

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 rhythm**

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):

Schifflied, Alban Berg, soprano solo, contralto e baixo do piano

Mäßig bewegt (♩ ca 108) Alban Berg

Auf ge - hei - men Wäl - des - pfa - de schleich ich

Remove

▲

S

A

B

◆

S

A

B

●

S

A

B

■

S

A

B

Harmonia: processos de leitura

aumentativos

- Cifras dadas, texturas criadas

reduativos

- 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

Nicht schnell.

The image shows a musical score for the piece 'Sie liebten sich beide' by Clara Wieck-Schumann. The score is written for voice and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 8/8. The tempo marking is 'Nicht schnell.' (Not fast). The vocal line begins with a whole rest for three measures, followed by the word 'Sie' on a quarter note. The piano accompaniment starts with a piano (*p*) dynamic and features a melody in the right hand and a bass line in the left hand. The piano part includes several measures of chords and moving lines, with a large slur encompassing the final two measures of the visible score. The word 'ben legato.' is written above the piano part, indicating a smooth, connected performance style.

ben legato.

Sie

p

a) Sie liebten sich beide, Clara Wieck-Schumann

Nicht schnell.

ben legato.

Sie

Gm D7

D7(b9)

Gm

Bdim

Cm Aø D7

b) Ich will meine Seele tauchen, Robert Schumann

Mund, den sie mir einst ge -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 3/4 time. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a melodic line in the right hand.

ge - - ben in wun - der - bar sü - ßer Stund!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a triplet of eighth notes (G4, A4, B4), a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern as the first system, ending with a final cadence.

b) Ich will meine Seele tauchen, Robert Schumann

Mund, den sie mir einst ge -

ge - - ben in wun - der - bar sü - - ßer Stund!

Bm **Eø** **A7**

D7M **G7M** **C#ø Bm C#ø F#7** **Bm**

C#°

Detailed description: The image shows a musical score for the song 'Ich will meine Seele tauchen' by Robert Schumann. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with 'Mund, den sie mir einst ge -' and the piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The second system continues with 'ge - - ben in wun - der - bar sü - - ßer Stund!' and includes a triplet of eighth notes. The piano accompaniment continues with the same eighth-note pattern. Chord diagrams are provided below the piano part for both systems. The first system has chords Bm, Eø, and A7. The second system has chords D7M, G7M, C#ø Bm C#ø F#7, and Bm. A small 'C#°' is written below the C#ø chord.

c) Elektra, Richard Strauss

The first system of the piano accompaniment features a complex harmonic structure. The right hand plays a series of chords and melodic fragments, while the left hand provides a rhythmic and harmonic foundation. Dynamics include *cresc.*, *f*, and *p*.

sehn, die wer - den sa - - - - - gen:

The second system continues the piano accompaniment. It includes a key signature change to three sharps (F#, C#, G#) and a time signature change to 4/4. Dynamics include *mf* and *p*. The right hand features triplet figures, and the left hand has a more active melodic line.

c) Elektra, Richard Strauss

cresc. - - - *f* *p*

G	Bbm	G	Gb	F7
G	G7	Bbm Bb7+ Bbm7	G	Aø G C G Gb Abb Gb F7 Gb F7

sehn, die wer - den sa - - - - - gen:

mf *p*

E	Edim	E
E Eø E E7+ E7	Edim	E Eø E E7+ E7

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

poco rit. - - - - -

- nem Schoß; und die

The image shows a musical score for the piece 'Nacht' by Alban Berg. It consists of three staves: a vocal line and two piano accompaniment staves. The tempo is marked 'poco rit.' with a series of dashes. The key signature has three sharps (F#, C#, G#). The vocal line has lyrics 'nem Schoß; und die'. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth-note runs. The score is written in a standard musical notation style with treble and bass clefs.

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

a) *Nacht*, Alban Berg

poco rit. - - - - -

- nem Schoß; und die

The image shows a musical score for the piece 'Nacht' by Alban Berg. It consists of three staves: a vocal line at the top and two piano accompaniment staves below. The tempo is marked 'poco rit.'. The key signature has two sharps (F# and C#). The vocal line contains the lyrics '- nem Schoß; und die'. A blue highlight is placed over a group of notes in the vocal line, and a red highlight is placed over a triplet of notes in the piano accompaniment. The piano part features several triplet markings (the number '3' above the notes) and various rhythmic patterns.

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

a) *Nacht*, Alban Berg

poco rit. - - - - -

The image shows a musical score for the piece "Nacht" by Alban Berg. It features three staves: a vocal line at the top and two piano staves below. The tempo marking "poco rit." is written above the first staff. The lyrics "nem Schöß; und die" are written below the vocal line. The score is annotated with colored boxes highlighting specific rhythmic patterns: light blue boxes highlight the vocal line and the piano accompaniment in the first system, while pink boxes highlight the piano accompaniment in the second system, specifically focusing on triplet figures. The piano part consists of a right-hand line with triplets and a left-hand line with a steady eighth-note accompaniment.

- nem Schöß; und die

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

b) *Gretchen am Spinnrade*, Franz Schubert

19. October 1814.

**) Nicht zu geschwind. ♩. = 72.*

sempre legato Mei-ne Ruh' ist hin, mein

pp
sempre staccato

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

b) *Gretchen am Spinnrade*, Franz Schubert

19. October 1814.

**) Nicht zu geschwind. ♩. = 72.*

sempre legato

pp

sempre staccato

Mei-ne Ruh' ist hin, mein

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

b) *Gretchen am Spinnrade*, Franz Schubert

*) *Nicht zu geschwind.* ♩ = 72. 19. October 1814.

sempre ligato

pp sempre staccato

Mei-ne Ruh' ist hin, mein

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

c) *Elektra*, Richard Strauss

32 Sehr schnell. $\text{♩} = 92$

19

5. M. *Vivace.*
mich.

f *ff* *ff* *f* *mf* *p*

Red. ** Red.* ***

33 $\text{♩} = 92$

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

c) *Elektra*, Richard Strauss

32 Sehr schnell. $\text{♩} = 92$

Vivace.

5. M.

mich.

The image shows a musical score for Richard Strauss's *Elektra*, measures 32 and 33. The tempo is marked "Sehr schnell. $\text{♩} = 92$ " and the mood is "Vivace." The score is for voice (5. M.) and piano. The vocal line starts with the word "mich." and features a melodic line with various rhythmic patterns. The piano accompaniment is complex, with multiple rhythmic patterns highlighted in colored boxes: a light blue box highlights a sixteenth-note pattern in the vocal line; a purple box highlights a melodic line in the vocal line; a pink box highlights a sixteenth-note pattern in the piano accompaniment; a green box highlights a sixteenth-note pattern in the piano accompaniment; and a yellow box highlights a sixteenth-note pattern in the piano accompaniment. The piano accompaniment also features dynamic markings such as *f*, *ff*, *mf*, and *p*, and includes markings for "Red." and "* Red.".

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

c) *Elektra*, Richard Strauss

32 Sehr schnell. $\text{♩} = 92$

19

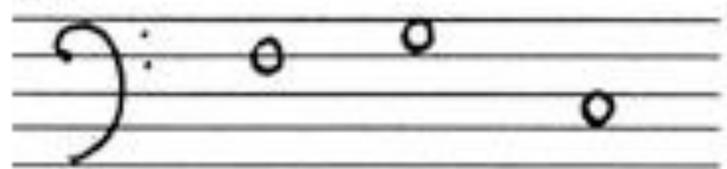
5. M. *mich.*

The image shows a musical score for the opera Elektra by Richard Strauss, measures 32 and 33. The score is annotated with various colored boxes highlighting different rhythmic patterns and dynamics. The tempo is marked 'Sehr schnell' with a quarter note equal to 92 (♩ = 92) and the mood is 'Vivace'. The score is for voice (5. M.) and piano. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, and dynamics ranging from *f* to *ff*. The voice part has lyrics 'mich.' and features a melodic line with various rhythmic values. The score is annotated with colored boxes: light blue, purple, pink, green, and red. The piano part has dynamics *f*, *ff*, and *ff*. The voice part has dynamics *f* and *mf*. The score is annotated with 'Red.' and '*Red.' under the piano part. Measure 33 starts with a piano part marked *p* and features a complex rhythmic pattern with a dotted line above it. The piano part has dynamics *f* and *mf*. The score is annotated with 'Red.' and '*Red.' under the piano part.

Fórmulas harmônicas

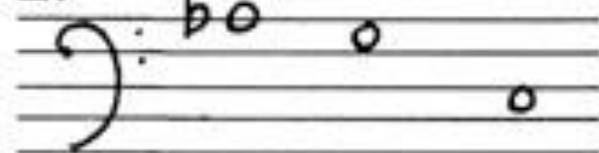
La formule harmonique, telle que nous l'entendons ici, correspond à un fragment de discours harmonique à fort taux de récurrence dans le répertoire tonal et constitué d'au moins trois fonctions (explicites ou implicites) dont la signification se ramène à la désignation sans équivoque d'une tonique spécifique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

1.



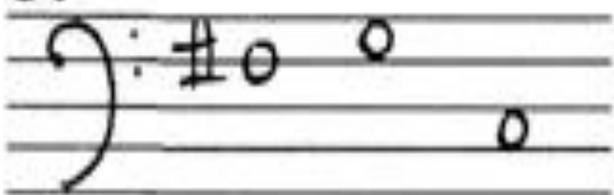
IV V I
 II
 N

2.



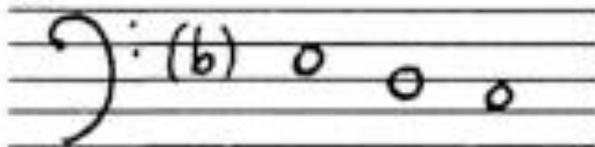
V de V V I
 VI
 IV
 II ou N
 VII
 V ———

3.



V de V V I

4.



I⁶ V I
 III
 IV²
 III-IV²
 V de V

Schumann: *Frauenliebe und -Leben*

a tempo

laß im Trau-me mich ster - ben, ge - wie-get an sei - ner Brust, — den
let me per - ish in dream - ing, en - crad- led up - on his breast, — O

a tempo

(mib majeur) I — V — I

The image shows a musical score for Schumann's 'Frauenliebe und -Leben'. It consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'a tempo'. The vocal line has lyrics in German and English. The piano accompaniment features a simple harmonic structure with chords marked I, V, and I. The first three chords in the bass line are highlighted in yellow.

FÓRMULAS HARMÔNICAS

5.

V
IV
II
V de V
I⁶ V I

8.

III IV V I
V V de V

6b.

I — V — I
II V

De onde para onde
Que caminho faz?
Quais possibilidades
dentro de cada
passo?

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

71

sf *p* *cresc. sf* *f* *p*

sf *p* *cresc. sf* *f* *dim.* *p*

sf *p* *cresc. sf* *cresc. f* *dim.* *p* *pizz.*

f *p* *sf* *cresc. f* *dim.*

(si mineur) I - de - V - V

dim. *pp* *cresc.* *f*

dim. *pp* *cresc.* *f*

dim. *pp* *arco* *cresc.* *f*

pp cresc.

(la majeur) (sol majeur)

I V V V V V

m.m. - de - de - V - I - de - de - V - VI

II V II V

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

The image displays a musical score for J. Brahms' Sonata for Cello and Piano, Op. 99. It features three staves: a treble clef staff at the top, a bass clef staff in the middle, and a grand staff (bass clef) at the bottom. The score includes various musical notations such as notes, rests, and fingerings. A circled '5' is present at the beginning of the first staff. The grand staff shows a sequence of chords and fingerings, with some notes highlighted in yellow and orange. Below the grand staff, there is a sequence of chord symbols: V, V de V - V, I, and V de V - V. A horizontal line labeled 'Péd. de dominante' spans across the first two chord symbols.

(fa majeur)

V ————— V de V — V ————— I ————— V de V — V —————

Péd. de dominante —————

O que permanece e o que move?

20 2 3 354 3 4

21 22

(I₄⁶)

23 24 25

(I₄⁶)

(do majeur) (I₄⁶) (la mineur) (I₄⁶)

I — II — V — I

III III

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