

Contents

1	Introduction	1
1.1	Two Dilemmas	1
1.1.1	The Music/Language Divide	1
1.1.2	Utilitarian Pedagogy	7
1.2	Pedagogical Structure	8
1.2.1	Background	9
1.2.2	Middleground	12
1.2.3	Foreground	12
1.2.4	Relationship Among Levels	13
1.3	Overview and Aims	13
1.4	Anticipating Concerns	15
	References	18
 Part I Aesthetic Ideology		
2	Musical Autonomy and Musical Meaning: A Historical Overview	23
2.1	Two Eighteenth-Century Perspectives	25
2.1.1	Music as Mimesis	25
2.1.2	Music and Reflective Judgment	27
2.2	Aesthetics as Ideology	31
2.3	The Concept of Absolute Music	33
2.4	Musical Manifestations of the Absolute	37
2.4.1	The Work Concept	37
2.4.2	Text-Based Music	38
2.4.3	Autonomy of Musical Parameters	41
2.5	Adorno's View of Musical Autonomy	44
2.5.1	An Example	46
	Conclusion	49
	References	50
 3	 The Performer's Role	 53
3.1	Critique	54

3.1.1	Authenticity	54
3.1.2	Ontologies of the Musical Work.....	58
3.2	Adorno's Theory of "Musical Reproduction"	63
3.2.1	The Historicity of the Work.....	65
3.2.2	Subjectivity in Interpretation.....	69
3.3	Interpretive Ramifications.....	70
3.3.1	Critique.....	70
3.3.2	A Preferred Interpretive Model.....	77
3.3.3	Conclusion: The Autonomous Interpreter	78
	References	81

Part II Methodology

4	The Parameters of Performance.....	87
4.1	Introduction	87
4.2	A Parametric Structure	91
4.2.1	Technique	92
4.2.2	Interpretation	93
4.2.3	Expression	100
4.2.4	Relations Among Parameters	102
4.3	Toward a Diachronic Method.....	105
4.4	An Example	108
4.4.1	Analysis	109
4.4.2	Interpretation	114
4.4.3	Expression	116
4.5	Relation to Higher Levels	118
	References	121
5	Fingering: Historical Versus Modern Approaches	125
5.1	Historical Fingering	126
5.1.1	C. P. E. Bach.....	126
5.1.2	Beethoven.....	128
5.1.3	Chopin	131
5.1.4	Schenker.....	133
5.2	Modern Fingering.....	135
5.3	Fingering and Aesthetic Ideologies.....	140
5.3.1	Historical Fingering.....	140
5.3.2	Modern Fingering.....	147
5.4	Relation to Higher Levels	150
	References	151
	Editions	152

Part III Praxis

6 Music Reading: An Essentialist Approach	155
6.1 The Curriculum	157
6.1.1 First Module: Positioning.....	157
6.1.2 Second Module: Playing Melodies.....	158
6.1.3 Third Module: Counterpoint and Harmony.....	160
6.2 Relation to Higher Levels	164
6.2.1 Schenker	165
6.2.2 Schoenberg	169
Conclusion.....	171
References	172
 7 The Lesson as an Aesthetic Experience.....	 173
7.1 Dewey and Aesthetic Experience.....	174
7.2 Aesthetic Attributes	176
7.2.1 Unity.....	176
7.2.2 Form	178
7.2.3 Phrasing.....	181
7.2.4 Internality	182
7.2.5 Necessity	185
7.2.6 Opposition	186
7.2.7 Non-Conceptuality	187
7.2.8 Unconventionality	188
7.3 Lessons.....	190
7.3.1 Maya.....	191
7.3.2 Sean	193
7.3.3 Marissa	196
7.3.4 Darren.....	198
Conclusion.....	203
References	209
 8 Conclusion: Pedagogy as Art	 211
8.1 Additional Examples	211
8.2 Syntheses.....	213
8.3 Politics of Pedagogy.....	216
8.4 Transformation	221
References	224
 Index.....	 227

Teaching Performance: A Philosophy of Piano Pedagogy

Swinkin, J.

2015, XXI, 229 p. 58 illus., 8 illus. in color., Hardcover

ISBN: 978-3-319-12513-8