

**FROM THE VOICE TO THE HANDS: TOWARDS A
PIANO METHOD**

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A research report submitted in partial fulfilment of the requirements for the degree of Master of Music by Coursework (Performance) in the Wits School of Arts, Faculty of Humanities, University of Witwatersrand.

Johannesburg, February 2008

ABSTRACT

My work revolves around Alexander Yakovlev's vocal method which originates in the tradition of *organic* singing established in Russia by Glinka in the mid nineteenth century, and developed by the legendary Russian bass Fyodor Chalyapin. My approach to piano technique and performance formed as a direct result of Yakovlev's principles and his vocal method, serves as the origin in my search for piano mastery.

Being taught *organic* singing simultaneously with my piano studies by Yakovlev's successor Natalia Pirozerskaya in my early childhood, I did not at that point see the full benefit of this approach for my piano skills. It was only after twelve years of trial and error in seeking to realise my inner expressive and virtuoso potential at the piano, that I understood the infinite value of Pirozerskaya's teaching method and began to analyse the effect of *organic* singing on my pianistic process. Pirozerskaya grounds her research on the singing voice following Yakovlev's concept of the vocal apparatus functioning as a sensory organ in relation to musical performance. Yakovlev developed a theory around this phenomenon which he labelled *funzione d'attacco*. This way, the singer's inner artistic impulses cause a direct, natural motor response in his/her vocal organ, forming optimal corresponding movements which with training become automatic, almost reflexive.

Pirozerskaya believes that because the vocal organ is an embodied instrument positioned close to the brain, organic vocal movements easily stimulate the brain, serving to alert and coordinate the motor-muscular responses of the entire body, and thus helping to form differentiated musical movements of the hands – the apparatus of the pianist. My research is focused on these phenomena in relation to piano playing. I am working towards systematising Pirozerskaya's and my own further discoveries on how this unique vocal-piano method impacts on piano technique. Aiming to distinguish between the notions of a

‘good piano player’ and a ‘performing artist’, I am developing my proposed piano method of re-connecting the pianist with his inner artistic self. Combining my experience with relevant ideas of several renowned piano pedagogues from Frederick Chopin to the present, I propose an approach to piano playing which, I believe, has the capacity of maximising artistic expression in performance through developing a natural functional balance of pianistic movements inseparable from the pianist’s artistic aims.

ACKNOWLEDGEMENTS

Upon the successful completion of this research report I am indebted to a number of people for their advice and encouragement.

First and foremost I thank Professor Mary Rörich, my mentor and supervisor, for meeting my ideas with an open mind and heart, for always believing in me, and for devoting a great deal of time and effort to my work. Professor Rörich is one of those rare pedagogues in whom an inventive, artistic mind is combined with a profound knowledge and expertise. I consider myself privileged to have been able to work with her.

My warmest thanks to Elsin Maiuolo for editing my writing. As I wrote in a foreign language, I was determined to capture the exact meaning of the quotations from the Russian sources. Elsin spent long hours working with me on my translations.

My deepest gratitude to my father, Vladimir Tsihelashvili, for his constant assistance with my time management. His tactful, patient though firm guidance played a crucial role in the completion of this task, providing the strength and encouragement to persevere. My sincerest thanks to my husband, Michael, for his love, kindness and incredible patience. He has been my comfort and shelter through the pressures of accompanying me on my professional and personal journey. I extend my special thanks to my mother, Margarita Tsihelashvili, who is always motivating me to move forward and achieve new heights in life. I also thank my friend Hannes Taljaard for encouraging me through trials and challenges, and for sharing the joys of my discoveries. Hannes with his sparkling, stimulating mind has been a true inspiration for my academic work.

Finally, I thank my teacher Natalia Pirozerskaya for supplying me with Yakovlev's books and photographs, and for our lengthy telephonic interviews in which she provided invaluable evidence, thus confirming my findings and widening the spectrum of my research.

DECLARATION

I declare that this Research Report is my own, unaided work. It is being submitted for the degree of Master of Music by Coursework and Research Report (Performance) in the School of Arts, Faculty of Humanities, University of Witwatersrand, Johannesburg. It has not been submitted for any degree or examination in any other University.

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