



AHRC RESEARCH CENTRE FOR MUSICAL PERFORMANCE AS CREATIVE PRACTICE

Performance Studies Network
Second International Conference

Faculty of Music
University of Cambridge
4 to 7 April 2013

Extracts

Thursday afternoon, 4 April 2013 – 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 Vocal practices <i>Recital Room</i> Chair: Jane Ginsborg		
2.30	Special session Andrew Lawrence-King Opera at the cutting edge: Tasso's text, Monteverdi's music, Agrippa's action (2.30–3.00)	
	John Sloboda How does it strike you? Obtaining artist-directed feedback from the audience at a site-specific performance of a Monteverdi opera (3.00–3.30)	
Discussion (3.30–4.00)		
Break – 4.00 to 4.30 pm		
4.30	Kathryn Whitney	Singing in duet with the listener's voice: a dynamic model of the joint shaping of musical content in live concert performance
5.15	Johanna Devaney	A study of intonation tendencies of solo versus ensemble singing

1B Creativity and politics in orchestras <i>Concert Hall</i> Chairs: Tina K. Ramnarine and Shirley Thompson		
2.30	Tina K. Ramnarine, Fiona M. Palmer, Shirley Thompson and Stephen Cottrell	CMPCP session Reflexive perspectives on the symphony orchestra: issues around diversity and unity
Break – 4.00 to 4.30 pm		
4.30	Cayenna Ponchione	Creativity and performance in large ensembles
5.15	Bianca Temeş	Internet symphony no. 1: rethinking the orchestra as a virtual community

1C Improvisation and decision-making <i>Lecture Room 2</i> Chair: Mark Doffman		
2.30	Liza Lim	Notational strategies and new technologies for exploring networked performative structures in the opera <i>Tree of Codes</i>
3.15	Steve Tromans	Composing notated parts for improvisers, and the affective dimension of music-making in performance
Break – 4.00 to 4.30 pm		
4.30	Rogério Luiz Moraes Costa	Free improvisation and the expansion of contemporary performers' listening and playing techniques
5.15	Wendy Hargreaves	Jazz vocal improvisation: the effect of role conflict

Dinner / free time: 6.15 pm to 7.45 pm

Thursday evening, 4 April 2013 – Faculty of Music, 11 West Road
Parallel sessions 2A / 2B / 2C: 8.00 pm to 10.15 pm

2A Creative resistance Recital Room Chair: Helena Gaunt		
8.00	Michael Byrne	Creativity and re-creativity within dance: reconstructing Helpmann's <i>Miracle in the Gorbals</i>
8.30	Sarah Callis, Neil Heyde and Olivia Sham	Special session Creative resistance: towards a performative understanding of 'distributed creativity'

2B History and/of performance Concert Hall Chair: David Kopp		
8.00	Claire Holden	The effect of period parameters on artistic decision-making
8.45	Andre Redwood	Mersenne and the art of delivery: rhetoric as performance in the <i>Harmonie universelle</i>
9.30	David Chung	Interpretation of BWV 903: a case study in creativity and composer-performer collaboration

2C Performance, production, race (CMPCP session) Lecture Room 2 Chair: Nicholas Cook		
8.00	Steven Rings	Schema and variant in Bob Dylan's vocal practice
8.25	Myles Eastwood	The art of listening: tracing the creative processes of George Martin, Joe Meek and Shel Talmy in 1960s records
8.50	Ross Cole	Race, representation, and railroads: the blues and gospel train at 'Chorltoonville' station, 1964
9.30	Nicholas Cook	The signifying body: Hendrix, 31 August 1970, 2 am

Robinson College Cash Bar: 10.30 pm onwards

Friday morning, 5 April 2013 – Faculty of Music, 11 West Road
Parallel sessions 3A / 3B / 3C: 9.00 am to 12.30 pm

3A Embodiment <i>Recital Room</i> Chair: Juniper Hill		
9.00	Marilyn Wyers	Shaping phrase: exploring dance movement-supported learning and advanced pianistic-training
9.45	Linda T. Kaastra and David Kirsh	Embodied creativity in bassoon performance
Break – 10.30 to 11.00 am		
11.00 to 11.45	Murphy McCaleb	Embodied knowledge: the case of ensemble performance

3B Belief in performance (CMPCP session) <i>Concert Hall</i> Chair: Daniel Leech-Wilkinson		
9.00	Mary Hunter	The classical performer's conception of self
9.45	Daniel Leech-Wilkinson and Helen Prior	Heuristics for expressive performance
Break – 10.30 to 11.00 am		
11.00	Victoria Tzotzkova	Permanence and transience: musings on creative practice, classical music performance, and the 'work-concept' through the lens of critical ethnography
11.45	Stephen Emmerson	Re-imagining the Goldbergs

3C Practice, rehearsal, experimentation <i>Lecture Room 2</i> Chair: Karen Wise and Mirjam James		
9.00	Mieko Kanno	The art of combinatoriality
9.45	Amanda Bayley and Beth Elverdam	Rehearsal as creative process
Break – 10.30 to 11.00 am		
11.00	Alfonso Benetti Jr	Expressivity and musical performance: practice strategies for pianists
11.45	Darla Crispin	A capture <i>en passant</i> ? Of Arnold Schoenberg's creative 'gambits' in his keyboard works as a locus for the emergence of new epistemic things

Lunch / free time: 12.30 pm to 1.45 pm

Friday afternoon, 5 April 2013 – Faculty of Music, 11 West Road
Parallel sessions 4A / 4B / 4C / 4D / 4E / 4F: 2.00 pm to 5.30 pm

4A Reading notation, scores, works <i>Recital Room</i> Chair: Anthony Gritten		
2.00	Paulo de Assis	On the epistemic complexity of musical 'works'
2.45	Richard Hoadley	Live, algorithmically generated notation, creativity and performance
Break – 3.30 to 4.00 pm		
4.00	Per Dahl	Music reading as creative practice in music performance
4B Modelling touch <i>Recital Room</i> Chair: Anthony Gritten		
4.45	Naomi Waltham-Smith	Modelling touch in musical performance using the iPad

4C Analysis and/or performance <i>Concert Hall</i> Chair: John Rink		
2.00	Elaine Chew	The tipping point analogy for musical timing
2.45	John Paul Ito	Performing metrical dissonance
Break – 3.30 to 4.00 pm		
4D Auditory streaming <i>Concert Hall</i> Chair: John Sloboda		
4.00	Edward Wickham, Christopher Fox, Sarah Hawkins, Antje Heinrich and <i>The Clerks</i>	Special session Studies in auditory streaming

4E Experiencing sound <i>Lecture Room 2</i> Chair: Roger Heaton		
2.00	Julie Brown	Kinema and/or concert hall
2.45	Lynda Paul	The performance of virtual tourism: sonic shaping of simulated worlds
Break – 3.30 to 4.00 pm		
4F Electronic/electroacoustic music <i>Lecture Room 2</i> Chair: Roger Heaton		
4.00	Jean Penny, Valerie Ross and Andrew Blackburn	Electroacoustic music as intercultural exploration: synergies of breath in extended western flute and Malaysian nose flute playing
4.45	Sean Williams	LLEAPP workshops in collaborative creative practice

Reception / Conference dinner:

6.30 pm: Reception – Entrance Hall, The Divinity School, St John's College

7.30 pm: Conference dinner and musical 'coda' – Hall, St John's College (latecomers will not be seated)

10.30 pm to 11.45 pm: St John's College Cash Bar

Saturday morning, 6 April 2013 – Faculty of Music, 11 West Road
Parallel sessions 5A / 5B / 5C: 9.00 am to 12.30 pm

5A Performers and recordings <i>Recital Room</i> Chair: Daniel Barolsky		
9.45	Amy Blier-Carruthers	What is the performer's place in the process and product of recording?
Break – 10.30 to 11.00 am		
11.00	Simon Zagorski-Thomas and Amy Blier-Carruthers	Special session Performance in the studio

5B Instruments and collaborations <i>Concert Hall</i> Chair: Darla Crispin		
9.00	Catarina Leite Domenici	Three instances of composer-performer collaboration: the performer's point of view
9.45	David Gorton and Christopher Redgate	Exploring new sounds: composer/ performer dialogues in the search for new sonorities
Break – 10.30 to 11.00 am		
11.00	Nicole Canham	Permutations: digital technology and distributed creativity in artistic practice
11.45	Emily Payne	'Engineering' performance: musicians' (de)constructions of creativity

5C Creative learning, teaching and assessment (CMPCP session) <i>Lecture Room 2</i> Chair: John Rink		
9.00	Jane Ginsborg, Helena Gaunt and Helen Prior	First encounters of the musical kind: strategies for teaching and learning music
9.45	Mirjam James, Karen Wise and John Rink	Practising creativity
Break – 10.30 to 11.00 am		
11.00	Scott Harrison, Don Lebler, Gemma Carey, Paul Sabey, Jessica O'Bryan and Melissa Cain	Assessing musical performance: institutional approaches to acknowledging, documenting and verifying creative practice
11.45	Anna Reid	Time, materials and learning

Lunch / free time: 12.30 pm to 1.45 pm

Saturday afternoon, 6 April 2013 – Faculty of Music, 11 West Road

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

6A Gesture and shape <i>Recital Room</i> Chair: Claire Taylor-Jay		
2.45	Mats Küssner	How musicians' and non-musicians' approaches to gestural representations of sound and music differ: findings from a motion-capture experiment
Break – 3.30 to 4.00 pm		
6B Developing musicians <i>Recital Room</i> Chair: Claire Taylor-Jay		
4.00	Juniper Hill	Knowledge of the self in creative musical performance: empowering young musicians in South Africa
4.45	Lynne Rogers	Remaking musical traditions: voice, performance and gender in the cathedral girls' choir

6C Communication and collaboration <i>Concert Hall</i> Chair: Amanda Bayley		
2.00	Renee Timmers	Creative interaction in rhythmic improvisation
2.45	Robert Fulford	Verbal and non-verbal communication during rehearsal and performance between musicians with and without a hearing impairment
Break – 3.30 to 4.00 pm		
6D Rhythm, metre and musical time <i>Concert Hall</i> Chair: Amanda Bayley		
4.00	Kirsten Paige	Multiplicity of meaning in Richard Wagner's <i>Tannhäuser</i> : understanding and performing vocal naturalism
4.45	David Kopp	Is there a future for musical performance and analysis?

6E The practice of keyboard performance <i>Lecture Room 2</i> Chair: Stephen Emmerson		
2.00	Jane Ginsborg, Roger Chaffin and Alexander Demos	Different roles for prepared and spontaneous thoughts: a practice-based study of performance from memory
2.45	Cristina Capparelli Gerling	Appeasing demons and conjuring angels: preparing to play Schubert's Wanderer Fantasy
Break – 3.30 to 4.00 pm		
4.00	Andrew Blackburn	The organ and realtime dsp – new music for an ancient instrument: changing perceptions and performative techniques of an organist – a practice-based research study
4.45	Salve Marquez & Alfonso Mendiz	Creative practices in instrumental teaching: a case study of Heinrich Neuhaus

Dinner / free time: 6.00 pm to 7.45 pm

Saturday evening, 6 April 2013 – Faculty of Music, 11 West Road

Keynote session: 7.30 pm to 10.30 pm

Convenor and chair: John Rink

Musicians from the Britten Sinfonia Concert Hall	Britten: <i>Six Metamorphoses after Ovid</i> (solo oboe)
	Britten: <i>Tema Sacher</i> (solo cello)
	Bridge: <i>Two Old English Songs</i>
	Ryan Latimer (winner of OPUS 2013): <i>Divertimento</i> for oboe, harp, two violins, viola and cello

Structure of session

- Open rehearsal/workshop: 7.30 pm to 8.45 pm
- Break: 8.45 pm to 9.15 pm – cash bar in West Road Concert Hall foyer
- Performance: 9.15 pm to 10.00 pm
- Post-performance discussion: 10.00 pm to 10.30 pm

Robinson College Cash Bar: 10.30 pm onwards

Sunday morning, 7 April 2013 – Robinson College

Parallel sessions 7A / 7B / 7C: 9.30 am to 1.00 pm

7A Making music together (CMPCP session) <i>Umney Theatre</i> Chair: Eric Clarke			7B Creative Workshop <i>Robinson College Chapel</i> Led by Jeremy Thurlow, Ewan Campbell and Lucy Downer	
9.30	Anthony Gritten	A labour of trust: working (at) ensemble interaction	9.30	Conference delegates have the opportunity to make music in an informal, improvisatory and exploratory session.
10.15	Floris Schuiling	Composition, improvisation and practical creativity in the performance practice of the Instant Composers Pool		
Break – 11.00 to 11.15 am				
7A Making music together – continued (plenary CMPCP session) <i>Robinson College Chapel</i> Chair: John Rink				
11.15	Eric Clarke, Mark Doffman and Renee Timmers	Creativity, collaboration and development in Jeremy Thurlow's <i>Ouija</i>		
7C Creative Coda (plenary) <i>Robinson College Chapel</i> Led by Jeremy Thurlow, Ewan Campbell and Lucy Downer				
12.00	Peter Sheppard Skærved performs Jeremy Thurlow's <i>Ouija</i> , followed by a final performance and discussion arising from the Creative Workshop, led by Jeremy Thurlow, Ewan Campbell and Lucy Downer.			

Lunch: 1.15 pm to 2.15 pm

Depart after lunch

Abstracts

Session 1A: Vocal practices

Opera at the cutting edge: Tasso's text, Monteverdi's music, Agrippa's action

Andrew Lawrence-King

Monteverdi's stage directions for the *Combat of Tancredi & Clorinda* are deceptively simple: the protagonists enact the entire battle, as described by the tenor narrator. At this 'intimate evening of renaissance violence', we applied Caccini's performance priorities, correlating poetry, music and swordsmanship. *Pneuma*, the mystical breath of passion, signifies also the singer's air and the fighting spirit. Seventeenth-century passions refresh our concept of emotions: not 'expressed', but enacted, experienced, embodied, and exchanged.

How does it strike you? Obtaining artist-directed feedback from the audience at a site-specific performance of a Monteverdi opera

John Sloboda

This research aims to develop and evaluate means for audiences to provide responses to questions which are of direct interest and importance to the musicians involved in live performance events. The process involves (a) discovering artistically relevant questions which can be validly posed to audience members, (b) collaboratively devising appropriate means of collecting this data, (c) jointly reviewing the outcomes of the event and the audience data, (d) obtaining reflective feedback from those involved regarding the value of being involved in the exercise. We illustrate the process with data from a site-specific performance of Monteverdi's one-act opera *Il Combattimento*. Data collected helped to evaluate emotional and aesthetic impact of directorial and performer intentions. In particular, the audience experience of elements of the seventeenth-century aesthetic of emotional communication was explored. As well as shedding light on this issue, we illustrate how unexpected elements of audience reactions yielded useful insights for the artistic team, and how participating in the research process added constructively to the audience experience.

Singing in duet with the listener's voice: a dynamic model of the joint shaping of musical content in live concert performance

Kathryn Whitney

Every musician who discusses creative decisions with listeners after a concert has heard variations on the sentence: 'That may have been what you say you were doing in that piece, but I heard something quite different.' Although potentially disheartening for careful performers, comments such as this highlight the intriguingly active role listeners play in shaping musical content, while also raising interesting questions about the potentially joint creative space of the live concert event. This lecture-recital will explore a developing theory about the performative structure of music in concert. It will also present findings from a recent study, undertaken with the CMPCP 'Shaping music in performance' group, on how audiences report perceiving musical shape in live versus mediated song performance in concert.

A study of intonation tendencies of solo versus ensemble singing

Johanna Devaney

Intonation in solo singing is a complex and often highly variable phenomenon. Earlier work by the author studied a group of singers' *a cappella* and accompanied performances of Schubert's 'Ave Maria'. Although there was a large amount of variability in melodic interval size across performances, some significant trends were observed. One of the most striking trends was that for some of the singers, melodic intervals were significantly affected by the presence of a piano accompaniment. This paper examines whether singers' melodic

intonation also differs in solo versus ensemble performance, where the tuning reference for each singer continually moves as the other singers adjust either to one another or to their own notion of how the notes should be tuned, with a particular focus on the ways in which the melodic and vertical intonation practices are intertwined, each one the result of a negotiation with the other.

Session 1B: Creativity and politics in orchestras

Reflexive perspectives on the symphony orchestra: issues around diversity and unity

Tina K. Ramnarine, Fiona M. Palmer, Shirley Thompson and Stephen Cottrell

This panel will present diverse case studies of orchestral practices in both historical and contemporary contexts. Issues around diversity, harmony, unity, opportunity, networks and global exchanges will be highlighted in relation to UK-based examples. Fiona M. Palmer will consider cultural demand and supply in the imperial trading centre of Liverpool. Tina K. Ramnarine will consider what London's youth orchestras tell us about decolonising politics. Shirley J. Thompson will focus on orchestral composition from a postcolonial African perspective and on performance in a Caribbean context. Stephen Cottrell will raise different kinds of questions about diversity and unity by reflecting on the notion of the anti-orchestra. These case studies will lead to general discussion, in which reflexive perspectives from all participants will be invited to develop conceptual scrutiny of orchestral practices, diversity and unity.

Creativity and performance in large ensembles

Cayenna Ponchione

Orchestras are known for being environments in which individual creative engagement by performers is highly compromised (Cottrell, 2004). At the same time it is difficult to perceive orchestral performance as simply recreative, or accept that artistic prerogatives are the sole province of the conductor. But what then constitutes creativity in orchestral practice, and how is artistic agency distributed in these ensembles? This paper explores how opportunities for individual expression/action are mediated by cultural agreements (such as conventions) and ensemble structure (such as the distribution of authority and instrumental autonomy). Data collected from a preliminary survey of orchestra participants with regard to their experiences and perceptions of the role of creativity in orchestras will be framed in the context of current research in the social psychology of ensemble performance and group creativity, and articulated with sociological and anthropological theories of power and cultural production.

Internet symphony no. 1: rethinking the orchestra as a virtual community

Bianca Țiplea Temeș

The article outlines, from a historical and sociological perspective, the evolution of the symphony orchestra from its origins (*Les 24 violons du roi*) to its most recent incarnation as a product of current information technology: the *YouTube Symphony Orchestra*. The project recreates the orchestra as a virtual community, exploiting advances in technology to convert the artistic act into a *transmedia* product; it includes a selection process by video and email, and online educational assistance for the musicians, followed by the video 'mash up' of selected candidates, constituting the final version of the piece *Internet Symphony No. 1*. Not being a single case, it has a 'vocal' equivalent in Eric Whitacre's *Virtual Choir*, which is in fact a mix of 185 tracks individually recorded. The interaction between musicians is redefined within a multiplicity of contexts, providing a new framework for conceptualising the artistic act as a matrix of integrative 'multi-track creativity'.

Notational strategies and new technologies for exploring networked performative structures in the opera *Tree of Codes*

Liza Lim

The paper reports on current research into notational strategies and new digital media to create an interactive musical score that reflects the networked non-linear structure of a new operatic work. *Tree of Codes* is an opera under development in a collaboration between composer Liza Lim and contemporary music ensemble *musikFabrik* (Cologne); it is based on Jonathan Safran Foer's book (2010) of the same name. Inspired by the book's physical structure in which 'cut-outs' on each page allow the reader to read several layers of the text in a fluid, synchronistic manner, the opera explores multiple and parallel pathways of information combining fixed, fluid and open compositional structures. Lim is collaborating with a research team from ZKM (Karlsruhe) and Basel Hochschule with project management by Holger Stenschke in order to develop interactive screen-based score technology for use by musicians in performance. The software is designed in order to model the complexity of the reader's experience of multiplicity, translated into structures and strategies employed by performers to read, shape and perform the score.

Composing notated parts for improvisers, and the affective dimension of music-making in performance

Steve Tromans

This presentation is concerned with the uses expert improvising musicians make of notated parts in events of performance, and with the implications this may have for our understandings of the use and function of notated parts in the wider field of music practice. I introduce a philosophical notion of the affective, drawing on Deleuze (1988) and Masumi (2002), with a view to modelling the creative, relational practice of expert improvisers in events of performance, and the potential of certain notated parts to enter into that affective relationship. I argue that by utilising the affective, in our understanding of the complex workings of events of music-making in performance, a certain adequacy is introduced into the manner in which we model music-making. As a result, it is my assertion that the boundaries between what we typically consider to be the separate (and separable) categories of composition, improvisation, and performance are problematised.

Free improvisation and the expansion of contemporary performers' listening and playing techniques

Rogério Costa

Drawing upon my experience in working with established free improvisation groups and in teaching university students, I will argue in this paper that the practice of free improvisation can make a significant contribution to both the 'rehabilitation of listening' and the expansion of performers' technical capabilities. Many of my experiences with these groups have been recorded and analysed using different kinds of formal and informal methods and will serve to demonstrate certain procedures that can be used to pursue the objectives identified above. For this sake, in my presentation, I will show some audio and video examples of performances and compare them with examples of uses of extended techniques by contemporary composers. In these ways I will demonstrate that in addition to integrating composition and performance in a creative partnership, thereby turning the player into a 'performer-creator', the practice of free improvisation may favour the development of a listening approach which is both profound and 'microscopic'.

Jazz vocal improvisation: the effect of role conflict

Wendy Hargreaves

This paper explores how perceptions of role affect the vocalist's decision to improvise during jazz performance. Data for this paper were obtained from a survey of 209 Australian jazz vocalists and instrumentalists, and interviews with twenty-two Australian jazz vocal performers and/or jazz educators in Australian tertiary institutions. The findings reveal that lyric is of central importance to singers. The capability to communicate words fosters an identity as an interpreter of music, story-teller, entertainer and facilitator of a relationship between musician and audience. The replacement of lyric with scat syllables, however, can disrupt these perceived roles, disturbing some vocalists, instrumentalists and audiences. The findings suggest that role conflict may influence motivation and reduce the likelihood that a singer will scat in performance. Awareness of this conflict may assist educators in tailoring a classroom environment that addresses these stressors.

Session 2A: Creative resistance

Creativity and re-creativity within dance: reconstructing Helpmann's *Miracle in the Gorbals*

Michael Byrne

The history of western classical ballet can be contextualised as a history of 'lost dances', enforcing the belief that dance is unlike the other arts through its inability to leave a record in the form of a tangible object such as a painting, a script or a musical score. This was evidenced by Robert Helpmann's 1944 ballet *Miracle in the Gorbals*, where the closure of the 1958 revival in Covent Garden rendered the production's choreographical imprint traceless. Through an initiative championed by David Drew (former Principal Character Artist of the Royal Ballet), this wartime dance-drama is being 'reawakened' using the embodied memories of five surviving cast members aged between seventy-six and ninety. This paper investigates the reconstructive processes of Helpmann's production, examining how the mature dancer's somatic knowledge becomes a site for creative transmutability, and provides opportunities to problematise the relationships between dance, music and drama during (re)performance.

Creative resistance: towards a performative understanding of 'distributed creativity'

Sarah Callis, Neil Heyde and Olivia Sham

In an environment where performers and composers work together, shared creativity is often most evident at a very practical level, at the points where manuscripts, performance parts and instruments collide. This session aims to model what we might call the *resistance* that characterises these intersections, exploring the inherent tensions in the creative process that they reveal, and examining the specific reactions of performers when this resistance is encountered. The modelling process will involve three separate but inter-related case studies of music by Fauré, Liszt and Brahms, each exploring how resistance has been confronted and activated in the process of musical creativity. The session hopes to explore both the manner in which resistance may appear inherent in the material of a work, demanding creative realisation, and also how it might also be sought, or even created, in order to achieve a desired expressive effect.

Session 2B: History and/of performance

The effect of period parameters on artistic decision-making

Claire Holden

Scholars have argued that a historically informed approach to performance reduces the artistic role of the performer. The implication is that adhering to conventions of period-specific musical grammar results in a 'painting by numbers' interpretation rather than true individual artistry. This paper will argue that in fact consideration of performance practice issues can facilitate a deeper level of creative decision-making. I will examine how the parameters created by undertaking a historically informed approach, rather than being a restriction on personal artistry, can become pathways acting as a conduit to a more meaningful exploration of artistic decision making. The paper will explore differences between the way 'modern' and 'period' performers approach individual decision-making, consider how musical creativity and imagination can flourish within the precincts of period 'rules', and suggest that HIP's influence on the mainstream should be a new approach to performance decision-making and individual artistry.

Mersenne and the art of delivery: rhetoric as performance in the *Harmonie universelle*

Andre Redwood

This paper examines the relationships between music, performance, and rhetoric in the writings of French polymath Marin Mersenne. In his wide-ranging *Harmonie universelle* (1636), Mersenne theorises music and rhetoric in ways that not only complicate conventional accounts of music and rhetoric in the history of music theory, but also challenge received notions of the boundaries between performance and composition, text and music, and speaking and singing. In this paper, I focus on Mersenne's theory of spoken and sung inflections, showing the ways in which this theory connects music to oratory throughout the course of his treatise. Mersenne's efforts reveal the extent to which he considers the performer's task to be worthy of the same theoretical consideration as the composer's. His emphasis on rhetorical delivery – as opposed to invention, arrangement, or elocution – allows him to connect music and rhetoric on shared physical and physiological bases rather than on more familiar abstract analogies.

Interpretation of BWV 903: a case study in creativity and composer–performer collaboration

David Chung

Johann Sebastian Bach's *Chromatic Fantasia* (BWV 903) is an ideal work to explore how the performer can maintain the essence of improvisation in a work that was composed, for three main reasons. First, there exists no definite text. Secondly, the notation, especially in the arpeggio passages, is manifestly incomplete. Thirdly, the scope for the performer's discretion in matters such as flexible timing and melodic embellishments is plentiful. In this paper, I would like to substantiate how an awareness of the structure and a study of music sources and stylistic issues could illuminate both technical and musical considerations leading to performances that are creative and spontaneous, yet scrupulous to the notational detail. On a deeper level, understanding the music as language is crucial for making sense of the chromatic, dissonant and sometimes atonal harmonies, for organising notes into coherent and meaningful groups, and for crafting rhetorical gestures in the recitative section.

Session 2C: Performance, production, race

Schema and variant in Bob Dylan's vocal practice

Steven Rings

Bob Dylan's penchant for protean variation on stage is nowhere more evident than in his vocal practice. His melodic lines and phrasing are famously mercurial: rhythms transform, contours invert, new timbral swerves inflect words unmarked in the previous evening's rendering. In these vocal permutations, Dylan shows a deep commitment to the moment of performance as a space of possibility and (re-)invention, in which musical novelty and caprice reanimate long-familiar lyrics. This paper theorises this practice through the lens of schema theory, synthesising work on repetition and variation in popular-music and folklore studies with more recent music-theoretical approaches to musical schemata. The paper proposes two heuristic categories of vocal schemata in Dylan's practice: *intra-performance schemata*, which arise within an evening's performance, as idiosyncratic melodic gestures established early in the song are subsequently varied, and *inter-performance schemata*, which draw on a broad fund of shared vocal idioms (e.g. the shout-and-fall).

The art of listening: tracing the creative processes of George Martin, Joe Meek and Shel Talmy in 1960s records

Myles Eastwood

Drawing on several contrasting case studies, I will attempt to trace the creative processes of three renowned record producers active in 1960s London. By comparing two versions of The Tornados' novelty hit 'Telstar' I offer a model for understanding Meek's listening expertise,

despite his being notoriously tone deaf. A different approach is taken with George Martin, whose work with Cilla Black is brought to life by surviving session footage and photos. If such middle of the road repertoire remains consigned to musicology's scrapheap, perhaps Martin's intriguing combination of patient listening and personable demeanour can provide a way back into appreciating this music. Finally, The Who's first single is pulled apart using alternative mixes and biographical details in order to illuminate producer Shel Talmy's self-confessed 'intuitive' aural skills. My aim in all the case studies is ultimately to elevate the status of listening to that of an active, performative practice.

Race, representation, and railroads: the blues and gospel train at 'Chorltonville' station, 1964

Ross Cole

On 7 May 1964 a vintage steam train pulled into an elaborately decorated station named 'Chorltonville' near Manchester: on board were a flock of young, white blues fans on their way to hear live performances by Muddy Waters, Sister Rosetta Tharpe, Cousin Joe Pleasants, Sonny Terry, and Brownie McGhee. The disused station (in fact named Wilbraham Road) was decked out by Granada TV to look like it had been transported from the Southern United States sometime during the Great Depression, providing an imagined platform for the African-American performers. This paper will provide contextual details of this unique event before delving into a semiotic analysis of how cultural elements signified within the 1960s blues revival. Pursuing a Foucauldian reading, I will suggest that it was through such performative scenarios – and the reception discourses that surrounded them – that racialised identities were constructed and maintained.

The signifying body: Hendrix, 31 August 1970, 2 am

Nicholas Cook

At the end of his Isle of Wight performance of 'Foxy Lady', Jimi Hendrix squirted glissandi out of his guitar, grimaced, and flopped his head as if impersonating a rag doll, before closing the song with a classic showman's bow. What did these stage antics mean? I set this moment into the contexts of Hendrix's other performances of 'Foxy Lady', and of Anglo-American racial politics, in order to highlight the role in performance of the signifying body. Whether as an integral element within a musical process that extends beyond the auditory or as a reference to broader cultural codes, embodiment is deeply entailed in the production of meaning. And what is obvious in Hendrix applies less overtly in other musical repertoires: the concept of signifying, developed in the context of black cultural practices, articulates fundamental dimensions of performance in general.

Shaping phrase: exploring dance movement-supported learning and advanced pianistic training

Marilyn Wyers

The research presented in this paper contributes to the psycho-physiology of expression in music performance. Primarily, it is concerned with the performer's use of movement imagery, with the assumption that the performer uses imagery inherent in body movement to develop and enhance expressive musical intention during practice and performance. In this case, movement imagery refers to deliberate use of the actual feeling of doing movement rather than visualising it. This study has three main aims: First, to investigate what body movements performers make in response to hearing expression in music performance; second, to examine how the performer's body changes shape and weight quality as he/she imagines performing a piece of music and third, to enquire how these physical representations are translated into expressive intention at the instrument. Live performance of contemporary piano repertoire and movement will be used to illustrate this paper.

Embodied creativity in bassoon performance

Linda T. Kaastra and David Kirsh

This paper presents an epistemology of practice on the bassoon from the point of view of distributed cognition. Combining Herbert Clark's (1996) joint activity theory with aspects of Roger Chaffin's 'ten dimensions of musical complexity' (Chaffin et al., 2002), the framework emphasises *performance-as-interaction*. Musical activities take place at more than one level. *Basic level action* includes the controlled bodily processes required to produce sound. *Interactive signals* include the layered physical and mental processes involved in connecting and moving musical sound. *Performance signals* include the flexible negotiation of basic and interactive aspects in real time musical play. The instrumentalist cues the ensemble and the audience while executing her part. Separating the complex, situated activities of performance into levels such as these allows for new understandings of creativity in instrumental performance. This new understanding can lead to more effective hypotheses for performance science overall.

Embodied knowledge: the case of ensemble performance

Murphy McCaleb

Ensemble performance requires interaction to a degree rarely found outside music. Current research on ensembles has increasingly focused on the communicative properties of performers' physical gestures. However, this presupposes that communication underlies most ensemble interaction, disregarding a wealth of possible non-communicative interaction. Thus, questions remain as to the nature of ensemble interaction. In examining this topic, I address how the physical relationship between the performer and his or her instrument may relate to communicative and interactive processes of ensemble performance. I argue that musicians' physical motions could not only be influenced by musical content but also be required for effective performance. These motions may be interpreted as meaningful by observers and co-performers. Drawing on rehearsal observation and reflective practice, I collaborate with postgraduate ensembles at Birmingham Conservatoire in examining the complexities of ensemble performance through an understanding of its phenomenologies, contributing to current cross-disciplinary research on embodied knowledge.

The classical performer's conception of self

Mary Hunter

This paper has two principal aims. One is to reflect on the possible contributions of musicology to a discipline – performance studies – strongly centered on empirical, experimental, and also philosophical methods. The second, which puts the first into practice, is to think about the culture and discourse of classical music performance as a distinct concatenation of practices and ideologies manifested not only in social formations, as Christopher Small and others have argued, but also in performers' individual senses of themselves. In his capacity as psychologist, John Sloboda has noted the 'mythology' of individual expression and emotion in the performance world, and seeks to demystify it. As a musicologist, I am more interested in retaining and examining the 'mystery' of personal expression in the context of playing pre-existent works, and asking how the ideologies of classical music culture affect the ways classical performers imagine and articulate their identities and subjectivities in performance.

Heuristics for expressive performance

Daniel Leech-Wilkinson and Helen Prior

Musicians use a rich vocabulary of images to describe the effects they wish (or wish others) to produce. These function as heuristics, short-cuts based on experience that solve problems too complex to resolve at sufficient speed using analytical thought. Such heuristics package-up many interacting technical habits into concepts which, while apparently naïve, are actually rich in associations, meanings and implications acquired through practice, learning, and teaching others. This kind of musicians'-speak, far from falling short of the precision and understanding expected of musicological discourse, actually works more efficiently and precisely than technical description to convey intentions. The aim of this paper is to shed light on the nature of some of the heuristics used by performers in relation to musical expression, and on the ways they relate to one another, drawing on empirical evidence of musicians' own experiences of using such concepts in their everyday teaching and performing.

Permanence and transience: musings on creative practice, classical music performance, and the 'work-concept' through the lens of critical ethnography

Victoria Tzotzkova

This paper addresses the 'regulative force' of the work-concept, linking it to sociologist Raymond Boudon's 'rationality of tradition,' which Boudon considers as a force orienting individual and group action. Understood as an 'orientation towards action,' the work-concept may be analysed as a particular tradition, supplying the conceptual framework for much of musical activity, from the Romantic period to the present day. How do performers navigate tensions between the quest for permanence inherent in the work-concept on one side, and on the other, the necessary transience of their actions and the sounds these actions engender? Adapting approaches and methodologies from critical ethnography, this paper focuses on three long interviews with New York City-based pianists, systematising key recurring themes. It dwells specifically on beliefs about (non)replicability of performance experience, the (im)permanence of an interpretation, the merits and perils of spontaneity, and the quest for an optimal rendition of a work.

Re-imagining the Goldbergs

Stephen Emmerson

This paper will explore some issues arising from a recent arrangement of Bach's *Goldberg Variations* for two pianos. It will be related to the extensive traditions of reworking this iconic work, in particular to other versions for two pianos by Josef Rheinberger (1883) and Robin Holloway (1992–97). By re-imagining the solo work for two pianists, not only are the

technical challenges altered but the new element of dialogue between the pianists enables the relationships between the complex contrapuntal lines to be projected, articulated, shaped, ornamented and, ultimately, heard differently. Moreover the various strategies adopted for expanding the ten two-part pieces for four hands will be outlined. The paper will reflect upon the degree of creative freedom perceived to be appropriate in both arrangement and performance when such a venerated work is reworked for contemporary purposes.

Session 3C: Practice, rehearsal, experimentation

The art of combinatoriality

Mieko Kanno

This paper considers the nature and construction of task-sequences (procedures) involved in learning/preparing to perform Salvatore Sciarrino's *Per Mattina* for solo violin (1975). It asks how one task conditions others, how a sequence of finite tasks determines their relative effectiveness within the same sequence, and how changes in the order of task-sequence influence the overall outcome. The contention of this study is that each task-sequence produces specific connectedness to the process to the extent that the choice of sequence is decisive to the performance outcome. It then considers more generally whether the order with which musicians process a variety of tasks bears greater significance on the performance than it has been considered until now, and that clarity in this matter may further our understanding about the way we map strategy and outcome in musical performance.

Rehearsal as creative process

Amanda Bayley and Beth Elverdam

The American psychologist R. Keith Sawyer has identified musical performance as a 'collaboratively emergent social process [whose] analysis requires a focus on interaction, practice and pragmatics' (2005: 54). By investigating socially established structures of meaning, this paper will identify the meaning-making expressed by members of the Kreutzer Quartet while rehearsing Finnissy's Third String Quartet and how this contributes to the idea of rehearsal and performance as distinct creative processes. The analysis is based on audio and video recordings of four rehearsals and an exploratory interview with the Quartet and the composer regarding rehearsal and performance. The analysis is inspired by the anthropologist Clifford Geertz, the sociologist Alfred Schutz who researches everyday life, and anthropo-sociologist Bruno Latour, concerned with the way artefacts and humans interact, in this context the meaning-making of scores, instruments and birdsong.

Expressivity and musical performance: practice strategies for pianists

Alfonso Benetti Jr

This study addresses the approach to expressivity by professional pianists in order to collect information that may contribute to identify patterns and study strategies for an expressive performance. Twenty professional pianists were interviewed on issues such as expressivity, its definition and practical application. The research addressed the following questions: 1) how to organise decisions that lead to an expressive performance? 2) what are the strategies applied in daily practice? Subsequently, the data was analysed with NVivo software support, following the Bardin model. Results showed that pianists used clearly defined strategies for expressivity such as specific procedures for melody shaping, emphasis on character, articulations, structural rules for the application of *rubato*, and implementation of large amplitudes of dynamic contrasts. Results also demonstrated that performers generally conceptualise expressivity as related to aesthetic trends, and that the Romantic repertoire remains the most referred to by pianists as the richest resource for this subject.

A capture *en passant*? Of Arnold Schoenberg's creative 'gambits' in his keyboard works as a locus for the emergence of new epistemic things

Darla Crispin

In the 1920s, following his 'period of silence', Schoenberg re-emerged as an artist in the throes of reinvention. His experimental engagement with musical material exemplifies how the evolution of his worldview touched everything he created. So does his development at the same period of 'Coalition Chess', a kind of 'super chess' in which the conventional pieces are replaced by icons of twentieth-century warfare. What Schoenberg formed for himself was a highly controllable field within which he could conduct various kinds of experiments, each having the capacity for verification or refutation. This has made Schoenberg's twelve-tone music a magnet for musical scholars and analysts. However, it has created challenges for performers engaging with material in which compositional determinism is so absolute and personal expression so circumscribed. This presentation will use Schoenberg's *Klavierstück* Op. 33a as a case study in which the performer's processes of experimentation may be seen both to interface and to be at odds with those of Schoenberg himself.

On the epistemic complexity of musical 'works'

Paulo de Assis

In a process that was particularly enhanced in the twentieth century, the performance of musical 'works' became a complex articulation of different types of data, information and knowledge, retraceable in diverse material sources (including sketches, instruments, editions, recordings), in reflective discourses (*in, on and about* music), and in multifarious performance 'styles'. The continuous accumulation and sedimentation of such kinds of knowledge represents an exponential growth of complexity that might be labelled as 'epistemic complexity' (Kováč, 2000; Dasgupta, 1997; de Assis, 2012). By deconstructing 'works', the tokens of this complexity emerge as 'boundary objects' (Gieryn, 1983), objects that change their ontological and epistemological nature depending on the context in which they are used. Musical 'works' seem no longer to have an indisputable ontological character (Goehr, 1992; Kramer, 2011), being dependent on their epistemic complexity, contextualisation and use. Taking into account this wide field of epistemic references (both conceptual and non-conceptual, i.e., bodily enacted), this presentation will argue that we find ourselves in a new regime for the production and reception of artistic 'things'. Beyond 'aesthetics', but integrating many of its features, new modes of thinking, producing and experiencing artistic things are emerging – modes that suggest an exciting combination of aesthetic and epistemic qualities.

Live, algorithmically generated notation, creativity and performance

Richard Hoadley

Notation and its relationship to performance are central issues in modern western music, in particular how notation influences the composer/performer relationship. Does the use of fixed notations restrict or liberate a performer's expressive potential? This paper, which will include practical demonstrations, presents work involving the live presentation via (computer) screen of varying types of music notation, including common practice created from algorithmically generated expressive musical material. This notation is then performed by a human musician alongside the same computer-generated material (or indeed other 'real' musicians). The resulting performances are then analysed and the performers encouraged to provide their own insights into their experience with the process. Do they feel that the process encourages creative, improvisatory performances where there are more opportunities for the performer's talents, or, from a more critical perspective, are they being relegated to the position of a mere sight-reader?

Music reading as creative practice in music performance

Per Dahl

Advanced music readers seek meaning by taking advantage of the syntactic information in the score, and by using a type of literacy-based knowledge that alone cannot be read into the syntax of the score. Musicians have acquired this knowledge through linguistic references (analogies and metaphors), as musical references (sounding and gestural) and as combinations of these. In sight-reading, the musician's creative practice combining different knowledge areas simultaneously, i.e. cross-domain mapping, is essential for acquiring the musical expression. Patel's hypothesis is that music and language have separate representation networks, but that they may have convergent resource networks for syntax, creating interference between the two. In our project, test-persons will sight-read music of different levels of syntax and expressive signs, both using and not using their instrument. Observations will be documented by eye-tracking and video, which will result in new knowledge about how musician's creative practice translates the score into sound.

Session 4B: Modelling touch

Modelling touch in musical performance using the iPad

Naomi Waltham-Smith

Musical performance often provokes a desire in listeners to reach out to touch the sound, to imagine shaping the sound as if one were sculpting it with one's hands. But, despite the close affinity between the sense of hearing and touch, and the experience of sound in its materiality, there has been relatively little research on the role of touch in musical performance. The shift of music's locus from the French empiricist body to the soul of German idealism served to separate eighteenth-century repertoires from the vibrant bodily and gestural conceptions of music from which they sprang. The increasing use of touch-based electronic devices in everyday life provides a distinctive opportunity to explore the significance of touch in keyboard pieces by François Couperin and Domenico Scarlatti: I use analyses of performances to create an iPad app that models the gestures and touches involved in performing these pieces through a bespoke, multi-level gameplay.

Session 4C: Analysis and/or performance

The tipping point analogy for musical timing

Elaine Chew

Physical metaphors are frequently invoked to describe musical timing; analogies range from the phrase arc to literal tempo-motion links. While these physical allegories provide guidance for the shaping of large-scale gestures over time, the questions remain: have we fully exploited the use of physical metaphors to model and understand expressive timing? can we extend the physics analogy for musical time and movement to moments of stasis and equilibrium? We introduce the tipping point analogy for musical timing. The tipping point, in physics, refers to the point beyond which an object will be displaced from its state of equilibrium, and the 'impetus for change becomes unstoppable'. The tipping point serves as a useful model for deciding when music enters, following a moment of pause or silence. We will provide examples of the tipping point model in practice drawn from a variety of repertoire, with quantitative analysis and scientific visualisations.

Performing metrical dissonance

John Paul Ito

Metrical dissonance is shaped in performance. The listener shapes metrically malleable music by choosing a heard metre; the performer goes further by choosing a beat level for primary physical investment, and this affects the character of the metrical dissonance. This primary investment is made by placing 'focal impulses': focal impulses create a holistic, bodily engagement with the beats in a chosen main beat level, and they are used in organising motion, so that in a sense the music is performed from focal impulse to focal impulse. This paper uses the focal impulse concept phenomenologically, to account for qualitative differences between those accents that are produced using focal impulses and those that are not. Focal impulses are used to develop a taxonomy of syncopations based on the relative frequency of syncopated notes and focal impulses. They also reveal the range of options available in performing displaced hemiolas.

Session 4D: Auditory streaming

Studies in auditory streaming

Edward Wickham, Christopher Fox, Sarah Hawkins, Antje Heinrich and *The Clerks*

The session will showcase a new collaboration, supported by Wellcome Trust, which seeks through music performance and live audience tests to explore the aesthetic and perceptual implications of auditory streaming in texted music. The session will include polytextual motets of the Medieval and Renaissance period – the repertoire which first stimulated this enquiry – new music by Christopher Fox, audience tests, and reflections on our experiences so far. The impetus for the project comes from two main sources. The first is the considerable amount of work currently being done by biologists, neuroscientists, speech scientists and engineers on auditory perception in complex auditory environments. The second impetus is the on-going research into our understanding of musical perception, and an attempt to link the small number of studies on compositional techniques for abstract counterpoint in the context of auditory streaming principles with work on intelligibility in texted music.

Session 4E: Experiencing sound

Kinema and/or concert hall

Julie Brown

In the teens and twenties (silent) feature films were typically accompanied by compilations of existing concert music, and sometimes afforded luxurious instrumental resources. What sorts of cultural work did such film presentations do? In this paper I shall argue that the music had the potential to do double service as *both* concert *and* film accompaniment. At a time when debates about cinema's negative cultural impacts were rife, some people positively championed music's potential to transform the situation. I shall consider discussions in music and film journals, as well as a couple of film events at which the debate over film music's cultural position seemed particularly relevant: a series of films shown at the Royal Opera House in 1921–22, and a high-profile West End film run, the original score for which survives, one which suggests that a concert programming aesthetic may have been as important to this film event as a 'film fitting' approach had been.

The performance of virtual tourism: sonic shaping of simulated worlds

Lynda Paul

In 1998, anthropologist Barbara Kirshenblatt-Gimblett noted that '[i]ncreasingly, [tourists] travel to actual destinations to experience virtual places.' Over a decade has passed since Kirshenblatt-Gimblett demonstrated this phenomenon, but the observation remains pertinent today: physically real locations – such as Las Vegas and Disneyland – serve increasingly as the material grounds upon which elaborate virtual tourist experiences are constructed. Yet while the visual dimensions of such simulations have been theorised in a number of studies, the role that musical performance plays is only beginning to be addressed. This paper investigates how music contributes to the creation of simulated touristic worlds, from the sounds of the environments themselves to the scores of the sites' most prominent shows. Ultimately, I argue that the productions mirror their environments' broader strategies of virtual tourism, using music to evoke a sense of experiential travel by helping the audience become virtually absorbed in a distant world.

Electroacoustic music as intercultural exploration: synergies of breath in extended western flute and Malaysian nose flute playing

Jean Penny, Andrew Blackburn and Valerie Ross

This paper explores the creation and performance of a new work for instruments and live electronics, incorporating and synthesising elements from Malaysian and western art music cultures. Part of 'The imaginary space: developing models for an emergent malay / western electroacoustic music' research project based at the Universiti Pendidikan Sultan Idris, Malaysia, this study involved explorations of the divergent practices of the Malaysian aboriginal nose flute, as heard in the areas of Perak and Pahang, and the extended western flute. Juxtaposing these two instruments in an electroacoustic setting has generated a new musical context and a site for cultural interchange – articulated through a score and performance that explores breath techniques, organological and tuning similarities and differences, and timbral manipulation techniques. A brief analysis of this work and its realisation from the performative perspectives of composer, instrumentalist and sound designer will be presented.

LLEAPP workshops in collaborative creative practice

Sean Williams

I outline the Laboratory for Live Electronic Audio Performance Practice (LLEAPP), set up by four Edinburgh-based postgraduate musicians in 2009 with subsequent events hosted by the University of Newcastle in 2010 and the University of East Anglia in 2011. A description of how the workshops progressed is framed by reflections from participants on outcomes versus expectations, but more importantly, considerations of the overall challenges, negotiations and effects on practice arising during and subsequent to the workshops. Some common problems in collaborative composition and performance are discussed alongside examples of responses to these during LLEAPP, including the production of a LLEAPP manifesto. These responses serve to demonstrate the wide range of practices and approaches that are incorporated into LLEAPP and which provide ongoing challenges to the evolution of the workshop. A flexible structure without fixed aims and which allows iterative reorganisation appears to be a useful model for practice-led research in this field.

Session 5A: Performers and recordings

What is the performer's place in the process and product of recording?

Amy Blier-Carruthers

This may seem a strange question to ask, as the most obvious answer would be: centre-stage, in front of the microphones, being recorded, with their name in bold across the CD cover. But the situation is rather more complicated than that. There are many people involved in the making of a recording, most notably the producer and production team (and factors such as the technology and studio situation) and the performer often does not have the control over the process or product that we might assume they do. In the case of Classical orchestral musicians this can result in a dislike of the process, doubts about whether they like what is captured, and disillusionment with the effects of editing and the expectation of perfection. I will propose some solutions: reconsidering the ontologies of live and recorded formats, training conservatoire students to make the transition from stage to studio, making producers and engineers more aware of the challenges and justifiable fears that musicians face when standing in front of the microphone, and opening critics' and listeners' ears to the new possibilities that musicians and producers might explore if they were given the artistic freedom to try.

Performance in the studio

Simon Zagorski-Thomas and Amy Blier-Carruthers

The nature of the creative process of performing in the recording studio is very different from that of the concert hall, the most obvious difference between them being the lack of an audience, which has many practical and psychological implications for performers. Other factors include the non-linear nature of the performance process in the studio, the effect of the recording process on what (and how) the musician hears as they perform, the different expectations of what a recorded performance should be, and the introduction of a post-hoc decision-making process and the social and power relationship issues that arise because of this. This presentation will describe the emerging results of several projects which are developing a theoretical framework, underpinned by evidence from interdisciplinary studies, that proposes a series of factors and forces that characterise the creative system involved in performance in the studio. From this we hope to distil some key principles that can be used to teach musicians how to better manage their experiences of performing in the studio.

Session 5B: Instruments and collaborations

Three instances of composer-performer collaboration: the performer's point of view

Catarina Leite Domenici

During my formative years as a performer the most common assumption that permeated my training was the belief in the score as the reification of the composer's intentions and, consequently, in the completeness of music notation. Those beliefs gave support to the notion of textual fidelity, demanding from the performer an obedient attitude towards both the score and the composer within a hierarchical system of relations grounded on the work-concept ideology (Goehr, 2007). However, my practice of collaborating with composers for over twenty years has challenged those beliefs. The three studies presented here were designed according to the methodology of analytic auto-ethnography (Anderson, 2006) to investigate my own practice and to gain insight into both my role as a performer of new music and the relationship between composition and performance. The findings suggest the emergence of new conceptual and philosophical bases for musical practice, which are discussed according to Bakhtin's dialogical framework.

Exploring new sounds: composer–performer dialogues in the search for new sonorities

David Gorton and Christopher Redgate

This presentation focuses on the early development of one of the first pieces to be completed for the new Howarth-Redgate oboe: David Gorton's *Austerity Measures II* for Howarth-Redgate oboe and string quartet. During a series of experimental sessions in February 2012, Redgate and Gorton discovered and developed a subcategory of unstable multiphonics on the new oboe, some of which can be varied significantly through subtle changes in the embouchure or through small transitional movements of the fingers on the keys. The sessions were characterised by a tension in the separate approaches of the composer and performer; the composer's interest in unstable sonorities contrasted with the performer's instinct for secure production, and the performer's wish to catalogue as many new multiphonics as possible conflicted with the composer's reductive approach. Yet the contrasts resulted in an efficient experimental process and the co-creation of a substantial body of proto-materials for the new composition.

Permutations: digital technology and distributed creativity in artistic practice

Nicole Canham

With the use of real-time electronic processing of sound in new music composition, performers are implicated in the creative process in new ways. Incorporating digital technology in the performance environment opens a space for multifaceted collaborative partnerships between performers and composers that often blur boundaries between performance, composition and improvisation. This paper will examine three instances of composer/performer interaction in contrasting contexts. Whilst creativity was previously viewed more as an individual phenomenon, both distributed creativity and collaborative emergence research provide a useful framework for viewing what takes place in collaborative artistic contexts. Interpretation of the creation of artistic works in this way may offer new insights into emerging forms of artistic practice.

'Engineering' performance: musicians' (de)constructions of creativity

Emily Payne

My research investigates performance practices of the contemporary clarinettist, examining the nature of creativity in musical performance. I explore how musicians construct notions of creativity in relation to their practice, with the broader aim of reassessing what it might mean to be 'creative' in the performance of notated music. This paper interrogates the term 'creativity' in musical performance, and seeks to demonstrate that performative creativity has been too readily connected to 'innovation' to the detriment of the more practical notion of 'craft'. This division perpetuates a binary of the perceived creative affordances of improvisation and notated performance. I propose that a diametrically opposed reading of these two activities is rather narrow, and that instead, the performance of both notated and improvised music is a more mixed economy. Against this backdrop I present narratives from performers, examining how their understandings of creativity in performance are constructed according to different contexts.

Session 5C: Creative learning, teaching and assessment

First encounters of the musical kind: strategies for teaching and learning music

Jane Ginsborg, Helena Gaunt and Helen Prior

In two questionnaire studies we sought to identify the nature of conservatoire and university music performance students' first encounters with works that are new to them, and how they approach the task of practising and learning them. We then compared their strategies with those advocated – and also those used – by teachers at the same institutions. About half of the students engaged with the music initially by listening to it rather than, or as well as,

reading from the score, though they did not necessarily consider this 'working on' the music. Teachers were more likely than students to undertake deliberate practice and younger / less experienced teachers were more likely than older teachers to recommend listening as a useful strategy. Analysis of qualitative data from follow-up research carried out at an interactive workshop with teachers focusing on the pros and cons of auditory strategies for learning music will be reported and discussed.

Practising creativity

Mirjam James, Karen Wise and John Rink

This paper describes a longitudinal study in which students' individual practice sessions were monitored over several months, ranging from the early stages of practising a piece up to one or more public performances. By investigating processes in the practice studio that may relate to creative performance the study traces the pathways that students take in their day-to-day practice in order to develop an individual interpretation and a sense of 'ownership', the transfer of that interpretation to the concert platform, and the nature of creative processes in the act of performance. We present data from practice diaries, filmed practice sessions and video-recall interviews, applying qualitative content and thematic analysis. The analysis offers insights into the way individual ideas changed and developed over time, and how interpretative issues were related to technical issues. The paper sheds new light on the creative processes experienced by students, connecting practice and performance and giving unique and detailed insights into processes normally taking place in the solitude of the practice studio.

Assessing musical performance: institutional approaches to acknowledging, documenting and verifying creative practice

Scott Harrison, Don Lebler, Gemma Carey, Paul Sabey, Jessica O'Bryan, and Melissa Cain

This paper reports on aspects of three projects undertaken at a tertiary music institution in Australia. Using each project as a case study, it seeks to describe processes of assessing musical performance in 1) undergraduate programmes at large, 2) musical theatre training, and 3) the higher degree space. In each case, the central question relates to the *how the construction of shared understandings can contribute to decisions about standards of musical performance?* The first case used an iterative approach to map assessment practices, and developed a repository of assessment tasks. The second case drew on interviews with staff and students while the third case employed dialogue forums with students. The projects aimed to respond to the broader issues of performance assessment and satisfy institutional compliance requirements while preparing students for the realities of the profession.

Time, materials and learning

Anna Reid

The Historically Informed Performance (HIP) movement takes a perspective that the performance of music on period instruments enables artists to develop an appreciation of the aesthetic of the time in which the work (and the instrument) were developed. Taking this approach as a first stage of learning in early music, our institution has supported a learning /teaching approach that is enabled through the use of period instruments. The paper will explore the questions using a theoretical construct – Activity Network Theory (ANT) – which will be juxtaposed with both material science and performativity. We will be looking at the affordance of the learning networks in which students are the primary element of action. However, in the area of HIP, the music, the instruments, and the presumed aesthetic all play a part in the students' development of a musical identity.

Session 6A: Touch, gesture and shape

How musicians' and non-musicians' approaches to gestural representations of sound and music differ: findings from a motion-capture experiment

Mats Küssner

This paper addresses the question of how musical training and visual feedback influence the way in which people represent sound and music gesturally. Thirty-two musicians and thirty-two non-musicians were asked to represent sequences of pure tones and short musical excerpts with their right hand while the stimuli were played. In one of two experimental conditions participants' gestures additionally produced a real-time visualisation on a screen in front of them. Preliminary results suggest that visual feedback renders musicians' and non-musicians' gestural representations of pure tones more distinct while showing commonly observed cross-modal mappings such as pitch=height and time=horizontal axis. Responses to the musical excerpts were quite diverse among all participants including conducting, dancing, and mimicking of sound-producing gestures. The findings will be discussed in terms of theories of embodied music cognition and psychoacoustics, with particular emphasis on the role of musical training in shaping cross-modal mappings of sound and music.

Session 6B: Developing musicians

Knowledge of the self in creative musical performance: empowering young musicians in South Africa

Juniper Hill

Being creative in music requires not only knowledge and skills, but the agency and autonomy to make artistic decisions as well as the motivation and courage to make those decisions original. Self-perception and self-esteem directly correlate with willingness and ability to exercise creativity. Drawing upon ethnographic research in Cape Town, South Africa, the first part of this presentation focuses on psychological factors that enable (or inhibit) creativity in music. Examples reveal musicians' experiences negotiating cultural attitudes, peer relationships, feedback, self-confidence, informal and formal learning, and post-apartheid conditions. The second part of the presentation demonstrates how musical creativity can empower individuals in other spheres of life. Examples illustrate post-apartheid initiatives using songwriting, improvisation, and other musical expression to increase the agency, psychological well-being, motivation, and life chances of disadvantaged youth. Their personal stories emphasise how facilitating greater creativity may result in both musical innovations and significant psychological, social, and societal benefits.

Remaking musical traditions: voice, performance and gender in the cathedral girls' choir

Lynne Rogers

The cathedral girls' choir is a relatively new phenomenon in Britain. However, concerns about gender equality and musical tradition have shadowed enquiry into the wider implications surrounding the vocal health of girl choristers, in an environment that, until very recently, has primarily focused on the needs of pre-pubescent boy and adult male singers. My research aims to provide a better understanding of the preconceptions of cathedral choral directors when dealing with adolescent female singers and to relate this to healthy vocal practice. What are the aesthetic expectations of choral directors when hearing a girl's voice? How does the reality of cathedral performance balance with the actuality of voices that are changing due to the onset of puberty? Does the expectation of timbre and volume allow for healthy vocal development? Girls in cathedral environments are creating a new tradition, one which could have an impact on their ability to vocalise healthily as adults.

Session 6C: Communication and collaboration

Creative interaction in rhythmic improvisation

Renee Timmers

How do creative exploration and interaction arise and develop in the context of two musically trained performers improvising together? This question was addressed through an exploratory investigation of solo and duo rhythmic improvisation. Participants improvised rhythmic patterns for one minute while hearing a click track indicating a four-beat bar. Taking all patterns together, a rhythmic conceptual space is defined that participants explored in varying ways while improvising alone or with a partner. Patterns of interaction between members of a pair are investigated including imitation, mirroring, complementation, and variation. Signs of turn-taking and differentiation in roles in a dyad are explored and implications for music-making as creative activity discussed.

Verbal and non-verbal communication during rehearsal and performance between musicians with and without a hearing impairment

Robert Fulford

This study aimed to explore the effects of a hearing impairment on the communicative processes between co-performers in the rehearsal and performance of music. Analyses were made of three flute–piano duos where players were either profoundly or moderately deaf, or hearing. Coded behaviours included looking, rehearsal talk and speech gestures. Looking behaviour and speech gestures were coded in Noldus Observer XT9. Verbal transcripts were coded, and post-hoc gesture-to-speech mapping was conducted, using QSR NVivo v9. Results showed that profoundly deaf musicians looked towards their co-performers significantly more often and for longer, spent a higher proportion of rehearsal time talking, and produced more speech gestures than moderately deaf and hearing players. Hearing players looked (during play) and gestured (during speech) more with profoundly and moderately deaf musicians. The results provide empirical support for the adaptation of communication behaviours and for the existence of sensory compensation mechanisms in interactive music performance.

Session 6D: Rhythm, metre and musical time

Multiplicity of meaning in Richard Wagner's *Tannhäuser*: understanding and performing vocal naturalism

Kirsten Paige

Many musical works are labyrinths of musical-dramatic information. Whether that information is hidden within temporal, melodic or harmonic structures and relationships, rhythmic figurations, or other elements, the presence of structural-dramatic information forces us to question the creative parameters of performance. This paper considers the relationship between musical-dramatic information and performance, posing a number of questions, including: if performers are aware of dramatic implications of structural aspects of music, should they seek to uphold these relationships in order to preserve embedded dramatic information, or perform according to their aesthetic preferences? Can some performances be considered 'dramatically viable,' while others qualify only as 'aesthetically viable'? Should performers seek to adhere to a 'dramatically viable' interpretation when structural-dramatic information is locatable in the works they are performing? These questions are approached via analysis of an especially salient case study, and consideration of performers' interpretations of that case study as preserved in a handful of recordings.

Is there a future for musical performance and analysis?

David Kopp

Musical analysis for performance has always occupied an uneasy perch within the scholarly enterprise. Its persistent mantra, that no single specific performance recommendation must necessarily result from any particular analytic insight, casts a shadow of tentativity over the endeavour and severely limits what can be accomplished formally. Additionally, given the piece-specific nature of most successful performance recommendations, and the wide range of musical styles, defining any common method or approach has proven an elusive goal. Unsurprisingly, much current enquiry into the creation of musical performance has followed other, more fruitful and research-friendly paths. Nonetheless it is hard to imagine how enhanced understanding of a piece would not enhance performance, and traditional analytic concepts still very familiar to musicians retain the power to articulate meaning to be projected in the moment. This talk will seek to reframe some basic questions in light of current research, in the pursuit of more definite outcomes.

Session 6E: The practice of keyboard performance

Different roles for prepared and spontaneous thoughts: a practice-based study of performance from memory

Jane Ginsborg, Roger Chaffin and Alexander Demos

According to performance cue (PC) theory a subset of the features of the music to which the performer attends during practice and rehearsal is retained PCs serving to guide attention and cue memory retrieval during performance. We used a practice-based study to determine the extent to which the recall of the first author – a singer – in a second performance was predicted by attention to prepared PCs and spontaneous thoughts during the first performance. In both performances, her thoughts were equally divided between PCs and spontaneous thoughts. Only a small minority of PCs were not prepared during practice. Most of the spontaneous thoughts in the first performance did not recur during the second: they were about the music, not PCs. Different PCs were used in each performance and only those occurring in both served as retrieval cues. The results are discussed in relation to creativity in performance.

Appeasing demons and conjuring angels: preparing to play Schubert's *Wanderer Fantasy*

Cristina Capparelli Gerling

This paper reports on five open rehearsals that I held preceding a recital at a major concert series featuring Schubert's *Wanderer Fantasy* (D. 760, Op. 15 in C major, 1822). All five try-outs were audio-/video-recorded and the results were heard and analysed from one day to the next as my own source of feedback. I also relied on scores in which students were encouraged to make comments and annotations. Two of my colleagues became *de facto* coaches and, considering the length and demands, there were no conflicts with the comments they offered. As a contribution to research for performance, I will report on both the corporeal dimension, such as the effects of emotion on the heartbeat, breathing and stamina, and on the pianistic dimension, considering risk-taking versus precision and the projection of overall structures.

The organ and realtime dsp – new music for an ancient instrument: changing perceptions and performative techniques of an organist – a practice-based research study

Andrew Blackburn

Pipe organs are often perceived as musically reactionary sites, housed in churches, town halls or major performance centres under the auspices of conservative structures. Contrary to this perception, over the last six hundred years, there have always been composers using the instrument as a vehicle for musically 'avant-garde' expression. Recently, composers have

incorporated realtime digital signal processing (DSP) into works with pipe organ. Preparing two such works, *Vanitas* (2005) by Steve Everett and *8 Panels* (2007, rev. 2010) by Lawrence Harvey, has altered many of the understandings of this organist as performer. This paper will position these works within the pipe organ canon, focusing on the new performative techniques required of the organist bringing both pieces to performance. As a practice-led research methodology, this project was illuminating – both of new processes, relationships and performance techniques which evolved during development and rehearsal stages, and of the more traditional performance paradigms of the pipe organ.

Creative practices in instrumental teaching: a case study of Heinrich Neuhaus

Alfonso Méndiz and Salve Marquez

The unprecedented success of Russian performers in international competitions during the early decades of the twentieth century made a profound impression and drew international attention towards the emerging Soviet piano school. 2013 marks the 125th birthday of one of its top figures: Heinrich Neuhaus. His busy career included working as a performer, professor and columnist, but his extensive and valuable legacy – mostly untranslated – is little known in the West. This paper explores the concept of creativity and the conception of teaching as a creative and improvisational performance. It also provides the identification of those creative practices, which made Neuhaus an exceptionally influential pedagogue. A detailed analysis of some of his class sessions, including organisational and methodological strategies, will be presented along with translated audiovisual materials drawn from the available primary sources. These creative practices will be compared with traditional ones in the field of instrumental teaching, reported by recent research.

Keynote session: Musicians from the Britten Sinfonia

Britten *Six Metamorphoses after Ovid*

Britten *Tema Sacher*

Bridge *Two Old English Songs*

Ryan Latimer – Opus 2013 composition winner New work (World premiere tour)

John Rink – convenor and chair, Jacqueline Shave – violin, Miranda Dale – violin, Claire Finnimore – viola, Caroline Dearnley – cello, Nicholas Daniel – oboe, Lucy Wakeford – harp, and Ryan Latimer – composer

No one exerted a more powerful influence on the music of Benjamin Britten (1913–76) than Frank Bridge, who accepted Britten as a pupil in 1927. Bridge, as a rule, did not take on pupils, but from his very first meeting with Britten he spotted something remarkable about the talented young fourteen-year-old, and in the years that followed Bridge taught Britten how to 'say clearly what was in one's mind.' Although Britten would emerge from his sessions with Bridge 'blinking and twitching nervously, and white with exhaustion', so scrupulous was his attention to detail that he remained indebted to his teacher throughout his career. While Bridge's lessons taught Britten how to embrace unusual harmonies and how to compose successful counterpoint, they also included advice about instrumental technique. From Bridge, Britten learned at which intervals a violin would resonate best and how best to use the muted effects of the horn – techniques that would be central not only to Britten's vast catalogue of orchestral works, but would be indispensable in his works for solo instruments.

'Each piece is like a pastoral improvisation, where the shepherd's pipe can never remember the original starting point of a tune and loses itself in a fresh excursion of exquisite musical verbiage.' So wrote a reviewer at the first performance of Britten's *Six Metamorphoses after Ovid* (1951) at the 1951 Aldeburgh Festival, where the piece was premiered by its dedicatee Joy Boughton. It is an apt description of Britten's only work for solo oboe, capturing the quasi-improvisatory style of these miniature character sketches. Britten's work was inspired by the Roman poet Ovid's own *Metamorphoses* – an extended verse in fifteen volumes that catalogues the transformations in Greek and Roman mythology. Britten takes just six of the characters from Ovid's poem, from the raucous drunken laughter of Bacchus to the mournful solemnity of Niobe, and recasts their literary depictions as musical miniatures, each with its own descriptive title. In each movement, we witness the physical or emotional transformation of each of Ovid's characters, but so too does Britten transform our perception of the instrument. Using the full range and character of the oboe, Britten creates a rich series of portraits which cast the oboe in a new light. Typically viewed as a lyrical, melodic instrument, as depicted in the opening movement where Pan is heard playing into handful of reeds, Britten also uncovers the oboe's darker side – perhaps nowhere more so than in the final bars of Niobe, which are marked *senza express* (without expression), winding around the pitches of the opening to depict her heartbreaking transformation into stone.

The *Six Metamorphoses* were written at the height of Britten's career while work continued frantically on his opera *Billy Budd*, but not all of Britten's instrumental works were the result of such fertile creativity. By the start of 1976, Britten was suffering from the effects of his lifelong heart condition. While an operation in 1973 had saved him from certain heart failure, it was complicated by a small stroke which led Britten to lose some co-ordination in his right hand – a devastating blow for a composer and pianist. Britten felt drained of creative drive, particularly since composing now posed such physical difficulties, and soon his heart began to tire once more. Physically exhausted, he could only manage a tiny bit of writing during this final year of his life. So when he was approached by the cellist Mstislav Rostropovich to write part of a series of ten variations as a seventieth birthday gift to the distinguished conductor Paul Sacher – alongside some of the most important composers of the twentieth century, including Berio, Boulez, Henze and Lutoslawski – Britten instead agreed to write the theme. Using a technique that can be traced back to Bach, Britten based the theme on Sacher's name, using the notes E-flat ('Es' in German) – A – C – B-natural (H in German) – E – D ('Re' in French), to give the name SACHER. Written for solo cello, and just over a minute long, *Tema*

Sacher (1976) makes a dramatic opening to the series of variations; indeed, it proved such an inspiration to the other composers, that many broke with the remit of the commission to compose far more elaborate 'variations', including, in Dutilleux's case, a full multi-movement work.

Tema Sacher demonstrates Britten's characteristic sensitivity to string writing and a deep understanding of the instrument in question, something that he learned early on in his lessons with Bridge. But perhaps due to his shy, retiring character rather than the quality of his music, Frank Bridge (1879–1941) himself enjoyed little fame as a composer during his lifetime. Indeed, even today he remains best known as Britten's teacher in composition and is far outplayed by his British contemporaries. Nevertheless, his contribution to the chamber music catalogue has been significant, thanks in part to his experience as a violist in several major quartets. Through his close study of chamber music, Bridge acquired an eye for the miniature and for acute attention to detail – the grandeur of the symphony did not interest him. Like Britten, Bridge was a pacifist and the devastating effects of the First World War took their toll on his music. In the years that followed, his music underwent a distinct shift in style, becoming noticeably more angular, dissonant and aggressive, in what appears to be a reaction to the atrocities of war. Although he had encouraged Britten to pursue his own style and to steer clear of the pervading nationalist sentiments in British music, the war brought Bridge closer to the music of his homeland, and in 1916 he made two arrangements of traditional English folksongs for string quartet. His *Two Old English Songs* (1916) include a setting of 'Sally in our Alley' by Henry Carey and 'Cherry Ripe' by Charles Horn. While Bridge's arrangements of both songs sees the music take on an increasingly fragmented appearance, rich with complex harmonies and dissonant chromaticism, the echoes of England are never far away and both songs end in a green and pleasant land.

Many of Britten's most revered works, like *Tema Sacher*, were written with a specific individual in mind; as well as dedicating many of his works to people he admired, Britten was often commissioned to write for particular performers.

Session 7A: Making music together

A labour of trust: working (at) ensemble interaction

Anthony Gritten

This paper sketches a general theory of trust that is adequate to the musical interactions between co-performers and that explains the phenomenology of the passage from performance to performing. Theories of ensemble performing premised on distributed labour and interaction are impotent without a coherent *a priori* theory of trust, for without trust musical interaction has no means of getting co-performers beyond the microscopic level of atomistic short-term interactions or of developing its own self-sustaining ecology (in order for its community to generate social capital). Just as the social network into which Facebook taps is sustained and sustainable less by the labour of its contributors than by the various types and degrees of trust that circulate between them, so ensemble performing is properly interactive to the extent that co-performers trust each other and allow trust (and trustworthiness) to be played out. Without performing, no community; without trust, nothing.

Composition, improvisation and practical creativity in the performance practice of the Instant Composers Pool

Floris Schuiling

The ICP, founded in 1967, is one of the oldest bands in improvised music. In this paper, I present some preliminary results of my fieldwork with the group. Previous studies of jazz and improvised music have successfully shown creativity in performance to be an interactive and distributed process, but they have often done so by concentrating on the music's supposed independence from compositional frameworks. The performances of the ICP, however, rather than being completely freely improvised, may contain jazz standards, graphic scores and fully composed fugues as well as free improvisations. These different pieces are treated like 'found objects' to be used in new and creative ways during performances. This provides an opportunity to rethink the concept of compositions as actors in the musical process, and simultaneously to see the practical aspects of creativity and the importance of practically engaging with one's working material.

Creativity, collaboration and development in Jeremy Thurlow's *Ouija*

Eric Clarke, Mark Doffman and Renee Timmers

This paper examines the collaboration between composer Jeremy Thurlow and violinist Peter Sheppard Skærved in the realisation of *Ouija*, a piece for solo violin and sound files. In working towards a better understanding of creativity as distributed, this study analyses how the performance of this piece develops out of the interactions between performer and composer in the context of the professional/personal histories that they each bring to the work. In particular we ask in what ways and to what extent we can regard a performance as the outcome of creative collaboration. Using audio-visual documentation of rehearsal process and first performances combined with interview and retrospective verbal protocol material, the study presents both quantitative and qualitative analyses of the working process and its outcomes, and sheds light on the detailed development of a work as it is realised over time and between the two collaborators.

Session 7B: Creative Workshop

Creative Workshop

Jeremy Thurlow, Ewan Campbell and Lucy Downer

What better way to conclude four days of dialogue about performance than by performing a musical dialogue? Robinson College's Chapel plays host on Sunday morning to a form of

musical communion in the manner of a Quaker service. Three improvising musicians – Jeremy Thurlow (keyboards), Ewan Campbell (lower strings) and Lucy Downer (clarinets) – will facilitate an improvised ritual performance, in which the congregation can participate with their own musical offerings. Delegates are invited to bring their own instrument(s) or voice, though a selection of keyboard instruments and a bass drum will be provided.

Session 7C: Creative Coda (plenary)

Peter Sheppard Skærved performs Jeremy Thurlow's *Ouija*, followed by a final performance and discussion arising from the Creative Workshop, led by Jeremy Thurlow, Ewan Campbell and Lucy Downer. Jeremy Thurlow's inspiration for *Ouija* took off when he learnt that the Hungarian violinist Jelly d'Aranyi used to hold séances to communicate with the spirits of the dead, including the famous musicians that her great-uncle Joseph Joachim used to work with. He realised that this would help him to bring to life the two particular technical challenges of the piece – writing for electronics, and finding ways to channel and integrate improvisation within a fully composed dramatic design. *Ouija* is conceived as a kind of séance in which the violinist seeks out invisible voices as s/he dialogues with sounds emanating from somewhere unseen, a kind of disembodied violin-spirit. The score of Ewan Campbell's *Two dots and a Line Between* is a large, single-page map of musical fragments. Both players begin together at the middle of the page, but autonomously navigate their own path around the array of musical fragments, creating a personal musical structure. The structure that arises is inevitably non-linear, yet maintains some semblance of teleology as the two performers strive to reach a unified conclusion.

Presenters' biographies

Bayley, Amanda (Abstract: p. 25)

Amanda Bayley is Professor of Music at Bath Spa University. Her main research interests lie in the areas of performance and analysis, twentieth-century music, string quartets, and composer-performer collaborations. Her recent book, *Recorded Music: Performance, Culture, and Technology* (Cambridge University Press, 2010), received the Ruth A. Solie Award from the American Musicological Society in 2011.

Benetti, Alfonso (Abstract: p. 25)

Alfonso Benetti is a professional pianist and music researcher at Aveiro University and INET-MD, Portugal. He studied with renowned teachers such as P. Burmester and D. Alexeev and appears often in concerts and festivals. As a PhD researcher he has published articles and participated in conferences in Portugal, Germany and England.

Blackburn, Andrew (Abstracts: pp. 30 & 36)

Dr Andrew Blackburn has spent the last eight years researching the interactions of the performer/organist with realtime digital signal processing (DSP). His experience in music technology includes collaborations and commissions of interactive sound space projects, performance, and multi media compositions. He works at Universiti Pendidikan Sultan Idris in Malaysia.

Blier-Carruthers, Amy (Abstract: p. 31)

Amy lectures at the Royal College of Music, where her research and teaching interests revolve around performance practice and recordings, and by definition involve a focus on the twentieth century and the cultural contexts of music-making. Her PhD (received from King's College London) compares live performance and studio recording, using both analytical and ethnographic methods.

Britten Sinfonia (see p. 38)

Britten Sinfonia is one of the world's most celebrated and pioneering ensembles. The orchestra is acclaimed for its virtuoso musicianship, an inspired approach to concert programming which makes bold, intelligent connections across 400 years of repertoire, and a versatility that is second to none. Britten Sinfonia breaks the mould by not having a principal conductor or director, instead choosing to collaborate with a range of the finest international guest artists from across the musical spectrum, resulting in performances of rare insight and energy. Britten Sinfonia is an Associate Ensemble at the Barbican in London, and has residencies across the east of England in Norwich, Brighton and Cambridge (where it is the University's orchestra-in-association). The orchestra also performs a chamber music series at Wigmore Hall and appears regularly at major UK festivals including Aldeburgh and the BBC Proms. The orchestra's growing international profile includes regular touring to Mexico, South America and Europe. In February 2012, Britten Sinfonia made its American debut at Lincoln Centre, New York. Founded in 1992, the orchestra is inspired by the ethos of Benjamin Britten through world class performances, illuminating and distinctive programmes where old meets new, and a deep commitment to bringing outstanding music to both the world's finest concert halls and the local community. Britten Sinfonia is a BBC Radio 3 broadcast partner and regularly records for Harmonia Mundi and Hyperion.

Brown, Julie (Abstract: p. 29)

Julie Brown is Reader at Royal Holloway, University of London. Her publications include *Bartók and the Grotesque* (2007), the edited collection *Western Music and Race* (2007) and, with Annette Davison, *The Sounds of the Silents in Britain* (2013). She has been Principal Investigator for two grant-funded research projects on silent film music in Britain.

Byrne, Michael (Abstract: p. 20)

Michael Byrne is a CMPCP-supported PhD student at the University of Cambridge, investigating the contributions of senior performers within British ballet. Having completed his undergraduate degree in South Africa, he continued his work in performance studies at the Royal Academy of Music, the Royal Academy of Dramatic Art and King's College London.

Cain, Melissa (Abstract: p. 33)

Melissa Cain is an educator and musician, and an expert in South East Asian and Pacific musics. Her research interests include culturally diverse music education and assessment in music. She recently relocated from Singapore to Australia, where she works in the innovative research culture at the Queensland Conservatorium Research Centre.

Callis, Sarah (Abstract: p. 20)

Sarah Callis is Senior Postgraduate Tutor at the Royal Academy of Music, where she focuses on practice-led research projects with Master's and doctoral students. Her research involves working collaboratively with performers on the aesthetic and analytical questions that emerge from programming, rehearsal and performance, with a particular interest in the music of Brahms.

Campbell, Ewan (see p. 40)

Ewan is currently the Cambridge University Musical Society's Composer in Residence. His works have been performed by Lontano, the Kuss Quartet, the Britten Sinfonia, Consortium5, and the Fukio Ensemble, and have won several international composition awards including the Marenostrom, Uniche Forme, Millennial Masters and Counterpoint International competition. Ewan recently submitted a PhD at King's College London, where he studied with Silvina Milstein and George Benjamin.

Canham, Nicole (Abstract: p. 32)

Nicole Canham is a performing artist (clarinet and tarogato) and a PhD candidate at the University of Queensland, Australia. Nicole specialises in chamber music performance and collaborates with a range of artists from outside the world of music – theatre, film, photography, visual art and dance – exploring connections between artists and audiences.

Carey, Gemma (Abstract: p. 33)

Gemma Carey is recognised for her scholarship in instrumental and vocal pedagogy and curriculum development in Higher Education. As Head of Pedagogy at Queensland Conservatorium Griffith University, Gemma has investigated learning, studio teaching and assessment, and the effect of graduate outcomes on real world career options for musicians.

Chaffin, Roger (Abstract: p. 36)

Roger Chaffin is Professor of Psychology at the University of Connecticut. His longitudinal case studies of experienced performers combine the third-person perspective of the scientist with the first-person perspective of the musician to understand how the latter create mental maps during practice to guide their performances.

Chew, Elaine (Abstract: p. 28)

Elaine Chew is Professor of Digital Media at Queen Mary, University of London's Centre for Digital Music. Following studies at Stanford and MIT, she held faculty appointments at the University of Southern California, visiting positions at Harvard and Lehigh, and a fellowship at the Radcliffe Institute for Advanced Studies. She is a noted pianist.

Chung, David (Abstract: p. 21)

David Chung received his PhD from the University of Cambridge. His scholarly contributions include one critical edition published by UT Orpheus Edizioni (2004) and articles in *Early Music*, *Early Keyboard Journal*, *Journal of Seventeenth-Century Music*, and *Music & Letters*. His edition of unpublished keyboard arrangements of Jean-Baptiste Lully's music is forthcoming with the *Web Library of Seventeenth-Century Music*.

Clarke, Eric (Abstract: p. 40)

Eric Clarke is Heather Professor of Music at the University of Oxford. His research interests cover a number of areas within the psychology of music and musical aesthetics/semiotics. He leads the 'Creative practice in contemporary concert music' strand of CMPCP, based at the University of Oxford, exploring collaborative work between composers and performers.

Cole, Ross (Abstract: p. 22)

Ross Cole graduated with the highest mark in music from Christ Church, Oxford in 2009 and was awarded an MRes from York in 2010. He is currently a PhD candidate at the University of

Cambridge, supervised by Nicholas Cook. His thesis concerns transatlantic interactions in the 1960s folk and blues revival.

Cook, Nicholas (Abstract: p. 22)

Nicholas Cook is 1684 Professor of Music at the University of Cambridge. His book *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna* won the Society for Music Theory's 2010 Wallace Berry Award, while *Music as Performance: Changing the Musical Object* will appear later this year.

Costa, Rogério (Abstract: p. 18)

Rogério Costa is a professor, composer, improviser, saxophonist and researcher. He is currently the coordinator of the graduate programme in the music department at University of São Paulo, Brazil and also acts as a teacher on the undergraduate and graduate programmes. He has an extensive range of publications on improvisation in journals, conference proceedings and books.

Cottrell, Stephen (Abstract: p. 17)

Stephen Cottrell is Professor of Music at City University London. His published work covers professional musicians and music-making in urban contexts, in addition to specific research on the saxophone.

Crispin, Darla (Abstract: p. 26)

Darla Crispin is Fellow in Artistic Research at the Orpheus Research Centre in Music (ORCiM), Ghent, Belgium. A Canadian pianist and scholar, she specialises in musical modernity and especially the Second Viennese School. Dr Crispin's most recent work focuses upon artistic research in music. Her publications include a collaborative volume with Kathleen Coessens and Anne Douglas entitled *The Artistic Turn: A Manifesto* (2009) and numerous book chapters and articles. She is currently working on a book entitled *The Solo Piano Works of the Second Viennese School: Performance, Ethics and Understanding*.

Dahl, Per (Abstract: p. 27)

Professor Per Dahl studied at the University of Trondheim, Norway (musicology, philosophy and psychology) and has been working in Stavanger since 1979. His doctoral thesis analysed 214 recordings of a Grieg song. He has published books in Norwegian on music aesthetic and music analysis.

Dale, Miranda (see p. 38)

Miranda Dale gained a scholarship at the age of sixteen to study violin at the Royal Academy of Music. She then went on to study in the Banff Centre of Fine Arts and Indiana University. Miranda is Principal Second Violin with Britten Sinfonia and is a member of the Philharmonia First Violin section.

Daniel, Nicholas (see p. 38)

Nicholas Daniel's career as an oboist began when, at the age of eighteen, he won the BBC Young Musician of the Year Competition. He has been a concerto soloist with many of the world's leading orchestras. He has premiered works by composers including Sir Harrison Birtwistle, Henri Dutilleux, Thea Musgrave, Nigel Osborne, John Tavener and Sir Michael Tippett. Nicholas is a founder member of the Haffner Wind Ensemble and the Britten Oboe Quartet.

Dearnley, Caroline (see p. 38)

Caroline Dearnley studied at the Royal College of Music with Joan Dickson and William Pleeth. She has been principal cello with Britten Sinfonia since 1992 and gave the British premiere of Poul Ruders' Cello Concerto with the orchestra in 2001. She is also guest principal cello with the London Sinfonietta, ENO and English Chamber Orchestra.

de Assis, Paulo (Abstract: p. 27)

Paulo de Assis is a pianist, musicologist and artist-researcher with transdisciplinary interests on philosophy, French post-structuralism, and epistemology. He is Principal Investigator of the European Research Council-funded project 'Experimentation vs. interpretation: exploring new paths in music performance in the twenty-first century' (2013–17), hosted at the Orpheus Institute in Ghent.

Demos, Alexander (Abstract: p. 36)

Alexander Demos is currently a doctoral candidate in the Department of Psychology at the University of Connecticut. He researches the role of auditory cues in evoking spontaneous interpersonal synchrony. In his dissertation research, he is using dynamical systems techniques to examine the relationship between performers' body movements and musical structure.

Devaney, Johanna (Abstract: p. 16)

Johanna Devaney's research applies a range of interdisciplinary approaches to the study of musical performance, with a particular focus on intonation in the singing voice. She holds a PhD in Music from McGill University and is currently an assistant professor in music theory and cognition at Ohio State University.

Doffman, Mark (Abstract: p. 40)

Dr Mark Doffman is the researcher within the CMPCP project Creative practice in contemporary concert music at the University of Oxford. His research interests lie around musical creativity, time and timing, jazz performance and musical interaction. Mark is also active as a jazz drummer.

Domenici, Catarina Leite (Abstract: p. 31)

Catarina Leite Domenici has an active career as a performer, researcher and teacher. She is recognised as a leading performer of new music in Brazil, and holds a professorship at the Federal University at Porto Alegre. Her research on composer-performer interactions has been presented at several international and national conferences. Domenici is the first president of the Brazilian Association for Musical Performance.

Downer, Lucy (see p. 40)

Lucy Downer was an award-winning student at the Royal Academy of Music. As a soloist Lucy has given recitals at venues including St Martin-in-the-Fields, Dulwich Picture Gallery and the Swaledale Festival. She is a keen performer of new music, and has given performances and broadcasts of world premieres.

Eastwood, Myles (Abstract: p. 21)

Myles began his PhD at the University of Cambridge in 2011. His research, funded by CMPCP, focuses on recording studio practices in 1960s Britain, drawing on oral history and close listening. He is currently undertaking a three-month project at the Library of Congress investigating the impact of blues 78s on 1960s revival LPs.

Elverdam, Beth (Abstract: p. 25)

Beth Elverdam is a social anthropologist and an independent researcher in Denmark. Her research interest is anthropological fieldwork in untraditional settings. Her research areas include observations and exploratory interviews with musicians while rehearsing, and discourse analysis of rehearsal conversation. The basis of her theoretical and analytical approach is located within the social sciences.

Emmerson, Stephen (Abstract: p. 24)

Stephen Emmerson is on the staff at the Queensland Conservatorium, Griffith University. As a member of the Conservatorium Research Centre, in recent years he has been involved with the documentation of artistic practice as both researcher and postgraduate supervisor. As a pianist, he has performed widely around Australia, Asia and the Pacific.

Finnimore, Claire (see p. 38)

Claire Finnimore has been principal viola in Britten Sinfonia for the past twelve years. She studied with David Takeno at the Guildhall School of Music and Drama, where she was awarded the prize for unaccompanied Bach and the viola prize. She co-founded and was principal viola in the Guildhall String Ensemble, who were international prize winners, making their Carnegie Hall Debut in 1991.

Fox, Christopher (Abstract: p. 29)

Christopher Fox is Research Professor in Music at Brunel University. His music has been performed and broadcast world-wide and has featured in many of the leading new music festivals, from the Amsterdam PROMS to the BBC Promenade Concerts, and from St Petersburg to Sydney.

Fulford, Robert (Abstract: p. 35)

Robert Fulford is a PhD student in music psychology at the Royal Northern College of Music. He studied music with education and subsequently gained an MPhil in educational psychology at Homerton College, Cambridge. His current research focuses on interactive music-making for musicians with a hearing impairment.

Gaunt, Helena (Abstract: p. 32)

Dr Helena Gaunt is Assistant Principal at the Guildhall School of Music & Drama. Her current research focuses on one-to-one lessons in conservatoires, orchestral musicians in the twenty-first century, and the role of improvisation (verbal and musical) in developing professional expertise. Alongside research, she is a professional oboist, and has been a member of the Britten Sinfonia. She is a member of the Editorial Board of the British Journal of Music Education, and chairs the Innovative Conservatoire (ICON).

Gerling, Cristina Capparelli (Abstract: p. 36)

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 the United States and Europe. Twice a recipient of Fulbright Grants in the United States, she holds a MM from the New England Conservatory and a DMA from the Boston University. She is Professor of Music at UFRGS, Porto Alegre.

Ginsborg, Jane (Abstracts: pp. 32 & 36)

Jane Ginsborg is Associate Dean of Research, Programme Leader for Research Degrees and Director of the Centre for Music Performance Research at the Royal Northern College of Music. She is Managing Editor of *Music Performance Research* and President of the European Society for the Cognitive Sciences of Music.

Gorton, David (Abstract: p. 32)

The music of David Gorton (Royal Philharmonic Society Composition Prize, 2001) is characterised by a fascination with alternative tuning systems and virtuosic gestures. David Gorton is Associate Head of Research at the Royal Academy of Music; in October 2012 he was a Visiting Researcher at the Orpheus Institute in Ghent.

Gritten, Anthony (Abstract: p. 40)

Anthony Gritten has co-edited two volumes on music and gesture (Ashgate, 2006, 2011), and is contracted to co-edit a volume on *Music and Value Judgement* (Indiana). He has published in English and German, in artists' catalogues, on continental philosophy, and in music journals. He is Head of Undergraduate Programmes at the Royal Academy of Music.

Hargreaves, Wendy (Abstract: p. 19)

Wendy Hargreaves is a music educator, singer, composer and researcher residing in Brisbane, Australia. She is nearing the completion of her PhD candidature at the Queensland Conservatorium, Griffith University, where she has been investigating how improvising jazz vocalists differ from instrumentalists.

Harrison, Scott (Abstract: p. 33)

Scott Harrison is an Australian National Teaching Fellow and recipient of an Australian Award for University Teaching. He is currently Deputy Director (Research) at Queensland Conservatorium, Griffith University where he teaches into the musical theatre degree. His major research areas are in wellbeing, voice, research training and masculinities.

Hawkins, Sarah (Abstract: p. 29)

Sarah Hawkins is Director of Research in Speech and Music Science at the University of Cambridge and a fellow of the Acoustical Society of America. She has broad interests in how humans communicate using sound-based systems. Her particular specialism is in the acoustics and perception of speech.

Heinrich, Antje (Abstract: p. 29)

Antje Heinrich is an experiment coordinator, auditory neuroscientist and psychoacoustician based at the MRC Institute of Hearing Research in Nottingham. She has a strong research interest in spoken language comprehension and its age-related changes.

Heyde, Neil (Abstract: p. 20)

Neil Heyde is active internationally as both a soloist and a chamber musician. He is cellist of the Kreutzer Quartet and Head of Postgraduate Programmes at the Royal Academy of Music, where his work focuses on relationships between performers and composers – past and present. He is currently editing Debussy's sonatas for the *Cœuvres Complètes de Claude Debussy*.

Hill, Juniper (Abstract: p. 34)

Dr Hill is a Marie Curie Fellow at the University of Cambridge, a CMPCP Associate, a lecturer at University College Cork, and a visiting researcher at the University of Cape Town and the Sibelius Academy. An ethnomusicologist, she researches creativity in Finland, South Africa, and the USA.

Hoadley, Richard (Abstract: p. 27)

As a composer Richard Hoadley focuses on the effect of the interface on music. Building on work in automatic composition, he develops interfaces designed for physical interactions with these digital algorithms, working with dancers amongst other performers. He is currently affiliated with the Digital Performance Laboratory at Anglia Ruskin University.

Holden, Claire (Abstract: p. 20)

Claire Holden is a violinist in the Orchestra of the Age of Enlightenment and has a five-year AHRC Fellowship researching early nineteenth-century violin playing at Cardiff University. She has recently directed workshops with the OAE, Royal Academy of Music, Royal Conservatory in The Hague, RWCMD, and Trinity Laban Conservatoire.

Hunter, Mary (Abstract: p. 24)

Mary Hunter is Professor of Music at Bowdoin College in Maine. She is the author of two books: *The Culture of Entertainment: Opera Buffa in Mozart's Vienna* (Princeton, 1999), and *Mozart's Operas: A Companion* (Yale, 2008), and the co-editor of two collections: *Opera buffa in Mozart's Vienna* (Cambridge, 1997) and *Engaging Haydn: Context, Content, and Culture* (Cambridge, 2012). She is currently working on a project about the ideology of performance in classical music culture.

Ito, John Paul (Abstract: p. 28)

John Paul Ito is Assistant Professor of Music Theory at the School of Music, Carnegie Mellon University. His recent and forthcoming essays appear in *Bonner Beethoven-Studien*, *College Music Symposium*, the *Journal of Music Theory*, and the *Journal of Musicology*.

James, Mirjam (Abstract: p. 33)

Dr Mirjam James is currently a research associate at the AHRC Research Centre for Musical Performance as Creative Practice (CMPCP) and is based at the University of Cambridge. She holds a MA in Musicology, Psychology and Politics (TU Berlin) and a MSc in Music Psychology (Keele University). Her PhD was awarded by TU Berlin.

Kaastra, Linda (Abstract: p. 23)

In addition to being a bassoonist, Linda studies coordination and creativity in instrumental performance. She has presented to the Dutch Society of Music Theory (2005), the CogSci (2007, 2010, 2011), NIME (2004), and ISPS (2011). She spent the past year working as a visiting scholar with David Kirsh at UCSD.

Kanno, Mieko (Abstract: p. 25)

Mieko Kanno is a violinist and Head of Strings at the Royal Conservatoire of Scotland. Her research specialism is the performance of contemporary music.

Kirsh, David (Abstract: p. 23)

David Kirsh is Professor and past chair of the Cognitive Science Department, UCSD. Recent projects focus on ways humans use their bodies as things to think with, specifically in dance-making and choreographic cognition. He is Co-director of the Arthur C. Clarke Center for Human Imagination. He runs the Interactive Cognition Lab.

Kopp, David (Abstract: p. 36)

David Kopp is Associate Professor of Music Theory at the Boston University School of Music. He is the author of *Chromatic Transformations in Nineteenth-Century Music* (CUP, 2002) and has

published most recently on Schumann, Neo-Riemannian theory, and (forthcoming) Messiaen. As a pianist he has performed extensively as a soloist and chamber musician, and he has recorded for the New World and CRI labels.

Küssner, Mats (Abstract: p. 34)

Mats Küssner is an experimental psychologist interested in music perception and cognition. He studied psychology at the universities of Würzburg, Amsterdam, and London before commencing his PhD studies at King's College London. His current work within CMPCP's 'Shaping music in performance' project focuses on cross-modal perception of sound and music.

Latimer, Ryan (see p. 38)

Ryan Latimer (b. 1990) is a composer currently based in Birmingham. His music has been performed throughout the UK and Europe and has also featured in a number of festivals including Gaudeamus Muziekweek, Sounds New, Darmstadt Ferienkurse, Haapavesi, New Generation Arts Festival, Druskomania and Frontiers Plus.

Lawrence-King, Andrew (Abstract: p. 16)

Early harp virtuoso, orchestral and opera director Dr Andrew Lawrence-King is Professor at the Guildhall School of Music & Drama, Senior Research Fellow at the University of Western Australia, and Grammy-winning soloist for Jordi Savall's Hesperion XXI. His award-winning CDs with *The Harp Consort* range from medieval drama to Peruvian baroque.

Lebler, Don (Abstract: p. 33)

Don Lebler is an expert in assessment in music, leading a team awarded a national competitive grant in this area in 2011. He received a citation for outstanding contributions to student learning in 2009. He provided leadership in teaching review processes at Queensland Conservatorium, Griffith University in his role as Deputy Director, Learning and Teaching.

Leech-Wilkinson, Daniel (Abstract: p. 24)

Daniel Leech-Wilkinson studied at the Royal College of Music, King's College London and Clare College, Cambridge, becoming first a medievalist and then, since c. 2000, specialising in the implications of early recordings for musical ontology, performance and communication. He oversaw a CMPCP project at King's on 'Shaping music in performance'.

Lim, Liza (Abstract: p. 18)

Liza Lim is Professor of Composition and Director of the Centre for Research in New Music at the University of Huddersfield. Her work as a composer is focused on intercultural exchange and she has been commissioned by leading international orchestras, ensembles and festivals (e.g. Bavarian Radio Orchestra, Ensemble Intercontemporain, Holland Festival). Her scores are published by Casa Ricordi and her CDs by HatArt, Neos, WERGO and others.

Marquez, Salve (Abstract: p. 37)

Salve Marquez is Head of Keyboard at the Conservatory 'José Salinas' in Granada. Having done undergraduate work in piano and theory, she pursued postgraduate studies at the Moscow Conservatory. She was a visiting scholar in the Faculty of Music, University of Cambridge, in 2011, and recently received her PhD (European Honours) at the University of Malaga.

McCaleb, Murphy (Abstract: p. 23)

J. Murphy McCaleb received his doctorate in performance studies from the Birmingham Conservatoire, after studying trombone performance and chamber music at the University of Alaska and the University of Michigan. As a bass trombonist and pianist, Murphy teaches music theory and the history of popular music at Kidderminster College.

Méndiz, Alfonso (Abstract: p. 37)

Alfonso is Professor of Communication at the University of Malaga. Having received his PhD in Communication (Extraordinary Award), he has produced fourteen books and over fifty articles on Communication, Advertising, Film and Music. He has supervised twelve doctoral theses and chairs the UNESCO Association for the Promotion of Ethics in the Media (AUPEMEC).

O'Bryan, Jessica (Abstract: p. 33)

Jessica O'Bryan teaches singing in the Musical Theatre programme at Queensland

Conservatorium, Griffith University. She has had a varied performance career, singing pop, jazz and classical music. Jessica is completing doctoral studies at the University of Queensland in which she is investigating values and beliefs in the singing studio.

Paige, Kirsten (Abstract: p. 35)

Kirsten Paige studied at the University of Chicago (BA, 2011) and the University of Cambridge (MPhil, 2012) before moving to the University of California at Berkeley for her doctoral research, where she is currently working with Mary Ann Smart, Richard Taruskin, and James Davies. Her recent work has focused on nineteenth-century music and culture, with a particular emphasis on German opera, philology, and aesthetics.

Palmer, Fiona (Abstract: p. 17)

Fiona M. Palmer is Professor of Music at the National University of Ireland Maynooth and is currently researching aspects of orchestral life in Britain during the long nineteenth century.

Paul, Lynda (Abstract: p. 29)

Lynda Paul is a postdoctoral associate in Integrated Humanities at Yale University, where she received her PhD in Music in 2012. Her work examines the intersections between multimedia and performance, with a focus on the role of sound in genres from theatre and opera to film and digital media.

Payne, Emily (Abstract: p. 32)

Emily Payne holds a BMus in clarinet performance from the Royal Welsh College of Music and Drama and a MMus in performance studies from Royal Holloway, University of London. She is in her second year of doctoral studies at the University of Oxford, undertaking a project that examines the creative processes of performance, with a particular focus on clarinettists.

Penny, Jean (Abstract: p. 30)

Jean Penny is an Australian flautist, researcher and pedagogue. She has performed with major Australian symphony orchestras and given many concerts in Australia, Europe and Malaysia. Her doctoral research was a practice-led project, investigating the nexus of flute with electronics. Jean has presented her research at many international conferences and published articles in prestigious academic journals. She is currently Chief Editor of the Malaysian Music Journal and Senior Lecturer at Universiti Pendidikan Sultan Idris in Malaysia.

Ponchione, Cayenna (Abstract: p. 17)

Cayenna Ponchione is currently a doctoral student at the University of Oxford researching the creative process in orchestral practice under the supervision of Eric Clarke. She holds the degrees BM (University of Alaska Fairbanks), MM in orchestral conducting, MM in percussion performance (Ithaca College), and MSt in musicology (Oxon).

Prior, Helen (Abstracts: pp. 24 & 32)

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.

Ramnarine, Tina K. (Abstract: p. 17)

Tina K. Ramnarine is Professor of Music at Royal Holloway, University of London. She is currently undertaking research adopting global perspectives on orchestras and directs a project in this area in the AHRC Research Centre for Musical Performance as Creative Practice.

Redgate, Christopher (Abstract: p. 32)

Christopher Redgate is the designer of the Howarth-Redgate system oboe and since the late 1970s has specialised in the performance of contemporary oboe music. He performs in many parts of the world, broadcasts regularly, and has recorded extensively. He is an AHRC research fellow at the Royal Academy of Music.

Redwood, Andre (Abstract: p. 21)

Andre Redwood is Assistant Professor of Music Theory at the University of Notre Dame. His research centres on the history of music theory, with particular emphases on the relationship between music and rhetoric, and on the music-theoretical writings of Marin Mersenne.

Reid, Anna (Abstract: p. 33)

Anna Reid is Associate Dean of the Sydney Conservatorium of Music. Her research explores issues of practice and policy in Higher Education contexts including internationalisation, creativity and ethics, and sustainable development, in addition to the practical areas of mathematics, music, design and law. Her focus is on the experience of learning/teaching through the lens of professional formation.

Rings, Steven (Abstract: p. 21)

Steven Rings is Associate Professor of Music and the Humanities at the University of Chicago. His research focuses on transformational theory, phenomenology, popular music, and questions of music and meaning. In 2012 he received the Society for Music Theory's Emerging Scholar Award for his book *Tonality and Transformation* (Oxford, 2011).

Rink, John (Abstract: p. 33; see also p. 38)

John Rink is Director of CMPCP, Professor of Musical Performance Studies at the University of Cambridge, and Fellow and Director of Studies in Music at St John's College. He specialises in Chopin studies, analysis and performance, and digital applications. Many of his books and other publications focus on performance and related issues.

Rogers, Lynne (Abstract: p. 34)

Lynne Rogers is studying for a PhD in vocal pedagogy and adolescent female singers at the University of Manchester. As well as singing professionally on the concert platform and with BBC Daily Service Singers, she currently teaches the girl cathedral choristers of Liverpool Metropolitan Cathedral choir.

Ross, Valerie (Abstract: p. 30)

Associate Professor Dr Valerie Ross is an established composer and academic. She is a recipient of compositional awards from the Rockefeller Foundation, Commonwealth Foundation and Japan Foundation. Valerie has held lectureships at the Bellagio Study and Conference Centre, Italy, Darmstadt International Institute for New Music, Germany and the Centre for Intercultural Musicology, UK. In 2010 she was a visiting research fellow at the Institute of Musical Research, University of London. She is Associate Professor at the Faculty of Music, Universiti Teknologi MARA and a fellow of Churchill College, Cambridge.

Sabey, Paul (Abstract: p. 33)

Paul Sabey is Head of Musical Theatre at Queensland Conservatorium, Griffith University. Prior to his appointment to Griffith University in 2011, he was Director of the Musical Theatre Programme and Associate Principal at Mountview Academy of Theatre Arts, London. He is an experienced musical director, vocal coach, vocal arranger and academic programme advisor.

Schilling, Floris (Abstract: p. 40)

Floris Schilling was trained as a musicologist and philosopher at Utrecht University. His interests are performance studies, pragmatism, interactionist sociology and material culture. His PhD investigates the Amsterdam-based improvising collective the Instant Composers Pool, considering the material sources of creativity in their performance practice.

Sham, Olivia (Abstract: p. 20)

Australian born pianist Olivia Sham is an active recitalist in the UK. She is currently completing her doctorate at the Royal Academy of Music, where she is studying Liszt performance practice, and exploring, in relation to the modern piano, the performance of nineteenth-century music on historical instruments.

Shave, Jacqueline (see p. 38)

Jacqueline Shave studied violin at the Royal Academy of Music, but drew her performance inspiration from her time at the Britten-Pears School in Snape. She then became Leader of English Touring Opera, before leading the Schubert Ensemble and then co-founding and leading the

Brindisi Quartet. She has appeared as guest leader with many groups including the Nash Ensemble, London Sinfonietta and Royal Philharmonic Orchestra. She was appointed Leader of Britten Sinfonia in 2005.

Sheppard Skærved, Peter (see p. 40)

Peter Sheppard Skærved is the dedicatee of well over 200 works for solo violin. He regularly appears as soloists in over thirty countries. His discography is extensive, ranging from cycles of sonatas by Beethoven and Telemann, the complete quartets of David Matthews, Michael Tippett, and cycles of concerti from Haydn to Henze.

Sloboda, John (Abstract: p. 16)

John Sloboda FBA is Research Professor at the Guildhall School where he directs its Understanding Audiences research programme. He is also Emeritus Professor at Keele, where he was Director of its Unit for the Study of Musical Skill and Development. John is Honorary Consultant to the AHRC Centre for Music Performance as Creative Practice, a network participant in *Theatrum Mundi* and a contributing researcher to the AHRC Knowledge Exchange Hub *Creativeworks* London. He has recently been appointed to the Advisory Panel of the new AHRC 'Cultural Values' project.

Temeş, Bianca (Abstract: p. 17)

Bianca Țiplea Temeş is Reader PhD of Music Theory at Gh. Dima Academy in Cluj, Romania, Head of the Artistic Department of the Transylvania Philharmonic, and a visiting professor at the universities of Oviedo and Livorno. She has been awarded a research grant from the Paul Sacher Foundation in Basel and a DAAD grant at the Humboldt University in Berlin.

The Clerks (see p. 29)

The Clerks is a vocal ensemble whose performances and recordings of medieval and renaissance repertoire – and in particular Franco-Flemish sacred music of the Ockeghem/Josquin era – have gained international recognition. Recently the ensemble has been working on collaborations with contemporary artists from a variety of media.

Thompson, Shirley (Abstract: p. 17)

The composer, Shirley J. Thompson is Reader in Music at the University of Westminster. She has composed extensively for various genres including music for orchestra, opera, contemporary dance, television and film. She is currently pursuing research in the contemporary orchestra, opera and multi-media production.

Thurlow, Jeremy (see p. 40)

Described as 'seductive, innovative, full of freshness' by Henri Dutilleux, Jeremy Thurlow's music won the George Butterworth Award in 2007 and has been performed by the BBC Philharmonic, Fitzwilliam String Quartet, BBC Singers and Endymion. Jeremy Thurlow also writes and broadcasts on twentieth-century music, frequently appearing on Radio 3's CD Review. He is a Fellow of Robinson College.

Timmers, Renee (Abstracts: pp. 35 & 40)

Renee Timmers is Lecturer in Music at the University of Sheffield, and a CMPCP visiting fellow. She has research interests in musical performance, music and emotion, and cross-modal music perception, and was a research fellow in CMPCP's predecessor CHARM.

Tromans, Steve (Abstract: p. 18)

Steve Tromans is a professional musician (composer and pianist) working in the interrelated fields of jazz and improvising music. He has recently undertaken doctoral research at Middlesex University in London, investigating expertise in jazz music-making in a series of practice-as-research projects.

Tzotzkova, Victoria (Abstract: p. 24)

Victoria Tzotzkova is currently a teaching fellow at Harvard University. She holds a doctorate in Music Theory from Columbia University. Her research focuses on sound in piano performance. Performance credits include Weill Recital Hall at Carnegie Hall, the Miller Theatre in New York, and Bulgaria Concert Hall in Sofia, Bulgaria.

Wakeford, Lucy (see p. 38)

Lucy Wakeford is principal harp of Britten Sinfonia and the Philharmonia Orchestra and harpist of the Nash Ensemble. As a concerto soloist Lucy has appeared with many leading orchestras. Lucy studied with Daphne Boden and Marisa Robles at the Royal College of Music and with Gerard Devos in Paris, and Skaila Kanga in London.

Waltham-Smith, Naomi (Abstract: p. 28)

Naomi Waltham-Smith is an assistant professor at the University of Pennsylvania whose research sits at the intersection of music theory and Continental philosophy. She is interested in how the critical resources of recent French and Italian thought might be deployed to interrogate the ethical significance of the processes and structures of encounters with music's sounding materiality.

Whitney, Kathryn (Abstract: p. 16)

Singer Kathryn Whitney is founding co-director of the SongArt Performance Research Group. Artist in Residence at Oxford (2002–05) and the Royal Welsh College of Music (2009–11), and a CMPCP Visiting Fellow in 2012, she is Associate Fellow (2013–15) at the Institute of Musical Research, School of Advanced Study, University of London.

Wickham, Edward (Abstract: p. 29)

Dr Edward Wickham is Artistic Director of *The Clerks* and Director of Music at St Catharine's College, Cambridge. He is an affiliate lecturer at the Faculty of Music, University of Cambridge, where he lectures on medieval and renaissance notation. He is soon to take up directorship of the MMus in Choral Studies.

Williams, Sean (Abstract: p. 30)

Dr Sean Williams is a Leverhulme research fellow in the Reid School of Music, University of Edinburgh, researching by practice the live and studio practices of early electronic music. He builds electronic instruments, with which he makes sound art, and also performs in various ensembles.

Wise, Karen (Abstract: p. 33)

Karen is a Research Associate in the AHRC Centre for Music Performance as Creative Practice, Faculty of Music, University of Cambridge. Her PhD in Psychology (Keele) examined the musical skills, cognitive profiles and self-perceptions of adults self-identifying as 'tone deaf'. She is also a classical mezzo-soprano and singing teacher.

Wyers, Marilyn (Abstract: p. 23)

Marilyn Wyers studied piano and ballet at St Petersburg State Conservatory, Russia. She has given performances in St Petersburg, Cairo, Jakarta, Hamburg, Nice, Istanbul, Athens, Liverpool, Manchester and London. She was Head of Music at International College in Beirut, Lebanon for many years before taking up the position of Music Lecturer at Bosphorus University in Istanbul. She is now studying for her PhD at Goldsmiths, University of London.

Zagorski-Thomas, Simon (Abstract: p. 31)

Dr Simon Zagorski-Thomas is a reader in music at the London College of Music, University of West London and is Chairman of the Association for the Study of the Art of Record Production. He worked for twenty-five years as a composer, sound engineer and producer and is, at present, conducting research into the musicology of record production and performance in the studio. His book, *The Art of Record Production*, which he co-edited with Simon Frith, was recently published by Ashgate Press. He is currently a CMPCP visiting fellow.