CMPCP

AHRC Research Centre for Musical Performance as Creative Practice

Performance Studies Network International Conference

Faculty of Music
University of Cambridge
14 to 17 July 2011

(Extracts)

Thursday afternoon, 14 July 2011 – Faculty of Music, 11 West Road
Welcome/Introduction: 2.00 pm to 2.20 pm – *Concert Hall*

Parallel sessions 1A / 1B / 1C: 2.30 pm to 6.00 pm

1A	Improvisation 1 *Recital Room* **Chair: John Rink**	
2.30	Louise Gibbs	How creative is musical improvisation?
3.15	Danae Stefanou	Towards a practical philosophy of collectively improvised space
Break – 4.00 pm to 4.30 pm		
4.30	David Dolan (working with Vivian Lee, Jenny Lewisohn & Oscar Perks)	**Special session** Improvisation as a teaching and learning tool: creative performance and real-time analysis

1B	Composer–performer collaborations *Concert Hall* **Chair: Eric Clarke**	
2.30	Mieko Kanno & Sam Hayden	Live performance, the interactive computer and the Violectra
3.15	Michael Hooper	Tracking the process of innovation: improvisatory moments in the early stages of collaboration
Break – 4.00 pm to 4.30 pm		
4.30	David Gorton & Stefan Östersjö	'Forlorn Hope': tracing the dynamics of composer–performer collaboration
5.15	Sheila Guymer	Experimental music in Melbourne, Australia: a case study

1C	Instruments and contexts *Lecture Room 2* **Chair: Jane Davidson**	
2.30	Christopher Redgate	Reinventing the oboe: responding to technical challenges and creating new horizons
3.15	Murphy McCaleb	Communication or interaction? Applied environmental knowledge in ensemble performance
Break – 4.00 pm to 4.30 pm		
4.30	Clare Hammond	Creative responses to disability and the performer's prerogative in Benjamin Britten's *Diversions*, Op. 21
5.15	Costanza Preti & Graham Welch	The challenge inherent in creative musical performance in a hospital context

Robinson College Cash Bar: open from 6.00 pm until 12.00 am
Dinner: 6.30 pm to 7.30 pm

Thursday evening, 14 July 2011 – Faculty of Music, 11 West Road

Parallel sessions 2A / 2B / 2C / 2D: 8.00 pm to 10.15 pm

2A Recording
Concert Hall
Chair: Amanda Bayley

8.00	Stephen Johns	Recording: live in the concert hall or dead in the studio?
8.45	Amy Blier-Carruthers	From stage to studio (. . . and back again)
9.30	Gaia Varon	Performing performances: some considerations on the role of the filming and recording crews in classical music videos

2B Contemporary music performance
Lecture Room 2
Chair: Christopher Redgate

8.00	Martin Iddon	*Praxis* and *Poiesis* in indeterminate music: the case of David Tudor
8.45	Roger Heaton	Contemporary performance practice and tradition
9.30	Peter Cornish	Improvisation in the performance of notated music

2C Performing recitative
Recital Room
Chair: Amanda Glauert

8.00	Jane Davidson, Andrew Lawrence-King, Steven Player & Katerina Antonenko	**Special session** *Il corso del ragionare* [Italy, circa 1607]: reflections on rhythm, recitative and rehearsals
9.30	Alan Maddox	The performance of affect in *recitativo semplice*

2D Shaping sound
Lecture Room 4
Chair: Helen Prior

8.00	Mathieu Barthet, Philippe Guillemain, Richard Kronland-Martinet & Sølvi Ystad	The way timbre shapes musical preference: a clarinet performance case study
8.45	Victoria Tzotzkova	Obtaining the right sound, or elements of extemporising in performing Debussy's *Des pas sur la neige*
9.30	Mats Küssner	**Research report** Music and shape: preliminary findings from performers' visualisations of sounds

Friday morning, 15 July 2011 – Faculty of Music, 11 West Road

Breakfast: 7.30 am to 8.30 am

Parallel sessions 3A / 3B / 3C / 3D: 9.00 am to 12.30 pm

3A	Optimising performance potential *Recital Room* Chair: Danae Stefanou	
9.00	Marilyn Wyers & Neil March	**Special session** Shaping music, shaping you: optimising music performance potential through body movement/ dance
Break – 10.30 am to 11.00 am		

3B	Improvisation 2 *Recital Room* Chair: Danae Stefanou	
11.00	Amir Eslami & Hooshyar Khayam	**Lecture-recital** A new approach to improvisation in Persian music

3C	Shape, gesture, enactment *Concert Hall* Chair: Jane Ginsborg	
9.00	William Brooks, Catherine Laws & Damien Harron	Sounded gestures and enacted sounds
9.45	Helen Prior	Exploring the experience of shaping music in performance
Break – 10.30 am to 11.00 am		
11.00	Jane Davidson & Sharon Chung	Taking shape over time: a case study approach to the development and use of facial gesture and bodily expression in contemporary interpretations of *Liebesträum* by Franz Liszt
11.45	Deniz Peters	Letting the body decide: creativity, gesture and musical embodiment in space as a virtual instrument

3D	Jazz *Lecture Room 2* Chair: Andrew Blake	
9.00	Marc Duby	Teaching and assessing jazz ensemble performance: a South African perspective
9.45	Kathy Dyson	Learning jazz improvisation from a schema perspective
Break – 10.30 am to 11.00 am		
11.00	Garry Hagberg	Jazz improvisation, group attention, and collective intention
11.45	Kai Stefan Lothwesen & Klaus Frieler	**Research report** Shaping jazz piano improvisation: the influence of tempo, tonality and expertise on improvised musical structures

Lunch: 12.30 pm to 1.45 pm

Friday afternoon, 15 July 2011 – Faculty of Music, 11 West Road

Parallel sessions 4A / 4B / 4C: 2.00 pm to 5.30 pm

4A	Performers and (or) composers *Recital Room* **Chair: Mine Doğantan Dack**	
2.00	Amanda Glauert, Colin Lawson & Cavaleri Quartet	**Special session** The performer's mind and spirit: reflective practice 'alla tedesca'
Break – 3.30 pm to 4.00 pm		
4.00	Mary Hunter	Trying (or not) to 'do right by them': performance and the conception of the composer
4.45	Jonathan Pitkin	Creating the illusion of improvisation: a composer's perspective

4B	From score(s) to performance(s) *Concert Hall* **Chair: Nicholas Cook**	
2.00	Cristina Capparelli Gerling	Creative performance within the boundaries of the score
2.45	Zélia Chueke	Mystery and innovation in performances of Mozart's Fantasy KV 475: following the guidance of three great twentieth-century masters
Break – 3.30 pm to 4.00 pm		
4.00	Scott Murphy	One performance, multiple scripts: the peculiar case of the fifth bar of Brahms's 'Double Concerto'
4.45	David Kopp	Performing the unique: Messiaen's *Petites esquisses d'oiseaux*

4C	Historical performance/ recordings/Bach *Lecture Room 2* **Chair: Anthony Gritten**	
2.00	Chia Wei Lin	Echoes of nineteenth-century improvisation: a view from a historical recording by Egon Petri
2.45	Daniel Bangert, Dorottya Fabian & Emery Schubert	Bach performance: a case study of musical decision-making
Break – 3.30 pm to 4.00 pm		
4.00	Dario Sarlo	Studying concert performances: the iconic career of Jascha Heifetz
4.45	Abigail Dolan	Rubato and the creative performer: between freedom and structure

Robinson College Cash Bar: open from 5.30 pm until 12.00 am
Dinner: 6.30 pm to 7.45 pm
Concert: Endellion String Quartet with Michael Collins, clarinet, West Road Concert Hall, 8.00 pm

Saturday morning, 16 July 2011 – Faculty of Music, 11 West Road

Breakfast: 7.30 am to 8.30 am

Parallel sessions 5A / 5B / 5C / 5D: 9.00 am to 12.30 pm

5A	Experimentation in/and/or performance *Recital Room* **Chair: Bernard Lanskey**	
9.00	Kathleen Coessens (moderator) with William Brooks, Juan Parra Cancino, Alessandro Cervino, Darla Crispin, Paulo de Assis, Anne Douglas, Catherine Laws, Stefan Östersjö & Luk Vaes	**Special session** Researching performance, performing research: through the lens of experimentation
Break – 10.30 am to 11.00 am		
11.00	Anthony Gritten	The problem with performing
11.45	Paulo de Assis	*Interpretation* versus *experimentation*: exploring new paths in music performance

5B	Learning/pedagogy *Concert Hall* **Chair: Mirjam James & Karen Wise**	
9.00	Kumaran Arul	Aural modelling and performance pedagogy: theory and practice
9.45	Jane Ginsborg & Helen Prior	First encounters of the musical kind: strategies for learning music
Break – 10.30 am to 11.00 am		
11.00	Renee Timmers, Makiko Sadakata & Peter Desain	Creative strategies in the exploration of ornament performance with and without visual feedback on performance timing
11.45	Sophie Grimmer	Creativity in perpetual motion: a perspective from South India

5C	Cross-cultural/multimedia performance *Lecture Room 2* **Chair: Marc Duby**	
9.00	Lynda Paul	Performing perfection: musical process in Cirque du Soleil's Las Vegas shows
9.45	Valerie Ross	Challenges faced by performers of cross-cultural music
Break – 10.30 am to 11.00 am		

5D	Jazz in history *Lecture Room 2* **Chair: Marc Duby**	
11.00	Catherine Tackley	Comparative analysis of two numbers from Benny Goodman's 1938 Carnegie Hall concert
11.45	Andrew Blake	Innovation in performance, or commercial category? The almost forgotten case of jazz-rock

Lunch: 12.30 pm to 1.45 pm

Saturday afternoon, 16 July 2011 – Faculty of Music, 11 West Road

Parallel sessions 6A / 6B / 6C: 2.00 pm to 5.30 pm

6A	The performer in performance *Recital Room* Chair: Helena Gaunt		6B	Performance in/and history *Concert Hall* Chair: Daniel Leech-Wilkinson		6C	Ensemble performance *Lecture Room 2* Chair: Peter Kaminsky	
2.00	Leslie Anne Lewis	The impact of shared leadership, memory, and cognition on orchestral performance: the Britten Sinfonia as a case study	2.00	Ingrid Pearson	Orality and literacy: historical performance in the twenty-first century	2.00	Amanda Bayley & Beth Elverdam	Rehearsal analysis of Finnissy's Third String Quartet
2.45	Mine Doğantan-Dack	The art and science of research in live performance	2.45	Michael Callahan	Plans, paths, and detours: an approach to long-range form in baroque keyboard improvisation	2.45	Clemens Wöllner	Feeling with you: expressiveness and empathy in string quartet performance
Break – 3.30 pm to 4.00 pm			Break – 3.30 pm to 4.00 pm			Break – 3.30 pm to 4.00 pm		
4.00	Darla Crispin	Towards ethical coherence through creatively embodied musical performance	4.00	David Chung	Creativity in French keyboard music, 1650s–1770s	4.00	Nancy November	The string quartet and the ideal of 'selfless' performance
4.45	Helena Marinho & Sara Carvalho	Ritual in the context of contemporary music performance	4.45	Anthony Rooley (with Evelyn Tubb)	ALCHEMY IN PERFORMANCE: *trans*FORM*ation* and *per*FORM*ance*	4.45	Elaine King	**Research report** The development of creative relationships in music ensembles

TOTAL PERFORMANCE EVENT	**Robinson College Cash Bar**: open from 5.30 pm until 12.30 am
	Pre-dinner performance – '*Sweete Violence*', Schola Cantorum Basiliensis: 6.15 pm to 7.00 pm (Robinson College Auditorium)
	Dinner, with musical interludes: 7.15 pm to 9.00 pm (Robinson College Hall)
	Extravaganza: 9.15 pm to 10.45 pm (Robinson College Chapel)
	Jazz Coda: 11.00 pm to 12.30 am (Robinson College Hall)

Sunday morning, 17 July 2011 – Robinson College

Breakfast: 7.30 am to 9.00 am

Plenary session 1: 9.15 am to 11.15 am – *Auditorium*

Invited panel
Chair and Convenor: Luke Windsor
On the margins of idiomatic jazz: creativity in improvisation, performance and composition Luke Windsor, Karen Burland, Christophe de Bezenac and *METROPOLIS* (Petter Frost Fadnes, Matthew Bourne, Colin Sutton, Nick Katuszonek)

Break – 11.15 am to 11.45 am

Plenary session 2: 11.45 am to 12.45 pm – *Auditorium*

Keynote paper
Chair: John Rink
Creativity in performance: improvisation, ritual and collaboration Keith Sawyer

Conference wrap-up: 12.50 pm to 1.00 pm – *Auditorium*

Lunch: 1.00 pm to 2.00 pm

Depart after lunch

Abstracts

Thursday 14 July – afternoon

Session 1A: Improvisation 1

How creative is musical improvisation?
Louise Gibbs

With improvisation where the outcome is, by definition, neither pre-specified nor predictable, any attempt to uncover an algorithm for creativity is self-defeating. Improvising may spontaneously generate unique and new musical outcomes, but are they necessarily creative? This paper argues for a more nuanced analysis of musical improvisation that makes a firm distinction between invention and originality. The need is highlighted in evaluating improvisations where outcomes may be, on the one hand, spontaneous and unique but questionably new (extemporisations in historical style whether Handel or Ellington), and, on the other, genuinely novel (as in 'free jazz' or 'chance music'). The invention–originality distinction is, I argue, as much a function of applying fundamentally distinctive forms of artistic and aesthetic judgement, and authenticity, as of stylistic and procedural criteria. The argument is illustrated, through video examples, with reference to an evaluative generic framework developed for expert jazz improviser-teachers to diagnostically and critically assess student performances and for students to develop judgement in studying improvisation.

Towards a practical philosophy of collectively improvised space
Danae Stefanou

This paper investigates theoretical and practical modes of accounting for freely improvised, collective music-making in (and against) the context of institution-based or institutionally supported performance. Interpolating recent literature on free improvisation with critical approaches to spatiality in everyday life, I will discuss case-study examples of collectives and initiatives currently active in Greece, focusing on space as a controlling metaphor for the embodiment and enactment of both aesthetic and social relations. At a time of growing financial and social instability that extends well beyond the borders of specific communities or states, it will be argued that collective free improvisation is a sustainable practice that can create unique, autonomous spaces both *for* itself and *through* itself.

Special session
Improvisation as a teaching and learning tool: creative performance and real-time analysis
David Dolan (working with Vivian Lee, Jenny Lewisohn & Oscar Perks)

The study of harmony, counterpoint and structural analysis is often considered as a theoretical exercise, in which the insights gained are not applicable to performers in the real time of music-making. This presentation deals with the teaching of improvisation and its application to repertoire work, and focuses on the use of improvisational techniques as a means to enhance structural and harmonic awareness as well as a catalyst for a more creative and communicative performance. The discussion develops the use of improvisation-based strategies to bridge the mind-sets of 'analysing' and 'creating', and explores ways in which performers may create a stronger basis for risk-taking and freedom within the piece's stylistic and structural constraints. Following a short introduction, the presentation takes the form of an open lesson with the participation of three students from the Guildhall School of Music & Drama, demonstrating examples from the unaccompanied suites for cello by Bach.

Live performance, the interactive computer and the Violectra
Mieko Kanno & Sam Hayden

Sam Hayden's *schismatics* (2007, rev. 2010) for electric violin (Violectra) and computer involves a standard performance paradigm of a fixed notated part for the e-violin with sonically un-fixed live computer processing. The work was created in collaboration with violinist Mieko Kanno. This paper concerns itself with two issues that left room for improvement in the 2007 version of *schismatics*: 1) the development of musical interaction between e-violin and computer, and 2) the parallel evolution of the Max/MSP patch. The revisions in 2010, enabled by an AHRC practice-led research award, introduced sound analysis objects to address these issues. One aspect of the programming was the mapping of analysis data to synthesis parameters, enabling the computer transformations of the e-violin to be directly related to Kanno's interpretation of the piece in performance. The 2010 version reflects the collaborators' knowledge – gained through the revisions – of what makes the performer–computer interaction musical in *schismatics*.

Tracking the process of innovation: improvisatory moments in the early stages of collaboration
Michael Hooper

My paper focuses on the early stages of Christopher Redgate's work with composers. When meeting composers Redgate enthusiastically performs snippets of material to demonstrate the instrument, as well as his tastes, proclivities and technique. His fragments of music frequently recall works in his repertory, transformed into improvisatory moments in response to the questions at hand. They also draw on his experience of improvising privately to find, develop and hone his technique, and the notated versions of private improvisation that he performs publicly. This paper will address the negotiations of the early stages of collaboration by closely reading moments of improvisation that take place in the meetings of Redgate and the following composers: Sam Hayden, Dorothy Ker, Edwin Roxburgh, Fabrice Fitch and Michael Finnissy.

'Forlorn Hope': tracing the dynamics of composer–performer collaboration
David Gorton & Stefan Östersjö

Forlorn Hope is a new composition for eleven-stringed alto guitar and optional live-electronics written by David Gorton for (and in collaboration with) Stefan Östersjö. It is the first outcome of a long-term artistic research project launched in June 2010. Building on a qualitative study of video documentation from the creative process – the coding and analysis having involved both of the artists as well as an external observer – this paper will focus on the distribution of creativity between composer and performer, and the dynamics of composer–performer interaction in the initial working stages. Three phases were identified in which the creative initiative was constantly shifting, often in relation to which of the cultural tools in use (instrument, notation, etc.) were central to the work at a certain stage. The presentation will include video material from some of the working sessions and demonstrative performance of sections of the piece.

Experimental music in Melbourne, Australia: a case study
Sheila Guymer

This paper presents an ethnographic study of a new music concert series run by a collective of composer-performers. The study documented three concerts, a series of formal and informal interviews, and my six-week collaboration to compose and perform a new work with a field colleague. It also documented the participants' articulated social and musical values,

and examined how these values were reflected in their creative processes and products. This paper analyses those social and musical characteristics that the participating women composers regarded as supportive of their creativity. Participants also valued the series for sustaining a local history and community of experimental composition and performance: both diachronically, from Percy Grainger's free music of the 1950s through similarly organised concert series of the 1960s to 1980, and synchronically, through the participants' perception of the series' identity compared with other organisations that presented concerts in Melbourne.

Session 1C: Instruments and contexts

Reinventing the oboe: responding to technical challenges and creating new horizons
Christopher Redgate

The keywork of the oboe has changed little during the last 100 years. However, a number of works written recently have highlighted the limitations of the current design and have pointed to areas of little-explored potential. During the last two years, in response to these works, I have been redesigning the keywork of the oboe with two major objectives in mind: to develop the potential of the instrument and to render these recent works more playable. This paper will present the empirical and theoretical research which has informed the construction of the prototype instrument and will outline the creative research methods (collaborative work with composers and improvisational strategies) developed in order to test this prototype. The presentation will include extracts from Roger Redgate's *Ausgangspunkte* as well as brief examples of improvisation as a research tool. Examples of the redesigned keywork will be used in the presentation.

Communication or interaction? Applied environmental knowledge in ensemble performance
Murphy McCaleb

Research on ensemble interaction has extensively focused on the paradigm of communication, drawing upon both its process of encoding, transmitting and decoding information and its associated linguistic terms ('non-verbal communication' – King and Ginsborg, 2009; 'communicative gestures' – Dahl et al., 2010; 'modes of communication' – Seddon and Biasutti, 2009; 'visual communication' – Kokotsaki, 2007; etc.). However, this approach has not yet been extensively critiqued from the perspective of a performing ensemble musician. Coming from this standpoint, I interrogate in this paper the notion of communication within musical ensembles, proposing an alternative conceptual model based upon interaction. Through the use of reflective practice and informed observation within the framework of action research, I propose that ensemble interaction relies upon 'ecological' knowledge (as described by Godøy, 2010) applied within the process of co-performer attunement (see Sawyer, 2005).

Creative responses to disability and the performer's prerogative in Benjamin Britten's *Diversions*, Op. 21
Clare Hammond

The pianist Paul Wittgenstein lost his right arm during the First World War and subsequently commissioned a large number of piano works – solo, chamber and concerto – for the left hand. In 1940 he asked Benjamin Britten to compose a left-hand piano concerto, *Diversions*, Op. 21. Britten was initially enthusiastic, but the genesis of the work was marred by disagreements between composer and performer concerning scoring and structure. Wittgenstein's score of *Diversions* is littered with embellishments, modifications and recomposed passages, and it reveals great confidence both in his technical prowess as performer and in his creative prerogative as improviser or composer. In this paper I examine how 'left-handedness' is manifested in the work, how Wittgenstein appropriates the role of co-creator with Britten and how the pianist's one-handedness might affect the performance of the concerto.

The challenge inherent in creative musical performance in a hospital context
Costanza Preti & Graham Welch

This paper investigates the risk of burnout of eight musicians involved in a music programme in a pediatric hospital and their experience of being a performer in a hospital. Musicians were observed during four weeks. Each of them was interviewed before and after their musical intervention and each intervention was video-recorded. In addition, each musician was asked to self-report their perceptions on a seven-point Likert-type scale. Each musician self-reported on (a) their physical state and (b) their psychological state prior to and after their observed musical sessions. Results suggest that the musicians exhibited high levels of arousal at the end of their performance in the hospital, but that these levels dropped as soon as they arrived home and tended to stay low until the next day. The study presents a paradox where the musicians, playing for the wellbeing of the hospital patients, end up being a threat to their own wellbeing. Further implications for practices are discussed.

Recording: live in the concert hall or dead in the studio?
Stephen Johns

The last decades in the recording world have seen a considerable shift in the attitude and practice of making live CD recordings. A seeming dissatisfaction with the outcome of studio recordings, and a desire to catch performances on-the-wing with live audiences, is a trend that is being pursued and encouraged by performers and critics alike. But is this move driven by a desire for a more 'faithful' recording of a work, or for the intangible influence that a live audience can give to a performance, or is it a money-saving device by recording companies? Looking at current practices in the making of recordings in the classical music industry, both studio and live, and with contributions from artists with experience in recording in both environments, the intention of this paper is to investigate how the act of recording in different environments and situations affects our approach to the producer's role and the performance outcomes.

From stage to studio (. . . and back again)
Amy Blier-Carruthers

Is a recording just a live performance captured, or does a performer's creative practice vary across different performing conditions? My research into the career of the conductor Sir Charles Mackerras and the musicians and producers he worked with, as well as my observations of concerts, rehearsals and recording sessions, suggests that musicians adapt their style of playing to the environment and occasion, and record producers must manipulate those sounds in order to create a successful recording. My discussion and recorded illustrations will focus on issues such as timbre, acoustics, balance, declamation and characterisation, the visual versus the aural, dramatic timing, vibrato, phrasing and articulation, dynamics, tempo, the question of perfection and editing, and the performance occasion. After plotting a trajectory of how musicians have coped with the journey from stage to studio, I will attempt to suggest some ways in which the balance is perhaps starting to be redressed.

Performing performances: some considerations on the role of the filming and recording crews in classical music videos
Gaia Varon

When studying the history of performance, whether as musicians or scholars, we are confronted with different kinds of sources, among which audio and video-recordings have a prominent position. This paper presents some results of an ongoing research project, aimed at outlining and analysing the structural mechanics of the screen version of a performance. The work is grounded upon empirical research, consisting in direct observation of and interviews with the crews during filming, broadcasting and recording operas and concerts at Milan's Teatro alla Scala. The crews' working method is described, and some audio and video recordings are analysed in the light of the professed approach of their makers, in comparison with other recordings of the same pieces. The investigation will focus especially on textual analysis implicit in filming and editing, on the sound spacing in the audio recording, and on the impact of the image upon the perception of individual sound elements.

Praxis and *Poiesis* in indeterminate music: the case of David Tudor
Martin Iddon

For an idea now more than half-a-century old, indeterminacy remains surprisingly misunderstood. An examination of the performance practice of Cage's closest collaborator throughout the period of the development of the idea of indeterminacy, the pianist David Tudor, reveals that a more finely nuanced understanding of where indeterminacy might be located is necessary. As John Holzaepfel has demonstrated, Tudor realised those scores into standard five-line scores; typically Tudor's realisations were of a singular nature, and thus the *sounding* version of a Cage piece remained as consistent from performance to performance as a piece of conventionally scored music. I suggest that an examination of Tudor's activities indicates that a distinction between *poiesis* and *praxis* as two distinct modes of creative activity makes it possible to show that Tudor's work as a performer is hardly at odds with the way in which aesthetic thought has broadly become understood as 'composition'.

Contemporary performance practice and tradition
Roger Heaton

The interpretation of complex modernist music demands rhythmic and dynamic accuracy, attention to colour and often a significant lack of expression: a tradition adhering closely to the text. However, players find it difficult to suppress an impulse to 'phrase', derived from retrieved tradition, imposing familiar gestures from an earlier repertory where none are intended. Performance traditions become attached to works and originate from the techniques and idiosyncrasies of specific performers. Does a player observe the effect of a work's first performer or is the detail of notation sufficient for an 'authentic' rendition? The role of the performer is to identify with the work using a number of different strategies that hold the key to a performance stimulated by creativity and imagination rather than observance of tradition. This paper discusses performance practice in modernist repertory with reference to two works for solo clarinet by Boulez and Carter.

Improvisation in the performance of notated music
Peter Cornish

If an element of improvisation is considered germane to the vivid performance of notated music, how is the music most effectively embodied and conceived by the performer, and what analytical methodologies might best reify such qualities? I propose practising strategies designed to liberate in performance the improvisatory possibilities of the music, and by utilising a range of analytical procedures endeavour to capture such notional qualities. In particular, I appropriate particular metaphors whose glancing collisions with musical experience momentarily illuminate the fundamental connection between imagination and physicality. I will intertwine the presentation of these ideas with performed extracts from Edison Denisov's *Sonate* (1972) for solo clarinet, and I conclude with its complete performance.

Special session
Il corso del ragionare [Italy, circa 1607]: reflections on rhythm, recitative and rehearsals
Jane Davidson, Andrew Lawrence-King, Steven Player & Katerina Antonenko

The function of 'recitative' in the 'first operas' was to communicate text and emotion. We analyse a production of Monteverdi's *L'Orfeo*, tracing communication of meaning and emotion from historical research, through particular rehearsal techniques, to post-

performance surveys of contemporary performers' and audiences' reactions. Close reading of period treatises reveals that singers recited within the rhythmic structure of tactus. Historical gesture information links emotional communication to precise timing and individual words. Early dance manuals connect movement to musical rhythm, communication of character and emotions to bodily deportment. We developed rehearsal techniques guided by period practices and priorities, building up layers of meaning by repetition. Ongoing reflective practice throughout rehearsals and performances analyses the results obtained. We argue for the reprioritising of performance practice, focusing on text and rhythm. We recommend experimentation, to enable practitioners to base emergent practices in solid research/experiential evidence.

The performance of affect in *recitativo semplice*
Alan Maddox

Performance practice for seventeenth- and eighteenth-century *recitativo semplice* remains problematical as it was so sketchily captured in notation. Contemporary sources point to a practical model for recitative delivery, however: spoken oratory according to the discipline of rhetoric. When recitative is read not as 'music' but as musically elaborated declamation, it becomes apparent that performers have available all of the rhetorical resources of spoken declamation to express the meaning of the words. Affect can be deduced from the words and from musical cues; the expressive range of declamation is then dictated by the objectives of dramatic verisimilitude, constrained and directed by the principles of rhetorical *decorum*. Video recordings of Handel's *Tamerlano* will be used both to examine the sometimes surprising ways in which the expressive parameters of recitative declamation can play out in modern performance, and to consider the extent to which these coincide with rhetorical principles.

Session 2D: Shaping sound

The way timbre shapes musical preference: a clarinet performance case study
Mathieu Barthet, Philippe Guillemain, Richard Kronland-Martinet & Sølvi Ystad

We investigated the role of timbre in music performance by proposing a multidisciplinary methodology relying on the physics of musical instruments, analysis–synthesis and music perception. We first investigated the relationships between the main control parameters of the clarinet (mouth and lip pressures) and the generated timbres in order to find timbre descriptors adapted to the instrument. Systematic analyses of these timbre descriptors were then conducted with a corpus of mechanical and expressive performances of excerpts from baroque and classical repertoire played by a professional clarinettist. Analyses of variance showed significant changes of attack time, spectral centroid (linked to the brightness) and odd/even harmonics ratio, proving that performers produce timbre-related changes when playing expressively. Two complementary perceptual experiments showed that the shapes of spectral centroid variations across time significantly affected musical preferences. These results validate the importance of timbre temporal shapes in the musical message from performer to listener.

Obtaining the right sound, or elements of extemporising in performing Debussy's *Des pas sur la neige*
Victoria Tzotzkova

In an essay entitled 'Coping with pianos' Alfred Brendel assures us that 'anyone who has ever travelled with a piano knows that the same instrument not only sounds different in different halls, it even seems to feel different in its mechanism'. Even more strikingly, this difference in the feel of the instrument manifests itself in the same space and on the same day between the afternoon rehearsal and the evening performance. Acoustically, the difference that the presence of a sizable audience makes is easy enough to appreciate, but what about the attendant difference in what the instrument feels like to the pianist? In what ways can one

understand the sort of difference Brendel describes? In exploration of these questions, the present paper considers the act of obtaining a sound in performance, focusing on real-time adjustments to continually variable sonic conditions.

Research report
Music and shape: preliminary findings from performers' visualisations of sounds
Mats Küssner

The notion of 'shaping music' is widely used among performers and music teachers when talking and thinking about musical performances, yet despite its apparent ubiquity it remains under-researched. This may be due to the numerous – and often diverging – metaphorical associations made with it, which render coherent studies and theorising an ambitious endeavour. However, it can be argued that musical shape is located beyond a purely metaphorical level and should be conceived of as a synaesthetic phenomenon. That is to say, our perceptions of sound and music map onto other senses such as the visual domain. To research this, I have developed a psychological experiment where musicians are asked to visually represent sounds using a graphics tablet. Stimuli consist of sine tones varying in pitch, loudness and tempo, and the tablet records the locations, timestamps and pressures of participants' corresponding responses. Preliminary results are presented during this paper.

Session 3A: Optimising performance potential

Special session
Shaping music, shaping you: optimising music performance potential through body movement/dance
Marilyn Wyers & Neil March

Western classical music performance teachers in higher education are faced with many challenges. One constant challenge is how to make certain that students are optimising their music performance potential. This interactive presentation sets out to explore how body movement/dance in combination with established methods can offer a creative means of addressing this challenge using the sense of shaping music phrase in post-tonal piano music as a focus. The aims of this presentation are to investigate possible interrelationships between physically shaping movement phrase and improving a sense of shaping phrase in music, and to consider why these interrelationships might influence the way we perceive and action the music shaping process during performance preparation stages. These aims will be addressed through a framework of improvisatory body movement/dance/sound tasks, performance of live new music written by British composer Neil March, sharing of research in progress, demonstration and discussion.

Session 3B: Improvisation 2

Lecture-recital
A new approach to improvisation in Persian music
Amir Eslami & Hooshyar Khayam

Improvisation is the ultimate form of performance in Persian classical music. In the most restrained tradition, improvisation is built on a spontaneous sequence of thematic materials in reference to pre-existing motifs and structural phrases from *radif*. Two instruments are of central focus attaining the multilayer improvisation: the piano (with idiomatic techniques of Persian lute instruments – tar, setar, tanbur) and the ney (as representation of the vocal practice of *avaz*). Improvisations are based upon preconceived compositional patterns with a closed form in each movement. The collection exhibits a prudent approach to microtones in its harmonic language.

Session 3C: Shape, gesture, enactment

Sounded gestures and enacted sounds
William Brooks, Catherine Laws & Damien Harron

A pianist moves her arm (vertically). A percussionist moves his arm (laterally). Both produce sound (perhaps). A viewer (auditor) finds one gesture 'musical' or 'expressive', another gesture 'theatrical'. From whence do these judgements come? Are they irrelevant to the experience of 'music' or an intrinsic part of it? Under what circumstances might the 'music' be ancillary to the gesture, rather than the reverse (as is conventional)? These and related questions motivate 'Sounded gestures and enacted sounds', a practice-led project investigating the relationships between physical and sonic gesture and between embodied knowledge and musical meaning. By means of a process which moves from systematic gathering and analysis of data, through collaborative performance exploration, to composition (of gesture, not of sound), a team of three (composer, percussionist and pianist) develop an understanding of embodied gesture and musical meaning that is realised in composition and performance, as well as in analytical and descriptive discourse.

Exploring the experience of shaping music in performance
Helen Prior

The terms 'shape' and 'shaping' are commonly used in relation to music. A recent questionnaire study has allowed an insight into a large number of musicians' experiences and exposed some of the variation between participants of different backgrounds. Inevitably, though, many details of the experience of shaping music in performance remain to be explored. This paper focuses on a subsequent small-scale interview study that investigates this experience idiographically using interpretative phenomenological analysis to explore participants' experiences of shaping music in performance. Five professional violinists were interviewed and asked to perform a short musical task that generated both musical and verbal data, before discussing their own experiences of shaping music in performance. It is hoped that by exploring a small number of participants' thought-processes and experiences, detailed knowledge will be gained that will expand our knowledge of performers' use of musical shape or shaping, and of their musical experiences more generally.

Taking shape over time: a case study approach to the development and use of facial gesture and bodily expression in contemporary interpretations of *Liebesträum* by Franz Liszt
Jane Davidson & Sharon Chung

The current paper examines the work of two professional pianists to investigate the function of facial expression in solo piano performance. It provides novel descriptive data on the function of facial gesture and its relationship to overall expressive bodily movement and musical structure. For each individual, a high degree of congruence is revealed in the style and content of overall expressive body movements (e.g. body sway) and facial expressions employed (e.g. smiling with eyes closed). Between performers, very different bodily and facial expressions are found, but specifically identifiable gestures are manifest and intensified at moments of musical structural significance (e.g. climactic cadence points). There is high consistency in the locations of these gestures.

Letting the body decide: creativity, gesture and musical embodiment in space as a virtual instrument
Deniz Peters

While performers overtly use their bodies when shaping sound, there is a covert action behind this which is difficult to expose or to conceive, as it takes place as part of perception and imagination. This covert action is intentional. It motivates movements. It is also creative, as it engenders aesthetic decisions. It is linked to musical knowledge and understanding, but it goes beyond common conceptions of these terms by involving embodied forms of knowledge, understanding and intentionality. I argue that musical creativity depends on this kind of doing, which is not intellectual, yet, like thought, is also unseen. I develop my argument by discussing a performance setting in which the covert action articulates itself audibly and visibly. The setting uses space as a virtual musical instrument. It was part of a recently concluded research project aiming at an improved understanding of active perception as part of listening and at what guides musical performers' creative judgements when shaping gestures and phrases.

Session 3D: Jazz

Teaching and assessing jazz ensemble performance: a South African perspective
Marc Duby

Current music education imperatives in South Africa post-1994 now include a focus on ensemble performance, thereby placing new demands on the assessment process. While Western art music has an already established tradition of solo performance with established criteria, ensemble performance requires assessment of a wider variety of musical

approaches from jazz to multimedia presentations and other contemporary styles and formats. A brief overview of current perspectives on group creativity serves to introduce a discussion of the following key questions:

- How does a more nuanced understanding of creativity add value to the assessment process?
- How may creativity be re-defined in a group context so as to go beyond stereotypical definitions of the creative process?
- How do we take account of the potentialities for communication that are possible within a group setting?
- How is improvisation (by implication, the defining creative element of jazz ensemble performance) to be measured?

Learning jazz improvisation from a schema perspective
Kathy Dyson

This paper will explore theoretical and practical aspects of learning jazz improvisation as a creative, dynamic and adaptive skill. This will be done from two perspectives: that of schema theory, as a unified way of understanding the process in brain, mind and body, and as a teacher within a conservatoire, reflecting on better ways to facilitate and encourage deep learning and individual musical development. The idea and implications of schema theory will be discussed in relation to improvisation and interrogated through the findings of a year-long practical investigation (based on a teacher action–research model), focussing on various teacher-led, collaborative and peer-learning approaches to jazz improvisation with second-year undergraduate jazz students.

Jazz improvisation, group attention, and collective intention
Garry Hagberg

Jazz improvisation offers raw material of considerable value for numerous issues in the philosophy of mind. Issues of collective and distributed intention have emerged within philosophy in recent years as a fruitful area of study: the long-entrenched dualistic picture of an inner mental event standing behind its physical manifestation has been supplanted by a model of embodied action that is unburdened by a well-established but deeply misleading inner/outer dichotomy. This new work has made it possible to focus on a form of collective intentional action that is not contained within one single mind at one given moment, but rather distributed across a group of individuals engaged in a co-operative, interactively creative enterprise. In this paper I will discuss some details of the group-improvisational work of selected ensembles in close connection with these recent philosophical writings, specifically those that shed light on how ensemble improvisation interactively creates an intentional work that emerges within, and not prior to, its physical sound.

Research report
Shaping jazz piano improvisation: the influence of tempo, tonality and expertise on improvised musical structures
Kai Stefan Lothwesen & Klaus Frieler

Although models of cognitive processes in improvisation usually draw on jazz practice, empirical evidence is rare. The few existing experimental studies are often lacking ecological validity. Moreover, creative processes appear to be shortened due to conventional methods of musical analysis being applied. We developed a method to investigate influences of tempo, tonality and skills on musical structures of jazz improvisation. Standard jazz pieces varying in tempo and tonality were given as stimuli to improvise to; experiences from the recording situation were captured in focus interviews. Analysis was done using a paradigm in which the flows of improvisational ideas were categorised in an open and extendable way. Our first promising results display the ideational flow during improvisation in a comprehensive way accessible to statistical analysis while confirming other studies' findings. Using extensions to micro- and macro-levels, we hope to cover the full hierarchy of cognitive and motor processes involved in jazz improvisation in future developments of our method.

Session 4A: Performers and (or) composers

Special session
The performer's mind and spirit: reflective practice 'alla tedesca'
Amanda Glauert, Colin Lawson & Cavaleri Quartet

This session seeks to explore the ways in which performance action and reflection can be construed as two sides of one coin, distinct yet unified in purpose, namely that of communicating an immediate musical response to a musical text. The text in question, the 'Alla danza tedesca' from Beethoven's Op. 130 string quartet, inevitably provokes reflection on Beethoven's aesthetic intentions through its notational and syntactical conundrums. In between performances of this movement by the Cavaleri Quartet there will be two presentations, one from a performance practice perspective and one from an aesthetic point of view. These will seek to identify specific points of intersection between notated text and aesthetic context in this Beethoven movement, as an example of how performers must, and do, respond to the demands to both act and reflect simultaneously.

Trying (or not) to 'do right by them': performance and the conception of the composer
Mary Hunter

Although the idea that the performers of classical music should or can 'follow the composer's intentions' has long been thoroughly, and rightly, problematised, we must, if we are honest, acknowledge that it remains integral, if often undeclared, to the practice of classical-music performance. In the present paper I revisit the question of the composer's intentions. However, I do not focus on the well-trodden area of the nature of those intentions. Rather, I ask 'what is "the composer" to the people who divine his/her "intentions"?' In interviews conducted with both amateur and professional musicians, it emerged that while almost all of them believe that composer biography is a crucial part of the classical-music 'package' and something they think they ought to know about, in practice 'the composer' means a combination of biographical, intellectual, oral-tradition, visual, moral and physical elements. To conceive of 'the composer' in this way has epistemological, ontological and pedagogical implications.

Creating the illusion of improvisation: a composer's perspective
Jonathan Pitkin

Ever since the idea of a distinction between the composer and performer of a musical text was first established, the two roles have interpenetrated one another in a variety of ways. Amongst the products of this interaction are pieces which, although fully notated, in performance nevertheless give the impression of being improvised. This paper will use the author's composition *Con Spirito*, a duo for live pianist and computer-controlled Yamaha Disklavier, to address the questions of how and why a composer might consciously attempt to create such an illusion. It will be argued that the dialogue which unfolds between pianist and Disklavier, in which the former never appears to know in advance how the latter will react to what he/she plays, provides an on-stage enactment of that which also takes place between listener and composer, in which the composer appears to respond to each of the listener's expectations as they arise.

Session 4B: From score(s) to performance(s)

Creative performance within the boundaries of the score
Cristina Capparelli Gerling

This presentation describes the learning, memorising and performing of Chopin's Barcarolle Op. 60 based on the speaker's own Schenkerian analysis, Rink's (1988) and Schmalfeldt's

(1990) studies, analysis of recordings old and new, the use of Chaffin's performance cues (2002, 2006, 2010) and analysis of the speaker's own initial public presentations. The graphs became a springboard out of which Chaffin's performance cues, mainly structural and expressive ones, were integrated. The analysis also took into account rhythmic procedures in relation to consonance and dissonance placement. The learning was accompanied by audio-video recordings scattered over a period of thirty months. Practice time amounted to approximately 150 hours clustered around two-week periods that became available in her schedule. She also recorded rehearsals and live presentations. Even though the pianist had known the work for many years, she came to possess a new level of awareness and a heightened sense of control in the projection of her expressive intentions.

Mystery and innovation in performances of Mozart's Fantasy KV 475: following the guidance of three great twentieth-century masters
Zélia Chueke

Generating controversy, questions and doubts from the very first bar, Mozart's C minor Fantasy KV 475 is an excellent example of innovation in the eighteenth century. Searching for a sense of direction in the musical discourse in order to build a coherent interpretation, pianists may be puzzled by the non-conventional compositional resources Mozart has used to build the 'musical plot' of this unique work of art. Following the guidance of pianists Werner Genuit and Hans Graf, and the legendary conductor Sergiu Celibidache, three different interpretative perspectives are presented. Their comments were confined to concrete performance instructions rather than resorting to the use of metaphors, based on the direction of the musical discourse. Analogies were established to orchestral timbres, which by extension may be applied to an operatic context, illustrating creative practice as a means to facilitate access to and gain understanding of composers' musical ideas, and thereby to enhance performance.

One performance, multiple scripts: the peculiar case of the fifth bar of Brahms's 'Double Concerto'
Scott Murphy

Brahms's notation of the fifth bar of his 'Double Concerto' includes two atypical performance directives: a minim triplet, and the seemingly contradictory instruction to play *in modo d'un recitative, ma sempre in tempo*. Most cellists on commercial recordings of the movement contravene the second half of Brahms's instruction, presumably to meet the first half. I contend that a performance of the minim triplet 'in tempo', given the rhythmic and metrical overabundance of the preceding four bars, permits the rhythm of the cello's triplet to be perceived in one of two equally plausible ways. This dual rhythmic assessment arguably correlates with the indeterminacies and variability called for in a recitative, imparting some degree of reconciliation between the two parts of Brahms's instruction, and joining other readings of 'doubleness' throughout the concerto. This assessment also adds a new dimension to planar models of metre, and complicates the type/token ontology of musical works.

Performing the unique: Messiaen's *Petites esquisses d'oiseaux*
David Kopp

Messiaen's *Petites esquisses d'oiseaux*, a late set of six brief birdsong pieces for piano from 1987, requires the performer's creative participation. The work is unusual in many ways for Messiaen, affording even the pianist familiar with his music less than expected precedent for decision-making. Absent the performer's active imagination, the music will sound dull and flat; with such input, it is captivating. The set's unique organisational scheme, in which the odd-numbered pieces are similar, all portraying the robin, while the even-numbered ones are unlike, each portraying a different bird, suggests multiple interrelationships. The robin pieces, moreover, represent a stylistic development for Messiaen: tempo, texture, expression and dynamics change in nearly every measure, often independently. Aided by analysis, the performer must discover and communicate a sense of continuity and shape. Ultimately one

concludes that continuity in this music rests, paradoxically, in the quality of ever-shifting change and recombination among recognisable elements.

Session 4C: Historical performance/recordings/Bach

Echoes of nineteenth-century improvisation: a view from a historical recording by Egon Petri
ChiaWei Lin

Egon Petri's recorded improvisation of 1923, produced by Julius Block on Edison wax cylinder, provides the focus of the present study. My transcription and analysis of this recording suggest that Petri frequently uses 'chunks' of his preceding performance as 'motives' providing a basis for a sequence of extemporisations. Often, however, the predetermined metre is subverted when the total duration of these spontaneously selected chunks does not fit within the existing metric framework. In order to reconstruct stable metric pulsation, Petri applies certain 'error-correction' strategies when transitioning from a motive-based sequence section back to the more 'lyrical' theme of his improvisation. This study demonstrates how Petri's improvisatory strategies can be illuminated by recent cognitive studies of improvisation. It also discusses how Petri's perspectives on improvisation and musical organisation were impacted by his educational and social background as well as by the collective taste of the era.

Bach performance: a case study of musical decision-making
Daniel Bangert, Dorottya Fabian & Emery Schubert

When asked to explain how musical decisions are made, performers often refer to concepts such as musical intuition in contrast to more analytical, deliberate processes of decision-making. Through a case study of a professional period cellist, this paper examines the nature and role of intuitive and deliberate process of musical decision-making in historically informed performance. Conducted over two years, the case study traces the development of a musical interpretation of the Suites for Solo Cello by J. S. Bach. Using analysis of retrospective think-aloud data, the study found that deliberate decision-making accounted for approximately two-thirds of all musical decisions raised by the performer. The paper defines intuitive and deliberate methods of decision-making through recent psychological literature on intuition and dual process theories of cognition, and it compares this literature with writings by performers.

Studying concert performances: the iconic career of Jascha Heifetz
Dario Sarlo

The concert careers of great performers represent a rich and underused avenue for musicological investigation. While the recordings of these musicians feature often in academic studies, relatively little attention is paid to the thousands of times these performers appeared in concert. This paper contends that research into historical recordings and performance practice benefits from complementary studies into the concertising habits of iconic performers. The paper draws on extensive archival research in the Library of Congress Heifetz Collection to demonstrate how a performance event dataset can produce broad empirical observations about entire careers. These discoveries are then used to discuss distinctive and unique aspects of Heifetz's career, such as repertoire choice, recital structure, use of encores, and so on. Ultimately, it is hoped that empirical and analytical research into concert performances along the lines set out in this paper will form a useful complement to ongoing investigations into performance and recordings.

Rubato and the creative performer: between freedom and structure
Abigail Dolan

Tempo rubato is associated with spontaneity and freedom. Some performers, however, conceptualise it as 'fantasy with order'. The presentation examines what forms such 'order' can take. Do performers replace the temporal framework provided by the score by a

different type of organisation? Case studies include the Prelude from Bach's Suite No. 4 in E-flat major BWV 1010 performed by Casals, and Debussy's *Syrinx* by Rampal. The work method consists of focusing on timing data as generated by analysing the performances' grouping structure, rather than referring to the performances' timing in relation to the nominal values indicated by the score. The data reveals that in some cases, the extreme rhythmical freedom does not seem to be exercised arbitrarily but is governed by an alternative metrical organisation. The study sheds light on the multi-faceted phenomenon of rubato, and on the complex and creative strategies used by performers to combine freedom within structure.

Special session
Researching performance, performing research: through the lens of experimentation
Kathleen Coessens (moderator) with William Brooks, Juan Parra Cancino, Alessandro Cervino, Darla Crispin, Paulo de Assis, Anne Douglas, Catherine Laws, Stefan Östersjö & Luk Vaes

This collaborative session will explore the relationship between research and performance through the lens of experimentation. Moving from the pairing of experimentation–performance as a paradoxical construction towards experimentation as a necessary and creatively enhancing aspect of the preparation and the act of performance, we aim to enrich the dialogue and shared perspectives of the artist as a performer: not only an interpreter, but also an experimenter. Starting with the premise that experimentation is inherent to artistic practice and to the processes of music-making, we will define artistic experimentation broadly as encompassing the actions that an artist undertakes in developing and constantly renewing artistic identity and expertise. A short exposition of case studies by researchers of ORCIM (Orpheus Research Centre in Music, Ghent) will be followed by a moderated panel discussion drawing upon different perspectives and expertise. Both discourse and performance examples will enrich the discussion, which will also involve the audience.

The problem with performing
Anthony Gritten

Much work in performance studies is underwritten by the metaphor of 'performing as problem-solving'. This metaphor configures performing as a particular type of creative practice, with the creativity distributed in a particular way between practising and performing. This paper unpacks the metaphor in order to understand its consequences when writing about performing: things happen at a conceptual level, with measurable consequences, when one metaphor above others is used to model performing. Section 1 discusses texts shot through with the metaphor of problem-solving: examples show the metaphor's effects on writing and on conceptions of performing. Section 2 contextualises problem-solving in the wider world: it is attractive because it subscribes to the discourse of performativity and seems to present an ergonomic means of clarifying issues in an accountable manner. Section 3 asks what other ways of understanding performing are foreclosed by the metaphor.

Interpretation versus *experimentation*: exploring new paths in music performance
Paulo de Assis

The aim of this presentation is to challenge the dominance of the concept of interpretation in the field of music performance, and to investigate experimentation as a new path. Insisting on the strong relationship between the idea of interpretation and the editorial concept of *Urtext*, and emphasising the deconstructions of the *Urtext*-utopia, this presentation claims that the crisis of interpretation leads to a lack of creativity from the performer, while experimentation enhances creativity, keeping alive what has driven past music in the first place. Three major topics will be addressed:

(a) to what extent is the classical conception of musical interpretation bound to a given historical period, and how and when did it build a performance paradigm?
(b) how can new and innovative approaches be created through experimental performance practices, defining a new performance paradigm?
(c) how can experimentation in music performance be defined, demonstrated and documented?

Aural modelling and performance pedagogy: theory and practice
Kumaran Arul

Performance pedagogy appears to rely on aural models as arbiters of normative taste; however, this implicit transmission of values remains largely unarticulated beneath the surface of pedagogical dialogue. While musical scores are imperfect expressions of performance currency, they persist as a primary focus of discourse on performance. In non-Western traditions of music (and as well in jazz and popular music), performance is largely (or exclusively) taught using live and recorded aural models. These traditions have also been associated with attributes of creativity in performance including the use of improvisation. This paper will discuss issues raised by a greater emphasis on aural methods in Western classical pedagogy and the complications of using recordings more deliberately in teaching. The talk will include a practical exploration intended to evidence the difficulties and benefits of such a shift in approach, including its use in historical performance practice.

First encounters of the musical kind: strategies for learning music
Jane Ginsborg & Helen Prior

Very little research has been undertaken on music students' learning styles (visual, aural or kinaesthetic), and while the effectiveness of different learning strategies for memorising music, for example, has been investigated, little is known about music performance students' preferences when they first start learning a piece of music, nor the implications of their first encounter with it – via the score, or via a recording – for the ways in which their understanding of the music develops. Our aim was to identify subsets of performers who use different strategies, whose subsequent learning we can track and compare in greater detail. The preliminary results of a survey of music performance students' strategies for learning in the earliest stages of preparation for performance suggests that their first encounters may well represent their learning styles, which may in turn influence the development of their understanding of the music.

Creative strategies in the exploration of ornament performance with and without visual feedback on performance timing
Renee Timmers, Makiko Sadakata & Peter Desain

Visual feedback on performance characteristics such as timing, dynamics and articulation may be an efficient manner to motivate performance students to practise and develop their expressive skills. To promote diversity and a creative approach to performance, visual feedback should not be restrictive and normative, but should encourage exploration. In an experimental study focused on the timing of a musical ornament, we examined whether exploration training with and without visual feedback leads to improved precision in imitating target performances of the ornament, and whether visual feedback enhances the performance diversity during training. The results highlight the exploration strategies of the pianists and confirm an influence of feedback on exploration and imitation precision. The results are limited to the performance of a specific musical element. Nevertheless, they open educational possibilities for training performance skills as well as provide direction for wider investigation of creative processes in performance.

Creativity in perpetual motion: a perspective from South India
Sophie Grimmer

This paper concerns the oral transmission and development of creative skill in vocal performance within the Karnatic classical music tradition of South India. Drawing on ethnographic methodologies, located at the interstices of the sociology of music education and ethnomusicology, extensive fieldwork was undertaken across South India, facilitating insight into formal and informal contexts of teaching and learning. Having established the

boundaries of a stylistic school via strict imitation of the *guru*, students (*shishyas*) enter an essentially autonomous iterative stage of learning – a life-long stage, perpetually moving, for the development of an individual 'voice'. Drawing on observations and contemporary perceptions amongst *gurus* and *shishyas*, the paper investigates how intangible musical nuances, considered so critical in performance, are absorbed and evolved, and how a singer accumulates a personalised bank of musical ideas from which to draw in the moment of performance, for unique expression of the compositional (*kalpita sangita*) and improvisatory (*manodharma sangita*) dimensions of Karnatic music.

Session 5C: Cross-cultural/multimedia performances

Performing perfection: musical process in Cirque du Soleil's Las Vegas shows
Lynda Paul

Cirque du Soleil's Las Vegas shows are – in the tradition of circus – meant to be experienced as live, physically immediate and ephemeral. Las Vegas's multibillion-dollar tourist economy, however, requires that all of its shows be reliably 'perfect', stable, fixed and repeatable. The negotiation of these contradictory demands, I argue, is enabled primarily by Cirque's unique approach to music. Using a performance-centred methodology, this paper illustrates the dynamic methods through which Cirque's interactive soundtracks are created and realised in performance. My analysis focuses on two shows: *Kà* and *Love*. Ultimately, I argue that their soundtracks are uniquely responsible for creating a sense of seamless perfection during performance – concealing the fragmentary and ephemeral nature of the shows' ever-shifting content, and revealing new ways in which music is used to negotiate the demands placed upon live performance in a world whose values are shaped increasingly by digital media.

Challenges faced by performers of cross-cultural music
Valerie Ross

Western art music conventions and the institutionalisation of oral traditions in musical training have transformed the way in which music is created, interpreted, performed and enjoyed. Composers and performers are exploring new ways of creating and expressing music by combining different musical traditions and collaborating with musicians from diverse cultural backgrounds. This paper examines the challenges faced by performers of music written for a combination of Western instruments and non-Western instruments. Emergent themes from the study relate to (1) new musical genres that may be grouped by instrumentation, musical style and performance practice traditions; (2) the significance of socio-cultural relationships in musical engagement; and (3) challenges in the rehearsal and performance of cross-cultural works due to different types of tuning and notation systems as well as problems associated with overall cohesive sound and the lack of interpretive precedent.

Session 5D: Jazz in history

Comparative analysis of two numbers from Benny Goodman's 1938 Carnegie Hall concert
Catherine Tackley

The concert given by Benny Goodman at Carnegie Hall on 16 January 1938 is widely accepted as a seminal event in the history of jazz. No doubt this reputation has been perpetuated by the release of the concert on LP in 1950 and subsequently in other formats, as well as live recreations. As a recording of a live event, this album can be reified as a snapshot of jazz at a particular time and therefore regarded as inherently significant. However, a more critical assessment can be obtained through comparative analysis of contemporary performances in order to determine the extent to which the Carnegie Hall performances were consistent, divergent, definitive or developmental. In this paper I shall

focus specifically on 'Don't Be That Way' and 'Sing, Sing, Sing', the first and last numbers on the printed concert programme.

Innovation in performance, or commercial category? The almost forgotten case of jazz-rock
Andrew Blake

In the later 1960s, as the first wave of guitar-based rock bands, whose practitioners owed much to jazz and blues, communicated with large audiences, jazz itself was in crisis, stuck between an ossifying post-bop orthodoxy and an avant-garde happy to exist beyond the fringes of commercial music. This paper will explore the new performance styles which arose in response to this crisis. Categories such as 'jazz-rock', 'fusion' and 'jazz-funk' refer to the work of a large number of artists who could not identify with rock or the jazz avant-garde but who wished both to innovate and to make a living. I shall discuss ways in which 'jazz-rock' performance differed from both jazz and rock, whether in relation to aesthetic decisions made by improvisers, to the technologies used in assisting those decisions, or to the attitudes taken by musicians, record labels and concert promoters, funding bodies, and journalists, towards the cultural status and financial viability of work which deliberately crossed categories.

The impact of shared leadership, memory, and cognition on orchestral performance: the Britten Sinfonia as a case study
Leslie Anne Lewis

Academic musicology has paid little attention to the process of developing interpretations, especially in orchestral settings. Furthermore, the complexity of the relationships at work in ensembles is often masked by the 'guiding intelligence' of conductors. However, recent literature in the field of social and organisational psychology argues that there is something to be gained by looking at orchestral leadership, either with or without a conductor, as the product of teamwork. This paper extends this argument by exploring how transactive memory systems and socially distributed cognition are embedded in orchestral music-making. A case study of the Cambridge-based Britten Sinfonia is presented in order to demonstrate how ensemble interaction is multifaceted and rarely works in a unilateral way moving from conductor to ensemble, as is often assumed. This discovery has implications for our conceptualisation of interpretation and regarding the advantages of maintaining flexibility within the leadership structures of orchestral ensembles.

The art and science of research in live performance
Mine Doğantan-Dack

Live performance is an under-researched area within contemporary performance studies, which has shaped its research agenda almost exclusively around recorded performances. This paper presents practice-based research on live performance from the perspective of a classical concert pianist. It is argued that performers continue to learn on stage, and among other things a live performance is a site of knowledge production. Furthermore, by taking the value of the live event for the performer as a starting point, the project moves beyond the interests of merely gaining new knowledge and understanding into an area where artistic engagement with and commitment to the 'object' of research, i.e. the live performance, necessitates an interested and subjectively valorised positioning of the performer-researcher. The paper aims to propose methods for tackling the problems involved in representing the performers' experience of a live performance, and to motivate the emergence of a specifically performer-oriented discourse on live music-making.

Towards ethical coherence through creatively embodied musical performance
Darla Crispin

Arnold Schoenberg's ambivalence about performers and their traditions has reinforced the dichotomy between the legacy of his works as artefacts and as living events in the concert hall. This schism has been exacerbated by the profound influence of Theodor W. Adorno upon reception of the music of Schoenberg and his school. However, the findings of practice-based research suggest, in defiance of Schoenberg's strictures and Adorno's aporectic dialectics, that seeking to understand specific creative processes through analysis and studying archived performances – alongside interrogation of musical practice itself – can lead to fresh insights into the Second Viennese School. The paper presents a set of illustrative studies, and it concludes with a proposal for a performative-ethical model, in which live performance is seen as a manifestation of an ever-changing web of artistic expertise, nested within a social framework that emphasises the performer's responsibility in advocacy of works, including those of the Second Viennese School.

Ritual in the context of contemporary music performance
Helena Marinho & Sara Carvalho

The concept of ritual has often been applied as an analytical tool in ethnomusicological studies focusing on traditional-music performance. Theoretical models are often based on Arnold van Gennep's description of ritual action and its adaptation by Victor Turner to

contemporary Western-society arts and entertainment activities. This research addresses the theoretical implications of applying ethnographic tools of ritual analysis to art-music performance and aims at demonstrating the pertinence of van Gennep's and Turner's models for contemporary music performance. Departing from prior research by the authors of this paper, this investigation focuses on ethnographic models of analysis of the trilogy composer/performer/listener. The research integrates two concepts that are closely related to ritual, namely narrative and transgression, demonstrating that ritualised forms of transgression can contribute to the deconstruction of musical narrative.

Session 6B: Performance in/and history

Orality and literacy: historical performance in the twenty-first century
Ingrid Pearson

Walter Ong's 1982 work *Orality and Literacy: The Technologizing of the Word* explores differences between oral and literate cultures. Discourses arising from the application of Ong's characteristics of orally based thought and expression to Western art music, reflecting on orality and literacy, give us a greater understanding of the dynamics of practice and theory. Nine years after Ong's monograph, Clive Brown observed that many twentieth-century manifestations of historical performance ran the risk of offering the public 'attractively packaged but unripe fruit'. In 2011, there is little doubt that historical performance has come of age. This paper aims to demonstrate how Ong's characteristics of orally based thought and expression now reside within historical performance, positioning Ong's research alongside that of both key twentieth- and twenty-first-century performer/ scholars, musicologists and others. It also hopes to account for the current success of historical performance through acknowledging its embracing of both oral and literate modes of performance.

Plans, paths, and detours: an approach to long-range form in baroque keyboard improvisation
Michael Callahan

While scholars mostly agree on a hierarchical organisation of improvisational patterns, no account of improvisation sufficiently explains long-range improvised form as more than a series of atomistic events. I address the lacuna by situating improvisational *dispositio* on a continuum between rigid, pre-improvisational templates and moment-to-moment spontaneity, demonstrating the plausibility of extemporising whole pieces while honouring the sensitivity of an improviser to opportunities that arise in real time. I ask the following questions: To what extent can improvisational *dispositio* rely upon plans made *prior* to performance versus alterations to these plans made *during* performance? Which pre-learned paths assist minuets, toccatas, preludes, etc., and how do these interact with more immediate creative impulses (e.g. expansions, detours, postponements, omissions) during improvisation? Through sample improvisations and discussions of treatises and keyboard pieces, I present an account of *dispositio* that synthesises pre- and intra-improvisational creativity, which elucidates both historical and present-day pedagogies of the craft.

Creativity in French keyboard music, 1650s–1770s
David Chung

Creativity during the *ancien régime* was intricately linked to the notion of the good taste (*le bon goût*). To understand the changing attitudes towards performance, this paper probes into (1) how creativity evolved in French keyboard music from the 1650s to the 1770s, and (2) the ways in which creativity was distributed across composition, performance and teaching. A survey of contemporary discourses reveals that musical taste evolved following the changes in the language reform. The challenges to accepted values were encapsulated by Jean-Jacques Rousseau in his 1768 *Dictionnaire*. In this influential work, Rousseau not only re-emphasised the dualism of the French *goût* in which the creativity of the individual was blended into universal order and protocol, but also recognised that good taste could vary

among individuals of different backgrounds. The new emphasis on taste, stressing individual and cultural aspects, stimulated diversification in music-making and opened up possibilities for both the composer and the performer.

ALCHEMY IN PERFORMANCE: *transFORMation* and *perFORMance*
Anthony Rooley (with Evelyn Tubb)

'Alchemy' as an extended metaphor of what takes place in the act of performance – turning that which is relatively 'gross' into that which is relatively 'fine'. 'Hermes' being the deity traditionally responsible for communication was regarded as the chief 'force' in alchemy as well as in artistic performance contexts. Anyone working in the field of music performance would do well to become more familiar with the God's attributes, his skills, his cunning, his penchant for trickery, and his immense generosity. The 'law of three': 'giving', 'receiving' and 'returning' – in other words, the 'Three Graces' performing their eternal 'round' – a dance of great beauty and energy is symbolic of the cycle of 'birth', 'life' and 'death' experienced by all of Creation, but manifest, potentially, in every act of 'Performance'. We would be wise to be more conscious of their specific attributes and how they interplay. With the advent of the 'scientific' frame of mind 'truth' is provable, repeatable under controlled conditions – the same every time. Unfortunately 'performance' rarely works that way, so an understanding of 'metaphoric truth' as opposed to 'scientific truth' gives immense aid and insight to all of those embarking on a 'performance-based' career.

6C: Ensemble performance

Rehearsal analysis of Finnissy's Third String Quartet
Amanda Bayley & Beth Elverdam

Research into composer–performer collaborations in contemporary repertoire articulated from the perspectives of discourse and performance analysis brings new understandings to creative and interpretative processes. Interaction and collaboration take place at different levels of social and musical communication. The aim of this interdisciplinary, ethnographic study involving musicology and social anthropology is to provide insights into rehearsal practice by analysing musical conversation, social conversation, non-verbal interactions and musical interactions from the approach of a 'discourse community'. Audio and video sources of the Kreutzer Quartet rehearsing with Michael Finnissy (on his Third String Quartet, completed in 2009) will reveal ways in which professional musicians communicate during rehearsal, and how the playing is indicative of the transformation of talk into play. Examples from video footage will combine gestural analysis with discourse and sound analysis, and musical interpretation.

Feeling with you: expressiveness and empathy in string quartet performance
Clemens Wöllner

Perceiving the gestures of others may give rise to the sensation of corresponding feelings associated with these gestures. Within such a perception–action model of empathy, the role of self–other perceptions is particularly important for musical interactions. If ensemble musicians convey their expressive intentions in a decipherable way via body movements, then other musicians should perceive these intentions and can modify their playing. In a first study, a string quartet was filmed during a public performance of Vaughan Williams' First String Quartet in G minor. Each member of the quartet then evaluated continuously the expressiveness of their own and fellow musicians' performances watching videos with and without sound. In study 2, independent observers with higher empathy scores were better at estimating the quartet musicians' expressive intentions. It is argued that empathy – via the perception of motion – facilitates the perception of emotional expression in music performance.

The string quartet and the ideal of 'selfless' performance
Nancy November

This paper traces the discourse about the string quartet back to its origins in the mid-to-late eighteenth century, and considers various factors that led to the performance ideals that are associated with it. These factors include the strong association, in German writings, of the string quartet with compositional prowess and polite social interactions; the perceived loss or shrinkage of the private sphere of music-making in the early nineteenth century; and a concomitant need to renegotiate the idea of chamber music. Evidence considered in the study includes performance reviews, articles and dictionary entries on the string quartet, reports on quartet performers, and iconography. An historical exploration of the ideals attached to string quartet performance helps us to become more critical of their application. We can see how ideologies of performance can tell us at least as much about the ideologues and their social, cultural and political concerns as they do about actual performance practices.

Research report
The development of creative relationships in music ensembles
Elaine King

This report draws together theoretical and empirical documentation about the ways in which the relationships between musicians in ensembles change over time. In the light of existing research on personal and working relationships, a combined theoretical model will be put forward to reflect the typical developmental sequence of a 'creative relationship'. The sequence is defined according to three phases – 'bonding', 'lifespan' and 'break up' – and within each phase, different characteristics are identified about the interactive behaviour of musicians (Tuckman, 1965; Levinger, 1983). A meta-analysis of selected empirical data (Goodman, 2000; King & Ginsborg, 2011) will be undertaken to identify characteristics that emerge across the different phases of a creative relationship.

Plenary session 1

Invited panel
On the margins of idiomatic jazz: creativity in improvisation, performance and composition
Participants: Luke Windsor (Convenor), Karen Burland, Christophe de Bezenac and *METROPOLIS* (Petter Frost Fadnes, Matthew Bourne, Colin Sutton, Nick Katuszonek)

This discussion between practitioners and music psychologists will focus on the ways in which the contexts of improvisation and composition afford and constrain creative performance. Ecological psychology (e.g. Roger Barker; James Gibson) focuses on the relationships between behaviour and the settings in which this behaviour is situated; such an approach contrasts with the dominant ideology of cognitive science, where abstract symbol manipulation is often seen as the root of problem-solving. In the case of music, creativity can be understood as the intellectual manipulation of abstract symbols (e.g. Johnson-Laird), an approach which, although fruitful, highlights the individual and mental at the expense of the situated and psycho-physiological. Through guided discussion we will explore the different ways in which planned and unplanned musical interactions reflect the influence of both more global and more immediate affordances of the musicians, their instruments and their playing contexts.

Plenary session 2

Keynote paper
Creativity in performance: improvisation, ritual and collaboration
Keith Sawyer

Creativity researchers have generally focused on creative activities that result in lasting products, such as novels, paintings, musical scores and scientific publications. In performance creativity, in contrast, the goal is not to generate a lasting product. In a sense, the ephemeral performance is itself the product. Creativity researchers have neglected performance creativity; this is puzzling, given that the ethnographic record suggests that performance creativity may be a more common human activity than product creativity. In this talk, I take an ethnographic approach and examine a broad range of performance genres from a variety of the world's cultures. I build on this review to propose a unifying framework to understand performance creativity, a framework that is centred around one core dimension: that from ritualised performance to improvised performance. I conclude by proposing how the study of creativity in performance can contribute to our understanding of all human creative activity, including product creativity.

Presenters' biographies

Antonenko, Katerina (Abstract: p. 19)
Katerina Antonenko is a freelance harp-maker and restorer, novelist and theatre historian. She studied theory at Moscow State Literature Institute, and historical drama and rhetoric at Moscow's Artistic Academical Theatre. She worked as an acoustician and designer for Selena Harps, Moscow. She is now directing Ludus Danielis in St Petersburg.

Arul, Kumaran (Abstract: p. 30)
Kumaran Arul is a doctoral student at the University of Cambridge. He is currently researching performance with a focus on historical recordings. He is also an active pianist with regular solo, chamber and concerto appearances.

Bangert, Daniel (Abstract: p. 27)
Daniel Bangert is a PhD candidate in musicology at the University of New South Wales, Sydney. His research on musical decision-making in period instrument performance is being supervised by Dorottya Fabian and Emery Schubert.

Barthet, Mathieu (Abstract: p. 20)
Mathieu Barthet completed a PhD degree from Aix-Marseille II University in 2008; his work on timbre and music performance was carried out in the analysis/synthesis team from the CNRS Laboratoire de Mécanique et d'Acoustique. He is currently a postdoctoral research scientist in music informatics at the Centre for Digital Music at Queen Mary, University of London.

Bayley, Amanda (Abstract: p. 35)
Amanda Bayley is Reader in Performing Arts at the University of Wolverhampton. She has published on twentieth- and twenty-first-century music, her latest book being *Recorded Music: Performance, Culture, and Technology* (Cambridge University Press, 2010). Her research areas include the relationship between performance and analysis, and composer–performer collaborations.

Blake, Andrew (Abstract: p. 32)
Andrew Blake is Associate Dean, Humanities and Social Sciences, University of East London. His books include *The Land without Music: Music, Culture and Society in Twentieth-Century Britain* (1997), *Living through Pop* (1999), and *Popular Music: The Age of Multimedia* (2007). He also writes on sport, consumer culture and fiction.

Blier-Carruthers, Amy (Abstract: p. 18)
Amy recently received her PhD from King's College London. Her interest in the theory and practice of music extends beyond her research, which she balances with her career as a violinist. She has most recently lectured at King's and Goldsmiths, and is undertaking work at the Royal College of Music.

Brooks, William (Abstracts: pp. 22 & 29)
William Brooks (University of York) is a composer and musicologist. In both domains he is concerned with 'experiment': compositionally, he explores (particularly at ORCiM) procedures calculated to explore outcome domains, rather than products; musicologically, he writes (most recently at ORCiM) on Cage, Ives and others in the oxymoronic 'experimental tradition'.

Burland, Karen (Abstract: p. 37)
Karen Burland is a lecturer in music at the University of Leeds, publishing research on audience behaviour, musical identities, music therapy and the psychology of performance (e.g. in Gary McPherson's *The Child as Musician* (2006) and the *Journal of New Music Research*). Karen is an active clarinettist and saxophonist.

Callahan, Michael (Abstracts: p. 34)
Michael Callahan is an assistant professor of music theory at Michigan State University, where he teaches undergraduate harmony and form, graduate counterpoint, and keyboard improvisation. His research interests include improvisational techniques and treatises of the German baroque, rhythm and metre, jazz, and the pedagogy of music theory.

Cancino, Juan Parra (Abstract: p. 29)
Juan Cancino Parra is a composer, guitarist and computer performer. Founder of The Electronic Hammer, a computer and percussion trio and Wiregriot (voice and electronics), he collaborates regularly with Ensemble KLANG and Richard Craig, among many others. He is currently preparing a doctorate at Leiden University on performance practice in computer music.

Carvalho, Sara (Abstract: p. 33)
Sara Carvalho is a Portuguese composer. She lectures in the Communication and Art Department of Aveiro University and is an integrated researcher of INET-MD. Several of her pieces are available on CD, published by Numérica and Phonedition, and her scores are published by the Portuguese Music Information and Investigation Centre.

Cavaleri Quartet (Abstract: p. 25)
Formerly known as the Harpham Quartet, the Cavaleri Quartet recently made their Wigmore Hall and Purcell Room debuts as Park Lane Group Young Artists. Other recent highlights include performances at venues such as the Royal Festival Hall, Cadogan Hall, Sony Auditorium (Madrid) and Rachmaninov Hall (Moscow). They are Leverhulme Junior Fellows in Chamber Music at the Royal College of Music for 2010/11.

Cervino, Alessandro (Abstract: p. 29)
Alessandro Cervino graduated in piano and composition from the Conservatories of Milan and Brussels and the Chapelle Musicale Reine Elisabeth (Belgium). Active as a concert pianist, his doctoral research focuses on the piano sonata in contemporary music and aims at understanding which kind of information, drawn from an observation of the score, can be useful for a performer.

Chueke, Zélia (Abstract: p. 26)
Zélia Chueke is Professor of Music at the Universidade Federal do Paraná in Brazil and Permanent Researcher with the Observatoire Musical Français, Université de Paris-Sorbonne, Paris IV. She collaborates both as pianist and as scholar with prestigious institutions in Brazil, France and the USA. Live recordings are accessible through www.zeliachueke.com.

Chung, David (Abstract: p. 34)
David Chung received his PhD from Cambridge University and is Associate Professor at Hong Kong Baptist University. His research in French baroque music has led to a critical edition (UT Orpheus Edizioni) and articles in *Early Music*, *Early Keyboard Journal*, *Journal of Seventeenth-Century Music* and *Music & Letters*.

Chung, Sharon (Abstract: p. 23)
Sharon Chung is a postgraduate piano major at the University of Western Australia. Having completed her undergraduate degree in 2009, she has begun work on reflective practice in chamber ensembles. She often performs piano duos with her twin sister, Sarah, and during their studies both have won many prizes.

Coessens, Kathleen (Abstract: p. 29)
Kathleen Coessens' research is situated at the crossings of science and art, human creativity and cultural representations, embodiment and epistemology. She is a pianist and philosopher, researcher at the Vrije Universiteit Brussel (VUB), the Orpheus Research Centre in Music, Ghent, and the Conservatory, Antwerp. She recently published *The Artistic Turn: A Manifesto* with Darla Crispin and Anne Douglas (2009).

Cornish, Peter (Abstract: p. 19)
Supervised by John Rink at Royal Holloway, University of London and supported by the AHRC, Peter Cornish completed his PhD, entitled 'Conception and enactment in musical performance', in 2002. As a clarinettist, he has studied with Alan Hacker. He is a senior member of the mathematics department at Winchester College.

Crispin, Darla (Abstracts: pp. 29 & 33)
Darla Crispin is a senior research fellow at the Orpheus Research Centre in Music (ORCiM). Her most recent scholarly work focuses upon practice-based research for musicians, scholars and audiences. Publications on this theme include a collaborative volume with Kathleen Coessens and Anne Douglas entitled *The Artistic Turn: A Manifesto* (2009).

Davidson, Jane (Abstracts: pp. 19 & 23)
Jane Davidson, Callaway/Tunley Chair of Music, University of Western Australia, has published extensively on music as a social scientist and has undertaken reflective practice research as a performer. She is Performance Programme Leader for the new $24.6 million Australian Research Council Centre of Excellence for the History of the Emotions.

de Assis, Paulo (Abstracts: p. 29)
Paulo de Assis is a pianist, musicologist and artistic-researcher. He has a PhD on Luigi Nono's piano works and he completed Camillo Togni's unfinished piano concerto. His current research focuses are performance, music editing, aesthetics, philosophy of music, contemporary music and composition. He is Senior Researcher at the Universidade Nova de Lisboa and at the Orpheus Institute in Ghent.

Desain, Peter (Abstract: p. 30)
Peter Desain has a background in mathematics and in psychology. He applied this to the field of music cognition. At present he chairs the Cognitive Artificial Intelligence Department of the University of Nijmegen. Since 2002 he has worked on classification of single-trial EEG for direct brain computer interfaces for the handicapped.

Doğantan-Dack, Mine (Abstract: p. 33)
Mine Doğantan-Dack is a professional pianist and music theorist. She is a research fellow in music at Middlesex University, and an associate of CMPCP. Mine regularly performs as a soloist and chamber musician. Her research interests include phenomenology of music performance, history of music theory and affective responses to music.

Dolan, Abigail (Abstract: p. 27)
Abigail Dolan combines flute performances worldwide with research into performance. Abigail is a Fellow Commoner at Clare Hall, Cambridge, and former Edison Fellow at the British Library Sound Archive. Starting in 2012, Abigail will hold a Visiting Research Fellowship at the Institute of Musical Research (IMR), University of London.

Dolan, David (Abstract: p. 14)
David Dolan has devoted his career as an international concert pianist, researcher and teacher to the revival of the art of classical improvisation. He is Head of the Centre for Creative Performance and Classical Improvisation at the Guildhall School of Music & Drama, and he teaches at the Yehudi Menuhin School.

Douglas, Anne (Abstract: p. 29)
Anne Douglas studied anthropology and sculpture. She initiated and directs the On the Edge (OTE) research (2001–present), enhancing the role of the artist in the public sphere. Co-author of *The Artistic Turn: A Manifesto* (2009), her recent research with Kathleen Coessens focuses on improvisation as embodied knowledge (Calendar Variations, 2010–present).

Duby, Marc (Abstract: p. 23)
Marc Duby was awarded the first South African Master's degree in jazz performance in 1987. A prize-winning composer of film music, active as a performer, music educator and

composer/arranger, he completed his PhD on Soundpainting (the sign language for live composition devised by the composer/improviser Walter Thompson) in 2006.

Dyson, Kathy (Abstract: p. 24)
Kathy Dyson is a professional jazz guitarist, jazz educator, researcher and trades union activist. She plays gigs, promotes live music, teaches jazz improvisation, seeks to understand improvisational process and is a union rep for the MU and the UCU.

Elverdam, Beth (Abstract: p. 35)
Beth Elverdam is a social anthropologist and Associate Professor at The Danish School of Education, Department of Curriculum Research, Aarhus University, Denmark. She has had extensive experience with field observations of everyday life and praxis in different settings. Her research analyses the ways in which culture is inherent and presented in discourse.

Eslami, Amir (Abstract: p. 22)
Amir Eslami was born in 1971. He holds BA and MA degrees in composition, and has won two international composition prizes. He currently serves as Dean of Administration for the Music Faculty in Tehran. His compositions in the Persian classical style will be published by the Art University of Tehran in 2011.

Fabian, Dorottya (Abstract: p. 27)
Dorottya Fabian is an associate professor of music researching performance and changes in interpretative styles and aesthetics, using the methods of historical, empirical and perceptual studies.

Frieler, Klaus (Abstract: p. 24)
Klaus Frieler graduated as a physicist and received his PhD in systematic musicology with a study on mathematical methods in cognitive music psychology. At present, he is working as a lecturer in systematic musicology at the University of Hamburg and as a music expert witness.

Gerling, Cristina Capparelli (Abstract: p. 25)
A leading figure in the musical circles of her native Brazil, pianist and scholar Cristina Capparelli Gerling appears frequently as soloist, recitalist, chamber musician, guest teacher and lecturer in North America and Western Europe. Her research activities have regularly received funding from the Brazilian Scientific Development Agency, CNPq.

Gibbs, Louise (Abstract: p. 14)
Louise Gibbs is Associate Professor and Course Leader for Jazz at Leeds College of Music, and Director of the Leeds International Jazz Conference. She is an improvising jazz vocalist, band leader, composer and recording artist. Her teaching and research interests are in improvisation, aesthetics, voice and professional development.

Ginsborg, Jane (Abstract: p. 30)
Jane Ginsborg has been at Royal Northern College of Music since 2005 and is now Associate Dean of Research. She has published widely on expert musicians' preparation for performance, collaborative music-making and musicians' health. She won the British Voice Association's Van Lawrence Award in 2002 for her research on singers' memorising strategies.

Glauert, Amanda (Abstract: p. 25)
Amanda Glauert currently serves as Director of Programmes and Research at the Royal College of Music, where she is Professor of Music and Aesthetics. Her research has centred on aesthetic relationships between poetry and music in German lieder and their impact on performance.

Gorton, David (Abstract: p. 15)
The music of David Gorton (recipient of the 2001 RPS Composition Prize) is characterised by a fascination with alternative tuning systems and virtuosic gestures. Recent projects include

pieces for the BBC Symphony Orchestra, the Kreutzer Quartet and Ensemble Exposé. He teaches at the Royal Academy of Music in London.

Grimmer, Sophie (Abstract: p. 30)
Graduating from York University, Sophie studied singing at the Royal College of Music. Alongside her solo performing career, here and abroad (ENO/QEH/RNT/Banff), she works in music education as vocal professor at Trinity Laban Conservatoire, director/soloist for creative music projects (Glyndebourne/Spitalfields Festival) and guest voice-work director (RADA/Drama Centre). Supervised by Lucy Green, she is presently completing an AHRC-funded PhD at the Institute of Education.

Gritten, Anthony (Abstract: p. 29)
Anthony Gritten has co-edited two volumes on music and gesture (Ashgate) and is contracted to co-edit a volume on *Music and Value Judgement* (Indiana). His essays have appeared in *Performance Research*, *Musicae Scientiae*, *Dutch Journal of Music Theory* and *British Journal of Aesthetics* and in various books and artists' exhibition catalogues.

Guillemain, Philippe (Abstract: p. 20)
Philippe Guillemain obtained his PhD from the Université Aix-Marseille II in 1994 and was appointed to a permanent research position at the CNRS-LMA, Marseille in 1995. His main research activity is related to the synthesis of wind instruments based upon physical models and the understanding of the player's control.

Guymer, Sheila (Abstract: p. 15)
As a professional pianist and (ethno)musicologist, Sheila Guymer's current research combines ethnographic field techniques with analysis of historical recordings to explore performance practice issues in solo piano and chamber repertoire by Schumann, Brahms and Haydn. She is reading for a PhD at the University of Sydney under Peter McCallum.

Hagberg, Garry (Abstract: p. 24)
Garry L. Hagberg, the James H. Ottaway Professor of Philosophy and Aesthetics at Bard College and author of numerous volumes and articles in aesthetics, is presently writing a book on the aesthetics of jazz improvisation. A recording jazz guitarist and co-author of the three-volume *Guitar Compendium: Technique, Improvisation, Musicianship, Theory*, he is an award-winning jazz composer.

Hammond, Clare (Abstract: p. 16)
Clare Hammond is pursuing a DMA under Rhian Samuel at City University London and Ronan O'Hora at the Guildhall School of Music & Drama. Her thesis on twentieth-century left-hand piano concertos explores discourses surrounding the body, disability, virtuosity and the respective roles of composer and performer.

Harron, Damien (Abstract: p. 22)
Damien Harron is a percussionist and composer specialising in music theatre and repertoire that employs unusual instruments. He is a co-founder of BackBeat Percussion Quartet with which he has received numerous international awards. Damien also performs with the new music ensembles Black Hair and Decibel in addition to his activities as a solo percussionist.

Hayden, Sam (Abstract: p. 15)
Sam Hayden's recent projects include works for the BBCSO, ELISION Ensemble, London Sinfonietta, Ensemble Mosaik, Oslo Sinfonietta and RepertorioZero. His works have been performed at festivals including the BBC Proms, HCMF, MaerzMusik, Tage für Neue Musik Zürich, Ultima and Warsaw Autumn. He is Reader in Composition at Durham University.

Heaton, Roger (Abstract: p. 19)
Roger Heaton, clarinettist, performs with such groups as the Kreutzer and Smith Quartets and the Gavin Bryars Ensemble. He was a member of the London Sinfonietta and Music Director of Rambert Dance Company during the 1990s, and Clarinet Professor at the Darmstadt Ferienkurse für Neue Musik (1982–94). He is Professor of Music at Bath Spa University.

Hooper, Michael (Abstract: p. 15)
Michael Hooper is a research fellow at the Royal Academy of Music, investigating collaborations involving Christopher Redgate. Hooper's first degrees were in performance at the University of Sydney. His PhD on the music of David Lumsdaine is from the University of York. His book on Lumsdaine's music will be published by Ashgate in 2011.

Hunter, Mary (Abstract: p. 25)
Mary Hunter is Professor of Music at Bowdoin College in Maine, USA. She is author of *The Culture of Opera Buffa in Mozart's Vienna* and *Mozart's Operas: A Companion*, and is currently engaged on a project investigating the role of performance in classical-music culture.

Iddon, Martin (Abstract: p. 19)
Martin Iddon is currently Lecturer in Music at the University of Leeds, having previously lectured at University College Cork and Lancaster University. He studied composition and musicology at the Universities of Durham and Cambridge. His musicological research has largely focused on post-war music in Germany and the USA.

Johns, Stephen (Abstract: p. 18)
Stephen Johns worked for over twenty years in classical recording. He joined EMI Classics in 1998, working with all their major artists. His recordings have won three Grammy Awards, four Gramophone Awards and other international awards. He has been Artistic Director of the Royal College of Music since September 2010.

Kanno, Mieko (Abstract: p. 15)
Mieko Kanno is a violinist specialising in contemporary music. Her research focuses on the repertoire she performs and subjects such as emerging performing and notational practices and microtonality. She is Reader in Music and Director of the Centre for Contemporary Performing Arts (CCPA) at Durham University.

Khayam, Hooshyar (Abstract: p. 22)
Hooshyar Khayam won a *People's Choice* award as Composer of the Year for his first album *Tatari* (Hermes Records, 2007), and his second solo album *Thousand Acacias* (Hermes Records, 2010) is one of five top sellers of the company. He holds a PhD in composition from the University of Cincinnati, and is Assistant Professor at the Art University of Tehran.

King, Elaine (Abstract: p. 36)
Elaine King is Senior Lecturer in Music at the University of Hull. She co-edited *Music and Gesture* and *New Perspectives on Music and Gesture* (Ashgate, 2006 and 2011). She has published widely on aspects of rehearsal and performance. She is Conference Secretary for SEMPRE and a member of the RMA Council.

Kopp, David (Abstract: p. 26)
David Kopp is Associate Professor at the Boston University School of Music and Chair of the Performance and Analysis Interest Group of the Society for Music Theory. His publications include *Chromatic Transformations in Nineteenth-Century Music* (CUP, 2002) and, more recently, chapters in *Rethinking Schumann* (OUP, 2011) and *Riemann Studies* (OUP, forthcoming).

Kronland-Martinet, Richard (Abstract: p. 20)
Richard Kronland-Martinet is Director of Research at the National Centre for Scientific Research (CNRS), Laboratoire de Mécanique et d'Acoustique, Marseille, where he is the head of the group 'Modelling, Synthesis and Control of Sound and Musical Signals'. His primary research interests are in analysis and synthesis of sounds with particular emphasis on high-level control of synthesis processes.

Küssner, Mats (Abstract: p. 21)
Mats Küssner studied psychology at the Universities of Würzburg and Amsterdam before graduating from Goldsmiths, University of London with a Master's in music, mind and brain.

He went on to read music at postgraduate level at Goldsmiths before taking up a PhD position at King's College London in June 2010.

Lawrence-King, Andrew (Abstract: p. 19)
Andrew Lawrence-King is a harp virtuoso and opera director. He has brought out several award-winning CDs with The Harp Consort, from medieval drama to Peruvian baroque, and has received a Grammy as soloist for Jordi Savall's Hesperion XXI. He is currently Visiting Research Fellow for the Centre for the History of the Emotions, and Professor at the Guildhall School of Music & Drama and Royal Danish Academy of Music.

Laws, Catherine (Abstracts: pp. 22 & 29)
Catherine Laws is a pianist and musicologist. She lectures in Music at the University of York and is a senior research fellow at the Orpheus Institute, Ghent. Her research specialisms include contemporary performance practices and collaborative processes; the relationship between music, language and meaning; the work of Samuel Beckett; and Morton Feldman.

Lawson, Colin (Abstract: p. 25)
Colin Lawson is Director of the Royal College of Music. He has an international profile as a period clarinettist, with an extensive solo discography. He has published widely on historical performance, especially for Cambridge University Press. He is co-editor (with Robin Stowell) of *The Cambridge History of Musical Performance* (2012).

Lee, Vivian (Abstract: p. 14)
As a recipient of the Hong Kong Jockey Club Music & Dance Fund, Vivian is currently a MMus student at the Guildhall School of Music & Drama, studying with Meyrick Alexander and Daniel Jemison. She is a freelance bassoonist in the Hong Kong Philharmonic Orchestra and has taken part in various summer music festivals including Aspen Music Festival and National Youth Orchestra of Holland.

Lewis, Leslie Anne (Abstract: p. 33)
Leslie Anne Lewis is in the final stages of writing up her PhD at Royal Holloway, University of London exploring the modern conductor's role. She has lectured on topics in historical and performance studies at various universities in the UK and also works as a freelance conductor.

Lewisohn, Jenny (Abstract: p. 14)
Born in 1989, Jenny Lewisohn is currently in her third year at the Guildhall School of Music & Drama where she is a student of Rachel Roberts. She has collaborated with members of the Belcea Quartet, Alexander Baillie, David Dolan and David Takeno in a rich variety of chamber music settings throughout London and abroad.

Lin, Chia Wei (Abstract: p. 27)
Chia Wei Lin is currently a PhD candidate in musicology at the University of California, Davis. Her research focuses on the historical study of performance and performers, especially during the nineteenth century. She also appears as a pianist in concerts, recitals and theatre productions.

Lothwesen, Kai Stefan (Abstract: p. 24)
Kai Stefan Lothwesen studied musicology, music education and sociology, and he completed his PhD thesis in systematic musicology at Hamburg University. One of his main interests is to explore the manifold relations of contemporary music and (free) jazz. He is currently working as scientific assistant in music education at the University for Music and Performing Arts in Frankfurt.

Maddox, Alan (Abstract: p. 20)
Alan Maddox is a lecturer in musicology at the Sydney Conservatorium of Music, University of Sydney. His main research interests are in rhetoric and performance practice in Italian vocal music of the seventeenth and eighteenth centuries, and music of the colonial period in Australia. He is also a professional singer.

March, Neil (Abstract: p. 22)
Neil March is a British composer who writes in a distinct language centred on a very individual harmonic style, ametrical rhythms and original approaches to structure and technique (including *soundbite* form and *polyfluidity*). March's outlook is deeply influenced by the urban environment in which he operates, and he attempts to reflect this in his music.

Marinho, Helena (Abstract: p. 33)
Helena Marinho lectures in the Communication and Art Department of Aveiro University, and is an integrated researcher of INET-MD. Her research interests focus mainly on performance studies; as pianist, she has performed in several European countries, in the USA and Brazil, and has recorded several CDs on modern piano and fortepiano.

McCaleb, Murphy (Abstract: p. 16)
Murphy McCaleb is a bass trombonist and doctoral candidate at Birmingham Conservatoire. His research deals with music and cognition, primarily in the way the mind and body interact in performance. Previously, he has focused on trombone performance, receiving degrees from the University of Alaska and the University of Michigan.

METROPOLIS (Abstract: p. 37)
Petter Frost Fadnes – alto saxophone; Matthew Bourne – piano; Colin Sutton – bass; Nick Katuszonek – drums
The Anglo-Norwegian quartet *METROPOLIS* is fond of destroying things. . . horizontally and vertically, longitudinally and latitudinally; no melodic line or rhythmic pattern is safe from the band's relentless musical deconstruction. Since its formation in 1998 (and three CD releases later) *METROPOLIS* has developed an idiosyncratic and highly recognisable sound. The music comes in the form of free improvisation within relatively set compositional frameworks, where all four musicians attempt to explore every creative possibility within the available structures (and rarely agree on which direction to go). The result is an intricate and elaborate overall sound, stretching improvisational structures and compositional ideas to the limit. As Duncan Heining once wrote in *Jazzwise*: *METROPOLIS* 'seem to be the masters of many musical forms but the servants of none'. *METROPOLIS* is joined here by French saxophone player Christophe de Bezenac, who will also perform in duo with *METROPOLIS*' piano player Matthew Bourne. Bourne and de Bezenac have been playing together since 2003. They have caused controversy and have been banned from playing at The Sage, Gateshead ever again. This duo is a powerful, intense and often frightening mix of interlocking textures, speed, vocals and near-telepathic empathy.

Murphy, Scott (Abstract: p. 26)
Scott Murphy is an associate professor of music theory at the University of Kansas. His publications on Brahms's metres have appeared in the *Journal of Music Theory* and *Music Analysis.*

November, Nancy (Abstract: p. 36)
Nancy November is a senior lecturer at the University of Auckland. Recent publications include essays on Haydn and melancholy (*Eighteenth-Century Music*, 2007), Haydn's use of register in the string quartets (*Music Analysis*, 2008), and 'voice' in Haydn's string quartets (*Music & Letters*, 2008). An edition of Paul Wranitzky's *Sextets* is forthcoming from A-R Editions.

Östersjö, Stefan (Abstract: pp. 15 & 29)
The guitarist Stefan Östersjö is one of the most prominent soloists within new music in Sweden. Since his debut CD (Swedish Grammy in 1997) he has recorded extensively and toured Europe, the United States and Asia. His thesis *SHUT UP 'N' PLAY! Negotiating the Musical Work* was published by Lund University.

Paul, Lynda (Abstract: p. 31)
Lynda Paul is a PhD candidate at Yale University. Her dissertation, which draws upon her training in both historical musicology and ethnomusicology, investigates musical performance and aesthetics in Cirque du Soleil. She holds degrees from Yale, the University of Chicago, the University of Rochester and the Eastman School of Music.

Pearson, Ingrid (Abstract: p. 34)
Ingrid Elizabeth Pearson combines performance with her position as Deputy Head of the Graduate School at London's Royal College of Music. Since moving to the UK in 1995, Ingrid has appeared with The English Concert, Florilegium, Gabrieli Consort, The Hanover Band, OAE and Orchestre Révolutionnaire et Romantique.

Perks, Oscar (Abstract: p. 14)
Oscar Perks started playing the violin when he was five and at the age of eight won a place at the Yehudi Menuhin School where he studied with Hu Kun and Simon Fischer. Oscar recently joined the Endellion String Quartet in concert and has just graduated from Gonville and Caius College, Cambridge. This summer he will be attending the Open Chamber Music Seminar at Prussia Cove.

Peters, Deniz (Abstract: p. 23)
Deniz Peters is a music researcher (MA, Monash University; DPhil, University of Music and Performing Arts, Graz) and trained concert pianist. His most recent research project was on musical and bodily expression ('Embodied Generative Music', Austrian Science Fund). He is currently editing a book on this topic for Routledge.

Pitkin, Jonathan (Abstract: p. 25)
Jonathan Pitkin is a member of the academic studies staff at the Royal College of Music, where he completed his doctorate, having previously studied at Christ Church, Oxford and the Royal Academy of Music. His compositions have been widely performed, commissioned and broadcast, both in the UK and further afield.

Player, Steven (Abstract: p. 19)
Steven Player, choreographer, dancer and baroque-guitarist, studied lute with Jakob Lindberg at the Royal College of Music. He has performed with the Royal Shakespeare Theatre, the National Theatre, and for BBC and ITV historical dramas and has choreographed for The Harp Consort, opera and stage. Ensembles include Circa 1500, Gabrieli Consort and Tragicomedia.

Preti, Costanza (Abstract: p. 17)
Costanza Preti is a postdoctoral researcher at the International Music Education Research Centre (IMERC), Institute of Education, University of London.

Prior, Helen (Abstracts: pp. 23 & 30)
Helen Prior is a postdoctoral research fellow at King's College London, working with Daniel Leech-Wilkinson on the CMPCP 'Shaping music in performance' project. She has research interests in musical performance, music perception and emotion, and the effects of familiarity on our musical experiences.

Redgate, Christopher (Abstract: p. 16)
Christopher Redgate is an AHRC fellow at the Royal Academy of Music and professional oboist. He has performed across the globe, has had many works written for him, broadcasts regularly on Radio 3 and has recorded a number of solo CDs. His research focuses on the development of the oboe's extended techniques and on redesigning its keywork.

Rooley, Anthony (Abstract: p. 35)
As an active practical performing musician and director, Anthony has recorded over 130 CDs of mostly quite esoteric material. Though this is a sizable legacy, he feels his contribution barely establishes an awareness of the extent of the work to be done; he therefore now devotes much energy to inspiring a new generation of promising people, drawn from all over the world, at the Schola Cantorum Basiliensis. His interest in establishing a new, deeper philosophy of performance is paramount in his work.

Ross, Valerie (Abstract: p. 31)
An established composer with many works premiered internationally, Valerie Ross has received composition awards and visiting fellowships from Darmstadt International Institute for New Music, Rockefeller Foundation, Commonwealth Foundation and the Institute of

Musical Research, UK. Valerie serves on the editorial board of refereed journals and heads postgraduate studies at the Music Faculty, Universiti Teknologi MARA.

Sadakata, Makiko (Abstract: p. 30)
Makiko Sadakata is a postdoctoral fellow at Donders Institute for Brain, Cognition and Behaviour. She is interested in cognition and comprehension of music and speech. Her research projects have focused on perception and performance of musical rhythms, association between music and language abilities, and acquisition and learning of acoustical categories.

Sarlo, Dario (Abstract: p. 27)
Dario Sarlo is a British violinist and musicologist who recently completed his PhD at Goldsmiths, University of London examining Jascha Heifetz's uniqueness. Dario worked on a recent Heifetz TV/DVD documentary in New York, published an article on Heifetz in *The Strad* and is currently co-producing a Heifetz biography for Indiana University Press.

Sawyer, Keith (Abstract: p. 37)
Keith Sawyer is an associate professor of education at Washington University in St. Louis. He has conducted numerous studies of creativity in improvisational performance, including jazz, theatre and classroom teaching. His books on this topic include *Improvised Dialogues* (Greenwood, 2003), which presents a series of interaction analyses of Chicago improvisational theatre performances; *Group Creativity: Music, Theater, Collaboration* (Erlbaum, 2003), which develops an interdisciplinary theory of improvised group performance; *Explaining Creativity* (Oxford, 2006), an academic overview of creativity research (second edition in press); and *Group Genius: The Creative Power of Collaboration* (Basic Books, 2007).

Schubert, Emery (Abstract: p. 27)
Emery Schubert is an associate professor in music and is a leader of the Empirical Musicology Group at the University of New South Wales, Sydney.

Stefanou, Danae (Abstract: p. 14)
Danae Stefanou is a lecturer at the Department of Music Studies, Aristotle University of Thessaloniki. She studied music at the Universities of Nottingham (MA) and London (PhD) and worked at Royal Holloway, University of London until 2007. Danae participates in several improvisation ensembles, and has just published a critical translation of Michael Nyman's *Experimental Music* in Greek.

Tackley, Catherine (Abstract: p. 31)
Catherine Tackley (neé Parsonage) is Senior Lecturer in Music at The Open University. She is author of *The Evolution of Jazz in Britain, 1880–1935* (Ashgate, 2005) and *Benny Goodman: The Famous 1938 Carnegie Hall Jazz Concert* (OUP, in press). She is also co-editor of the *Jazz Research Journal* (Equinox).

Timmers, Renee (Abstract: p. 30)
Renee Timmers is Lecturer in Psychology of Music at the Department of Music, University of Sheffield. Her research focuses on expressive performance, including projects on joint rhythm production and feedback on performance and emotion in music, in particular influences of emotions on music perception.

Tubb, Evelyn (Abstract: p. 35)
Evelyn Tubb has devoted many years to vocal ensemble work, with the Consort of Musicke particularly, performing all over the world and leaving a legacy of many fine recordings. She is Vocal Professor at the internationally acclaimed specialist early music establishment, the Schola Cantorum in Basel, Switzerland. In recent years she has taught at workshops in Holland, the USA, Germany, Finland, Latvia, England and Japan.

Tzotzkova, Victoria (Abstract: p. 20)
Victoria Tzotzkova is a doctoral candidate in music theory at Columbia University, as well as an active pianist and teacher. Her research focuses on sound in classical piano

performance, drawing on approaches in ethnography, cognitive theory and sound studies. Recent performances include Weill Recital Hall at Carnegie Hall, The Miller Theatre and Bechstein Piano Center, New York.

Vaes, Luk (Abstract: p. 29)
Luk Vaes studied piano with Aloys Kontarsky and Yvar Mikhashoff, won first prizes in several international competitions, and performed with musicians such as Uri Caine and Thomas Quasthoff at the most renowned festivals in the EU and USA. His recordings of Mauricio Kagel's piano music have won nine international prizes.

Varon, Gaia (Abstract: p. 18)
Gaia Varon is a musicologist, author and broadcaster on radio (Rai Radio3) and television music channels (Raisatshow, Classica, Classica/Arte). She teaches at the Conservatorio G. Verdi and IULM University in Milan. Her research interests include Verdi and nineteenth-century Italian opera, and classical music and the media. She is currently working on a PhD dissertation 'Technique, Style, Ideology of Symphonic Music on Screen: Beethoven's Fifth Symphony'.

Welch, Graham (Abstract: p. 17)
Graham Welch holds the Institute of Education, University of London Established Chair of Music Education and is Head of the Department of Early Childhood and Primary Education. He is President of the International Society for Music Education (ISME) and Chair of the Society for Education, Music and Psychology Research (SEMPRE).

Windsor, Luke (Abstract: p. 37)
Luke Windsor has been researching and teaching psychological, aesthetic, analytical and semiotic aspects of music since the mid-1990s, focusing on rhythm and timing in performance, the sources of musical expression, and ecological approaches to music. He is currently Deputy Head of the School of Music, University of Leeds.

Wöllner, Clemens (Abstract: p. 35)
Clemens Wöllner (MA, Sheffield; PhD, Halle Wittenberg) is currently research-lecturer in systematic musicology at Bremen University. His research interests focus on the execution and perception of skilled movements in music and related fields. Further recent projects include team teaching in the conservatoire, reflexivity in research and various facets of music performance.

Wyers, Marilyn (Abstract: p. 22)
Marilyn Wyers is a pianist, dancer and body-based music performance educator. Her work involves the application of body-based learning and teaching experiences that encourage the combined growth of technical, creative and expressive skills to music performance studies in higher education and beyond.

Ystad, Sølvi (Abstract: p. 20)
Sølvi Ystad obtained her PhD from the Université d'Aix-Marseille II in 1998 and was appointed to a permanent research position at the CNRS-LMA, Marseille in 2002. Her research activities are related to sound modelling with a special emphasis on the identification of perceptually relevant sound structures to develop and control synthesis models.