Leitura à primeira vista

P. Arthur, E. McPhee & D. Blom (2020) **Determining what expert piano sight-readers have in common**, Music Education Research, 22:4, 447-456, DOI: 10.1080/14613808.2020.1767559

Conclusions

The present study has shown that piano music sight-reading experts – so defined according to eye movement patterns – possess certain characteristics related to their musical education that are similar to expertise development in other domains, including early age of skill acquisition, extensive practice and superior WMC. While the acquisition of sight-reading skill improves with the increased 'musicality' of the individual, the process still remains elusive (Elliott 1982; Meinz and Hambrick 2010).

Improvisation and collaborative ensemble playing were not found to be significantly related to sight-reading expertise but are, nevertheless, most enjoyable and valuable in the development of a well-rounded musician and may play a role in the acquisition of sight-reading skills at the beginner level.

Of particular interest is the significance of theoretical domain knowledge. It may be that the more a student becomes familiar with the theory of Western Art Music, through teacher-directed research and/or a sound knowledge of chordal harmony, as an example, the better able they are to take advantage of the predictability of the music's visual presentation. This may be what facilitates the 'chunking' necessary for increased efficiency in visual processing and calls for more controlled studies to investigate this phenomenon in the musical domain.

Dianne Hardy

Assistant Professor of Music Education and Piano at Dickinson State University

Technical **fundamentals** in reading and fingering

Visualization of keyboard topography, **Tactile** facility (psychomotor skills) and memory

Ability to **read, recognize, and remember groups of notes** (directions, patterns, phrases, chords, rhythmic groupings, themes, inversions, intervals, etc.)

Ability to read and remember ahead of playing with **more and wider progressive fixations**

Aural imagery (ear-playing and sight-singing improves sight-reading)

Ability to keep the **basic pulse, read, and remember rhyth**m

Awareness and knowledge of the music's **structure** and **theory**-at-the-piano

Conhecimentos prévios necessários à LPV

Materiais musicais primários relativos:

padrões rítmicos, intervalos, acordes, escalas

Relações prototípicas dentro do sistema tonal:

fórmulas melódicas e progressões harmônicas

Processos de construção da LPV

Práticas (pedagógicas e artísticas)	**Conhecimento Teórico (sistema tonal ocidental)**
Improvisação/leitura/ memorização de materiais musicais básicos	alturas, durações intervalos Padrões rítmicos
Improvisação/leitura/ memorização de estruturas de acordes	A “morfologia” do sistema tonal
Improvisação/leitura/ memorização de fórmulas e progressões	A “sintaxe” do sistema tonal
Improvisação/leitura/ memorização de marcas estilísticas	A articulação dos elementos em textura de acordo com um contexto dado

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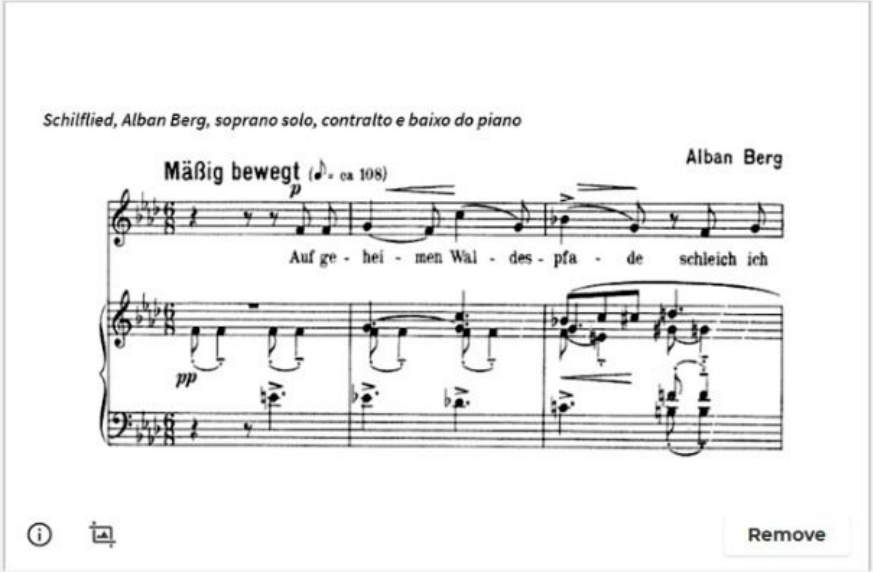
Direcionalidade: relevância

aspectos cognitivos

geografia, topografia

prosódia-sintaxe-discurso-estilo

2. Qual das figuras que melhor representa os contornos das linhas abaixo (soprano, contralto e baixo):



Harmonia: processos de leitura

aumentativos

- Cifras dadas, texturas criadas

redutivos

- texturas dadas, cifras implícitas

Cifras

Definição morfológica

Informação harmônica completa, sem a textura

Informação sintética, importante para os processos de leitura

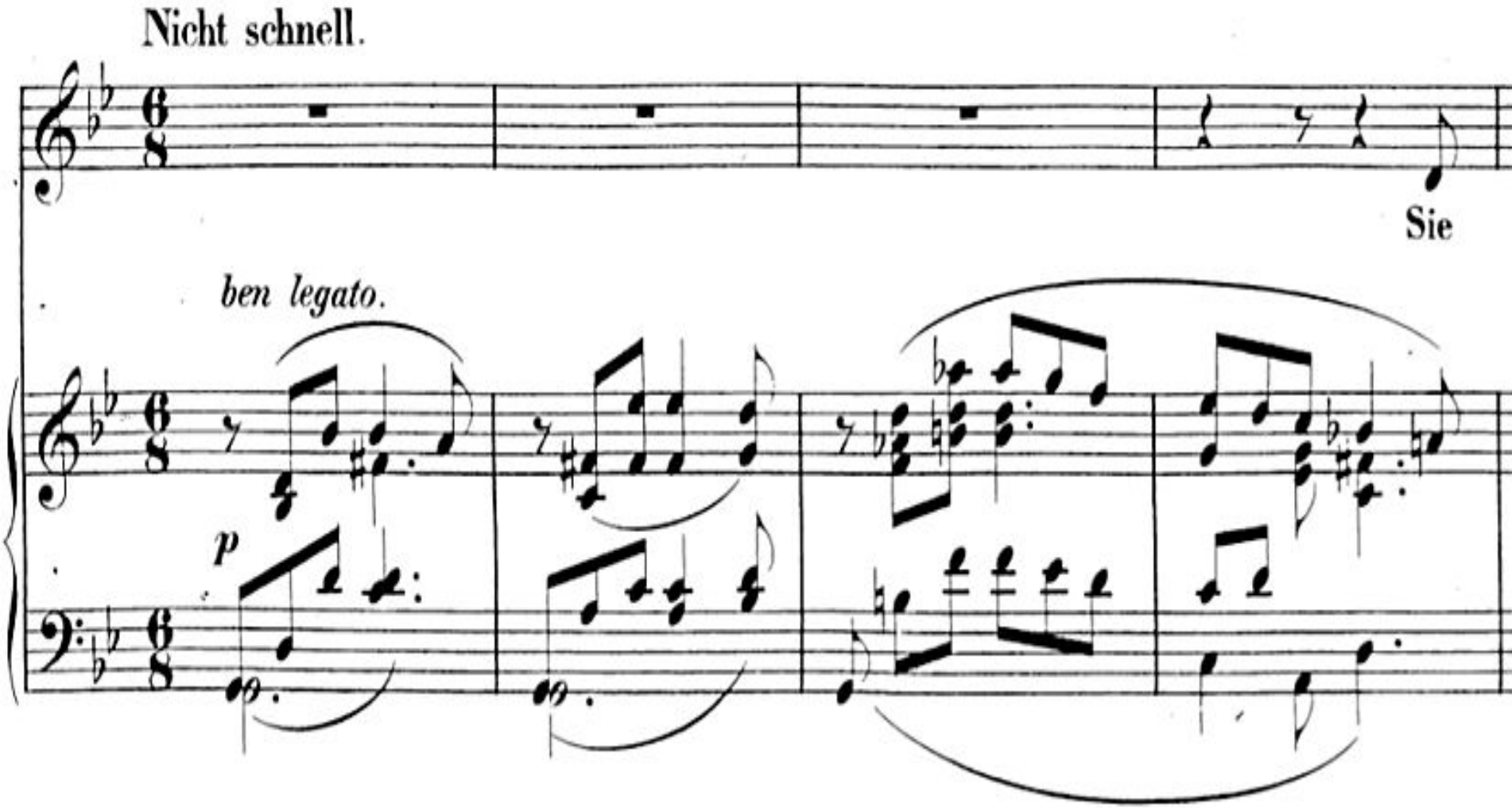
Tipos de cifragem

Aglo-saxônico: am, G,

Tradicional: I, IV, V

Funcional: T, S, D

a) Sie liebten sich beide, Clara Wieck-Schumann



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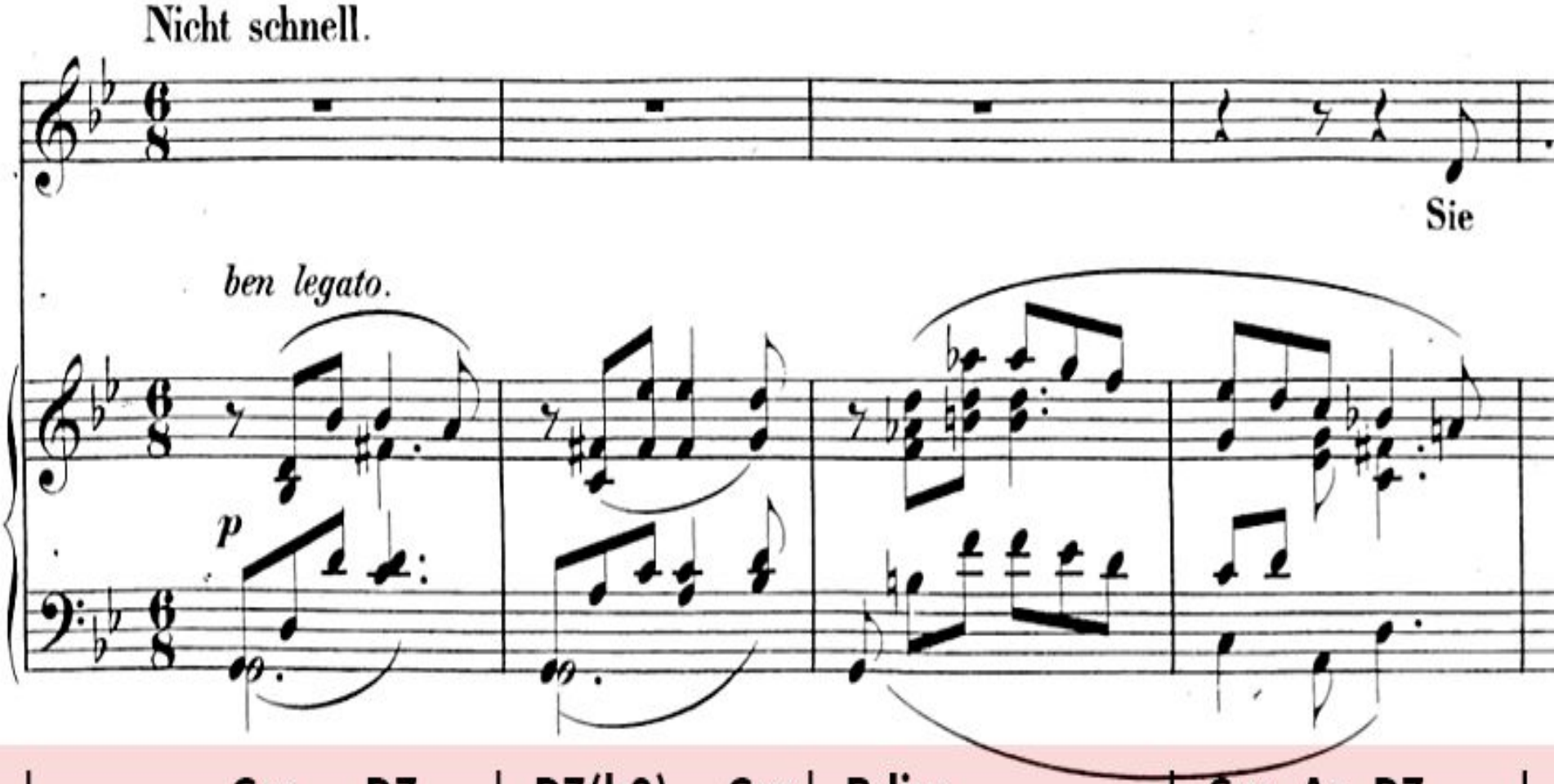
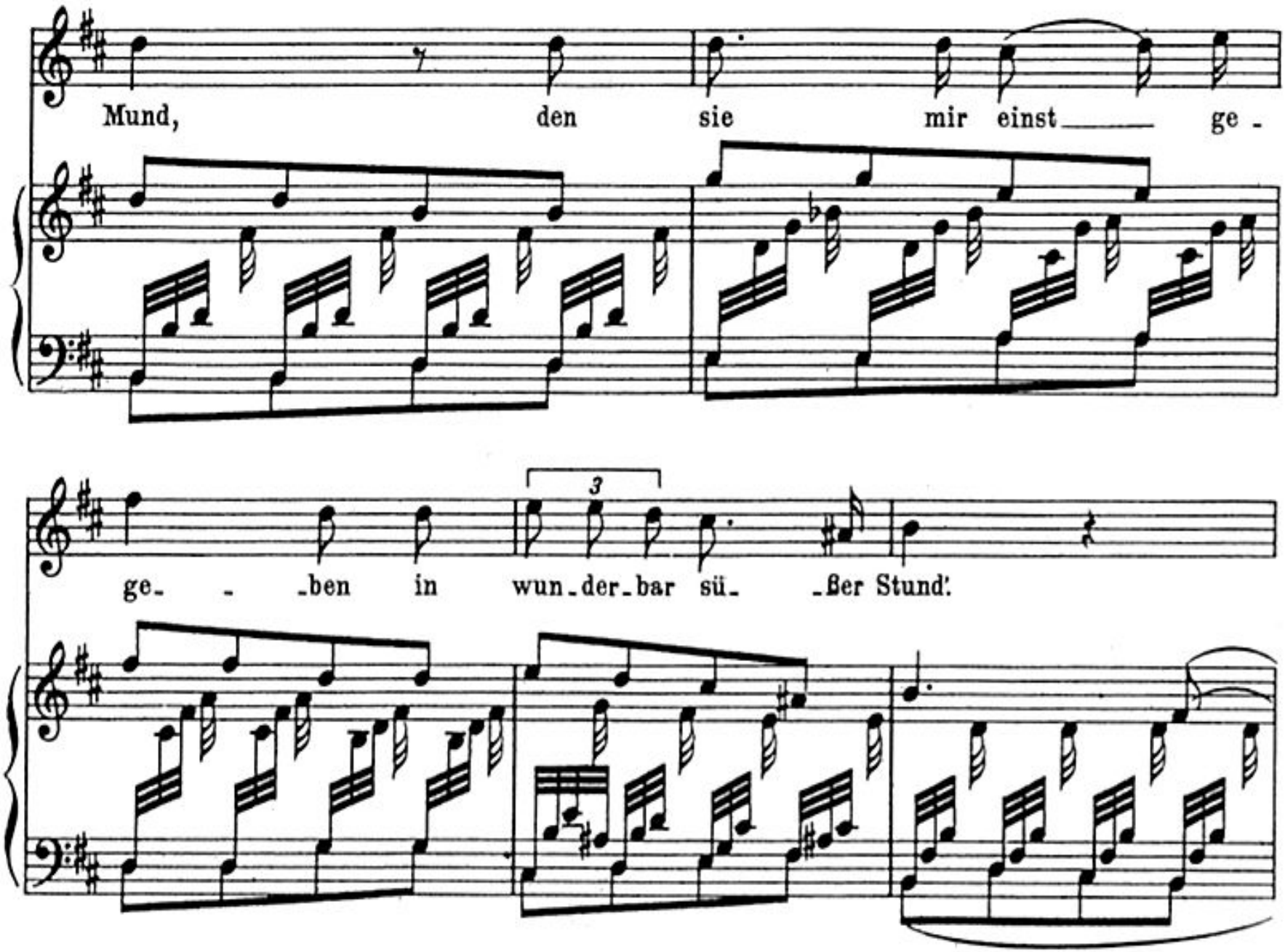


| Gm D7 | D7(b9) Gm | Bdim | Cm Aø D7 |

b) Ich will meine Seele tauchen, Robert Schumann



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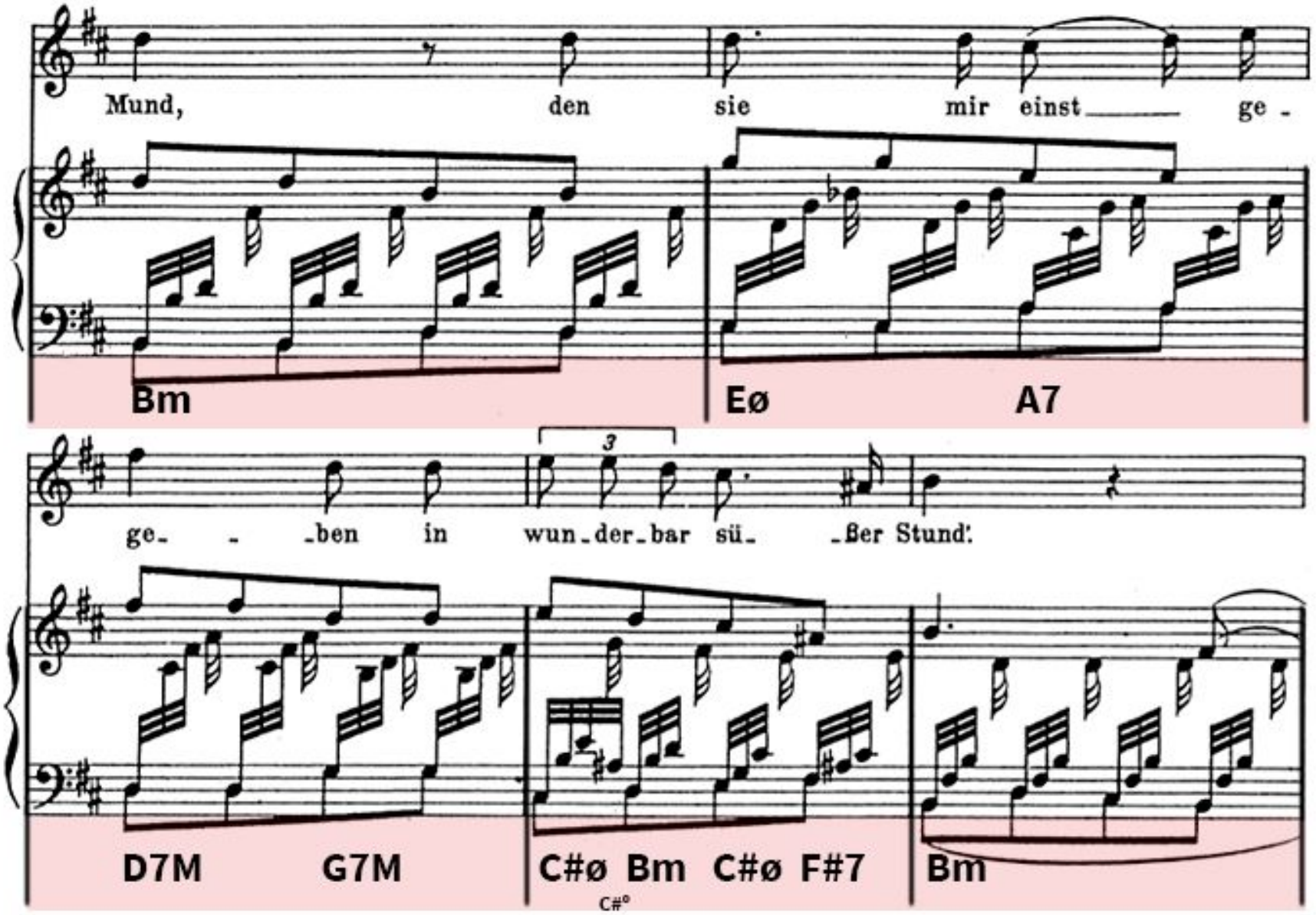
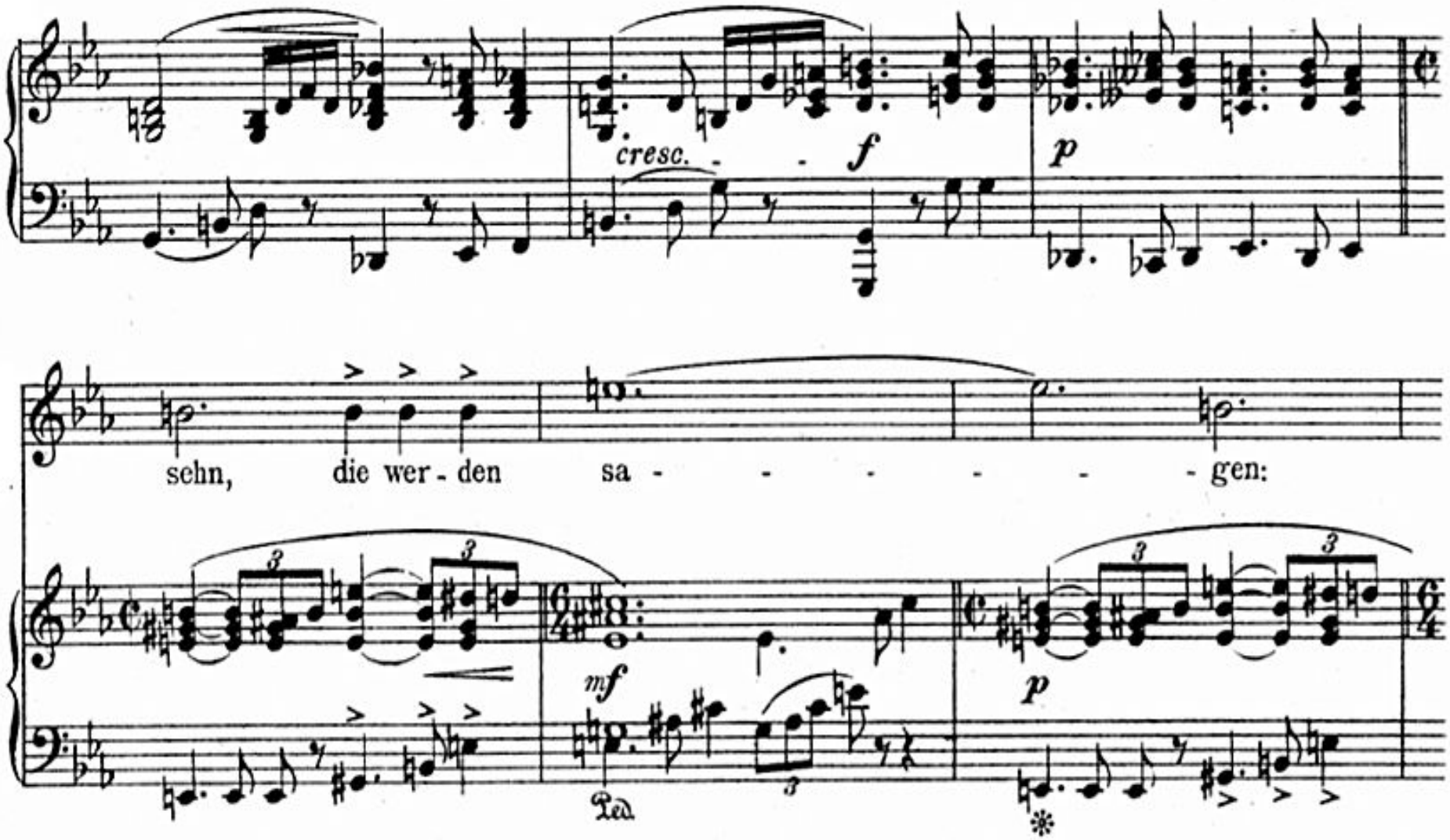


c) Elektra, Richard Strauss



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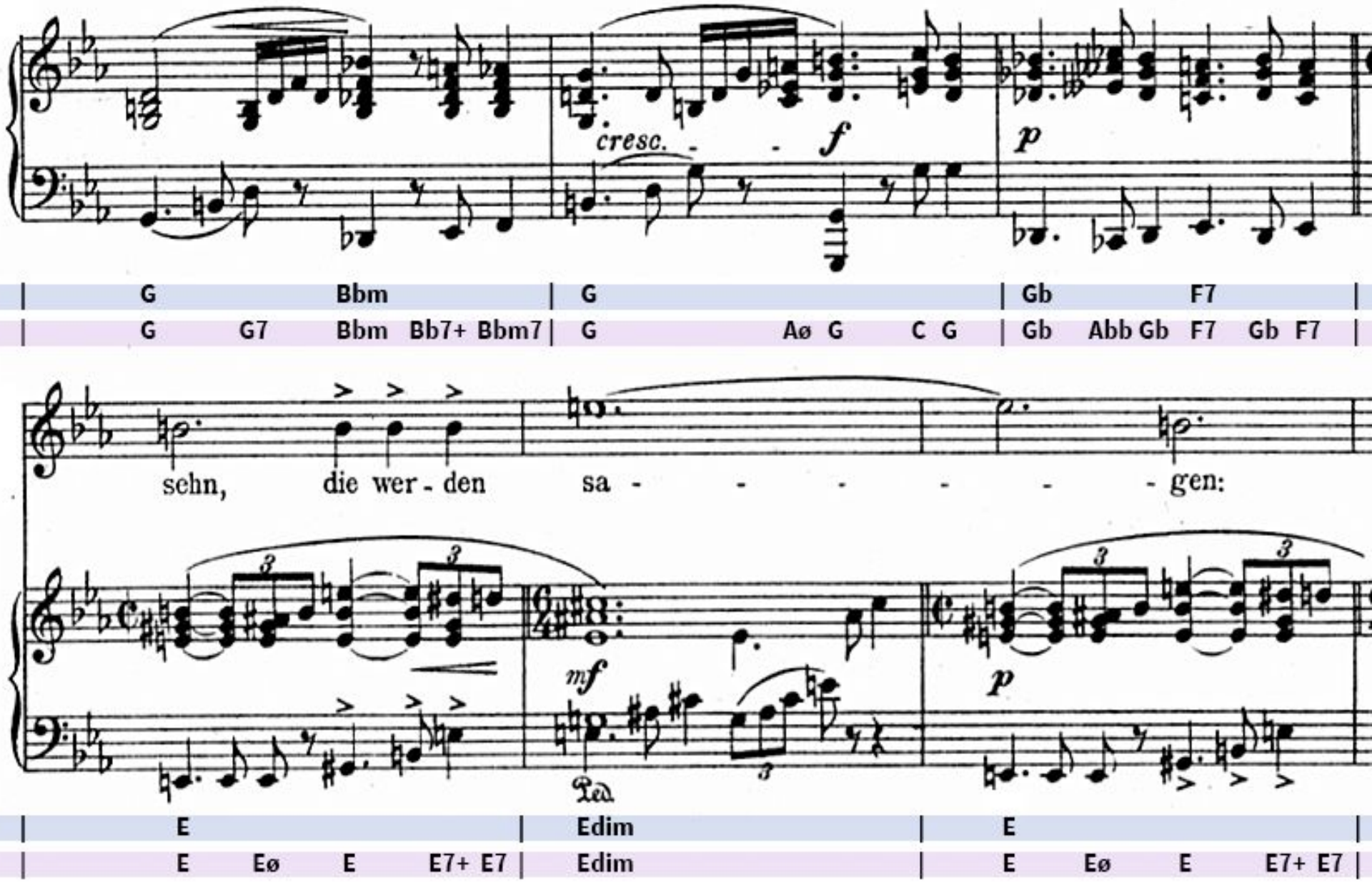


ATIVIDADE 1

Padrões Rítmicos

Conjunto identificável de durações

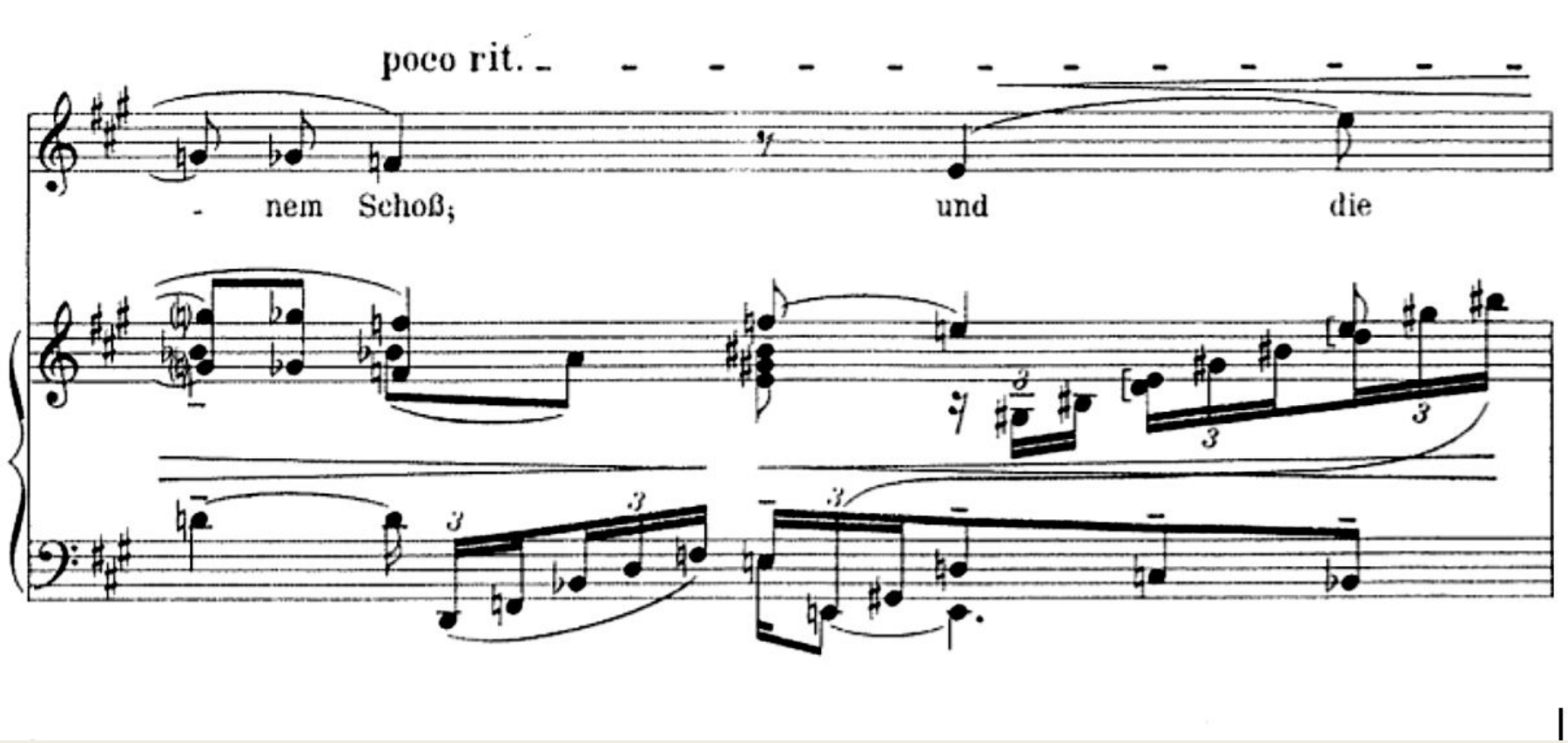
Quantos existem num dado trecho?

Identificar as recorrências?

Relação leitura-audiação-corpo.

1. Quantos (em número) e quais padrões rítmicos (em notação musical) diferentes você percebe no trecho abaixo:

a) *Nacht,* Alban Berg



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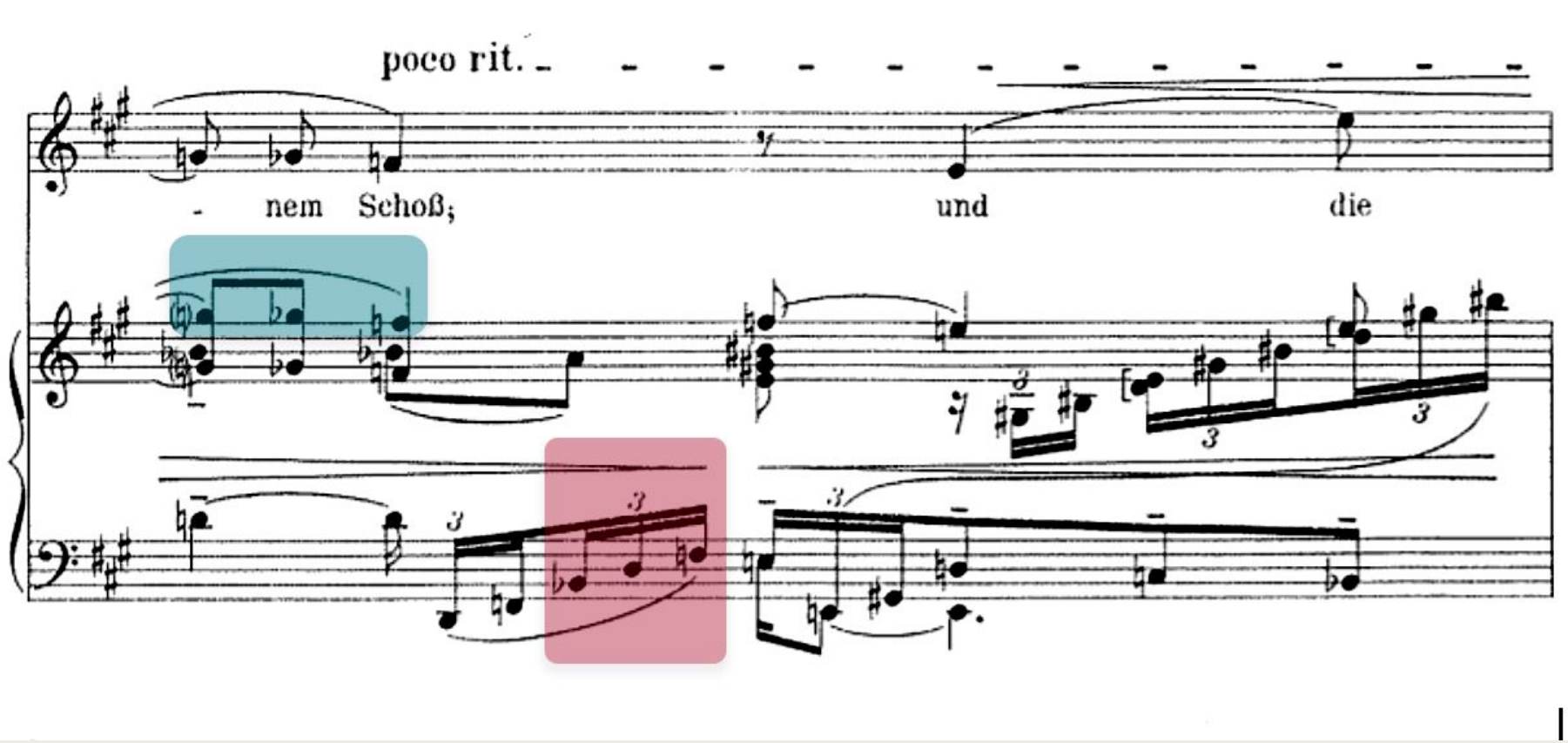

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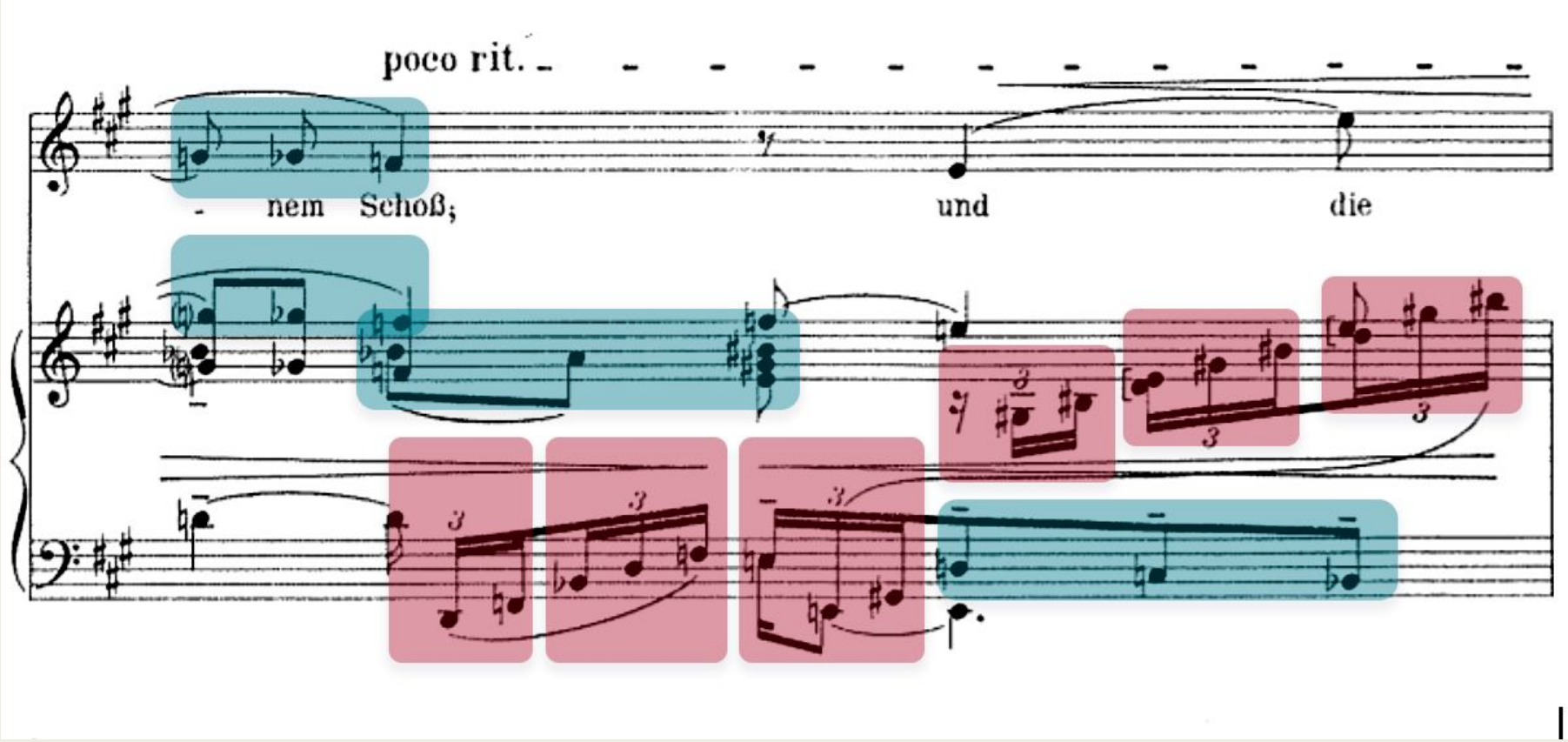

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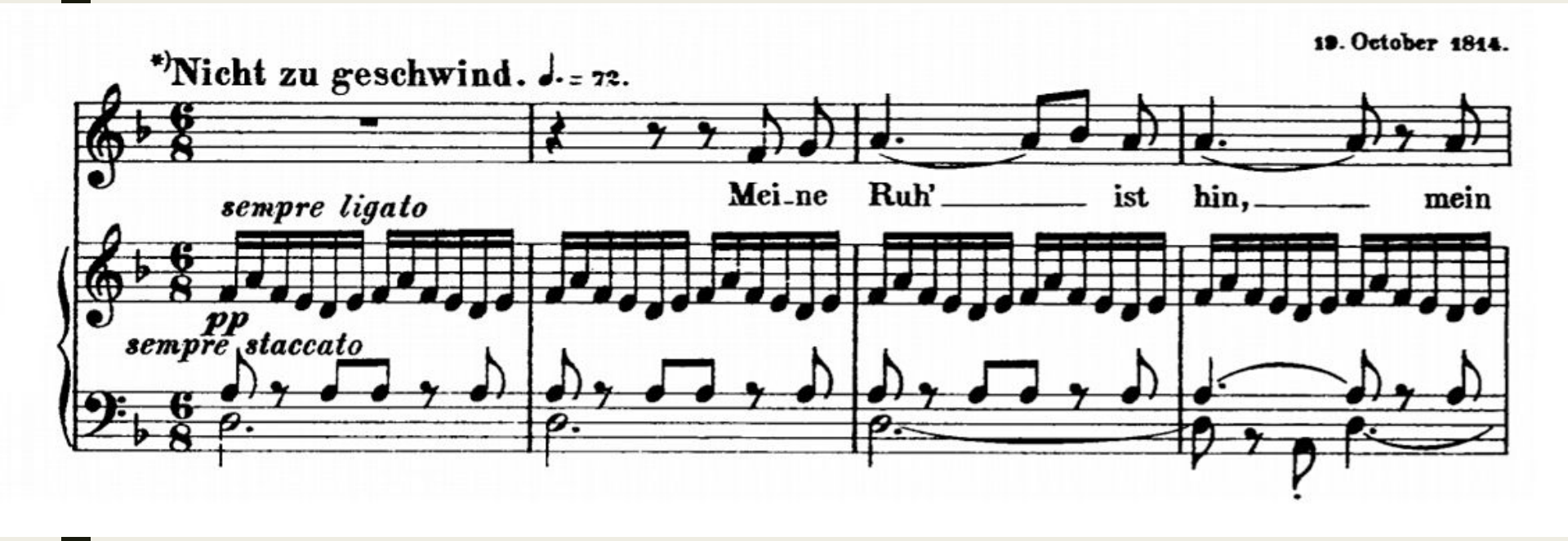

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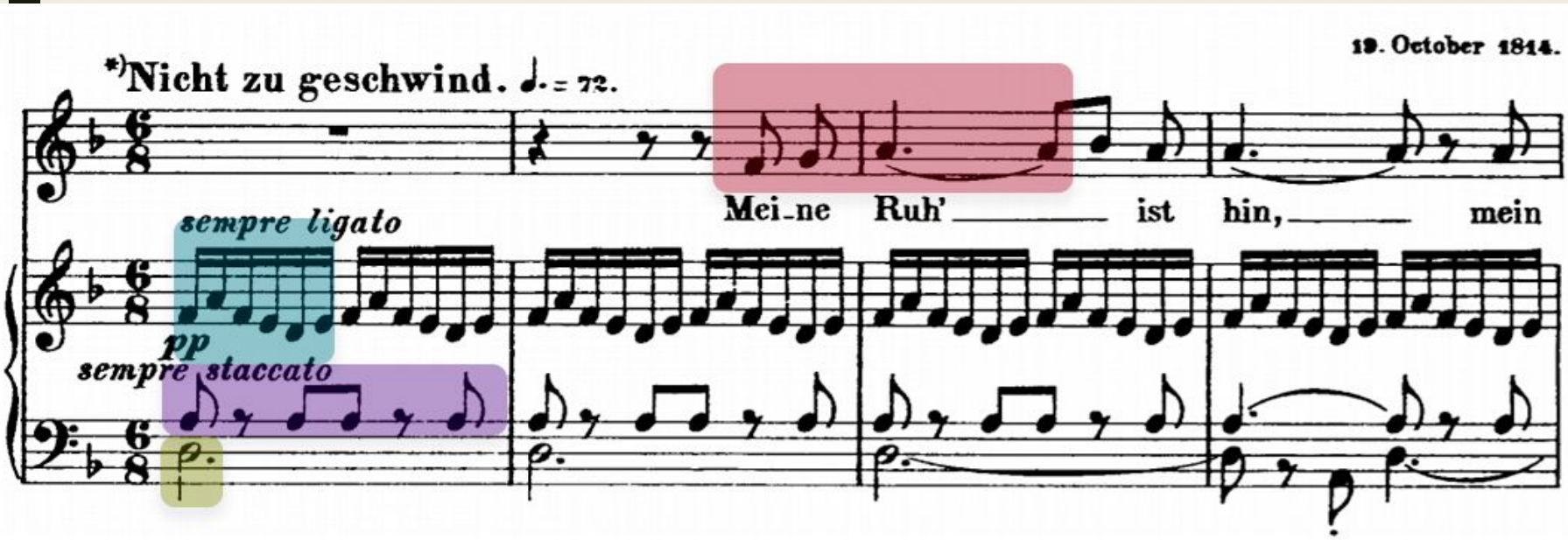

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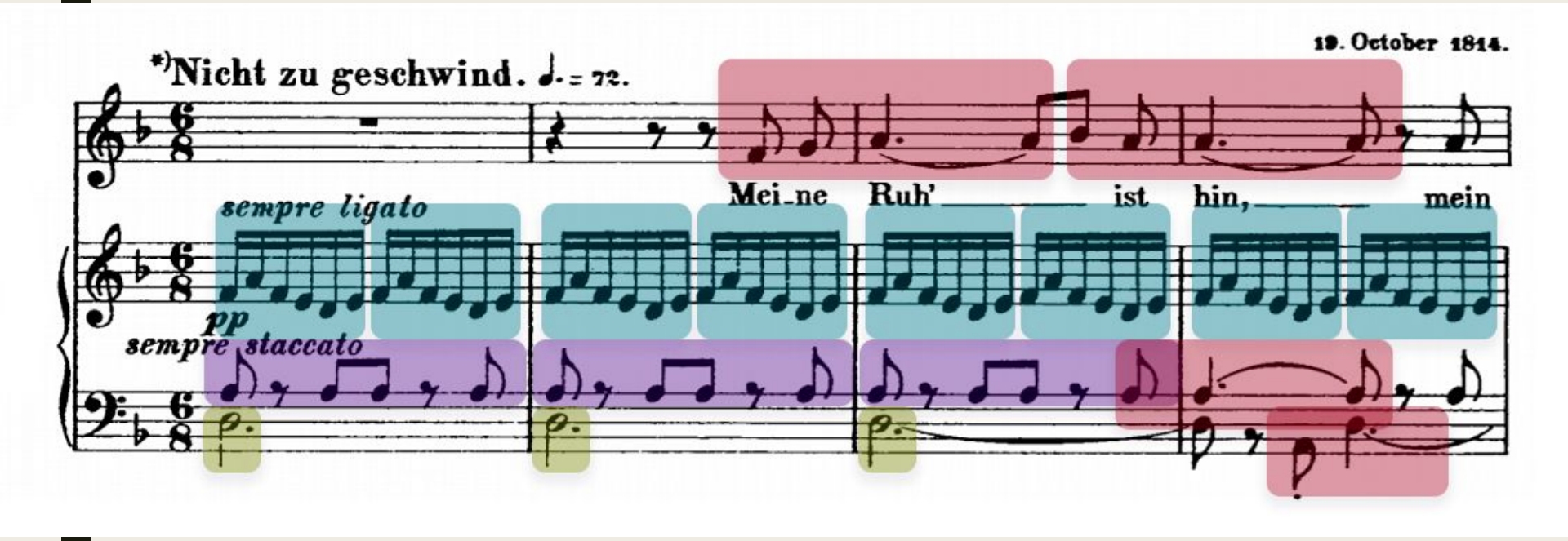

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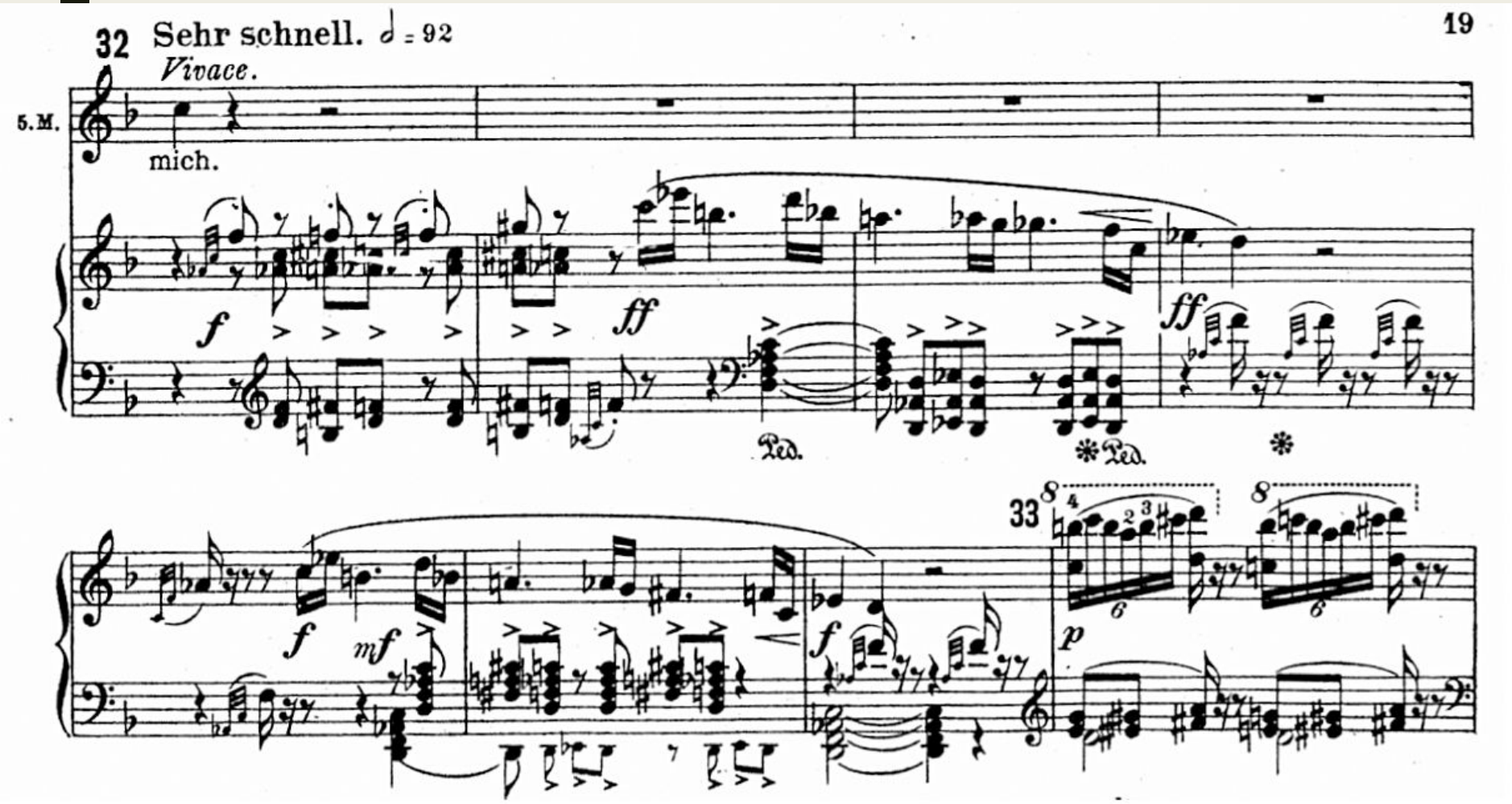

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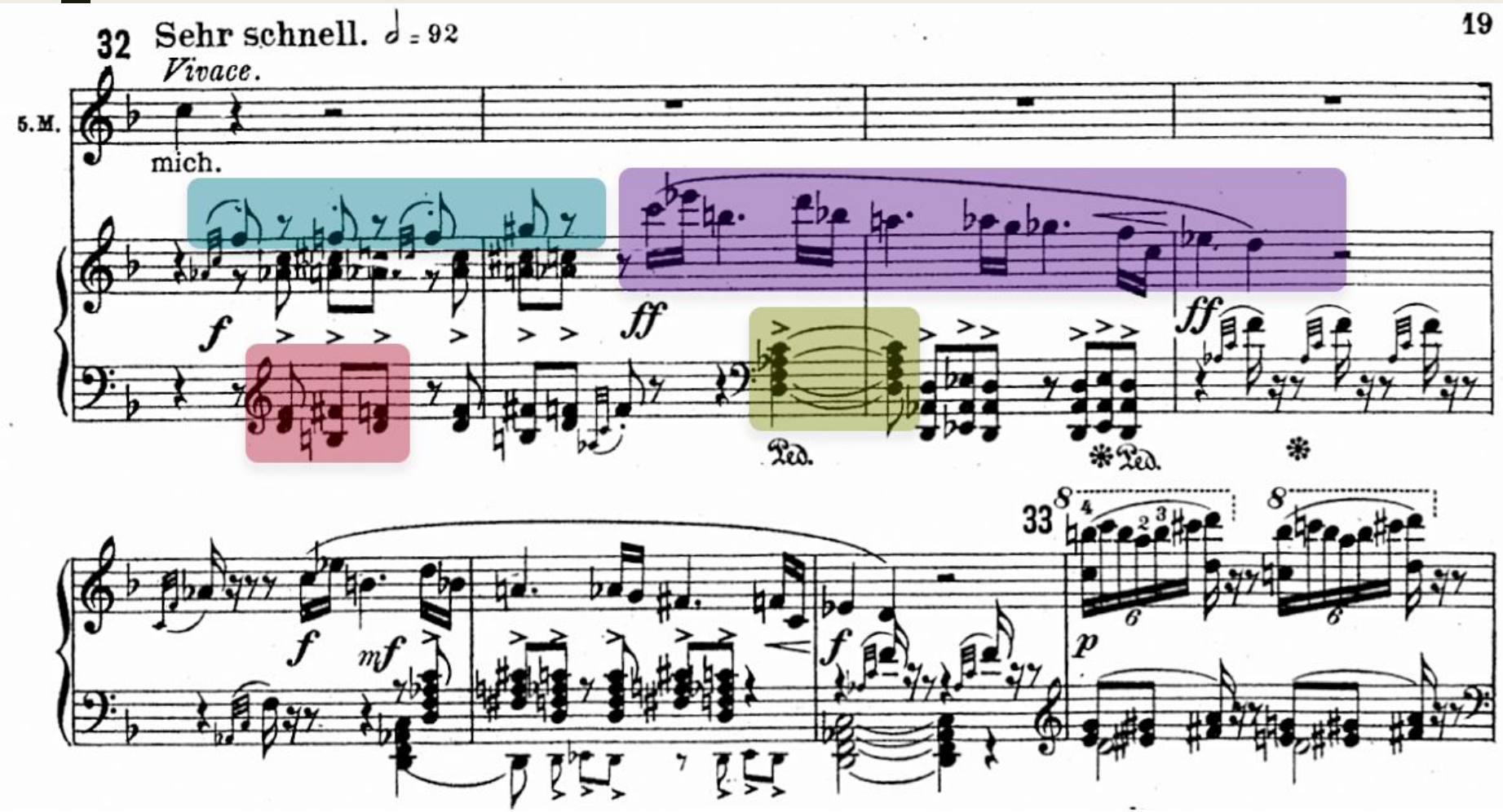

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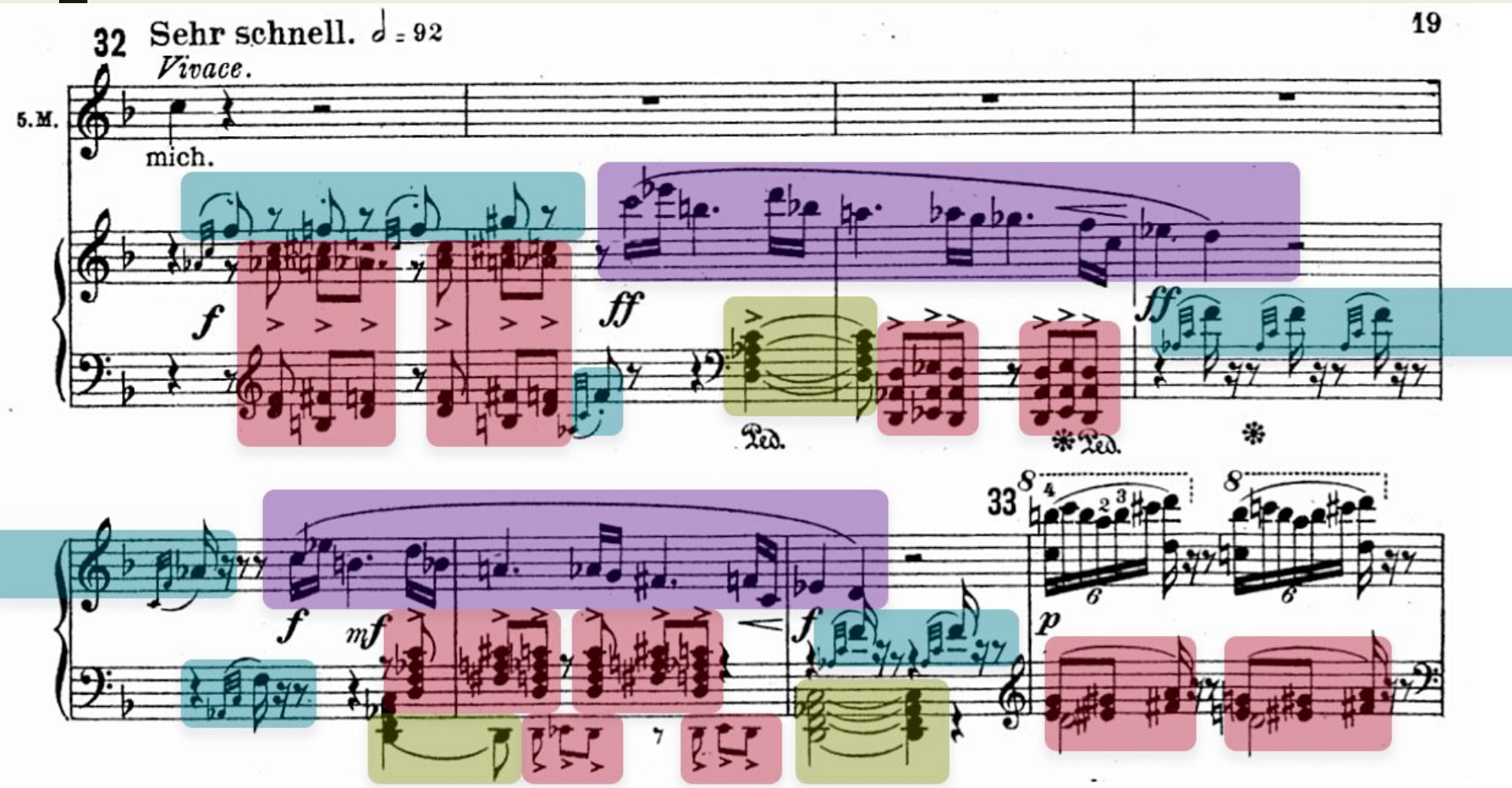
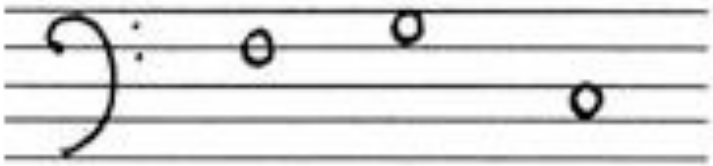


Fórmulas harmônicas

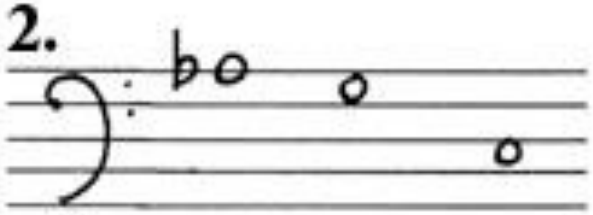
La formule harmonique, telle que nous l'entendons ici, correspond à un fragment de discours harmonique à fort taux de récurrence dans le répertoire tonal et constitué d'au moins trois fonctions (explicites ou implicites) dont la signification se ramène à la désignation sans équivoque d'une tonique spécifique principale ou secondaire (BEAUDET, 1988, p. 22).

1.



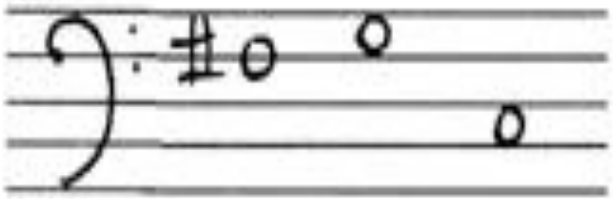
IV V I
II
N

2.



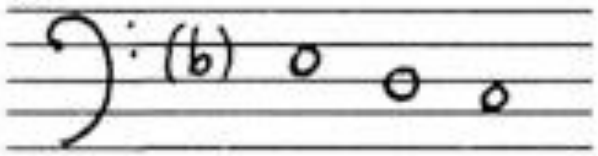
V de V V I
VI
IV
II ou N
VII
V———

3.



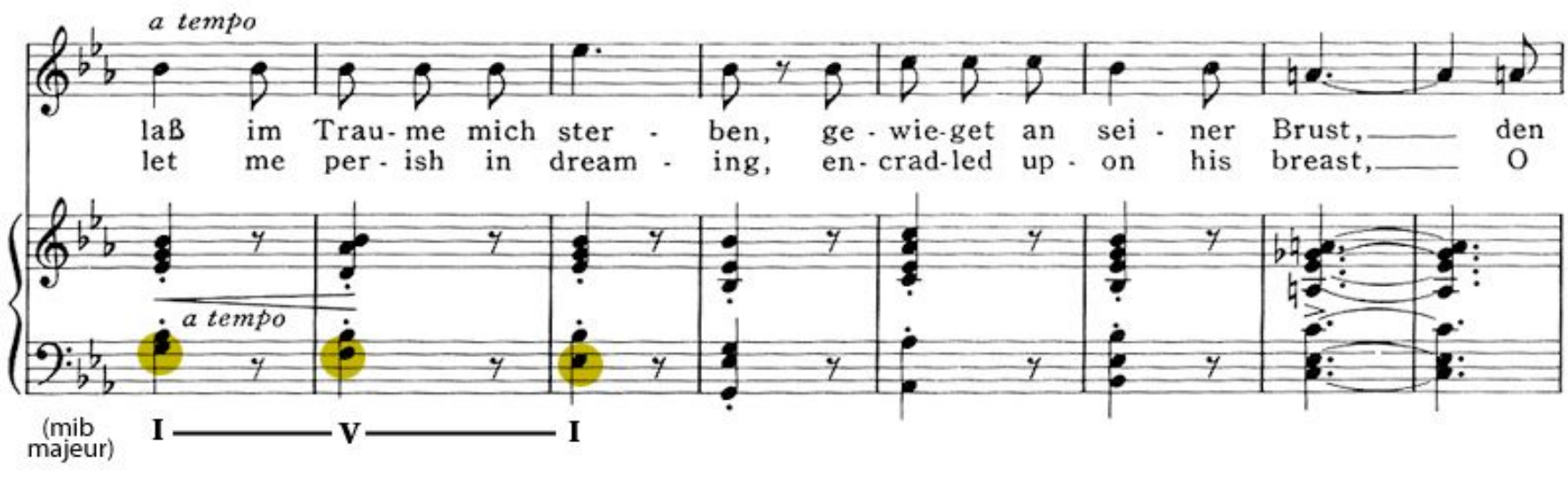
V de V V I

4.

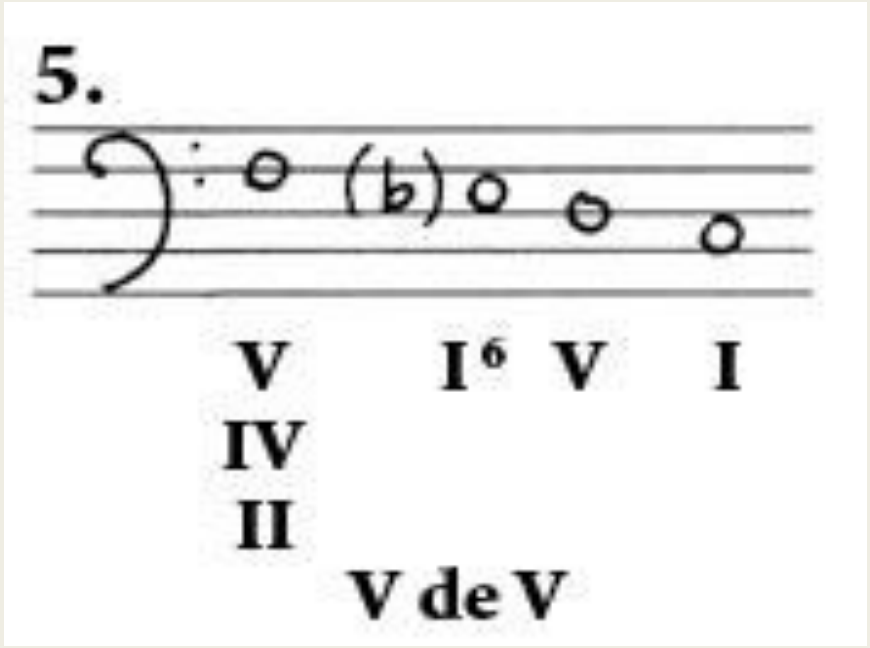


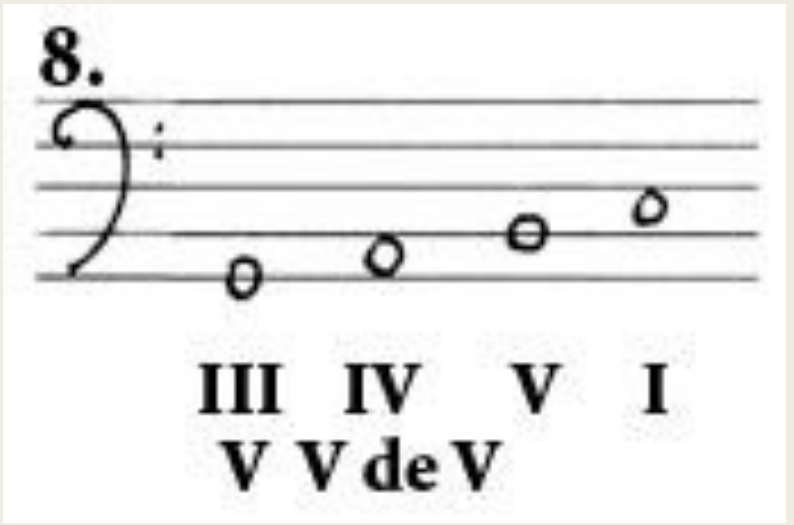
I^6 V I
III
IV^2
$III–IV^2$
V de V

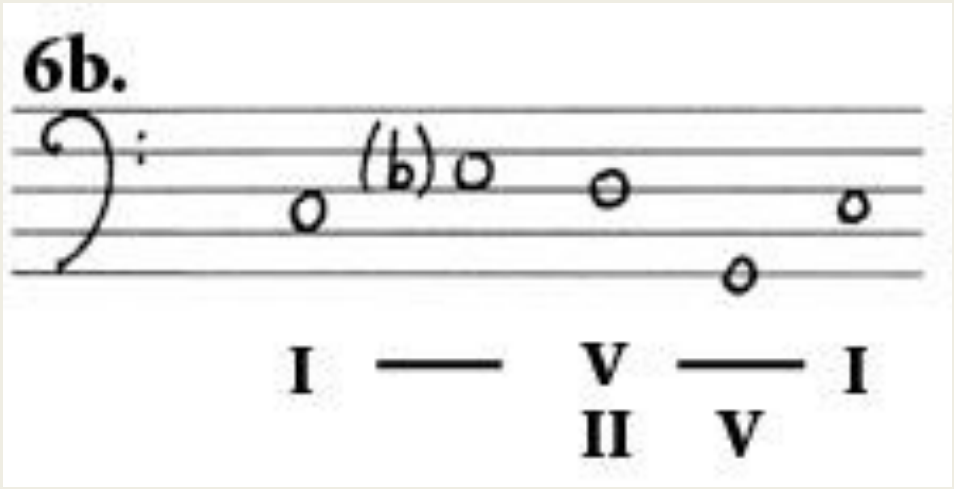
Schumann: *Frauenliebe und -Leben*



FÓRMULAS HARMÔNICAS





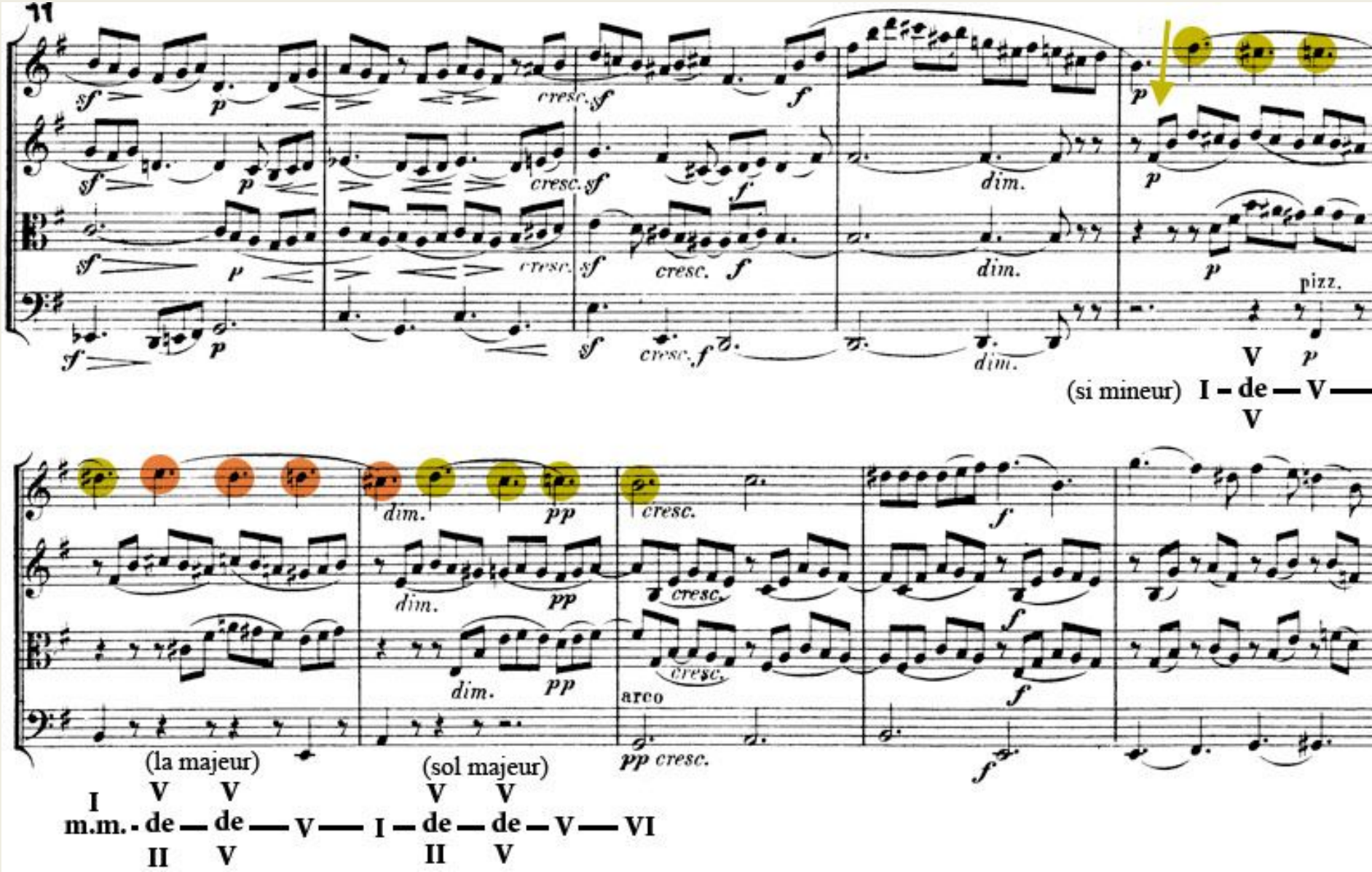


De onde para onde

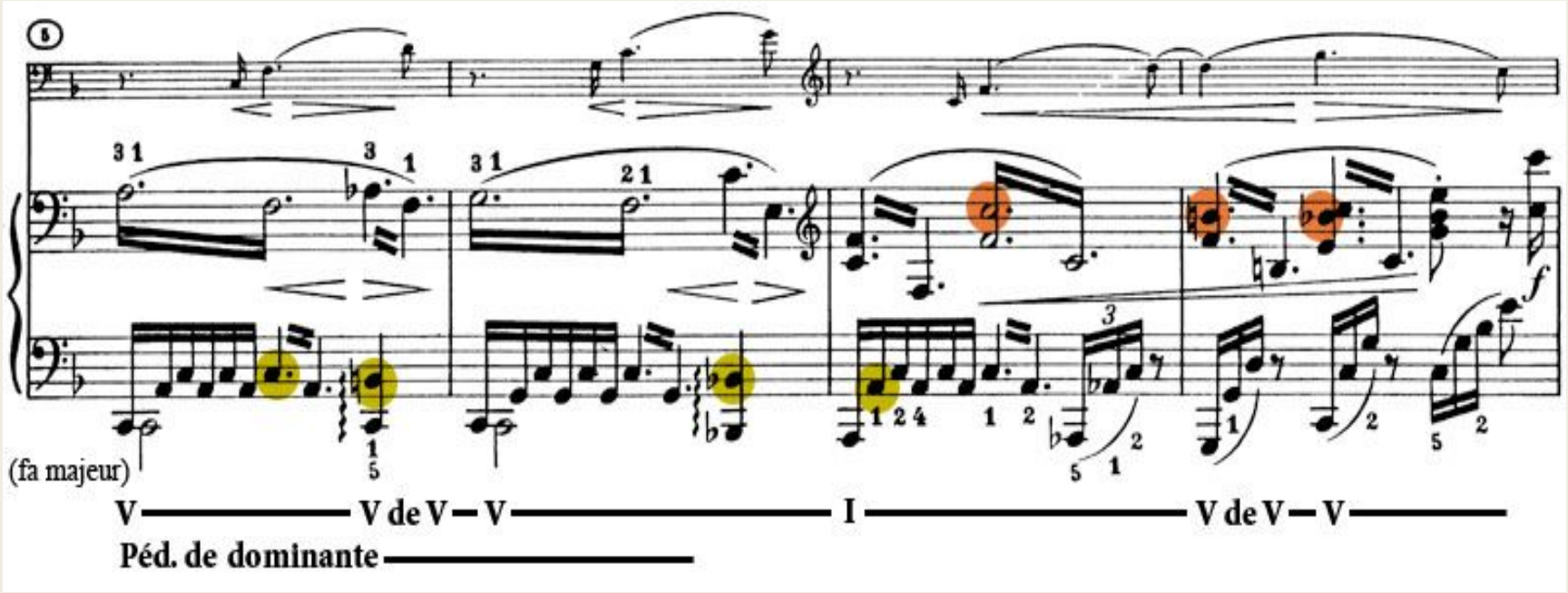
Que caminho faz?

Quais possibilidades dentro de cada passo?

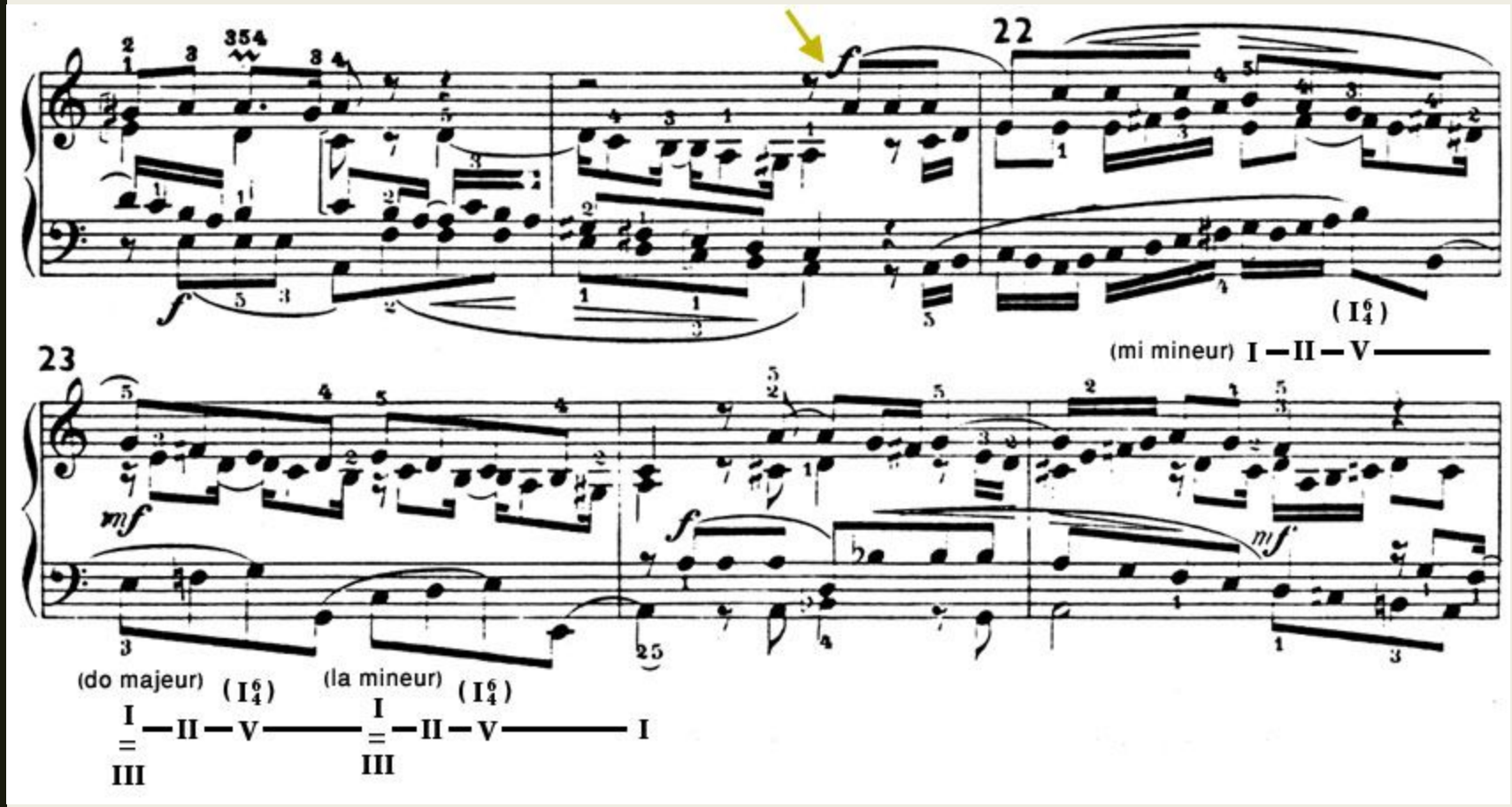
F. Mendelssohn, op. 81, no 3, Capriccio, Andante con moto



J. Brahms : Sonata para violoncelo e piano, op. 99



O que permanece e o que move?


22
23
(mi mineur) I — II — V
(do majeur)
(la mineur)
I — II — V
I — II — V — I

Progressões harmônicas

Progressões mais comuns no repertório erudito

1. Diatônicas:

I - IV - V - I
I - IV - V - vi
I - ii - V - I
I - vi - IV - V
i - vii - V - I

1. Não-diatônicas:

Dominantes secundárias
IV-V secundários
Diminutos dominantes
Acordes napolitanos