανισμός – το 'focusing'. Η συγκέντρωση είναι μηχανισμός για να εστιάσεις σε μία λεπτομέρεια. Η οποία είναι αμοιβαίως αποκλειόμενη με τη διαδικασία του να προσλάβεις το όλον.

50.Int. Αμοιβαίως αποκλειόμενη;

50.J2. Βεβαίως! Όταν εστιάζεις, η περιφερειακή σου όραση μπαίνει σε δεύτερη μοίρα. Και θα ενεργοποιηθεί μόνο αν κινδυνέψεις, γιατί αυτό (;23:58). Έτσι δεν είναι; Η περιφερειακή… (24:01) αν τρομάξεις. Το ίδιο γίνεται και με την ακοή. Διότι κι η ακοή είναι μηχανισμός επιβίωσης. Τ'αυτιά είναι ανοιχτά όλη τη νύχτα, απ'το αυτί θα πεταχτείς απ'το κρεβάτι, όχι απ'τα μάτια. Στο σκοτάδι, με το αυτί θα πας. Ένας συνάδελφός μου φέτος στα forums που είχαμε στη τζαζ είχε ολόκληρη παρουσίαση, πολύ ασθενή κατά τη γνώμη μου, για το visual. Ότι το visual είναι το κυρίαρχο σήμερα στην τέχνη και στη τζαζ ακόμα, το πώς φαίνεσαι κλπ. Και είπε την απίστευτη φράση ότι το μάτι προηγείται, το οποίο είναι εντελώς ψέμα. Δεν προηγείται το μάτι, σε καμιά περίπτωση. Το αυτί προηγείται. Άσχετα απ'το ότι χρησιμοποιείται κατά κόρον, ότι το εκμεταλλεύεται εμπορικά ο πολιτισμός το μάτι, δεν είναι εκεί το θέμα. Το αυτί ακόμα δεν ξέρουν να το εκμεταλλευτούνε τόσο.

51.Int. Προηγείται στην πρακτική, ίσως. Δηλαδή και στην εκπαίδευση το οπτικό…

51.J2. Δεν το χρησιμοποιούμε. Δεν είπα ότι το χρησιμοποιούμε. Αλλά λόγω κατασκευής μας δε μπορούμε να το βάλουμε σε 2η μοίρα. Προηγείται. Γιατί είναι μηχανισμός επιβίωσης. Το αυτί είναι ανοιχτό για πολύ συγκεκριμένο λόγο. Γιατί δεν έχουμε μύτη, ας πούμε, δε μυρίζουμε πια. Αλλά, το αυτί είναι. Τα ζώα είμαι σίγουρος ότι κι όταν μυρίσουν κίνδυνο ξυπνάνε. Κι εμείς μπορούμε από μυρωδιά να ξυπνήσουμε. Αλλά το αυτί προηγείται. Το αυτί είναι πρώτο, το μάτι είναι τελευταίο. Αυτό δε μπορούμε να το αλλάξουμε. Εμείς την ιεραρχία, ό,τι και να κάνουμε, δε μπορούμε να την αλλάξουμε. Και τί γίνεται; Το υποτιμούμε. Να, όπως και στην εκπαίδευση, υπάρχει πρόβλημα με το αυτί – καλά, εκείνο είναι μεγάλο έγκλημα – αλλά το υποτιμούμε και γενικά, και πολιτισμικά.

52.Int. Το μάτι προηγείται στις δικές μας προσεγγίσεις μάθησης, εκπαίδευσης κλπ. Δεν ξέρω μήπως αυτό εννοούσε, ή εννοούσε βιολογικά προηγείται, δηλαδή εμείς δίνουμε προτεραιότητα στο οπτικό. Δηλαδή, βάζεις το παιδί να διαβάσει, ας πούμε. Βάζεις το παιδί να δει, στον πίνακα, κλπ. Το οπτικό θεωρείται ο πρώτος τρόπος.

52.J2. Ναι. Έτσι ξεκινάει και το – εντάξει, όχι ακριβώς έτσι, γιατί είναι και το πολιτισμικό – η κυριαρχία της μουσικής ανάγνωσης στη μουσική τέχνη, στη διδασκαλία. Το οποίο είναι μια συγκλονιστική αντίφαση, την οποία όλος ο κόσμος κάνει πως δεν τη βλέπει. Δηλαδή διδάσκουμε την τέχνη των ήχων, κι αφήνουμε το αυτί, και πάμε στο μάτι.

53.Int. Εξ'αρχής.

53.J2. Σ'ένα μικρό παιδί, το ίδιο και της Ζωής, δηλαδή δεν,– (;25:50) και μέσα στις οικογένειές μας. Ένα μικρό παιδί, η δασκάλα τού μαθαίνει, όταν βλέπεις ότι πάει επάνω, πηγαίνεις πάνω, όχι όταν ακούς ότι πηγαίνει επάνω. Κανείς δεν θα πει τίποτα; Μόνο εγώ το βλέπω; Είμαστε τρελοί;

54.Int. … Ο βασιλιάς είναι γυμνός!

54.J2. Ναι!

55.Int. Υπάρχουν τόσες προσεγγίσεις. Θα μπορούσες να πεις στο παιδί ότι, ξέρεις, ζωγράφισε τώρα αυτό που άκουσες, να του παίξεις κάτι – αφού έχεις ήδη δουλέψει με τον ήχο, έχεις κάνει παιχνίδια, έχεις κάνει μίμηση μαζί του, να του κάνεις ένα γκλισάντο, και να του πεις ζωγράφισέ μου αυτό που άκουσες. Χωρίς να κάνεις καμία κίνηση, τίποτε (για να υποδείξεις το πώς) – ή, κινήσου πρώτα και μετά ζωγράφισε, ακόμα καλύτερα.

55.J2. Όλα αυτά. Όταν η Σμαράγδα ήτανε στην κούνια, όποτε της έβαζα μουσική, τί έκανε; Κίνηση έκανε. Αμέσως.

Με σχόλια [M646]: 49. Proposes, instead of 'analytical listening', 'contemplative listening': highly concentrated, as if 'sinking' in the sound, thus absorbing 'the whole'.

Με σχόλια [M647]: 49. One can either perceive holistically, or focus on details.

Με σχόλια [M648]: 50a. Holistic vs focused attention: It is the same as with vision.

'Hearing is a survival mechanism'.

Με σχόλια [M649]: 50b. Vision vs hearing in today's culture.

Με σχόλια [M650]: 51. The ear is underestimated, both in music education and in the modern culture, though as a survival mechanism it has a leading role: it is always open, in contrast to our eyes.

Με σχόλια [M651]: 52. The primacy of notation in music education is perhaps a reflection of the cultural trend to give priority to vision. But teaching 'the art of sounds' through the eyes is a 'staggering contradiction'.

Με σχόλια [M652]: 53. Personal experience on this notation–first–approach. It is a paradox, an absurdity widely accepted. 'Will no one say anything? Are we all crazy?'.

Με σχόλια [M653]: 54. "

Με σχόλια [M654]: 55. The first reaction of a baby to music is movement.

56.Int. Έτσι είναι. Η πρώτη αντίδραση είναι αυτή. Αφού δε μπορεί να υπάρξει, αυτό είναι το φοβερό. Δε μπορεί να υπάρξει μουσική χωρίς κίνηση – δε μπορεί να υπάρξει ήχος χωρίς κίνηση. Είναι η πηγή του ήχου.

56.J2. Αφού υπάρχει δόνηση.

57.Int. Ακριβώς, είναι απολύτως συνδεδεμένα. Και μετά ο ήχος σε οδηγεί να κινηθείς. Η κίνηση οδηγεί στον ήχο, και ο ήχος σ'οδηγεί να κινηθείς.

57.J2. Και το αποκορύφωμα του παραλογισμού είναι να διδάσκουμε ρυθμό χωρίς κίνηση. Δηλαδή εκεί αρχίζει και γίνεται, «παιδιά, έχουμε τρελαθεί τελείως». Πάλι, με το μάτι. Με σύμβολα διδάσκουμε το ρυθμό. Και κάθονται όλοι ακίνητοι, και γράφουν.

58.Int. Ωραία. Να πάμε στον αυτοσχεδιασμό που βέβαια είναι μέρος της τζαζ, αλλά –ρόλος και σημασία…

58.J2. Σχετικά με τον αυτοσχεδιασμό, είχαμε αγγίξει τη συγκέντρωση, και την περιφερειακή – λοιπόν, εκεί, από διάφορα διαβάσματα και σκέψεις που έχω κάνει, διαισθάνομαι ότι υπάρχει μηχανισμός της – αυτό που είπα – της μη-εστιασμένης πρόσληψης, η οποία θα μου επιτραπεί να πω ότι είναι ο τρόπος να 'ναι ανοιχτό το ασυνείδητο που μπορεί να προσλάβει πολυφωνικά.

59.Int. Η μη-εστιασμένη πρόσληψη…

59.J2. Η μη-εστιασμένη πρόσληψη. Αυτό που είπα πριν, συνεχώς εφευρίσκοντας όρους, ενορατική ακρόαση. Δεν το λέω καλά…

60.Int. Αυτό πώς όμως συμβαδίζει με την αναλυτική ακρόαση; Αν δεν είναι εστιασμένη…

60.J2. Μα δε γίνονται και τα δύο μαζί, αυτό είπα, είναι αμοιβαίως αποκλειόμενα.

61.Int. Αλλά όμως χρειάζονται και τα δύο;

61.J2. Ναι. Διότι, χρειάζεσαι και το φακό, για να εστιάσεις στη φράση που παίζει αυτό το όργανο. «Μπα – τί παίζει εδώ ρε παιδιά;». Τότε, μπαίνει στην εστίαση. Και το συσχετίζεις με το τί έπαιξε, αρχίζει κι η ανάλυση, κι ό,τι θέλεις. Αλλά, η κατάσταση της σχεδόν ασυνειδησίας, όπου ακούς το όλον και τα προσλαμβάνεις όλα και έχεις την αίσθηση ότι ακούς ταυτόχρονα όλα τα όργανα, είναι πάρα πολύ σημαντική. Και αυτή πιστεύω ότι είναι η ικανότητα που είχανε και οι – καλά, και οι σπουδαίοι μουσικοί του 16ου και 18ου αιώνα δεν το συζητάμε, αλλά και οι τζαζίστες οι σπουδαίοι στη δεκαετία του '10 και του '20. Αυτό πιστεύω ότι είχανε την ικανότητα να κάνουνε. Χωρίς γραφή – τυχεροί, γιατί ήτανε σοφοί σύμφωνα και με τις προ-πλατωνικές ικανότητες του σοφού ανθρώπου. Αυτό είναι σημαντικό, γιατί εγώ το'χω βιώσει και το'χω δει, το'χω νιώσει πώς λειτουργεί…

62.Int. Η αντίληψη του συνόλου, αλλά σε συνδυασμό με την αντίληψη της λεπτομέρειας.

62.J2. Ναι, αλλά όχι απαραίτητα. Όχι ταυτόχρονα. Μπορεί να το ξανακούσεις μετά, και τώρα να εστιάσεις, γιατί ακούγοντας το όλον, ανακάλυψες κάτι, κάπου. Τώρα θα εστιάσεις, στην επόμενη ακρόαση, που θα το ακούσεις. Αλλά μπορεί να μην το άκουγες ποτέ, να μην το πρόσεχες ποτέ, αν δεν προσλάμβανες το όλον.

63.Int. Κατάλαβα. Άρα και στα πλαίσια του μαθήματος, θα ήτανε καλό να πεις θα βάλω να ακούσουνε κάτι, στην αρχή να μην οδηγήσεις πουθενά, τίποτα…

63.J2. Να μην καθοδηγήσεις.

64.Int. Απλά να ακουστεί το–, και μετά, σε 2η ακρόαση να πεις τώρα ακούστε, προσέξτε το τάδε στοιχείο.

64.J2. Πιθανότατα αυτό θα είχε πολύ μεγάλη σημασία.

65.Int. Αντί απ'την αρχή να δώσεις κατεύθυνση, τί να ακούσει.

Με σχόλια [M655]: 56. Movement is central: music is created through vibrations.

Με σχόλια [M656]: 57. The paradox of teaching rhythm without movement, visually.

Με σχόλια [M657]: 58. Unfocused perception / taking in is 'the way to keep one's unconscious open so that it can perceive polyphonically'.

Με σχόλια [M658]: 59. Or, 'contemplative listening'.

Με σχόλια [M659]: 60. Unfocused perception and analytical listening are mutually exclusive.

Με σχόλια [M660]: 61. An 'almost unconscious' mode, when you 'take in everything and have the sense that you are listening to all instruments at the same time' is an important aspect, that probably all great musicians had, classical and jazz
– the latter, without the use of notation.

Με σχόλια [M661]: 62. This unconscious mode works in alternation with analytical listening: f.e., you may discover things through contemplative listening, and during the next hearing focus on these to explore them more analytically.

Με σχόλια [M662]: 63. (Responding to my question:) This might possibly be useful in class: to not always give 'what-to-listen-for' directions before listening.

Με σχόλια [M663]: 64. "

65.J2. Ε ναι, όπως και το παράδειγμα που έλεγες με τη θεωρία, που μπήκε ο άλλος και… Εντάξει βρε παιδί μου, άσε να προσλάβει ο άλλος ό,τι προσλαμβάνει. Ότι, οι δικές του *ανάγκες*, πρώτα απ'όλα, τί ανάγκες έχει ο άλλος να… Στη τζαζ, ας πούμε, η οποία είναι πολυφωνική μουσική, έχουμε το πρόβλημα ότι, μετέφηβοι όντες οι περισσότεροι, δεν είναι μικρά παιδιά, όπου είναι πιο ανοιχτά, κάνουν την απλοποίηση ότι ακούνε το όργανο που παίζουνε. Ο άλλος παίζει κοντραμπάσο, ακούει τί παίζει το κοντραμπάσο. Ο άλλος παίζει κιθάρα, ακούει τί παίζει η κιθάρα. Και χάνουνε εντελώς το νόημα, διότι ο λόγος που παίζει αυτό που παίζει ο κοντραμπασίστας, είναι ότι ο drummer ταυτόχρονα παίζει αυτό που παίζει, με τα 10 όργανα που έχει γύρω του, ο πιανίστας παίζει αυτά που παίζει, και ο σολίστας παίζει αυτά που παίζει. Δηλαδή αν δεν προσλαμβάνεις το όλον, δεν καταλαβαίνεις τίποτα. Αντιγράφεις αυτό που παίζει το όργανό σου και πας και το παίζεις, και λες παίζω τζαζ, και είναι – 'yeah, right'.

66.Int. Δεν έχει νόημα μόνο του.

66.J2. Δεν είναι τζαζ! Δεν είναι τζαζ! Δεν είναι τζαζ, είναι 'almost like jazz'. Είχε μπει ο John Scofield σ'ένα συμμαθητή μου και μου'χει μείνει και το χρησιμοποιώ συνέχεια. Πήγε ο δικός μου, με τα βραβεία κλπ στην κιθάρα, «θα πάω να κάνω μάθημα με τον Scofield», πήγε στον Scofield, παίξανε μαζί, και λέει, έπαιξαν και ωραία, και του λέει ο Scofield μετά, 'man, this is great! Great, beautiful! It's almost like jazz!'

67.Int. Τον σκότωσε… Πρέπει να βρεις τί συμβαίνει όμως…

67.J2. Ναι αλλά ψάξε να βρείς τί σημαίνει 'almost like jazz', baby! Αυτό είναι. Μαζί παίζαμε, κατάλαβες; Μήπως κατάλαβες τί έπαιζα κι εγώ; Τί κάναμε μαζί; Τί θα μπορούσες να κάνεις; Τί θα μπορούσε να συμβεί και δεν έγινε; Αυτά τα κατάλαβες; Αυτό είναι η τζαζ. Άμα φέρνεις απ'το σπίτι σου κάτι που ετοίμασες, και πας και το παίζεις με το group, και λες είναι τζαζ, είναι «χαίρετε», δεν κατάλαβες τίποτα. Χρόνια μάς παίρνει να το διδάξουμε αυτό, και, και πολλοί δεν το διδάσκουν και ποτέ. Και πολλοί δεν το διδάσκονται. Οι δικοί μας όχι, ευτυχώς, πιστεύω. Αλλά αυτή είναι μια τεράστια διαφορά, που είναι πάλι «ο βασιλιάς είναι γυμνός», κανείς δεν το λέει, αυτός είναι και ο λόγος που υποστηρίζω πάρα πολύ έντονα ότι η τζαζ δε διδάσκεται σε ιδιαίτερο μάθημα μόνο, δε γίνεται, μόνο σε σύνολο διδάσκεται η τζαζ, και γι'αυτό και η αρμονία δεν έχει νόημα να διδάσκεται ξεχωριστά, εκτός… Δηλαδή, κάνουμε επιδιορθωτική δουλειά, τρομερά κοπιαστική, γιατί εξ'αρχής διδάσκεται κάτι λάθος. Υπάρχει το lead sheet ας πούμε στη τζαζ που έχει τις συγχορδίες που είναι οι βασικές συγχορδίες που γράφει, κι ο κόσμος πάει και παίζει αυτές τις συγχορδίες (!) ενώ στην τζαζ, *δεν* παίζουμε αυτές τις συγχορδίες… Αυτό είναι η βασική ιδέα, 'learn it and forget it' και μετά, προκάλεσέ με! Είναι δυνατόν, – το κομμάτι έχει την τονική συγχορδία στο προτελευταίο μέτρο πάντα. Αυτή η συγχορδία δεν παίζεται π ο τ έ, παρά μόνο στο τέλος–τέλος του κομματιού. What?! Ούτε στο τέλος παίζεται! Γιατί η τέχνη, η αισθητική, έχει αναπτύξει την ικανότητα ποτέ να μην παίζεις την αναμενόμενη τονική συγχορδία στο τέλος. Κάνεις μια πτώση στην 4η, και μένεις στην 4η, παίζεις την μικρή 6η, flat 6, δηλαδή αν είσαι σε ντο παίζεις λα ύφεση, για τελική συγχορδία, κι εκεί θέλουμε μια έκπληξη, βαριόμαστε! Κάνεις τη συγχορδία Lydian, έχεις #11. Έχεις φα# στο ντο, έχεις μια ρε ματζόρε πάνω στο ντο – αυτό περιμένει ο άλλος στη τζαζ, τί περιμένει, να παίξεις τη συγχορδία, την τονική; Άρα η τονική συγχορδία δεν παίζεται πιθανόν ποτέ. Άντε τώρα, ο άλλος που έχει μάθει, «γκραν γκρουν», να παίζει τις συγχορδίες όπως είναι στο χαρτί, να μπει στην κατάσταση όπου όλα είναι ήχος και πρέπει συνεχώς…

68.Int. Όλα είναι ρευστά, και αυτό το 'being in the moment', είναι…

68.J2. Ακριβώς.

69.Int. Μέρος ας πούμε της τζαζ πολύ σημαντικό.

69.J2. Αυτή είναι, η γιορτή της στιγμής, αυτό είναι που λες να μπούμε στον αυτοσχεδιασμό,

70.Int. Ωραίο αυτό. 'Celebration of the moment'…

70.J2. Ε βέβαια, δε γίνεται αλλιώς, τί κάνουμε… Και δεν ευχαριστιόμαστε και αλλιώς, δηλαδή αυτό είναι το… Εγώ βαριέμαι, φρικτά, τους λέω… παιδιά...(!) αυτό είναι το 'almost like jazz'. Εγώ δεν ήρθα εδώ για το 'almost', εγώ είμαι σ'αυτήν την τέχνη για το 'real thing'. Γι'αυτό, τα βιβλία αυτά, έχει πολύ πλάκα, τα βιβλία με τα lead sheets, που έχουνε τη βασική μελωδία και τις συγχορδίες, ήταν επτασφράγιστο μυστικό κάποτε, δεν τα δίνανε, έπρεπε να πας στη Νέα Υόρκη στο Union of Musicians…

Με σχόλια [M664]: 65a. Teaching without always pre–specifying what will take place, e.g. having students listen without first giving directions, allows one to take in different aspects, according to their needs.

Με σχόλια [M665]: 65b. The importance of listening to the whole in jazz, and the typical problem of students oversimplifying the process, listening mainly to their own instrument.

Με σχόλια [M666]: 66. Without this holistic listening, it's 'almost like jazz'.

Με σχόλια [M667]: 67. (Irrelevance of formal training:) What formal learning offers often does not correspond to what one needs to know. E.g., learning jazz by oneself vs learning in a band so that you practise holistic listening and harmonic perception; learning to play what you read vs constantly playing around with chord possibilities and varying the written version.

Με σχόλια [M668]: 68. (Responding to my question:) All is 'fluid' in jazz, constantly shifting

Με σχόλια [M669]: 69. Especially improvisation, is the 'celebration of the moment'.

71.Μ.Α. Σοβαρά;

71.J2. Ναι, ήταν ημι-παράνομα, έδινες συνδρομή στο σύλλογο – αυτά τα'μαθα από μέσα, απ'την πηγή, απ'τους ανθρώπους που τα ζήσανε τη δεκαετία του '60 και του '50. Τα τραγούδια κυκλοφορούσαν. Έπρεπε να αγοράσεις την παρτιτούρα που είχε εκδοθεί από τον οίκο αλλά τα περισσότερα δεν είχαν εκδοθεί. Η είχαν εκδοθεί σε version για το πιάνο, για να το παίξει στο σπίτι του, δεν ήτανε οι επαγγελματίες (;36:35). Και λεγόντουσαν fake books αυτά γιατί δεν ήτανε πραγματικές εκδόσεις, με copyright.

72.Int. Γι'αυτό το τωρινό λέγεται 'Real book';

72.J2. Ναι. Και το 'real book' όταν βγήκε το '50, ήταν λογοπαίγνιο πάνω στα 'fake books'. Και τώρα έχουμε το 'real book' το οποίο δεν είναι 'real thing', κι εγώ τους λέω ότι έχουμε τα 'real books' και το 'real thing'. Για να είσαι 'in the moment', αν παίζεις με το 'real book'…

73.Int. Ναι–δεν είσαι.

73.J2. Ο J.B. Walter που ήλθε τις προάλλες, ήταν στην Αθήνα, εντάξει, οι δικοί μας δεν είναι… και έπαιζε μ'έναν άλλον drummer, κι έναν άλλον μπασίστα. Και του λέει, πάμε το Stella by starlight? Ένα κομμάτι. Του λέει ο άλλος, sure man, ν'ανοίξω το real book. Λέει, forget it. Ας παίξουμε ένα μπλουζ. Άσ'το. Και δεν τον ξαναπήρε. Δηλαδή, θ'ανοίξεις το real book, για να δεις τις συγχορδίες του τραγουδιού; Πρώτον, δεν ξέρεις το Stella by starlight, δεν ξέρεις ένα από τα πολύ βασικά κομμάτια, δηλαδή τί ξέρεις; Και δεύτερον, θα το δεις κι από μέσα; Δηλαδή και να, «το ξέρω αλλά ας το δω από μέσα»– τελείωσε.

74.Int. Τελείωσε, θεωρείσαι, νήπιο.

74.J2. Είσαι 'almost like'. Πώς θα κάνεις το in the moment, πώς θα ακούσεις αυτό που τραγουδάω εγώ…

75.Int. Θ'ανταποκριθείς πάνω σ'αυτό…

75.J2. Η συνοδεία στη τζαζ είναι πάρα πολύ σύνθετη δημιουργική διαδικασία. Δεν είναι αστείο. Κι είναι απ'τα πιο δύσκολα πράγματα. Πιο εύκολο είναι να διδάξεις μελωδικό αυτοσχεδιασμό παρά…

76.Int. Σωστά. Είναι πιο σύνθετο.

76.J2. Πάρα πολύ. Να μάθεις να κάνεις μετατροπίες, προτάσεις… Αυτός που σου είπα με την τονική είναι ένας σκοπός, δηλαδή, τελικά πότε παίζεται η τονική; άμα σου δείξω ένα lead sheet.. αλλάξω το… Άμα πάρεις ένα απλό κομμάτι ας πούμε, και δεις τη φόρμα, και, ας εστιάσουμε στην τονική. Λοιπόν, έχω εδώ, αυτό που απαγορεύεται, αλλά το'χω, το 'iReal–Pro'. Λοιπόν, εδώ είναι όλα τα κομμάτια, όσα έχει, καμιά χιλιάδα, κι αυτή είναι μια φόρμα, του (τίτλος τραγουδιού, 39:18), το άνοιξα τυχαία τώρα. Έχει πολλές συγχορδίες, είναι ντο η τονική, αυτό είναι το τέλος της φόρμας, κι εδώ, στο προτελευταίο μέτρο, είναι η συγχορδία η τονική – που δεν πρέπει να παίξεις. Εντάξει; Τί γίνεται: στο μοντέρνο παίξιμο, μετά το bebop δηλαδή μετά το '50, η αισθητική έχει προχωρήσει ακριβώς στο να δημιουργήσει εντάσεις πλέον σε μόνιμη βάση. Δε λύνεις. Θα λυθεί στο τέλος. Έλεγα χτες στον μικρό που παίζαμε μαζί το βράδυ –είναι μπασίστας (40:14;)– εδώ θα είσαι στη δεσπόζουσα στην καλύτερη περίπτωση, όχι τονική, σα νότα του μπάσου, για να παίξει και ο άλλος με τις συγχορδίες κάτι πιο ανοιχτό, να παίξουν μια άλλη πτώση η οποία θα οδηγεί… μια δεσπόζουσας φύσης συγχορδία η οποία θα θέλει να οδηγήσει στην τονική, την οποία όμως όταν πάμε στην τονική, ούτε τότε θα τη λύσεις. Και θα'μαστε σε μια διαρκή εκκρεμότητα, άσε να γίνει κάποια λύση στο τέλος – άμα φτάσουμε στην τονική του λέω, είναι το τέλος. Το τέλος είναι ο θάνατος… Άσ'το. Ας ζήσουμε τη ζωή! Αυτό είναι, αυτό είναι το νόημα ας πούμε. Αρχίζει – ούτε εκεί, δεν ακούγεται η τονική, αρχίζουν και χρησιμοποιούν όλες αυτές τις πολύ ωραίες συγχορδίες που είναι – μπορεί να'ναι τρίφωνες μείζονες συγχορδίες, αλλά να προκύπτουν από τη συμμετρική ελαττωμένη, η οποία είναι μια ασταθής συγχορδία, κι εκεί είναι (;41:26) άλλες τρεις συγχορδίες, δεν είναι η τονική. Κι εκεί είναι που ο κόσμος δεν μπορεί να παρακολουθήσει καθόλου την τέχνη μας και λέει ότι παίζουμε ό,τι να'ναι, και δεν υπάρχει μελωδία, δεν υπάρχει αρμονία – δεν μπορούν να τα παρακολουθήσουνε. Φυσικά, γιατί, το 'χουμε παρακάνει κι εμείς. Αλλά αυτή είναι η χαρά μας όμως, αυτό είναι το παιχνίδι που κάνουμε.

77.Int. Το απρόσμενο, να παίζεις με τις αναμονές του αυτιού.

Με σχόλια [M670]: 71. Notated jazz pieces were half illegal till the mid-20th century.

Με σχόλια [M671]: 72. You can't play from the score and be 'in the moment' at the same time...

Με σχόλια [M672]: 73. " (Relevant incident)

Με σχόλια [M673]: 74. You can't listen to what the other person is doing (and respond).

Με σχόλια [M674]: 75. Jazz improvisation is 'an extremely complex creative process… one of the most difficult things'….

Με σχόλια [M675]: 76a. …entailing ease with transposing and with creating musical sentences.

Με σχόλια [M676]: 76b. Avoiding the tonic in jazz.

77.J2. Ναι. Και να δίνεις κιόλας στον άλλον συνεχώς προκλήσεις. Είναι σαν ένα παιχνίδι αυτό, σα να παίζουμε ποδόσφαιρο, ομάδα, έντεκα. Ο Wynton Marsalis λέει κάτι πολύ ωραίο, που χαρακτηρίζει τη τζαζ, χρησιμοποιεί τη λέξη 'negotiation'. Λέει, 'we negotiate our approaching degree' (?42:10). Γιατί, είναι διαπραγμάτευση, με την έννοια ότι κανένας δε μπορεί να πορευτεί μόνος του. Η επόμενη κίνηση απ'αυτό που μόλις πρότεινα, εξαρτάται απολύτως απ'την ανταπόκριση του άλλου, των άλλων. Άρα σ'ένα γκρουπ, κάνουμε negotiation. Real time negotiation. Πολύ σημαντικό. Κι αυτό, δεν υπάρχει παράδοση σ'άλλη μουσική, μόνο στη τζαζ. Στην κλασική μουσική, πάρα πολύ μεγάλη παράδοση στον αυτοσχεδιασμό, η οποία καταρρακώθηκε – καταστράφηκε – εξαφανίστηκε, αλλά, στον κατά μόνας αυτοσχεδιασμό – ομαδικός αυτοσχεδιασμός δεν υπήρχε ποτέ. Αυτό είναι μια φοβερή διαφορά. Αυτό έφερε η τζαζ. Το group improvisation.

78.Int. Μάλιστα. Στην παραδοσιακή δεν γίνεται κάτι αντίστοιχο; Παραδοσιακές μουσικές;

78.J2. Σε πάρα πολύ μικρότερο βαθμό. Γι'αυτό έχεις ισοκράτες, κράτημα ρυθμού…

79.Int. Λιγότερο σύνθετου υλικού, δηλαδή. Μ'αυτήν την έννοια;

79.J2. Όχι πολυφωνικό, γιατί οι παραδοσιακές μουσικές δεν έχουν την πολυφωνία. Αυτό που έκανε η τζαζ είναι ότι, ενσωμάτωσε την πολυφωνία σε αυτοσχεδιαστικό πλαίσιο, άρα, αφού είναι πολυφωνικό το πλαίσιο, έχουμε μια τέτοια κατάσταση που είναι πρωτόγνωρη. Και δεν την είχαμε ούτε στην κλασική μουσική. Αυτό είναι το διαφορετικό.

80.Int. Στην κλασική βέβαια, πάλι αυτοσχεδ– ο Λιστ ας πούμε, μέχρι και το Λιστ δηλαδή, αυτοσχεδίαζε μόνος του βέβαια, σωστό…

80.J2. Στο ρεσιτάλ.

81.Int. Όντως. Είναι μοναδικό λοιπόν αυτό στη τζαζ, τώρα το συνειδητοποιώ.

81.J2. Το ρεσιτάλ πιάνου, έπρεπε να είναι αυτοσχεδιαστικό. Κι ο Λιστ, κι η Clara Schumann, υπάρχει, τότε ήταν (;43:42), «top ten». Σ'αυτό το άρθρο, είναι καταπληκτικό αυτό το άρθρο, Bruno Nettle, είναι ένα βιβλίο που είχε βγει πριν από χρόνια, το '80;, 'in the course of performance', κάτι τέτοιο, είναι για τον αυτοσχεδιασμό, δεν τη λέει τη λέξη στον τίτλο, συλλογή άρθρων είναι κι αυτό, αυτοσχεδίαζαν τα πάντα. Στο ρεσιτάλ. Εισαγωγή αυτοσχεδιασμός. Και, θα ήταν καταπληκτικό να μπορούσαμε ν'ακούσουμε τί κάνανε, διότι κάνανε φοβερά πράγματα που ούτε οι τζαζίστες ξέρουν πια να κάνουνε. Εισαγωγή στο 1ο κομμάτι, με δικό τους υλικό; Χωρίς δικό τους υλικό; Μόνο με δικό τους κομμάτι; Έμπαινε στο 1ο κομμάτι, κανείς δεν καταλάβαινε πότε μπήκε στο 1ο κομμάτι, τέλειωνε το 1ο κομμάτι, κι έκανες γέφυρα, απ'το 1ο στο 2ο. Μ'αυτοσχεδιασμό. Κι έπρεπε να εισάγεις το θέμα, με τον αυτοσχεδιασμό, του επόμενου κομματιού, ήταν θέματα, ή δεν ξέρω τί… Καταπληκτικά πράγματα, έτσι; Ένας φοιτητής (της τζαζ) μου είπε το σπουδαίο, όταν είχα κάνει αυτή τη διάλεξη, που βγήκαμε μαζί, και παίξαμε–δείξαμε πράγματα, και μετά ανοίξαμε μια συζήτηση. «Δε μας κάνει καλύτερους το γεγονός ότι δεν υπάρχει πια αυτοσχεδιασμός στην κλασική μουσική». Καλύτερα θα'τανε να είχαμε αυτή την πρόκληση, τί κάνουνε αυτοί, να μάθουμε, να είμαστε σε διάλογο, θα'μασταν και πιο κοντά. Δε μας κάνει καλύτερους το γεγονός ότι, έχουμε την αποκλειστικότητα. Γιατί εμείς κάνουμε αυτά που η δικιά μας παράδοση μάς οδηγεί και μάς περιορίζει…

Μ.Α. Νομίζω ότι η γενιά η τωρινή των κλασικών, γενικά υπάρχει αυτό το παράπονο. Και όποιος λίγο υποψιαστεί ότι υπάρχει κάτι άλλο, που τώρα είμαστε όλοι πιο ανοιχτοί σε άλλα ήδη μουσικής, αμέσως εντοπίζει αυτό το πράγμα, ότι καλά, εμείς, γιατί, πού είμαστε, τί κάνουμε. Πιθανόν αυτό να φέρει αλλαγές στο σύστημα, μακάρι, είναι το ζητούμενο.

(3ο μέρος)

82.Int. Η ερώτησή μας είναι, ο ρόλος και η σημασία της αυτοσχεδιαστικής ικανότητας. Αυτό τώρα προφανώς στη τζαζ, ούτως ή άλλως έχει τεράστιο ρόλο ο αυτοσχεδιασμός, μιλάμε γενικά για τον μουσικό. Αλλά μέσα απ'τη δική σου οπτική, του τζαζ μουσικού.

82.J2. Ναι… Τώρα, εννοούμε, ο ρόλος του αυτοσχεδιασμού, στη μουσική ικανότητα. (Μ.Α.Ναι). Κοίταξε, ο αυτοσχεδιασμός είναι μία φυσική μουσική ικανότητα. Εγώ πιστεύω ότι παραδοσιακά, η έννοια του

Με σχόλια [M677]: 77. Jazz group improvisation: a unique aspect of jazz. 'It's like playing football', each depends on the group, and every movement is 'negotiated' (Wynton Marsalis) with the other players.

Με σχόλια [M678]: 78. Traditional music improvisations are different…

Με σχόλια [M679]: 79. Group improvisation playing polyphonic music is an innovation of jazz.

Με σχόλια [M680]: 80. Improvisation in classical music.

Με σχόλια [M681]: 81. Improvisation was central in 19th century classical music.

αυτοσχεδιασμού και της παραλλαγής δεν υπήρχε, θεωρούνταν αυτονόητη. Στις παραδοσιακές μουσικές όλου του κόσμου, αυτό θεωρείται αυτονόητο. Άλλο το πώς εκπαιδεύεται και τί προδιαγραφές έχει κανείς για να το κάνει, αλλά, σαν πράξη, σαν ικανότητα, αυτό που στη δυτική μουσική, στη δυτικοευρωπαϊκή θεωρούμε δεδομένο, να αναπαράγεις την ακρίβεια μιας παρτιτούρας, στην πραγματικότητα είναι μια τεράστια εξαίρεση στον παγκόσμιο… (1:28;), έτσι δεν είναι; Δεν υπάρχει, δηλαδή, η τζαζ είναι πιο κοντά στη φύση των πραγμάτων απ'αυτή την άποψη. Την αντιμετωπίζουμε στη δυτικοευρωπαϊκή μουσική σαν εξαίρεση, ενώ στην πραγματικότητα, αυτή είναι η εξαίρεση (η δυτικοευρωπαϊκή). Το φυσιολογικό είναι αυτό λοιπόν που κάνουν τα παιδιά. Προχτές ηχογράφησα την κόρη μου, που τραγουδούσε, αυτό που λέγαμε, τραγουδούσε το «άσπρες κορδέλες τα κορίτσια φοράνε», που το'μαθε προχτές, και του άλλαζε τα φώτα. Και το έκανε με τρομερή χαρά, με τρομερή εκφραστικότητα, και αυτό κάνουν όλοι οι άνθρωποι. Οικειοποιούνται το υλικό, και το αποδίδουν. Ερμηνεύουν. Η έννοια της ερμηνείας δεν είναι έννοια, που όπως ένας συνάδελφός μου, ο… τσούγλος!, θεωρεί ότι είναι μια καινούρια έννοια, γιατί εμφανίστηκε απ'τη στιγμή που υπάρχει το «έργο». Αμ δεν είναι έτσι. Η ερμηνεία είναι δεδομένη εξ'αρχής. Διότι αυτό είναι πάλι ιδωμένο στα στενά όρια της δυτικοευρωπαϊκής μουσικής. Στα ευρύτατα όρια της μουσικής του κόσμου, και στης ιστορίας της μουσικής του κόσμου, είναι ανάποδα. Κανείς δεν αποδίδει ακριβώς (2:47) κάτι όπως το απέδωσε κάποιος άλλος, διότι αυτό είναι παράλογο. Είναι το ίδιο παράλογο με την τραγωδία, μάλλον με το έπος το οποίο θα το τραγουδήσει ο ίδιος καλλιτέχνης, λέμε τώρα, αυτός που τραγουδούσε την Ιλιάδα απ'έξω, στην επόμενη επίσκεψή του σ'ένα άλλο τόπο να την τραγουδήσει και να την πει με τα ίδια ακριβώς λόγια και με την ίδια μουσική που είπε την προηγούμενη φορά. Είναι αφύσικο. Είναι αφύσικο, εγώ τώρα να μου κάνεις ξανά την ίδια ερώτηση, να πω ακριβώς το ίδιο νόημα με ακριβώς τα ίδια λόγια, με ακριβώς τις ίδιες κινήσεις, με τον ίδιο τόνο. Αυτό είναι το αφύσικο. Λοιπόν, το φυσικό είναι ο αυτοσχεδιασμός. Και πάλι το πρότυπο είναι η γλώσσα. Όπως μιλάμε. Αυτό είναι το φυσικό. Η ανωμαλία είναι ότι το αντιμετωπίζουμε σαν εξαίρεση. Ότι είναι θέμα το οποίο πρέπει να εξηγήσουμε – το αυτονόητο πάμε να εξηγήσουμε. Ανάποδα είναι τα πράγματα, πρέπει να εξηγήσουμε πώς φτάσαμε, στη δυτικοευρωπαϊκή μουσική, να εφεύρουμε κάτι τόσο παράξενο, ώστε να είναι η επιστημονική –κι εκεί είναι το κλειδί – σχέση εννοιών επιστήμης και τέχνης. Ειδικά οι συνθέτες το'χουν αυτό (;04:04). Πώς φτάσαμε λοιπόν να έχουμε επιστημονική ακρίβεια στην απόδοση κάποιας μουσικής– Απαίτηση μάλλον επιστημονικής ακρίβειας. Τώρα, ν'απαντήσω σ'αυτό το πλαίσιο; Σα να μην έχω πει τα προηγούμενα; Να το προσπαθήσω. Πάλι, ακόμα και στην εκπαίδευση όμως υπάρχει ένα πρωθύστερο. Τα παιδιά, επειδή είναι φυσιολογικά, γεννιούνται και μεγαλώνουν με αυτή την ικανότητα δεδομένη, τους την αφαιρούμε λόγω του πώς τα εκπαιδεύουμε στη μουσική, κατά κανόνα, τη γλιτώνουν αυτά που μαθαίνουνε αυτοδίδακτα, και που μαθαίνουνε με το αυτί, τραγουδάνε και ερμηνεύουν, και δεν αντιγράφουν ακριβώς, αλλά έχουμε θέμα με αυτούς οι οποίοι έχουνε χάσει αυτή την ικανότητα. Μόνο γι'αυτούς θα μιλήσουμε. Έτσι δεν είναι; Λοιπόν. Για'μένα, η ικανότητα του αυτοσχεδιασμού σαν αντικείμενο εκπαίδευσης ξεκινάει από τη χαμένη ικανότητα που πρέπει να επανακτήσουμε, δηλαδή είναι διορθωτική εκπαίδευση. Σε πολλές περιπτώσεις δε φαίνεται καθόλου σα διορθωτική, φαίνεται σαν εξ'αρχής – γιατί είναι τόσο μεγάλη η ζημιά που έχει γίνει. Στην ακύρωση μιας φυσικότατης ικανότητας. Και δεν υπάρχει παράκαμψη, δεν υπάρχει τρόπος να το προσεγγίσεις άλλος, απ'το να αρχίσεις πάλι απ'την αρχή. Και είναι τρομερά δύσκολο, ειδικά σε ενήλικες. Τρομερά δύσκολο. Ακόμα και σε εφήβους είναι τρομερά δύσκολο. Γιατί εκεί είναι ακόμα πιο μπλεγμένοι. Δεν έχουνε τις ικανότητές τους τις ενστικτώδεις, δεν έχουνε την ικανότητα να… είναι αμήχανοι ακόμα, στο χειρισμό των ικανοτήτων τους. Έχουν αλλάξει πολύ πρόσφατα πολλά πράγματα, η εφηβεία είναι τρομερά ταραχώδης περίοδος, εκεί είναι, σώμα, μυαλό και λογική – εκεί να δεις τί γίνεται. Εκεί που, και με τη λογική είναι άπειροι και άχαροι, οι έφηβοι. Και βρίσκουν ένα σχήμα το θεωρούν ότι είναι λογικό, επιμένουν, αλλά δεν έχουν την ικανότητα της αναλυτικής σκέψης να καταλάβουν ένα σφάλμα πιθανόν που υπάρχει μές στη λογική. Οχυρώνονται εκεί, κι έχουμε διάφορα περίεργα. Λοιπόν. Ο τρόπος που εγώ το αντιμετώπισα στο επίπεδο που διδάσκω, στο πανεπιστημιακό, ήτανε αναγκαστικά να καταφύγω στον ελεύθερο αυτοσχεδιασμό. Δηλαδή προκειμένου να μπλέξω τα πράγματα ακόμα περισσότερο, αναγκαστικά έγινε αυτό. Όταν νέα παιδιά προσπαθούσαν να μάθουνε την τέχνη του αυτοσχεδιασμού μες στο πλαίσιο που περιγράψαμε, ήτανε πολύ πιο εύκολο να ξεκινήσουμε από το βίωμα της ελεύθερης δημιουργίας του αυτοσχεδιασμού, να το'χουμε αυτό σα δεδομένο, και μετά να το μεταφέρουμε αυτό σ'ένα στυλιστικό πλαίσιο όπως της τζαζ, και να πούμε, «τώρα πρέπει να νιώθουμε το ίδιο πράγμα, λειτουργούμε δημιουργικά με τον ίδιο τρόπο, αλλά το υλικό μας είναι αυτό». Πλέον έχουμε άλλες απαιτήσεις (;7:48). Αυτός είναι ο τρόπος, σ'αυτό το επίπεδο. Κι ακόμα και τώρα, πρέπει να σου πω ότι και παιδιά που προχωράνε πολύ, έχουνε πολύ αυξημένες ικανότητες ως προς την αρμονική τους αντίληψη, τις μελωδικές τους κατασκευές, τις φόρμες που μπορεί να παρακολουθήσουν, έχουν πολύ μεγάλες ικανότητες, και πολύ συχνά υστερούν στο πιο απλό πράγμα, που είναι η ικανότητα να έχεις αυθόρμητη συνειρμική ροή, στον αυτοσχεδιασμό. Το οποίο είναι το πιο φυσικό πράγμα, και είναι η εκδήλωση του φαινομένου της βλάβης που λέγαμε πριν. Δηλαδή από'κει προκύπτουν και όλοι οι μύθοι ότι ο αυτοσχεδιασμός δεν διδάσκεται κλπ. – έχουνε δίκιο στη βάση, αλλά έχουνε άδικο στο γιατί, και κολλάνε. Θεωρούνε δηλαδή, αυτοί που λένε ότι ο αυτοσχεδιασμός δε διδάσκεται, ότι είναι

κάτι που ή το'χεις'ή δεν το'χεις. Κι εκεί είναι το ψέμα, ότι όλοι το είχαμε, κι όσοι δεν το'χουμε, το χάσαμε. Δεν είναι ότι γεννιέται κανείς με την ικανότητα να αυτοσχεδιάζει, ή γεννιέται χωρίς αυτή την ικανότητα. Και νομίζω κάτι αντίστοιχο είπαμε και για άλλες μουσικές ικανότητες.

83.Int. Η εκπαίδευση προφανώς έγκειται στο να μπορείς να το κάνεις αυτό μέσα σ'ένα συγκεκριμένο στυλ, κάθε φορά.

83.J2. Ναι. Αυτό είναι πάρα πολύ απαιτητικό. Δεν είναι εύκολο, και είναι δύσκολο, πάρα πολύ πιο δύσκολο, – μάλλον, να πω πότε είναι εύκολο. Όταν κανείς δεν έχει χάσει αυτή την ικανότητα, την αυτοσχεδιαστική, και απλώς πρέπει να εκπαιδευτεί να τη βάζει μέσα σε συγκεκριμένα πλαίσια. Σ'ένα συγκεκριμένο πλαίσιο. Δηλαδή, 'τώρα παίζουμε ροκ–ν–ρολ, εσύ θ'αυτοσχεδιάσεις'. Δεν πρέπει να αυτοσχεδιάζεις όπως θα αυτοσχεδίαζες πάνω σε μια μελωδία του Χατζηδάκι ας πούμε, να κάνεις παραλλαγές. Δε θα λειτουργήσει. Αλλά δε θα στο πω εγώ αυτό. Για να φτάσεις σ'αυτό το επίπεδο, το μουσικό σου ένστικτο, είναι υγιές. Αυθορμήτως δεν θα το κάνεις, το παράδοξο, έτσι δεν είναι;

84.Int. Άρα θα λέγαμε ότι, ο αυτοσχεδιασμός είναι εκ των ων ουκ άνευ στην ουσία, ε; Σε κάθε περίπτωση. Απλά, σε κάποιες μουσικές παραδόσεις έχει μείνει σα στοιχείο, σε κάποιες έχει χαθεί, κακώς, κατά κάποιο τρόπο. Συνοπτικά, ας πούμε. Κάπως έτσι θα το τοποθετούσαμε.

84.J2. Έτσι είναι, και πάλι θα θυμίσω ότι στην υγιή περίοδο 16ου, 17ου και 18ου αιώνα, δεν υφίστατο πάλι αυτό το πρόβλημα, δεν είναι δυνατόν να διανοηθούμε μουσικούς, οι οποίοι δε θα μπορούσαν να κάνουν παραλλαγές, και το ξέρουμε και από τους ίδιους τους μελετητές αυτής της μουσικής, που είναι μέρος της κουλτούρας τους. Δείχνουν τις παρτιτούρες, οι οποίες, δεν είναι αυτό που τελικά παιζόταν. Διότι ήταν αυτονόητο, ότι ο μουσικός εκεί θα βάλει τα ποικίλματά του, τους δικούς του καλλωπισμούς,– και ποιός ξέρει μέχρι πού το τραβούσανε! Εμείς (δε; 11:03) μπορούμε να φανταστούμε σα τζαζίστες, μέχρι πού το τραβούσανε…

85.Int. Ωραία. Τώρα, να πάμε σε άλλο πράγμα, στο κατά πόσο είναι παιδαγωγικά χρήσιμο να απομονώνουμε στοιχεία της μουσικής εξ'αρχής και να τα διδάσκουμε ξεχωριστά. Μόνο ρυθμό, μόνο τις νότες, τα διαστήματα, οτιδήποτε. Ή να κάνει κανείς μια 'βουτιά', και, όλα μαζί.

85.J2. Όλα εξαρτώνται απ'την ηλικία, πάλι. Σε ποιά ηλικία αναφερόμαστε. Στην ηλικία με την οποία κυρίως ασχολούμαστε εμείς, δηλαδή μετά τα 13, γυμνάσια–λύκεια, και μετά πανεπιστήμιο, φαίνεται, και το λέω βλέπεις με δισταγμό, γιατί δεν είμαι βέβαιος, θεωρίες έχω μες στο κεφάλι μου, δεν είχα την τύχη να πειραματιστώ, να δοκιμάσω, δεν έκανα έρευνα πάνω σ'αυτό το πράγμα ούτε έχω υπ'όψιν μου έρευνες, που σίγουρα θα υπάρχουν, θα'λεγα ότι στο επίπεδο αυτό, φαίνεται ότι είναι χρήσιμο. Και πιθανότατα είναι χρήσιμο να απομονώνεις στοιχεία, διότι βοηθάμε την ικανότητα της εστίασης. Το 'focusing'. Δηλαδή έχουμε δύο τρόπους πρόσληψης. Ένας είναι αυτός που κουβεντιάζαμε την άλλη φορά που είναι ο ασυνείδητος τρόπος πρόσληψης, ο οποίος έχει το πλεονέκτημα, ότι μπορεί να διεκπεραιώσει, απ'ό,τι λένε, δεκάδες χιλιάδες δεδομένα, ίσως και περισσότερα, ενώ ο συνειδητός της εστίασης, να εστιάζουμε μόνο στο ρυθμό, εκεί μπορούμε να διαχειριστούμε ελάχιστα, σε σχέση με τις δεκάδες χιλιάδες δεδομένα – ελάχιστα, αλλά όμως μπορούμε να εντοπίσουμε λεπτομέρειες συνειδητά πλέον. Εκεί είναι η διαφορά. Ο πόλεμος γίνεται ακριβώς για να αναπτύξει κανείς και τις δύο ικανότητες χωρίς να υποφέρει η μία απ'την άλλη. Δηλαδή ο ιδανικός, ας πούμε, φοιτητής ή μαθητής, είναι αυτός που όταν παίζει και εκτελεί, είναι το ασυνείδητο σε πλήρη εγρήγορση, που σημαίνει ότι ελέγχει ασυνείδητα, δηλαδή αυθόρμητα, δηλαδή χωρίς παραμορφώσεις που προκαλεί η λογική – η οποία είναι αργή, είναι θέμα ταχύτητας, η λογική είναι αργή – χωρίς παραμορφώσεις λοιπόν, σκέτο μουσικό ένστικτο, όλα λειτουργούν τέλεια, και μετά όταν σταματήσει η εκτέλεση και πεις, «πρόσεξε ότι ο ρυθμός σου σ'αυτά τα μέρη, έχανε, έχει αυτό το πρόβλημα, ή εκείνο το πρόβλημα», μπορεί επιπλέον να εστιάσει, και σε αυτό. Και αναδρομικά, να το θυμηθεί, ότι όντως υπήρχε πρόβλημα, ή όχι, αν όχι, τότε την επόμενη φορά, χωρίς να χάσει όλο αυτόν τον πλούτο τον εκτελεστικό που είχε χάρη στην ασυνείδητη κατάσταση, να μπορεί επιπλέον και να εστιάσει, να προσέξει κάτι, να διορθώσει κάτι. Αυτό τώρα που περιγράφω με τόσο πολλά λόγια και τόσο πολύπλοκα, είναι εντελώς αυτονόητο και φυσικό πράγμα για κάποιον μουσικό. Δηλαδή, κι ένας μουσικός της κλασικής μουσικής το κάνει, ξαναπαίζει ένα κομμάτι και προσέχει τώρα, την τάδε φράση, την οποία δεν αρθρώνει πολύ καλά, ή την τάδε νότα. Αυτό δεν κάνει; Χρησιμοποιεί την εστίαση για μια λεπτομέρεια, χωρίς όμως να χάσει την ικανότητα να παίξει ολόκληρο το κομμάτι, νεράκι. Δεν είχε κανένα πρόβλημα πριν (;14:53). Αυτό όλο το λέω τώρα, για να στηρίξω ακριβώς το ότι φαίνεται ότι οπωσδήποτε βοηθάει, το να απομονώνουμε στοιχεία της μουσικής, αλλά πάλι, λέω, εξαρτάται απ'την ηλικία στην οποία διδάσκουμε. Και το άλλο, που λέω, αφορούν συγκεκριμένες ηλικίες, που είπα στην αρχή. Αν πάμε στην παιδική ηλικία, δεν είμαι καθόλου μα

Με σχόλια [M682]: 82. Improvisation: a natural, general ability (e.g. daughter's example), typically de–constructed through formal education. This necessitates teaching that takes the form of 'correctional' training.

Με σχόλια [M683]: 83. Improvisation within a stylistic context is easy, if one has not lost this natural ability. All it takes is some training within that stylistic context.

Με σχόλια [M684]: 84. Improvisation: part of 16–18th century classical musical performance.

καθόλου σίγουρος ότι ισχύει το ίδιο. Εκεί πρέπει να βρούμε τον τρόπο να διδάξουμε με παιχνίδι, με αυθόρμητο τρόπο, με πλήρη κυριαρχία του ασυνείδητου, νομίζω, όλες αυτές τις ικανότητες: ρυθμός, διαστήματα, τα πάντα. Γιατί; Γιατί τα παιδιά δεν έχουνε το πρόβλημα που έχουμε εμείς (;15:40).

86.Int. Πιστεύεις ότι στην παιδική ηλικία θα ήτανε – δηλαδή, δε θα ήταν απαραίτητο να δώσουμε με διαβαθμισμένο τρόπο το υλικό; Δηλαδή απ'το πιο εύκολο στο πιο δύσκολο, δηλαδή με βουτιά μέσα σε όλα ένα παιδί θα μπορούσε να πάρει με τ'αυτί ό,τι πάρει και να μάθει σιγά–σιγά, να βγάλει άκρη μόνο του; Υπάρχουν κάποιες παραδόσεις που λειτουργούν έτσι.

86.J2. Ειλικρινά δεν ξέρω. Δεν ξέρω. Είμαι εντελώς εμπειρικός σ'αυτό το πράγμα, και έχω πειστεί, ότι υπάρχουν – όπως είπες κι εσύ, ότι υπάρχουν παραδόσεις που αυτό λειτουργεί πολύ καλά. Εξαρτάται πόσο χρόνο έχει κανείς μπροστά του. Νομίζω ότι η διαβάθμιση και όλα αυτά που ανέφερες πριν έχουνε επιβληθεί από ένα σύστημα συγκεκριμένο. Και πάλι, δεν είναι προϊόν μελέτης παιδαγωγικής του πώς μαθαίνουνε τα παιδιά με τον καλύτερο τρόπο. Μπορεί να είχες εκπληκτικά αποτελέσματα αν έλεγες, 'αυτό εγώ θα το διδάξω σε 4,5 χρόνια'. Αλλά επειδή λες 'θα το διδάξω σε 4 μήνες', από την απελπισία σου, χιουμοριστικά, λέω, αρχίζεις και εφαρμόζεις μεθόδους που αφορούν ενήλικες κι όχι παιδιά. Διαβάθμιση, ημερολόγιο πρόγραμμα, κτλ. Δεν πας δηλαδή με το τί ανάγκη έχει το παιδί, πώς το παιδί θα οδηγήσει τον εαυτό του να μάθει, και ακολουθείς το μοντέλο όπου εσύ διδάσκεις το παιδί – που ξέρουμε ότι αυτό, ελέγχεται, ως μέθοδος. Η πραγματική μέθοδος είναι το παιδί να διδάσκει τον εαυτό του. Σου'χω πει το παράδειγμα με τον τρομπετίστα; Το γιο του φίλου μου; Αυτό που λέω πολύ συχνά τελευταία είναι ότι κάνουμε λάθος όταν πιστεύουμε – τώρα πηγαίνουμε στην παιδική ηλικία – όταν πιστεύουμε ότι οι μεγάλοι διδάσκουν τα παιδιά. Πιστεύω ότι κάνουμε λάθος. Με κάποιο τρόπο λειτουργεί και αυτό, πολύ έμμεσο. Ο πραγματικός, ουσιαστικός και άμεσος τρόπος είναι τα παιδιά μεταξύ τους, το ένα διδάσκει το άλλο. Αυτός ο τρόπος πιστεύω ότι είναι θαυματουργός σε σχέση με τον άλλον. Ο οποίος είναι γεμάτος προβλήματα. Και ένα παράδειγμα που επαναλαμβάνω πολύ συχνά, γιατί είναι και πολύ εντυπωσιακό και ακραίο θα'λεγα, είναι ο συνάδελφός μου ο Στέφανος, που είναι μουσικός και συνεργάτης μου και στη τζαζ και συνθέτης σύγχρονης μουσικής κλασικής, όπως θέλεις πες το, ο οποίος τυχαίνει να έχει πέντε παιδιά, τα οποία και τα πέντε σχεδόν ασχολούνται με μουσική. Τα τρία του αγόρια, ο ένας παίζει τρομπέτα, ο άλλος παίζει κλαρινέτο, και ο τρίτος σε ηλικία, είναι αυτός ο οποίος το παίζει επαναστάτης και δεν έκανε – έκανε λίγο πιάνο στην αρχή, η δασκάλα του που ήτανε της μεθόδου της απαράδεκτης τον – δεν τον ενέπνευσε, ας το πω έτσι ευγενικά, τα παράτησε, και καλά έκανε κατά τη γνώμη μου, και μετά κάποια στιγμή, πήγε στη Φιλαρμονική που έκανε μάθημα με το δάσκαλο ο μεγάλος που έπαιζε τρομπέτα, και πήρε την τρομπέτα, και άφησε άναυδο το δάσκαλο. Άναυδο. Ο μικρός τώρα. Ο άλλος είναι καλός τρομπετίστας, ο μεγάλος. Για την ηλικία του είναι πάρα πολύ καλός τρομπετίστας. Ο μικρός όμως, ήταν απίστευτα καλός τρομπετίστας. Κανείς δεν του είχε διδάξει τίποτα, ποτέ, κι είχαμε να λύσουμε το μυστήριο πώς έμαθε τρομπέτα – όχι να πατήσει τα πλήκτρα ενός πιάνου. Πώς έμαθε λοιπόν; Έβλεπε τον αδερφό του, Μόνικα. (Τίποτε άλλο. Απίστευτο!) Τίποτε άλλο. Και κάποια στιγμή, τον ρώτησε, τον αδερφό του. Πώς το (παίζεις; 19:30) αυτό; Κι ο αδερφός του ήτανε προφανέστατα ο ιδανικός δάσκαλος γι'αυτόν. Ο αδερφός του. Όχι ο πατέρας του, κανένας δάσκαλος. Κανένας σπουδαίος τρομπετίστας που έχει εμπειρία από δεκάδες χιλιάδες μαθητές και δεν ξέρω τί. Κανένας. Ο αδερφός του που τον περνάει τρία χρόνια. Που είναι στο ίδιο σπίτι και πλακώνονται. Του έδειξε, του λέει, 'έτσι το κάνω'. Το 'έτσι το κάνω' σήμαινε ότι πήρε την τρομπέτα κι έκανε το ίδιο. Και το'κανε και καλύτερα. Λοιπόν, αυτό το παράδειγμα χρησιμοποιώ συνήθως, δεν το θεωρώ εξωφρενική εξαίρεση, θεϊκό δώρο, το θεωρώ δείγμα, – έτσι το βλέπω εγώ, μπορεί να κάνω λάθος – αλλά, ενστικτωδώς αισθάνομαι ότι είναι παράδειγμα του πώς μαθαίνουν φυσιολογικά τα παιδιά. Από τους διπλανούς τους.

87.Int. Μάλιστα. Και πάλι θα γυρίσουμε στην έρευνα της Lucy Green, που εστίασε σ'αυτό, το πώς μαθαίνουν οι pop μουσικοί, ότι δεν έχουν δάσκαλο, μαθαίνουν ο ένας απ'τον άλλον, και προσπάθησε αυτό να το εφαρμόσει στο σχολείο, με τα παιδιά μέσα στις ομάδες τους, να μαθαίνουν το ένα απ'το άλλο. Κι όποτε θέλουν εκείνα να ζητούν βοήθεια απ'τον δάσκαλο, όχι να είναι το δεδομένο ότι ο δάσκαλος θα διδάξει.

87.J2. Αν και γνωστό αυτό το πράγμα, κι απορώ πώς πάλι, που λέγαμε, «ο βασιλιάς είναι γυμνός», δηλαδή, είναι πασίγνωστο, ότι δεν μπορείς να διδάξεις με το ζόρι κάποιον που δε θέλει να διδαχτεί πρώτον, και ότι σε κανέναν δε μπορείς να διδάξεις κάτι, όπως έλεγε ο Πλάτωνας, που δε το ξέρει ήδη, δηλαδή δεν είναι πανέτοιμος να πάρει την πληροφορία που ήδη ψυχανεμίζεται που λέμε, την έχει αντιληφθεί ήδη. Πώς την έχει αντιληφθεί; Χωρίς κανένας να πάει να του τη διδάξει. Αν δεν είναι έτοιμο το παιδί γι'αυτό, δεν πρόκειται ποτέ να πετύχεις. Επομένως τί επιμένουμε και λέμε, ότι άρα τα παιδιά μαθαίνουνε καλύ– φυσικά, μαθαίνουνε καλύτερα όταν κάποιος δεν πάει να τα διδάξει με το ζόρι. Γιατί πολύ απλά το δεύτερο δε λειτουργεί έτσι κι αλλιώς, και το ξέρουμε.

Με σχόλια [M685]: 85. Two ways of perceiving, of taking in sound: unconscious (faster & more holistic) vs conscious (slower and eclectic). The issue is to develop both, avoiding detriment to either. Isolating elements apparently helps in developing the ability of focusing (conscious perception), but it depends on the pupils' age. For children, a more playful, spontaneous, holistic approach seems more appropriate.

Με σχόλια [M686]: 86. The correctness of breaking up learning into discrete stages may depend on how much time one has. On the whole, children learn best from peers, rather than from adult teachers (relevant incident).

Με σχόλια [M687]: 87. You can't teach anyone who doesn't want to be taught, and who doesn't already know what they're about to learn! Namely, he's more than ready to receive that information, and in a way is suspecting it.

88.Int. Έτσι είναι… Για να δούμε αν θα υπάρξει ένα καλύτερο αύριο. Να ρωτήσω, στη τζαζ– προφανής η απάντηση αλλά δεν πειράζει, πες μου, η προσωπική έκφραση είναι ζητούμενο; Και πετυχαίνεται συνήθως από τα παιδιά που τη σπουδάζουνε;

88.J2. Εδώ υπάρχει ένα μεγάλο θέμα, δεν είναι καθόλου αυτονόητη η απάντηση. *Είναι* ζητούμενο, αλλά έχει αλλάξει πάρα πολύ η κατάσταση με την ακαδημαϊκή εκπαίδευση. Είναι ζητούμενο, και πετυχαίνεται όταν έχουν πολύ ψηλές ικανότητες, που έχουν πια, και πολλές απ'τις μεθόδους είναι πολύ εξαντλητικές πια που χρησιμοποιούνται στη τζαζ, επομένως δεν αφήνουνε περιθώριο – διδάσκοντας τις ικητες, ουσιαστικά διδάσκουνε και το στυλ της μουσικής που θα παιχτεί στο τέλος. Και δεν υπάρχει ο χρόνος και ο – ο χρόνος κυρίως, αλλά και χώρος, για να πειραματιστούν τα παιδιά στην σωστή ηλικία και να κάνουνε προσωπικές επιλογές οι οποίες θα είναι, θα 'χουνε ρίσκο, θα'χουνε ρήξη, θα'χουνε ό,τι βάλει ο νους σου. Αυτό συνέβαινε κατά κόρον στα ιστορικά χρόνια –, της μοντέρνας τζαζ κιόλας, ήταν, θεωρούνταν δεδομένο ότι η καλλιτεχνική έκφραση ήταν πολύ προσωπική, και ότι ο καθένας πρέπει να παίζει διαφορετικά απ'το διπλανό του. Μπαίνοντας σ'ένα ακαδημαϊκό περιβάλλον, σχολικό περιβάλλον, μαζικοποιώντας την, εργοστασιακά όπως λέω και (22:58;) την εκπαίδευση, όταν μπαίνει η τζαζ εκεί πέρα, μοιραία θα'χουμε και το μη-επιθυμητό αποτέλεσμα, το οποίο μετά το ζητάνε σα να μη, σα να είμαστε ανεύθυνοι γι'αυτό, σαν να μη φταίμε εμείς. Λέμε, «μα πού είναι η προσωπικότητά σου», δεν κατάλαβα, πού θα την βρω; Όταν εσύ, μου διδάσκεις ακριβώς την προσωπικότητα των αλλωνών. *Είναι* ζητούμενο αυτό, λοιπόν, στη δεκαετία του '50 και του '60 αν κάποιος μιμούνταν κάποιον άλλον –(23:24;) μετά ξεκίνησε με τον Charlie Parker αυτή η μανία – θεωρούνταν αποτυχία, έπρεπε να'χεις την προσωπική σου προσέγγιση στον ήχο, στην άρθρωση, στον ήχο του οργάνου, στη γλώσσα που χρησιμοποιείς, έπρεπε να'χεις, κάτι δικό σου, κάτι πρωτότυπο, αλλιώς – κι αυτό ήτανε και το νόημα της εκπαίδευσης της κοινότητας. Όπου η έννοια της διδασκαλίας, κάτσε κάτω να σου δείξω τί να παίξεις, δεν υφίστατο, και ήτανε και κατά κάποιο τρόπο και απαγορευμένο. Είναι αμέτρητες οι ιστορίες που έχουμε απ'τους μουσικούς της μοντέρνας τζαζ που αρνούνταν πεισματικά να δείξουν συγκεκριμένα πράματα σε κάποιον άλλον, διότι αν δεν έφτανες εσύ με την προσωπική σου ευθύνη και έρευνα, και βίωμα, ώστε να'ναι εντελώς δικό σου αυτό που έπαιζες, δεν είχε νόημα. Αυτό ήτανε – τώρα, αυτό έχει ανατραπεί τρομερά. Κι είναι αρκετά σύνθετο το ζήτημα. Διότι, για παράδειγμα, κι αυτό δεν το συζητήσαμε όταν είπαμε για τον αυτοσχεδιασμό, που είναι πάρα πολύ σημαντικό τί μαθαίνουμε στη τζαζ. Και το πώς διδάσκεται, αλλά κυρίως για το πώς *μαθαίνεται* ο αυτοσχεδιασμός, μέσα σ'ένα ιδίωμα. Εκεί πρέπει να ανατρέξουμε πάλι στις παραδοσιακές μουσικές. Όπου, η λέξη-κλειδί είναι ο χρόνος. Ο οποίος δεν υπάρχει, λόγω του πώς λειτουργεί η εκπαίδευση βιομηχανοποιημένα σε'μας σήμερα. Δηλαδή, δεν πηγαίνει κανείς στα 15 σ'ένα δάσκαλο ή σε μια σχολή και να πει «εγώ θέλω να μάθω τζαζ», σε μια παραδοσιακή κοινωνία, είναι αδιανόητο. Στα 15, ήδη έχεις οικογένεια, έχεις επάγγελμα, έχεις ταυτότητα, έχεις τα πάντα, δεν μπορείς ξαφνικά να γίνεις μουσικός. Εκτός αν είσαι ιδιοφυΐα, σαν τον Wes Montgomery, που έκανε ακριβώς αυτό, στα 25, και άλλαξε την κιθάρα. Αλλά αυτή είναι η εξαίρεση. Ο κανόνας είναι ότι, το ιδίωμα και την παράδοση την μαθαίνεις από πάρα πολύ μικρός. Θητεύεις δίπλα σ'έναν δάσκαλο, από πολύ μικρός, για πολλά χρόνια, κατά το κλασικό σύστημα του master-apprentice της Αναγέννησης – του κουβαλάς τα όργανα, του τα διορθώνεις, τρέχεις για τα θελήματα, κουβαλάς τους καφέδες, – αλλά είσαι εκεί. Δίπλα. Ζεις τη ζωή του. Στην αρχή σαν παρατηρητής, σιγά–σιγά δοκιμάζεις, τρως σφαλιάρες, τα χρόνια περνάνε,.. Και, θυμίζω την έννοια της λέξης 'masterpiece'. Το masterpiece ήτανε το κομμάτι της τέχνης που παρουσίαζε ο μαθητής στον 'master'. Για να αποδείξει ότι ενηλικιώθηκε, ότι πια είναι επαγγελματίας ισάξιος και μπορεί να φύγει απ'τη φτερούγα του, και να κάνει τη δικιά του καριέρα. Αυτή ήταν η έννοια του masterpiece. Κι αυτό ήτανε το τέλος μιας μακράς θητείας. Ωραία. Άντε να το συγκρίνουμε τώρα με το δικό μας εκπαιδευτικό σύστημα. Πού να βγει άκρη. Αυτό που δεν έχουμε λοιπόν είναι ο χρόνος. Στο παλιό σύστημα ο χρόνος υπήρχε, φυσικά. Διότι, αυτοδίδακτος δίπλα σε πάρα πολύ καλά εκπαιδευμένους μουσικούς, πήγαινε, δοκίμαζε ο άλλος, έτρωγε ξύλο, έφευγε. Έτσι ακριβώς γινόταν στη τζαζ. Πήγαινες στα jam sessions, ανέβαινες στη σκηνή, οι κανόνες ήταν πάρα πολύ αυστηροί. Υπήρχε βία, εκειπέρα. Δε μπορούσες να ανέβεις, έπρεπε να'χεις τα κότσια να ανέβεις, ή ήσουν αδαής κι ανέβαινες, έτρωγες ξύλο και για ν'ανέβεις το σκεφτόσουν πάρα πολύ, δούλευες πάρα πολύ, ή, τα κατάφερνες, γινόσουν αποδεκτός, δεν έτρωγες ξύλο, (;27:16), δεν σ'έδιωχναν κακήν-κακώς δηλαδή, και μετά βελτιωνόσουν. Γιατί είχες περάσει το 1ο τεστ. Αλλά, ξαναγυρίζω σ'αυτό που έλεγα, δεν καθόταν ποτέ να σου δείξει κανείς, «αυτό θα παίξεις εδώ, αυτό θα παίξεις εκεί, αυτές οι δυνατότητες υπάρχουν»… Αυτό είναι το αποτέλεσμα μιας παιδείας, η οποία είναι 'commodified', δηλαδή, «πουλάω κι αγοράζω». Δηλαδή έρχομαι εγώ και πληρώνω, δάσκαλε, να μου πεις, κι εγώ πρέπει κάτι να σου δώσω. Και θα σου δώσω μέθοδο, βιβλία, κτλ. Δε σημαίνει ότι αυτός είναι ο καλύτερος τρόπος να μάθεις. Αλλά πρέπει να σου πουλήσω κάτι. Και σου πουλάω λοιπόν. Ιδέες, τί θα παίξεις εδώ, τί θα παίξεις εκεί. Δεν είναι ο καλύτερος τρόπος για να μάθεις. Και φυσικά καταλήγεις, να είναι ζητούμενο η προσωπική έκφραση.

Με σχόλια [M688]: 88. Personal expression and personal style are often lacking from today's jazz students. A result of commodified education, where the teacher is obliged to give well–organized guidance, time is short, and the focus is on learning skills and style.

89.Int. Μάλιστα. Κάτι που ήτανε φυσιολογικό και αυτονόητο, παλαιότερα, και πάλι με τις συνθήκες τις σημερινές έχει χαθεί, και το αναζητάμε πάλι με τεχνητούς τρόπους να το επαναφέρουμε.

89.J2. Και αντιφατικούς τρόπους. Να πω λίγα πράγματα όμως για το πώς μαθαίνεται ο αυτοσχεδιασμός μες στο ιδίωμα. Και 'δω έχει να κάνει κι η τεχνολογία, να παίξει ένα ρόλο, κι είναι σημαντικό αυτό. Αυτό λοιπόν που κάνουμε, όλοι οι μουσικοί της τζαζ, και πολλοί από'μας το κάνανε εντελώς από ένστικτο στην αρχή, και πολύ ορθό ένστικτο, είναι ότι παίρνουμε – χωρίς πολύ καλά να καταλαβαίνουμε τί κάνουμε – παίρνουμε το πρότυπο, δηλαδή τον αυτοσχεδιασμό του Louis Armstrong, στο σόλο του, στο τάδε κομμάτι που είναι ηχογραφημένο, και το αντιγράφουμε. Και το αντιγράφουμε με το αυτί. Αυτό είναι το έργο για'μας, αυτή είναι η παρτιτούρα – για να μας καταλάβουνε και οι της κλασικής μουσικής. Το ηχογράφημα, περνάει απ'το αυτί. Προσλαμβάνεις λοιπόν, ασυνείδητα στην αρχή, σιγά–σιγά τα επιμέρους πράγματα που αρχίζεις και καταλαβαίνεις, για την αρμονία, για τη χρήση των φθόγγων, για τις πτώσεις, για τις εντάσεις, για το tension και release, τί κάνει αυτός ο φθόγγος που ακούγεται διάφωνος και πώς λύνεται, όλα αυτά, δε χρειάζεται να στα εξηγήσει κανείς με λόγια, όπως λέγαμε τις προάλλες. Όνομα θα αποκτήσουνε όταν πια έχουνε υπόσταση μέσα σου, σαν ήχος. «Αυτό το λέμε, λοιπόν, δεσπόζουσα». Αυτό που ακούγεται έτσι, και πηγαίνει στην τονική. Αυτό το λέμε προσαγωγέα, αυτός που θέλει να πάει – να το ξέρω, (…;29:48) φυσικά. Μετά θα πετάγομαι κάθε φορά και θα λέω «προσαγωγέας, προσαγωγέας, προσαγωγέας!». γιατί ξέρω τί είναι αυτό. Σε αντίθεση με το, «σήμερα θα μάθουμε τί είναι ο προσαγωγέας» στον πίνακα. Και μετά από 15 χρόνια θα πει κανείς, «α, αυτό εννοούσε τότε, αυτός που μου'λεγε, 'εκεί είναι ο προσαγωγέας', στον πίνακα». Τώρα το ζω. Λοιπόν. Αντιγράφουμε με το αυτί τον αυτοσχεδιασμό. Μετά αντιγράφουμε και άλλον αυτοσχεδιασμό. Μετά, άλλον αυτοσχεδιασμό. Μετά μαθαίνουμε απ'έξω και παίζουμε ακριβώς, ακριβώς–ακριβώς όπως αρθρώνεται το ηχογράφημα. Παίζουμε πάνω στην ηχογράφηση. Αυτός είναι ο πάγιος τρόπος που έμαθαν, και μαθαίνουμε ακόμα σήμερα όλοι τη μουσική της τζαζ. Λέγεται 'transcription' στα αγγλικά, λέγεται 'μεταγραφή' ενώ δε γράφουνε. Και στ'αγγλικά, η λέξη transcription έχει το 'script' μέσα. Ενώ δεν γράφουμε. Αυτή είναι η διαδικασία λοιπόν εκπαίδευσης. Πολύ υγιούς, μόνο με τ'αυτί, και στην πορεία λοιπόν, σαν το παιδί που επαναλαμβάνει παπαγαλία μερικά πράγματα, και σιγά–σιγά καταλαβαίνει πώς λειτουργούν αυτά στη γλώσσα, έτσι λοιπόν όλο αυτό το ρεπερτόριο που χτίζουμε από μνήμης, αυτοσχεδιασμό, μας μαθαίνει τη γλώσσα του αυτοσχεδιασμού, την οποία μιλάει αυτός τον οποίο αντιγράφουμε. Μετά κάποιον άλλον, μετά κάποιον άλλον, μετά κάποιον άλλον, μέχρι να αρχίσει να παράγεται πρωτογενώς πλέον το δικό σου προϊόν.

90.Int. Μάλιστα. Ξεκινάς από τη μίμηση, και καταλήγεις…

90.J2. Ξεκινάς από τη μίμηση. Προχωράμε στην αφομοίωση, και, Θεού θέλοντος που λένε, αλλά αυτός είναι ο στόχος, φτάνεις στη δημιουργία. Και πάλι αυτό θέλει χρόνο.

91.Int. Αν λέγαμε γενικά τί στοιχεία χρειάζονται για να υπάρχει αυτοπεποίθηση σ'έναν μουσικό… κι αυτό μεγάλο, πολύ ευρύ θέμα…

91.J2. Κάνω λίγο πλάκα, να είναι αδαής! Και αφελής! Να μην έχει επίγνωση! Πόσο μέτριος ή κακός είναι... Τέλος πάντων, για πλάκα το'πα.

92.Int. Ως ένα βαθμό, αυτό μπορεί να είναι αληθινό, γιατί δεν τελειώνει αυτό το πράγμα, δεν τελειώνει η σπουδή της μουσικής.

92.J2. Άγνοια του κινδύνου… Και να τραβάνε τα μαλλιά τους από κάτω, «ας σταματήσει»! Κι αυτός πανευτυχής, στην κορυφή του Έβερεστ!... Πώς το εννοείς δηλαδή αυτό το ερώτημα;

93.Int. Να αισθάνεται σιγουριά, να αισθάνεται χαρά μ'αυτό που κάνει, να αισθάνεται ότι πατάει καλά. Ας πούμε για κάποιον σπουδαστή, για κάποιον που τη σπουδάζει. Όλοι μας νομίζω είμαστε σπουδαστές μέχρι το τέλος, αλλά ας το θέσουμε κάπως έτσι.

93.J2. Θέλει πολλή ωριμότητα για να το, να τραβήξεις τη γραμμή να το καταλάβεις, για'σένα τον ίδιο αυτό, πόσο μάλλον να το διδάξεις. Εγώ καυχιέμαι, ας πούμε, ότι έχω εντοπίσει πολλές φορές την στιγμή που κάποιος φοιτητής πέρασε κάποιο όριο, ωρίμανσης ας πούμε, και τις περισσότερες φορές εκπλήσσομαι, γιατί οι ίδιοι δεν το καταλαβαίνουν. Ότι ωρίμασαν. Ότι κάτι για το οποίο προσπαθούσαν για πάρα πολύ καιρό, το πέτυχαν κάποια δεδομένη στιγμή, και μετά δεν έχει πισωγύρισμα. Δηλαδή κι αν έχει, είναι (;33:30), είναι η διόρθωση, πώς κάνει το χρηματιστήριο, και ξανανεβαίνει η τιμή, εκεί που θα έπρεπε να είναι. Δηλαδή ο μέσος όρος πια

Με σχόλια [M689]: 89. To learn improvisation, the sequence is imitation (by ear) – assimilation – creation. 'Understanding' (of how harmony, notes, cadences, tension & release etc work) happens first unconsciously, later names will be given, when these things 'have taken substance inside you, as sound'. You copy, you memorize accurately, you gradually understand how things work – simply by repeating – , and then you start producing your own thing.

Με σχόλια [M690]: 90. The sequence is: imitation, assimilation, creation. It takes time.

Με σχόλια [M691]: 91. (Joke) Self–confidence requires… ignorance.

Με σχόλια [M692]: 92. (Explanatory question).

έχει ανέβει, είναι πια κάποιο δεδομένο. Τώρα αυτό είναι λίγο έμμεσα απάντηση σε αυτό που λες. Να σου απαντήσω προσωπικά. Είναι αμέτρητες οι δεκαετίες που μου πήρε εμένα, για αυτοπεποίθηση. Τολμώ να σου πω ότι δεν είναι πολλά τα χρόνια, που έχω αυτοπεποίθηση. Άσχετα αν φαίνεται ή όχι. Είναι πολύ λίγα. Και είμαι 53. Και παίζω μουσική από πάρα πολύ μικρός. Αλλά η τζαζ για'μένα ήτανε τρομερά γοητευτική, ακαταμάχητη, αλλά και δύσκολη μουσική, δεν ήταν (;34:19). Πέρασα πολλά στάδια.

94.Int. Τί πρέπει να'χει κανείς για να νιώσει ότι, είμαι καλός σ'αυτό, ή μπορώ να γίνω καλός, ή ξέρω τί χρειάζεται για να γίνω καλός.

94.J2. Είναι διαφορετικά πράγματα αυτά που με ρωτάς. Το να νιώθω αυτοπεποίθηση και σιγουριά, σ'αυτό που κάνω, είναι διαφορετικό απ'το να ξέρω τί χρειάζεται για να νιώθω αυτοπεποίθηση. Οπότε ποιό είναι το ερώτημα;

95.Int. Τί χρειάζεται για να νιώθω αυτοπεποίθηση;

95.J2. Χρειάζεται η μακροχρόνια εμπειρία, με τα πολλά μπρος–πίσω, πολλές απογοητεύσεις και επανεφορμήσεις μέσα στη μάχη, παρά τις ήττες, μεγάλη εμπειρία χρειάζεται, για να έχεις την τόλμη για τον αυτοματισμό, να μπαίνεις σε κατάσταση ασυνειδησίας με απόλυτη σιγουριά. Μέχρι έως ότου νιώσεις αυτό το πράγμα, πάντα θα έχεις προβλήματα. Εμπιστοσύνης. Κι αυτή είναι η ανθρώπινη κατάσταση, δηλαδή δεν είναι από φίλντισι, το κατάφερα μια φορά και τελείωσε τώρα πια είμαι… – αν και από ένα σημείο μετά, το καταφέρνεις. Εγώ, αν είμαι ευτυχής για κάτι στην πορεία μου στη μουσική αυτή τόσα χρόνια, είναι ότι, επιτέλους κατάφερα να νιώθω έτσι τις περισσότερες φορές. Πρόσεξε, αυτό δε σημαίνει ότι δε θα'χεις τρακ. Αυτό σημαίνει, ότι το τρακ υπάρχει, μπορεί να'ναι και πολύ έντονο, αλλά δεν παίζει τελικά ρόλο. Ή αν παίζει ρόλο, παίζει θετικό ρόλο. Μεγαλύτερη εγρήγορση. Ασυνείδητη εγρήγορση όμως. Εγκατάλειψη της προσπάθειας να ελέγξεις τα πράγματα με τη συνείδηση και με τη λογική. Αυτό είναι η καταστροφή. Λέμε πολύ συχνά ότι, «δεν παίζει φυσικά, ακούμε πεντακάθαρα ότι σκέφτεται την ώρα που παίζει». Οι επιλογές είναι τόσο αργές και τόσο προφανείς και τόσο λογικές, που σχεδόν ακούμε τη σκέψη του. Κι αυτό είναι αρνητική κριτική. Γιατί δεν είναι το μουσικό ένστικτο σε πλήρη δράση, να κάνει πέρα οποιαδήποτε σκέψη προλαβαίνει να γίνει. Όλοι οι μουσικοί της τζαζ λένε το κλασικό, ότι όταν το καταφέρνεις, και όλοι λένε ότι δεν το καταφέρνεις πάντα, είναι σα να παίζει κάποιος άλλος. Κι εσύ είσαι απλώς παρατηρητής, κάθεσαι δίπλα και λες «κοίτα ρε τί παίζει αυτός», κι είσαι εσύ αυτός που παίζει. Αλλά αυτό πιστεύω ότι αφορά κάθε μουσική εκτέλεση, δεν αφορά μόνο τη τζαζ, ούτε μόνο τους αυτοσχεδιαστές. Νομίζω ότι και οι μουσικοί της κλασικής μουσικής αυτό πρέπει – σ'αυτό στοχεύουν, κι όταν το καταφέρνουν και είναι μεγάλοι, και που είναι απίστευτα μεγάλοι, καλλιτέχνες, αυτό γίνεται. Δε νομίζω ότι θα χρησιμοποιούσαν διαφορετικά λόγια πολύ, για να το περιγράψουν …

96.Int. Είναι σαφές αυτό. Είναι σα να λέμε στην ουσία ότι ξεκινάμε απ'αυτό που είναι όλα φυσικά και όλα δεδομένα, περνάμε μέσα από την εκπαίδευση που τα θέλουμε όλα συνειδητά κλπ για να φτάσουμε πάλι εκεί που ήμασταν στην αρχή, έχοντας κερδίσει κι όλη τη συνειδητή όμως διάσταση. Κάπως έτσι είναι. Σα να γυρνάμε στην κατάσταση την παιδική που όλα είναι εύκολα, φυσικά.

96.J2. Ξέρεις κάτι; Θα'λεγα ότι όλη την εμπειρία της ανάλυσης, της αφομοίωσης τόσων γνώσεων, ικανοτήτων, δεξιοτήτων –ευχαριστώ– όλα αυτά, τα φέρνουμε να υπηρετήσουν και να συμπληρώσουν την αυθόρμητη κατάσταση. Που έχει ατελείς δεξιότητες, ικανότητες και πληροφορίες, και δεν ξέρω τί. Αυτό. Δηλαδή προσπαθούμε μέσα από όλη αυτή τη διαδικασία της ωρίμανσης να εμπλουτίσουμε τόσο πολύ την αυθόρμητη έκφραση, που να είναι αυτό που ονομάζουμε 'ο ώριμος καλλιτέχνης και δημιουργός', αυτό. Δηλαδή δεν πρέπει να βλάψει το ένα το άλλο. Και δυστυχώς δεν είναι εύκολο αυτό. Το κακό είναι ότι είναι πολύ δύσκολο να το συνειδητοποιήσει κανείς, δηλαδή χρειάζεται κι ένα βάθος εμπειρίας, που να έχεις τις προσλαμβάνουσες για να καταλάβεις τί σου λέω εγώ όταν σου λέω αυτά τα πράγματα κι είσαι μαθητής ας πούμε. Γιατί σε πολλές περιπτώσεις δεν το καταλαβαίνουνε. Δεν είναι έτοιμοι για να το καταλάβουν. Και το βλέπω καθημερινά αυτό, είναι αρκετά ικανοποιημένοι, ή έχουν εστιάσει στο να παίξουν τα σωστά πράγματα, να μην κάνουνε λάθος, να παίξουν αυτά που νομίζουνε λογικά ότι είναι τα επιτυχή, δεν αφήνονται. Όσο δεν αφήνονται, δεν είναι στο στάδιο που περιγράφουμε. Τότε είναι που ακούμε τις σκέψεις.

97.Int. Κατάλαβα. Είναι κάτι τόσο απλό κι αυτονόητο, κι όμως το ν'αντιληφθεί κάποιος αυτό το πράγμα, προσπαθείς με τόσα λόγια να το πεις, στους φοιτητές στους μαθητές, και είναι τόσο απλό κι αυτονόητο, αλλά προφανώς επειδή έχουμε χάσει αυτή την επαφή, δεν ξέρω, με τον εαυτό μας και με την αλήθεια των πραγμάτων δεν το αντιλαμβανόμαστε.

Με σχόλια [M693]: 93. Acquiring confidence takes time, and you go through stages.

Με σχόλια [M694]: 94. (Explanatory comment. Actually feeling confidence is different from knowing what is needed to acquire confidence.)

Με σχόλια [M695]: 95. Long experience eventually leads to daring to let go, and let automaticity, the unconscious side take over, 'with full confidence'. One then has an 'unconscious alertness': this is the 'musical instinct in full action'– as opposed to unnatural playing, due to an 'audible thought process'. Jazz musicians say that when one achieves this, it feels 'as if someone else is playing'. But this is probably true generally, not only in jazz.

Με σχόλια [M696]: 96a. Ultimately, 'I would say that the whole experience of analysis, assimilation of knowledge, abilities, skills etc, aims to serve and complement the spontaneous mode… to enrich spontaneous expression... The two modes must not be mutually detrimental', but rather, complement each other.

Με σχόλια [M697]: 96b. Students usually lack the 'depth of experience' (=>of implicit knowledge) necessary to understand a teacher's guidance. They typically don't 'let go'.

97.J2. Ναι αλλά, ξαναέρχομαι πάλι στο γνωστό όμως, επίσης επειδή, εκπαιδεύουμε λάθος και τα παιδιά. Κι αυτό είναι παγκόσμιο. Ήμουν στη Νότια Αφρική, κι έκανα σεμινάριο σε παιδάκια της Νότιας Αφρικής. Ένα σωρό. 25. Και τους λέω, καλά, τί θέλετε να μάθετε από'μένα, κι ο ένας ήθελε να μάθει φράσεις, ο άλλος ήθελε να μάθει 'hot licks', ωραίες φράσεις να παίξει, ο άλλος να του μάθω τί να παίζει σε τί – όλες τις λάθος ερωτήσεις μού κάνανε. Μέχρι που βρέθηκα κατ'ιδίαν με κάποιο παιδί που επέμενε και μετά το μάθημα, το σεμινάριο να (;40:43), και με ρώτησε, πες μου, θέλω, πώς να αυτοσχεδιάζω. Και, του'πα το αυτονόητο, του έδειξα το αυτονόητο. Ότι αυτοσχεδιασμός είναι να ακούς εδώ (δείχνοντας το κεφάλι), αυτό που είπαμε τις προάλλες. Πολύ καθαρά και έντονα, και να παίζεις αυτό που ακούς. Κι ήτανε κατάπληκτο. Διότι η εντύπωση που του είχε δημιουργηθεί είναι ότι, αυτοσχεδιασμός είναι να μου πεις τί να παίζω, και θα το παίζω. Δηλαδή, ακόμα και ακούγοντας αυτά τα παιδιά, τους άλλους, τους μουσικούς που αυτοσχεδιάζουν, δεν προσλάμβανε ακριβώς τη (;41:26) με τους σωστούς όρους. Λοιπόν, είναι πάρα πολύ… Αυτό πιστεύω ότι είναι προϊόν λάθος εκπαίδευσης. Δηλαδή, δε γεννήθηκε το παιδί με παρεξήγηση. Του δημιουργήθηκε η παρεξήγηση. Κι όχι μόνο αυτό το παιδί, είναι φοβερό. Όλα.

98.Int. Να ρωτήσω κάτι, αυτό, δε θα μπορούσε κανείς να πει ότι, μία προσέγγιση θα'ταν όντως, να ακούσω εσωτερικά και να παίξω, και άλλη προσέγγιση θα ήταν, να πειραματιστώ με το ίδιο το όργανο, και μπορεί και κάτι τυχαία να μου βγει καλά, μέσα από το πού θα πάει το χέρι μου, δηλαδή να λειτουργήσει κι ένα κινησθητικός αυτοματισμός, και μετά ν'αρχίσω να πω, 'ωπ τί έκανα εδώ πέρα, ήταν ωραίο', και να το επαναλάβω.

98.J2. Είναι σωστή η παρατήρηση. Ακριβώς. Τί γίνεται λοιπόν. Μάλλον, θες να το ξαναρωτήσεις λίγο, γιατί…

99.Int. Ωραία. Θα μπορούσαμε να ονομάσουμε δύο προσεγγίσεις στον αυτοσχεδιασμό ή στον πειραματισμό, με φράσεις, με ήχους, με μελωδίες. Ο ένας θα ήτανε, οπωσδήποτε να θέλω να ακούσω τα πάντα εκ των προτέρων, και στη συνέχεια να τα παράξω στο όργανο σαν ήχο,

99.J2. Ταυτόχρονα – δεν είναι συνέχεια.

100.Int. Ναι, ναι. Ταυτόχρονα, φυσικά. Προφανώς σιγά–σιγά ο χρόνος γίνεται τόσο μικρός, που

100.J2. Όχι σιγά–σιγά, απ'την αρχή πρέπει να (;42:49). Όταν τραγουδάμε, πώς γίνεται; Ας πάρουμε το πρότυπο το τραγούδι. Δεν ακούμε πρώτα το τραγούδι, και μετά το τραγουδάμε. Τη στιγμή που το ακούμε, την (ίδια) στιγμή το τραγουδάμε. Προλαβαίνω εγώ να σκεφτώ τα λόγια που θα πω; Προλαβαίνω να ακούσω τα λόγια; Όχι. Αυτός είναι ο μηχανισμός του αυτοσχεδιασμού. Δεν είναι πριν και μετά. Πάλι βάζεις ένα σχήμα που έχει να κάνει με ανάλυση και σκέψη, πάλι έβαλες το άλλο ημισφαίριο. (;43:19). Συνέχισε όμως, και θα σου πω με παράδειγμα.

101.Int. Ωραία. Μία άλλη προσέγγιση θα ήτανε η πιο κινησθητική. Δηλαδή ότι παίρνω το όργανο, δεν ξέρω τί θα ακουστεί όταν θα πατήσω ας πούμε την τάδε νότα, το ανακαλύπτω σιγά–σιγά πηγαίνοντας. Με έναν αυτοματισμό που έχει να κάνει με το χέρι μου, κι όχι με το αυτί μου.

101.J2. Πολύ ωραία. Λοιπόν, αυτό, σ'ευχαριστώ πάρα πολύ που το εντοπίζεις, γιατί, φυσικά έχει και μια συνέχεια αυτό που περιγράφω. Τί θα γίνει, αφού εγώ δεν ακούω τίποτα; Ή ακούω λάθος πράγματα, ή δεν ακούω καλά. Ε λοιπόν, εκεί είναι τώρα. Το πώς εκπαιδεύεται το μυαλό να ακούει και να τραγουδάει όλα αυτά τα τρομερά σύνθετα πράγματα που παίζει ένας μουσικός της τζαζ για παράδειγμα. Πώς γίνεται αυτό; Ο κόσμος τα ακούει τόσο σύνθετα και πολύπλοκα, που δυσκολεύεται να πιστέψει ότι όλα τα ακούν. Αλλά όμως είναι αλήθεια. Τα ακούνε όλα. Ή παίζουν έτοιμα πράγματα, και ακούγεται μάπα! Αλλά όταν ακούμε τους μεγάλους μουσικούς, οι οποίοι παίζουν τρομερά σύνθετες φράσεις και σκοτωνόμαστε μέρες, ή μήνες, να αντιγράψουμε αυτή τη φράση και να καταλάβουμε τί παίζουν, δεν είναι εύκολο να συνειδητοποιήσουμε ότι αυτός το ακούει. Του βγαίνει αυτόματα. Όπως εγώ μιλάω, όπως τραγουδάει ένα παιδί. Τί έγινε όμως; Έχει εκπαιδεύσει τον εγκέφαλό του να τ'ακούει όλ'αυτά. Κι εκεί έρχεται αυτό που μόλις περιέγραψες, πάρα πολύ σωστά. Τί θα γίνει λοιπόν; Φυσικά και θα πειραματιστώ. Ο – ίσως να στο ξαναείπα – ο Steve Lacey, μού έλεγε: στην αρχή πατάς κουμπάκια. Then you start hearing things. Ακριβώς αυτό που είπες. Εγώ, μπορώ να σου πω, από προσωπική μου εμπειρία, την οποία μεταφέρω πάντα στους φοιτητές μου, πολλές από τις κλίμακες και τα χρώματα ορισμένων συστημάτων, δεν τα άκουγα, ρε παιδί μου! Δεν τα άκουγα. Δεν μπορούσα να τα αναπαράξω ποτέ, γιατί δεν τα άκουγα. Και προσπαθούσα. Τί έγινε: κανείς δε με καθοδήγησε τόσο επιτυχώς, μόνος μου το ανακάλυψα στην πορεία, αλλά άλλους τους έχουν καθοδηγήσει πολύ επιτυχώς: πατάς τα κουμπάκια στην αρχή,

Με σχόλια [M698]: 97. Music education often causes deep misunderstandings, e.g. regarding what it means to improvise (relevant incident).

Με σχόλια [M699]: 98. (Responding to my question:) Yes, there is also a kinaesthetic aspect in improvisation.

Με σχόλια [M700]: 99. inner hearing and playing what one hears happen simultaneously...

Με σχόλια [M701]: 100. …Like with singing, and talking.

Με σχόλια [M702]: 101a. Advanced jazz musicians hear inwardly everything they play, even the most complex things. They play automatically, 'like I am speaking, like a child sings', because they have trained their brain to hear all those complex things.

και διδάσκεις τον ήχο στον εαυτό σου. Χρησιμοποιείς το όργανο σαν δάσκαλο. Την πρώτη φορά που θα πατήσεις πειραματιζόμενος ένα κουμπί, που δεν ήξερες τί ήχο θα παράξει, ακούς όμως αυτό τον ήχο. Η εμπειρία εγγράφεται. Τώρα ο ήχος έχει γραφτεί σαν εμπειρία. Αν τον επαναλάβεις, και αν είσαι πάρα πολύ ευφυής και στο πώς εξασκείσαι –κι εκεί παίζει πάρα πολύ ρόλο η καθοδήγηση, αυτοί που είναι πολύ ευφυείς μουσικοί είναι αυτοί που είναι πολύ ευφυείς στο πώς εκπαιδεύσαν τον εαυτό τους. Πώς εξασκούνται. Γιατί, μπορεί εξωτερικά να κάνεις τα ίδια πράγματα μ'έναν άλλον, αλλά να μην εκπαιδεύεις τον εαυτό σου (..45:51;) γιατί δεν εστιάζεις στο σωστό πράγμα.

Με σχόλια [M703]: 101b. Training the inner ear consists in playing & storing the sounds: first you 'press buttons' [Steve Lacey], you teach yourself the sound, using the instrument as your teacher'. The resulting sound is recorded in memory. With repetition and intelligent practice (i.e. the right kind of processing)…

102.Int. Να μην τα επεξεργάζεσαι σωστά.

102.J2. Να μην το επεξεργάζεσαι σωστά, ευχαριστώ. Στόχος λοιπόν που παίζεις κάποια φοβερή φράση, είναι για να τη διδάξεις στο αυτί σου. Να τη μάθει, και να την τραγουδάει το μυαλό σου την επόμενη φορά, και η πολύ σύνθετη αρμονικά, φοβερά πολύπλοκη αυτή φράση διαστηματικά και αρμονικά και δεν ξέρω τί, πλέον να έχει εγγραφεί σαν εμπειρία αυτονόητη, σα να παίζεις το 'happy birthday'. Κι εκεί πια, οι κινήσεις συνδυάζονται με τον ήχο, και γίνεται ο αυτοματισμός που μοιάζει με τη γλώσσα, που'λεγα, αυθόρμητο, όλα αυτά τα ασύνειδα (;46:31) πράγματα, δηλαδή, πάλι η γλώσσα είναι εξαιρετικό παράδειγμα. Τώρα σκέψου πόσες σύνθετες έννοιες και θεωρίες επεξεργαζόμαστε, γλωσσικά στοιχεία, θεωρητικά στοιχεία, του κόσμου τα πράγματα. Πώς γίνεται αυτό το πράγμα; Δεν αρχίσαμε να μιλάμε έτσι, κατευθείαν. Διαβάσαμε το κόσμου τα βιβλία, δοκιμάσαμε συζητήσεις, στην αρχή είχαμε μια σκέψη που διαμορφωνόταν αλλά δε μπορούσαμε να την εκφράσουμε, τη δοκιμάζαμε, ακουγόταν ανοησία, μας αντικρούανε, έτσι δεν είναι; Και, σιγά-σιγά, αναπτύξαμε την ικανότητα να μπορούμε να λέμε ολοκληρωμένες (φράσεις), όλα από μνήμης. Αυτή είναι ακριβώς και η διαδικασία της εκπαίδευσης. Λοιπόν, είναι πολύ μέσα στη διαδικασία της εκμάθησης αυτό που περιέγραψα.

Με σχόλια [M704]: 102. The aim of playing a phrase is to 'teach it to your ear', so that you brain learns and 'sings' it. After the phrase is recorded and assimilated, 'movements are combined with sound, leading to an automaticity similar to that in language': we constantly create new meaningful phrases, from memory.

103.Int. Θα το λέγαμε σαν προγενέστερο στάδιο (το μόνο κιναισθητικό), ο στόχος είναι πάλι να έχω μέσα στο μυαλό μου τα πάντα μουσικά.

103.J2. Εκεί είναι που την πατάει ο πολύς ο κόσμος, δεν φτάνει τη σκέψη μέχρι το τέλος. Δεν θέλει να παραδεχτεί ότι, τελικά θα το ακούσω. Όσο σύνθετο και πολύπλοκο κι αν είναι. Όλο το κονσέρτο του Ραχμάνινοφ, όλα, μ'όλες τις κινήσεις, όλα τα δάχτυλα, τα ακούς, αν είσαι σ'αυτό το επίπεδο. Έτσι (το σκέφτομαι;47:35), χωρίς να μπορώ να παίξω Ραχμάνινοφ, δεν μπορώ να παίξω ούτε Scott Joplin, στο πιάνο. Όταν κάνεις όλες τις κινήσεις λοιπόν, δεν είναι για να διδάξεις τα δάχτυλα, τα δάχτυλα δεν ξέρουν τίποτα. Το μυαλό τα ξέρει όλα. Και ξέρει το συνδυασμό ήχου με την κίνηση. Και ξέρει πώς να βγάλει ένα θεϊκό ήχο απ'το πιάνο, που'ναι μια μηχανή της βιομηχανικής επανάστασης, με χορδές και πλήκτρα, σιγά το πράμα. Βγάζει έναν απίστευτο ήχο, που θυμίζει βιολί! Το πιάνο! Πώς γίνεται αυτό; Με τη δύναμη της φαντασίας. Και οι μαύροι μουσικοί, στις αρχές της τζαζ, είναι καταπληκτικά παραδείγματα. Παίρνανε όργανα δυτικά, τα οποία δεν είχαν παράξει ποτέ τέτοιους ήχους. Που παρήγαγαν αυτοί. Και τα έκαναν να γελούν – έχω φοβερά παραδείγματα στις διαλέξεις μου, δηλαδή είναι πολύ πειστικά. Η κάνουν τις τρομπέτες με τις σουρντίνες, με τα 'ουάουα' να γελάνε, να βγάζουν ήχους που προκαλούν γέλιο. Γιατί αναφέρονται στη φωνή. Πώς γίνεται αυτό; Έχεις τον ήχο στο μυαλό σου, και βρίσκεις τον τρόπο μηχανικά να τον παράγεις. Συνδυασμός, η προέκταση, του οργάνου, και η προέκταση της μουσικής φαντασίας. Αυτή είναι η διαδικασία. Υπάρχει μια λεπτομέρεια που είναι καταπληκτική, την οποία δεν έχω ακούσει πολύ κόσμο να την εντοπίζει, γιατί είναι και λεπτό ζήτημα αυτό. Λέμε για τους πρωτοπόρους της τζαζ. Με το που, – είναι τόσο δύσκολο να εντοπίσουμε την απαρχή μιας καινοτομίας. Γιατί με το που κάνει κάποιος κάτι καινούριο, που είναι ο πρώτος που το άκουσε, πειραματιζόμενος, ή συνδυάζοντας στοιχεία από άλλους μουσικούς, που κανείς δεν τα είχε συνδυάσει μ'αυτόν τον τρόπο πριν, – ο Charlie Parker, συνδυάζει ιδέες απ'τον Lester Young κι απ'τον Coleman Hawkins, και τα βάζει και σ'ένα καινούριο ρυθμικό πλαίσιο κι ένα καινούριο αρμονικό πλαίσιο, και γίνεται επανάσταση στη τζαζ. Οι μισοί δεν τον καταλαβαίνουν. Κι όμως, αυτά που χρησιμοποιεί, υπήρχανε πριν. Αλλά κανείς δεν τα είχε συνδυάσει μ'αυτόν τον τρόπο. Η δύναμη λοιπόν του πρωτοπόρου είναι ότι τα *άκουσε* πρώτος. Τί γίνεται τώρα – κι εκεί αυτό, για'μένα είναι επιχείρημα που αποδεικνύει τη δύναμη της ακουστικής ικανότητας: με το που τα παίζει, γίνονται ηχητικά κύματα και τ'ακούει κάποιος άλλος άνθρωπος, με αυτό το συνδυασμό, είναι πανεύκολο να το αντιγράψεις. Κάποιος λοιπόν θα πάει το επόμενο βήμα. Αλλά χωρίς την ιδιοφυΐα αυτού που πρώτος τα συνδύασε μ'αυτόν τον τρόπο. Κανένας δεν το είχε σκεφτεί πριν.

Με σχόλια [M705]: 103a. Most people shy before complex things, thinking they will never manage to hear them internally.

Με σχόλια [M706]: 103b. Embodied knowledge is situated in the brain:
'The fingers don't know a thing. It is the brain that knows everything'.

Με σχόλια [M707]: 103c. It is inner hearing – musical imagination – that enables one to create the impressions of different sound characters coming from the same instrument.

Με σχόλια [M708]: 103d. Musicians who brought new stylistic elements to tradition combined inner hearing with creativity: they were the first to hear something inside. After this is transformed into sound waves, it is easy for anyone to copy through aural perception. [Two pairs: creativity–inner hearing; copying–aural perception.]

104.Int. Κάτι που δεν υπήρχε, το 'γέννησε' κατά κάποιον τρόπο, ναι. Ενώ μετά, προϋπάρχει για τους άλλους.

104.J2. Ακριβώς. Με το που παίζεται! Για'μένα, η στιγμή που παίζεται για πρώτη φορά αυτό σα γλώσσα, αμέσως διδάσκεται. Κάποιος αμέσως το μιμείται. Κάποιος το αφομοιώνει. Με ταχύτητα τρομερή, πια, σε σχέση με το

πόσο χρόνο πήρε για να εμφανιστεί αυτός που μπορεί να κάνει τη σύνθεση, όλων των πραγμάτων, και να είναι καινοτόμος. Είναι μεγάλη η διαφορά λοιπόν ανάμεσα στον πρωτοπόρο και στους επίγονους, και η διαφορά είναι ότι ο πρώτος (50:50) παρήγαγε ήχο στον πραγματικό κόσμο. Παρήγαγε τα ηχητικά κύματα που περιείχανε την πληροφορία και τα προσέλαβε σαν ηχητικά κύματα ο άλλος. Ο πρωτοπόρος, δεν τα άκουσε μ'αυτό το συνδυασμό, μόνο στο μυαλό του. Μες στους πειραματισμούς. Άκουσε, με τη φαντασία σου, αυτό που εν δυνάμει θα μπορούσε να γίνει, το έκανε, κι όταν πια τ'ακούνε οι άλλοι, είναι ηχητικό κύμα, δεν είναι τίποτα, όσο πολύπλοκο κι αν είναι, όταν είναι ηχητικό κύμα και το προσλάβεις, (..;) να το αφομοιώσεις (51:12) πολύ εύκολα. Κι είναι μια πολύ λεπτή διαφορά που έχει τεράστια σημασία για την πρόοδο της μουσικής, την εξέλιξη. Η Wynton Marsales έλεγε μια φράση πάρα πολύ ωραία για τον Louis Armstrong, που είναι ένα τέτοιο παράδειγμα. Ο Louis Armstrong είχε καταλάβει τί προσπαθούσαν να κάνουν οι άλλοι μουσικοί και δεν τα κατάφερναν να κάνουν, και – το έκανε. Δηλαδή, αυτό είναι και μια ωραία και απλή περιγραφή της καινοτομίας. Προσλαμβάνεις το τί είναι στον αέρα, τί είναι το Zeitgeist, πού θέλει να πάει αυτή η μουσική τελικά, και όλοι το πλησιάζουν, αλλά κανείς δεν το'χει αρθρώσει με την οριστική του μορφή κι έρχεσαι κι εσύ και λες, 'αυτό είναι που προσπαθήσατε να κάνετε'. Αυτές τις νότες δεν ακούτε, μ'αυτό τον τρόπο, αλλά δεν το κάνετε πάντα. Ορίστε, να η γλώσσα που προσπαθείτε να μιλήσετε, ακούστε εμένα. Και όλοι πια, – και μετά δεν μπορούνε να πάνε πίσω. Δεν μπορεί να πάει πίσω το ρολόι μετά. Όλοι θεωρούν δεδομένη αυτή τη γλώσσα. Από το επόμενο (;52:14). Και όλα περνάνε από'δω (δείχνοντας το αυτί;). Πρέπει να γίνουν ηχητικό κύμα πρώτα.

Με σχόλια [M709]: 104. ”

105.Int. Σωστά.. Είναι η ύστατη λειτουργία της εσωτερικής ακοής μαζί με φαντασία, με δημιουργική φαντασία, αυτό το πράγμα. Συνδυασμός των δύο… Ωραία. Και έτσι, καταλήγουμε πάλι στο αυτί, που είναι και το, κατά κάποιον τρόπο μετά από όλα αυτά, που μ'αρέσουν τόσο πολύ, τα ευρέα, το πιο 'στενό'. Αν λέγαμε πάλι, τί εννοούμε 'ακουστική αντίληψη'. Αυτό που οι Άγγλοι λένε aural perception. Τί εννοούμε με αυτό.

105.J2. Εδώ θα ήθελα ένα… κανονικά θα ήθελα ένα 'time out' για να διαβάσω πάλι την ορολογία του Gordon, γιατί νομίζω εκεί, καλύφθηκα σ'ένα βαθμό. Ότι το musical memory, και audiation… Είχε ποιοτική διαφορά. Ότι στο musical memory – γιατί γι'αυτό δε με καλύπτει το 'aural perception', –δηλαδή ποιό απ'όλα είναι, το focus στο aural perception; Το ασυνείδητο total aural perception; Όταν ακούς το Βραδεμβούργιο το 5, ακούς όλες τις φωνές, τη δομή; Αυτό είναι aural perception. Αλλά όταν ακούς μόνο τη μελωδία που παίζει το μπαρόκ φλάουτο, κι αυτό aural perception είναι. Αλλά είναι τελείως διαφορετικές εμπειρίες το ένα απ'το άλλο. Λειτουργίες μάλλον, όχι εμπειρίες – έτσι δεν είναι; Κι όταν είσαι έμπειρος σ'αυτό το πράμα και ακούς και το όλον, και επιπλέον χωρίς να διασπάς το όλον εστιάζεις σε κάποια πραγματάκια στη φωνή – όπως επιτάσσει η φούγκα; Να πετάγεσαι από το ένα όργανο στο άλλο, παρακολουθώντας την εξέλιξη του θέματος ή του μοτίβου ξερω'γω; Δηλαδή έχω πρόβλημα μ'αυτή τη γενικότητα.

Με σχόλια [M710]: 105. 'Aural perception' is too general a term. Again, perception can be holistic or focused, or passing from one voice to another…

106.Int. Έτσι. Μπορεί να είναι πολλά πράγματα διαφορετικά. Το aural perception. Εντάξει, είπες στην ουσία, ότι μπορεί να είναι γενικό ή εστιασμένο, συνειδητό ή ασυνείδητο, και να αφορά διαφορετικά στοιχεία της μουσικής. Κάπως έτσι.

106.J2. Εδώ αν μου επιτρέπεις τώρα, το παράδειγμα ενός μουσικού της pop μουσικής για παράδειγμα που, – μάλλον, αυτοδίδακτου μικρού που μαθαίνει ένα τραγούδι, κι ο οποίος, νομίζω η Lucy μου'το χε πει αυτό ή εσύ, δε θυμάμαι, πριν να εκπαιδευτεί ή να προσπαθήσει να εμβαθύνει έστω μόνος του, δεν έχει επίγνωση κανενός άλλου στοιχείου της μουσικής, παρά μόνο τους στίχους. Αυτό είναι πολύ καλό παράδειγμα. Ενός πολύ πρώιμου στάδιου. Ο στίχος είναι η πόρτα από την οποία μπαίνεις στη μουσική, και (55:14;) και αυτό, βλέπεις τί γίνεται τώρα, στη δικιά μας κοινωνία (..;55:17). Στη συνέχεια λοιπόν, κι εδώ παίζει ρόλο κι αυτό που με ρώτησες πριν, την εστίαση, το ν'απομονώνουμε στοιχεία της μουσικής για να τα προσέξουμε: εδώ μπορείς να το απλοποιήσεις πάρα πολύ, στο να απομονώνεις ένα όργανο ν'ακούς μες στην ορχήστρα, το τί παίζουν τα ντραμς μόνο. Πολύ απλό. Τί παίζει η κιθάρα και τί παίζει το μπάσο. Δεν παίζουν τα ίδια πράγματα. Και ο τραγουδιστής τελικά. Να μη μιλήσουμε για σύνολα, ξερω'γω, κλασικής μουσικής. Εκεί παίζει, θα παίξει ρόλο λοιπόν αυτή η ικανότητα που πρέπει να αναπτυχθεί σιγά–σιγά, του focused attention. Εκεί, ακούς λεπτομερειακά. Στην αρχή, προσλαμβάνεις τώρα με το ασυνείδητο και τα υπόλοιπα – αλλά δεν τα προσέχεις. Σα να μην τα είδες καν. Σαν την περιφερειακή όραση νεκρωμένη εντελώς, δεν. Εδώ τώρα που μιλάμε, εγώ έχω –στην περιφερειακή όραση, βλέπω, έξω έχει λιακάδα, ότι έχω φως από'κει, αν υπάρχει κίνηση θα εγγραφεί, αλλά σ'εκείνο το στάδιο προφανώς, σαν ακουστική αντίληψη, σαν πρόσληψη – aural perception, συνειδητά δεν υπάρχει τίποτα. Είναι σαν να μην – γράφτηκε, αλλά δεν προσέχτηκε, και δε μπορεί να ανασυρθεί, ν'αναφερθεί κανείς σ'αυτό. Άρα υπάρχουν πολλά στάδια εξέλιξης για να φτάσουμε στο τελευταίο άκρο του πολύ έμπειρου, εκπαιδευμένου, μάλλον, και πολύ καλά εκπαιδευμένου και πολύ έμπειρου μουσικού. Που, και λειτουργούν όλ'αυτά θαυμάσια,

και μπορεί κατά βούληση να τα στρέψει, για να αποσπάσει κάποια συγκεκριμένη πληροφορία, να στρέψει την προσοχή του δηλαδή.

107.Int. Ενδιαφέρον αυτό που είπες, ότι όταν δεν υπάρχει συνειδητή ακρόαση δεν μπορεί να ανασυρθεί κάτι, είναι υποσυνείδητα τα'χει κανείς όλα, αλλά δε μπορεί να τα χρησιμοποιήσει στην ουσία.

107.J2. Κι αυτό αποκαλύπτεται τη στιγμή που πετυχαίνεις να οδηγήσεις την εστίαση του άλλου σε ένα όργανο ας πούμε, και λέει «α, δεν το'χα ακούσει αυτό!». Κι όπως είχε πει κάποιος – έχουμε πολλά ανέκδοτα (57:33), ελεγκτής σε τρένο το είχε πει, πολύ αστεία ιστορία, λέει «μα πώς δεν το ακούνε, αφού ακούγεται;». Φιλοσοφική ρήση από ελεγκτή σε τρένο. Όταν του ζήτησε ένας φίλος μουσικός, ότι η μουσική είναι πολύ δυνατά στο τρένο και πρέπει να τη χαμηλώσει. Και είπε, κανένας άλλος δε διαμαρτύρεται, μόνο εσείς ζητήσατε να χαμηλώσει τη μουσική. Και του λέει ο φίλος μου, «μα είναι επειδή δεν ακούνε». Και απαντάει ο ελεγκτής, ως γνήσιος Wittgenstein, «Μα πώς δεν ακούνε, αφού ακούγεται;». Καταπληκτικό, έτσι; Αυτό όμως είναι η περίπτωση, που ανακαλύπτει ο άλλος και λέει, «πω πω, τί παίζει το μπάσο, άκου να δεις! Δεν το 'χα ακούσει!». Πώς δεν το άκουσες, αφού ακούγεται! Εγώ λέω ότι, ασυνείδητα, το προσέλαβες. Αλλά δεν μπορείς να το ανασύρεις. Γιατί – μ'έναν περίεργο τρόπο τον οποίο δεν είμαι σε θέση να εξηγήσω, η εστίαση είναι μόνο σ'αυτό που αναγνωρίζεις εκ των προτέρων, που είναι ο στίχος.

108.Int. Ωραία. Άρα υπάρχουν διαβαθμίσεις για το aural perception, βάθους, ας πούμε, και έκτασης. Είναι κάτι που θα το αξιολογούσες ξεχωριστά σ'έναν φοιτητή σου; Ή είναι κάτι που αξιολογείται μέσα απ'το όλο του παίξιμο – (δηλ.) δε θα το υποστήριζες να το απομονώσουμε αυτό και να το αξιολογήσουμε ως 'aural perception'.

108.J2. Τώρα έρχομαι λίγο αιρετικός σ'αυτό, γιατί απ'την εμπειρία μου και με τη συνεργασία μου και με συναδέλφους μου σε πολλά πανεπιστήμια, ξέρω πολύ καλά τον απίστευτο βαθμό τεκμηρίωσης κάθε στοιχείου για την αξιολόγηση. Δηλαδή είναι εξωφρενικά τα πρωτόκολλα βαθμολόγησης που έχουμε για συναυλίες και εκτελέσεις. Είναι απίστευτες οι λεπτομέρειες που αξιολογούν και βαθμολογούν με συγκεκριμένα ποσοστά, και με επιτροπές κτλ. Εγώ είμαι λίγο αιρετικός γιατί, λέω κάθε φορά όλ'αυτά που λέμε και μαζί, διότι/δηλαδή ότι, αυτά έχουν επιβληθεί από ένα σύστημα, (…;59:57γραφειο)κρατία, τα οποία πρέπει να δικαιολογούν την ύπαρξή τους. Η γραφειοκρατία αυτό κάνει, παράγει γραφειοκρατία για να δικαιολογεί την ύπαρξή της, γιατί αλλιώς, δεν έχει λόγο ύπαρξης. Και δεν έχουνε σχέση ούτε με το, εμείς στ'αλήθεια σαν μουσικοί πώς εκτιμούμε αυτό που κάνει ο άλλος, είναι σα να τα ξεχνάμε όλ'αυτά και μπαίνουμε σ'ένα πρωτόκολλο ας πούμε, σαν αυτό να περιέχει την πραγματικότητα. Το οποίο ξέρουμε πάρα πολύ καλά άμα μας πιέσουνε ότι θα παραδεχτούμε ότι δεν την περιέχει. Λοιπόν – ή θα το υπερασπιζόμασταν το πρωτόκολλο γιατί είμαστε μέρος της γραφειοκρατίας πια, και υπερασπιζόμαστε τη γραφειοκρατία. Ένα απ'τα δύο θα γίνει. Οπότε, θ'αξιολογούσα, τί θ'αξιολογούσα τώρα εγώ; Σου λέω, αιρετικός. Θα μπορούσα να ενστερνιστώ τη μία άποψη, να γίνω γραφειοκράτης, και να πω ναι, θα τον αξιολογούσα, θα'βαζα τόσο ποσοστό τη μουσική μνήμη, τόσο την πρόσληψη την πολυφωνική, τόσο την πολυρυθμική ικανότητα τόσο… Και σ'ένα βαθμό το κάνω κιόλας. Να μην λέω ψέματα. Τα επιμέρους, τα αξιολογώ. Αλλά πώς αυτό θα προσαρμοστεί – αυτό είναι η γραφειοκρατία που αφορά όλους, είναι το ψέμα της δικαιοσύνης, ότι είμαστε για όλους, δίκαιοι. Πώς θα αξιολογήσω το γεγονός ότι ο καθένας έχει εντελώς προσωπική και διαφορετική πορεία στο πώς φτάνει στις ικανότητες που φτάνει. Κάποιος μπορεί να έχει φτάσει με πολύ υγιή ένστικτα, να ελέγχει όλες τις παραμέτρους εξαιρετικά και να παίζει εξαιρετική μουσική, αλλά όταν του ζητάς να απομονώσει κάτι, να μην είναι τόσο πετυχημένο, να χάνει αυτήν την απόλυτα υγιή πολυφωνική ικανότητα που έχει, για παράδειγμα. Πολυφωνικά το χρησιμοποιώ μεταφορικά τώρα, έτσι; Λεκτικά. (Πολύπλευρη).
Πολύπλευρη. Οπότε αυτό θα τον αδικήσω, θα πάρει πολύ καλό βαθμό αλλά μπορεί να παίζει θαυμάσια, καλύτερα από κάποιον άλλον, που τα επιμέρους όλα μπορεί να τα εκτελεί, και το σύνολο να είναι καλλιτεχνικώς μέτριο.

109.Int. Μάλιστα. Άρα μπορεί να είσαι καλός στα επιμέρους, και να μη βγαίνει ένα καλό μουσικό αποτέλεσμα.

109.J2. Βέβαια. Στοχεύουμε σ'ένα ιδανικό, ας πούμε, το οποίο, μπορεί και να μην το πετυχαίνουμε ποτέ.

110.Int. Το να υπάρχουν και τα δύο.

110.J2. Και τα δύο. Επίπεδο μαθησιακό τώρα λέμε. Πόσο μάλλον σε καλλιτεχνικό επίπεδο, που ξέρω μουσικούς, που είναι τέλειοι σαν εκτελεστές, όλα τα πάντα, και, σε κάποιο απ'αυτά τα επιμέρους, δε θα μπαίναν

Με σχόλια [M711]: 106. Aural perception typically starts as narrow and focused (e.g. in pop music, hearing only the words): the whole is unconsciously perceived, but cannot be retrieved. Vs.: In a 'well–trained and well–experienced musician, everything works wonderfully well: he can turn his attention and extract information at will'.

Με σχόλια [M712]: 107. Narrow or focused perception takes in only those elements, the existence of which was already recognized beforehand –e.g., in pop music, the words. (My thought: => it can be widened with explicit guidance, at least as a start–off, to notice other things also.)

Με σχόλια [M713]: 108. Separate assessment of various skills is the fruit of bureaucracy; it does not reflect the artistic result, or each unique learning process.

Με σχόλια [M714]: 109. The ideal is to have a good artistic result, and a high level at each separate skill…

καν στα σχολεία ας πούμε, τί να κάνουμε. Κι αυτός είναι ο δάσκαλος, αυτόν αντιγράφουμε, αυτουνού το έργο, δηλαδή, έχουμε για πρότυπο. Ο Jack Dijonette ας πούμε, αυτός ο drummer που παίζει με τον Keith Jarrett δεκαετίες τώρα, αυτός έχει διδάξει μια ολόκληρη σχολή ας πούμε, πώς παίζουμε τα drums, αυτό που λέμε organic playing, δεν παίζει ακριβώς time, έχει προηγούμενα σε παλιότερους drummers της μοντέρνας τζαζ, αυτός θεωρείται ότι είναι η αυθεντία του στυλ, καταπληκτικός. Και, έχει γίνει το καταπληκτικό, –αυτός δε διαβάζει τίποτα τώρα, παίζει καταπληκτικό πιάνο επίσης. Όλα τα standards της τζαζ, αυτοσχεδιάζει, εκπληκτικός πιανίστας, ο drummer. Δε διαβάζει, τίποτα. Δε θα'μπαινε στη σχολή. Αυτός είναι το πρότυπο. Και μια φορά έγινε και το καταπληκτικό ανέκδοτο, που είχανε αφιέρωμα σ'αυτόν, γράψανε του κόσμου τις ενορχηστρώσεις για big bands, αφιερωμένα σ'αυτόν, και του'κανε το καψόνι κάποιος, του λέει και τώρα θέλουμε να'χουμε την τιμή, να παίξει μαζί μας ο Jack Dijonette, το κομμάτι που είναι γραμμένο κι αφιερωμένο σ'αυτόν. Και περιμένουνε να καθίσει στα drums και να διαβάσει την παρτιτούρα για να παίξουν με την ενορχήστρωση του αλλουνού. Ε και, θα τον σκότωνε ο Jack DeJohnette. Δεν ήξερε δηλαδή ο άλλος, δε μπορούσε να διανοηθεί ότι ο άνθρωπος δε διαβάζει. Δε μπορεί να ανταποκριθεί σ'αυτό. Αυτός είναι ο δάσκαλος, κι αυτό είναι το στυλ, αυτός όρισε το στυλ, και το διαμόρφωσε, που λέγαμε πριν, ο δημιουργός.

Με σχόλια [M715]: 110. But– there are musicians, artistically amazing, used as models in formal teaching, who lack specific skills (e.g. Jack DeJohnette– drummer, can't read).

111.Int. Στην ουσία, νομίζω, το αποτέλεσμα είναι ότι δεν υπάρχει καλούπι. Δεν υπάρχει ένας τρόπος, ένας σωστός τρόπος, το θέμα είναι, πώς ο καθένας, αυτό που λες, τί πορεία έχει ο καθένας για να φτάσει εκεί, και το θέμα είναι αν έφτασε. Αν αυτό λειτούργησε γι'αυτόν. Απλά είναι αυτή η επίσημη εκπαίδευση που μας ζητάει να τα καλουπώσουμε τα πράγματα, και να περάσουν όλοι απ'τα ίδια βήματα.

111.J2. Ακριβώς. Με την πρόφαση της δικαιοσύνης, έτσι; Το οποίο είναι, το σχήμα της ανταποδοτικότητας, το commodification της εκπαίδευσης. Είναι commodity, δηλαδή είναι αντικείμενο συναλλαγής τώρα. Πρέπει κάτι να σου δώσω, πληρώνεις. Και για να είμαι νομικά, ακόμα πιο κυνικά, κατοχυρωμένος, έχω τα πρωτόκολλά μου, τον τρόπο αξιολόγησης – βαθμολόγησης – που, καλά, στα ελληνικά πανεπιστήμια δεν τα'χουμε αυτά, αλλά λέμε τώρα, στον κανονικό κόσμο, τον πανεπιστημιακό. Τα'χουν όλ'αυτά, – που λάθος είναι, σε λάθος βάσεις, αλλά τουλάχιστον είναι ένα σύστημα, ολοκληρωμένο. Εδώ είμαστε εντελώς, στο υποκειμενικό. Ό,τι θέλει κάνει ο καθένας, όπως θέλει βαθμολογεί ο καθένας, άμα θέλει να σκεφτεί σκέφτεται, άμα δε θέλει να σκεφτεί δεν σκέφτεται καν. Αυτό είναι το ζήτημα τώρα. Πραγματικά δεν υπάρχει καλούπι, αλλά το σύστημά μας επιβάλλει να υπάρχει ένα universal καλούπι, ας πούμε. Παντού το ίδιο, κιόλας. Ξέρω, αφού το κάνω! Είναι, σχεδόν παντού το ίδιο.

Με σχόλια [M716]: 111. Greek educational reality lacks a universal assessment system: assessment depends on the individual teacher in each case.

112.Int. Πράγματι. Εσύ έχεις εμπειρία από μαθήματα ντικτέ; Από αυτό το κομμάτι της επίσημης εκπαίδευσης; Έχεις κάνει μάθημα σολφέζ-ντικτέ; Έχεις περάσει από αυτό; Σε ωδείο, σε σχολή…

112.J2. Ναι, τα'χω κάνει.

Με σχόλια [M717]: 112. See 113.

113.Int. Σου «είπαν» τίποτα; Προσέφεραν κάτι; Ήταν καθόλου εποικοδομητικά;

113.J2. Κοίταξε, το ντικτέ και το σολφέζ του ωδείου, τα Lemoine κι αυτά ας πούμε, απολύτως τίποτα. Κι ήταν κι η περιρρέουσα κουλτούρα γύρω απ'αυτά που ήτανε μία απίστευτη βαρεμάρα και μη-δημιουργικότητα. Εμένα την πρώτη μου καλή μουσική εκπαίδευση μού την πρόσφερε ένας μαέστρος. Ο οποίος κατά σύμπτωση είχε βρεθεί στη Θεσσαλονίκη εκείνα τα χρόνια, και κατά σύμπτωση ήτανε φίλος του Τρικολίδη στο Νέο Ωδείο, και τον πήραν να διδάξει όλους. Κι αυτός μάς έκανε εκπαίδευση μαέστρου ολική, δηλαδή τεράστια διαστήματα στο πιάνο, να λέμε τις νότες, διάβασμα σε όλα τα κλειδιά, ρυθμική από Ιεροτελεστία και πάνω, αυτό ήτανε, κι εγώ θεώρησα ότι αυτά πρέπει να μπορώ να τα κάνω. Και ήταν πολύ υγιές αυτό. Που δεν ήταν το ωδειακό ντικτέ όμως. Καθόλου. Στα ίσα. Αυτό ήταν η πλήρης μουσική, αυτό μού έδωσε πάρα πολλά. Και δεν κράτησε και πάρα πολύ, αλλά μου'δωσε τα πάντα.

Με σχόλια [M718]: 113. Personal experience of aural teaching: unproductive standard approach versus a conductor's approach, that worked with complex aural & reading tasks and 'full music'…

114.Int. Σημαντικό αυτό. Ήταν ένα μάθημα ντικτέ στην ουσία αυτό, απλά ήτανε διαφορετικά δομημένο.

114.J2. Ήταν κάτι πολύ παραπάνω από απλό ντικτέ. Γιατί ξέρεις τί γίνεται; Είδες τί είπα πριν, 'και η περιρρέουσα κουλτούρα', είπα. Το ντικτέ σαν ένα, απομονωμένο, ξεχωριστό μάθημα, δε μπαίνει κανένας, όπως είχες πει και για το μάθημα της αρμονίας, «την άλλη φορά θα κάνουμε θέμα». Δε μπαίνει κανένας στον κόπο, να σου δείξει έστω και εμπειρικά, έστω και ενορατικά ας πούμε, τί νόημα έχει αυτό σα μουσική ικανότητα. Απλώς διεκπεραιώνεις. Έτσι δεν είναι; Ε, αυτό νεκρώνει εντελώς τη διδακτική διαδικασία. Σε αντίθεση λοιπόν, μπαίναμε σε μια τάξη με αυτόν τον μαέστρο, ο οποίος ήτανε το πρότυπο, γιατί κι αυτό παίζει ρόλο, των μουσικών ικανοτήτων, δηλαδή όλα αυτά που μας έβαζε και μας ζητούσε να κάνουμε μπορούσε να τα κάνει ο

ίδιος, γιατί αυτό δεν το –το ξεχνάμε αυτό, έτσι; Το ξεχνάμε αυτό. Δηλαδή, ένας μετριότατος, έως κακός δάσκαλος μουσικής, χωρίς μουσικές ικανότητες, δεν είναι πρότυπο. Δε μπορεί να πάρει ένα πακέτο από κανόνες τους οποίους έχει αποστηθίσει, και να σου επιβάλει να τους μάθεις, και να έχει οποιοδήποτε μαθησιακό αποτέλεσμα. Θα'χει μηδέν μαθησιακό αποτέλεσμα. Γιατί ο ίδιος δεν είναι πρότυπο. Δεν πείθει. Κι απ'το φιλαράκι τους που παίρνει μια κιθάρα, και παίζει δύο συγχορδίες χωρίς να ξέρει ποιές είναι, θα μάθουν λιγότερα απ'αυτόν. Απ'το φιλαράκι τους θα μάθουν αμέσως κάτι. Γιατί είναι πρότυπο. Αυτό (1:09:56). Αυτός που ερχόταν να μου κάνει ντικτέ, η αυτή, απ'ό,τι θυμάμαι, είχε παραμάσχαλα ένα συναξάρι εκεί, το διάβαζε σαν Ευαγγέλιο, καταλάβαινε – δεν καταλάβαινε, ήθελε – δεν ήθελε, άκουγε – δεν άκουγε, δεν είχε καμία σημασία. Επομένως και το μάθημα, άκυρον. Ενώ, ο μαέστρος έμπαινε εκεί κι έλεγε, μπαμ, μπουμ, ήταν συναρπαστικό, ήταν παιχνίδι, κοιτάξτε τί κάνω εγώ, κάντ 'το κι εσύ. Εγώ βάζω τη μπάλα στο καλάθι, εσύ μπορείς; Και όλα είχαν να κάνουνε μ'αυτό που αγαπούσαμε, με τη μουσική, ενώ το άλλο, όχι.

115.Int. Οπότε στην ουσία, – ντικτέ εννοώ το όλο μάθημα που θα λέγαμε μάθημα ακουστικών δεξιοτήτων.

115.J2. Και αναγνωστικών δεξιοτήτων, γιατί μας έριχνε τις νότες στο πεντάγραμμο χωρίς κλειδί, κι έλεγε, 'μπαμ, κλειδί του φα. Λέγε.' Και δεν ήμουνα και ποτέ καλός σ'αυτό, αλλά μού έδειξε ακριβώς ένα επίπεδο ικανοτήτων, το οποίο είναι πολύ χρήσιμο, πολύ σημαντικό. Το χρειάστηκα πολλά χρόνια αργότερα, Όταν έπρεπε να μάθω να κάνω τρανσπόρτο με το σαξόφωνο. Και να μην περιμένω σαν καθυστερημένος την παρτιτούρα τρανσπορταρισμένη. Γιατί θα περίμενα για πάντα. Και κάθε φορά, θα πήγαινα σε μια πρόβα, που ως τζαζίστες παίζουμε με μία ή καμία πρόβα, και θα περίμενα – θα έπαιζα χάλια, θα έπρεπε να πάω σπίτι, – δηλαδή θα ήμουν απαράδεκτος ως επαγγελματίας.

116.Int. Οπότε, το μάθημα των ακουστικών δεξιοτήτων σαν ξεχωριστό μάθημα, εάν γίνεται καλά, είναι κάτι που αξίζει ας πούμε, αλλά θα πρέπει να γίνεται με τρόπο που να έχει νόημα, να συνδέεται με τις υπόλοιπες μουσικές, με τη μουσική πορεία του μαθητή κατά κάποιον τρόπο.

116.J2. Έτσι. Έτσι είναι. Εγώ μπορεί να ήμουνα ο τυχερός. Και δεν ξέρω, ας πούμε, οι φοιτητές μου πόσο τυχεροί είναι. Εγώ κάνω ό,τι μπορώ, αλλά δεν ξέρω καν αν το πετυχαίνω. Ας πούμε στη ρυθμική, να βιώσουνε το, τον παλμό, κι όλα αυτά που συνήθως κάνουμε.

117.Int. Ωραία. Σ'ευχαριστώ πολύ. Είπαμε πάρα πολλά, δεν ξέρω εσύ αν θέλεις κάτι άλλο να πεις, ή, συνειρμικά κάτι που βγαίνει μέσα απ'όλα αυτά…

117.J2. Μμμ.. Να σου πώ τί σκεφτόμουνα! Ότι, ένα πρόβλημα σ'όλη αυτή τη συζήτηση είναι ότι συμφωνούμε επικίνδυνα. Δηλαδή δεν είχα μία… παρα-ήταν εύκολο για'μένα. Ανοιχτή εστία. Έβαζα γκολ, έτσι, συνέχεια.

118.Int. Το θέμα για'μένα είναι η δική σου τοποθέτηση. Αυτό μ'ενδιαφέρει.

118.J2. Ναι, καταλαβαίνω. Απλά για'μένα το λέω, γιατί δεν υπήρξε η πρόκληση να δοκιμαστώ.

Με σχόλια [M719]: 114. He was a model, because he could do all those things himself; it was like an 'exciting game', where 'everything related to what we loved, music, while the other approach, didn't'. In the standard approach, 'no-one takes the trouble to show you… what is the meaning of this musical ability. You just get on with the tasks'.

Με σχόλια [M720]: 115. Reading skills, useful for professional life later, were also practised.

Με σχόλια [M721]: 116. That experience has shaped the way he tries to teach.

Με σχόλια [M722]: 117. We were too much in agreement throughout…

Με σχόλια [M723]: 118. The discussion lacked the challenge of opposition.

Interview with participant 'J3'

1.Int. (Περί εσωτερικής ακοής:)

1.J3. Για την εσωτερική ακοή, αυτό το 'inner hearing'. Αυτό λοιπόν, σ'όλους τους μαθητές μου, προσπαθώ να το αναπτύξω, γιατί πιστεύω ότι είναι ό,τι πιο σημαντικό υπάρχει. Και αυτό είναι κι ο δικός μου οδηγός δηλαδή, για να μπορέσω ν'αυτοσχεδιάσω κι εγώ. Και ο οδηγός κάθε αυτοσχεδιαστή πιστεύω, που θέλει να φτιάξει κάτι το οποίο έχει νόημα, με την έννοια ότι, αυτοσχεδιάζουμε σκεπτόμενοι και τί υπάρχει κάτω, το αρμονικό progression, έτσι; Λοιπόν, αυτό – πού τώρα παίζει η εσωτερική ακοή. Στην ικανότητα να μπορέσεις να αναγνωρίσεις πώς θα ακουστεί, – πέρα από το πώς θα ακουστεί μία σειρά από νότες η μία μετά την άλλη–, πώς θα ακουστεί κάθε νότα πάνω από τη συγκεκριμένη συγχορδία. Γιατί, μπορεί να παίζεις μια νότα, να την επαναλάβεις, κι από 'κει που μπορεί να'ναι τρίτη, μπορεί να'ναι έβδομη μιας συγχορδίας. Όλο αυτό το «χρώμα», που λέω εγώ στους μαθητές μου, δηλαδή ότι, η κάθε νότα έχει ένα χρώμα. Πρέπει να μπορείς να το ακούσεις πάνω από διάφορες συγχορδίες. Και αυτό χτίζεται, θέλει πολλή δουλειά, αλλά με την εμπειρία, χτίζεται. Για να φτιάξω λοιπόν κάτι, πάντα σκέπτομαι μπροστά, εννοείται – δηλαδή άμα ήμουνα, παίζω στο α' μέτρο, εγώ είμαι ήδη, σκέπτομαι, μπορεί και δύο μέτρα μπροστά. Και ιδίως όταν πρόκειται να υπάρξει κάποιο αρμονικό φαινόμενο, κάποια πτώση δηλαδή, ήδη έχω κεντράρει στην πτώση – μερικές φορές και περισσότερα μέτρα μακριά, γιατί αυτό που θα φτιάξω, θέλω να λειτουργεί παράλληλα, η μελωδική γραμμή δηλαδή, να λειτουργεί παράλληλα με την κίνηση της αρμονίας και την έννοια tension-release που δίνει ας πούμε η αρμονία. Οπότε είναι πάρα πολύ σημαντικό, πρώτα σε επίπεδο νοτών, να ακούς το χρώμα το οποίο έχει η κάθε νότα πάνω στη συγκεκριμένη συγχορδία – δεν είναι τόσο εύκολο για'μένα να το κάνω αυτό, επειδή έχω σχετικό αυτί, αν δεν ακούσω αρμονία. Ξεκάρφωτα. Θα μπορέσω να το κάνω για κάποιες νότες, διαστήματα, αλλά το να υπάρχει αρμονία με «κλειδώνει» πάρα πολύ όμορφα, και το κάνω άνετα. Αυτό είναι το ένα επίπεδο. Το άλλο επίπεδο είναι η ετοιμότητα που έχω και το πώς ακούω την αρμονία, που είναι ένα άλλο level ακουστικής αντίληψης – του inner hearing. Δηλαδή μπορώ να παίξω, το'χα κάνει και στο πανεπιστήμιο νομίζω, χωρίς συνοδεία. A capella, και ν'ακούει ο άλλος το αρμονικό progression μέσα από αυτό που παίζω.

2.Int. Σαν άσκηση;

2.J3. Όχι. Σαν λειτουργία, σαν δημιουργία. Δεν χρειάζεται δηλαδή κάποιος να μου παίξει το αρμονικό progression για να αυτοσχεδιάσω σ'ένα κομμάτι – το ακούω ήδη εγώ. Κατάλαβες; Αυτό είναι ένα άλλο level το οποίο τρέχει από κάτω, και το οποίο είναι εξίσου απαραίτητο, αν όχι πιο πολύ απαραίτητο, από το πώς θα ακούσεις τις νότες. Οπότε γι'μένα είναι τραγικά σημαντικό, επιμένω σ'αυτό στους μαθητές μου, και ξεκινάω πάντα απ'το δεύτερο, το οποίο είναι και πιο απλό, μπορούνε να το εξασκήσουν πιο εύκολα με τα διάφορα βοηθήματα που έχουν βγει τώρα. Ας πούμε υπάρχει το 'iReal Pro', το οποίο είναι backing tracks, ή το Band-in-a-box, τα οποία σου παίζουν από πίσω ένα groove, σου παίζουνε αρμονίες, μπάσα, πιάνα… Αλλά η ομορφιά σ'αυτό είναι ότι, είναι πιο εύκολο από το να ακούσεις ένα συγκεκριμένο κομμάτι και να το κάνεις, γιατί δεν υπάρχει μελωδία. Είναι μόνο το αρμονικό progression, είναι σαν ένα καραόκε ας πούμε. Γιατί αλλιώς ο μαθητής έχω δει ότι επικεντρώνει κατευθείαν στη μελωδία. Ιδίως αν έχει στίχο, έχει χάσει τί γίνεται από κάτω. Άρα, για να ανακεφαλαιώσω, σκέφτομαι δύο levels από την εσωτερική ακοή. Το πρώτο level είναι, σε pitch level, και το άλλο είναι σε harmonic level. Πιστεύω ότι είναι άκρως σημαντικό γιατί πρέπει να ακούς από πίσω το τραγούδι, τον κύκλο του τραγουδιού, και την διαδοχή των συγχορδιών, τις πτώσεις κι όλα αυτά, κι από πάνω, να ακούς επίσης και πώς θα μπορέσει να ακουστεί το κάθε pitch πάνω από τη συγκεκριμένη συγχορδία. Αν δε μπορείς να το κάνεις χωρίς όργανα, δηλαδή, να ακούσεις – όσο είναι εφικτό βέβαια –, μετά με το όργανο θα'ναι κόλαση, γιατί έχεις να αντιμετωπίσεις κι ένα σωρό άλλα πράγματα εκεί για να μπορέσεις να παράγεις, να…

3.Int. Σωστά. Αυτό πώς μπορείς να το διδάξεις, να βοηθήσεις κάποιον να το καλλιεργήσει, το ν'ακούει μέσα του;

3.J3. Αυτό; Αυτό είναι… Ο μόνος τρόπος να μπορέσεις να χτίσεις – κατ'αρχάς, ξεκινάω από το δεύτερο level, το αρμονικό. Πρέπει να, ή να επικεντρώσει στο να μην ακούει τί γίνεται μπροστά, στο πρώτο πλάνο δηλαδή, μελωδίες, οτιδήποτε άλλο συμβαίνει μπροστά αλλά να ακούσει τί γίνεται πίσω, ιδίως το μπάσο – επειδή ο μπασίστας στη τζαζ συνήθως βοηθάει θα παίξει root, πέμπτη, κατάλαβες, κάτι που να δίνει τελείως την συγχορδία. Ο πιανίστας μπορεί να μην το κάνει αυτό. Μπορεί να παίζει extensions ας πούμε ή να παίζει rootless chords, ξέρεις, για να γίνεται χρώμα, να μπαίνει χρώμα. Ή κάνοντας αυτό, ή, επειδή οι περισσότεροι τώρα έχουνε κινητά τηλέφωνα, tablets κλπ, τους λέω και παίρνουν αυτό το πρόγραμμα, το iReal Pro, το οποίο

Με σχόλια [M724]: 1. Two levels of inner hearing: (i).Pitch level: hearing how a note will sound combined with different chords & taking on different functions, e.g. 3rd, 7th etc. (acquirable with a lot of work & experience); (ii).Harmonic level: hearing the harmonic progression of a piece…

Με σχόλια [M725]: 2a… (easier than (i): begins with this when teaching, using programmes with backing tracks as aids). Programmes with backing tracks are useful, because when listening to the full version, students typically focus attention on melody & verses failing to notice what happens underneath.

Με σχόλια [M726]: 2b. Inner hearing that has been deliberately practised and can function independently from the instrument is vital: 'If you can't do this without your instrument, it will be hell with the instrument, as there are a multitude of other things that you have to face then, in order to produce sound'.

είναι ένα φοβερό πρόγραμμα με δώδεκα ευρώ, το οποίο το χρησιμοποιώ και στα μαθήματά μου εγώ σαν βοήθημα, και το οποίο βάζεις, ας πούμε – εντάξει, υπάρχουν κι έτοιμα τώρα, αλλά, φτιάχνεις, ας πούμε το κομμάτι, με τα μέτρα του, τις συγχορδίες του, πώς θέλεις να ακούγεται, από πλευράς ρυθμού, και τους έχω πει, βάλτε το να παίζει αυτό, όταν κάνετε κι άλλα πράματα – δηλαδή: πλένεις πιάτα, στρώνεις κρεβάτια, κάνεις – άσ'το να παίζει, και πού και πού γύρνα και άκου τί γίνεται, σε ποιό σημείο είσαι. Αν μπορείς να καταλάβεις από την διαδοχή τουλάχιστον δύο συγχορδιών πού βρίσκεσαι, πάει να πει ότι είσαι σε καλό δρόμο, να μπορέσεις να το εξασκήσεις αυτό. Και βέβαια, αυτό είναι πάρα πολύ σημαντικό όταν πάει κάποιος, τον καλούν ας πούμε, έλα να τζαμάρουμε. Εκεί πέρα, αν δεν ξέρεις το κομμάτι, ή αν το'χεις ξεχάσει, βασίζεσαι σ'αυτό. Βέβαια, δεν μπορώ να πω ότι έχει να κάνει τόσο πολύ με την εσωτερική ακοή, αλλά είναι απόρροια της εξάσκησης που'χεις κάνει στην εσωτερική ακοή εσύ. Η άμα σου δώσουν ένα chart ας πούμε, να μπορέσεις κατευθείαν βλέποντάς το να πεις «ναι, εδώ, ακούγεται έτσι αυτό». Να μπορέσεις να'χεις μια εικόνα.

4.Int. Μια εικόνα. Άρα για να χτίσεις την εσωτερική ακοή, απλά ακούς μουσική, έτσι δεν είναι; Αυτός είναι…

4.J3. Εγώ, πιστεύω ότι δεν υπάρχει καλύτερος τρόπος από το να ακούσεις μουσική για να χτιστεί η εσωτερική ακοή σε επίπεδο συγχορδιακό, αρμονικό. Τώρα, το άλλο, σε επίπεδο pitch, τα πράγματα είναι πιο δύσκολα. Γιατί θέλει practice εκεί. Και πάλι, εκεί πέρα, αν δε μπορείς να το τραγουδήσεις, πρέπει – πιστεύω ότι θέλει όργανο. Για να ξέρεις πρώτα απ'όλα τί νότα πατάς, ούτως ώστε να ακούς πώς θα ακουστεί πάνω από συγκεκριμένη συγχορδία.

5.Int. Θέλει ή δε θέλει είπες όργανο;

5.J3. Εγώ πιστεύω ότι για να χτιστεί, να φτάσεις σ'ένα επίπεδο να μπορείς να βλέπεις και να προχωράς, πιστεύω ότι θέλει όργανο. Δηλαδή, για τους τραγουδιστές πιστεύω ότι οπωσδήποτε θέλει πιάνο, γιατί είναι και σταθερό το pitch εκεί οπότε – και για τους υπόλοιπους, με το όργανό τους. Δεν πιστεύω ότι μπορεί να γίνει αυτό, χωρίς κάποιο reference σε επίπεδο pitch ας πούμε, για να ξεκινήσεις κάπως και να μπορέσεις μετά να δεις ας πούμε ένα πεντάγραμμο,…

6.Int. Ναι… Μιλάμε πάντα για το χτίσιμο της εσωτερικής ακοής; Ότι χρειάζεται reference για να εντυπωθούν οι νότες;

6.J3. Όχι τόσο οι νότες, όσο οι σχέσεις. Ας πούμε δηλαδή, άμα ήταν να πω σε κάποιον σε επίπεδο pitch θα του έλεγα, ξεκίνα με τριάδες ας πούμε, τουλάχιστον να έχεις τα διαστήματα 1, 3, 5, στο κεφάλι σου καλά. Ούτως ώστε όταν τα βλέπεις, να ξέρεις ας πούμε πώς περίπου θα ακούγεται αυτό.

7.Int. Ναι. Εδώ ίσως έρχεται κι η ερώτηση που λέει, τί ρόλο παίζει το σώμα στη μουσική αντίληψη. Εν μέρει.

7.J3. Δε νομίζω ότι εδώ θα το συνέδεα τόσο πολύ. Το σώμα παίζει μεγάλο ρόλο, αλλά όχι τόσο στην αντίληψη pitch-αρμονίας, σε'μένα τουλάχιστον. Το σώμα παίζει τρομερό ρόλο στην αντίληψη του παλμού. Δηλαδή. Όταν βλέπω ανθρώπους να παίζουν μουσική και να' ναι ακίνητοι σαν να… εκ των προτέρων καταλαβαίνω ότι δεν έχουνε δυνατή την αίσθηση του time, που λέμε. Δεν έχουνε σταθερό reference time, από time feeling μέσα τους. Κι είναι πάρα πολύ σημαντικό αυτό σήμερα σε όλα τα είδη μουσικής – και σε ρομαντικά έργα. Βλέπεις ότι έχει rubati, έχει το ένα, το άλλο. Και πάλι υπάρχει ένας παλμός εκεί, γιατί άμα είναι να διαβάσεις μια καντέντσα ας πούμε και σου λέει rubato, αλλά σου έχει όμως ρυθμό, να διαβάσεις ρυθμό, κάπου πρέπει να υπάρχει ένα pulse. Το οποίο βέβαια μπορεί να το επιταχύνεις ή να το επιβραδύνεις. Αλλά ο άλλος για να σου γράψει ρυθμό, πάει να πει ότι περιμένει ν'ακουστεί κάπως έτσι. Εάν εσύ κάνεις ας πούμε, τραβάς, το δέκατο έκτο το κάνεις τέταρτο και το υπόλοιπο το παίζεις τριακοστό δεύτερο ας πούμε, δεν είναι αυτό που σου'χει γράψει αυτός. Οπότε για να αποδοθεί κάτι το οποίο είναι γραμμένο, και που υπάρχει μια ρυθμολογία ας πούμε, πρέπει να υπάρχει ένα pulse από πίσω, ακόμα και σε rubato καταστάσεις πιστεύω. Το οποίο δεν είναι ίδιο βέβαια. Εκεί ξέρεις, επιταχύνει, επιβραδύνει, για να δώσει την αίσθηση του rubato. Σ'όλα τα υπόλοιπα, πιστεύω ότι αν δεν έχεις εσωτερικεύσει τον παλμό στο σώμα σου, έχεις απλά μια παράμετρο παραπάνω να σ' απασχολεί και θα σ'απασχολεί πάρα πολύ, ιδίως αν παίζεις σε ensemble, ή αν έχεις να διαβάσεις δύσκολους ρυθμούς. Εγώ λοιπόν όταν παίζω ας πούμε συνήθως είναι σα να ψιλο-χορεύω. Έχω μία κίνηση η οποία είναι έμφυτη μες στο σώμα μου, και η οποία δεν έχει να κάνει με κάτι το οποίο σκέφτομαι. Απλά έχω μάθει να κάνω internalize τον βασικό παλμό της μουσικής, ούτως ώστε οτιδήποτε έχει να κάνει με subdivisions μετά, να έρχεται αυτόματα, να μη το σκέφτομαι. Τοποθετώ στο επίπεδο σώματος δηλαδή αυτό, το θεωρώ σαν το βασικό υλικό ας πούμε πάνω απ'το οποίο θα μπούνε τα υπόλοιπα τα πιο ενδιαφέροντα, τα πιο intriguing. Αυτό είναι η βάση.

Με σχόλια [M727]: 3a. Inner hearing at the harmonic level is built through listening. Either consciously focusing attention on the accompaniment of a song, or having the backing track playing while doing other things and practising recognizing at any moment where one is in the piece.

Με σχόλια [M728]: 3b. Inner hearing is useful when jamming, and when reading a chart of a piece you don't already know.

Με σχόλια [M729]: 4. Inner hearing at pitch level is cultivated with the help of one's instrument, always knowing what note one is playing, and listening to its sound above a given chord.

Με σχόλια [M730]: 5. The exactness of pitches played on the instrument offers a 'reference'…

Με σχόλια [M731]: 6. …which will also help build inner hearing of relationships between pitches.

Με σχόλια [M732]: 7. The body is central in the perception of rhythm: it means that there is one thing less to think about; anything to do with subdivisions comes automatically, and there is more freedom to do rhythmically interesting stuff. Feeling the pulse physically is the basis for this.

'When I play, usually I kind of semi-dance. I make a movement which is natural in my body, and which does not come through thinking'.

8.Int. Κατάλαβα. Σε επίπεδο νοτών ας πούμε που παίζεις στο όργανο, δε λειτουργεί κι εκεί ένας αυτοματισμός;

8.J3. Σε σχέση με το σώμα;

9.Int. Ναι.

9.J3. Σε επίπεδο ρυθμικό. Δε μπορώ να συνδέσω ούτε αρμονία, ούτε pitch με το σώμα. Αλλά ρυθμό, πάρα πολύ. Δηλαδή, αν εννοείς – εννοείς και την αίσθηση των δακτύλων, πολλές φορές;

10.Int. Αυτό δηλαδή, ότι νιώθεις τη σχέση αυτή (των νοτών), ναι, σε σχέση με την κίνηση που θα κάνεις, γιατί έτσι έχεις μάθει να το ακούς πάντοτε το συγκεκριμένο…

10.J3. Εντάξει, μπορεί και σε άλλα όργανα να'ναι διαφορετικό. Δεν ξέρω, εγώ το μόνο σημείο όπου συνδέω το σώμα μου με τη μουσική είναι ο ρυθμός. Βέβαια, αν εννοείς ότι μερικά κλισέ, τα οποία μπορεί να'χεις συνηθίσει – αυτό εννοείς; – πώς θα παίξεις, γιατί, όλοι έχουμε μερικά κλισέ αποστηθισμένα, τα οποία ξέρουμε πώς θα τα παίξουμε και πώς θα κινηθούν και τα δάκτυλα, δεν ξέρω αν εννοείς αυτό.

11.Int. Ας πούμε, σε σχέση με την εσωτερική ακοή που λέγαμε πριν. Για παράδειγμα, στο μάθημα της «Άσκησης Ακοής», την εξασκούμε άυλα, την εσωτερική ακοή. Ένας που παίζει ένα όργανο και έχει μάθει μέσα απ'αυτό να βιώνει τη μουσική, μπορεί ας πούμε να του παίζεις ντο σολ, πιανίστας, να σκεφτεί, αυτό (κίνηση με το χέρι σα να πατώ πλήκτρα). Άρα εκείνη τη στιγμή, και το σώμα – ή στο σαξόφωνο ας πούμε, να παίξεις τις νότες. Οπότε, μ'αυτή την έννοια, ότι έχεις συνδέσει τον ήχο με την κίνηση.

11.J3. Κατάλαβα. Εντάξει. Όχι τόσο. Δε μπορώ να πω ότι βασίζομαι εκεί. Ιδίως όταν είμαι σε επίπεδο δημιουργικό ας πούμε, δεν το σκέφτομαι καθόλου έτσι. Απλά σκέφτομαι νότες. Σκέφτομαι ροή από νότες, πού θέλω να πάω απλά. Και το σώμα μου…

12.Int. Σαν ήχο;

12.J3. Σαν ήχο, αλλά πολλές φορές σκέφτομαι και σαν, φαντάσου τώρα ένα θολό πεντάγραμμο στο κεφάλι σου, το οποίο δείχνει ας πούμε (15:54;) - τί καμπύλη θα'χει το contour της μουσικής φράσης. *Αυτό* μ'ενδιαφέρει πάρα πολύ. Γιατί υπάρχει και μια άλλη παράμετρος την οποία πάντα προβάλλω και στους μαθητές μου, η οποία λέγεται μελωδική κατεύθυνση. Και, η μελωδική κατεύθυνση έχει πάρα πολύ να κάνει με το contour. Δηλαδή, πού θα ολοκληρωθεί μια φράση, και πώς θα θεωρηθεί ότι αυτό απαντάει σε κάτι προηγούμενο, δηλαδή αν είναι κάτι ανιόν, κάτι κατιόν,..

13.Int. Και αυτό το απεικονίζεις στο μυαλό σου εν είδει σημειογραφίας;

13.J3. Ναι, αλλά μη φανταστείς ότι είναι κάτι…

14.Int. Ακριβές.

14.J3. Ναι, φαντάσου ότι είναι κάτι θολό, ή κάτι το οποίο είναι σε επίπεδο υπολογιστή πολύ pixelated, δε μπορείς να το… Πιο πολύ βλέπω αυτό, αρχή – τέλος, γιατί ενδιάμεσα μπορεί να αλλάξουνε και πράγματα. Αλλά, σε επίπεδο σώματος όμως, για να το μεταφέρω, πιο πολύ νιώθω το ρυθμικό μέρος της φράσης, και, επαναλαμβάνω, τον παλμό, φροντίζω ανά πάσα στιγμή να τον έχω μέσα μου. Παίζει ρόλο ότι και η μουσική που παίζω, έχει να κάνει πάρα πολύ με το χρόνο. Αλλά και η μουσική, ας πούμε, μπαρόκ, κι αυτή είχε, παίζανε πολύ ρυθμικά, δεν κοπανούσαν ένα ξύλο; Βλέπεις ότι…

15.Int. Ο ρυθμός με τη μουσική είναι παντρεμένα.

15.J3. Ε βέβαια, εφόσον, η σημειογραφία, παρουσιάζει ρυθμό. Άμα ήταν θα γράφανε όλοι τέταρτα, ας πούμε, και θα σου'λεγαν, «παίξε».

16.Int. Σημειογραφία. Η ερώτηση λέει «ρόλος και σημασία», δηλαδή με την έννοια ότι, εσύ τώρα είπες για τη σημειογραφία ότι παίζει ένα ρόλο στο πώς φαντάζεσαι τη μουσική, έστω αμυδρά, και ότι δείχνει το ρυθμό.

Με σχόλια [M733]: 8. Explanatory question

Με σχόλια [M734]: 9. 'I cannot connect either harmony, or pitch with the body.'
Explanatory question.

Με σχόλια [M735]: 10. There are certain 'cliches', standard memorized melodic fragments, where automaticity is at work in the fingers…

Με σχόλια [M736]: 11. … But 'I do not count on that', especially in creative situations.
Imaging while improvising: takes the form of a flow of musical notes…

Με σχόλια [M737]: 12. in terms of sound, or image: a 'blurry stave inside your head, showing melodic contour'…

Με σχόλια [M738]: (13.")

Με σχόλια [M739]: 14a. … especially beginning and end of phrase (the middle may change).

Με σχόλια [M740]: 14b. (See 7).

Με σχόλια [M741]: 15. Importance of rhythm in music: rhythm is reflected in notation.

16.J3. Η σημασία της γενικότερα.

17.Int. Για τον μουσικό.

17.J3. Για τον μουσικό γενικότερα. Είναι άκρως σημαντικό πράγμα.

18.Int. Για το πώς σχετίζεται με τη μουσική ο μουσικός, κατά κάποιον τρόπο.

18.J3. Κοίτα, η σημειογραφία σήμερα, θα ξεκινήσω αλλιώς. Ότι, την εποχή όπου δεν υπάρχουνε πρόβες πληρωμένες, ο χρόνος είναι πολύ λίγος, και όλα γίνονται «στο πόδι», η σημειογραφία είναι κάτι το οποίο αν δεν υπήρχε, θα την είχαμε πατήσει όλοι. Γιατί, έρχεται ο άλλος, σου δίνει ένα, έστω και πέντε φράσεις να σου δώσει, ξέρεις τί εννοεί. Πόσο μάλλον να σου φέρει ολόκληρη παρτιτούρα, σημειωμένη, περιποιημένη… Αυτό είναι κάτι το οποίο δεν το πολύ-βρίσκεις κιόλας. Στην πραγματική δουλειά, δεν μιλάω σε επίπεδο πανεπιστημίου, και, «βγάλε μου απ'τη βιβλιοθήκη τις παρτιτούρες και να μοιράσουμε στην ορχήστρα», αυτά τώρα γίνονται, ξέρεις. Οπότε, η σημειογραφία είναι κάτι το άκρως απαραίτητο, και πιστεύω ότι και η prima vista έχει γίνει πολύ πιο σημαντική.

19.Int. Ένας μουσικός που μαθαίνει μέσω σημειογραφίας, με έναν που μαθαίνει προφορικά, ας πούμε, πώς...

19.J3. Πιστεύω ότι, σήμερα, αυτό το προφορικά, θα εκλείψει. Γιατί, όσο καλός κι αν είναι, κάποια στιγμή, σε επίπεδο δουλειάς πάλι, πάει σ'ένα στούντιο ας πούμε, – σου αναφέρω τη λέξη στούντιο γιατί εκεί τα πράγματα είναι… έφυγες.

20.Int. Απαιτητικά.

20.J3. Ναι, πολύ απαιτητικά. Δηλαδή πας εκεί και πρέπει, δεν έχεις χρόνο, ούτε καν να κάτσεις και να σκεφτείς. Εκεί πέρα πληρώνει κάποιος, πρέπει να'σαι κουρδισμένος, πολύ καλός στο χρόνο σου, γιατί συν ότι παίζεις με μηχανές από κάτω, οπότε εκεί το επίπεδο της ρυθμικής σου αντίληψης πρέπει να'ναι εξωφρενικά καλό, κι ο παλμός μέσα σου, όλ'αυτά τώρα που δουλεύουμε, κι επίσης, σου βάζει ένα …(;20:41). Εσύ πρέπει αφενός μεν να μπορέσεις να το αποτυπώσεις καλά, αλλά και να το ερμηνεύσεις, ένα level παραπάνω. Οπότε, χωρίς αυτό… Παλιά, στο σφύραγε. Ας πούμε, ειδικευμένοι σ'αυτό είναι οι μπουζουξήδες σήμερα. Μπουζουξής δηλαδή είναι, αν θες να βρεις άνθρωπο που να του σφυρίξεις κάτι και να το παίξει, διάλεξε μπουζουξή καλύτερα. Γιατί οι τύποι μαθαίνουν έτσι. Υπάρχουνε βέβαια σήμερα μπουζουξήδες που διαβάζουνε φοβερά. Αλλά το κλασικό είναι αυτό.

21.Int. Και οι τζαζ μουσικοί παραδοσιακά δε μαθαίνανε έτσι; Δεν ξεκίνησε έτσι η τζαζ; Σαν προφορική παράδοση;

21.J3. Κοίταξε, αν μιλάς στις αρχές του αιώνα ας πούμε, όπου δεν υπήρχε κι άλλη πιθανότητα να εκπαιδευτεί μουσικά κάποιος, εκτός αν από σκλάβος, ο κύριός του τον έβαζε να μάθει ευρωπαϊκή μουσική, ε ναι, ξεκίνησε έτσι. Αλλά σιγά-σιγά, και η τζαζ έχει γίνει πλέον λόγια μουσική. Απ'το '50 και μετά, σταμάτησε να'ναι χορευτική μουσική, pop μουσική. Οπότε πλέον είναι, μουσική δωματίου, θεωρείται. Όλα είναι μικρά πλέον. Βλέπεις, τα κουαρτέτα, σεπτέτα, είναι πολύ μικρά. Μπορεί να υπάρχουν τύμπανα και να θέλει λίγο μεγαλύτερους χώρους απ'ό,τι ένα κουιντέτο πνευστών ας πούμε, αλλά ουσιαστικά είναι μια λόγια μουσική η οποία έχει πάρα πολλές παραμέτρους οι οποίες δουλεύουν για να δουλέψει, κι όλοι είναι πλέον καλλιεργημένοι.

22.Int. Βέβαια. Αλλά θα λέγαμε ότι, εκείνοι οι μουσικοί έναντι των σημερινών υπολείπονταν επειδή δεν είχανε το κομμάτι αυτό, της σημειογραφίας, σαν μουσικοί, καλλιτεχνικά;

22.J3. Είναι, out of context. Είναι σα να μου λες, γιατί δεν παίζουμε free jazz σήμερα. Γιατί δεν υπάρχει το κίνημα των Μαύρων Πανθήρων, δεν υπάρχουνε οι φυλετικές διακρίσεις του '60 στην Αμερική, δεν υπάρχει ο Martin Luther King…

23.Int. Ήταν άλλη εποχή δηλαδή.

23.J3. Ναι. Την εποχή εκείνη λοιπόν, οι απαιτήσεις ήταν αυτές, δούλευε, είμαι σίγουρος ότι αν υπήρχαν άλλες απαιτήσεις θα υπήρχανε και άλλοι μουσικοί. Τότε ήτανε by ear, φύγαμε. Και δεν χρειαζόταν κάτι άλλο.

Με σχόλια [M742]: 16.Explanatory question

Με σχόλια [M743]: 17. Notation is 'extremely important'.

Με σχόλια [M744]: 18. Notation (+sight reading) is indispensable in practical terms today: there are no paid rehearsals, you are given a notated piece and are asked to record it.

Με σχόλια [M745]: 19. The oral approach will probably become extinct.

Με σχόλια [M746]: 20. When recording in a studio, there is 'no time to think'. You have to render & interpret the score you are given in limited time, as someone is paying you to do that. (Versus older times, when they would whistle the tune for you).

Με σχόλια [M747]: 21. Jazz started as an oral tradition, but it has become 'serious music', a sort of 'chamber music' since the '50s, and everyone is now educated.

Με σχόλια [M748]: 22. A primarily oral approach would simply by 'out of context' today.

Παρ'όλ'αυτά πάντα υπήρχε μία μειοψηφία η οποία ήτανε καλλιεργημένη μουσικά, σε εισαγωγικά. Μπορούσαν να διαβάσουνε, υπήρξαν απίστευτοι ενορχηστρωτές, συνθέτες τζαζ… Και βέβαια, θα κάνω μια παρένθεση για να σου αναφέρω και το εξής, γιατί ίσως πρέπει να το αναφέρεις αυτό. Ο Duke Ellington, ο μεγαλύτερος τζαζ συνθέτης και ενορχηστρωτής ίσως, ήταν αυτοδίδακτος. Δεν είχε formal training. Κι όμως, η ενορχηστρωτική του εμβέλεια, είναι απίστευτη. Έκανε δηλαδή «μπαμ». Και ακούς μέχρι σήμερα τις ενορχηστρώσεις του, και το πώς έχει κάνει, όχι μόνο να τα ενορχηστρώνει, να κάνει εναρμονίσεις, ο Duke Ellington ξεκίνησε και απ' το λεγόμενο cross voicing, μέσα απ'τα sections της ορχήστρας, να βάζει όργανα από διαφορετικές οικογένειες να παίζουνε μελωδίες, να κάνουν... Δηλαδή είναι πράγματα που θέλει ωριμότητα μεγάλη. Και δεν είχε formal training.

24.Int. Όπως κι οι περισσότεροι παλαιότερα. Οι παλαιότεροι τζαζίστες δεν είχανε…

24.J3. Πολύ παλαιότερα. Απ'τη δεκαετία του '70, '80 και μετά, όλοι είναι… αναπτύχθηκε και η παιδεία στα πανεπιστήμια… Τέλος πάντων, πάντως, για να γυρίσουμε στη σημειογραφία τώρα, πιστεύω ότι σήμερα, καλό είναι κάποιος να'ναι εξασκημένος στο να μπορεί να το κάνει, γιατί πλέον το άλλο – το οποίο είναι άκρως απαραίτητα, κι ένας συνδυασμός βέβαια είναι ο ζητούμενος,– χωρίς να μπορείς να διαβάζεις και να έχεις prima vista, δύσκολα. Μάλλον θα σου'λεγα, καλύτερα να μπορείς να κάνεις αυτό, παρά να'χεις σε πάρα πολύ καλό βαθμό το άλλο. Γιατί το άλλο, το by ear, θα σε βοηθήσει σε περιπτώσεις όπου, να τζαμάρεις, ή να παίξεις κάπου live ας πούμε με άλλους, αλλά θα πρέπει να υπάρχει και μια προεργασία – να τους ξέρεις, να κάνεις πρόβες, κατάλαβες, προϋποθέτει τέτοια. Δε μπορείς, δεν έχω γνωρίσει κάποιον που… εκτός αν έχεις perfect pitch. Ξέρω κανα-δυο άτομα που, όπου και να τους βάλεις, στο παίζουν κατευθείαν. Αλλά δεν είναι η πλειοψηφία αυτή. Οπότε πιστεύω πάρα πολύ στο να μπορέσεις να έχεις την,– να είσαι συμφιλιωμένος τουλάχιστον με την παρτιτούρα. Δε λέω τώρα να είσαι, ξέρεις…

25.Int. Ναι, κατάλαβα. Είναι ένα εργαλείο, χρήσιμο.

25.J3. Πολύ χρήσιμο, και πιστεύω ότι γίνεται όλο και πιο χρήσιμο, γιατί σου'πα, τώρα δεν υπάρχουν ούτε πρόβες, δεν υπάρχει τίποτα. Δηλαδή, γίνονται συναυλίες με μια πρόβα.

26.Int. Ναι, μάλιστα…. Με τί να το συνδέσουμε…

26.J3. Όλα συνδεδεμένα είναι.

27.Int. Όλα, αυτό πάρα πολύ ισχύει… Με τη συνειδητή γνώση, και την βιωμένη ή βιωματική που δεν είναι… Αλλά μου είπες πριν, κάπως, γι'αυτό.

27.J3. Εντάξει, αυτό έχει άμεση σχέση και μ'αυτό που λέγαμε.

28.Int. Με τη σημειογραφία.

28.J3. Ναι. Εντάξει, κοίταξε. Συνειδητή γνώση…

29.Int. Δηλαδή, που λέγαμε για την εσωτερική ακοή, ν'ακούσω τη μελωδία, να ξέρω και ποιές νότες είναι για παράδειγμα.

29.J3. Ναι, δεν το κουβεντιάζουμε. Ιδίως σε επίπεδο καλού αυτοσχεδιασμού, αυτό είναι άκρως απαραίτητο. (27:18). Κι αν, δηλαδή, βιωματική γνώση, αν μιλάς για κάποιον ο οποίος παίζει ηπειρώτικο κλαρίνο ας πούμε και αυτοσχεδιάζει πάρα πολύ καλά, μπορεί να τον βοηθήσει να κάνει αυτό που κάνει, και μόνο αυτό. Δηλαδή, είναι σ'έναν τομέα, έκανε ένα όνομα, μπορεί να προχωρήσει. Αν θέλει να κάνει οτιδήποτε άλλο, πρέπει να κατανοεί κατ' αρχάς τί κάνει. Και για να κατανοείς τί κάνεις, καλό είναι να μη σε οδηγεί ο ήχος, ή το πάθος, ή τα δάχτυλα, πολλές φορές. Πρέπει να κάνεις ανάλυση. Χωρίς ανάλυση δε γίνεται τίποτα. Δηλαδή πιστεύω ότι και πάλι, ένας καλός συνδυασμός χρειάζεται. Ας πούμε μου'ρχονται μαθητές ωδείου οι οποίοι δεν έχουνε καθόλου το βιωματικό. Και δυστυχώς αυτό είναι το πρόβλημα με την παιδεία στην Ελλάδα, των ωδείων. Αυτοί δεν παίζουν μουσική. Βλέπεις ότι το αποκλείω. Όπως επίσης – οι άλλοι, που είναι το ανάποδο τελείως, που είναι, οι παραδοσιακοί, οι πιο παλιοί, γιατί, οι καινούριοι βγαίνουν απ'τα σχολεία τώρα, οι άλλοι δε μπορούνε να σου πούνε τί παίζουνε. Δηλαδή, πάμε να παίξουμε, και να παίξουμε ένα «αυτό» ας πούμε, ξέρεις. Τί είναι αυτό; Ούτε που ξέρει, τί συγχορδίες παίζει…

Με σχόλια [M749]: 23a. Different times, different needs. Though, there was always a minority of musicians who were educated.

Με σχόλια [M750]: 23b. The case of Duke Ellington: perhaps 'the greater jazz composer and orchestrator, was self-taught… had no formal training'.

Με σχόλια [M751]: 24. Though a combination is to be wished for, if you could only excel in one of the two, playing by ear or having good sight-reading, the latter would be preferable – unless you have perfect pitch, when you can understand everything by ear and respond.

Με σχόλια [M752]: 25. Thus notation is useful, and becoming increasingly so due to working conditions, e.g. giving a concert after one rehearsal only.

Με σχόλια [M753]: 26. All of these topics are connected to each other.

Με σχόλια [M754]: 27. The topic of explicit knowledge is linked to our earlier discussion on inner hearing & notation.

Με σχόλια [M755]: 28. (See 29).

Με σχόλια [M756]: 29a. It is 'absolutely necessary' to have an explicit understanding of what one is hearing internally to improvise well.

Με σχόλια [M757]: 29b. 'Experiential' (&implicit) knowledge is sufficient when remaining within one's own tradition. To go outside it, 'one has to understand what they are doing'. Understanding involves analysis:
'In order to understand what you are doing, you must not be led by the sound, your passion, or your fingers. You must do analysis'.
A good combination is ultimately needed.

Με σχόλια [M758]: 29c. Two extremes: conservatory students (intellectual knowledge, lacking experience) versus traditional players (practical knowledge, lacking intellectual understanding).

30.Int. Τα δύο άκρα είναι αυτά.

30.J3. Ε, ναι. Τώρα, ανάμεσα σ'αυτά, με μεγαλύτερη έμφαση για'μένα, στο μη βιωματικό, είναι εκεί που πρέπει να δώσει κάποιος βάση. Γιατί, μπορεί να φαίνεται παράξενο αυτό που θα σου πω, αλλά πιστεύω ότι η προσεκτική ανάλυση και κατανόηση βοηθάει πάρα πολύ και το βιωματικό μετά. Πηγαίνει ανάποδα. Όπως, δουλεύουμε και τις δυο μεριές, αλλά πιστεύω ότι πιο πολύ βοηθάει η ανάλυση και η συνειδητοποίηση, η συνειδητή προσέγγιση ας πούμε στη μουσική, το βιωματικό. Γιατί, έχεις κάτι, θα κατανοήσεις τί είναι αυτό, και θα το'χεις δέκα φορές πιο δυνατά. Εγώ ας πούμε, όταν, έρχεται ένας μαθητής και μου λέει, θέλω να κάνουμε αυτό το τραγούδι, ας πούμε. Ok. Φέρε την παρτιτούρα. Αρμονική ανάλυση. Να δούμε, τί έχεις. Δες τί έχεις, γιατί πρώτ' απ' όλα, ο τρόπος που δουλεύει η αρμονία, tension, release κλπ, θα σε οδηγήσει και 'σένα σε σημεία ηρεμίας, τάσεως, αυτό που σου έλεγα προηγουμένως, η μελωδική σου κατεύθυνση πρέπει να οδηγεί, αλλά να συνάδει και με το τί γίνεται αρμονικά από κάτω. Εσύ τώρα μπορεί ν'ακούς στο κεφάλι σου αγγέλους, ας πούμε. Όταν έρθει η ώρα να παίξεις, καλό είναι να έχεις κατανοήσει τί και πού πρέπει, για να'χει νόημα αυτό που θα κάνεις. Αλλιώς, πώς να το πω τώρα, είναι σαν κάποιον ο οποίος θέλει να γράψει έκθεση, και ξέρει ένα σωρό εκπληκτικές λέξεις, οι οποίες, οι άλλοι μπορεί να μη γνωρίζουν τη σημασία τους, και απλά να τις βάζει μέσα, χωρίς ο άλλος να μπορεί να καταλάβει τί γίνεται.

31.Int. Μάλιστα. Αλλά βέβαια είπες ότι αυτός που έχει μόνο αυτό δεν παίζει μουσική. Δηλαδή σαν βάση χρειάζεται να έχει το βίωμα του ήχου.

31.J3. Εννοείται. Βέβαια. Εννοείται, ότι τα δύο άκρα είναι, για'μένα, – το ένα άκρο είναι οι παραδοσιακοί, και το άλλο άκρο είναι στα ωδεία. Αυτοί που δεν είχαν την τύχη τουλάχιστον να'χουν έναν καθηγητή που να τους πει, ρε παιδιά, ακούστε και λίγο. Μη βλέπετε την παρτιτούρα σαν ένα χαρτί, σαν εφημερίδα, ας πούμε.

32.Int. Λείπει η ακουστική εμπειρία, όντως. Με το ωδείο, δηλαδή συνήθως αυτά που μαθαίνεις, αυτά (μόνο) ξέρεις, στην κλασική μουσική, αυτά τα κομμάτια, μεγαλώνοντας. Εκτός αν ήδη είσαι πιο (συνειδητός). Πολύ συχνά συμβαίνει αυτό.

32.J3. Συμβαίνει πάρα πολύ συχνά, και πιστεύω ότι όσοι έχουν κατορθώσει να το ξεπεράσουν αυτό είναι πολύ λίγοι, και σίγουρα έχουνε άλλα προσόντα. Δηλαδή, ακούς πολύ καλούς κλασικούς, αλλά είναι μια εκπληκτική μειονότητα, δυστυχώς, διότι, τα ωδεία είναι γεμάτα. Και βλέπεις ότι είναι, (μετρημένοι) στα δάχτυλα των δύο χεριών, ας πούμε. Αυτοί το'χουν ξεπεράσει αυτό. Έχουνε κάνει το παρακάτω βήμα. Είτε με κάποιον καθηγητή, είτε είχαν το ταλέντο από μόνοι τους, κάτι τους «μίλησε» όταν ήτανε μικροί, και μπορέσανε να συνδυάσουνε τα δύο πράγματα αυτά από μόνοι τους. Δυστυχώς. Το αντίθετο γινότανε στη τζαζ. Δηλαδή, πρώτα άκουγες, σε τράβαγε ας πούμε, και μετά πήγαινες. Το ίδιο και η παραδοσιακή, και η λαϊκή μουσική, βλέπεις ότι δουλεύει ανάποδα. Τα ωδεία δουλεύουνε απ'την άλλη μεριά.

33.Int. Ισχύει. Σχετικό με αυτό είναι, ρόλος και σημασία της μουσικής θεωρίας. Βέβαια είναι παρεμφερές.

33.J3. Το'παμε, για 'μένα είναι άκρως απαραίτητο. Σου'πα ότι, όταν παίρνω έναν μαθητή ας πούμε, λέει, θέλω να αυτοσχεδιάσω. Έχει τελειώσει θεωρία, αρμονία κλπ. Κι έχει και πτυχίο. Έχω δύο-τρεις τώρα, που είναι πτυχιούχοι. Σε πληροφορώ ότι, ό,τι μάθανε στο ωδείο στη θεωρία τους τα 'χουν ξεχάσει. Γιατί; Γιατί δεν τα συνδυάσανε με την ακοή. Δηλαδή το να λύνεις ασκήσεις αρμονίας με βάση το πού πρέπει να πάνε οι νότες χωρίς να κάτσεις να το παίξεις να τ'ακούσεις, με βάση κανόνες, δεν λέει τίποτα. Λοιπόν, αυτούς όλους, τους βάζω και ξανακάνουνε τη θεωρία. Από την αρχή. Σου λέω, αρμονική ανάλυση, αν δεν μου κάνεις αρμονική ανάλυση, πώς θα μου κάνεις... Και παθαίνουν πλάκα, λέει, για να αυτοσχεδιάσουμε, πρέπει να ξέρουμε αρμονική ανάλυση; Εγώ νόμιζα ότι παίζουμε. Ναι. Είσαι μέσα στο σωρό, ας το πούμε έτσι. Δε μπορεί να κάνεις κάτι το οποίο πραγματικά να'χει νόημα. Γενικώς, θεωρία, και δε σου κρύβω ότι μ'αρέσει και 'μένα, γιατί, ξαναθυμάμαι κι εγώ τη θεωρία. Μέσω των μαθητών μου ξαναθυμάμαι τη θεωρία, γιατί είναι άκρως απαραίτητα πράγματα.

34.Int. Όντως, γιατί, όταν μαθαίνεις δεν είσαι τόσο ώριμος. Κι αν τα μαθαίνεις κι έτσι ξεκομμένα από τον ήχο, μετά μεγάλος αλλιώς…

34.J3. Κι εγώ θυμάμαι ας πούμε, πω-πω, ήτανε κόλαση. Θεωρίες, εκεί, το ένα, το άλλο,… Παρ'όλ'αυτά, τώρα, όχι τώρα, κι από πολύ παλιότερα, με το που είδα τί σύνδεση υπάρχει, και που, ωρίμασα κι εγώ φυσικά. Και μου μίλησαν και δύο άνθρωποι μεγάλης εμβέλειας και άκουσα τη γνώμη τους, είδα ότι χρειάζεται – δεν είναι

Με σχόλια [M759]: 30. Between the two extremes (of practical knowledge and intellectual understanding), he's in favour of a combination, emphasizing the intellectual aspect (namely, analysis & conscious approach), as it i).helps & reinforces experience: 'You have something, you understand what it is, then you have it 10 times more strongly', and ii).helps one's improvisation 'be meaningful' (see below).

He approaches teaching the same way: analysis of a piece as the first approach to learning it, for improvisation to be meaningful.

Με σχόλια [M760]: 31. Two extremes of implicit-explicit knowledge: traditional players versus conservatory students ('those who weren't lucky enough to have a teacher who would ask them to listen, rather than approach the score as a piece of paper, as a newspaper').

Με σχόλια [M761]: 32a. Good classical performers are 'an amazing minority' even though conservatories are full of students; they are those who managed to combine the two modes either through a good teacher, or by themselves, through their own 'talent'.

Με σχόλια [M762]: 32b.Conservatories function in the opposite way from jazz, traditional and folk music, were sound traditionally went ahead: 'you listened, you were fascinated, and you went (to learn).

Με σχόλια [M763]: 33. He has students who have forgotten the theory they learnt at the conservatory, 'because it wasn't connected with sound'.
Students are typically surprised when asked to analyze harmonically before improvising.
Harmonic analysis of the underlying accompaniment is necessary in order to produce a 'meaningful' melodic line above it.

αυτοσκοπός, πρέπει να'χεις στιβαρή γνώση θεωρίας, να υπάρχουν εκεί, ούτως ώστε όταν κληθεί αυτό να βοηθήσει, σ'οποιοδήποτε επίπεδο, να υπάρχει. Το πιστεύω ακράδαντα. Έστω κι αν υποφέρουνε όλα τα παιδιά στην αρχή. Θέλει υπομονή.

35.Int. Το καταλαβαίνουν μετά, ότι κερδίζουνε;

35.J3. Κοίταξε, οι δικοί μου το καταλαβαίνουνε, διότι κάνουμε – υπάρχει και η αμεσότητα του ιδιαίτερου, εκεί πέρα είναι άλλο… Εντάξει, οι περισσότεροι δε νομίζω ότι το καταλαβαίνουνε, και ιδίως, ακόμα και μαθητές που είναι στα λεγόμενα σύγχρονα τμήματα των ωδείων. Τώρα, άμα σου κάνει ομαδικά, κάποιος θεωρία, τα πράγματα δεν είναι το ίδιο. Γιατί δε σε συνδέει κατευθείαν. Εγώ συνδέω κατευθείαν αυτά τα φαινόμενα με την πράξη. Του λέω, «άκου εδώ», του λέω, εδώ έχεις ας πούμε ένα φαινόμενο, έχεις μία πτώση, μία πλάγια πτώση. Γιατί είναι πιο αδύναμη η μία πτώση από την άλλη, για πάμε να το δούμε. Αμέσως έτσι συνδέεται.

36.Int. Μες στο ιδιαίτερο μάθημα δηλαδή, πάνω στο μάθημα του οργάνου κάνεις τη θεωρία;

36.J3. Συνήθως δεν έρχονται για όργανο. Αν είναι κάποιος αρχάριος δεν κάνουμε τέτοια πράγματα. Συνήθως μου έρχονται εμένα τελειωμένοι, και κάνουμε παραπάνω. Έχω και κανα-δύο που είναι αρχάριοι. Προσπαθώ να μην παίρνω δηλαδή, αν είναι δυνατόν. Οπότε μ'αυτούς κάνω όργανο. Τώρα εντάξει, σιγά-σιγά. Βέβαια, τους δίνω δύο βιβλία, ένα ρυθμού κι ένα θεωρίας για να διαβάζουν σιγά-σιγά και να μου λένε απορίες, αλλά εκεί πέρα που κάνουμε πραγματικά που τα συνδέουμε είναι με τους προχωρημένους όπου μιλάμε για μουσική. Πώς ν'αυτοσχεδιάσεις, γιατί, το ν'αυτοσχεδιάσεις, είναι πλέον μουσική. Δηλαδή πρέπει να'χεις μια συνολική εικόνα της μουσικής για να μπορείς να πεις. Είναι σα να γράφεις μουσική, σα να ενορχηστρώνεις. Όταν γίνεται σωστά, δε λέω τώρα να… Γιατί είναι πολύ παρεξηγημένο θέμα αυτό του αυτοσχεδιασμού, και δε φταίει ο ίδιος ο αυτοσχεδιασμός, φταίνε αυτοί οι οποίοι παρουσιάζονται, και λένε, «αυτοσχεδιάζω».

37.Int. Είναι πάντως μάθημα που θέλει ατομική προσέγγιση().

37.J3. (Περί εμπειρίας στο πανεπιστήμιο όπου οι μαθητές ήταν υπερβολικά πολλοί, 38:08-38:33). Με τρία-τέσσερα άτομα δουλεύει. Μέχρι εκεί όμως. Με έναν, είναι καταπληκτικά. Και δεν έχει σημασία το όργανο. Δηλαδή, από κρητική λύρα ας πούμε μέχρι βιολί… Δε μ'ενδιαφέρει το όργανο. Εμένα μ'ενδιαφέρει πώς θα φτιάξεις μια μελωδική γραμμή, πώς θα βρεις το μηχανισμό να δημιουργήσεις κάτι. Είναι ανεξάρτητο από το όργανο αυτό. Εντάξει, τυγχάνει να μου'ρχονται σαξοφωνίστες περισσότερο, γιατί με ξέρουν αλλού, γι'αυτό. Οπότε, μουσική θεωρία, βάζουμε συν, αστεράκι. Χρειάζεται.

38.Int. Τί εννοούμε ακουστική αντίληψη – δηλαδή, «αυτός έχει αντίληψη», λέμε, ο μαθητής.

38.J3. Ακουστική αντίληψη είναι η ικανότητα πιστεύω να μπορεί να – σαν ορισμός, λέμε την ικανότητα να μπορείς να ξεχωρίζεις μερικούς ήχους που θες, εσύ, τους οποίους θα τους συγκεντρώνεις, και να «κλείνεις» τους υπόλοιπους.

39.Int. Για έναν μουσικό, για ένα παιδί που μαθαίνει μουσική, για έναν μουσικό, που λες «αυτός έχει αντίληψη, καλή», ακουστική αντίληψη…

39.J3. Δε θα το'λεγα ακουστική αντίληψη. Μήπως θες να πεις, μουσική αντίληψη. Έτσι το κατανοώ πιο πολύ, γιατί με πάει αλλού αυτό, στην ακουστική εξάσκηση με πάει πιο πολύ. Αυτό, ρωτάς αν είναι έμφυτο αυτό ή αν καλλιεργείται;

40.Int. Τί σημαίνει για κάποιον. Αυτός, λέμε, έχει μουσική αντίληψη. Τί σημαίνει αυτό, τί μπορεί να κάνει, τί έχει αυτός ο άνθρωπος που δεν έχουν οι άλλοι.

40.J3. Έχει να κάνει και με μια άλλη ερώτηση μου φαίνεται που έχεις μέσα... Αυτό με τη μουσικότητα. Τα βάζω μαζί εγώ, δε μπορώ να τα… Αυτό που λες – δεν είναι αυτό που λέμε 'musicianship', γιατί 'musicianship' σημαίνει το συνολικό πακέτο που έχεις, είτε βιωματικά, είτε από άσκηση. Όταν λέμε μουσική αντίληψη, εννοείς και το ταλέντο προφανώς, πώς κάποιος δηλαδή μπορεί να φτάσει σ'ένα σημείο, να'ναι καλύτερος από έναν άλλον, κατανοώντας κάτι που δεν μπορεί να κατανοήσει ο άλλος. Αυτό λέμε αντίληψη. Πιστεύω πράγματι λοιπόν ότι, κάτι πρέπει να υπάρχει. Δεν ξέρω αν είναι γονίδιο αυτό, ή όχι, γιατί από οικογένειες που δεν είχανε κανένα μουσικό, ή δεν ακουγότανε καθόλου μουσική σπίτι τους, έχω δει να προκύπτουνε φοβεροί μουσικοί.

Με σχόλια [M764]: 34. His own experience with theory learning was not pleasant, but he was advised about its value by two important musicians (not named). 'Though it's not an end in itself, you need solid knowledge of theory to be on the standby for whenever you may need it, at any level'.

Με σχόλια [M765]: 35. Teaches theory as part of a private improvisation lesson, thus linking it directly to sound.

Με σχόλια [M766]: 36. Re. level of his students, and teaching improvisation…

Με σχόλια [M767]: 37. … Regardless of instrument. It's about 'finding the mechanism to create something'.
37. Music theory is doubtlessly necessary.

Με σχόλια [M768]: 38. 'Aural perception' is defined as the ability to focus one's attention at will, taking in some sounds and excluding others.

Με σχόλια [M769]: 39. Reverts to the term 'music perception'.

Τώρα, πώς μπορεί να γίνει αυτό; Αυτό μπορεί να γίνει πιστεύω από κάποιο ερέθισμα. Σε μικρή ηλικία. Δηλαδή, κάτι ν'ακούσει το παιδί που να συνδέεται με ήχο, και να αυτοσυγκεντρωθεί εκεί, και να το καλλιεργήσει χωρίς οι υπόλοιποι να το καταλάβουν.

41.Int. Όταν λες κατανοεί κάτι που οι άλλοι δεν κατανοούν, ένα παράδειγμα;

41.J3. Ένα παράδειγμα θα μπορούσε να'ναι και το perfect pitch ακόμα. Έχω δει παιδάκια ας πούμε, τόσο δα, που δεν παίζει καν μουσική, να ακούει – παίζει δηλαδή, αλλά τώρα τι; Σαχλαμάρες – αλλά να ακούει σαν τρελό. Κάτι άκουσε μικρό, κάτι συνέδεσε, μετά πήγε στο πιάνο, κατάλαβε τί είναι, και το'χει. Ή, η ικανότητα να μαθαίνει κάποιος γρήγορα. Αυτό σημαίνει ότι συνδέεσαι με το γεγονός πάρα πολύ εύκολα. Πιστεύω ότι κάτι υπάρχει. Το οποίο όμως σίγουρα οι συνθήκες σ'έχουνε βοηθήσει να το αναπτύξεις σε πολύ μικρή ηλικία. Αυτή η αντίληψη λοιπόν, μπορεί να'χει να κάνει με το perfect pitch, μπορεί να'χει να κάνει με τη μουσική μνήμη, μπορεί να'χει να κάνει με τη ρυθμική αντίληψη τη φοβερή που έχουνε μερικοί άνθρωποι ενώ άλλοι βλέπεις ούτε να χορέψουν δε μπορούνε, χορεύουνε ανάποδα απ'το beat, ας πούμε. Και λες πώς είναι δυνατόν… Αφού δε μπορεί να το καταλάβει τώρα αυτός. Δηλαδή και να του το εξηγήσεις, δε θα το καταλάβει. Έχει να κάνει κι αυτό με την αντίληψη των γεγονότων. Πιστεύω ότι καλλιεργείται, όμως, και έχω δει άτομα να βελτιώνονται αφάνταστα, σε όλους τους τομείς αυτούς, αλλά βέβαια, αν έχεις κάποιον ο οποίος είναι από μικρός, βλέπεις ότι κάπου έχει γίνει το «κλικ» ας πούμε μέσα του, εκεί τα πράγματα πλέον πάνε… Γι'αυτό βλέπεις παραδείγματα στυλ Σ. ας πούμε, ή άλλων, οι οποίοι... Αν και αυτός είναι και λίγο αυτιστικός. Οπότε εκεί μπορεί να παίζει τίποτα άλλο. Πιστεύω λοιπόν ότι καλλιεργείται, μπορεί να φτάσει σ'όποιο επίπεδο φτάσει στον καθένα, κι είναι ένα από τα σημαντικά θέματα που αντιμετωπίζεις και στην καθημερινότητά σου, ας πούμε, την επαγγελματική. Δηλαδή, όσο καλός αν σε ενδιαφέρει να'σαι, να παίζεις με καλούς, να συναναστρέφεσαι καλούς μουσικούς, αυτοί σίγουρα θα'χουνε πολύ καλή μουσική αντίληψη. Είναι σα να'χεις έναν ο οποίος είναι μαθηματικός, και συναναστρέφεται μαθηματικούς από ένα επίπεδο και πάνω, θεωρητικούς μαθηματικούς. Αυτοί έχουν άλλους κώδικες κι άλλη, εκεί πέρα ίσως το λέμε μαθηματική αντίληψη, που εμείς για να το ξεκινήσουμε να φτάσουμε εκεί, θέλουμε διάφορα στάδια επεξηγήσεων. Αυτοί είναι εκεί, και μπαμ αμέσως μπορούν και τα συνδέουν. Πιστεύω ότι σε κάθε τομέα υπάρχουν άνθρωποι οι οποίοι έχουν εξασκήσει την αντίληψη που αφορά τα συγκεκριμένα θέματα. Αν και πιστεύω ότι, κάποιος ο οποίος είναι πολύ καλός σ'οποιονδήποτε τομέα, σίγουρα έχει και το IQ για να μπορεί να κάνει κάτι παραπάνω οπουδήποτε.

42.Int. Ότι είναι κάτι γενικό δηλαδή, όχι μόνο στη μουσική.

42.J3. Πιστεύω ότι, αν μιλάμε γι'αυτούς που λέμε ότι ξεκινήσανε νωρίς, πιστεύω ότι αυτό το «κλικ» που λέμε ότι έγινε στη μουσική θα μπορούσε να'χει γίνει οπουδήποτε αλλού. Δηλαδή πιστεύω ότι είναι χαρισματικοί άνθρωποι αυτοί. Οι οποίοι, είχανε κάποιο IQ, ή κάποιο γονίδιο, τώρα δεν… Άσ'το IQ, τώρα εντάξει. Είχανε πάρει κάποιο γονίδιο το οποίο ίσως τους βοηθάει να αυτοσυγκεντρωθούνε κάπου. Η αυτοσυγκέντρωση είναι πάρα πολύ σημαντικό πράγμα. Βλέπεις ένα μωρό ας πούμε, κι είναι χαμένο, κι άλλο κοιτάει κάτι, έτσι, και λες, τί κοιτάει τώρα. Έχει αυτοσυγκεντρωθεί κάπου. Θα σου φέρω παράδειγμα τη μεγάλη μου κόρη. Η μεγάλη μου κόρη, θυμάμαι την είχα στο καροτσάκι, κι είχαμε ένα ψαράκι, σε μία γυάλα. Καθότανε και το'βλεπε με τις ώρες. Αυτοσυγκεντρωμένη έτσι. Το παρακολουθούσε, την κίνησή του. Να σου πω τώρα, η μεγάλη μου κόρη, είναι με πλήρη υποτροφία στο Harvard, μαθηματικός. Φαινότανε από μικρή, δηλαδή, μια φορά τής διάβαζα το παραμύθι, και το'χε μάθει απ'έξω. Δεν υπήρχε πιθανότητα να τη βάλεις στο κρεβάτι και να επιταχύνεις πηδώντας σελίδες. Ξέρεις, γιατί, άμα είσαι κουρασμένος… «Ωπ, ξέχασες αυτό!». Κατάλαβες; Δηλαδή, πιστεύω ότι υπάρχουν μερικοί άνθρωποι που όπου και να τους έβαζες, έτυχε να γίνει «κλικ» εκεί. Σ' άλλους γίνεται αλλού.

43.Int. Είναι ενδιαφέρον αυτό, είναι ένα ερώτημα, το'χω διαβάσει σχετικά με τη μουσικότητα, αν είναι κάτι συνολικό που πάει εκεί, ή αν είναι κάτι εξ'αρχής εξειδικευμένο. Έχει ενδιαφέρον.

43.J3. Δεν πιστεύω ότι είναι εξειδικευμένο. Δε μπορώ να το πιστέψω αυτό. Δηλαδή, τί είναι. Γι'αυτό σου λέω ότι, δεν πιστεύω ότι – μπορεί να το πούμε γονίδιο, ας το πούμε όπως θέλουμε, κάπου πρέπει να ξεκινήσει κάτι. Αλλά, το θέμα είναι ότι, για ν'αποκτήσεις πιστεύω μουσική αντίληψη πολύ νωρίς, πρέπει να έχεις το κατάλληλο ερέθισμα, να σε βοηθήσει το περιβάλλον, αν είσαι κι εσύ απ'τους ανθρώπους που έχεις αυτό το κάτι μέσα σου, θα απογειωθείς. Οπότε μετά, αυτό καλλιεργείται, αν το καλλιεργήσεις κιόλας, Μότσαρτ ας πούμε, έξι ετών, έγραφε… Αυτός σίγουρα είχε δει, δύο ετών, τριών, είχε κάτι αυτιά, τέτοια, ήταν με τον πατέρα του μόνιμα. Δε χρειαζόταν να ξέρει πώς γράφεται. Αυτός τα'χε όλα στο κεφάλι του, μαγνητόφωνο ήταν ο άνθρωπος. Δηλαδή, δεν ξέρω. Δεν ξέρω αν απάντησα στην ερώτηση.

Με σχόλια [M770]: 40. Identifies 'musicality' with 'music perception', which denotes understanding sth that others cannot understand, by receiving stimuli at a young age, concentrating on them and cultivating this understanding (e.g. perfect pitch, see 41). Talent may be a part of it.

Με σχόλια [M771]: 41. Music perception types: may have to do with perfect pitch, musical memory, rhythmic perception, or the ability to learn fast. It is sth that can be cultivated, though people in whom things have 'clicked' at a young age, seem to make connections more quickly, versus those who need to rise from level to level with the help of explanations at each stage. Possibly, it's a general ability that can take different forms.

Με σχόλια [M772]: 42. For people whose perception starts developing early, this 'click' could have happened in any domain. The important aspect is their ability to concentrate intensely.

Με σχόλια [M773]: 43. Though possibly relating to genes, receiving relevant stimuli from your environment is vital for cultivating this perception in a domain.

44.Int. Απάντησες, πολύπλευρα! Και, για τη μνήμη, είναι κι αυτό, τώρα που λες για τον Μότσαρτ: ρόλος και σημασία της μουσικής μνήμης.

44.J3. Ναι, είναι σημαντικό θέμα κι αυτό, αν εννοείς τώρα… Εννοείς μνήμη σε επίπεδο pitch, ή σε επίπεδο, έτσι, συνολικού, φόρμας ας πούμε.

Με σχόλια [M774]: 44. Musical memory types: relating to pitch versus form.

45.Int. Και τα δύο, μουσική μνήμη είναι και τα δύο.

45.J3. Ναι. Κοίτα, πιστεύω ότι τουλάχιστον, αναφερόμενος σε μουσικούς τώρα, πρέπει σε επίπεδο φόρμας, και όταν λέω φόρμα εννοώ και το αρμονικό progression μέσα, πρέπει να το έχεις. Τουλάχιστον στη δικιά μου (παράδοση). Και το επιδιώκω αυτό. Γιατί, μας ενδιαφέρει – για ν'αυτοσχεδιάσεις, και να ξέρεις ότι θα κάνω αυτό, πρέπει να ξέρεις το συνολικό περίβλημα. Δεν πας, κι όπου σε βγάλει. Είναι αυτοί οι περιορισμοί που κάνουνε τον αυτοσχεδιασμό πιο δύσκολο αλλά πιο ενδιαφέροντα κιόλας. Δεν παίζεις ό,τι να'ναι. Έχεις εκεί περιορισμούς, που πρέπει να… Σε επίπεδο λοιπόν φόρμας, και αρμονικής δομής, πιστεύω ότι αυτό πρέπει να το έχεις και σε βοηθάει πάρα πολύ. Τώρα, σε επίπεδο pitch retention, ή το να θυμάσαι fragments, αυτό είναι πολύ σημαντικό επίσης, αλλά δεν το κυνηγάω αυτό στους μαθητές μου. Γιατί πιστεύω ότι, αν κάποιος έχει χρόνο δηλαδή, θα κάτσει να το (δουλέψει), δουλεύεται κι αυτό. Αλλά σαν προτεραιότητα, θέτω πάντα το θέμα της φόρμας και του αρμονικού κύκλου. Αυτό πρέπει να το θυμάσαι. Κι είναι σα λειτουργία η μνήμη πάρα πολύ σημαντική. Τώρα βέβαια θα μου πεις ένας κλασικός ο οποίος ξέρει 500 κονσέρτα… Εντάξει, δεν το κουβεντιάζω, εκεί πέρα άμα δεν το'χεις αυτό και δεν το'χεις εξασκήσει, την έχεις πατήσει.

Με σχόλια [M775]: 45. Pitch retention & fragment memorization is important, but more important in jazz (=> emphasized in his lessons) is having a piece's form, e.g. underlying harmonic progression, stored in memory, in order to improvise in relation to it. A classical musician's memory works differently…

46.Int. Ναι. Βέβαια στη τζαζ είναι διαφορετικός ο τύπος της μνήμης, είναι κάτι πιο ελαστικό, είναι κάτι στο οποίο πρέπει να πατήσεις για να δημιουργήσεις.

46.J3. Ναι, δε θα'λεγα ότι…– είναι κάτι πιο δημιουργικό εκεί. Λέγοντας ελαστικό, εννοείς ότι ξεκινάς από κάπου για να μπορεί να… ναι.

Με σχόλια [M776]: 46. In jazz, it's a 'more creative' memory…

47.Int. Ναι, ο κλασικός, αυτό που έχει διαβάσει, αυτό έχει απομνημονεύσει, δε θα βγει απ'αυτό. Ο τζαζίστας, η μνήμη του έχει μέσα μουσική, αλλά τη χρησιμοποιεί…

47.J3. Συνήθως ναι. Εντάξει, αποστηθίζεις πράγματα (στη τζαζ). Και πρέπει να έχεις την ικανότητα αυτή. Αλλά, όχι σε τέτοιο επίπεδο που την έχει ένας κλασικός concert pianist κυρίως. Αυτοί βγαίνουν μόνοι τους και παίζουνε δυο ώρες ας πούμε, και παίζουν κονσέρτα, …(και λες; 53:27) τί έχει γίνει εδώ. Αλλά, ναι, χρειάζεται η μνήμη, αλλά σαν εργαλείο, σαν βάση ας πούμε καλύτερα, για περαιτέρω ανάπτυξη. Χρειάζεται η μνήμη, οπωσδήποτε. Δεν ξέρω τί άλλο να…

Με σχόλια [M777]: 47. … Though you learn things by heart note-for-note, memory functions 'as a basis for further development' of the musical material.

48.Int. «Εκ των ων ουκ άνευ».

48.J3. Οπωσδήποτε, και αναπτύσσεται κιόλας επίσης πιστεύω. Όσο πιο πολλά κομμάτια μαθαίνεις, δηλαδή, παλιά υπήρχε, την εποχή ας πούμε που λέγαμε, που ήταν πιο βιωματικά τα πράγματα, εκεί πέρα βασιζόντουσαν πιο πολύ στη μνήμη. Και για να δουλέψουνε τότε, όπου, μια εποχή, η τζαζ ήταν και pop μουσική, για να μπορέσουνε να έχουνε δουλειές, έπρεπε να ξέρουνε 500-600 κομμάτια απ'έξω. Με την αρμονία τους, με τη μελωδία τους, γιατί δε γινόντουσαν πρόβες.

Με σχόλια [M778]: 48. Memory can be practised & developed, the more pieces you learn. In older times, 'when jazz music was a king of pop music', musicians had huge repertories (500-600 pieces) memorized.

49.Int. Και σε πολλές τονικότητες.

49.J3. Ναι, αυτό (το transposition) τώρα όμως, πρόσεχε. Δεν έχει να κάνει τόσο πολύ με… (τη μνήμη), έχει να κάνει με μηχανισμό. Πώς σκέπτεσαι τις μελωδίες. Αν τις σκέπτεσαι σα νότες, την πάτησες εκεί. Αν τις σκέπτεσαι σαν βαθμίδες, εκεί πέρα μπορείς να κάνεις transposition. Και σου επαναλαμβάνω ότι, το πιο φοβερό παράδειγμα λειτουργίας της ακουστικής μνήμης είναι οι μπουζουξήδες. Οι μπουζουξήδες ξέρουνε χίλια κομμάτια. Κι όχι μόνο μελωδίες, εισαγωγές γεμίσματα μέσα… Δηλαδή δεν είναι εύκολο πράγμα. Λες σ'έναν μπουζουξή «πάμε αυτό» ας πούμε, –φύγαμε! Εισαγωγή, ξεκινάει. Το'χει. Γιατί είναι αυτό που δουλεύει πάρα πολύ. Αυτό, δηλαδή, πιστεύω ότι χρειάζεται, εξασκείται, κι ότι είναι κι αυτό απ'τα απαραίτητα στοιχεία που φτιάχνουνε ένα πολύ όμορφο σύνολο από ικανότητες, για να μπορείς να είσαι ολοκληρωμένος. Μήπως θες να με ρωτήσεις κάτι άλλο;

Με σχόλια [M779]: 49.-Transposition is based on a method of thinking, not on memory (thinking in terms of degrees versus notes).
-Bouzouki players have amazing memories.
-Memory is 'one of the necessary elements that make up a nice set of abilities, so that one can be a complete musician'.

50.Int. Όχι, είναι αυτό που λες, σε επίπεδο νοτών, ή σε επίπεδο φόρμας, είναι κάτι που λειτουργεί και μακροδομικά.

50.J3. Ανάλογα με το τί έχεις να κάνεις πιστεύω ότι προσαρμόζεις και αυτό που λες ακουστική μνήμη. Δηλαδή, σ'αυτό που έχω να κάνω εγώ, αν είναι να διαλέξω μεταξύ του να μάθω μια μελωδία ή γενικώς τη φόρμα του κομματιού και του progression, θα μάθω πρώτα το progression. Γιατί αν κληθώ να αυτοσχεδιάσω θα ξέρω τί γίνεται, ή να ενορχηστρώσω, ή να κάνω κάτι. Η μελωδία, καλό είναι να τη μάθεις, αλλά που λέει ο λόγος, μπορεί να μην είναι και άκρως απαραίτητο. Τουλάχιστον σ'αυτό που κάνουμε. Ξέρω πολλές μελωδίες, και προσπαθώ να μάθω περισσότερες, αλλά σου λέω πού ρίχνω το βάρος.

Με σχόλια [M780]: 50. (See 45: Importance of memorizing harmonic progression for improvisation)

51.Int. Αν αισθάνεσαι τη δομή, μετά εκεί πάνω μπορείς να κάνεις πολύ περισσότερα…

51.J3. Είναι πιο εύκολο να μάθεις και τη μελωδία μετά. Γιατί αν έχεις αμφιβολία για το αν η νότα είναι φα ή φα# κάπου ας πούμε, και ξέρεις τη συγχορδία, θα σε βοηθήσει κι αυτό.

Με σχόλια [M781]: 51. ”

52.Int. Κι έτσι, στην ουσία έχεις καλύτερη κατανόηση του τί συμβαίνει μουσικά, μ'αυτόν τον τρόπο.

52.J3. Εννοείται. Και, παρτιτούρα για'μένα που δεν έχει συγχορδίες, με τρελαίνει. Να βλέπω δηλαδή μόνο νότες. Μπορώ να τ'ακούσω πολύ πιο εύκολα από έναν κλασικό, τί γίνεται δηλαδή, αλλά, για'μένα είναι οι μισές πληροφορίες. Και κανένας μουσικός δε θα'πρεπε να διαβάζει παρτιτούρα η οποία να μην έχει αναφορές αρμονικές κάπου μέσα. Και κλασικές.

Με σχόλια [M782]: 52. Harmony is a necessary aspect that any jazz player, of a monophonic instrument, must know and have in mind while playing the melody.

53.Int. Το να μπορείς μόνος σου να τις σκεφτείς;

53.J3. Εγώ τις σκέφτομαι, ακούω, δηλαδή αν ακούσεις μια πολύ καλή μουσική, όπως είναι Μπαχ ας πούμε, εκεί φαίνεται η αρμονία, στην προβάλλει σαν τζαζίστας ο Μπαχ. Έχεις μία μελωδική γραμμή, και βλέπεις ότι είναι, ακούς την αρμονία κάθετα. Άμα όμως, – πιστεύω ότι ένας εκτελεστής ο οποίος δεν είναι αυτοσχεδιαστής, ή δεν έχει την ωριμότητα που μπορεί να έχω εγώ ας πούμε μετά από τόσα χρόνια, και του 'λεγες, θα παίξεις αυτή τη σουίτα για τσέλο, θα τον βοηθούσε πάρα πολύ να κεντράρει και συναισθηματικά, αν ήξερε πού – δεν μιλάω για τον Yo- Yo Ma ή για κάποιον ο οποίος σίγουρα το'χει. Για κάποιον ο οποίος θέλει, του το δίνει ο δάσκαλός του να το μάθει. Κάπου γίνεται κάποια πτώση, κάπου γίνεται ένα αρμονικό φαινόμενο, γίνεται μία μετατροπία κάπου. Πιστεύω ότι ο τρόπος που θα ερμήνευε μία μελωδική γραμμή, που είναι σα μακαρόνι ας πούμε, θα'τανε 10 φορές καλύτερος.

Με σχόλια [M783]: 53. Being aware of harmony, e.g. of cadences, modulations etc 'would help one centre emotionally… rendering his interpretation of a melodic line, that may be super-long, ten times better'.

54.Int. Αν ξέρει από κάτω τί γίνεται, και για το συναίσθημα λες.

54.J3. Βέβαια, γιατί αυτά είναι ορόσημα. Πιστεύω πιο πολύ στα ορόσημα τα αρμονικά και στο συναίσθημα που βγάζουν, παρά στα μελωδικά. Αυτό άλλωστε, φαίνεται κι απ'τα – δεν ξέρω αν είσαι οπαδός της Σενκεριανής ανάλυσης, αλλά βλέπεις ότι εκεί, αυτός πήρε ολόκληρα κονσέρτα του Μπαχ ας πούμε, και τα έκανε πέντε συγχορδίες. Ε, καλά, αυτό είναι extreme, αλλά, τρία levels πιο πάνω, όχι στο τελικό, βλέπεις ότι έχεις μια πληθώρα γνώσεων, για το πού ήθελε να κατευθυνθεί ο Μπαχ. Γιατί, η ολοκλήρωση η μελωδική πιστεύω ότι έχει να κάνει – όχι έχει να κάνει, εξυπηρετεί την αρμονική ολοκλήρωση.

Με σχόλια [M784]: 54. Reference to Schenkerian analysis. 'Melodic completion… serves harmonic completion'.

55.Int. Μάλιστα. Πρωταρχικό στοιχείο η αρμονία, ε;

55.J3. Για'μένα. Γιατί η μελωδία, είδες, σου ξαναφέρνω την Σενκεριανή ανάλυση, σου βγάζει όλα αυτά, σου λέει αυτά είναι τώρα σάλτσες. Εδώ, οι νότες είναι αυτές, που θέλει να πάει, και η αρμονία είναι αυτή. Μπορούσε να'χει γράψει κι άλλες νότες μέσα. Μεταξύ των νοτών που θεωρεί αναφορά. Και Μπαχ, πολλές φορές όταν κάναμε ανάλυση, δεν έπαιρνες ένα fragment από Μπαχ, και σου λέγανε, για βρες μου, την κίνηση την πραγματική της μελωδίας; Κι έβλεπες, έκανες μια ανάλυση, και μπορεί να'ταν ένα κατιόν μοτίβο,…

Με σχόλια [M785]: 55. On the structurally important notes.

56.Int. Ποιές είναι οι σημαντικές δομικά νότες.

56.J3. Ναι. Αυτό όμως έχει να κάνει με την αρμονία. Και πιστεύω ότι, γι'αυτό σου λέω θα'πρεπε για'μένα, κάποιος ο οποίος θέλει να παίξει, κι ένα κλασικό κομμάτι, και δε μιλάω για πιανίστες, γιατί οι πιανίστες το'χουνε στα χέρια και το βλέπουν, - αν πεις τώρα, μονοφωνικό όργανο, και δεν το'χεις εξασκήσει, θέλει και λίγη ώρα, να παίξεις λίγες νότες για να ακούσεις τί γίνεται. Θα 'πρεπε να υπάρχουν και τα αρμονικά φαινόμενα, έτσι, και

σαν αναφορά. Πρόσεξε, εδώ είναι cadence, εδώ γυρνάμε τονική εδώ ξαναρχίζει κάτι, γιατί μετά από κάποιο τέλειωμα αρμονικό, πάντα και μελωδικά, κάτι ξαναρχίζει. Δεν το περνάει έτσι δηλαδή ποτέ, χωρίς να σταματήσει. Λογικό είναι.

57.Int. Ν'ακούς την αρμονία εσωτερικά δηλαδή, αυτό που λέγαμε εσωτερική ακοή. Παίζεις μελωδία, ν'ακούς από κάτω…

57.J3. Θα την ακούς και στο αυτί σου, αν παίζεις μονοφωνικό όργανο, από τις νότες που θα παίζεις. Αλλά, ο τρόπος που θα μπορείς να το ερμηνεύσεις, πιστεύω ότι πιο γρήγορα, θα φτάσεις σε σημείο ερμηνείας καλό, αν έχεις και τα υποδείγματα αυτά. Γιατί είναι σαν ένα road map, η αρμονία, κατάλαβες; Αυτό, δηλαδή σε επίπεδο road map ας πούμε, να ξέρεις…

58.Int. Της δομής.

58.J3. Ναι.

59.Int. Ωραία. Η παιδαγωγική χρησιμότητα του να απομονώνουμε μουσικά στοιχεία, π.χ. ρυθμό – διαστήματα, και να τα διδάσκουμε ξεκομμένα από τη συνολική μουσική πράξη…(;) Αυτό όμως στην ουσία το θίξαμε.

59.J3. Το'παμε. Ναι, νομίζω ότι είναι μία πρακτική η οποία σε επίπεδο εκκίνησης, κι ανάλογα και με τα επίπεδα τώρα – βοηθάει. Κι εγώ το κάνω αυτό. Αλλά βέβαια, αν έχω κάποιον ο οποίος κατανοεί πολύ πιο γρήγορα το τί γίνεται, αμέσως τον βάζω να το δει in context. Ξέρω ότι μόνο του, δε θα του πει πολλά. Εντάξει, τώρα, σε επίπεδο όμως τάξης, αν γίνεται δηλαδή σαν ομαδικό μάθημα αυτό, όπου έχεις πολλά επίπεδα μέσα, αναγκαστικά πρέπει να πας με τον κατώτερο. Οπότε πας σιγά-σιγά εκεί, και λες, παιδιά…

60.Int. Οι μαθητές της τζαζ, από άποψη προσωπικής έκφρασης, μουσικής, μπορείς να βρεις μαθητές που έχουνε προσωπική μουσική έκφραση; Βλέπεις ότι βγάζουν την προσωπικότητά τους;

60.J3. Κοίταξε, για να το κάνει κάποιος αυτό, πρέπει να φτάσει σε κάποιο επίπεδο συνολικών προσόντων. Δηλαδή, και να έχει κατανόηση του τί θέλει να κάνει, να έχει υπερνικήσει τα τεχνικά προβλήματα του οργάνου, και να'χει μάθει τη συγκεκριμένη γλώσσα. Γιατί, η τζαζ, είναι μουσική που ορίζεται από τη δυτική μουσική παράδοση, δεν υπάρχει διαφορά. Αλλά, είναι μια διαφορετική γλώσσα. Είναι σα να λες ότι ο Glenn Gould ας πούμε, ερμήνευε Μπαχ. Είχε κάτσει εκεί, και είχε μάθει τη γλώσσα αυτή, όπως πιστεύουμε ότι γινόταν την εποχή του Μπαρόκ. Υπάρχουν άλλοι, οι οποίοι ερμηνεύουν ξέρεις, είναι εξειδικευμένοι κάπου. Το ίδιο είναι και με τη τζαζ. Είναι μια γλώσσα. Πρέπει να μάθεις δηλαδή, στις ιδιαιτερότητες που έχει με το phrasing, με το jazz feel, το οποίο έχει να κάνει με το χρόνο πιο πολύ, με το articulation που θα'χεις, με τον τρόπο που θα παράγεις τον ήχο, πρέπει να'ναι κάποιος ώριμος δηλαδή, οπότε αν τα'χει όλα αυτά, κι έχει κατανοήσει τα παραπάνω, ναι, μπορεί να'χει και δικό του στυλ, και– αλλά δεν το θεωρώ ούτε προτεραιότητα αυτό, αν και πολλοί βιάζονται, ούτε σαν κάτι το οποίο σού δίνεται. Δηλαδή πρέπει να το δουλέψεις αυτό. Βοηθάει όμως η τζαζ, γιατί ως όχημα μάθησης, σου δίνει την ελευθερία αυτή να επιχειρήσεις το κάτι παραπάνω, που στην κλασική μουσική, σου κόβουν τα χέρια. Δηλαδή εκεί έχεις περιορισμένες δυνατότητες εκφραστικές, οι οποίες συνήθως είναι και σημειωμένες. Στη τζαζ δεν υπάρχει αυτό. Υπάρχει ελευθερία να πάρεις μια μελωδία, να την κάνεις δική σου κατευθείαν. Αυτό, ως όχημα δηλαδή, πιστεύω ότι είναι, έτσι, πιο ευέλικτο.

61.Int. Την κάνεις δική σου αλλάζοντάς την δηλαδή, αυτοσχεδιάζοντας εννοείς, ε;

61.J3. Ε, ναι. Συνήθως, ρυθμικά στην αρχή, να γίνει λίγο πιο ενδιαφέρον, και από'κει και πέρα, ανάλογα με το πόσο θες να απέχει. Αλλά πάντα – πιστεύω ότι πολλά πράγματα μπορούν να γίνουν πάρα πολύ καλά με τη τζαζ ως όχημα, όχι ως αυτοσκοπό δηλαδή, κι αυτό και πρεσβεύω. Δηλαδή δεν θέλω να τους κάνω τζαζίστες. Αλλά αν κάποιος μπορεί να καταλάβει ως όχημα τί μπορεί να σου δώσει αυτό, μπορεί πιστεύω να γίνει και καλύτερος κλασικός. Τουλάχιστον γίνεται πιο involved με το αντικείμενο, νομίζω, μέσω της τζαζ, και μέσω του ψαξίματος που χρειάζεται.

62.Int. Και μέσω της αυτοσχεδιαστικής προσέγγισης.

Με σχόλια [M786]: 56. (See 53).

Μορφοποιήθηκε: Γραμματοσειρά: Garamond, 11 στ.

Μορφοποιήθηκε: Γραμματοσειρά: Garamond, 11 στ.

Με σχόλια [M787]: 57. Harmony acts like a structural 'road map'.

Με σχόλια [M788]: 58. "

Με σχόλια [M789]: 59. Re. isolating musical elements: at beginning level, it's useful; if someone is quick in understanding, then material can be approached in context, as 'presenting something isolated won't say much to that person'. When teaching a class, one has no choice but to start from the lowest level, so as to include everybody.

Με σχόλια [M790]: 60. Personal expression comes at more mature levels. Jazz is a good vehicle for finding that personal element…

Με σχόλια [M791]: 61. …Because one becomes more 'involved' with what one is doing.

62.J3. Αν μπορεί να αυτοσχεδιάζει κιόλας, μετά, αμέσως, έχει πολύ πιο καλή κατανόηση, για να – μάλλον να το θέσω αλλιώς. Αυτός που αυτοσχεδιάζει σωστά, έχει και πιο καλή επικοινωνία με το συμβάν, έχει πιο καλή γνώση της θεωρίας, γιατί την επαναλαμβάνει συνέχεια, έχει πιο καλό αυτί, γιατί το εξασκεί ανά πάσα στιγμή… Κι από 'κει και πέρα, αν είναι και πολύ καλός στο όργανό του, αν είναι ένας πολύ καλός κλασικός, ας πούμε, που θέλει να το κάνει αυτό, έχει πάρα πολλά προσόντα. Γιατί αμέσως θα κατανοήσει περισσότερο και πιο γρήγορα το έργο του. Επειδή τζαζ ίσον ανάλυση, κατευθείαν. Αρμονική ανάλυση, μελωδική ανάλυση, κατευθείαν. Δηλαδή, είναι το σημείο εκκίνησης για τη τζαζ. Μπορεί να παίξεις πολύ καλή τζαζ και με πέντε νότες, έτσι; Οι οποίες μπορεί να'χουνε φοβερό συναίσθημα. Ένας κλασικός ο οποίος έχει μάθει να «γαζώνει» και να παίζει Μότσαρτ έχει δώσει την έμφαση αλλού, συνήθως, και όχι στο να γίνει πιο involved συναισθηματικά με το συμβάν. Εκεί πιστεύω ότι η τζαζ μπορεί να σε βοηθήσει. Πάρα πολύ. Λόγω της σχέσης αυτού του βιωματικού και…

63.Int. Σωστά… Το αυτί που είπες, με λίγα λόγια κι αυτό που λέγαμε ακουστική αντίληψη είναι το (καλό) αυτί, αυτό βασικά ρωτούσα. Κάποιος ότι έχει καλή ακουστική αντίληψη, δηλαδή αυτό που λέμε στην ουσία ότι έχει καλό αυτί. Κάπως έτσι…

63.J3. Α, αυτό ρωτούσες! Εγώ νόμισα γενικώς… Γι'αυτό σου'πα μουσική αντίληψη, και το γυρίσαμε. Α, εννοείς για το αυτί. Κοίταξε, το καλό αυτί, το έχει κάποιος ο οποίος το χρησιμοποιεί. Αν λοιπός παίζεις τζαζ και δεν μπορέσεις να ακούσεις τί γίνεται τριγύρω σου – γιατί, αν αυτοσχεδιάζεις εσύ, πρέπει να ξέρεις ότι αυτοσχεδιάζουν κι όλοι οι υπόλοιποι – οπότε πρέπει να'χεις, ας πούμε, πώς είναι στους υπολογιστές, που τρέχουν πολλά threads από πίσω και… Πρέπει να'χεις μεγαλύτερη υπολογιστική ισχύ, για να μπορείς να παρακολουθείς τον περίγυρό σου και αυτό που παίζεις, έχει σχέση, όχι μόνο με το κομμάτι, και το chord progression, ή με τη φόρμα, αλλά και με το πώς ερμηνεύεται από τους άλλους αυτό. Αν έχεις έναν drummer ας πούμε ο οποίος σου κάνει counter lines ρυθμικές συνέχεια ή έναν πιανίστα ο οποίος σου παίζει chord voicings τα οποία είναι γεμάτα extensions, πρέπει κι εσύ, η μελωδική γραμμή σου που θα βάλεις, να ερμηνεύει αυτά. Το αντίστροφο και γι'αυτούς. Αν ακούνε τον σολίστα και τους δίνει πληροφορία, και οι ίδιοι προσπαθούν να το βάλουνε στο παίξιμό τους. Οπότε, το αυτί βέβαια…

64.Int. Κι εκεί είναι και συνειδητό, που λέγαμε πριν, δηλαδή για να μπορέσεις, πρέπει να είναι συνειδητό.

64.J3. Πάρα πολύ, πάρα πολύ συνειδητό. Γι'αυτό ακριβώς μιλάμε. Την ώρα εκείνη θέλει τρομερή αυτοσυγκέντρωση, και να ακούς τα πάντα. Να απομονώσεις ας πούμε, τί γίνεται γύρω σου.

65.Int. Και να ξέρεις τί είναι το κάθε τί.

65.J3. Μπράβο. Και όσο πιο πολλά – για να επανέλθω σ'αυτό που μου έλεγες για την ενσώματη αντίληψη, εκεί λοιπόν, όσα πιο πολλά πράγματα μπορείς να δώσεις στο σώμα σου να λειτουργούν σαν background processes, μόνα τους δηλαδή, τόσο το καλύτερο. Για να μπορείς να'χεις σε πρώτο πλάνο λίγα πράγματα να σκεφτείς, γιατί αλλιώς, γίνονται πάρα πολλά, και υπάρχει φόβος κάπου να την πατήσεις.

66.Int. Πολύ multi-tasking!

66.J3. Ε, ναι, το πολύ multi-tasking γονατίζει και τους υπολογιστές! Προσπαθείς να βάλεις, εμένα ας πούμε το ρυθμικό θέμα είναι το πρώτα που πρέπει να'χει κάποιος μέσα για να μη το σκέπτεται, να 'χει κλειδώσει ο παλμός τουλάχιστον.

67.Int. Ωραία. Αυτά νομίζω είναι. Και, αυτοβιογραφικά, εσύ σολφέζ και ντικτέ, προφανώς θα έκανες στην εκπαίδευσή σου…

67.J3. Βεβαίως.

68.Int.Α. Τί σου προσέφερε αυτό;

68.J3. Κοίταξε, δυστυχώς σου επαναλαμβάνω εκείνο που'χα πει, το θεωρούσα βασανιστήριο, την εποχή εκείνη… Δεν υπάρχει κάποιος που να (μην το θεωρεί). Γιατί δεν μπορεί να καταλάβει πού θα τον βοηθήσει. Ναι, δεν ήμουνα πολύ καλός, ήμουν μέτριος, εκ των υστέρων προσπάθησα να το εξασκήσω πολύ περισσότερο,

Με σχόλια [M792]: 62. Good improvisation entails: better communication with what is happening musically; better theoretical knowledge (it is constantly repeated); a better ear (it is constantly practised).

'Jazz equals analysis... Harmonic and melodic analysis, directly. This is the starting point for jazz'. Thus, if a classical musician learns improvisation, this will help them 'understand the work they are playing better and faster'. The combination of the experiential and the analytical aspects help one become more emotionally involved with what is happening musically.

Με σχόλια [M793]: 63. Having a good ear is about using one's ear. In jazz improvisation, it is paramount to listen to what is happening around you, following many 'threads' at the same time, for which you need 'bigger computational power' (on top of the underlying form/chord progression that you have in your mind), so as to respond to it.

Με σχόλια [M794]: 64. (An explicit & conscious process:) It takes conscious will and the intention for intense concentration & isolating &focusing on what you want to hear (out of the total sound) at any certain point.

Με σχόλια [M795]: 65. It is important to know explicitly what you are hearing, and to have [illegible] certain things (e.g. rhythmic pulse) so that they come automatically, and there is one thing less to think about.

Μορφοποιήθηκε: Γραμματοσειρά: Garamond, 11 στ.

Μορφοποιήθηκε: Γραμματοσειρά: Garamond, 11 στ.

Με σχόλια [M796]: 66. "

Με σχόλια [M797]: 67. Had aural training as part of studies.

από μόνος μου, τα επόμενα χρόνια δηλαδή, γιατί είδα από μόνος μου ότι υστερώ εκεί – κι ακόμα δε θεωρώ τον εαυτό μου φοβερό. Ξέρω καλύτερους.

69.Int. Ίσως είναι κάτι αυτό που διαρκώς έχει χώρο εξέλιξης…

69.J3. Συνέχεια! Αισθάνομαι ότι βελτιώνομαι συνέχεια. Κι όσο πιο πολύ ασχολείσαι με τη μουσική, όσο πιο συνειδητά βιώνεις τη μουσική, τόσο πιο καλό γίνεται. Δηλαδή, μπορεί ν'ακούω και στ' αυτοκίνητο μουσική πολλές φορές και να κάνω ear training. Προσπαθώ ας πούμε να λέω, για κάτσε, τί είν'αυτό, για να το σκεφτώ…

70.Int. Ναι… Αλλά σε επίπεδο τότε φοιτητικό, στην ουσία, όπως λες, δε συνειδητοποιούσες ας πούμε το, σε τί… Δεν «κλείδωνε» με την υπόλοιπη σπουδή σου.

70.J3. Δεν κλείδωνε γιατί, ξέρεις κάτι; Παίζει ρόλο και το πώς το κάνανε, δηλαδή, ήταν ομαδικό το μάθημα πάλι, έπρεπε να γίνουνε οι ασκήσεις, δεν υπήρχε η σύνδεση στο μάθημα, όπως κάνω εγώ ας πούμε με τους φοιτητές…

71.Int. Ακόμα κι εκεί στην Αμερική, που σπούδασες τζαζ, δεν κάναν αυτή τη σύνδεση, ότι…

71.J3. Γινόταν πολύ περισσότερο, δεν έχει σχέση με το τί γίνεται εδώ. Αλλά, πιστεύω ότι αυτό που κάνω εγώ, που έχω συνδέσει το μάθημα του αυτοσχεδιασμού με αυτό, εκεί πραγματικά είναι που ο άλλος κατανοεί τη σπουδαιότητα.

72.Int. Έτσι, γιατί η σύνδεση γίνεται απευθείας, δεν πρέπει αυτός να καταλάβει…

72.J3. Ε, ναι, γιατί μου παίζει ας πούμε, μια φράση, και μου τελειώνει τονική. Του λέω, όχι τονική. Την τονική την παίζουν όλοι. Και ο μπασίστας και ο πιανίστας θα παίξει τονική. Διάλεξε μια άλλη νότα. Δηλαδή, βλέπεις ότι, πάνω στον αυτοσχεδιασμό, – ας πούμε, ή του λέω, κάτι που τους βάζω να κάνουν συχνά, επειδή, V-I, έχει αυτήν την τάση να ξεκινάει πάρα πολύ δυνατά η φράση, οδηγεί δηλαδή, του λέω, θα ξεκινάτε με την V. Αυτό τώρα είναι πολύ καλό ear training, γιατί ο άλλος αμέσως μετά καταλαβαίνει, έχει την αίσθηση της V στο αυτί του. Και, – σε τέτοιο επίπεδο. Ή μπορεί, μέσα ας πούμε να μου παίξουνε μια νότα, τους έχω πει, θέλω ν'ακούσω μέσα στη νότα (μελωδία), θέλω ν'ακούσω τον προσαγωγέα. Πριν πάς στην πτώση ας πούμε, κάπου μέσα, θέλω ν'ακούσω να μου παίξεις τον προσαγωγέα. Προσπαθεί λοιπόν κι αυτός, –ξέρεις, γιατί, είναι συνειδητό πλέον. Και τ'ακούει, δεν έχει σημασία αν το παίζει στο όργανο, το νιώθει. Δεν τους βάζω να τραγουδάνε. Τραγουδάω εγώ μερικές φορές, για να τους δείξω πώς…

73.Int. Γιατί έτσι;

73.J3. Γιατί, εντάξει, δεν έρχονται γι'αυτό, προσπαθώ να τους το βάλω, να κατανοήσουνε την…

74.Int. Δε θα'ταν ένας τρόπος να περάσει ακόμα πιο πολύ μέσα τους το να το τραγουδήσουν;

74.J3. Ναι, κοίταξε, μεμονωμένα pitch, ή πτώσεις, μπορεί να τους βάλω, να τραγουδάνε, βλέπουν ότι το τραγουδάω εγώ. Δηλαδή, αν το κάνω εγώ, δεν πρέπει να το κάνουν κι αυτοί; Απλά, ίσως δεν υπάρχει κι ο χρόνος να κάνουμε τώρα τέτοια πράγματα. Αν βλέπουν εμένα και τους τραγουδάω, ας πούμε, τη νότα που πρέπει να κάνουνε, ή τη φράση πώς θα είναι, νομίζω ότι αυτό λέει πολλά. Εμένα δε μου το κάναν αυτό. Σου λέω, κάναμε την τάξη κανονικά, κάναμε την ακουστική εξάσκηση, μας βάζαν, κάναμε transcription από δίσκους, να το γράψουμε κανονικά, τί γίνεται, κάναμε διάφορα τέτοια. Όλ' αυτά βοηθούσανε, δεν ήταν – απλά, επειδή έπρεπε να γίνουνε χίλια πράγματα εκεί μέσα σε πολύ πιεσμένο χρόνο, ξέρεις, δεν ήταν ότι θα καθόμασταν εκεί δέκα χρόνια. Ήτανε 4 χρόνια φουλ από το πρωί μέχρι το βράδυ. Και μελέτη μετά. Πολύ έντονα.

75.Int. Έτσι. Είναι, η επίσημη εκπαίδευση αυτή! Δεν υπάρχει άλλος τρόπος…

75.J3. Ε, ναι, εντάξει.

76.Int. Καμιά άλλη σκέψη, πάνω σ'αυτά που είπαμε; Α, και, αναλυτική ακρόαση. Κι αυτό όμως, μου το είπες ήδη.

Με σχόλια [M798]: 68. Aural training was a 'torture' during studies, mostly because there was no awareness of what it offered, how it helped. Awareness of his own weaknesses later on made him practise on his own.

Με σχόλια [M799]: 69. Aural acuity develops constantly, after studies finish, in everyday situations, e.g. while driving & trying to identify sth you have just heard: 'the more you experience music consciously, the better it becomes'.

Με σχόλια [M800]: 70. It was taught as a group lesson, versus how he teaches it now.

Με σχόλια [M801]: 71. In his teaching, he connects ear training with improvisation, in private lessons; thus the student understands the meaning and importance of aural training directly.

Με σχόλια [M802]: 72. By asking students to do things on their instruments, using theoretical (harmonic) terms, they are trained to connect the name of each phenomenon to its sound, internally.

Με σχόλια [M803]: 73. (Regarding singing: he does not ask students to sing).

Με σχόλια [M804]: 74. In formal studies: there were 'a thousand things' that need to get done, curriculum-wise & practice-wise (=> no chance to think more deeply on the role of each lesson, & make connections).

Με σχόλια [M805]: 75. "

76.J3. Αναλυτική ακρόαση, σου είπα ότι, η μεγαλύτερη συμβουλή που μου έδωσε ένας καθηγητής ήτανε, «Μην ακούς τους σαφοξωνίστες, άκου το rhythm section» (01:18:19). Rhythm section είναι, συνήθως σ'ένα κουαρτέτο, πιάνο – μπάσο – τύμπανα. Άκου αυτούς. Και κυρίως το μπάσο. Αυτό μου άνοιξε τα αυτιά πάρα πολύ, και με βοήθησε. Και αυτό κάνω πάντα όταν είμαι πάνω στο πάλκο, και παίζουμε, αυτοσυγκεντρώνομαι πάρα πολύ εκεί. Γιατί αυτό είναι το foundation της μουσικής αυτής. Μ'αρέσει δηλαδή κιόλας. Το μπάσο μ'αρέσει και σαν, πώς να το πω, θεωρώ ότι είναι, πολλές φορές, αν κάπου είναι γραμμένο καλό μπάσο, μετά όλη η μουσική περπατάει μόνη της. Μ'αρέσει πάρα πολύ, και κλασική μουσική να ακούω, μ'αρέσει να αυτοσυγκεντρώνομαι στο μπάσο, πώς πηγαίνει. Δεν έχει σημασία αν είναι τζαζ ή οτιδήποτε, γενικώς μ'αρέσει η κίνηση του μπάσου. Γιατί εστιάζω ίσως, και σα χαρακτήρας πολύ στην αρμονία, οπότε με οδηγεί πολύ καλά. Αναλυτική ακρόαση, βέβαια. Και βέβαια αυτό που τους λέω πάντα, σταματήστε να ακούτε μουσική, όταν κάνετε οτιδήποτε άλλο. Δηλαδή, κάθεστε ποτέ σε μια πολυθρόνα, απέναντι απ'τα ηχεία σας, να πείτε θ'ακούσω δέκα λεπτά μουσική; Το'χετε κάνει ποτέ;

77.Int. Αν και είπες πριν ότι, τους λες και όταν κάνουν άλλα πράγματα να ακούνε…

77.J3. Αυτό είναι άλλο, αυτό είναι για να μπορέσουνε να κατανοήσουνε τον κύκλο τον αρμονικό, κάνοντας άλλα πράγματα και ξαφνικά γυρνώντας πίσω, να ακούσουνε, κι από δύο συγχορδίες να καταλάβουνε πού είναι. Αυτό είναι άλλη άσκηση. Αλλά, το σημαντικό πράγμα που το'κανα εγώ, και το κάνανε επίσης οι πιο παλιοί, που δεν υπήρχανε, - όλοι τώρα βλέπουνε βίντεο κατ'αρχάς. Βλέπουνε youtube. Όταν βλέπεις κάτι, είναι αδύνατον να εστιάσεις στη μουσική. Εγώ το'χω πει. Ο θάνατος της μουσικής ήτανε τα music videos, τα video clips. Δηλαδή, να κλείσεις τα μάτια σου, να κάτσεις απέναντι απ'τα ηχεία, να βάλεις μουσική, να χαμηλώσεις και τα φώτα ας πούμε, εμείς το κάναμε παλιά.

78.Int. Και να βυθιστείς σ'αυτό.

78.J3. Ε, ναι, γιατί δεν υπήρχε αυτό το πράγμα! Όλοι έχουνε τεράστιες τηλεοράσεις και βλέπουνε youtube τώρα, και λέει, άκουσα μουσική. Ε δεν άκουσες μουσική! Ε, ναι. Εκεί πέρα λοιπόν αυτό που λες, είναι πάρα πολύ σημαντικό, γιατί μπορούσες να εστιάσεις ας πούμε, - εγώ θυμάμαι, μπορούσα να παίξω μια φορά ένα κομμάτι, και να πω θα εστιάσω στα τύμπανα, ή θα εστιάσω στο μπάσο. Ή, σε συγκεκριμένο σόλο που κάνει, ας πούμε. Ή στον πιανίστα, τί ρυθμική άποψη ας πούμε, έχει. Τώρα αυτό, με τα νέα παιδιά… Μόνο αυτοί που θα διακριθούν θα το κάνουν.

79.Int. Αυτή τη λεπτοδουλειά, στην ουσία. Επικεντρωμένη και λεπτή δουλειά.

79.J3. Ε ναι, αλλά ήταν κι ο μόνος τρόπος να ακούσεις μουσική παλιά όμως, είδες; Τώρα, έτσι όπως έχει γίνει, το'χει χαλάσει.

80.Int. Αν και, ο φυσικός τρόπος είναι να βλέπεις, ζωντανά σε μια συναυλία, δηλαδή *και* βλέπεις. Μετά με την τεχνολογία ήρθε μόνο το να ακούς. Αλλά, και στη ζωντανή συναυλία, η αλήθεια είναι ότι για να μπορέσεις πραγματικά ν'ακούσεις, πράγματι πρέπει η προσοχή σου να φύγει απ'το οπτικό.

80.J3. Εγώ ποτέ δε βλέπω. Σε μία, συναυλία, βλέπω μία εικόνα μπροστά μου σαν φωτογραφία. Δεν κάθομαι ποτέ να… Εκτός αν, κάτι γίνεται από κάποιον μουσικό, και αυτοσυγκεντρώνεσαι εκεί. Αλλά, πόσοι πάνε σε ζωντανές συναυλίες; Η ζωντανή συναυλία μπορεί να'ναι η καλύτερη περίπτωση που μπορεί να συναντήσουνε. Όλο youtube βλέπουνε! Όπου εκεί, βλέπεις ότι, και σκηνοθετικά, και να κάνει ο άλλος, μπορεί ν' αλλάζουν συνέχεια τα πλάνα, ξέρεις… Αυτό το distraction λειτουργεί αρνητικά στον εγκέφαλο και δε σ'αφήνει να εστιάσεις στην μουσική. Δηλαδή, αυτό το, ή σε φέρνει ζουμ κοντά του, ή σε… Όλ'αυτά τα οποία είναι πολύ ωραία, άμα είσαι σκηνοθέτης, είναι πολύ δημιουργικά, αλλά, αν θες να αυτοσυγκεντρωθείς στη μουσική, ξέρεις, δε βοηθάει αυτό το πράγμα. Γιατί δυστυχώς με τα μάτια καταναλώνεις όλη την υπολογιστική σου ισχύ. Για να γίνεται συνειδητά, τώρα, βλέπεις τα… έτσι δεν είναι; Και το άλλο είναι background μετά. Γι'αυτό κι εγώ δε βλέπω ποτέ youtube. Δηλαδή αν θέλω, ή το κλείνω και το βάζω να παίζει, γιατί εντάξει, μερικές φορές μπορεί να βρεις καμιά συναυλία καλή. Για να ακούω πραγματικά τί γίνεται. Δε μπορώ, μου αποσπά την προσοχή τελείως. Οπότε, αναλυτική ακρόαση είναι άκρως σημαντικό κομμάτι. Αρκεί να το κάνει κάποιος.

Με σχόλια [M806]: 76. Re. 'analytical listening': the importance of hearing things besides your own instrument when listening to a band playing; personal preference of focusing on the bass, as it supports harmony & the whole structure.
The importance of listening as an activity in itself (rather than as background to sth else).

Με σχόλια [M807]: 77. Music videos hinder undistracted listening.

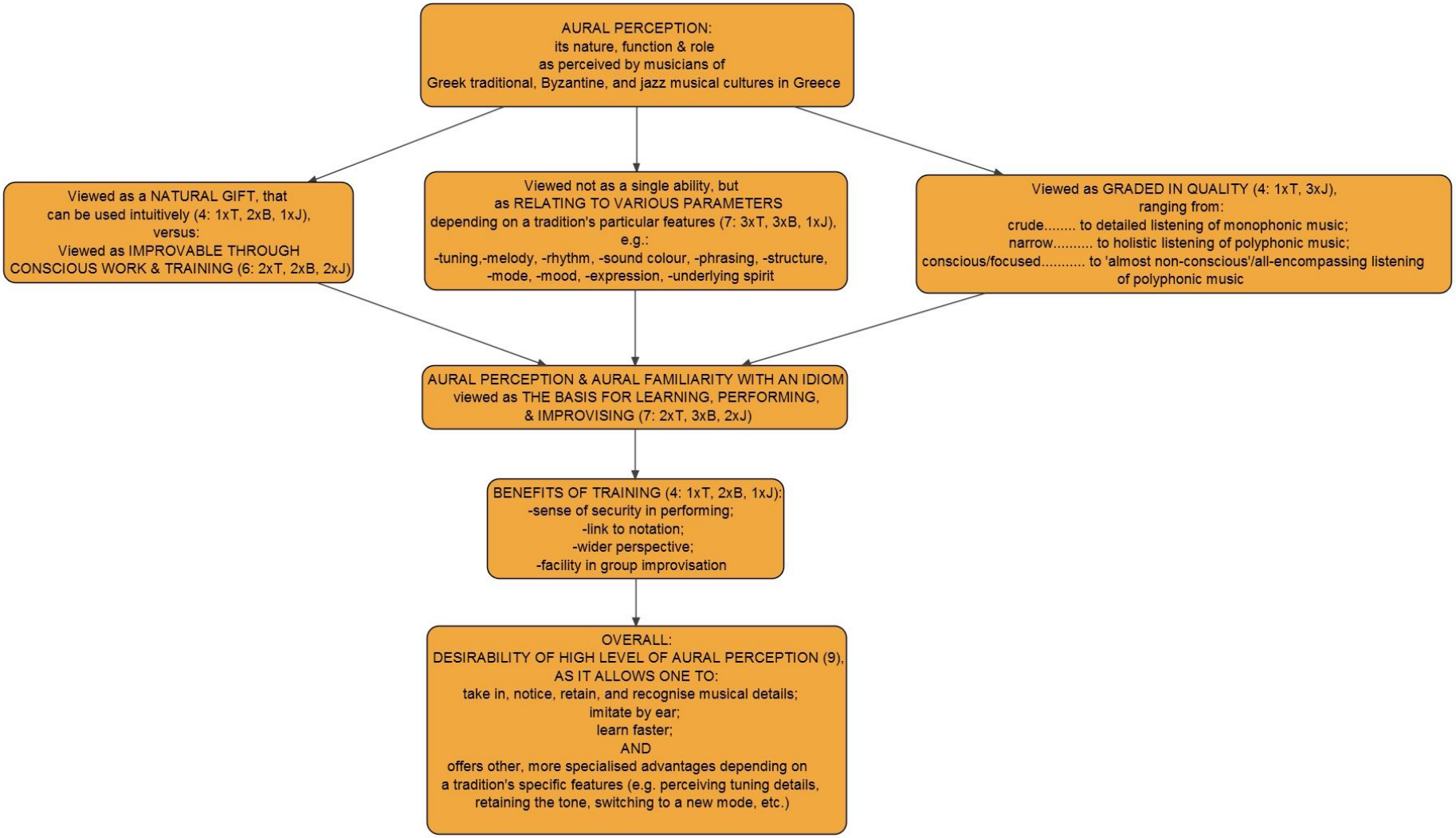
Με σχόλια [M808]: 78. Importance of focusing on the sound, and more specifically on any aspect out of the total sound one chooses, e.g. drums, bass, piano rhythm, etc.

Με σχόλια [M809]: 79. (See 77).

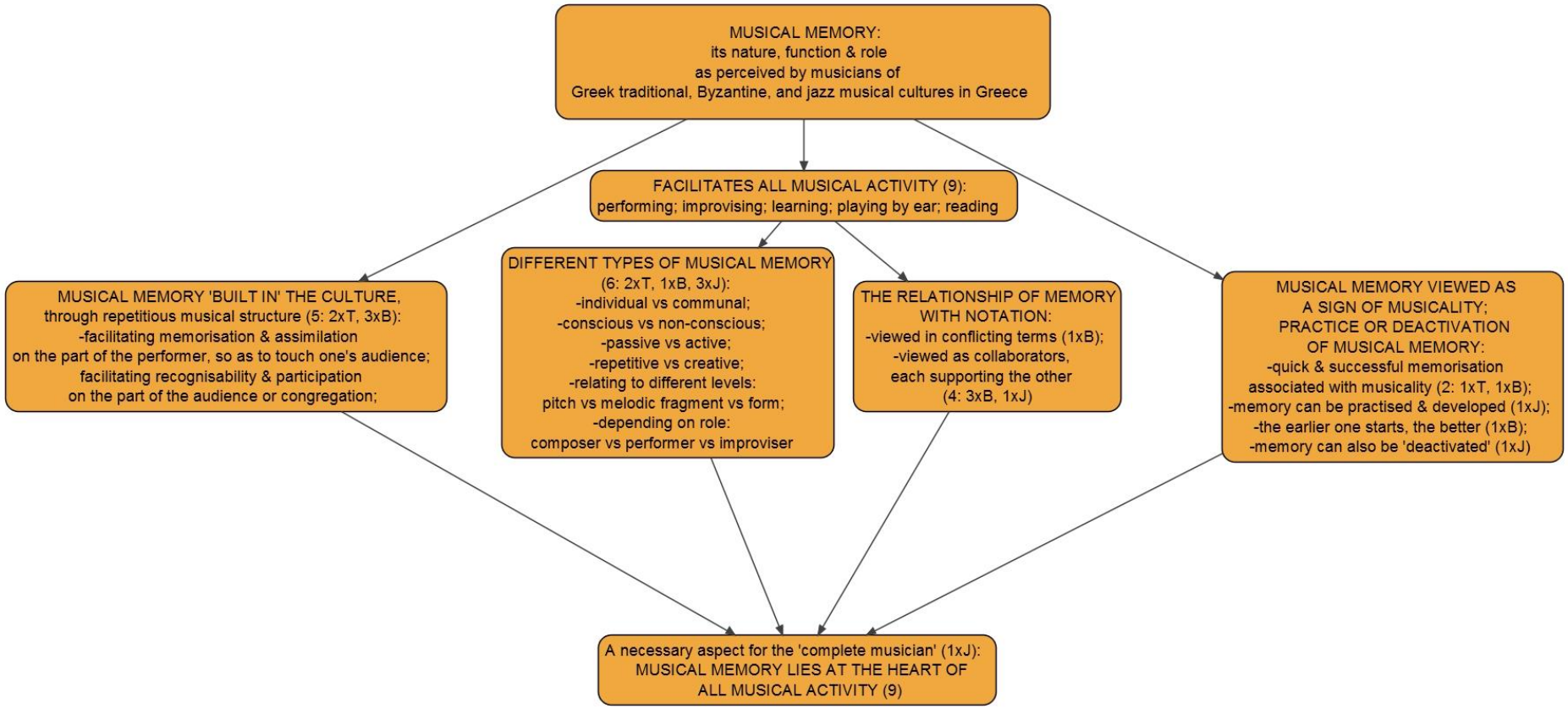
Με σχόλια [M810]: 80. Listening consciously versus listening as background music. When watching something while listening, 'the eyes consume all your computational power'. It is important to listen consciously and analytically, to have this as an intention and practise it.

APPENDIX II:

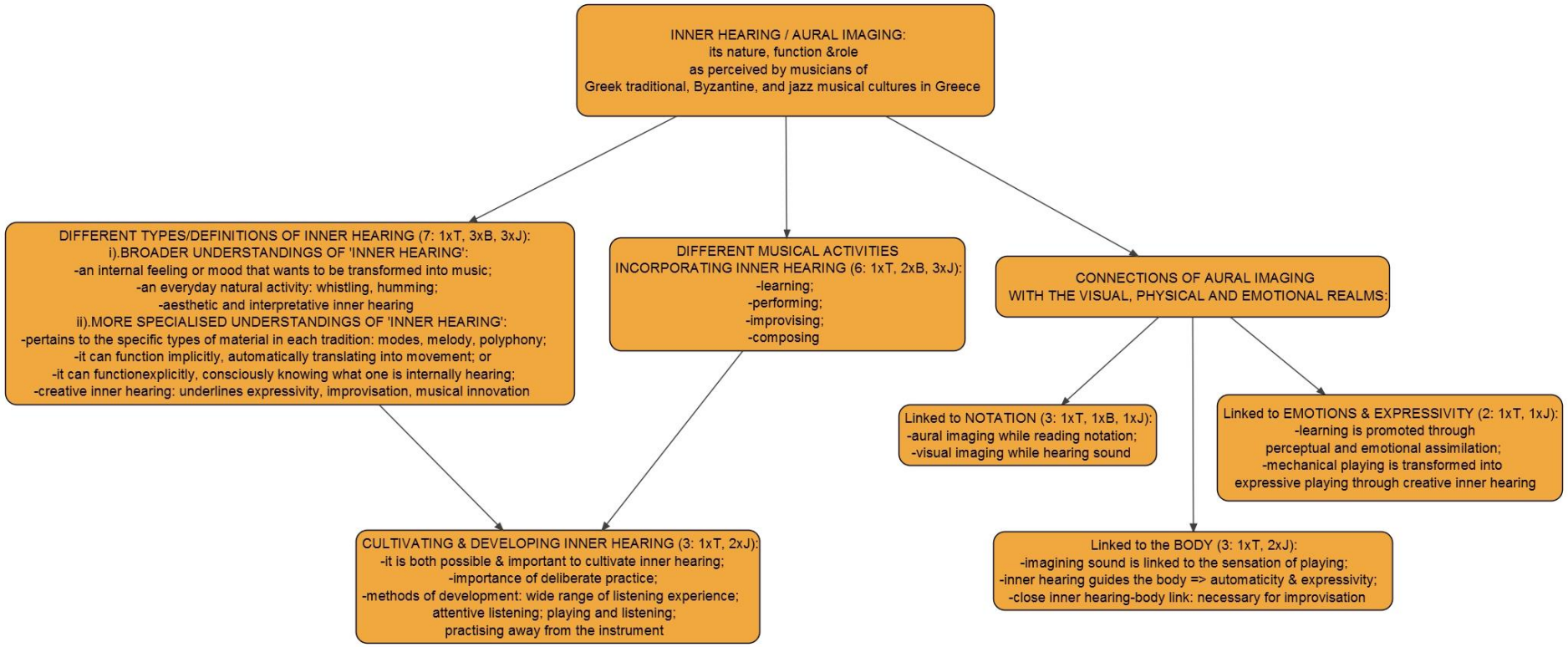
Concept maps of participants' views on 'aural training' parameters



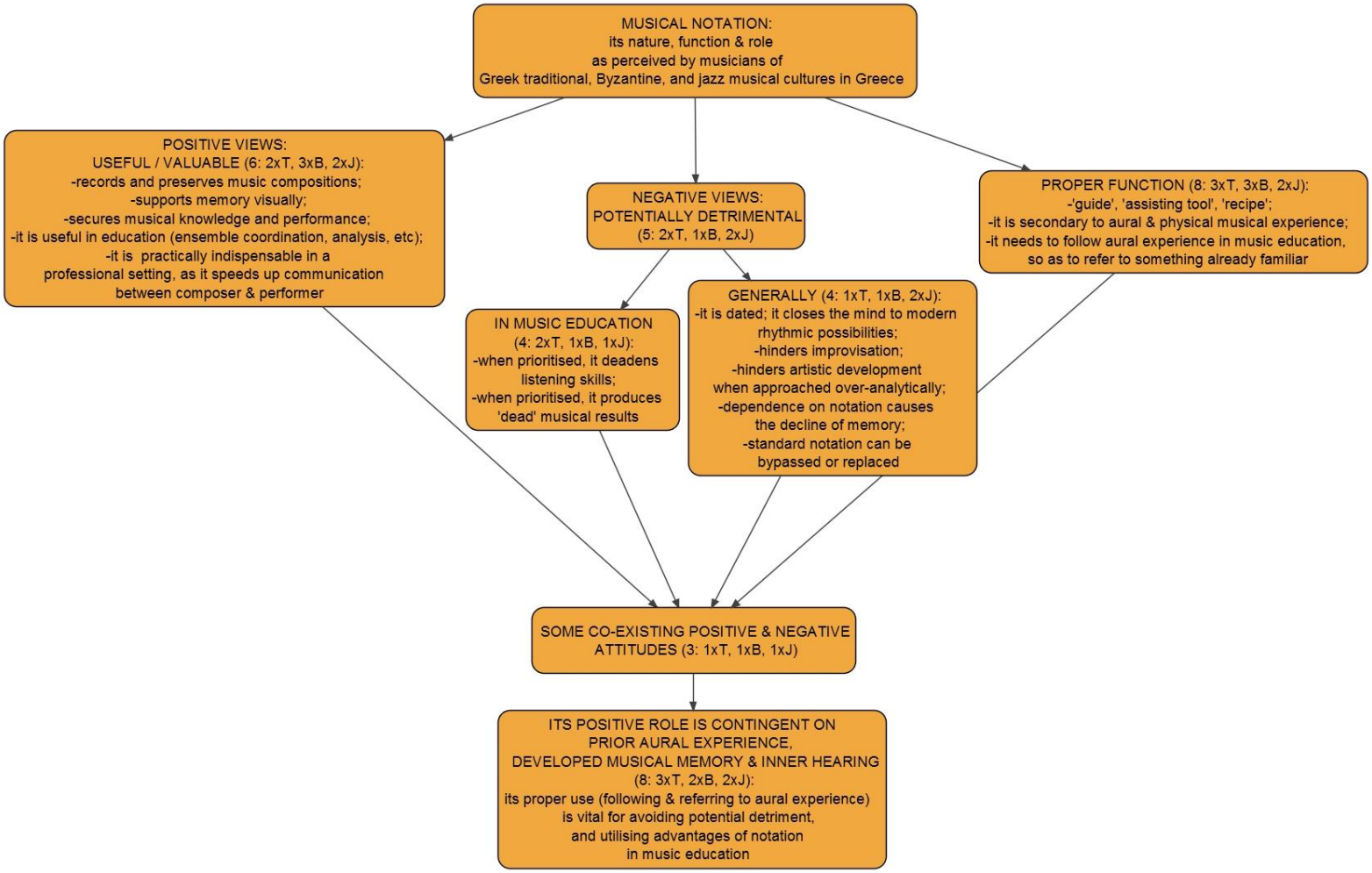
Non-Western classical musicians'views on musical aural perception (see Section 12.3.1).



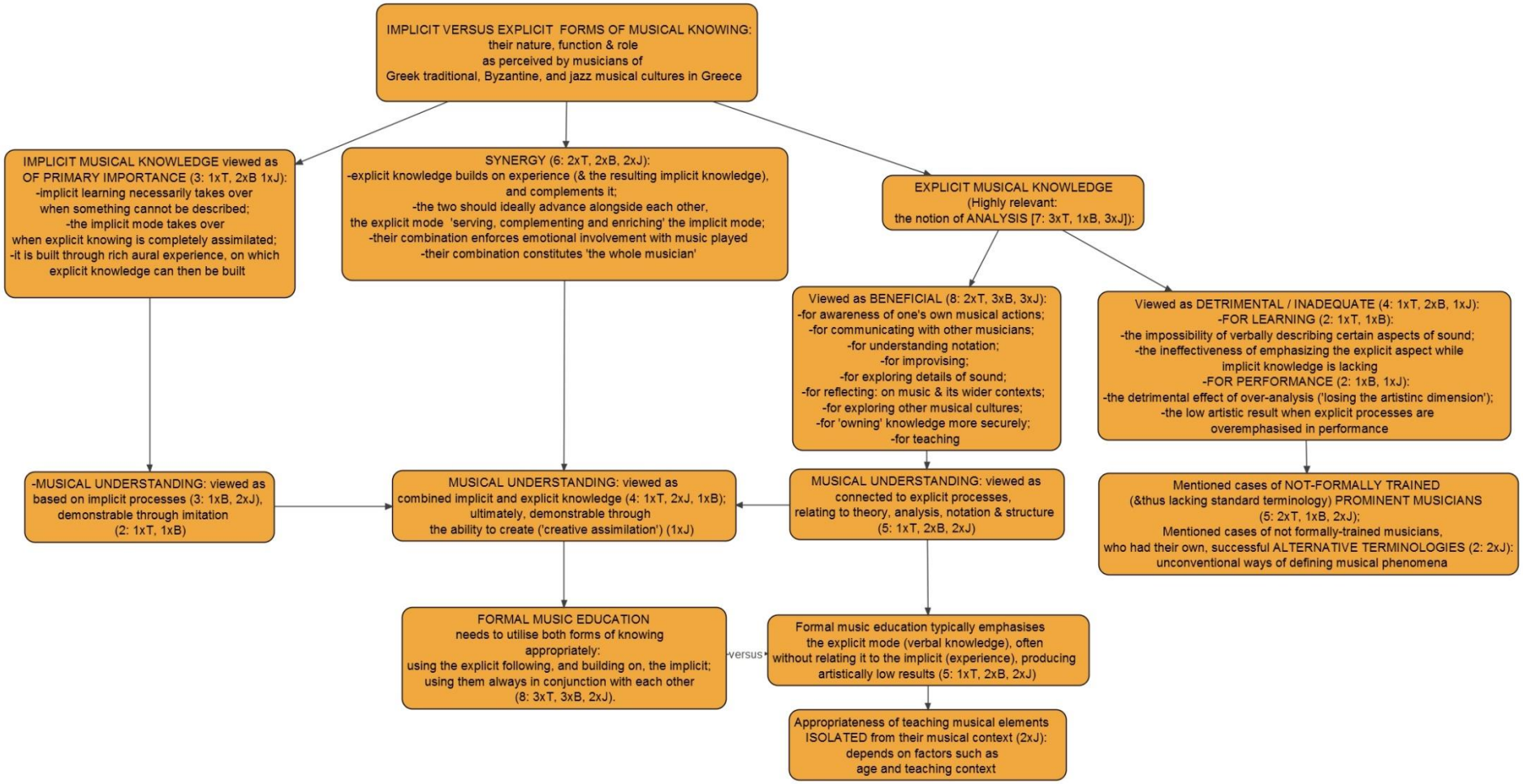
Non-Western classical musicians'views on musical memory (see Section 12.3.2).



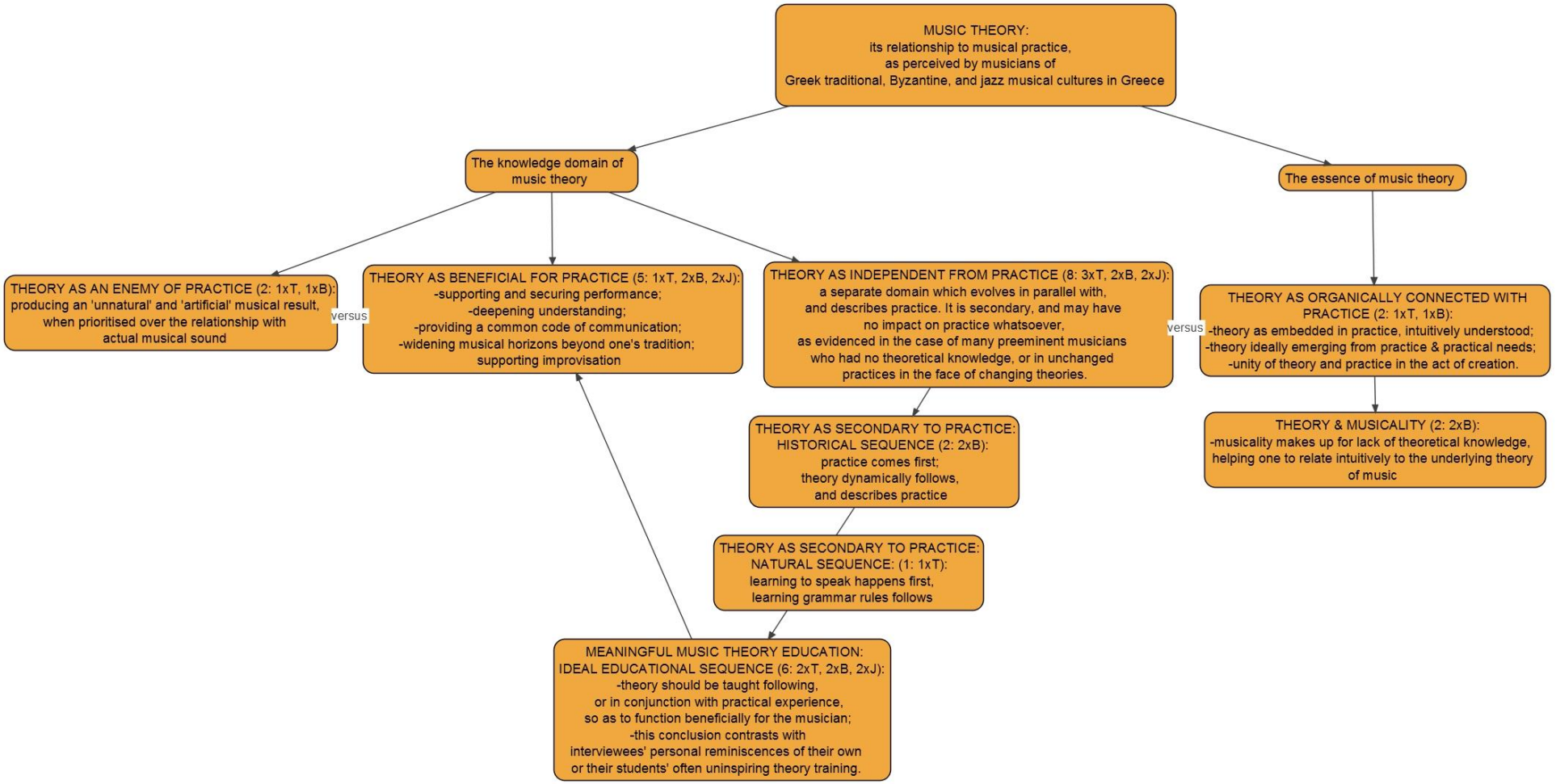
Non-Western classical musicians'views on musical aural imaging (see Section 12.3.3).



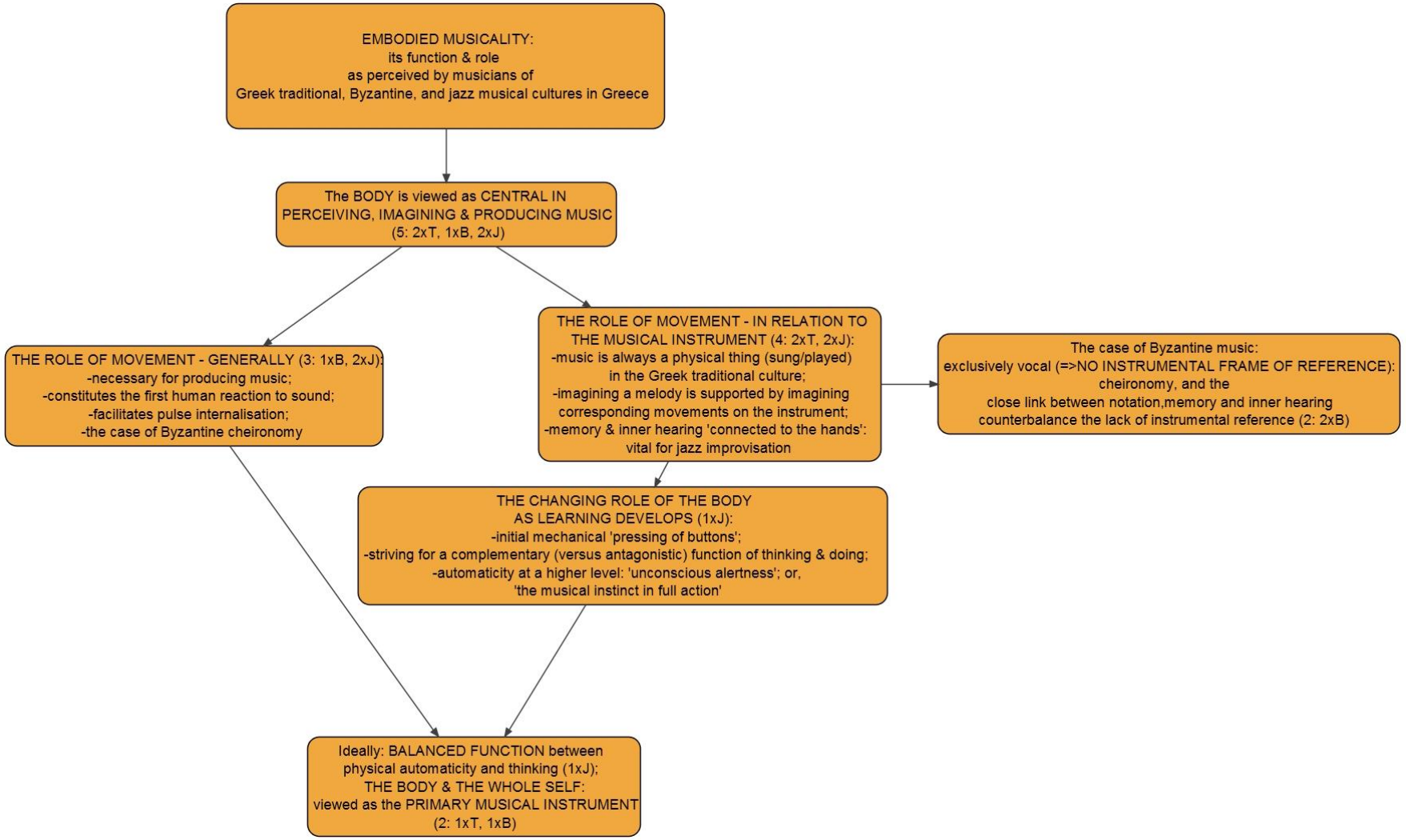
Non-Western classical musicians'views on musical notation and literacy (see Section 12.3.4).



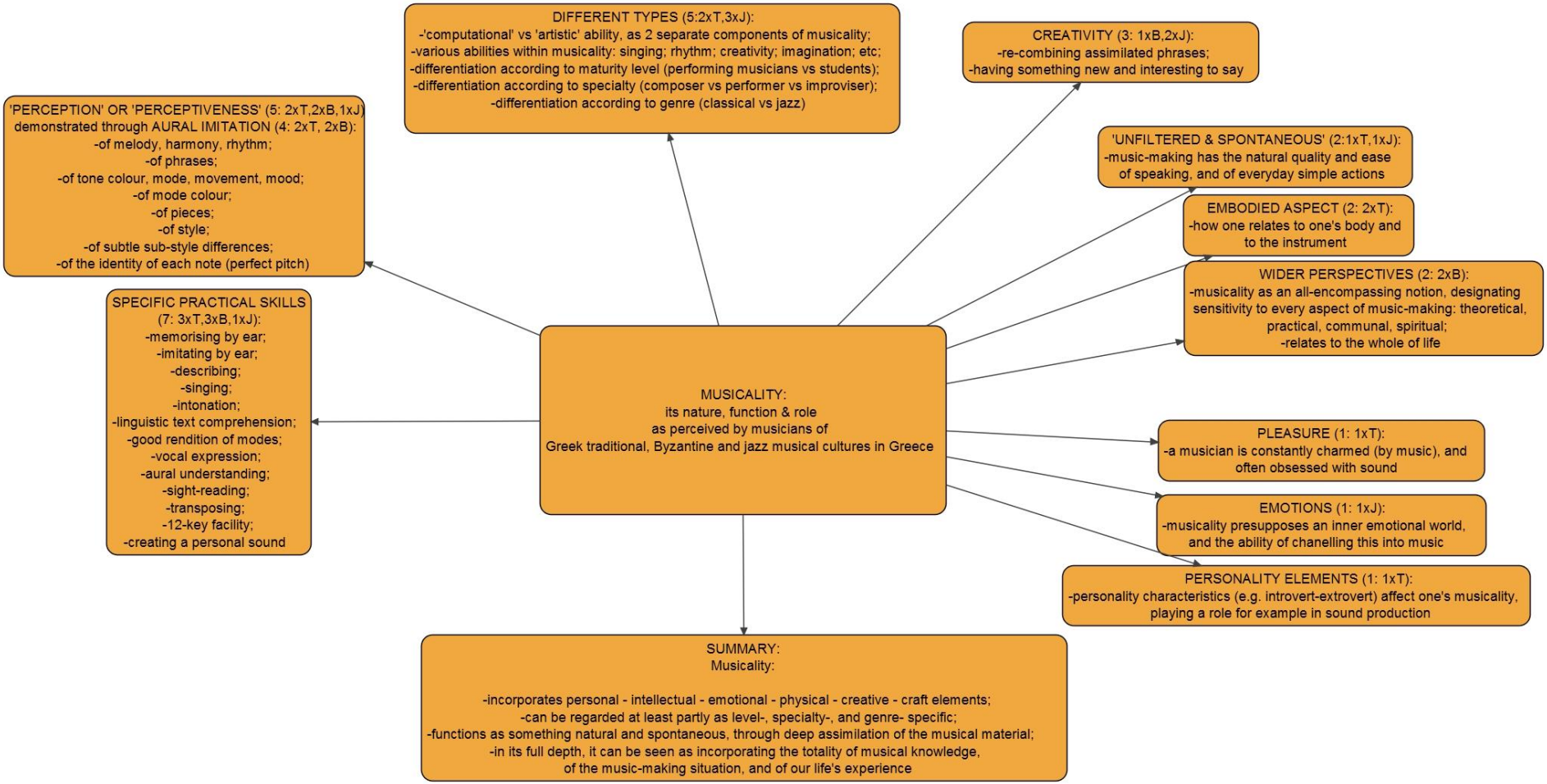
Non-Western classical musicians'views on implicit and explicit forms of musical knowing (see Section 12.3.5).



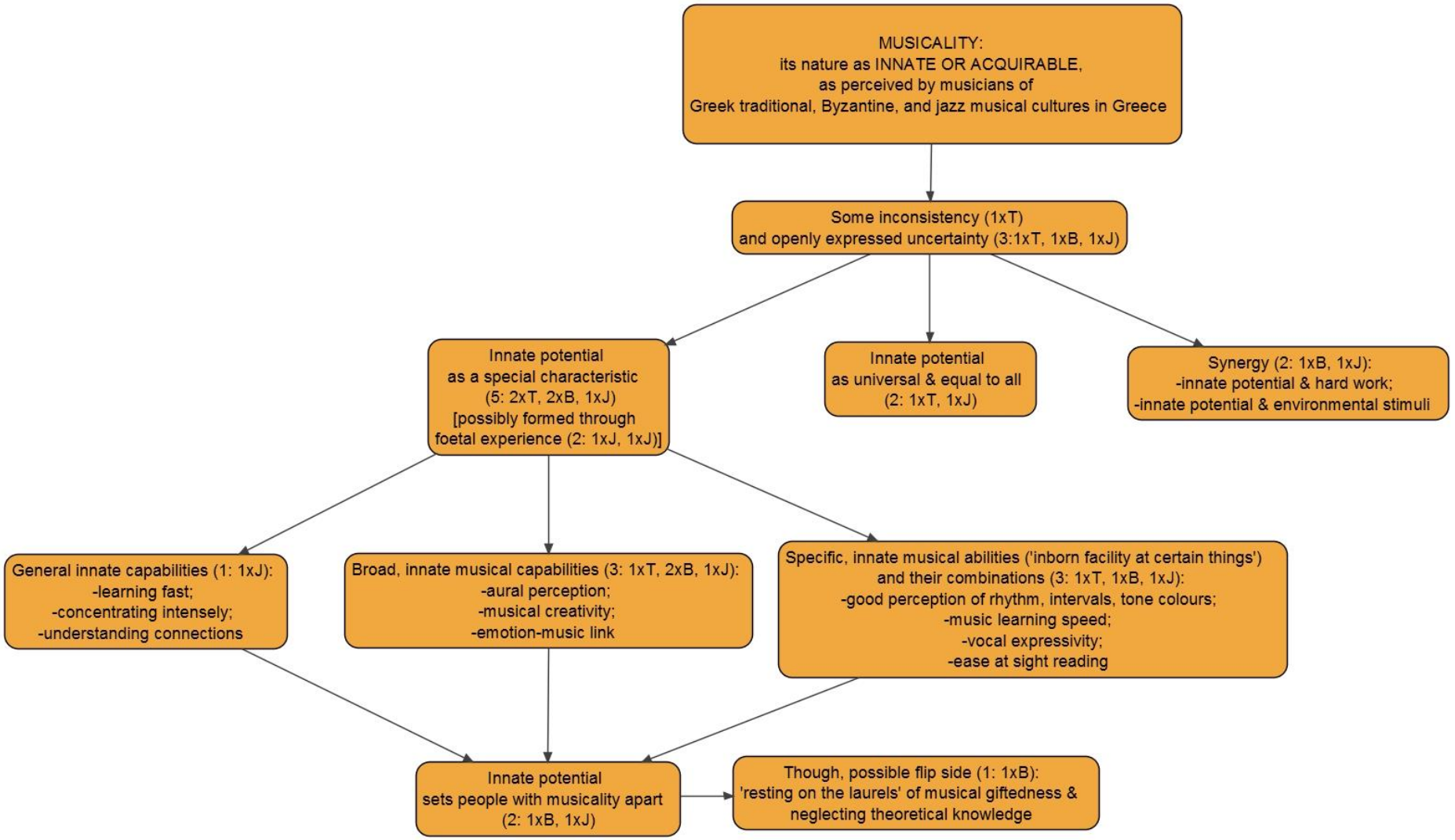
Non-Western classical musicians'views on music theory and its relationship to musical practice (see Section 12.3.6).



Non-Western classical musicians'views on the body's role in relating to music (see Section 12.3.7).



Non-Western classical musicians'views on musicality (see Section 12.3.8).



Non-Western classical musicians'views on the nature of musicality (see Section 12.3.8).