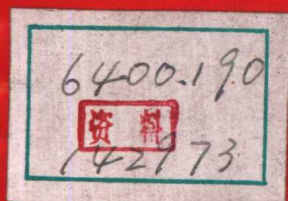


# The Art of Accompanying

Master Lessons  
from the Repertoire



*Robert Spillman*



# *The Art of Accompanying*

Master Lessons from the Repertoire

---

*Robert Spillman*

Eastman School of Music

---

---

---

---

**SCHIRMER BOOKS**  
A Division of Macmillan, Inc.  
New York

---

Collier Macmillan Publishers  
London

Copyright © 1985 by Schirmer Books  
A Division of Macmillan, Inc.

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the Publisher.

Schirmer Books  
A Division of Macmillan, Inc.  
866 Third Avenue, New York, N. Y. 10022

Collier Macmillan Canada, Inc.

Library of Congress Catalog Card Number: 84-5418

Printed in the United States of America

printing number  
1 2 3 4 5 6 7 8 9 10

**Library of Congress Cataloging in Publication Data**

Spillman, Robert.

The art of accompanying.

Bibliography: p.

1. Musical accompaniment. I. Title.

MT68.S7 1985 781.6'6 84-5418

ISBN 0-02-872380-5

---

# *Foreword*

---

At the heart of this wonderful book there is a deep sense of pride and joy in being a musician, and an unwavering love for the music itself. The author's wisdom is offered in natural, touching, witty ways, happily devoid of weighty feelings of profundity. The information is clear and direct and the reader is allowed room to explore, to question, and to be individual.

It is invigorating and reassuring to find such sensitive, insightful instruction combined with an encouragement to open new doors of awareness and musical understanding.

We have needed such a book in the profession, and here it is. Bravo!

Jan DeGaetani

---

# Preface and Acknowledgments

---

Every September the city of Munich plays host to the international music competition sponsored by the combined radio stations of the Federal Republic of Germany. I served for several years as one of the staff accompanists for this event, and always looked forward to the sojourn in that wonderful city. The competition itself is one of the best organized and smoothly run of these frequently nerve-wracking occasions, largely due to the expert direction of Renate Ronnefeld and her wonderful group of workers. My job consisted of such tasks as playing the same concerto twelve different ways for twelve different violinists, or playing a dizzying array of songs for an assortment of singers.

So it happened one night in the sixties that a group of the accompanists was sitting in the restaurant of the *Funkhaus* discussing the events of the day. It was a distinguished array of pianists—Leonard Hokanson, Hermann Prey's frequent partner, Irwin Gage, who was working with Evelyn Lear and Dietrich Fischer-Dieskau, Brian Lamport of the Royal College of Music, Sylvaine Billier of Paris, Jerzy Marchwinski of Warsaw, and Sylvia Lee of Stockholm and Cincinnati. We were suitably relaxed and merry, too, when we were approached by a woman, the mother of one of the vocal contestants. She announced that she had another daughter back in America who was studying piano; this girl, however, was not "far enough along" to make the grade as a concert pianist, so the mother wanted advice from us on how she could succeed as an accompanist. I drew in my breath: Lennie kicked me under the table, but I was still too young to know that some things are best left alone, so I spoke up. I told the woman that accompanists were not members of an inferior breed of pianist who didn't have enough technique to succeed as soloists. I said that all of us at the table had gotten where we were by knowing actually *more* than most pianists—more repertoire, more about listening, more about styles and languages. I said that we were specialists who chose to work in our own fascinating field, and that her daughter would have to work even longer and harder to become a good accompanist at this stage of the game.

Of course I didn't intimidate that stage mother very much—and I probably gave off a certain aura of sour grapes—but I did get a few things off my chest. Things are a bit more complicated, of course, in the real musical world. Careers are based more on personality traits than on technique, and logic is much less important than blind chance and personal choice in achieving celebrity. In other words, I am the type of pianist who likes to be an accompanist. One might cast longing glances at the folks in the spotlight, but I know that I am happiest doing all the different things I get to do in music.

So . . . what does one say to someone who wants to be an accompanist? I am reminded of my friend Gustav Meier, presently teacher of conducting at the University of Michigan and at Tanglewood, who says, in effect: "Actually, teaching conducting is simple—I can do that in a few hours; but teaching the music—*that* takes a long time."

I would say to a prospective accompanist, first, that he or she has to be a fine pianist, not only technically proficient, but also technically flexible. The accompanist also needs to be a fine and flexible musician in a wider sense, willing to learn a large amount of extremely varied music. Most important, however, he or she needs to be really interested in and committed to accompanying, that is, to being a collaborator rather than a soloist, and to loving the sort of music that requires collaboration. That is not to say that the same person cannot play both a Fauré *mélodie* and a Saint-Saëns Concerto very well—it is to be hoped that there are many people who can. I just want to point out that some types of people who can do the one definitely cannot do the other and, moreover, have no interest in doing so.

I have been teaching classes in accompanying to groups of pianists and organists for many years now, and have gradually learned to let some points teach themselves and to belabor others—which brings me back to Mr. Meier's statement, in a way. Recently I asked a group of students what they had learned in the first few weeks of accompanying class; I was actually a little nonplussed to hear one brave individual state succinctly, "Stay with the singer!"

Well, that could sum it all up, and we could stop right here; but there is all that music—that world of music I would like to show to my students and my readers, a world of poetry and drama and magic. This world has as its landscape works of art by a wondrous array of artisans and geniuses. Its laws are few, but strong: the law of conceptual knowledge—know what you want to say; historical knowledge, or style; some technical guidelines; and the supreme law—that of listening. My colleague and friend David Burge once said in rejecting a piano applicant, "He doesn't voice (i.e., doesn't bring out the melody), and he doesn't listen." I think that is an amazingly clear definition of do's and don't's for musicians. If you don't know where the melody is and you don't listen, what hope is there? It is my hope that by working on the music in this book, aided by my questions and directions and by personal good sense, a pianist might be able to know where the "tune" is, and might be better able to listen.

In starting to work on this book, I tried to place myself in the shoes of a college teacher with an accompanying class (an easy task, as that is one of my positions) and in those of a variety of students starting to work on accompanying. What should be covered? What discussions would be absolutely necessary? Should musical examples be provided, and, if so, in their entirety, or only in tantalizing snippets? Should both vocal and instrumental music be included? I would have to enumerate all the skills and specific areas of knowledge of professional accompanists. Then I would have to list the things in which the students I have known are deficient, and see how I could attempt to improve their abilities through a textbook.

Well, I have had to play all sorts of music in my life—Renaissance lute songs; reductions of operas by Wagner, Strauss, and Berg; jazz improvisations; major



pieces of the sonata and chamber music repertoire; large song cycles; groups of folksongs from everywhere from Japan to Iceland to Tennessee; music with tuba, chorus, saxophone, or viola. Therefore a broad spectrum of music would be desirable in a textbook about accompanying. I have had to be a politician, dealing with all sorts of problems of etiquette and personality in rehearsal and performance. Some talk about how to work with a partner would be welcome. I have had to transpose, to coach, to read various clefs, to realize continuo, and, above all, to sight-read *anything*, anywhere, any time. These skills must be discussed. As any accompanist will tell you, one has to know at least a little about a lot of subjects; I should therefore warn students about the scope of what might be expected of them.

It seems to me that piano students are likely to spend a lot of time polishing a small amount of solo repertoire. There is nothing wrong with polishing, and a polished technique is absolutely essential to any practicing musician. Most of the students I know, however, are not really competent sight-readers, unless they happen to have a church or theater job. And partially none of them can transpose, read clefs, or play a continuo part. And it almost goes without saying that the average piano student shouldn't be coaching singers or instrumental colleagues. There is certainly no way to cover all these subjects in depth, so I decided to provide a brief introduction to each—coaching, sightreading, transposing, and continuo playing—introduced as interludes. The main body of the book would be discussion of how to analyze and rehearse music.

How to choose the music to be included? If I would want a song by Brahms, how could I choose just one? How could I choose *Die Mainacht* over *Wie Melodien zieht es mir*? There seemed to be an advantage in having two or three examples of each type of music discussed. This would enable me to go into a little more detail; it would also give a student a better chance at finding a partner. If no singer were around who knew or wanted to learn *Die Mainacht*, then maybe somebody could be found to sing *Sapphische Ode* or *Ständchen*. It is obvious that the student will need to find partners to study with, and should be able to study as many of the selections as possible.

The reader will find German *Lieder*, French *mélodies*, American art songs, Italian opera arias, and arias from Bach cantatas. He or she will also find sonata movements by Beethoven, Brahms, Debussy, Prokofiev, and Hindemith, and other instrumental music by Bloch, Mozart, and Mendelssohn. I ask the student a large number of questions about each piece, encouraging thought and exploration on one's own. Then there are several larger diversions on stylistic questions, which I have introduced when the material seemed to suggest them. All of this material is designed to enable the student, helped by a teacher, to study a wide variety of music—a sort of smorgasbord of music with piano.

It was important to me to include copies of the music to be studied. This led to the decision to use a spiral-bound format, so that the pages would lie flat and turn easily. It was also important to keep the text as close to the musical examples as possible; this led to the format we have adopted, with all of the discussion in each unit followed by all of the music.

I have only with great difficulty been dissuaded from using the formulation *he/she*; it is unwieldy, but it does have the advantage of being fair. I have finally

decided to use *he*, *his*, and *him* throughout this volume to denote persons of either gender, not out of any disregard for anyone but because I believe this to be standard grammatical practice. In the case where a song is traditionally sung by a woman, I have of course used *she* and *her*.

So this book evolved to the form in which you see it. Without the cooperation and advice of some truly amazing and wonderful people at Schirmer Books, especially the sagacious and enthusiastic Maribeth Anderson Payne, Deirdre Murphy, Michael Sander, and the amazing Leland Lowther, I would never have been able to make a successful excursion into the world of publishing; thanks to them and to many wonderful students and colleagues, however, here we are.

I have brought together in one volume a collection of terrific music of all sorts—all shapes and sizes, as it were. The reader will find my text interspersed boldly among these masterpieces, questioning, cajoling, encouraging, and guiding the student into what I hope will be a better acquaintance with and a greater love of some of the greatest art we have.



---

# Contents

---

<i>Musical Selections</i>	ix
<i>Foreword by Jan DeGaetani</i>	xi
<i>Preface and Acknowledgments</i>	xiii
<b>Unit 1:</b> Introduction.	1
<b>Unit 2:</b> Four <i>Lieder</i> by Brahms: <i>Die Mainacht</i> , <i>Wie Melodien zieht es mir</i> ; <i>Ständchen</i> , Op. 106, No. 1; <i>Sapphische Ode</i> ; concepts of pulse, balance and analysis.	5
<b>Unit 3:</b> Three <i>Lieder</i> by Schumann: <i>Widmung</i> , <i>Seit ich ihn gesehen</i> , <i>Stille Tränen</i> ; commitment, personality and choice; architecture and meaning.	35
<b>Unit 4:</b> Two Sonata Movements by Beethoven: Sonata for Piano and Violin in F Major, Op. 24, First Movement; Sonata for Piano and Violoncello in D Major, Op. 102, No. 2, Second Movement; instrumental accompanying; architecture and articulation.	58
<b>Unit 5:</b> Three Twentieth-Century Instrumental Works: Bloch: <i>Suite Hébraïque</i> for Viola and Piano, First Movement; Debussy: Sonata for Violoncello and Piano, First Movement; Prokofiev: Sonata in D Major, Op. 94, First Movement; concepts of cooperation; Apollo and Dionysus.	90
<b>Unit 6:</b> Three Arias by J. S. Bach: "Endlich wird mein Joch"; "Höchster, deine Güte"; "Seufzer, Tränen, Kummer, Not"; realizing continuo parts.	123

<b>Unit 7:</b>	Six French <i>Mélodies</i> : Fauré: <i>Le Secret, Nell, Clair de Lune</i> ; Debussy: <i>C'est l'extase, Clair de lune, Fantoche</i> ; French culture; musical ethics.	147
<b>Unit 8:</b>	Two Concerto Accompaniments: Mozart: Clarinet Concerto, First Movement; Mendelssohn: Concerto in E Minor for Violin and Orchestra, Op. 64, First Movement; orchestral reductions.	183
<b>Unit 9:</b>	Seven Italian Opera Arias: Mozart: "Porgi amor"; Rossini: "Ecco ridente," "Una voce poco fa"; Donizetti: "Una furtiva lagrima," "Bella siccome un angelo"; Verdi: "Pietà, rispetto, amore"; Puccini: "Un bel dì"; opera coaching; transposing.	212
<b>Unit 10:</b>	Five American Songs: Carpenter: <i>The Sleep That Flits on Baby's Eyes</i> ; Ives: <i>The Circus Band</i> ; Barber: <i>The Monk and His Cat, Sure on This Shining Night</i> ; Rorem: <i>Early in the Morning</i> ; conceptualization and commitment.	271
<b>Unit 11:</b>	Three Wolf and Three Strauss <i>Lieder</i> : Wolf: <i>Auch kleine Dinge, Verborgenheit, Ich hab' in Penna</i> ; Strauss: <i>Allerseelen, Morgen, Ständchen</i> ; intensity and line.	293
<b>Unit 12:</b>	More Instrumental Music: Hindemith: Sonata for Trumpet and Piano, First Movement (excerpt); Sonata for Bass and Piano, Second Movement; Brahms: Sonata in F Minor, Op. 120, No. 1, Second Movement.	319
<b>Unit 13:</b>	Four <i>Lieder</i> by Schubert: <i>Die Forelle, Heidenröslein, Gretchen am Spinnrade, Wanderers Nachtlied</i> ; playing the words.	338
<b>Unit 14:</b>	Conclusion: marking music; sight-reading; spontaneity; playing recitals.	359
<b>Bibliography</b>		367

# Musical Selections

Brahms: <i>Die Mainacht</i>	23
Brahms: <i>Wie Melodien zieht es mir</i>	27
Brahms: <i>Sfändchen</i> , Op. 106, No. 1	30
Brahms: <i>Sapphische Ode</i>	33
Schumann: <i>Widmung</i>	49
Schumann: <i>Seit ich ihn gesehen</i>	53
Schumann: <i>Stille Tränen</i>	55
Beethoven: Sonata for Piano and Violin in F Major, Op. 24, First Movement	74
Beethoven: Sonata for Piano and Violoncello in D Major, Op. 102, No. 2, Second Movement	85
Bloch: <i>Suite Hébraïque</i> for Viola and Piano, First Movement	102
Debussy: Sonata for Violoncello and Piano, First Movement	109
Prokofiev: Sonata in D Major, Op. 94, First Movement	113
Bach: "Endlich wird mein Joch," from Cantata <i>Ich will den Kreuzstab gerne tragen</i>	137
Bach: "Höchster, deine Güte," from Cantata <i>Jauchzet Gott in allen Landen</i>	142
Bach: "Seufzer, Tränen, Kummer, Not," from Cantata <i>Ich hatte viel Bekümmernis</i>	145
Fauré: <i>Le Secret</i>	160
Fauré: <i>Nell</i>	162
Fauré: <i>Clair de lune</i>	167
Debussy: <i>C'est l'extase</i>	172
Debussy: <i>Clair de lune</i>	175
Debussy: <i>Fantoches</i>	179
Mozart: Clarinet Concerto, First Movement (excerpt)	194
Mendelssohn: Concerto in E Minor for Violin and Orchestra, Op. 64, First Movement (excerpt)	204
Mozart: "Porgi amor," from <i>Le Nozze di Figaro</i>	234
Rossini: "Ecco ridente," from <i>Il Barbiere di Siviglia</i>	237
Rossini: "Una voce poco fa," from <i>Il Barbiere di Siviglia</i>	243
Donizetti: "Una furtiva lagrima," from <i>L'Elisir d'Amore</i>	251
Donizetti: "Bella siccome un angelo," from <i>Don Pasquale</i>	255
Verdi: "Pietà, rispetto, amore," from <i>Macbeth</i>	259
Puccini: "Un bel dì," from <i>Madama Butterfly</i>	265
Carpenter: <i>The Sleep That Flits on Baby's Eyes</i>	278
Ives: <i>The Circus Band</i>	281
Barber: <i>The Monk and His Cat</i>	284

*Musical  
Selections*

x

Barber: <i>Sure on This Shining Night</i>	288
Rorem: <i>Early in the Morning</i>	291
Wolf: <i>Auch kleine Dinge</i>	301
Wolf: <i>Verborgenheit</i>	303
Wolf: <i>Ich hab' in Penna</i>	306
Strauss: <i>Allerseelen</i>	308
Strauss: <i>Morgen</i>	311
Strauss: <i>Sfändchen</i>	313
Hindemith: <i>Sonata for Trumpet and Piano, First Movement</i>	325
Hindemith: <i>Sonata for Bass and Piano, Second Movement</i>	330
Brahms: <i>Sonata in F Minor, Op. 120, No. 1, Second Movement</i>	334
Schubert: <i>Die Forelle</i>	346
Schubert: <i>Heidenröslein</i>	350
Schubert: <i>Gretchen am Spinnrade, Op. 2</i>	352
Schubert: <i>Wanderers Nachtlied, Op. 96, No. 3</i>	358

## UNIT ONE

---

---

---

---

# *Introduction*

---

*T*his book is intended to be of help to pianists who are already moderately advanced and who are interested in learning more about accompanying, ensemble playing, performance of vocal music, or performance of music for piano and another instrument.

The discussions are arranged in a progressive order; subjects basic to music-making and to general analysis have been introduced first, while suggestions in the nature of "privileged information" for accompanists come later. There is also a certain amount of progression in the repertoire. It is hoped that the student will not become impatient with the amount of detail or the order in which it is presented. Large numbers of questions are asked at the outset. In some of the later units, fewer questions are asked and more specific suggestions are given; it is hoped that the student will, by the time these units are reached, be in the habit of making his own queries and considering many aspects of the music without being guided as rigorously in the direction of a dialectic. In the units on Brahms and Schumann, questions are asked that can show the student the wide range of choices and considerations one can take; in later units the student can certainly think and listen just as creatively on his own.

Many more questions have been asked in this volume than have been given answers. This is the intentional result of the conviction that a musician must learn how to teach himself. It is advised that the student take time to put his answers into words and to think about his answers, as these responses are among the most important teaching materials he may ever have. *Why did I say that? What do I really mean? Are there other possibilities?* Questions such as these can help in giving the student a firm body of knowledge every bit as well as listening to someone else presenting cold facts on the subject.

It is assumed that the student is technically advanced enough to be able to play this wonderful music accurately; there is not much sense in working on music without a reasonable expectation of at least playing the right notes. It is also expected that he be able to sight-read well. Sight-reading is indeed one of the most important tools at the command of an accompanist. There is a great deal of pleasure to be found in sitting at the keyboard and reading through new compositions well enough to be able to comprehend and appreciate them. In the centuries before the advent of sound recording, this was practically the only means a musician had of learning about much of the new music. The ability to sight-read easily has its practical benefits as well. The pianist who can read at sight the music set in front of him, keeping the rhythm steady and clear, remaining in the proper key, and preserving most of the details of the composition, is always capable of finding employment. Singers, conductors, and other instrumentalists have come to expect that any pianist should be able to sight-read well enough to rehearse a piece immediately; therefore, those who can do this are always in demand. There seems to be some divine providence that keeps pouring vast numbers of would-be singers and conductors into the music world, all of whom need accompanists at times. Singers and violinists cannot accompany themselves in their lessons, auditions, or performances; operas and musical comedies need rehearsal pianists; choruses and ballets rehearse with piano. Many a respected and world-famous conductor or composer has earned his living being a rehearsal pianist or accompanist while learning his craft.

Of course, being an accompanist is an honorable and fascinating pursuit in itself. Many of my colleagues have recently become interested in developing a new nomenclature for this branch of the profession, calling themselves (and other pianists) *collaborative artists* or *partners* or, following European practice, referring to the partner at the piano simply as *the pianist*. This is all most praiseworthy and is also descriptive in a very helpful way. I myself am not embarrassed by the term *accompanist* and will use it throughout this volume, interspersed with such terms as *partner* or *pianist*.

An accompanist, therefore, has a chance to learn a large and wonderful repertoire, even if he chooses to specialize in some particular area, such as German *Lieder* or violin sonatas. He also has a chance to learn how to be flexible in quite a wonderful way: he can learn to coordinate with singers of greatly varying abilities, vocal color, vocal strength and subtlety; to cooperate with a great variety of instrumentalists; to work intimately with musicians of different disciplines and to learn something of their specific technical and intellectual tasks and problems (many accompanists have a startlingly large body of knowledge about such things as the act of singing, the history of Russian poetry, or breathing techniques); to learn and possibly master several languages; to work with people of more advanced abilities, who will challenge him to greater achievements, or with less advanced ones, who will test his skills in teaching and helping; and occasionally to find musicians of similar outlook or ability with whom he can share the excitement of discovery and fruitful labor.

One of the peculiarities of music study is that we usually work within the continuum of the subject; that is, we study music by playing or singing it. This presents us with several problems in our comprehension of what we are doing

and in our attempt to put it into words. It is notoriously difficult to develop an objective ear while performing, as we have all experienced, and it is equally challenging to keep one aspect, such as the rhythm, clear while concentrating on some other aspect of the music. A textbook about music is likely to be about theoretical analysis, historical background, formal aspects, tradition, and other such subjects but is also likely to avoid or to miss a discussion of the experience of performing itself. Indeed, the performance experience includes so many complicated and often seemingly disparate elements that it almost defies verbalizing. To discuss a piece of music only in terms of text or harmony is to miss dozens of equally important aspects, and to play a piece so one-sidedly would certainly be unsatisfying as well. Yet to discuss every possible aspect of a piece of music with equal emphasis at all times would be confusing and might even invite despair on the part of the student. This book tries to emphasize specific sides of performing in different units, while reminding the student of all of the other elements with a certain amount of frequency, much as a private teacher might do.

I have found that procuring many copies of the same piece for study in a class is a serious problem. Students should not be encouraged to break the laws concerning copyright and the duplication of printed material, but neither should the financial burden of purchasing dozens of scores for one class automatically fall on the student. Few libraries have sufficient copies of so many works that classes can have the luxury of availing themselves of that resource. I have therefore thought it best to obtain permission to reproduce the movements or songs discussed, bringing many works together under one cover.

Students are encouraged to mark both the music and the text in ways helpful to them, thus bringing the two aspects of the volume together. It may be helpful to mark the points raised in the discussions in some way in the music itself so that one will not be constrained to turn back and forth from one to the other. There may also be some one or two sentences among a dozen questions or statements that may apply to oneself individually and specifically; one should feel free to underline such points and ignore those that may be less applicable. You may occasionally feel, in any instruction, "Oh, I know that!" I do not mean to be condescending; I just want to make sure that I cover as many points as I can, and if you know something already, then so much the better. It seems often that a good approach in teaching music is to make ten suggestions in order to find the one verbalization that may help the student.

The greatest problem in writing a book about performing music is that music, more than most studies, requires one-on-one teaching and, specifically, the educated ears of a teacher. Nothing can take the place of this teaching, and it is hoped that this book can be used as a help by students working with teachers. On the other hand, one of the principal aims of all music instruction is the development of the ear of the student to a mature and honest independence and self-reliance. So, too, this book may be useful to those pianists who are not in formal courses of study. A college-level music major may be the type of student who can use this book most profitably, but others may find it useful or interesting.

The usual state of affairs among musicians who are studying dictates that pianists are needed to accompany lessons in vocal or instrumental studios. Here the compliment will be returned; the student will need to enlist the aid of various



singers and instrumentalists in studying and practicing the music at hand. I hope that you will be able to find willing colleagues for as many of the works included here as possible, as there is not much to be gained from working without a partner.

Concerning the sight-reading demands made upon the student, a quick perusal by teacher and/or student will suffice to reveal the degree of difficulty of the works chosen. It will be obvious that I have chosen works for discussion and study generally acknowledged to be masterpieces, often works whose mastery is elusive and challenging. This may be discouraging to some. On the other hand, what better material could there be to grow on, as long as one is not overly frustrated by having the highest and most perfect image of a work as one's goal?

The main points covered in the volume are as follows:

- 1 Development of one's ear in the ensemble situation (timing, dynamics, color, and the like)
- 2 Concepts of form and direction in music, with special emphasis on working together with another musician
- 3 Starting points for analysis of music to be performed
- 4 Introductions to examples from a varied repertoire
- 5 Techniques for rehearsing and working with others in music
- 6 Techniques of adjustment and cooperation in performance
- 7 General concepts of the philosophy of performance

I have tried to keep the tone as conversational as possible. I have also used the subjunctive frequently; there are many words such as *could*, *might*, *may*, *probably*, and *perhaps*. This is intentional, and I hope it will be taken as a pedagogical choice rather than a deficiency in style. I have no desire to produce large numbers of little robots who do exactly as I do. I have tried to ask the student questions and to present choices. Musical maturity is largely reached by making choices. The art of accompaniment is a special musical field rich in possibilities and variations. I will be happy if I can open up the student's field of vision so that more scope, possibility, and choice may be perceived and grasped.

## UNIT TWO

---

---

---

---

# *Four Lieder by Brahms*

---

### **Die Mainacht**

- Among the musical examples you will find a famous song by Johannes Brahms, *Die Mainacht* (see music, pp. 23-26). Read it through with a baritone or a mezzo-soprano.

### **Pulse**

Now that you have read *Die Mainacht*, let us talk about some aspects of the performance itself. The first thing that has to be settled when two people make music together is the tempo, or pulse. Did the two of you have differing opinions about the basic speed? Did one of you consistently go slower than the other? Did one of you frequently want to speed up or slow down while the other wanted to keep a steady pace? Did the singer follow your pulse, or did he set the pace?

When we examine the reasons for choosing a specific tempo, we can discover certain basic principles. In this song, Brahms indicates a slow tempo. What are some parameters we can establish to help determine how slow? Some of these might include length of melodic phrase, the frequency of harmonic changes, length of breath, and length of rests where breaths are to be taken. A phrase, whether in the voice or in the piano, should sound like its notes belong together as a unit; on the other hand, the individual notes should have enough time to sound. The harmonic motion should not be so slow that it sounds like it is not going anywhere; each chord should have a feeling of leaning toward the next one. You can examine a song and see how many notes you should sing in one breath, just as you can tell how many notes a hand can span. A phrase should also give the clear impression that the first note is related to the last and that there is a motion from one to the other. Sometimes the length of time given by a composer for a