

Performers from Royal College of Music & Guildhall School of Music and Drama present

TWO FREE LUNCHTIME RESEARCH-RECITALS

hosted by the AHRC Research Centre for Musical Performance as Creative Practice (CMPCP)



Friday 29 June 2012 12.45 - 1.45pm

West Road Concert Hall
11 West Road · Cambridge · CB3 9DP

Performers to include:

George Barton vibraphone

Julia Loucks violin

Pablo Ortiz de Urbina horn

Monday 2 July 2012 12.45 - 1.45pm

Sidney Sussex College Chapel
Sidney Street · Cambridge · CB2 3HU

Performers to include:

Terence Marais piano

Richard Moore organ

Phoebe Stamford-Kampf bassoon

playing works by Franco Donatoni, Reinhold Glière, J.S. Bach,
Noël Gallon, Alexandre Tansman, and others

These lunchtime research-recitals are part of the CMPCP research project *Creative learning and 'original' music performance*. All of the performers have provided invaluable information in the form of videos of rehearsal sessions, practice diaries and interviews about how they prepared the pieces in the two recitals.

To find out more, please visit:
www.cmcp.ac.uk/claomp.html

The recitals will be filmed for research purposes.



AHRC RESEARCH CENTRE FOR MUSICAL PERFORMANCE AS CREATIVE PRACTICE

RESEARCH-RECITALS

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All of the performers in these recitals are participants in a research study entitled 'Inside the Practice Room' – a project exploring what makes great performances and how students learn to produce them. This is part of the CMPCP research project *Creative learning and 'original' music performance*, being carried out at the University of Cambridge in collaboration with the Royal College of Music and the Guildhall School of Music & Drama. The project addresses such issues as how students learn the musical skills and knowledge required to surpass the routine and predictable in musical performance, and how the knowledge and skill acquired in the teaching studio, practice room and classroom can be used to maximum benefit in performance.

Over the last year the project team has focused on one-to-one lessons in order to gain a better understanding of the skills that underlie musical performance and how they are developed in the teaching studio. The current study 'Inside the Practice Room' aims to broaden our insights to the processes involved in preparing a piece, making the transition from practice to performance, and performing in different situations.

The only condition for taking part in this study was that students were preparing for an end-of-year or final recital examination. Participants were asked to choose one piece that they were preparing for their examination and to monitor some of their practice sessions using practice diaries. They were also asked to monitor three practice sessions at three different stages before their assessment: at the beginning, in the middle and right before the exam. Some students also video-recorded the selected practice sessions. In addition, all students were asked to give a performance outside their conservatoire; the lunchtime Research-Recitals constitute these external performances.

The practice diaries and video footage will provide insight into different stages, goals, influences, thoughts and methods during the preparation period. The performances not only will give our participants a platform to present the 'results' of their preparation, but will also help us to understand transfer processes between practice room and performance platform. All performers will have completed a questionnaire before their recital to indicate how ready they feel to perform, how calm or nervous they feel, and how spontaneous they feel they could be during the performance. After the performance participants will be asked how satisfied they were with their performance, and how well they thought their interpretation matched their plans or goals.

Participants will then be given the video footage of their performance and will be asked to reflect on this in combination with the videos of their practice sessions to identify episodes that were important to them in developing or producing something they felt was creative. In a semi-structured interview participants will discuss this video footage in terms of the path of creative learning extending from the earliest stages of preparation to public performance of the piece.



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