



**Piano Pedagogy Forum**  
**Volume 21, No. 1**  
**October 2020**

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# **Applying the Acting System of Konstantin Stanislavski to Piano Performance: A Review of Literature**

by Andrea Johnson

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## **Applying the Acting System of Konstantin Stanislavski to Piano Performance: A Review of Literature**

by Andrea Johnson

As pedagogues continue to seek approaches that will help pianists overcome performance challenges on stage, the author believes that the early work of Russian-born actor, director, and teacher, Konstantin Sergeievich Stanislavski (né Alekseeiev) (1863–1938), and his surprising and lasting impact on a generation of important Russian, European, and American pianists, deepens and informs our understanding of modern piano pedagogy and performance. Stanislavski's lifetime of work, which came to be known as the Stanislavski System for actors<sup>1</sup>, reveals parallels between his methods and those which are part of modern pedagogical literature. The review of literature presented here is adapted from portions of the author's DMA document entitled "The Acting System of Konstantin Stanislavski as Applied to Piano Performance" submitted for publication to the graduate college of the University of Oklahoma in December 2019.<sup>2</sup>

Although not included here, significant information is available that reveals connections between Stanislavski and pianists and pedagogues<sup>3</sup> such as Theodore Leschetizky,<sup>4</sup> Josef and Rosina Lhévinne,<sup>5</sup> George Kochevitsky,<sup>6</sup> and Sviatoslav Richter,<sup>7</sup> and also for Polish-American pianist, Artur Rubenstein,<sup>8</sup> who were all admirers of Stanislavski's work. These connections were important to piano performance and pedagogy in the United States because many artists who were trained in the Moscow or St. Petersburg Conservatory system eventually relocated to America and were hired by the leading music schools.

The fact that piano performance and acting share an artistic lineage presents certain challenges for this review of literature and some limitations must be applied. There will first be a focus on Stanislavski's writings and second on writings about Stanislavski or his System which are most relevant to pedagogues and performers. Next, despite considerable literature that demonstrates the history of piano pedagogy's evolution from late sixteenth-century finger technique to the musical and technical approach of the nineteenth century and finally to more varied teaching philosophies and approaches in the twentieth century and beyond,<sup>9</sup> this review will selectively highlight works which are helpful in identifying and extending parallel or derivative ideas found in the art of acting and the art of playing the piano. In addition, a limited review is provided for works that show the extension of research and applications from other fields that have studied or benefitted music performance, especially those which derive from or overlap to some degree with the underlying elements of Stanislavski's System. Finally, while no studies have sought to develop a comprehensive method that applies the System to piano performance, there is literature that considers the System in the context of other types of music performance and those studies are reviewed here.

With these challenges and limitations in mind, this review of literature surveys relevant writings by subject in the following order: (i) the writings of Stanislavski; (ii) essential books and other materials written about Stanislavski or his acting System, including materials written by others which explore or further develop this acting System; (iii) selected writings on music performance skills and interpretation which parallel artistic ideas discussed by Stanislavski; and (iv) writings that apply the Stanislavski System to music performance.

## **Key Writings by Stanislavski**

Stanislavski's key writings on acting that are reviewed here include *My Life in Art* (Stanislavski's autobiography), *An Actor's Work* (first published in the United States in two parts, twelve years apart, as *An Actor Prepares* and *Building a Character*), and *An Actor's Work on a Role*. In addition, the author's key work on opera, *Stanislavski on Opera*, is discussed here given the direct connections between Stanislavski's ideas about acting and his early work in opera. These books were either originally published in English or have been translated into English from various Russian language publications or editions one or more times. The survey presented here uses the best available translations.

Other writings by Stanislavski including articles, speeches, notes, journals, and letters are not as important to a core understanding of his acting System which would be considered necessary for application by pianists and pedagogues, and those materials are not included in this review.<sup>10</sup> Students and scholars interested in learning more will find a strong library of his writings and other resources at The Stanislavski Centre, maintained by the Rose Bruford College of Theatre & Performance in London.<sup>11</sup> The Russian-language editions of Stanislavski's writings, together with a collection of other materials and artifacts, may also be found in the Stanislavski Archives at the MXAT Museum in Moscow.

### My Life in Art

Konstantin Stanislavski's autobiography, *My Life in Art*, was first published in April of 1924<sup>12</sup> in English and was followed by Stanislavski's revised Russian-language edition in 1926. It is from this Russian version of the text that Jean Benedetti translated *My Life in Art*,<sup>13</sup> the version which is reviewed here. This autobiography provides important and primary source information on the author's first discoveries made as a young actor and director. Its relevance to music study is confirmed by Stanislavski who explains that his early introduction to opera was the basis of his later ideas on theater arts.<sup>14</sup> Opera inspired Stanislavski to apply the concepts of "the study of the voice and how to place it, nobility of sound, diction, rhythmical, musical inflexions, the physical essence of vowels, consonants, words, and sentences, soliloquies. All of them applied to the demands of the drama."<sup>15</sup>

### An Actor's Work

In *An Actor's Work*, Stanislavski set out to describe his techniques in a form that is both conversational and true to the rehearsal process that he employed. To accomplish this, the author presents his book as "a diary kept by a young student in which he describes the acting classes given by Tortsov (Stanislavski) and his own struggle, alongside his classmates, to master a new method."<sup>16</sup> The book is presented in two parts which represent "Year One" and Year Two" of a young actor's study.<sup>17</sup> In the earlier translations by Elizabeth Hapgood, these two years of study were separated into two books respectively as *An Actor Prepares*<sup>18</sup> (1936) and *Building a Character*<sup>19</sup> (1949). An extensive gap in publication between Hapgood's two books, together with unauthorized edits, led to some misunderstandings. Jean Benedetti combines the manuscripts in one volume in keeping with Stanislavski's original intentions and in hopes of unifying a method that was made separate for some time.<sup>20</sup>

Year One of Stanislavski's acting System deals with his initial experiments as a director in the Moscow Art Theater. The student diary form of Year One presents a young acting student Kostya (a nickname of Stanislavski's) as he records rehearsals with a brilliant director Tortsov (Stanislavski). What ensues is a conversational series of vignettes which illustrate the rehearsal process in Stanislavski's legendary theater. In this stage of Stanislavski's System, student actors took great pains to understand the role through lengthy, "round-table" discussions of emotion memory, given circumstances and defining the supertask, and through action of the work.<sup>21</sup> The first year was published in the United States as *An Actor Prepares* in 1936, and in the Soviet Union in 1938 as *Year One* in a two-part series.

"Year Two" in the Stanislavski System was introduced to English and Russian-speaking actors and directors long after the effects of the first book (containing the Year One ideas) had already shaped the minds of many acting professionals.<sup>22</sup> Year Two provides important information about the physical and voice training that was central to Stanislavski's System. Without this second year of training, actors could imagine that the Stanislavski System was primarily concerned with the emotional and psychological nature of learning a role, whereas the total System is much more holistic, including mental, emotional, and physical modes of analysis. The method of physical actions, Stanislavski's last recorded technique, is included in Year Two and marks what some acting scholars believe is his crowning discovery in actor training. The method of physical actions is contained in both Hapgood's and Benedetti's translations.

### An Actor's Work on a Role

Although presented as a separate book, *An Actor's Work on a Role*<sup>23</sup> may be viewed as Year Three of Stanislavski's training System. The book continues the student diary form used in *An Actor's Work* and was first published in the Soviet Union in 1957.<sup>24</sup> The book consists of fragments from Stanislavski's notes on several productions including an "unfinished article on [Alexander Griboyedov's] *Woe from Wit* drafted between 1916 and 1920, followed by the classes on [William Shakespeare's] *Othello* and [Nikolai Gogol's] *The Government Inspector*.<sup>25</sup> The book's relevance to a study on music performance is found in its discussions of the mechanisms of an actor's craft—after understanding both the psychological and physical aspects of acting—which allow an actor to develop a particular role in the same way that a pianist must learn how to approach a particular work.

In *An Actor's Work on a Role*, Stanislavski continues to experiment with the source of inspiration for his actors. In his earlier experimentations in the theater he emphasized reliving past experience to connect emotionally with the character. In this third book, he considers the life of the human body and the life of the human spirit in a role."<sup>26</sup> In this work, he discovers how emotion and physical action are inextricably linked, and that a role "exists on two levels: inner and outer. They are intertwined."<sup>27</sup>

### Stanislavski on Opera

*Stanislavski on Opera* by Konstantin Stanislavski and Pavel Ivanovich Rumiantsev was first published in 1975 with the translation provided by Elizabeth Hapgood.<sup>28</sup> It may seem unusual in the sense that it was not written directly by Stanislavski but instead was compiled from the detailed notes taken by Pavel Ivanovich Rumiantsev, but it was normal for Stanislavski to collaborate on his writing in this way. "Left to himself, Stanislavski would never have published anything. The

books which appeared in his lifetime (*My Life in Art* and *An Actor Prepares*) were only finished with the help of others.”<sup>29</sup> *Stanislavski on Opera* represents a definitive text that illuminates the connection between the Stanislavski System and music performance. Hapgood notes in the introduction that Stanislavski himself had received operatic vocal training as a young man and had “always felt instinctively that music could greatly enhance the effectiveness of an actor since the work of a really good composer provides such a powerful base from which dramatic expression can derive not only stimulus but also a sense of direction.”<sup>30</sup>

## **Writings about Stanislavski and His System**

### Biographies

The first biography written on Stanislavski’s life, *Stanislavski, A Life*, written in 1951 by David Magarshack,<sup>31</sup> is no longer considered to be of the highest scholarship, but rather a paraphrase of Stanislavski’s *My Life in Art*. Reviewers of Jean Benedetti’s 1988 book, *Stanislavski: A Biography*,<sup>32</sup> consider it to be a valuable replacement for Magarshack’s text.<sup>33</sup>

There are several books which summarize Stanislavski’s life and System, including *Stanislavski: An Introduction* by Jean Benedetti,<sup>34</sup> *Konstantin Stanislavski* by Bella Merlin,<sup>35</sup> and *The Stanislavsky Technique: Russia. A Workbook for Actors* by Mel Gordon.<sup>36</sup> These works help to synthesize and organize the vast writings of Stanislavski, providing their readers with a comprehensive look at Stanislavski’s life and System. Each of these resources, to some degree, discuss the rehearsal techniques used by Stanislavski in the Moscow Art Theater and provide applications of those rehearsal techniques to modern acting performance.

### The System in Acting Textbooks, Manuals, and Guides

The Stanislavski System provides much of the theoretical underpinning for beginning acting textbooks, including *The Actor in You: Sixteen Simple Steps to Understanding the Art of Acting* by Robert Benedetti,<sup>37</sup> *Telling Stories: A Grand Unifying Theory of Acting Techniques*, by Mark Rafael,<sup>38</sup> and *Beginning Acting: the Illusion of Natural Behavior* by Richard Felnagle.<sup>39</sup> The writings of Stanislavski are referenced more consistently in these texts than any other acting teacher. Students wishing to understand the basics of acting will likely undergo training that is based on the Stanislavski System. The principles discussed in these texts generally include action, dual consciousness, given circumstances, economy, emotion in performance, emotion memory, inner action, outer action, public solitude, spontaneity, super-objective and through-line of action. These principles, which are consistent in acting pedagogy and originate in the writings of Stanislavski, are incorporated in various ways in the applications for performing pianists in the author’s DMA document.

The Stanislavski System has many facets and a long list of techniques which have been adopted by acting teachers and scholars and which are featured in books and manuals about acting. Many acting scholars have written about the method of physical actions and Stanislavski’s psycho-physical approach to actor training including Jean Benedetti,<sup>40</sup> Bella Merlin,<sup>41</sup> Bill Bruehl,<sup>42</sup> and Sonia Moore.<sup>43</sup> Two students of Russian theater, Igor and Irina Levin, are authors of a manual for directors, actors, and theater students describing the method of physical action, which was developed in the last years of Stanislavski’s life. The method of physical action is considered by many to be the definitive technique and the culmination of the decades of experimentation that Stanislavski conducted as an actor and director of the Moscow Art Theater.<sup>44</sup> Levin and Levin’s

manual, *The Stanislavsky Secret: Not a System, Not a Method But a Way of Thinking*, is of interest to this study in part for the information on Stanislavski's method of physical actions, but also as a guideline for performing pianists wishing to use the System in their preparations for the concert stage.<sup>45</sup> Additional acting manuals that provide insight for this study include *Acting Stanislavski: A Practical Guide to Stanislavski's Approach and Legacy*<sup>46</sup> by John Gillett and *Acting is Believing*<sup>47</sup> by Charles McGaw, Kenneth L. Stilson, and Larry D. Clark.

A useful manual for actors by Robert Blumenfeld draws from Stanislavski's teachings on the subject of creating believable characters through the use of thorough research in order to determine the given circumstances—the facts about the specific role the actor is portraying. *Using the Stanislavski System: A Practical Guide to Character Creation and Period Styles*<sup>48</sup> provides historical background information for actors working within a specific period style. The book summarizes the politics, fashion, art, cultural customs, dance styles and popular music of each era. Musicians also study musical style within a historical context, although with less focus on the details illuminated in this manual. The author finds this to be a valuable resource for musicians who wish to have a more detailed understanding of the social, political, and practical characteristics of a specific period in order to further inform their musical interpretation.

#### The System in Theater Arts Dissertations and Theses

There is considerable scholarship about the Stanislavski System in the field of acting and theater arts. David Tabish's dissertation<sup>49</sup> includes the kinesthetic engagement techniques found in Stanislavski's method of physical actions, in conjunction with body awareness techniques found in the work of F.M. Alexander and Moshe Feldenkrais, and Howard Gardner's understanding of multiple human intelligences. The Alexander and Feldenkrais techniques have been widely accepted by musicians as useful and important tools for establishing body awareness, correct posture, and flexibility. The information presented in Tabish's dissertation informs the current review by describing the connections between Stanislavski's movement theories and those found in these two highly regarded somatic studies.

Walter Elder's thesis<sup>50</sup> explores the applications of Stanislavski's psycho-physical acting techniques to a play by Canadian playwright Colleen Wagner entitled *The Monument*. In his PhD dissertation, Edward Lee outlines the Stanislavski System and discusses applications of the System to the non-realistic theater of the expressionist era.<sup>51</sup> His dissertation includes an interesting discussion of establishing given circumstances within works written by absurdist playwrights such as Samuel Beckett (author of *Waiting for Godot*) and Harold Pinter (author of *The Birthday Party*).

Richard Blum uncovers the process by which the Stanislavski System was absorbed into American motion pictures.<sup>52</sup> His dissertation addresses the modification of the System into the "method" as codified by Lee Strasberg at the Actor's Studio in New York City. Joyce Morgan<sup>53</sup> describes the evolution of Stanislavski's System through the lens of Stanislavski's growth as an actor in Moscow. Her dissertation tracks the genesis of Stanislavski's acting style through the production of three of Shakespeare's plays.

Patrick Carriere's PhD dissertation explores development of the System within the unique mystical, psychological, and theoretical backdrop of the Russian Silver Age (1890-1917).<sup>54</sup> His work clarifies the spiritual aspects of the System, particularly the soul, which is central to an

understanding of Stanislavski's theories. William Jaeger's PhD dissertation explores connections between the System and the psychoanalytic techniques of Karen Horney, which deal with the evolution of character development.<sup>55</sup> In her dissertation, Rosemary Prichard describes the common goals inherent in the acting theories of Zeami, Stanislavski, and Grotowski.<sup>56</sup> Patricia Bianco combines two systems of analysis: Eric Berne's system of transactional analysis, and the Stanislavski System in her doctoral research.<sup>57</sup> The role of catharsis in process drama is discussed in Vasilios Zorbas dissertation.<sup>58</sup> His work compares Aristotle's *Poetics* and the Stanislavski System for theories linking the "intellect" and the "emotions."

### Evolution of the Stanislavski System

Scholars writing about the evolution of the Stanislavski System—primarily in America—focus on the disparate paths taken by the System after the initial publication of J.J. Robbins translation of *My Life in Art* in 1924 followed by the Hapgood translation of *An Actor Prepares* in 1936. Acting teachers adding to the body of literature in the United States, including but not limited to Michael Chekhov (1891-1955),<sup>59</sup> Lee Strasberg (1901-1982),<sup>60</sup> Stella Adler (1901-1992),<sup>61</sup> and Sanford Meisner (1905-1997),<sup>62</sup> followed the Stanislavski System as they understood it, and inevitably expanded on specific elements which they believed to be important.

The evolution of the Stanislavski System in the United States is featured in Mel Gordon's book *Stanislavski in America*.<sup>63</sup> His book discusses the prevalence of the System in American acting schools through the American Laboratory Theater led by two students of Stanislavski, Richard Boleslavsky<sup>64</sup> and Maria Ouspenskaya. The System was transmitted via their teachings to students Strasberg, Adler, and Meisner who later made their own contributions under the umbrella of the System. These resources are important for understanding the System because they clarify which elements come from Stanislavski's writings and which ideas have evolved through the influence of other acting teachers.

### Exploring Musicality and Physicality in the System

Exploring the connection between Stanislavski's System and musical arts continues to be a matter of interest not only to musicians but to actors as well. Two significant items, a 2014 article by Mario Frendo and a 2014 essay by Sharon Carnicke and David Rosen, explore Stanislavski's work with the Bolshoi Opera Studio. In his article, "Stanislavsky's Musicality: Towards Physicalization," Frendo discusses the importance of musicality in the theater arts, noting that Stanislavski's "work on opera and with opera singers forms important context for investigating the musical dimension of his theater making."<sup>65</sup> Frendo examines the exercises conducted from 1918–1927 at the Bolshoi Opera Studio in order to illuminate a connection between what Stanislavski called tempo-rhythm, his work with musicians, and what Frendo refers to as the 'inner' and 'outer' dimensions of physical action through rhythm.<sup>66</sup> His conclusions are derived in part from what Rumiantsev describes as Stanislavski's attention to the actor/singer's freedom from "excessive tenseness, especially in the arms, wrists, and fingers;" and the fact that Stanislavski's exercises were always accompanied by music in order to train the students to make "every movement consonant with musical rhythms."<sup>67</sup>

Musicality is further explored as a cornerstone of the System by Sharon Carnicke and David Rosen in "A Singer Prepares: Stanislavsky and Opera."<sup>68</sup> In this essay, Stanislavski's strong affinity for music is revealed. The authors explain that in the vast majority of text written by and about



Stanislavski, his interest in music, which equaled his interest in spoken theater, is neglected. Stanislavski himself “conceded that widespread interest in the Moscow Art Theatre had shaped the focus of his autobiography. Consequently and ‘unfortunately,’ he wrote: ‘In this book about ‘my life in art’, I can therefore concern myself with my musical endeavors only in so far as they indirectly influenced my artistic development.’”<sup>69</sup>

Carnicke and Rosen trace Stanislavski’s interest in music to his time at the Bolshoi Theater Opera Studio where he gave his first lectures outlining his System to the actor-musicians in the company. These lectures highlighted “the importance of tempo and rhythm in the speaking of lines and in physical movements on the stage; the pragmatics of clear diction, intonation, phrasing, and vocal control; and the ways in which text encodes and prompts performance. These less-studied topics derive directly from his assumption that drama and music are kindred forms.”<sup>70</sup> This article argues persuasively that Stanislavski’s conception of tempo-rhythm is inextricably linked with physical action. It would be at the end of Stanislavski’s life that he would return to work once again in opera in “his last studio, the Opera-Dramatic” and develop his “most creative rehearsal technique,” now known as active analysis.<sup>71</sup>

Lee Norvelle’s important article, “Stanislavski Revisited,” reviews Stanislavski’s writings and principles in order to distill nine essential traits of the System which, in his view, is founded on physical discipline.<sup>72</sup> Norvelle asserts that the importance of physical freedom is a cornerstone of the System, despite years of controversy on the subject.<sup>73</sup> The relative importance of physical freedom is of special interest to pianists because playing the piano, in particular, is physically challenging work. The attention Stanislavski placed on correct physical alignment, posture, breathing, and relaxation demonstrates another important connection between Stanislavski’s performance techniques and those required of pianists.

### **Key Writings on Music Performance Skills and Interpretation**

Konstantin Stanislavski, like other Russian artists and pianists in the early twentieth century, had a significant influence on performance art and pedagogy in the United States. Piano performance and pedagogy owe a great debt to Russian pianists and pedagogues who were valuable contributors to the literature. More recently, the field of piano performance has become increasingly interested in alternative strategies to enhance performance success and increase a performer’s level of ease and comfort onstage. Pianists have turned to other performance-based skills such as athletics—which often relies on psychology—for insights into the science of peak performance. Most notable for pianists are the pedagogical writings which share one or more elements or ideas found in Stanislavski’s System or which aid in establishing connections between the art of acting and the art of piano performance. This section selectively reviews literature in the following areas: historical connections between Stanislavski and the art of piano performance, primarily through various Russian contemporaries; parallel or derivative works on music performance skills and interpretation; psychological performance strategies for musicians; movement strategies; improvisation to address performance anxiety; stage presence; and acting techniques in piano performance and pedagogy.

### Music Performance Skills and Interpretation

Influential works in the field of piano pedagogy—for example, *The Well-Tempered Keyboard Teacher*,<sup>74</sup> or *Developing Piano Performance: A Teaching Philosophy*<sup>75</sup>—remain important, but

they fall outside the scope of ideas that are parallel to or derive from Stanislavski's System. One work that provides specific insight on interpretation and performance for pianists is *Playing Beyond the Notes: A Pianist's Guide to Musical Interpretation* by Deborah Rambo Sinn.<sup>76</sup> Her book discusses the many interpretive decisions that pianists make when learning specific pieces of music. These interpretive decisions must originate from the score, knowledge of the composer's intentions, and stylistic information taken from each specific musical era. Her book details suggestions for interpretive choices concerning rubato, voicing, ornamentation, phrasing, inflection, transitions, and pedaling.

There are two books on music performance that appeal to the Stanislavski System in their titles: *The Performer Prepares* by Robert Caldwell,<sup>77</sup> and *A Performer Prepares: A Guide to Song Preparation for Actors, Singers and Dancers* by David Craig.<sup>78</sup> Both titles draw upon *An Actor Prepares*, Elizabeth Hapgood's English translation of Stanislavski's first year of actor training. Despite the obvious adaptation of Stanislavski's title, neither book utilizes Stanislavski's System or exercises, nor do they adapt his specific techniques for music performance. While a connection between acting and music performance is acknowledged, Caldwell and Craig instead outline what are essentially their own personal methods for teaching performance confidence and musical interpretation in the private music lesson.

In *Mastering the Art of Performance: A Primer for Musicians*, Stewart Gordon provides valuable information for aspiring professional classical musicians.<sup>79</sup> In addition to practical information on directed practicing, developing secure memorization, and managing stage fright, Gordon also focuses on developing a successful career in music and the physical and spiritual challenges of performing life.

#### Psychological Performance Strategies for Musicians

The psychological aspects of many types of performing have been the focus of study and, interestingly, music has frequently drawn from sport psychology to address both the mental and physical aspects of performance. In her book, *The Balanced Musician: Integrating Mind and Body for Peak Performance*,<sup>80</sup> Lesley Sisterhen McAllister intertwines important research from the field of sport psychology with music performance material, drawing connections between the two that are undeniable. Most important for her are the strategies for dealing with performance stress or anxiety. Although the strategies explored in her study come from sport psychology research, they bear a unique resemblance to the strategies provided by the Stanislavski System. These strategies include pre-performance preparatory exercises such as centering, relaxation imagery, positive imagery, positive self-talk, concentration and attention, combining mental and physical practice, muscle relaxation techniques, and yoga. In addition to her book, McAllister's dissertation on mental practice, imagery and relaxation techniques for musicians shows the effectiveness of imagery and mental practice techniques for university-level pianists.<sup>81</sup>

Rebekah Jordan-Miller's dissertation explores mental skills training for pianists.<sup>82</sup> Her twelve-week mental skills training program discusses concentration and focus, trust, confidence, automation, and expressiveness. Her study focuses on deliberate practice instruction and psychological skills borrowed primarily from the field of athletics. The skills and strategies discussed in this essay are aimed at developing performance confidence in lower-advanced and advanced pianists.

Age-appropriate mental skills training strategies for elementary piano students are discussed in Jyoti Hench's DMA document.<sup>83</sup> This study focuses on the acquisition of positive mental skills for pre-adolescent piano students and provides strategies and exercises which include creative activities that promote a positive attitude, relaxation, imagery, and concentration in young students. These exercises are accompanied by a manual for teachers outlining a sequential program for mental skills development for children.

Experts in the field of sport psychology have taken an interest in helping high level performing musicians to increase their effectiveness, ease, and success onstage. Sport psychologist Don Greene has written extensively on the subject of performance success for musicians. In addition to his work with elite athletes on the U.S. Olympic Diving Team, Greene has given extensive workshops for musicians at the Juilliard School, the Philharmonic-Symphony Society of New York, Inc. (New York Philharmonic), the Metropolitan Opera Orchestra, and the New World Symphony. His books, *Performance Success: Performing Your Best Under Pressure*,<sup>84</sup> *Audition Success*,<sup>85</sup> and *Fight Your Fear and Win: Seven Skills for Performing Your Best Under Pressure, In Sports, On Stage*,<sup>86</sup> apply the tenets of sport psychology to music performance with special attention to performance anxiety, attention, concentration, mental outlook, emotional responses, and resilience. These strategies have been widely accepted by classical musicians, and they have a connection to the Stanislavski System's emphasis on concentration, attention, mental preparation, and emotion memory. Additional resources applying sport psychology to music performance include *Playing Your Best When It Counts: Mental Skills for Musicians*,<sup>87</sup> by Bill Moore, *The Inner Game of Music*,<sup>88</sup> by Barry Green and Timothy Gallwey, author of *The Inner Game of Tennis*.<sup>89</sup>

*Bringing Music to Life* by Barry Green discusses the process of “pouring yourself, body, and soul into your music making so that the music you make truly comes alive.”<sup>90</sup> The techniques discussed in his book include strategies for incorporating breath (voice), pulse (rhythm), and movement (body) into the process of music making. While acting techniques are not specifically addressed, Green mentions the efficacy of drama games in helping musicians to shed their inhibitions and give themselves more freely to dramatic music performance.<sup>91</sup>

### Movement Strategies for Musicians

A number of works explore physical movements used by performance pianists and other musicians on stage. Somatic innovators Emile Jaques Dalcroze (1865–1950), F. Matthias Alexander (1869–1955), and Moshe Feldenkrais (1904–1984) discussed techniques that encourage free physical movements for performing artists. Modern practitioners of somatic studies in the twenty-first century have expanded upon the work of Dalcroze, Alexander, and Felenkrais by providing specific applications to performing musicians.

Emile Jaques Dalcroze was a Swiss music educator who taught musical concepts through movement. His theories provide students with a strong internal sense of rhythm developed through movement exercises. His seminal work, *The Jaques-Dalcroze Method of Eurhythmics*<sup>92</sup> outlines the necessity for movement-based pedagogy in music instruction promoting internalized coordination between thought and action and “the development of a rapid and easy means of communication between thought and its means of expression by movement [which] gives

individual character strength and vitality to an unusual degree.”<sup>93</sup> In his fascinating dissertation, James Lee provides proof that Jaques-Dalcroze made trips to St. Petersburg where he met and greatly influenced the work of Konstantin Stanislavski, who instituted eurhythmics movement classes for all the actors at the Moscow Art Theater in 1911.<sup>94</sup> The concept of tempo-rhythm found in the System is likely influenced by the work of Jaques-Dalcroze.

F.M. Alexander (1869–1955) was an Australian actor who developed a technique outlined in his book, *The Use of the Self*,<sup>95</sup> which addresses specific harmful tendencies caused by excess tension and the gravitational pull on the structures of the body. The Alexander technique has been particularly beneficial for alleviating tension in performing musicians in the United States with Alexander technique courses offered at major conservatories including the Juilliard School, Eastman School of Music, San Francisco Conservatory, and Manhattan School of Music.

Moshe Feldenkrais was an Israeli physicist who developed the Feldenkrais Method as a means for increasing self-awareness through movement. His key work, *Awareness Through Movement: Health Exercises for Personal Growth*,<sup>96</sup> discusses the components of self-awareness: sensation, feeling, thinking, and movement. Movement is a tool for examining internal feeling, such as joy, fear, or anxiety and Feldenkrais’s movement exercises are designed to foster a deeper awareness of emotions. His techniques have been utilized by artists including violinist Yehudi Menuhin and stage director Peter Brook.

In her book, *Deepening Musical Performance through Movement*,<sup>97</sup> pianist and music theorist Alexandra Pierce invites her students to explore character in music by mapping “the composition’s personality” through large-motor physical exercises designed to help her students embody the character of a piece or section of a piece.<sup>98</sup> Julia Schnebly-Black, head of eurhythmics at the Seattle Conservatory, teaches movement to musicians to encourage physical and rhythmic engagement with the process of music making. In *Rhythm: One on One, Dalcroze Activities in the Private Music Lesson*, Schnebly-Black and co-author Stephen Moore offer creative ideas for teaching the connection between movement and internal rhythm in private music instruction.<sup>99</sup> This book implies direct connections with applications of the Stanislavski System to music given the System’s use of tempo-rhythm.

Piano teacher and music coach, Eloise Ristad, in her book *A Soprano on Her Head: Right-Side-up Reflections on Life and Other Performances*, explores movement as a way to teach technique, sound production, musicality, and interpretation.<sup>100</sup> Performance techniques include mapping the intended sound with a physical movement in the lesson, “acting out” the negative voices of self-talk in performance, and unconventional techniques such as the practice of juggling to improve sight reading skills.

William Westney, a student of Ristad, created his signature “Un-Masterclass” by combining his belief in movement as a tool to enhance performance success and interpretation, group exercises found in Dalcroze Eurhythmics, and techniques similar to those found in acting or improvisation workshops.<sup>101</sup> If a traditional master class consists of a master teacher publicly critiquing a younger performer’s playing for an audience, Westney’s Un-Masterclass seeks to elicit audience participation and work with the performer to discover and achieve personal goals through experimentation and creative activities. His book, *The Perfect Wrong Note: Learning to Trust Your*

*Musical Self*, explains his philosophy on music practice which encourages students to open up to musical exploration rather than submit to the debilitating fear of playing a wrong note.<sup>102</sup>

### Improvisation to Address Performance Anxiety

Classically trained pianists in the twenty-first century are not required to improvise and generally do not learn how, yet research suggests that such instruction can yield performance benefits for musicians. In a study conducted in 2011, music researcher Robert Allen measured the levels of performance anxiety exhibited by piano students ages twelve to sixteen while performing a free improvisation, a standard repertoire piece, or a combination of standard repertoire and free improvisation.<sup>103</sup> The study found that students who played a free improvisation reported lower levels of anxiety pre-performance than those performing standard repertoire. Students who were taught how to improvise using a predetermined skill set were able to successfully explore the instrument creatively and decrease the effects of performance anxiety without pharmacological or psychological interventions.

Pianists who wish to acquire keyboard improvisation skills will find useful method books. Pianist Bradley Sowash's series combines traditional note-reading with improvisation techniques found in jazz.<sup>104</sup> His supplementary books feature compositions with sounds from jazz, rock, and blues idioms for pianists at the elementary and intermediate levels.<sup>105</sup> Bert Konowitz's jazz improvisation method features musical examples that teach improvisation skills which "allow the performer to use music to express individual feelings and ideas."<sup>106</sup> Techniques including diatonic extensions, altered tones, and tritone substitutions are explored in his manual. Forrest Kinney's *Pattern Play* is a popular series that appeals to students of all ages.<sup>107</sup> The exercises included can be used in both private and group piano study, encouraging ensemble playing. Although performance anxiety is not directly addressed by these and other authors, pianists who practice improvisation may find that they grow more comfortable with skills known to foster a greater sense of freedom and flexibility in public performance, such as the ability to spontaneously create musical material in front of an audience.

Useful improvisation exercises designed specifically for classical musicians are found in *Improvisation Games for Classical Musicians* by David Agrell.<sup>108</sup> Agrell's book suggests activities for ensemble work, performance class settings, and solo music lessons and practice. Activities that pertain to this review include improvisations that are based on a depiction, adjective, or concept, two instruments having a musical "conversation,"<sup>109</sup> creating a soundtrack to famous Shakespearean verse,<sup>110</sup> and playing a composition that has been notated in "squiggles" and shapes.<sup>111</sup>

### Stage Presence for Musicians

Success or failure in a public music performance can often turn on the somewhat intangible quality of "stage presence." A small number of books and articles deals with stage presence for musicians, but one of the most comprehensive is Karen Hagberg's *Stage Presence from Head to Toe: A Manual for Musicians*.<sup>112</sup> The book covers the specifics of concert etiquette, dress, and decorum, and also offers insight into how the audience sees the performance from their vantage point.

Effects of stage presence during musical performances have been measured and reflect significant impact on audience perception. In a study conducted in 2017, George Waddel and Aaron

Williamson tested the effects of several stage presence mistakes on audience perception of the performance. A single performance was edited to contain: (i) a perfect entrance and mistake-free performance, (ii) an inappropriate entrance, (iii) an aural mistake with no visual recognition of the error by the performer, and (iv) an aural mistake accompanied by visual response to the mistake by the performer.<sup>113</sup> Sample audience members, both musicians and non-musicians, gave lowered ratings to the performance with the inappropriate stage entrance, and a lowered rating to the performance with a mistake accompanied by facial recognition of the mistake by the performer.<sup>114</sup>

### Acting Techniques in Piano Performance and Pedagogy

The similarities between acting and music performance have been explored in several articles and special interest pieces for music teachers and performers. An article by Sharon Osborn in *American Music Teacher* examines lessons that can be absorbed from acting to increase effective teaching such as communication through body language, expressive language, speech patterns, facial expression and eye contact, changing the tempo in the lesson, and making interesting word choices.<sup>115</sup> Violinist Simon Fischer explores the concept of belief used in acting which originates from Stanislavski's System.<sup>116</sup> Fischer discusses mechanical acting, representative acting, and belief as components of the System which can also be seen in classical music performance; and he explains that Stanislavski's System uses the term belief to describe the sensation of a performer spontaneously reacting to and expressing the emotions they personally draw from the music in the moment.<sup>117</sup>

### **Application of the System to Music Performance**

To demonstrate a connection between Stanislavski's System of actor training and piano performance, it is important to state that while many parallels exist, there has not been a definitive text written on the subject. Two dissertations exist which draw parallels between the Stanislavski System and instrumental music performance. Jaren S. Hinckley's document discusses the connections that exist between Stanislavski's System and clarinet performance.<sup>118</sup> His study outlines the techniques found in the Stanislavski System and concludes that clarinetists would benefit from further study of the System. The document does not provide a list of exercises and applications for performing clarinetists to be utilized in either group or private lessons. In an article written for the *College Music Symposium*, Hinkley expands on his dissertation chapter in discussing Stanislavski's concept called public solitude and its applications for musicians struggling with performance anxiety.<sup>119</sup>

Choral conductor Bogdan Minut describes the connection between the Stanislavski System and choral rehearsals in his document.<sup>120</sup> Specific techniques are discussed, however the applications to choral music primarily address textual imagery and vocal training. Music theorist Bonnie McAlvin uses Schenkerian analysis to map pitch function and emotional responses to various pitch schema in her PhD dissertation.<sup>121</sup> This technique is related to Stanislavski's techniques including given circumstances and creating an 'unbroken line' in working with various directions within a specific pitch set or schema. The narrative elements inherent within each schema are analyzed, and various exercises for a discussion of such narratives are provided for instrumental musicians.

In his DMA document Geoffrey Tiller discusses the role of emotion in music and vocal emulation in trumpet performance and pedagogy.<sup>122</sup> He describes his own process of creating a unique inner narrative for his trumpet performances based on personal experiences from his own life, including

recalling emotions from past experiences (emotion memory). Through the use of these personal narratives Tiller was able to deliver performances that showcased an increase in emotional depth and audience connection.

### **Final Notes**

This review is a reminder of useful correlations between the study and application of acting theory and developments in modern piano pedagogy and performance. The work of Konstantin Stanislavski in theatre arts reveals surprising insights, ideas, and applications that benefitted a generation of great piano performers and should continue to do so. However, there have thus far been only limited attempts to directly apply Stanislavski's methods to musical performance. The author's DMA document is the first to present specific applications of Stanislavski's key methods for the benefit of college-level pianists, and the author hopes that other pedagogues will continue to find and develop applications for piano performance.

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*Andrea has enjoyed collaborative performances with students and faculty members at the University of Northern Iowa and University of Oklahoma, and her recent invited performances include Portland, Eugene, Bend, and Monmouth, Oregon, Pullman, Washington, Norman, Oklahoma, and Cedar Falls, Iowa. Andrea's DMA document, "The Acting System of Konstantin Stanislavski as Applied to Piano Performance" was recently highlighted in the Iowa Music Teachers Association Winter Magazine. She is the recipient of several awards and scholarships including the University of Oklahoma's Provost's 2017 Graduate Teaching Award for Teaching Excellence in the Fine Arts and Humanities. Andrea has presented pedagogy workshops in Oklahoma and Iowa, most recently at the Northeastern Iowa Music Teachers Association and the Oklahoma Music Teachers Association 2018 State Conference. Active as an adjudicator, Andrea was most recently asked to judge the 2020 Iowa Music Teachers Association Festival in Cedar Falls, Iowa, and the 2019 Steinway Junior Piano Competition in Oklahoma City, Oklahoma. She serves as President of the Northeast Iowa Music Teachers Association.*

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<sup>1</sup> The capitalized term “System” is used in this review to refer only to the methods, tools, and ideas developed by Konstantin Stanislavski for training actors as distinguished from other notable acting methods and systems promoted by other acting teachers who followed Stanislavski and who relied on his work and writings in some measure.

<sup>2</sup> Andrea Johnson, “The Acting System of Konstantin Stanislavski as Applied to Piano Performance” (DMA diss., University of Oklahoma, 2019), accessed January 7, 2020, <https://hdl.handle.net/11244/322845>.

<sup>3</sup> Johnson, “Stanislavski Applied to Piano.”

<sup>4</sup> Theodore Leschetizky (1830-1915) was a Polish born pianist and teacher. He was invited by Anton Rubenstein to teach at the St. Petersburg Conservatory, and later taught in Vienna. His most famous students include Ignacy Paderewski, Artur Schnabel and Isabella Vengerova, although Schnabel writes that in his career Leschetizky taught over 1,100 students. His student and biographer Ethel Newcomb wrote that Leschetizky considered the “whole art of piano playing most akin to the art of acting.” (Newcomb, *Leschetizky As I Knew Him* (New York: Da Capo Press, 1967), 173).

<sup>5</sup> Josef Lhévinne (1874-1944) was a concert pianist, and teacher at the Juilliard School. He and his wife Rosina Lhévinne (1880-1976) were fellow students at the Moscow Conservatory. Mme. Lhévinne led an active teaching and performing career after her husband’s death, becoming one of the premiere teachers at the Juilliard School. Mme. Lhévinne was an admirer of Stanislavski’s theater, calling it “a real revelation.” Robert K. Wallace, *A Century of Music-Making: The Lives of Josef & Rosina Lhevinne* (Bloomington, IN: Indiana University Press, 1976), 81.

<sup>6</sup> George Kochevitsky was a Russian pianist and private piano teacher in New York, and is the author of *The Art of Piano Playing: A Scientific Approach* (Van Nuys, CA: Alfred Publishing, 1967). His reflections on the role of Russian poetry and theater on his musical career can be found in his biography (George Kochevitsky and Albert Squillace, *Memoirs of a Piano Pedagogue* (New York: Primavera Books, 2010), 360-361).

<sup>7</sup> Sviatoslav Richter (1915-1997) was a Russian pianist who enjoyed international acclaim throughout his career and was a student of Heinrich Neuhaus.

<sup>8</sup> Artur Rubenstein (1887-1982) was a Polish born concert pianist with an international concert career spanning nearly eight decades. He wrote of his “unbounding admiration” of Stanislavski’s theater in his biography. (Artur Rubenstein, *My Young Years* (New York: Knopf, 1973), 419).

<sup>9</sup> Max W. Camp, *Developing Piano Performance: A Teaching Philosophy* (Chapel Hill: Hinshaw Music, Inc., 1981). Useful histories are also found in Marianne Uszler, Stewart Gordon, and Scott McBride Smith, *The Well-Tempered Keyboard Teacher* (New York: Schirmer Books, 2000); Roger Crager Boardman, “A History of Theories of Teaching Piano Technic” (PhD diss., New York University, 1954); and James Parakilas, *Piano Roles: Three Hundred Years of Life with the Piano* (New Haven, CT: Yale University Press, 1999).

<sup>10</sup> For example, another published “book” by Stanislavski, *Stanislavski’s Legacy*, ed. and trans. Elizabeth Hapgood (New York: Routledge, 1968), has been described as a “collection of unrelated fragments, taken out of context” and does “not help the student to understand the coherence of the ‘system.’” Jean Benedetti, *Stanislavski: An Introduction* (New York: Bloomsbury, 2016), 74.

<sup>11</sup> See their online resources at <http://theatrefutures.org.uk/stanislavski-centre>.

<sup>12</sup> Konstantin Stanislavski, *My Life in Art*, trans. J.J. Robbins (Boston: Little, Brown, 1924). This book was published simultaneously in the UK (London: Geoffrey Bles).

<sup>13</sup> Konstantin Stanislavski, *My Life in Art*, trans. Jean Benedetti, (New York: Routledge, 2008), 346.

<sup>14</sup> Stanislavski, *My Life in Art*, trans. Benedetti, 20.

<sup>15</sup> Stanislavski, *My Life in Art*, trans. Benedetti, 20.

<sup>16</sup> Konstantin Stanislavski, *An Actor’s Work on a Role*, trans. Jean Benedetti (New York: Routledge, 2009). This book was published simultaneously in the U.K. (Abingdon: Routledge).

<sup>17</sup> Stanislavski, *Actor’s Work*.

<sup>18</sup> Stanislavski, *An Actor Prepares. An Actor Prepares*, trans. Elizabeth Reynolds Hapgood (New York: Theatre Arts Books, 1936). This book was published simultaneously in the U.K. (London: Geoffrey Bles).

<sup>19</sup> Stanislavski, *Building a Character. Building a Character*, trans. Elizabeth Reynolds Hapgood (New York: Theatre Arts Books, 1949).

<sup>20</sup> Jean Benedetti, *Stanislavski and the Actor* (New York: Routledge, 1999).



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- <sup>21</sup> Selected, key terms from Stanislavski's System are underlined when they appear in this study unless appearing in quoted material. In certain cases there are key terms describing the same acting principle due to the confusing nature of translations from Russian to English, as well as the constantly evolving nature of the System. In most cases the author has chosen to use terminology that is consistent with the latest translations of Stanislavski's written works.
- <sup>22</sup> See Stanislavski, *An Actor Prepares*, published in 1936; and Stanislavski, *Building a Character*, published in 1949.
- <sup>23</sup> Stanislavski, *Work on a Role*.
- <sup>24</sup> Konstantin Stanislavski, *Rabota aktyora nad rolyu*, [An Actor's Work on a Role] (Moscow: 1957).
- <sup>25</sup> Stanislavski, *Actor's Work*, vii.
- <sup>26</sup> Stanislavski, *Work on a Role*, 57.
- <sup>27</sup> Stanislavski, *Work on a Role*, 57.
- <sup>28</sup> Konstantin Stanislavski and Pavel Ivanovich Rumiantsev, *Stanislavski on Opera*, trans. and ed. Elizabeth Hapgood (New York: Routledge, 1975).
- <sup>29</sup> Jean Benedetti, "A History of Stanislavski in Translation," *New Theatre Quarterly* 6, no. 23 (1990): 267.
- <sup>30</sup> Stanislavski and Rumiantsev, *Stanislavski on Opera*, ix.
- <sup>31</sup> David Magarshack, *Stanislavski, A Life* (New York: Chanticleer Press, 1951).
- <sup>32</sup> Jean Benedetti, *Stanislavski: A Biography* (New York: Routledge, 1988). This book was published simultaneously in the UK (London: Muthen).
- <sup>33</sup> Lawrence Senelick, review of *Stanislavski: A Biography*, by Jean Benedetti, *Theatre Research International*, vol. 14(3) (Autumn, 1989): 296-298, accessed September 14, 2018, <https://doi.org/10.1017/S0307883300009032>.
- <sup>34</sup> Jean Benedetti, *Stanislavski: An Introduction* (New York: Bloomsbury, 2016).
- <sup>35</sup> Bella Merlin, *Konstantin Stanislavsky* (New York: Routledge, 2003).
- <sup>36</sup> Mel Gordon, *The Stanislavsky Technique* (New York: Applause Theatre Book Publishers, 1987).
- <sup>37</sup> Robert Benedetti, *The Actor in You: Sixteen Simple Steps to Understanding the Art of Acting* (California: Allyn & Bacon, 2005).
- <sup>38</sup> Mark Rafael, *Telling Stories: A Grand Unifying Theory of Acting Techniques* (Hanover, NH: Smith and Kraus, 2008).
- <sup>39</sup> Richard Felnagle, *Beginning Acting: The Illusion of Natural Behavior* (Upper Saddle River, NJ: Prentice Hall, 1987).
- <sup>40</sup> Jean Benedetti, *Stanislavski and the Actor* (New York: Routledge, 1999).
- <sup>41</sup> Bella Merlin, *Beyond Stanislavsky* (Los Angeles: Quite Specific Media Group Ltd., 2007).
- <sup>42</sup> Bill Bruehl, *The Technique of Inner Action: The Soul of a Performer's Work* (self-pub., CreateSpace, 1996).
- <sup>43</sup> Sonia Moore, *Stanislavski Revealed: The Actor's Guide to Spontaneity on Stage* (New York: Applause Theatre Books, 1991).
- <sup>44</sup> Irina Levin and Igor Levin, *The Stanislavsky Secret: Not a System, Not a Method But a Way of Thinking* (Colorado Springs, CO: Meriwether Publishing Ltd., 2002).
- <sup>45</sup> Levin and Levin, *Stanislavski Secret*.
- <sup>46</sup> John Gillett, *Acting Stanislavski: A Practical Guide to Stanislavski's Approach and Legacy* (London: Bloomsbury, 2014).
- <sup>47</sup> Charles McGaw, Kenneth L. Stilson, and Larry D. Clark, *Acting is Believing* (Belmont, CA: Wadsworth Publishing Company, 2006).
- <sup>48</sup> Robert Blumenfeld, *Using the Stanislavski System: A Practical Guide to Character Creation and Period Styles* (New York: Limelight Editions, 2008).
- <sup>49</sup> David Tabish, "Kinesthetic Engagement Technique: Theories and Practices for Training the Actor" (PhD diss., University of Pittsburgh, 1995).
- <sup>50</sup> Walter Elder, "The Method and the Monument: An Application of Stanislavski's Psycho-Physical Acting Technique to a Production of Colleen Wagner's Play" (master's thesis, University of Oklahoma, 2004).
- <sup>51</sup> Edward Lee, "Using the Stanislavski System to Teach Non-Realistic Acting" (PhD diss., University of North Texas, 1997), 55.

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- <sup>52</sup> Richard Blum, "The Method, from Stanislavski to Hollywood: The Transition of Acting Theory in America from Stage to Screen (1900-1975)" (PhD diss., University of Southern California, 1976).
- <sup>53</sup> Joyce Morgan, "Stanislavski's Encounter with Shakespeare: The Evolution of a Method" (PhD diss., Yale University, 1980).
- <sup>54</sup> Patrick C. Carriere, "Reading for the Soul in Stanislavski's *The Actor's Work on Him/Herself*: Orthodox Mysticism, Mainstream Occultism, Psychology, and the System in the Russian Silver Age" (PhD diss. University of Kansas, 2010).
- <sup>55</sup> William Jaeger, "The Application of Karen Horney's Psychoanalytic Theories to the Stanislavski System of Acting" (PhD diss., New York University, 1964).
- <sup>56</sup> Rosemary Prichard, "Goals Inherent in the Acting Theories of Zeami, Stanislavski, and Grotowski" (PhD diss., University of Southern California, 1978).
- <sup>57</sup> Patricia Bianco, "Analyzing Relationships Among Characters in Drama: A Combination of Precepts from Stanislavski's System of Acting and Eric Berne's System of Transactional Analysis" (PhD diss., Florida State University, 1984).
- <sup>58</sup> Vasilios Zorbas, "The Catharsis of the Student-Actor of Process Drama and the Role of The Stanislavski Method" (Doctor of Ed. diss., Teachers College, Columbia University, 2005).
- <sup>59</sup> Michael Chekhov, *The Path of the Actor*, ed. Andrei Krilliov and Bella Merlin (New York: Routledge, 2005).
- <sup>60</sup> Lee Strasberg, *A Dream of Passion: The Development of the Method*, ed. Evangeline Morphos (New York: Penguin Books, 1987).
- <sup>61</sup> Stella Adler, *The Art of Acting*, ed. Howard Kissel (New York: Applause Theater and Cinema Books, 2000).
- <sup>62</sup> Sanford Meisner and Dennis Longwell, *On Acting* (New York: Random House, 1987).
- <sup>63</sup> Mel Gordon, *Stanislavski in America: An Actor's Workbook* (New York: Routledge, 2010).
- <sup>64</sup> Richard Boleslavsky, *Acting: The First Six Lessons* (New York: Theater Arts Books, 1933).
- <sup>65</sup> Mario Frendo, "Stanislavsky's Musicality: Towards Physicalization," *Studies in Musical Theater*, vol. 8, no. 3 (2014): 225-237.
- <sup>66</sup> Frendo, "Stanislavsky's Musicality," 226.
- <sup>67</sup> Stanislavski and Rumiantsev, *Stanislavski on Opera*, 4.
- <sup>68</sup> Carnicke and Rosen, "A Singer Prepares," 120-138.
- <sup>69</sup> Carnicke and Rosen, "A Singer Prepares," 137. Quoted matter translated by Sharon Carnicke from *Sobranie sochinenii, vol II*: 484.
- <sup>70</sup> Carnicke and Rosen, "A Singer Prepares," 122.
- <sup>71</sup> Carnicke and Rosen, "A Singer Prepares," 121.
- <sup>72</sup> Lee Norvelle, "Stanislavski Revisited," *Educational Theater Journal*, vol. 14, no. 1 (March, 1962): 29-37, accessed July 6, 2018, <http://www.jstor.org/stable/3204712>.
- <sup>73</sup> Norvelle, "Stanislavski Revisited," 30.
- <sup>74</sup> Camp, *A Teaching Philosophy*.
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- <sup>91</sup> Green, *Bringing Music to Life*, 197.
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- <sup>109</sup> Agrell, *Improvisation Games*, 207.
- <sup>110</sup> Agrell, *Improvisation Games*, 208.
- <sup>111</sup> Agrell, *Improvisation Games*, 58.
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