

Pnina Salzman - Metaphorical Comments Database

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1. Index & Explanations	Index, aims & goals, editorial choices, ideas behind the arrangement of the materials and additional thoughts.
2. Sources	A list of the different sources I used + abbreviations used in the main table + years of activity (study/lesson/interview). *A few pupils were unable to send scores.
3. Repertoire	An index of the pieces according to the order in which they appear in the main table and the obtained/unobtained sources for each piece (within my sources).
4. Comments	The full table of Salzman's comments, arranged according to composers and pieces, with references to the sub-categories of the comments and their sources.
5. Categories	A summary of the different comments and the total count of their appearances + the total sum and sorts of comments in the sub-categories and category groups.

My aims & goals in creating this database	<ol style="list-style-type: none"> 1. To pass on, as faithfully as possible, Salzman's interpretative ideas and approach, through her own poetic language and thoughts on the repertoire she taught and played. 2. To create an approachable database that would potentially serve and inspire musicians/students who are practicing/searching these documented pieces and others. 3. To provide a bird's-eye view of Salzman's ideas, realize what tools she used in her interpretation and execution, and understand where, why and how they were used. 4. To provide a focused view of the most popular and the most unique comments, and unravel their common denominators, their musical roots and their practical uses. 5. To reveal, through these observations, the psychological, educational, cognitive and artistic benefits of using this method, and understand what stands behind it.
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Sources of the comments	<ol style="list-style-type: none"> 1. Most of the materials were taken from Salzman's pupils' scores, originally written in Hebrew for the most part, due to the fact that Salzman resided and taught her regular pupils in Israel. These were usually written in Salzman's own handwriting, or, in some cases, by the pupils; I only included the latter when I was assured that the pupil's additions were based on Salzman's oral instructions in the lesson. Naturally, I used my own scores of repertoire studied with Salzman as well of many scores of fellow students who generously shared copies, explanations and notes. 2. A second source was Baruch Meir's interview with Salzman from his doctoral thesis, providing a more elaborate perspective on Salzman's thoughts and included sources of inspiration on selected pieces. These types of comments could not have been documented in the concise and specific written comments Salzman scribbled as we played for her (since there was no time to expand in writing), though many ideas were later passed orally at the piano. These could not have been documented in the extremely concise and specific written comments she scribbled while we played the entire pieces (as there was no time to expand in writing), but many of the ideas were later passed on in conversation or through demonstrations at the piano. 3. Lastly, I've used several Interpretation-course recordings I've had in my possession: A video, which was obtained through a friend, and a few MD recordings I've recorded myself (under both Salzman's and the pupils' permission) during the last sessions of her Interpretation course, which she taught at the Tel-Aviv Music Academy for forty years. The documented sessions were recorded in 2006, a few months before Salzman passed away. The course itself was designed after Alfred Cortot's <i>Course d'Interpretation</i>. Each week a different piece was performed by a different student (for obvious reasons these students were not Salzman's regular pupils), the playing was immediately followed by a class discussion on the piece and its performance, hosted by Salzman, who then shared her own insights on the music and its interpretation in a masterclass setting, seasoned with colourful stories, demonstrations and a lot of humour.
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Repertoire choice for the database	<p>In this database I chose to focus on key pieces I knew as some of Salzman's personal favourites, a repertoire that she often played and taught.</p> <p>I was able to obtain a nice cross-section of eras and composers in a variety of styles, and gather two sources or more for almost all of the pieces I documented:</p> <p>Naturally, the amount and specificity of the comments on each piece change according to the number of lessons students took on the piece, and the level of their playing.</p>
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Arrangement of the Pieces in the table	<p>The pieces were listed according to the following criteria:</p> <ol style="list-style-type: none"> 1. Composers - arranged by chronological order/style (from Baroque to early twentieth century). 2. The size of the piece - from large to small (with the exception of the concerti, which appear at the end of each list). 3. Chronological order of publication of each piece - in similar genres, earlier pieces were specified before the later ones.
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Arrangement of the Comments column	<p>1. Comments were listed according to the order their appearance in the score: movement, bar number, location within the bar, and the hand/voice to which they refer.</p> <p>2. Additional editorial remarks in the Comments column, regarding the location / translation / explanation of the specified comments, were written in square brackets.</p> <p>3. Different sources referring to the same location are separated by semicolons (with the exception of shared repeating comments).</p> <p>4. I decided to refrain from documenting Salzman's non-verbal markings for the most part, with a few exceptions - documented verbally in the table following a star symbol * .</p> <p>5. Salzman's score-comments are typed with no capital letters and no punctuation other than Salzman's original punctuation which included the following: . ; - ; " ; ! ; ? ; ()</p> <p>6. Quotes from Salzman's interview with Meir appear as in the original (although there are no quotation marks); additional editorial comments are made in square brackets.</p> <p>7. Additional stories shared by Salzman's pupils were written in my own words according to what I was told by the pupils in question (although they are not direct quotes).</p>
Translation choices	<p>The Hebrew-English translations were made by me, in an attempt to stay as close as possible to the literal meaning written in the scores / recorded in the masterclasses.</p> <p>In some instances I have prioritised literal translation over the most idiomatic English option, notably where I have used verbs in the infinitive form (resulting in phrases such as 'not to rush' rather than 'don't rush', which is a form of more direct instruction that Salzman hardly ever used).</p> <p>In cases of various translation options or incomplete matches, several complementing words were offered (separated by slashes) + the Hebrew origin in square brackets.</p>
Documentation decisions in the Comments table	<p>The database was designed to document Salzman's verbal metaphorical comments, with little/no mention of her numerous markings or standard musical instructions.</p> <p>Exceptions were made: 1. When metaphorical comments appeared next to musical/executional comments/markings providing a practical explanation/demonstration;</p> <p>2. For musical comments which were categorized as metaphorical ones since they functioned as common code words for Salzman (e. g.: tone, rhythm, upper voice, etc.), representing certain kinds of sound-tones and/or characteristics (obviously tone, rhythm, etc. appear in all music, but in some cases, they held a special and specific meaning);</p> <p>3. Additional musical comments were added to the database in cases of uniquely inspired tone colours and executional ideas that unpick the musical character.</p>
Documentation decisions in the Category tables	<p>The statistical Categories tables which summarise and count the different categories, sub-categories and variety of comments, consist of Salzman's verbal comments alone (no markings, except for speech signs), and avoid most standard musical terms, with the exception of: Touch (legato, non-legato, staccato, not staccato and portamento); Pedal & U.C. (when specifically written in words, rather than marked - as this usually symbolized a certain effect Salzman wanted to convey); Non-Italian dynamic terms (only the Hebrew quiet [also: peaceful], loud [also: Strong] and not loud where specified, as I felt they included an additional extra-musical aspect of emotion/intensity); and some timing and speed comments (which I am not yet sure whether I should keep or not?).</p> <p>Comments referring to similar qualities/terms were counted under the same definition (separated by semi-colons and/or forward slashes).</p> <p>Repeating comments on the same musical material (same row in the main comments table) were only counted once per definition.</p> <p>Complex comments which consisted of different domains and definitions were separated into different categories according to the words from which they were comprised.</p> <p>In addition, these metaphors, which included elaborated ideas or cross domain metaphorical mappings, were also added onto a separate complex metaphor row.</p> <p>A few specific definitions (such as more, less, tone) were only counted according to their context (tone was only counted when separated from other characterisations, intensity comments such as more/less were only counted in cases in which they indicated a rise/fall in intensity.).</p>
The division and assignment into Categories	<p>The choice, division and assignment of the comments into sub-categories were made intuitively by me as I documented each comment, though some were later revised.</p> <p>The objective of this division was to map the variety of domains from which different comments emanate, and ultimately realize how/why we create these connections.</p> <p>After creating the sub-categories in accordance with the comments, I placed them into a separate sheet in which I grouped sub-categories into main category fields.</p> <p>Some comments/metaphors were associated with more than one sub-category (or category), especially in groups such as: emotion, character, behaviour and atmosphere; movement and speed/time; movement and action, etc. For the sake of this documentation, I decided to choose consistent categories for similar definitions/words (and avoided contextual/case-specific relations), although there are correlations between several categories and sub-categories which may indeed contain them as well. On the whole, I set out to define each term according to the literal meaning of its definition and not necessarily the most common use, the musical use, or the specific location in which it was used.</p>
Colour-coding	<p>In order to make the materials in the database more accessible and distinguishable, I used a repeating colour-scheme for both the main composers (with two or more pieces) and for the different categories. The same colours were employed in the complementary statistical graphs as well as in the written chapter.</p>