



AHRC RESEARCH CENTRE FOR MUSICAL PERFORMANCE AS CREATIVE PRACTICE

Performance Studies Network  
Third International Conference

Faculty of Music  
University of Cambridge  
17 to 20 July 2014

(Extracts)

**Thursday afternoon, 17 July 2014 – Faculty of Music, 11 West Road**  
**Welcome / Introduction: 2.00 pm to 2.15 pm – Concert Hall**

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

<b>1A Music in sound</b> <i>Recital Room</i> <b>Chair: Mine Doğantan-Dack</b>		
2.30	Caroline Traube	Documenting the work and skills of performers as creators of sound
3.15	Julie Fuchs	The virtuoso violist's sound creation: modalities and strategies
Break – 4.00 to 4.30 pm		
4.30	Hamish Robb	Imagined sound in performances of nineteenth-century piano music: an embodied approach
5.15	Victoria Tzotzkova	Theorising sound quality in piano performance: the music of Morton Feldman, the teaching of Heinrich Neuhaus, and real-time experience of piano sound

<b>1B From Webern to Fineberg</b> <i>(CMPCP session)</i> <b>Concert Hall</b> <b>Chair: Nicholas Cook</b>		
2.30	Nicholas Cook	Shadows of meaning: Webern's Piano Variations on record
3.15	Sean Williams	Strict serialism or structured improvisation? The performance practice inherent in the technical realisation of early electronic music in the WDR Studio, Cologne
Break – 4.00 to 4.30 pm		
4.30	Michael Hooper	Confusion in the service of discovery
5.15	David Kopp	Reimagining the familiar: on learning Fineberg's <i>Veils</i>

<b>1C Performing notation</b> <i>Lecture Room 2</i> <b>Chair: Stevie Wishart</b>		
2.30	Charise Hastings	Score-learning as creative problem-solving: a basis for diverse performances
3.15	Emily Payne	Creativity within constraint? Perspectives on notated performance
Break – 4.00 to 4.30 pm		
4.30	Sara Carvalho	Imaginary bars: from the score to the performance, issues on meaning construction
5.15	Jennifer MacRitchie and Massimo Zicari	Filling the creative gap between contemporary composer and performer

**Dinner / free time: Garden Restaurant, Robinson College, 6.15 pm to 7.45 pm**

**Thursday evening, 17 July 2014 – Faculty of Music, 11 West Road**  
**Parallel sessions 2A / 2B / 2C: 8.00 pm to 10.15 pm**

<b>2A Experience and meaning in performance</b> <i>Recital Room</i> Chair: Bernard Lanskey		
8.00	Charles D. Morrison	Living in the present: experiencing temporal elasticity in Keith Jarrett's <i>Sun Bear Concerts</i>
8.45	Martin Clayton, Laura Leante, Mark Doffman and Byron Dueck	<b>Special session</b> Experience and meaning in music performance

<b>2B Bartók and Ligeti</b> <i>Concert Hall</i> Chair: László Stachó		
8.00	Kornelia Perchy	Bartók and the cabaret singer
8.45	Yusuke Nakahara	How many times should I play it? The problem of <i>rep. ad libitum</i> in Béla Bartók's <i>Mikrokosmos</i> No. 103, 'Minor and Major'
9.30	Bianca Temeş	Performance into composition: Ligeti's appropriation of Romanian folk music

<b>2C Opera</b> <i>Lecture Room 2</i> Chair: Kathryn Whitney		
8.00	Margaret Medlyn	'Singing is being: a ripple in the god'. Opera singers' creative embodiment in Verdi
8.45	Ferenc Janos Szabo	Performance style of the operetta embodied in operatic performance practice: an analysis of Elza Szamosi's 1908 recording of 'Mi chiamano Mimi'
9.30	Andrew Blake	Wagner reloaded

**Robinson College Cash Bar: 10.30 pm onwards**

**Friday morning, 18 July 2014 – Faculty of Music, 11 West Road**  
**Parallel sessions 3A / 3B / 3C / 3D: 9.00 am to 12.30 pm**

<b>3A Listener perspectives</b> <i>Recital Room</i> Chair: Daniel Barolsky		
9.00	Daphne Leong and Robert Morris	Framing new music: the effect of preparatory conditions on audience response to Morris' <i>Clear Sounds</i> (2013)
9.45	Miguel-Angel Marin	Challenging the listener: the music programmer as curator
Break – 10.30 to 11.00 am		
<b>3B Perspectives on musical creativity (Part 1)</b> <i>Recital Room</i> Chair: Martin Clayton		
11.00	Juniper Hill	Economic motivators and inhibitors of musical creativity
11.45	Anthony Gritten	Underneath creative performance

<b>3C Composer/performer collaborations (CMPCP session)</b> <i>Concert Hall</i> Chair: Eric Clarke		
9.00	Andrew Robson	Beyond Brigg Fair: music making with Grainger's Ghosts
9.45	David Gorton and Peter Sheppard Skaerved	The Exchange Project: distributed creativity as artistic strategy
Break – 10.30 to 11.00 am		
11.00	Eric Clarke and Mark Doffman	New work, old instruments: <i>At His Majesty's Pleasure</i> – Martyn Harry and His Majesty's Sagbutts and Cornetts
11.45	Tom Armstrong and Jane Chapman	Inside the box: performing, composing and devising in music theatre

<b>3D Ensemble performance</b> <i>Lecture Room 2</i> Chair: Simone Heilgendorff		
9.00	Edward Klorman	Multiple agency and the performance of Classical-era chamber music
9.45	Caroline Waddington	Creativity in ensemble performance: a case of intense co-performer empathy
Break – 10.30 to 11.00 am		
11.00	Amanda Bayley	Analysis of cross-cultural collaborations with the Kronos Quartet
11.45	Stephen Marotto	Interpreting the extra-musical: temperature and gender markings in Jonathan Harvey's Second String Quartet

**Lunch / free time: Garden Restaurant, Robinson College, 12.30 pm to 1.45 pm**

# Friday afternoon, 18 July 2014 – Faculty of Music, 11 West Road

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

<b>4A Perspectives on musical creativity (Part 2)</b> <b>Recital Room</b> <b>Chair: Stephen Cottrell</b>		
2.00	Sarah Day-O'Connell	Creative fidelity: insights on musical performance via translation theory
2.45	Catarina Leite Domenici and Alan Taylor	Beyond the work-concept: a case study of shared authorship in music
Break – 3.30 to 4.00 pm		
4.00	Simone Heilgen-dorff and Luis Velasco-Pufleau	New Music Festivals as laboratory of musical creativity: a comparative perspective on Warsaw Autumn, Festival d'Automne in Paris, and Wien Modern
4.45	Zheng Yuan	Creativity in piano performance and pedagogy: perspectives from Chinese pianists and teachers

<b>4B The recital</b> <b>Concert Hall</b> <b>Chairs: Stephen Emmerson and Michael Halliwell</b>		
2.00	Michael Halliwell	Re-imagining the song recital
2.45	Francesca Placanica and Douglas Gould	Arranging and performing <i>Recital I (for Cathy)</i> : a practice-led approach to twentieth-century monodrama
Break – 3.30 to 4.00 pm		
4.00	Stephen Emmerson	<b>Special session</b> To bE: a contemplation

<b>4C Historical performance</b> <b>Lecture Room 2</b> <b>Chair: Miguel-Angel Marin</b>		
2.00	Ana Lombardía	Re-creating lost music: José Herrando's <i>Tocattas</i> in performance
2.45	Andrew Lawrence-King	A <i>seicento</i> sense of humour: wine, women and song in <i>La morte d'Orfeo</i>
Break – 3.30 to 4.00 pm		
4.00	Alan Maddox	Performing the operatic storm topos in eighteenth-century Italian sacred music
<b>4D Research reports</b> <b>Lecture Room 2</b> <b>Chair: Helen Prior</b>		
4.45	Marcos Vinicius Araújo	Entering in flow state during practice through self-regulated behaviour: an exploratory study
5.00	Yang Jian and Haishen Yu	Big data and the shaping of music: an online platform for musical performance studies
5.15	Argibel Euba-Ugarte	<i>Ttakun</i> : approaching <i>txalaparta</i> performance

## Friday evening, 18 July 2014 – St John's College

### Reception / Conference dinner

6.30 pm: Reception – Combination Room, Second Court, St John's College (entrance via E Staircase in Second Court)

7.30 pm: Conference dinner, followed by musical 'coda' with *Classico Latino* – Hall, St John's College (entrance door in 'Screens Passage' between First and Second Courts; note that latecomers will not be seated)

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

**Saturday morning, 19 July 2014 – Faculty of Music, 11 West Road**  
**Parallel sessions 5A / 5B / 5C: 9.00 am to 12.30 pm**

<b>5A Improvisation (Part 1)</b> <i>Recital Room</i> Chair: Juniper Hill		
9.00	Murphy McCaleb	Inter-reaction as creative process in improvisation
9.45	Andrew Goldman	What could be universal about musical improvisation? Situating the cognitive approach
Break – 10.30 to 11.00 am		
11.00	Karin Johansson	Exploring and expanding improvisatory knowledge in musical practice
11.45	Floris Schuiling	Resistance in the rehearsal of improvised music: the case of the Instant Composers Pool

<b>5B Embodiment</b> <i>Concert Hall</i> Chair: Anthony Gritten		
9.00	Stefan Östersjö and Nguyen Thanh Thuy	Go to Hell: merging choreography and composition through musical performance
9.45	Mine Doğantan-Dack	The body in artistic pianism: what is it like?
Break – 10.30 to 11.00 am		
11.00	Pedro dos Santos Boia	Playing the viola today: materiality, affordances, embodiment and cognition
11.45	Mary Hunter	Death, life and the performance of classical music

<b>5C Creative learning and teaching (Part 1) (CMPCP session)</b> <i>Lecture Room 2</i> Chair: John Rink		
9.00	László Stachó	The ability of real-time navigation in the musical flow: theory and pedagogy
9.45	Simon Zagorski-Thomas and Amy Blier-Carruthers	Performance in the studio: an educational workshop
Break – 10.30 to 11.00 am		
11.00	Mark Doffman and Jean-Philippe Calvin	<i>Contemporary music in action</i> : performer-composer collaboration in the conservatoire environment
11.45	Daniel Barolsky	Structuring silence: music history pedagogy and the absence of performance

**Lunch / free time: Garden Restaurant, Robinson College, 12.30 pm to 1.45 pm**

**Saturday afternoon, 19 July 2014 – Faculty of Music, 11 West Road**

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

<b>6A</b>		
<b>Improvisation (Part 2)</b>		
<b>Recital Room</b>		
<b>Chair: Tom Armstrong</b>		
2.00	Cesar Marino Villavicencio Grossmann	The rhetorical side of free improvisation
2.45	Stéphan Schaub and Rogério Costa	The vocabulary of time in free and non-idiomatic improvisation: a systematic approach
Break – 3.30 to 4.00 pm		
<b>6B</b>		
<b>Shaping music (CMPCP session)</b>		
<b>Recital Room</b>		
<b>Chair: Daniel Leech-Wilkinson</b>		
4.00	Helen Prior	Modelling musicians' understandings of musical shaping
4.45	Alinka Greasley and Helen Prior	Shaping popular music

<b>6C</b>		
<b>Practice and performance</b>		
<b>Concert Hall</b>		
<b>Chair: Karen Wise and Mirjam James</b>		
2.00	Elaine Chew, Peter Child, Lina Viste Grønli	Multiple sense making: when practice becomes performance
2.45	Jane Ginsborg	How students' performances take shape over time: the development of performance cues
Break – 3.30 to 4.00 pm		
4.00	Darla Crispin	<b>Special session</b> Multiple reflections: a collaborative model for using reflective musical practice as a means of transcending conformity in musical performance

<b>6D</b>		
<b>Creative learning and teaching</b>		
<b>(Part 2) (CMPCP session)</b>		
<b>Lecture Room 2</b>		
<b>Chair: David Mawson</b>		
2.00	Gilvano Dalagna	Negotiating artistic desired outcomes in music performance: preliminary results
2.45	Isabelle Héroux and Marie-Soleil Fortier	Strategies and creative processes involved in the work underlying a musical interpretation by expert musicians
Break – 3.30 to 4.00 pm		
<b>6E</b>		
<b>French music</b>		
<b>Lecture Room 2</b>		
<b>Chair: Sylvain Caron</b>		
4.00	James Parakilas	Performing incongruity of genre: the Debussy Etudes
4.45	Natsuko Jimbo	Being faithful to the collaborative past: Marguerite Long (1874–1966) and her 'traditions' of three French composers

**Dinner / free time: Garden Restaurant, Robinson College, 6.00 pm to 7.15 pm**



## **Saturday evening, 19 July 2014 – Faculty of Music, 11 West Road**

**Keynote session: 7.30 pm to 10.15 pm**

**Convenor and chair: John Rink**

The Academy of Ancient Music in rehearsal and in concert

Led by Pavlo Beznosiuk

*Recital Room*

### 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 10.15 pm

**Robinson College Cash Bar: 10.30 pm onwards**

# Sunday morning, 20 July 2014 – Robinson College

Parallel sessions 7A / 7B / 7C / 7D: 9.00 am to 1.00 pm

<b>7A The intercultural and the virtual Robinson College Chapel Chair: Sean Williams</b>			<b>7B Orchestral performance (CMPCP session) Robinson College Auditorium Chair: Tina K. Ramnarine</b>			<b>7C Performance analysis Robinson College Umney Theatre Chair: Amanda Bayley</b>		
9.00	Jean Penny	Unravelling intercultural knowledge through performative contexts: an insider's account	9.00	Katharine Parton	Object-directed gesture as epistemic stance: a case study of orchestra-conductor interaction with the printed musical score during rehearsal	9.00	Elad Liebman, Eitan Ornoy and Benny Chor	A phylogenetic approach to music performance analysis
9.45	Vincent Meelberg	The musical performativity of a cursor: embodied creativity in performing with music software	9.45	Mekala Padmanabhan	Creative practices and narrative significance: keyboard instruments in Tamil film orchestras	9.45	Katerina Kosta	Dynamics in performance as context-dependent
10.30	Freya de Mink	Prodiges within the virtual world of YouTube	10.30	Eldad Tsabary	Whatever works: musical communication in the context of interdisciplinary, networked laptop orchestra	10.30	Sylvain Caron, Caroline Traube and Sebastien Bel	Comparative analysis of expressive timing variations in eleven performances of a Scarlatti sonata
Break – 11.15 to 11.45 am								
<b>7D Plenary session – Robinson College Chapel Chair: John Rink</b>								
11.45	Andrew Blackburn, Jeremy Thurlow and Daniel Halford		<i>Ceci n'est pas une pipe</i> – human, mechanical, digital; treachery and collaboration					
12.30	CONFERENCE WRAP-UP: Plenary discussion of the past, present and future of musical performance studies							

**Lunch: Garden Restaurant, Robinson College, 1.15 pm to 2.15 pm. Depart after lunch**

## Abstracts

### **Session 1A: Music in sound**

#### **Documenting the work and skills of performers as creators of sound**

Caroline Traube

In many studies of performance, musical expression is related to expressive timing and dynamic deviations. Less attention has been given to how it relates to timbre. This is probably due to the difficulty of defining the features of timbre, which are related to the physical aspects of sound in very complex ways. When examining timbre at the level of the sound colours and textures that can be produced on an instrument, the paramount importance of the performer is suddenly brought forth. The control of timbre is in fact one area where performers can express their creativity. In this presentation, I will present the interdisciplinary methodology I have developed in order to unearth the practical knowledge and understanding of sound that performers develop through years of practice, a knowledge that is shared orally, almost exclusively within the context of teaching the instrument practice.

#### **The virtuoso violist's sound creation: modalities and strategies**

Julie Fuchs

Musical interpretation is a process during which an instrumentalist translates the musical notation of a composer into sound. This process is the result of specific sound-creating strategies, whose designs are products of our pedagogical inheritance. The art of the viola cannot be confined to a single and unique concept, and the instrumental appropriation it requires rests on several factors, which depend on the personality, the morphology and the background influence of each one. In addition, it is generally accepted that instrumental technique is not limited to a strict and thorough training of the upper limbs; it is also, and essentially, a simultaneous training of the mind, the memory and the sensibility. Analysing the concepts and ideas developed by virtuosos enables us not only to think as an interpreter, but also to grasp the very process of the creation of the sound, the reflection behind it and the way a mental concept of the sound transmits to the body to finally become a tone.

#### **Imagined sound in performances of nineteenth-century piano music: an embodied approach**

Hamish Robb

In this paper, I propose several different 'modes of embodiment' that we, as performers and listeners, inhabit when embodying nineteenth-century piano music. The mode is determined by our bodily engagements with different compositional features and performance inflections. The level and nature of imagined sound vary considerably from mode to mode. For example, in one mode we use imagined sound as a way to mark or emphasise melodic notes; in another we use it to sustain a sense of sonic homogeneity, as if 'bathing' in sound; and in another we imagine the fluid sonic movement and energy required to traverse 'musical space'. Different types of imagined sound, associated with different modes of embodiment, are frequently shaped by techniques of illusion that pianists use in certain compositional contexts. I argue that much of the creativity involved in music performance has to do with the suggestion and shaping of imagined sound, which we comprehend via metaphors of bodily movement, cycles and states.

#### **Theorising sound quality in piano performance: the music of Morton Feldman, the teaching of Heinrich Neuhaus, and real-time experience of piano sound**

Victoria Tzotzkova

This presentation considers piano touch as an act of improvisation, or continual interaction with the changing conditions of a performance situation. It focuses on the dynamic experience of any one piano sonority as it unfolds in time, and explores the role of cultivating

awareness of the dynamic changes in the sustained sound of an acoustic piano, resonating at a given time, in a given acoustic space. It draws on analyses of piano music by Morton Feldman by music scholar Catherine Hirata, who speaks of 'the sound of only the F', as well as the teaching of early twentieth-century Russian pedagogue Heinrich Neuhaus, who speaks of learning to hear the 'continuity of a single piano sound'. The core of the presentation is a 'thick description' of the act of descending into a single key, which unpacks the dynamics of an audio-haptic experience of making a particular sound during a particular performance.

## **Session 1B: From Webern to Fineberg**

### **Shadows of meaning: Webern's Piano Variations on record**

Nicholas Cook

As an iconic work of musical modernism, Webern's Op. 27 is a key arena in which the changing performance styles of the second half of the twentieth century were negotiated. In this paper I attempt three things. The first is to survey the work's performance history as evidenced by recordings from the 1950s to the 1970s, emphasising the survival of pre-modern performing practices linked to the tonal tradition even in those recordings generally described as uncompromisingly literalist. The second is to use the disjunction between these performing practices and the work's compositional structure as a basis for rethinking still taken-for-granted assumptions about the relationship between analysis and performance. The third is to introduce what I call 'augmented listening', meaning the use of computer technology to extend the scope of traditional close listening to corpus level, and a corresponding relocation of analytical focus from compositional structure to performance style.

### **Strict serialism or structured improvisation? The performance practice inherent in the technical realisation of early electronic music in the WDR Studio, Cologne**

Sean Williams

Through full and part re-realizations of Stockhausen's *Studie II*, and *Gesang der Jünglinge*, some affordances of 1950s electronic instruments are highlighted, and feedback paths shown between practical technique and compositional approach. Relying on a combination of archive research, examining the original realisation tapes, interviews, and creative practice I try to identify and reassess the contributions of the technicians and technologies, and illustrate how specific practical considerations rebalanced *Gesang der Jünglinge* from serial order towards structured improvisation. Opportunities and necessities for performance practice to contribute to a realisation are apparent even in what appears to be, in the case of *Studie II*, a set of dry technical instructions. With the development of more complicated and demanding sound production techniques, performance practice contributed more and more to the sound of electronic music, and as such needs to be considered as an essential rather than an accidental part of the creative process.

### **Confusion in the service of discovery**

Michael Hooper

'Confusion is properly a mixture of such liquid things as are fluid, and of one and the same nature.' (J. Woodall, 1617)

Where some research results from consistent processes, careful methodologies, and detailed planning, much practice-based research resists these strategies, privileging knowledge that arises from collaboration – between artists, instruments and other things – with outcomes that are often unstable. This knowledge frequently sits outside sequences of analysis, such as testing or deduction. Yet there is nothing new about this kind of knowledge. My paper begins with the question: to what extent is confusion still a valuable part of a process of forming new ideas? In this paper I aim to take a centuries-long view of confusion and a wide understanding of its definitions, and argue for the value of utilising confusion as a

current research practice. I will do this by detailing my performances of Michael Finnissy's *Confusion in the service of discovery*.

### **Reimagining the familiar: on learning Fineberg's *Veils***

David Kopp

This talk will investigate the genesis of performance of recent piano music: *Veils* (2002), by Joshua Fineberg, an American leader of the French spectral school. Fineberg aims for a genuinely new approach to sound production in the piano. *Veils* exists completely within resonance created by shifting combinations of notes at a variety of dynamic levels, the damper pedal depressed continuously. This redefines the relationship between score and sound; the performer must commit to freshly imagine and attend to musical progress through time. Learning the piece, I will chart the progress of acclimation to the compositional aesthetic and resultant shifts in listening and conceiving performance, and also consider, with Fineberg's input, whether understanding his complex compositional process can be relevant to, or help to inform, performance approaches and decisions.

## **Session 1C: Performing notation**

### **Score-learning as creative problem-solving: a basis for diverse performances**

Charise Hastings

How might performers' methods of learning influence interpretation? Score-learning is a complex problem-solving task for which performers employ heuristic processes to find solutions to various technical and musical challenges. This paper evaluates problem-solving methods for the notoriously difficult coda of Fryderyk Chopin's Ballade in G minor, based on ten semi-structured interviews with piano teachers. Problems in the coda include accuracy at a fast tempo, syncopated rhythms conflicting with the written metre, counter-intuitive pedal markings, physical fatigue, and 'musical' rather than 'technical' practising. Teachers' answers are characterised as instances of weak, analogical, or strong heuristic methods of problem-solving. These methods are compared to teachers' and students' levels of expertise for possible correlations, and underlying assumptions about the relationship between technique and interpretation are examined.

### **Creativity within constraint? Perspectives on notated performance**

Emily Payne

This paper examines performers' notational practices and seeks to uncover the creative possibilities of intensive engagement with notations of varying 'specificity'. Nicholas Cook (2013) challenges the assumption that complex music is creatively restrictive and suggests that complex notation can serve as a stimulus for interaction between musicians and score. I argue that all notation can serve this function, even the most ostensibly 'straightforward' music. Several case studies from my fieldwork are presented, where I document clarinetists working with notation of various styles and degrees of 'specificity' – from the ostensibly 'minimal' to more conceptually and technically challenging musics – and trace the creative decisions that are made. Through close analysis of rehearsal and performance footage, semi-structured interview material, and performers' non-diastematic markings in the score, I seek to unpack not only the problems and limitations, but also the potentialities that the score can generate.

### **Imaginary bars: from the score to the performance, issues on meaning construction**

Sara Carvalho

Many composers' creative works are influenced by extra-musical content, and in their scores instructions have the power to assist the performer. This research project considers that what is beyond notation is equally vital for the identity of a piece of music, and aims to assess how much is perceived by the performer for scores that do not express a written narrative intention from the composer. Seventeen higher-education student performers were asked to study and

do a final video recording of a newly written solo piece. After submitting the video, the students answered a semi-structured interview, related to 1) how they understood and perceived the piece they had just learnt, 2) which strategies were used, and 3) how they solved different technical and interpretive problems. Conclusions reveal that even if the students considered that the information given by the composer was sufficient, without narrative instructions and/or performance notes students do not really understand the composer's intention.

### **Filling the creative gap between contemporary composer and performer**

Jennifer MacRitchie and Massimo Zicari

This paper features a case study examining the communication between composer and performer via the contemporary score. After asking three pianists at the Conservatorio in Lugano to perform two specially composed pieces for solo piano, we qualitatively analyse both composer and performers' thoughts on elements of the score. The aim of this project is to investigate how performers create a contemporary interpretation by asking: To what extent can a contemporary score effectively communicate all information necessary to perform the piece as the composer intended? How can we assess the relationship between the composer's intentions and the performer's own interpretive ideas? and, How much room is left free for the performer to (re)create his own rendition of that piece?

## **Session 2A: Experience and meaning in performance**

### **Living in the present: experiencing temporal elasticity in Keith Jarrett's *Sun Bear Concerts***

Charles Morrison

In this paper, I consider how music is shaped by time, but also and, perhaps more provocatively, how time – and especially the 'present' – is shaped by and experienced through music. In the first part of the paper, I set forth a conceptual framework to assist with our understanding of what I call the 'shape' of the musical present, particularly given its quality of 'elasticity'. Here, I discuss the distinctions between the musical present as a point versus the present as span; the conditions that govern a listener's 'vantage point' within the musical present when configured as a span; and the temporal-experiential effects that result from listeners' different positions within variously configured musical presents. The second part of the paper exemplifies various shapes of the present as they unfold in select passages from Keith Jarrett's *Sun Bear Concerts*.

### **Experience and meaning in music performance**

Martin Clayton, Laura Leante, Mark Doffman and Byron Dueck

'Experience and meaning in music performance' was a collaborative project committed to a unique interdisciplinary approach to the study of musical performance, which has addressed our bodily involvement in musical experience. In this panel we present four strands of this research. Martin Clayton addresses the relationship between entrainment (temporal coordination) and other aspects of socio-musical interaction. Laura Leante focuses on the relationship between performers and their audiences in North Indian classical music, and how interactions regulate participants' status and roles. Mark Doffman addresses the ways in which musicians collaboratively manage the ending of a jazz standard within the culture of the jam session, examining the agency and interaction of musicians 'in the moment' as this relates to the jazz tradition. Finally, Byron Dueck explores how music recruits listeners – successfully and unsuccessfully – to embodied roles, and considers the social implications of alternative forms of rhythmic engagement.

## **Session 2B: Bartók and Ligeti**

### **Bartók and the cabaret singer**

Kornelia Perchy

Only two of Béla Bartók's vocal settings have ever been recorded with the accompaniment played by the composer. This paper examines the Five Hungarian Folk Songs (BB 97) recorded in 1928 and addresses how the performance of these songs has evolved over time. In February 1927, a selection of Bartók and Kodály's songs was performed at the Ferenc Liszt Academy. The performer of these songs was Vilma Medgyaszay (1887–1972), a popular and celebrated Budapest cabaret singer, who at the peak of her fame decided to turn to Hungarian folksong. Her interpretation of the songs captured Bartók's attention. In the following year and with the composer at the piano, she recorded the Five Hungarian Folk Songs. In 1955 these songs were recorded again by the same artist. This presentation will examine the performance evolution of a selection of these songs as interpreted by Vilma Medgyaszay.

### **How many times should I play it? The problem of *rep. ad libitum* in Béla Bartók's *Mikrokosmos* No. 103, 'Minor and Major'**

Yusuke Nakahara

In the modern age, musical notation is understood as something that falls between a strictly built text and an instruction for performance. In this regard, Béla Bartók's *Mikrokosmos* No. 103, 'Minor and Major', can be taken as an intriguing case because he gives the unconventional instruction *rep. ad libitum* in bars 37–8 – with an extensive *accelerando* from

a tempo slower than *Lento* to *Presto* and a crescendo from *piano* to *fortissimo* – suggesting that the measures can be repeated freely, as much as performers require to achieve the climax. Thus, the intensification of musical process is more important than the precise number of bars. Here arises, however, a dilemma for the performer, since to achieve 'fidelity to the score', as a general attitude of well-trained performers, they must be 'disloyal' to some extent (by repeating multiple measures) in order to be 'loyal' to the text.

### **Performance into composition: Ligeti's appropriation of Romanian folk music**

Bianca Temeş

Ligeti is acknowledged as an emblematic composer of the twentieth century, yet his output has never been scrutinised through the lens of performance. Part of his music moves from folk music towards modern compositional disciplines – a journey from the villages of rural Romania to the concert hall, as shown by many of Ligeti's manuscripts at the Sacher archives. The interpreter is confronted with performance challenges deriving from Ligeti's engagement with folk instruments through evocations of timbre (*bucium* signals mirrored in the symphony orchestra), rhythmic patterns, extemporised figuration and ornamentation of local folk dances, as well as micro-intervallic intonation imitating the original aural sources. Distilled in the score, these elements allow the performer to create an additional dimension echoing the techniques and sound world to which the composer is referring. An awareness of these geographic and ethnic issues is therefore as vital to Ligeti's music as a historically informed approach to the established repertoire.

## **Session 2C: Opera**

### **'Singing is being: a ripple in the god'. Opera singers' creative embodiment in Verdi**

Margaret Medlyn

Convention expects opera singers to be faithful to the text and to follow the creative vision of director and conductor. Yet there is a history of singers seemingly transcending the text, foregrounding music through voice or through their own personalities. Is there a creative practice that the singer employs that lies beyond the control of the composer, conductor and director? Writers from diverse disciplines have rhapsodised on the impact of the operatic voice on the listener, while musicologists such as Abbate, Duncan, and Risi have explored the impact that concepts of voice and embodiment have on our critical readings of opera. Even though perspectives on operatic performance have become an increasingly vital aspect of operatic criticism, no one has yet laid out how opera singers actually experience performance in relation to the ideas of embodiment that the theorists write about. An examination of embodied vocal utterance from the singer's perspective using my model of embodiment will illuminate how Verdi's vocal writing allows the singer full creative collaboration in ways that have not previously been explored.

### **Performance style of the operetta embodied in operatic performance practice: an analysis of Elza Szamosi's 1908 recording of 'Mi chiamano Mimi'**

Franco Janos Szabo

At the beginning of the twentieth century, operettas were performed not only in the operetta theatres of Budapest but also in the Royal Hungarian Opera. Despite the fact that operetta required a quite different vocal and acting style than the opera, the performers of the operettas played at the Opera were members of the operatic ensemble. Several important Hungarian performers of the operas by Puccini were successful operetta singers before – and, in part, after – their operatic careers. Their singing style was highly esteemed even by Puccini himself; for example, Elza Szamosi sang the title role of *Madama Butterfly* at the first performance in the USA at Puccini's recommendation. In my presentation I will try to find answers to the question of where we can detect the impact of the performance style of the operetta on the operatic performance practice. This investigation could show not only a unique process in the performing art but also a unique feature of the Hungarian operatic performance practice.



## **Wagner reloaded**

Andrew Blake

The paper examines three recent projects which try to remake Richard Wagner's music for the present day. The first is Jonathan Harvey's *Wagner Dream*, which brings into existence *Die Sieger*, the Buddhist opera Wagner did not live to write. The second and third projects were co-incidentally called *Wagner Reloaded*. In the first of these, composers and improvisers draw Wagner's work into contemporary jazz, electronic dance and ambient musics. In the second, the metal band Apocalyptica, plus choir and orchestra, rework the music while dancers play out aspects of Wagner's life and legacy. The paper will discuss the contrasting modes of performance used in these reconstructions – including arrangement, live improvisation and live electronic transformation – and the transformative possibilities offered by the recording studio. It will conclude by reflecting on the range of skills and techniques necessary for the cross-generic music identified in these examples, which redefine what we mean by 'performance' (and what we might mean by Wagner's legacy) in the contemporary musical world.

### **Session 3A: Listener perspectives**

#### **Framing new music: the effect of preparatory conditions on audience response to Morris' *Clear Sounds* (2013)**

Daphne Leong and Robert Morris

This study presented participants (musicians and non-musicians) with five different preparations for a performance of Morris's *Clear Sounds Among Hills and Waters* (2013) for solo piano. The preparations consisted of 1) minimal identificatory information; 2) brief programme notes; 3) an aesthetic introduction by the composer, including a video of the Ch'ing dynasty handscroll (depicting a landscape) by which the piece was inspired; 4) a structural introduction by the composer, demonstrating the piece's main pitch components (the all-combinatorial hexachords) at the piano; and 5) the combination of all of the above. *Clear Sounds* is a highly complex piece of modern music, one not easily accessible for the general public. Our study tested the effect of the different preparatory conditions on the response of first-time listeners: their liking for and interest in the piece; its affect and expressiveness, logic, complexity and comprehensibility, formal characteristics and length; and aspects of the performance. The study is authored by its first performer (Leong) and composer (Morris), both also music theorists.

#### **Challenging the listener: the music programmer as curator**

Miguel Angel Marin

This paper aims to explore how audiences can be challenged at concert halls today by the way in which programmes are conceived. Thus it assumes that music programmers play a creative role in concerts (along with performers, composers and audiences), as relevant as that of curators in art exhibitions. The way compositions (or paintings) are presented determines how they are received beyond the intrinsic and construed value of the works themselves. Programmers can thus effectively help to foster new 'listening itineraries', uncover a new dimension of composers or shed different light on previously known works. This paper, based in cases taken from real music seasons, will address the following research questions: How creative can a music programmer be in shaping the listening practice in a concert hall? How does concert programming condition musicians when making performing decisions? and, How does the understanding of musical performance vary depending on a particular programme?

### **Session 3B: Perspectives on musical creativity (Part 1)**

#### **Economic motivators and inhibitors of musical creativity**

Juniper Hill

Many musicians report an internal drive to be creative that often conflicts with the tremendous social pressures to conform and the need to earn a living. Models of motivation and Romantic myths suggest that intrinsic motivators have a significantly more powerful impact on one's behaviour than external motivators, like money. Yet creative activities are work requiring expenditure of time and resources that are limited. Hence economic motivators can be crucial enablers of creativity. Drawing on comparative fieldwork in Los Angeles, Cape Town, and Helsinki, I examine how professional musicians negotiate their desire to be creative with economic incentives and restrictions. These include composing original but conformative work for film and television, improvising to unlistening audiences at corporate gigs, appeasing fans at tribute concerts, plagiarising oneself for branding an individual sound, carving out creative space through grants, and circumventing institutional restrictions through alternative channels.

## **Underneath creative performance**

Anthony Gritten

Underneath creative performance lie psychological mechanisms, physical skills, character traits, cultural assumptions, prior practice and performances. Cutting across these are various distractions. However, distraction is labelled as a problem, both within music (particularly pedagogy) and in the broader world (distracted driving is dangerous): it causes malfunctioning and sub-standard performance, and there are inverse correlations between performance and certain kinds of distraction. Thus it is sidelined because of assumptions about attention. Distraction is a function of the extent to which one auditory object shares its mode of cognitive processing with a second object. It operates across the entire timbral spectrum, including at low volumes, and remains on repetition. This paper argues that distraction plays a central role in performance, that attention is its flipside (not its opposite), and that the skill of responding to distraction goes beyond technical fluency and interpretative insight, and is central to knowledge production during live performance.

### **Session 3C: Composer/performer collaboration (CMPCP session)**

#### **Beyond Brigg Fair: music making with Grainger's ghosts**

Andrew Robson

As composer, performer and, subsequently, analyst-researcher, I discuss my recently composed jazz work, 'A day at the fair', based on a cycle of English folk songs first recorded a century ago. I trace the creative process from initial idea through to the premiere public performances in 2013. I consider the musical architecture of the work on the macro and micro levels, as well as decisions made regarding the combining of various musical idioms, styles and music-making processes across the composition-to-performance trajectory, and improvisational contributions. The presentation will involve examination of brief score excerpts from 'A day at the fair', as well as audio and video excerpts of the first performances, and audio excerpts of Joseph Taylor's original recordings. I anticipate questions regarding authenticity relating to both the treatment of British folk song elements and the specific ways in which the resulting composition constitutes contemporary Australian jazz.

#### **The Exchange Project: distributed creativity as artistic strategy**

David Gorton and Peter Sheppard Skærved

The Exchange Project has taken place biennially since 2006, and involves staff and students from the Royal Academy of Music and Vanderbilt University. The two-week period of the project consists of daily experimental workshops, during which the participants operate as a collective. Social hierarchies in age, status and position are dissolved as far as possible. This presentation examines the development of a new composition during the 2014 Exchange Project: a piece for string ensemble that takes as starting materials John Dowland's *Lachrymae* and the many arrangements found in contemporaneous sources made by Dowland himself and other composers. Moving between different types of improvisation, the starting materials were developed and transformed during the workshops as part of a compositional strategy. Analysis of the workshops and subsequent stages identifies multiple layers of transformation, and provides a framework for the discussion of a project in which the purposefully wide distribution of creativity is an artistic aim.

#### **New work, old instruments: At His Majesty's Pleasure – Martyn Harry and His Majesty's Sagbutts and Cornetts**

Eric Clarke and Mark Doffman

There is increasing interest in understanding creative processes in contemporary music, taking advantage of the living presence of the principal agents, and investigating some of the changing roles and functions that are involved. This paper contributes to this line of research, but examines the unusual case of the commissioning of a new work by an

ensemble specialising in historical performance. We present some of the findings of a study of the rehearsal, recording sessions and live performance of 'At His Majesty's Pleasure', a contemporary piece by composer Martyn Harry for His Majesty's Sagbutts and Cornetts, an ensemble attuned to the performance practices of music of the sixteenth and seventeenth centuries. What are the demands that such a piece makes in terms of playing techniques, tuning, coordination and aesthetic attitude? What are the risks and opportunities of such a commission for the identity and reputation of the ensemble itself?

### **Inside the box: performing, composing and devising in music theatre**

Tom Armstrong and Jane Chapman

This paper analyses the ongoing devising process behind a new music theatre work, *Arachne*, for voices, harpsichord and electronics. The analysis will draw on audiovisual documentation, qualitative data, and live performance excerpts, tracing the evolution of key passages by examining their successive iterations through the collaborative process; sources of obstruction, generators of momentum, and points of failure and success will be identified. Key areas of focus include notational strategies, the role of improvisation and the notion of 'play'. Insights will be provided into collaborative methods, the degree to which these create change in individuals' working practices, and the influence of participants' backgrounds and past collaborations. *Arachne* taps into a lineage of theatre and music theatre practice (the Wooster Group, Robert Lepage, Heiner Goebbels, etc.) that models a very different relationship between writers/composers and performers; this paper begins to address the under-representation of such repertoire in musicological writing.

## **Session 3D: Ensemble performance**

### **Multiple agency and the performance of Classical-era chamber music**

Edward Klorman

The metaphor of Classical-era chamber music as a conversation among cultured individuals has been repeated so often – by performers, critics, and audiences alike – that it has become a cliché. This paper develops a theory of *multiple agency* from historical, analytical, and performance perspectives. Writings by Sulzer, Koch, and others describe chamber works as presenting multiple, independent personae engaged in social intercourse, roles that musicians enact when they play together. The drawing-room settings in which this music was originally played – typically by friends, often sight-reading together from individual parts – encouraged a fictional sense of self-determination, as if the players were the authors of their own utterances and interactions, conflating their real-world friendships with the musical relationships among their parts. I examine extracts from Mozart's chamber music in which barriers to cooperation among the parts create problems in the musical form – problems that are resolved through the actions of the multiple agents enacted by the performers.

### **Creativity in ensemble performance: a case of intense co-performer empathy**

Caroline Waddington

An expert performer can approach a performance with a degree of 'optionality', choosing in the moment whether to reproduce a previous interpretation, or to produce an interpretation that is wholly or partially different in expression. In the context of ensemble playing, this becomes a group process involving inter-individual co-variation, dependent on each musician's ability to identify and respond immediately to a co-performer's expressive intentions. This paper reports the findings of an observational case study of a string quartet which investigated the process of spontaneous interpretative flexibility (SIF) in expert ensemble performance and its connection to co-performer empathy using a video-recall method. Analysis of the recall logs and interview data revealed that SIF could be considered a case of intense co-performer empathy: a cyclical process involving musical perspective-taking between players in order to identify and respond spontaneously to one another's expressive intentions during performance.

## **Analysis of cross-cultural collaborations with the Kronos Quartet**

Amanda Bayley

In their fortieth anniversary year the Kronos Quartet continue to bring an inventive and adventurous approach to their already diverse repertoire. Examples from collaborations with the Chinese pipa player Wu Man, the Ukrainian vocalist Mariana Sadovska, and singers and instrumentalists from Central Asia will illustrate how conventional Western roles of composer and performer become blurred when musicians work together across cultural boundaries. Ethnographic research based on observations of rehearsals and interviews with the musicians helps to answer questions regarding roles and responsibilities, the distribution of creativity in rehearsal, and the ways in which composition, performance and improvisation are defined and re-defined in this context. The nature of the creative processes that take place before, during and after rehearsal is determined by the relationship between notation and sound which lies at the heart of each collaboration, and is different for each case considered here.

## **Interpreting the extra-musical: temperature and gender markings in Jonathan Harvey's second string quartet**

Stephen Marotto

Jonathan Harvey's second string quartet places many virtuosic demands on the performers through the use of extended techniques, and extra-musical markings such as temperature and gender symbols. I am a cellist, and my experience learning and performing this music has guided my analysis. My aim is to find a creative and musically satisfying way to interpret these unusual markings for the ensemble, from the perspectives of both a cellist and an analyst. Throughout the work the composer uses temperature modifiers as dramatic performance instructions. The modifiers are 'cold', 'cool', 'warm' and 'hot', and they represent 'ascending degree of tone-energy as differentiated from dynamic level'. I have explored the technical execution of these different shades of tone-energy from a pedagogical point of view, which opens up new avenues of creativity for the performer. The presentation will feature video clips of the rehearsal process, along with live demonstrations of the cello melodies.

## **Session 4A: Perspectives on musical creativity (Part 2)**

### **Creative fidelity: insights on musical performance via translation theory**

Sarah Day-O'Connell

Performers and literary translators both work within a continuum between 'literal' and 'free'; both adhere to, or reject, notions of 'fidelity', 'authenticity', and 'spirit'. I consider creativity in musical performance by adapting theories and terminology from the field of translation studies. Taking Joseph Haydn's English Songs as my case study, I consider performances through the lens of Lawrence Venuti's heuristic dichotomy 'domestication' and 'foreignisation', and I borrow from Antoine Berman the concept of 'deforming tendencies'. I then describe my efforts with present-day performers to achieve what Philip Lewis terms a 'new axiomatics of fidelity', in which inevitable losses in translation are compensated by the creative production of new opportunities to allow meaning to emerge. This allows a translation – and, I argue, a performance – to retain its original affective power (if not its original literal meaning), and it arguably provides a form of 'authentic' experience for both performer and listener.

### **Beyond the work-concept: a case study of shared authorship in music**

Catarina Leite Domenici and Alan Taylor

In this presentation we address theoretical and ethical challenges in shared creative processes in music. We discuss composer and performer joint-working in relation to the vertical paradigm of the composer–performer relation established by the work-concept. In this context we raise questions regarding the sequential process from notation to performance and the hierarchy between score and performance implied in the work-concept. We examine the ways in which music produced by people working together does not sit comfortably with the work-concept, and at the same time we address the tension between shared decision-making in dialogic interaction and ethical constraints of composer and performer enculturated to Western classical music. We critically examine our working process in producing a piece of piano music, examining the extent of the division of labour and hierarchy in decision-making at different stages of the process. The discussion is supported by documentation of our working process. The presentation concludes with a premiere performance of the piece.

### **New Music Festivals as laboratory of musical creativity: a comparative perspective on Warsaw Autumn, Festival d'Automne in Paris, and Wien Modern**

Simone Heilgendorff and Luis Velasco-Pufleau

Crossing various musicological and ethnographic approaches in a comparative perspective, this paper presents a selection of current results and refers to the methodological framework developed by the research project 'New Music Festivals as Agorai – their formation and impact on Warsaw Autumn, Festival d'Automne in Paris, and Wien Modern since 1980', which focuses on three main European new music festivals. It argues that such festivals provide space for specific creative networks, as in composition and performance, which influence the modes of generation and distribution of musical creativity. This perspective incorporates the role of composers' and performers' subjectivity, and their affinities to and conceptions of creative processes. Common characteristics as well as particularities of the festivals' creative practices will be examined. Such observations will be enhanced by samples from composers Rebecca Saunders and Gérard Pesson, performer and stage director Robert Wilson, and curator Joséphine Markovits at Festival d'Automne à Paris.

## **Creativity in piano performance and pedagogy: perspectives from Chinese pianists and teachers**

Zheng Yuan

In musical performance, different performers playing the same piece may demonstrate vast differences in musical perception, ideas, and possibilities. These differences are ultimately related to creativity in musical performances. In China, piano performance is a core subject in conservatories and music schools of universities. How to develop musical creativity in piano performance is a critical issue for all pianists and piano teachers. More importantly, how Chinese pianists and teachers understand and perceive creativity in piano performance and pedagogy is another issue that has not been addressed properly at present. This study aims to develop a conceptual framework for creativity in piano performance and pedagogy by investigating the perceptions of twelve eminent Chinese pianists and piano teachers through semi-structured interviews. Based on their reflection and experiences, important implications are derived regarding the role of creativity in piano performance and pedagogy, especially within the Chinese context.

### **Session 4B: The recital**

#### **Re-imagining the song recital**

Michael Halliwell

The song recital as a performance mode has received little concentrated, detailed and holistic investigation. This presentation is part of a larger study of this art form from an evolutionary, performance-practice perspective, tracing its format from the origins at the beginning of the nineteenth century to the present. The Lied tradition strongly influenced both the structure and the performance practice of the serious English art song, including the first song cycles by Somervell and others. The pan-European phenomenon of 'exoticism' emerged in the late nineteenth and early twentieth centuries, frequently in the work of women composers, and particularly as embodied in the song cycles of Amy Woodforde-Finden (1860–1919). This presentation concludes with a performance of her most popular cycle, 'The Four Indian Love Lyrics' (1902) (recently recorded for Toccata Classics by Michael Halliwell (baritone) and David Miller (piano)), interspersed with appropriate poems chosen from 'The Garden of Kama' by Lawrence Hope.

#### **Arranging and performing *Recital I (for Cathy)*: a practice-led approach to twentieth-century monodrama**

Francesca Placanica and Douglas Gould

This paper forms one section of a practice-led project on twentieth-century musical monodrama, which applies a broad and multi-layered approach to vocal performance practices in modern stage works set for only one performer. My aim is to examine the early premises of the role that the first performers of these works, particularly female singers, were to have in such dramatic compositions, in which the unique performance and linguistic features that they introduced into a newly composed piece became a structural part of the work itself. In this paper I will reconstruct the making of Berio's *Recital I* (1972) and acknowledge Berberian's contribution to the work, basing my research on unedited primary sources such as Berberian's autograph notes and interviews. I will then briefly present possible approaches to a modern arrangement and performance for piano and voice, which take into account evidence related to its earliest performances.

#### **To bE: a contemplation**

Stephen Emmerson

Creativity and experimentation are not usually notable features of recitals of Western classical music. This presentation offers a performance of 'standard' repertoire where the creative aspects are foregrounded through both programme design and interpretation through performance. All the pieces presented are in either B minor or E major (thus the title

To *bE*). As such, the recital contemplates the extent to which composers associated these keys with a consistent underlying affect. Music by over a dozen composers from the eighteenth and nineteenth centuries will be linked creatively in a continuous 'contemplation'. It explores the premise that both performers and listeners will interpret a piece of music differently according to the context in which it is placed. A performance of an hour's duration will be followed by a brief panel discussion of the creative aspects embodied both in the recital and, more broadly, in performances of Western classical music.

#### **Session 4C: Historical performance**

##### **Re-creating lost music: José Herrando's *Tocattas* in performance**

Ana Lombardía

José Herrando's *Doze toccattas* for violin and unfigured bass (Madrid, c.1750) have gone through several transformations in the past century, illustrating that, as recent musicology has discussed, musical works are subject to continuous recreation. The original manuscript caught fire shortly after José Subirá made a transcription in 1928, reinterpreting specific harmonic, dynamic and articulation elements. Joaquín Nin went further, publishing in 1937–38 a re-composition of ten movements of the *Tocattas* with new titles, fingerings, bowings, and a piano accompaniment. Using Subirá's transcription and Herrando's violin tutor *Arte y puntal explicación* (1757), which is not explicit about crucial aspects like accompanying instruments and *glosas* (diminutions), period violinist Emilio Moreno is currently facing the challenging task of making a historically informed recording of these virtuosic works. Through this case study, this paper investigates how performance trends can change musical works themselves, and how period performers assimilate newly rediscovered works: is historical rigour in conflict with creativity?

##### **A *seicento* sense of humour: wine, women and song in *La Morte d'Orfeo***

Andrew Lawrence-King

The tragicomic results of mixing drinks in 1619 seem strangely familiar even today. But *seicento* philosophy reveals complex links between liquids and emotions. According to period medical science, changing *affetti* produce physical effects by altering the balance of the four humours. Other liquids also assume great importance: savagely undercutting the previous scene's high tragedy, Charon offers Orpheus the Waters of Lethe to the rollicking tune of a drinking-song. Gendered emotional responses are brought into question. Is Orpheus 'effeminate'? How should we construe the period disconnect between 'noble anger' which *La Musica* inspires in men, and the poisoned Fury that overwhelms the Maenads? Almost three centuries before Nietzsche, Apollo and Bacchus are the opposing spirits of music that brought about the birth of Landi's Tragicomedy. But how can we reconcile *muovere gli affetti* with Apollonian moderation? Can the cool discipline of academic investigation fuel the fire of artistic energy?

##### **Performing the operatic storm topos in eighteenth-century Italian sacred music**

Alan Maddox

The *aria di tempesta*, a topos common in Italian opera arias of the early and mid-eighteenth century, also appears in the opening arias of two sacred motets for solo bass, *Sussurate furibunde* and *Dum furentes videt undas*, probably by Nicola Porpora (1696–1768), which I recently identified in the music archive of the Basilica of St Anthony in Padua. The operatic 'storm' topos, used in the theatre as a metaphor for chaotic and distinctly worldly emotions, seems incongruous when transposed into the church. Did that transposition result in a different kind of performance of the music, but also of the role of 'singer'? How might the storm topos have been experienced and embodied in liturgical or devotional musicking? To address these questions, this study analyses the musical and expressive features of these two arias in the light of historical sources on singing, acting, rhetorical delivery and liturgy.



## Session 4D: Research reports

### **Entering in flow state during practice through self-regulated behaviour: an exploratory study**

Marcos Araújo

The aim of the present study was to explore self-regulatory practice behaviours and flow in highly skilled musicians. A sample of 212 musicians (male = 51.2%, female = 46.1%) answered a developed questionnaire about practice behaviours and flow state. Their ages ranged from eighteen to seventy-four ( $m = 34.07$ ,  $SD = 11.89$ ), and their experience as performers extended from three to fifty-seven years ( $m = 20.08$ ). Results show that the skilled musicians were highly self-regulated, but presenting significant differences according to age, gender and time spent practising. Most of the flow characteristics were experienced in practice, but 'action-awareness merging' and 'sense of control' were less reported. Self-regulated behaviours 'metacognitive awareness' and 'self-efficacy' were correlated with flow dimensions, suggesting that these may contribute to the flow experience in practice. 'Goal setting' negatively correlated with the 'action-awareness merging' dimension of flow. No positive associations were found between the 'action-awareness merging' dimension and any of the self-regulated behaviours.

### **Big Data and the shaping of music: an online platform for musical performance studies**

Jian Yang and Haishen Yu

In the epoch of Web 2.0, cloud computing and big data, an online platform for musical performance was launched in 2013. With the new tools any internet user can analyse sound files and obtain waveform, spectrogram and tempo-dynamic curves by simply clicking a few buttons. As a 'crowdsourcing' system, this platform will enable researchers to share data, work on projects together remotely and accumulate a huge database for deep data-mining with which every creative dimension of musical performance such as tempo or dynamic fluctuation can be observed individually or statistically. The platform will enhance musical performance studies by yielding insights into the shaping of music; it will also make computational analysis much easier and more attractive to researchers, teachers and learners. The defining of creativity in musical performance will more reliably be based on increasingly large bodies of big data, thanks to the more objective analyses.

### **Takun: approaching txalaparta performance**

Argibel Euba-Ugarte

*Txalaparta* is a Basque traditional musical practice consisting of an interlocking and improvised rhythmic game performed on a very simple struck idiophone by two people. The declining original practice has been collected, recorded and transformed since the 1960s to the present time, becoming one of the most popular Basque traditional musical practices today. The growing practice of *txalaparta* departed from the very scarce information of traditional practices through different, almost incompatible paths, schools and styles. With no repertory, defined notation or common terminology, it is a clear case of a reinvented musical performance practice still in the process of establishing essential theoretical and performative standards. Drawing on my own performing and teaching experience, this short presentation features the main issues, analyses and questions of my current research on *txalaparta* performance practice, which I consider a good standpoint for studying the creative and normative potential of performance in the area of rhythmic interplay.

## **Session 5A: Improvisation (Part 1)**

### **Inter-reaction as creative process in improvisation**

Murphy McCaleb

Participating in ensemble performance engages people in a level of interaction rarely found outside of music. In part, this is due to creative processes such as inter-reaction, developed through extensive musical experience. This paper examines inter-reaction within improvisatory ensemble performance and addresses two primary questions: 1) To what extent may inter-reaction describe the creative processes found within ensemble improvisation? 2) How may individuals' unique musical backgrounds shape their creative strategies within ensemble improvisation? This research applies performance observation and reflective practice within a professional improvising ensemble. Through collaborative performances with myself (an electric bass trombonist), experimental electric bassist Steve Lawson and progressive rock drummer Andy Edwards, I develop the present framework of ensemble interaction to encompass collective improvisation beyond cursory divisions of genre. This research illuminates the fundamental similarities in which people engage each other not only through the communal act of music-making but, ultimately, through music itself.

### **What could be universal about musical improvisation? Situating the cognitive approach**

Andrew Goldman

I will review trends in ethnomusicological and critical research on improvisation and show how they challenge cognitive-scientific approaches and also how they share certain motivations (such as explaining performers' creative processes). With specific reference to my own experimental research paradigms working with jazz musicians, I show how such sensitivity can be an important check on the universalising tendency of scientific theorising, but also a way to demonstrate the broader validity of such scientific theories. This is accomplished through exploring modes of performance in terms of cognitive-scientific theoretical frameworks – such as motor theories of perception – in order to expand the explanatory scope of scientific conclusions beyond a particular musical tradition.

### **Exploring and expanding improvisatory knowledge in musical practice**

Karin Johansson

This project was carried out as a series of concerts and workshops of organ improvisation with six professional performers. The purpose was to further explore experiences made in the artistic research project 'Rethinking organ improvisation', which pointed at how improvisation differs in musical character and function between different performance contexts. Our aims were to: 1) rethink improvisation in our individual practices and as a collective, professional phenomenon through playing and discussions of experiences; 2) explore how individual musical language(s) and creative strategies relate to socio-historical and musical performance structures; and 3) use innovative performance settings that challenge conventional notions of the musical 'work' and conceptions of 'free' improvisation. Results suggest that emotionally difficult and artistically dangerous situations, presenting risks of conflict and failure, can be turned into tools for musical expansion and increased artistic agency when endured and collectively articulated.

### **Resistance in the rehearsal of improvised music: the case of the Instant Composers Pool**

Floris Schuiling

Rehearsals for improvised music remain a largely unexplored territory, particularly in genres outside mainstream jazz. In this paper I present some results of my fieldwork with the Instant Composers Pool, an Amsterdam-based improvising collective. Having existed since 1967, it is regarded as one of the central groups in European improvised music. The Instant Composers Pool has always explored the improvisatory possibilities of different compositions and forms of

notation. I will describe how the group learns to play new material, concentrating especially on the tensions that arise in the process. An important part of their aesthetics is that 'flowing' improvisations can at any point be interrupted and that such interruptions are important creative moments. There is a seeming tension between this anarchist ethos and issues of authorship and discipline in learning a new piece. I describe various ways of negotiating such resistance as an alternative to the usual emphasis on 'flow' in musical creativity.

## **Session 5B: Embodiment**

### **Go to Hell: merging choreography and composition through musical performance**

Stefan Östersjö and Nguyen Thanh Thuy

This paper discusses the artistic application of motion capture data and of video analysis for artistic purposes in the making of *Go To Hell*, a site-specific work set in a dismantled nuclear reactor. We give examples of how choreographies (performed by musicians, with and without their instruments), new music (for Vietnamese and Western instruments), installations and video art have all been drawn from analysis of Östersjö's performance of the guitar composition 'Tocatta Orpheus' by Rolf Riehm (1990). In Riehm's piece, the bodily action of the performer is treated as an intentional compositional parameter, and the notated structure thus generates a specific choreography in performance. In *Go To Hell*, this approach is taken further towards the development of a gesture-based compositional practice, where composition is understood not as the organisation of sound objects, but as the structuring of gestural-sonic objects (Godøy, 2006; Östersjö, 2008).

### **The body in artistic pianism: what is it like?**

Mine Doğantan-Dack

Research on skilled performance movements invariably portrays them as a *means* to the loftier *end* of musical expression: the underlying assumption is that what is of real *value* is the more abstract expressive, affective and/or musical content that is conveyed in performance rather than the physical activity behind it. In this presentation, I argue for the *intrinsic (aesthetic) value* of the physicality of artistic piano playing for the pianist, and propose methods for communicating the spatio-temporal quality and affective content of embodied pianism to the listener. I discuss, by means of thick descriptions of changing bodily sensations, the dynamic nature and morphology of various kinaesthetic-tactile experiences that expert artistic pianism involves, drawing from research in music and gesture, and in movement and dance. As part of this discussion, I will perform Rachmaninoff's Prelude in G minor Op. 23 No. 5, Schubert-Liszt 'Frühlingsglaube', and selected variations from Czerny's *La Ricordanza* Op. 33.

### **Playing the viola today: materiality, affordances, embodiment and cognition**

Pedro dos Santos Boia

This paper addresses the state-of-the-art in viola playing, considering how some of today's highly skilled violists see, use and explore the instrument. During the last decades the viola achieved considerable recognition as a successful solo instrument. The apparent contradiction between the traditional view of the viola as 'limited' and the fact that conventional violas seem to have been 'good enough' for that affirmation is discussed. It will be shown how the viola is made to 'work' pragmatically, overcoming/'erasing' traditional limitations, but also how assumptions about what it *can/cannot do* may produce constraints upon how it is explored. Grounded on the analysis of video-interviews, lessons and performances, this paper considers the materiality and technologies of instruments, playing techniques, cognition, embodiment, and creativity in problem-solving. It aims to contribute for the empirical study of couplings of instruments and instrumentalists 'being and becoming in time' (Pickering) and the affordances (Gibson) of musical instruments.

## **Death, life and the performance of classical music**

Mary Hunter

The famous 1841 painting by Josef Danhauser of Liszt at the piano, surrounded by a bevy of Romantic luminaries, is dominated by a bust of Beethoven. As others have noted, this bust seems both to sit on the piano and to belong in the stormy sky through the window. Although Danhauser's other paintings include statuary, the Beethoven bust is unique in the way it mediates between materiality and immateriality, presence and absence, and death and life. The composer bust has been a fixture of classical music culture since the middle of the eighteenth century; small 'domestic' busts of composers continue to be part of classical music culture in a way that they are not in any other art. This paper examines the history of composer busts, and concludes that in their multiple meanings and many ambiguities they embody some of the essential tensions in classical music culture, not least between life and death.

### **Session 5C: Creative learning and teaching (Part 1) (CMPCP session)**

## **The ability of real-time navigation in the musical flow: theory and pedagogy**

László Stachó

I argue that a true sign of musical giftedness is the ability to uncover meanings from musical materials – grounded in feelings – and to position into them in the act of performing with full concentration. Full concentration is fostered through the ability to cognitively navigate in the musical flow, i.e. by the ability to 'be' in (i.e. to position into) the future, in the past and in the present – phenomenologically very often at the same moment. I intend to present the outline of a new, detailed pedagogical methodology for enhancing in musicians, regardless of their instrument and including singers, the ability of real-time navigating in the musical flow, including the sub-abilities to imagine the upcoming structural units (i.e. to estimate by feeling their durations through forming a mental image of them), to form a clear mental image of the past musical units to which the upcoming ones are to be measured, and to deeply feel the present moment.

## **Performance in the studio: an educational workshop**

Simon Zagorski-Thomas and Amy Blier-Carruthers

An assumption underpinning most music performance education is that live performance is the primary mode of expression. The techniques needed to successfully record in the studio are often overlooked. This joint paper will present results of collaborative work involving observing and analysing student practice in the recording studio, culminating in the development of 'Performance in the Studio' workshops for music students at conservatoires and universities. We will explain the workshop format (including main analysis topics and video clips) in order to provide a model for how students can be prepared for the recording studio, by recognising the difference between studio and concert hall, and thinking positively about how they can exploit these differences to their creative and professional advantage. By putting these ideas into the public domain and offering specific pedagogical tools, we aim to contribute to a broadening of practical musical education to more accurately reflect contemporary professional experience.

## **Contemporary music in action (CMIA): performer-composer collaboration in the conservatoire environment**

Mark Doffman and Jean-Philippe Calvin

As the training ground for Western art music, conservatoires must satisfy the demands of the professional mainstream but also address the creative needs of musicians at the start of their careers – not mutually exclusive but often involving different perspectives and priorities. In the last few years, courses in contemporary music that reflect less marked divisions of labour and more collaborative ways of working are now being established at the major conservatoires. This paper presents a case study of such a programme at the Royal College of Music

whereby postgraduate composers and performers work together to produce a piece of new music. We examine the opportunities and constraints that emerge from such a course, which requires interdependence between composers and performers, and consider how the collaborative-learning approach fits within the aims of the institution and impacts on student experience.

### **Structuring silence: music history pedagogy and the absence of performance**

Daniel Barolsky

In this paper I consider how institutional structures, curricular models, and pedagogical strategies have cultivated a culture wherein performers are portrayed subserviently. I focus on so-called 'master-narratives' imposed by the most popularly used textbooks. These texts are the ones used at most schools of music in the United States to teach the history of Western art music to performers, ironically histories that makes almost no note of the performers' own history and historical models. I suggest that organising features, modes of analysis, and rhetorical tone do not simply ignore performers but that they actively diminish their significance. As a secondary focus, I examine the broader curricular context of these courses and the extent to which the pedagogical structures and disciplinary divides silence performers' creative voices or denigrate their celebration as a mere 'fetish'. My conclusion offers various strategies with which the creative elements of performers can be integrated into existing histories.

## **Session 6A: Improvisation (Part 2)**

### **The rhetorical side of free improvisation**

Cesar Marino Villavicencio Grossmann

The dynamics of freely improvised music are analysed through the angle of rhetorical theory, which focuses on the characteristics of the manner of making music using ethical, epistemological and philosophical concepts. Ideas from Isocrates' 'practical wisdom' and 'pragmatic ethics', as well as Aristotle's rhetorical virtues and Quintilian's idea of 'the good man', are taken into analysis to suggest that free improvisation is a musical practice closely connected to the dynamics of rhetorical invention and delivery. Rather than considering free improvisation as the unsystematic result of spontaneity, as opposed to methodical musical composition, this paper aims to demonstrate that it has a particular style which may be connected to the specific characteristics of having its *form* and *content* develop collectively at the moment of the performance. This paper will focus on the intrinsic ethos involved in this manner of artistic collective creation and on the philosophical and epistemological aspects of rhetoric for delivering musical discourse with consistency and eloquence.

### **The vocabulary of time in free and non-idiomatic improvisation: a systematic approach**

Stéphane Schaub and Rogério Costa

In a series of articles published between 1984 and 1998, music psychologist Jeff Pressing presented a model of the cognitive processes that underlie musical improvisation. The concepts of 'referent' and of 'knowledge base', which he developed in this context, are still widely used today. They may also be considered, as it is our intention here, as points of entry into a discussion of the 'vocabulary of time' in improvised music. By the latter, we mean any element that can be used to describe the temporal organisation of a session, either independently (i.e. prior to) its specific unfolding or as a function of the latter. The objective of the present research is to establish a categorisation by drawing from free and non-idiomatic improvisational repertoire and practice. Meant primarily as a tool for comparative studies, the possibility to extend the results to the development of interactive computer systems will also be considered.

## **Session 6B: Shaping music (CMPCP session)**

### **Modelling musicians' understandings of musical shaping**

Helen Prior

This paper will use data collected in an interview study with professional musicians (violinists and harpsichordists) to construct a model of musical shaping that is intended to encompass different aspects of performers' musical thoughts, relating to musical levels, heuristics, technical parameters and the resulting change in musical sound. The model will facilitate an examination of the ways in which shape seemed to be used as a heuristic at multiple musical levels, from that of a whole concert, piece of music, or movement, to that of sections of pieces, phrases, or individual notes. The data will reveal the use of shape to relate to a range of changes in musical sounds at different hierarchical levels, including the programme chosen, instrumentation, timbre, variation in tempo and dynamics, ornamentation, vibrato and articulation. Future applications of the model will then be discussed.

### **Shaping popular music**

Alinka Greasley and Helen Prior

Much of the research concerning musical shaping in performance focuses on the traditions of Western classical music, and the extent to which the findings can be applied to popular music is not yet known. This paper explores notions of musical shaping in popular music from the perspectives of a) the performer in live performance; b) the role of performer, producer and technology in the recording studio; and c) the ways in which popular music recordings

may be used in performance, with a focus on DJs' perspectives on musical shape. Results summarise the varied notions of shaping arising from these different perspectives and explore their implications, as well as the limitations of exploring a flexible and widely applicable metaphor such as shape in a genre as diverse as popular music.

## **Session 6C: Practice and performance**

### **Multiple sense making: when practice becomes performance**

Elaine Chew, Peter Child and Lina Viste Grønli

This presentation centres on a collaborative work between conceptual artist Lina Viste Grønli, composer Peter Child, and pianist-operations researcher Elaine Chew titled *Practicing Haydn*. Originating in Grønli and Child's playful idea on turning pre-concert orchestral tuning into performance, *Practicing Haydn* is a composition for solo piano that is a transcription of Chew practising the last movement of Haydn's sonata for the first time. Following the theme of translations in Grønli's work, *Practicing Haydn* refracts Haydn's piece in multiple ways, from Chew's initial efforts making sense of the score, to Child's interpretation of the recorded pauses, starts, and repetitions in a Stravinsky-esque metrical pastiche. The resulting score freezes in notation (and time) the performer's and the composer's cognitive processes, and is further interpreted in performance. By putting the act of practising in the spotlight of performance, *Practicing Haydn* introduces a provocative and complementary viewpoint to current research on music rehearsals.

### **How students' performances take shape over time: the development of performance cues**

Jane Ginsborg

The longitudinal case-study method was used to explore students' preparation for performance and the effects of self-study on practice. Two singers with different levels of expertise tracked their preparation for performance of one work each, using the tools available at [www.musiclab.uconn.edu](http://www.musiclab.uconn.edu). They recorded their practice behaviour and annotated multiple copies of the scores immediately before and after their public performances to indicate the structural, basic, interpretive and expressive features to which they attended during rehearsal; those that functioned as retrieval or 'performance' cues (PCs); and their other thoughts during performance. Finally, they reflected on the experience in relation to their learning and memorising of other works in different contexts. The findings challenge conclusions from previous studies, in which the participants were professional musicians: that the number of PCs increases with the musician's experience and difficulty of the work being performed, and in relation to the nature of the PCs.

### **Multiple reflections: a collaborative model for using reflective musical practice as a means of transcending conformity in musical performance**

Håkon Austbø, Darla Crispin, Olaf Eggestad and Ellen Ugelvik

To attain its full potential, musical performance must arise from the thorough application of appropriate artistic acts of interpretation and expression. When this becomes overtly research-oriented, artistic interpretation and expression begin to be based on critical and self-reflective evaluations and decisions, and the resulting performance to be informed by a range of hermeneutic and analytical approaches. The promise of such a blending of the instinctive and the conscious across a range of musical sub-disciplines is the goal of much artistic research. But the promise is vulnerable; artistic research often posits that all these skills and knowledge should reside *within one performer-researcher*. The 'reflective musician' research group, based at the Norwegian Academy of Music, Oslo, explores alternative models that aim to maintain the artist and the scholar in a mutually beneficial configuration. The group will present this approach, demonstrating its flexibility through four case studies, and concluding with an outline of future work.

## **Session 6D: Creative learning and teaching (Part 2)**

### **Negotiating artistic desired outcomes in music performance: preliminary results**

Gilvano Dalagna

This paper explores how artistically desired outcomes can be negotiated between teachers and students in higher education institutions and the benefits of such negotiation. A total of thirteen instrumental/voice master classes were observed (n = 40 students) at different venues in the UK. The purpose was to identify common patterns, as well as strategies and challenges towards the achievement of a mental representation of the desired artistic outcomes. The results suggest that the artistically desired outcome in higher education music performance is strongly focused on aspects that mainly concern repertoire interpretation. However, the tools to achieve such interpretation seem rather restricted with respect to the promotion of the student's autonomy in creating their own artistically desired outcomes. The present study suggests a need for empirically tested, negotiated and mutually respectful teaching-learning self-regulation practices towards the development of an individual artistic authenticity.

### **Strategies and creative processes involved in the work underlying a musical interpretation by expert musicians**

Isabelle Héroux and Marie-Soleil Fortier

This paper presents the methodology and partial results of research intending to understand the creative process of eight professional musicians working on the interpretation of the same, never heard before, piece of music. Data were collected by videotaping rehearsals (with verbalisation and reflexive questionnaires), description of the musicians' actions by an observer, and interviews (self-confrontation and explicitation). The data were analysed through a content analysis and *analyse par théorisation ancrée* (Paillé, 1994). Preliminary results show various strategies used by expert musicians to create an original interpretation. The strategies observed were congruent with the existing literature, e.g. alternation between divergent and convergent thinking (Guilford, 1950) and creative associations (Lubart, 2011). However, our results also suggest the existence of a step of artistic appropriation (Héroux and Fortier, in press), proper to each musician.

## **Session 6E: French music**

### **Performing incongruity of genre: the Debussy Etudes**

James Parakilas

The Debussy Etudes provide striking opportunities for performers to draw attention to incongruity of genre. The etude is in general the least ambiguous of musical genres: a single-minded work designed to exercise a performer's mastery of a given technical challenge by posing that challenge in a relentlessly repeated, endlessly evolving figuration. Debussy, however, chooses challenges to the composer's technique more than the performer's, spinning etudes out of a single interval or sonority. He compounds the incongruity by indicating abrupt changes of character, movement, touch, or image with sometimes bewildering frequency, sacrificing – even mocking – the defining relentlessness of the genre. Nevertheless, he discovers challenges for the performer in the material of each Etude (how, for instance, to weight the quartal chords in the Etude 'pour les quarts'), giving performers space for creativity in negotiating between the etude-like and the anti-etude-like.

### **Being faithful to the collaborative past: Marguerite Long (1874–1966) and her 'traditions' of three French composers**

Natsuko Jimbo

Since the early twentieth century, performers of Western art music have been forced to fit themselves more or less into the 'Stravinskian' command – being mere 'executants' of works of composers in order to be accepted as culturally legitimate professionals. But how have



they reconciled the need to act as docile servants of 'masters' and the desire to be creative musicians themselves? In consideration of the distribution of creativity between those who compose and those who perform in the process of music-making, this paper re-examines controversial aspects of the so-called 'traditions' of composers, focusing on the case of Marguerite Long, a French pianist-pedagogue, who claimed to be an interpreter 'chosen by three Great Masters of France' (namely, Fauré, Debussy, and Ravel). Through the comparative analysis of Long's different writings, both published and unpublished, the paper aims to clarify the struggling but ultimately triumphant process of establishment of her own identity and fame as an authoritative 'national' artist.

### **The Academy of Ancient Music**

Founded in 1973 by Christopher Hogwood, the Academy of Ancient Music has since performed live on every continent except Antarctica, and won Brit and Grammy Awards for a discography of over 250 CDs: Handel operas starring Cecilia Bartoli and Dame Joan Sutherland, pioneering cycles of Mozart and Beethoven symphonies, and releases exploring neglected composers. The harpsichordist Richard Egarr succeeded Christopher Hogwood as Music Director in 2006, and has directed the first-ever performances of Bach's complete Brandenburg Concertos in China, founded the award-winning Choir of the AAM, and released a world-premiere recording of music by Christopher Gibbons.

The AAM is Orchestra-in-Residence at the University of Cambridge, where it gives a regular season at the West Road Concert Hall. It is also Associate Ensemble at the Barbican Centre in London. The AAM is the third of Cambridge's ensembles-in-residence to perform at the Performance Studies Network International Conferences, following on from the Endellion Quartet's concert at PSN1 in July 2011 and the Britten Sinfonia's Keynote Session at PSN2 in April 2013.

The Keynote Session on 19 July will take the form of an open rehearsal followed by a concert, presented by an ensemble of musicians from the Academy of Ancient Music, led by Pavlo Beznosniuk and featuring the soprano Charmian Bedford. The rehearsal will focus on repertoire which the ensemble has not yet rehearsed but which will be played in upcoming public performances; the music is likely to include one or more works by such composers as Handel, Arne, Avison and Boyce. The rehearsal will last 60–75 minutes, after which there will be an interval of 30 minutes during which the bar in the foyer will be open. After the interval, the ensemble will perform a 45-minute concert including at least some of the repertoire that had previously been rehearsed. The point of the session is to see the musicians 'in action' and to invite their views on the evolving interpretation; to that end, they are planning to interact with the audience either at the end of the rehearsal or as it takes place, with opportunities for delegates to pose questions at suitable moments.

## **Session 7A: The intercultural and the virtual**

### **Unravelling intercultural knowledge through performative contexts: an insider's account**

Jean Penny

This paper explores performative spaces between cultures that emerge in contemporary music for flute. A work for flute and poetic vocalisation is presented: a composition that articulates a crossing of cultures and perspectives, and creates a setting for intercultural dialogue and exploration. Malaysian composer Lee Chie Tsang's *Core of the Heart* provides an exemplar for analysis in relation to embodied intercultural dialogues. The performance as mediated space, as an articulation of 'art as life' (Bourriaud 1998: 13), and as a model for aesthetic and cultural exchange is investigated from the performer's perspective. Referencing theorists such as Bourriaud and Lau, a framework for the discussion evolves as a transition through art music and East/West engagement. The investigation draws on the author's experience and study of intercultural music performance in Malaysia, and practice-led studies of process in contemporary art music performance.

### **The musical performativity of a cursor: embodied creativity in performing with music software**

Vincent Meelberg

In my presentation I will explore what kinds of embodied musical interaction music software affords in order to investigate the impact of this interaction on creativity in musical performance. I will do so by discussing a performance of a piece I wrote: 'In the cracks of my narrative' for double bass and electronics. In this discussion I will explore the notion of embodied musical creativity via the concepts of affect, gesture, interface, and movement. With the aid of these concepts I intend to describe and analyse, using auto-ethnographic methods and Gilles Deleuze's theories on affect, the experience of performing electroacoustic music that involves software. In this way I aim to gain a better understanding of the impact of software on musical performance, more specifically when it concerns embodied musical creativity.

### **Prodigies within the virtual world of YouTube**

Freya de Mink

Among the vast amount of competing high-level music performances that are available on YouTube today, young performers today face a particular challenge to stand out as exceptional individuals. This study asks how the virtual stage of YouTube has changed the conditions under which young musicians, in particular those who may be classified as musical prodigies, showcase their talents. The paper presents the results of a sample study of twenty-three potential prodigy videos. The analysis of video contents, statistics and user comments reveals that many aspects of the 'Mozart-like' expectation of prodigies remain consistent across two centuries, whereas performance conditions are increasingly varied. Video excerpts will guide a discussion of the role of the audience, commercial success, critical acclaim and public attention.

## **Session 7B: Orchestral performance (CMPCP session)**

### **Object-directed gesture as epistemic stance: a case study of orchestral conductor interaction with the printed musical score during rehearsal**

Katharine Parton

This paper thus argues that conductors use object (printed score)-directed gestures interactionally to show the conductor's (privileged) relationship with the composer, a relationship which is mediated by the printed score itself. I argue that the conductor uses the physical manifestation of this relationship (the score-directed gesture) to perform epistemic stances in sequentially organised rehearsal interaction. Furthermore, this study shows that these gestures form the loci of the conductor's explicit and implicit negotiation of his/her

relationship with the musical score as a source of both knowledge and knowing, as well as positioning the score as the locus of the composer's intent and authority. In conclusion, I argue that the conductor uses score-directed gestures to invoke composer authority via the epistemic marking of his own conducting authority for interactional means within orchestral rehearsal.

### **Creative practices and narrative significance: keyboard instruments in Tamil film orchestras**

Mekala Padmanabhan

One of the distinctive features that separate India's film music from other Indian music traditions is the unique blend of traditional Indian and foreign instruments, musical styles and idioms. Since the 1940s, film music directors have adopted a hybrid approach to music composition as a means to enrich the orchestral palette and to enhance the cinematic soundscape. The use of keyboard instruments in South Indian Tamil film orchestras is one such example. From the traditional harmoniums, acoustic pianos and organs, and electronic synthesizers, keyboard instruments have remained integral to the creative process. This presentation explores how keyboard instruments have shaped the music-making process in Tamil film orchestras. In addition, the discussion addresses the functional role of keyboard instruments within the orchestra and, by extension, its narrative significance on-screen. Moreover, keyboard instruments sometimes feature prominently on-screen as part of the storyline. It is interesting to consider how the aesthetic and cultural nuances are navigated given the Tamil cultural context.

### **Whatever works: musical communication in the context of interdisciplinary, networked laptop orchestra**

Eldad Tsabary

The laptop orchestra is a rapidly evolving medium, typically centred on innovative performance modes, sounds, technologies, mediation techniques, human and human/machine interaction, and social structures. While laptop orchestras are each unique, they share the challenge of finding balance and maintaining growth while experimenting with these boundaries. This balance and growth depend primarily on developing effective mediation methods and adequate approaches for evaluating the artistic merits, technological success, and mediation efficacy of every performance. Emerging methods are not necessarily transferable among orchestras or even from one performance to the next and require re-evaluation during the creative process of every performance. This presentation will include an overview of mediation and evaluation methods in interdisciplinary and telematic performances of the Concordia Laptop Orchestra (CLOrk) and a description of these methods' emergence through a participatory action research framework, in which every performance is treated as a cycle of observation, evaluation, critical reflection and action design.

## **Session 7C: Performance analysis**

### **A phylogenetic approach to music performance analysis**

Elad Liebman, Eitan Ornoy and Benny Chor

In this paper we propose a novel algorithmic approach to comparative music-recording analysis. Our aim was to construct a 'phylogenetic' tree representing the relationship between performances, through which we would observe whether several background factors could serve as influential in shaping an artist's approach to performance. Taking samples from twenty-nine different performances of two movements from Bach's sonatas for solo violin, we based our analysis on ten different performance categories (such as bowing, vibrato and durations). By adapting various phylogenetic analysis tools to resolve the inherent inconsistencies between these categories, we described the relationships between performances. The tree supports several interesting relations previously conjectured by the musicology community, such as the importance of date of birth and recording period in determining interpretative style. Our work also highlights some unexpected inter-connections

between performers and challenges previous assumptions regarding the significance of educational background and affiliation to the historically informed performance (HIP) style.

### **Dynamics in performance as context-dependent**

Katerina Kosta and Oscar Bandtlow

We present a study that aims to understand the connection between performed loudness and dynamic markings in the score. Using the Mazurka dataset, we extracted and analysed the dynamic values at positions of expressive notation such as piano and forte. We next show how the absolute meanings of dynamic markings change, depending on the intended (score) and projected (actual) loudness levels of the surrounding context. We then propose a method for abstracting the shaping of the dynamics through performances, presenting the results as dynamic landscapes. While performances are unique in these dynamic landscapes, specific patterns nevertheless emerge. We use these patterns to create an intended dynamic marking map for each performance. The evolving map is crucial for understanding dynamic changes in the audio as they correspond to the performer's intended loudness as interpretations of the composer's score markings. We show how these intentions can be modeled as score-based rules.

### **Comparative analysis of expressive timing variations in eleven performances of a Scarlatti sonata**

Sylvain Caron, Caroline Traube and Sebastien Bel

Among the various parameters that contribute to the perception of emotion in music, tempo and timing variations play an important role. Performers make use of various expressive timing variation patterns depending on specific indications on the score. How exactly are the timing variations constrained by performance schools, idiosyncratic playing styles, the form and structure of the performed piece and organological specificities of the instrument? Conversely, can we find commonalities and similar performance strategies relating to the control of time, across the various interpretations of a given piece? Through a detailed computer-aided analysis of tempo curves displayed in the recording of different performances of Domenico Scarlatti's Sonata in A major, Kp. 208, we aim to investigate some factors that might lead a performer to apply specific timing variations. By looking at a tangible trace of performance parameters such as tempo curves, the individuality and the creativity of performers are elicited.

## **Session 7D: Plenary session**

### ***Ceci n'est pas une pipe* – human, mechanical, digital; treachery and collaboration**

Andrew Blackburn, Jeremy Thurlow and Daniel Halford

This plenary presents the first performance of a new work for pipe organ and live electronics by Jeremy Thurlow, *Ceci n'est pas une pipe*, with Andrew Blackburn (organ) and Daniel Halford (electronics). Magritte's famous picture *The treachery of images* depicts a pipe above the inscription 'Ceci n'est pas une pipe' (This is not a pipe). This new organ piece plays with digital reproductions and manipulations of 'real' (that is, acoustically produced) sounds, and with the listeners' instinctive desire to place and understand what they hear. Music for organ with live Digital Signal Processing (DSP) is a recent development – the earliest example dates from 1998 (Blackburn, 2011) – and we believe this may be the first piece in which the organist 'plays' a human user interface (rather than leaving control of the digital domain to a separate sound engineer); all of this creates a whole spectrum of sonorous, spatial and performative opportunities, yielding a new 'virtual' instrument with unique semiotics and ontology. The combination further creates new listening opportunities and challenges for the audience: the piece aims to present 'unreal' transformations of the organ sound, but also, like Magritte, not to mystify but teasingly to highlight the illusion. An introductory presentation is followed by the first performance of the new piece during which Andrew's playing, on organ keyboards and DSP controllers, will be filmed and projected live so that the interaction of human with both mechanical and digital is a visual as well as an

aural experience. The presentation concludes with a survey to gauge the response of this (experienced and learned) audience, based around the Landy 'accessibility matrix' as adapted by Blackburn (2011). The final stages of the work's preparation and rehearsal will occur in Robinson College during the conference period, in the spirit of an open and accessible process of collaboration.

**Plenary discussion of the past, present and future of musical performance studies**

John Rink

An opportunity for delegates to compare notes on the previous few days and to discuss the future development of the discipline of musical performance studies in the wake of the third Performance Studies Network International Conference.

## Presenters' biographies

### **Araújo, Marcos (Abstract: p. 31)**

Marcos Araújo is a PhD student at the Department of Communication and Art of the University of Aveiro. His research interests include flow, the cognitive process underlying performance and practice of music, musical expertise, and expert musicians' preparation for performance.

### **Armstrong, Tom (Abstract: p. 26)**

Tom Armstrong is a composer and lecturer. His recent commissions include music for *Notes Inégales*, the Fidelio Trio, the Ligeti Quartet, Jane Chapman and the Delta Saxophone Quartet. His practice-based research into collaboration and the composer-performer relationship is largely reflexive, drawing increasingly on practices found in the experimental tradition.

### **Austbø, Håkon (Abstract: p. 37)**

Håkon Austbø, Head of Project, pianist, Professor at the Norwegian Academy of Music, formerly Stavanger and Amsterdam, is widely known for his work with composers such as Messiaen and Skryabin. In 1971 he won the Olivier Messiaen Competition and in 2013 he was made Knight of the French *Ordre National des Arts et des Lettres*.

### **Bandtlow, Oscar (Abstract: p. 43)**

Oscar Bandtlow is Senior Lecturer in Applied Mathematics at the School of Mathematical Sciences at Queen Mary, University of London. His research is at the interface of pure and applied mathematics, and in particular the probabilistic description of chaotic dynamical systems using functional analytic methods.

### **Barolsky, Daniel (Abstract: p. 35)**

Daniel Barolsky is an associate professor of music at Beloit College in Beloit, Wisconsin. He has published in *MTO*, *The Journal of Music History Pedagogy* and *Music Performance Research*. His research interests include Glenn Gould, the relationship between performance and analysis, and the creative aesthetics of performance.

### **Bayley, Amanda (Abstract: p. 27)**

Amanda Bayley is Professor of Music at Bath Spa University. She is editor of *Recorded Music: Performance, Culture, and Technology* (Cambridge University Press, 2010) for which she received the Ruth A. Solie Award from the American Musicological Society in 2011. Her practice-led research explores the intersection between musicology and technology.

### **Bel, Sebastien (Abstract: p. 43)**

Sébastien Bel studied computer science and music in France. After graduating from the Art Science and Technology Master's programme he combined these two fields of research on timbre and perception. His PhD research concerns audio feature extraction from various timbral nuances produced on the piano. Lately, he has been working on timing variations in performance.

### **Blackburn, Andrew (Abstract: p. 43)**

Working at UPSI, Malaysia since 2011, Andrew's research includes performance and music technology including an intercultural focus, and leading an international research project exploring spectromorphological notation. Recent performances includes significant orchestral and solo recitals in Malaysia and also world-wide. Music technology activity includes live performances, multi-media compositions and commissions.

### **Blake, Andrew (Abstract: p. 23)**

Andrew Blake is Visiting Professor at the University of Winchester, UK. He is the author or editor of a number of books and articles on music, and he has also written on sport, fiction and political culture.

### **Blier-Carruthers, Amy (Abstract: p. 34)**

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 (King's College London) compared live performance and studio recording, using both analytical and ethnographic methods.

**Calvin, Jean-Philippe (Abstract: p. 34)**

French composer, conductor and researcher Jean-Philippe Calvin has studied composition with Iannis Xenakis, electronic music with Gerard Pape, and conducting with Bernard Haitink and Harold Farberman. Since 2008, he has been a professor and research associate in contemporary music at the Royal College of Music in London, where he also directs the *Variable Geometry* contemporary music ensemble, which he founded in 2011.

**Caron, Sylvain (Abstract: p. 43)**

Professor at the University of Montreal, Sylvain Caron's multidisciplinary research encompasses music theory and performance studies. He leads a research group on musical performance, analysis and expression (GRIMAE). Sylvain Caron is an organist, and he is also co-editor of the books *Musique et modernité en France* and *Musique, art et religion dans l'entre-deux guerres*.

**Carvalho, Sara (Abstract: p. 19)**

Sara Carvalho is a lecturer in the Communication and Arts Department of Aveiro University, Portugal, and a fellow researcher of INET-MD. Research interests include interdisciplinary composition, musical gesture, composer-performer collaboration, musical perception and aspects of the creative process involving the extension and transformation of musical thinking.

**Chapman, Jane (Abstract: p. 26)**

Jane Chapman is an affiliate artist of CMPCP. She is Professor of Harpsichord at the RCM, Turner Sims Fellow and recently Artist in Residence at King's College London, where she has been researching and recreating the first transcription of Indian music for harpsichord published in 1789. She has premiered over 200 new works, collaborating with innovative composers, artists and performers.

**Chew, Elaine (Abstract: p. 37)**

Pianist-operations researcher Elaine Chew is Professor of Digital Media and Music Performance and Expression Lead at Queen Mary University of London's Centre for Digital Music. She has recorded music by Peter Child (Albany, Neuma) and conducts research in mathematical and computational modeling of music cognition, musical prosody, and music interaction.

**Child, Peter (Abstract: p. 37)**

Composer Peter Child is chair of Music and Theater Arts, Class of 1949 Professor of Music, and Margaret MacVicar Faculty Fellow at Massachusetts Institute of Technology. His collaborations with pianist-operations researcher Elaine Chew include his piano compositions *Doubles*, *Refractions* and (with visual artist Lina Viste Grønli) *Practicing Haydn*.

**Chor, Benny (Abstract: p. 42)**

Benny Chor received a BSc and MSc in mathematics at the Hebrew University of Jerusalem, and a PhD in Computer Science at MIT in 1980, 1981, and 1985, respectively. From 1985 to 1987 he was a post-doctoral fellow at MIT and at Harvard University. He was a faculty member with the Faculty of Computer Science at the Technion between 1987 and 2001. From 2001 he has been a faculty member with the School of Computer Science at Tel Aviv University.

**Clarke, Eric (Abstract: p. 25)**

Eric Clarke is Heather Professor of Music at the University of Oxford and an Associate Director of CMPCP. Publications include *Ways of Listening* (2005), *Music and Mind in Everyday Life* (2010, with Nicola Dibben and Stephanie Pitts) and *Music and Consciousness* (2011, with David Clarke).

**Classico Latino (See p. 12.)**

Harriet Mackenzie – violin; Graham Walker – cello; Ivan Guevara – piano

*Classico Latino* came about as a result of a chance meeting between Colombian pianist Ivan Guevara and British cellist and conductor Graham Walker while both were studying at St John's College Cambridge. In exploring each other's culture and musicianship they developed an original style by audaciously combining traditional Latin American melodies and rhythms with classical music techniques. The duo expanded their music to incorporate a violin, and the trio has since performed to critical acclaim across the UK and Europe, as well as in Latin America. *Classico Latino's* most recent album, *Journey Through Latin America*, was recorded in 2012 at the legendary Abbey Road Studios; it presents iconic melodies and songs from across the continent,



and features talented friends from Europe and Latin America, including popular Colombian singer Andres Cepeda alongside British male-voice choir The Gentlemen of St John's, amongst others.

**Clayton, Martin (Abstract: p. 21)**

Martin Clayton is Professor of Ethnomusicology at Durham University. His books include *Time in Indian Music: Rhythm, Metre and Form in North Indian Rag Performance* (2000), *Music, Time and Place: Essays in Comparative Musicology* (2007), *Music and Orientalism in the British Empire, 1780s to 1940s: Portrayal of the East* (2007), *The Cultural Study of Music* (2003/12) and *Experience and Meaning in Music Performance* (2013).

**Cook, Nicholas (Abstract: p. 18)**

Nicholas Cook is 1684 Professor of Music at the University of Cambridge. His latest book is *Beyond the Score: Music as Performance* (Oxford University Press, 2013), and in 2014 he took up a British Academy Wolfson Research Professorship to work on a project entitled 'Musical encounters: studies in relational musicology'.

**Costa, Rogério (Abstract: p. 36)**

Rogério Costa is a music professor at the University of São Paulo in Brazil. Composer as well as performer (saxophone), he has published extensively on the subject of improvisation. He is currently dedicating a sabbatical year to developing research at the Université Paris 8, in collaboration with Makis Solomos, on the application of new technologies to improvisation.

**Crispin, Darla (Abstract: p. 37)**

Darla Crispin is a pianist, researcher and Associate Professor at the Norwegian Academy of Music, and previously was Senior Research Fellow at the Orpheus Research Centre of Music in Ghent (ORCiM). Darla specialises in the Second Viennese School and musical modernism (Schönberg, Berg, Webern).

**Dalagna, Gilvano (Abstract: p. 38)**

Gilvano Dalagna is a classical guitarist and a PhD student at the Department of Communication and Art at the University of Aveiro (Portugal). His PhD research focuses on teaching performance at higher education and empirical approaches to connect students' artistic aspirations and professional paths.

**Day-O'Connell, Sarah (Abstract: p. 28)**

Sarah Day-O'Connell is Associate Professor in the Department of Music at Knox College and was recently a research fellow at the University of Edinburgh. Her publications focus on Haydn's English songs and the visual, material, and popular scientific culture of the late eighteenth century; she is also co-editor, with Caryl Clark, of the forthcoming *Cambridge Haydn Encyclopedia*.

**de Mink, Freya (Abstract: p. 41)**

Freya de Mink completed a research MA in musicology at Utrecht University and visited the AHRC Research Centre for Musical Performance as Creative Practice during a six-month research traineeship in 2012. She is currently preparing a thesis chapter for publication in *Musical Prodigies*, edited and co-authored by Gary McPherson (Oxford University Press, forthcoming).

**Doffman, Mark (Abstracts: pp. 21, 25 and 34)**

Mark Doffman is a research fellow at the University of Oxford. From 2011 to 2014, Mark worked on the CMPCP project 'Creative practice in contemporary concert music' with Eric Clarke, and he is now working as a Leverhulme Early Career Fellow, researching time and timing across a range of music genres.

**Doğantan-Dack, Mine (Abstract: p. 33)**

Mine Doğantan-Dack is currently Senior Research Fellow in Music at Middlesex University, London. She is a concert pianist and a musicologist. Her books include *Mathis Lussy: A Pioneer in Studies of Expressive Performance* (2002), *Recorded Music: Philosophical and Critical Reflections* (2008), and *Artistic Practice as Research in Music* (forthcoming, 2014).

**Domenici, Catarina (Abstract: p. 28)**

Renowned pianist of new music, Associate Professor of Music and chair of the Postgraduate Program at the Universidade Federal do Rio Grande do Sul, Catarina Domenici was the first

president of the Brazilian Association for Music Performance. A leading researcher on composer–performer interactions in new music, her work has been presented at several conferences worldwide since 2009.

**dos Santos Boia, Pedro (Abstract: p. 33)**

Pedro dos Santos Boia is a PhD Candidate in Music Sociology (University of Exeter). He studied viola at the Royal Conservatory in The Hague and the Conservatório de Música do Porto; he also gained his MA from the University of Coimbra and his BA from the University of Porto in sociology. He has worked as a freelance violist and is a member of the SocArts Research Group (Exeter) and Instituto de Sociologia (Porto).

**Dueck, Byron (Abstract: p. 21)**

Byron Dueck is Lecturer in Ethnomusicology at the Open University. His research interests include North American indigenous music and dance, musical publicness, and the social implications of rhythm and metre. He is the author of *Musical Intimacies and Indigenous Imaginaries: First Nations and Métis Music and Dance in Public Performance* (Oxford University Press, 2013).

**Eggestad, Olaf (Abstract: p. 37)**

Olaf Eggestad is a pianist and music researcher. Olaf works at the University of Stavanger and currently holds a post-doctoral fellowship at the Norwegian Academy of Music.

**Emmerson, Stephen (Abstract: p. 29)**

Stephen Emmerson (Queensland Conservatorium Griffith University) maintains an active career as a pianist, performing around Australia, Asia and the Pacific. He has a Master's and a doctoral degree from the University of Oxford and, as a founding member of the Queensland Conservatorium Research Centre, has been deeply involved with developments in practice-based research.

**Euba-Ugarte, Argibel (Abstract: p. 31)**

Born in Bilbao in 1979, Argibel Euba-Ugarte holds a BA in social and cultural anthropology (2001), a BA in history of art (2003), and a MMus in ethnomusicology (2004). He currently combines his job as a teacher and musician with research activities focused on Basque culture, folklore and music. Among other projects he is now writing a PhD on Basque *txalaparta*.

**Fortier, Marie-Soleil (Abstract: p. 38)**

Marie-Soleil Fortier (MMus) is currently pursuing a PhD at University of Quebec in Montreal in which she is studying the impacts of the extensive practice of somatic education methods on the performance of professional musicians. She is also the coordinator of the research team in Isabelle Héroux's research project.

**Fuchs, Julie (Abstract: p. 17)**

French violist Julie Fuchs is leading a dual career as a performer and researcher in musicology. After graduating from the Lyon CNSMD, and the University of Montreal with a doctorate in instrumental performance, she is now pursuing a PhD in musicology at the University of Montreal (OICRM, CIRMMT). A member of the Gustav Mahler Jugendorchester, she has performed in prestigious festivals in Europe, including the BBC Proms, and now collaborates with La Machine (Opus Prize 2014).

**Ginsborg, Jane (Abstract: p. 37)**

Jane Ginsborg is Associate Dean of Research at the RNCM and Managing Editor of *Music Performance Research*; she also holds editorial positions with the *Journal of Interdisciplinary Music Studies*, *Musicae Scientiae* and *Psychology of Music*. She is currently President of the European Society for the Cognitive Sciences of Music (ESCOM).

**Goldman, Andrew (Abstract: p. 32)**

Andrew Goldman is a PhD student at the Centre for Music and Science, University of Cambridge. In addition to his scholarly research on musical improvisation, he is a pianist and composer. Recently, his musical entitled *Science! The Musical* was premiered in Cambridge.

**Gorton, David (Abstract: p. 25)**

David Gorton was awarded the Royal Philharmonic Society Composition Prize in 2001. He has worked with ensembles that include the London Sinfonietta, BBC Symphony Orchestra, Ensemble Expose, and Kreutzer Quartet. He is the Associate Head of Research at the Royal Academy of Music.

**Gould, Douglas (Abstract: p. 29)**

Douglas Gould studied piano with Kendall Taylor and composition with John Lambert at the Royal College of Music. Douglas is undertaking doctoral research on Dave McKenna and has a growing reputation as a world-class transcriber and as the choral accompanist of the New Forest Children's Choir (BBC Junior Choir of the Year in 2010).

**Greasley, Alinka (Abstract: p. 36)**

Alinka Greasley is Lecturer in Music Psychology, School of Music, University of Leeds, where she teaches psychology of music at all levels, and leads the MA Applied Psychology of Music programme. Her research interests include music listening behaviour, musical preferences, electronic dance music culture and DJ performance practice.

**Gritten, Anthony (Abstract: p. 25)**

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

**Halford, Daniel (Abstract: p. 43)**

After several long years working as a recording engineer and lecturing at the University of Hertfordshire, Daniel is now working towards a PhD in human user interfaces for electronic music at the University of Southampton. Daniel is also the technical consultant to the Centre for Music and Science, University of Cambridge.

**Halliwell, Michael (Abstract: p. 29)**

Michael Halliwell studied at the London Opera Centre and with Tito Gobbi in Florence, and he was principal baritone with the Netherlands Opera, the Nürnberg Opera, and the Hamburg State Opera, singing over fifty major operatic roles. He is Vice-President of the International Association for Word and Music Studies (WMA). His book, *Opera and the Novel*, was published in 2005.

**Hastings, Charise (Abstract: p. 19)**

Charise Hastings, an independent researcher, holds a PhD in Comparative Literature from the University of Michigan. She has published articles in the *Journal of Aesthetic Education* and *College Music Symposium*. Research interests include how pianists translate scores into performance, what 'composers' intentions' mean to performers, and relationships between technique and interpretation.

**Heilgendorff, Simone (Abstract: p. 28)**

Simone Heilgendorff (Berlin/Salzburg), musicologist and violist, is currently head of the research project mentioned in her paper. She held various academic positions, among them a full professorship in musicology at Klagenfurt University (2007–13). She is also a founding member of the Kairos Quartett (since 1996, Berlin). Her research on New (Art) Music and music of the Baroque period focuses on musical analysis, analysis of cultural connotations, performance practice, and the culture of musical interpretation.

**Héroux, Isabelle (Abstract: p. 38)**

Isabelle Héroux is a professor at the Arts Faculty, University of Quebec in Montreal (UQAM, Canada) and a member of the Observatoire interdisciplinaire de création et de recherche en musique (OICRM).

**Hill, Juniper (Abstract: p. 24)**

Juniper Hill is Lecturer in Music at University College Cork and a CMPCP research associate. An ethnomusicologist, her recent work examines sociocultural enablers and inhibitors of creativity from a cross-cultural and cross-idiomatic perspective. Her book *Becoming Creative: Insights from Musicians in a Diverse World* is forthcoming from OUP.

**Hooper, Michael (Abstract: p. 18)**

Michael Hooper is currently an Australian Research Council Postdoctoral Fellow at the University of New South Wales, Australia. He worked at the Royal Academy of Music, where his research focused on performer–instrument–composer collaboration, and he has a PhD from the University of York.

**Hunter, Mary (Abstract: p. 34)**

Mary Hunter, a musicologist, is A. Leroy Greason Professor of Music at Bowdoin College in Brunswick, Maine. She has written books on Mozart and eighteenth-century comic opera, and edited collections on eighteenth-century opera and Haydn. She is currently engaged in a project on the ideology of performance within the culture of classical music.

**Jimbo, Natsuko (Abstract: p. 38)**

Natsuko Jimbo is a PhD candidate in musicology at the Tokyo University of the Arts and a research fellow of the Japan Society for the Promotion of Science. She has published several articles on the interaction between musical and verbal performances, and the construction of 'modern' repertoire among French pianists.

**Johansson, Karin (Abstract: p. 32)**

Karin Johansson is a performing organist, Senior Lecturer and Director for Artistic Research at the Malmö Academy of Music, Lund University, Sweden. Her research interests are improvisation, higher music education and the development of collaborative methods for practice-based research. She is the co-director of the international research network Choir in Focus.

**Klorman, Edward (Abstract: p. 26)**

Edward Klorman is Assistant Professor of Music Theory at Queens College, CUNY, and a graduate faculty member of the Juilliard School. His monograph on sociability, agency, and performance of Mozart's chamber music, *Mozart's Music of Friends*, is forthcoming from Cambridge University Press. He has recorded two chamber music albums for Albany Records.

**Kopp, David (Abstract: p. 19)**

David Kopp is Associate Director of the Boston University School of Music and author of *Chromatic Transformations in Nineteenth-Century Music* (CUP). Recent publications include essays on harmony in Schumann, chromaticism and tonality in neo-Riemannian theory, late piano music of Messiaen, and (forthcoming) issues of performance and analysis in Chopin.

**Kosta, Katerina (Abstract: p. 43)**

Katerina Kosta is a doctoral student at QML's Centre for Digital Music conducting research in dynamic variations in expressive music performance. She received degrees from the National and Kapodistrian University of Athens (mathematics) and the Filippos Nakas Conservatory (piano), and a Sound and Music Computing Master's from the Universitat Pompeu Fabra, Barcelona.

**Lawrence-King, Andrew (Abstract: p. 30)**

Baroque opera and orchestral director, early harp virtuoso, continuo-wizard, and specialist in Baroque gesture and historical action, Andrew Lawrence-King is one of the world's leading performers of early music and the most recorded harpist of all time. Last year he directed (stage and music) *La Morte d'Orfeo* in St Petersburg.

**Leante, Laura (Abstract: p. 21)**

Laura Leante is Lecturer in Ethnomusicology at Durham University. Her research interests include Indian classical and folk music, music of the South Asian diaspora, performance analysis and popular music. Since 2005 she has been involved in a number of projects investigating processes of meaning construction in musical performance and reception, with particular focus on Hindustani classical music.

**Leong, Daphne (Abstract: p. 24)**

Daphne Leong is Associate Professor of Music Theory at the University of Colorado Boulder. Her research interests include rhythm, analysis and performance, and the music of twentieth- and twenty-first-century composers. Her publications appear in *Journal of Music Theory*, *Perspectives of New Music*, *Music Theory Online*, *Intégral*, *Theory and Practice*, *Gamut*, and *Acta Musicologica*.

as well as in edited collections on Ravel and Bartók. She is also an active pianist and chamber musician; her repertoire ranges from Bach to premieres of current music.

**Liebman, Elad (Abstract: p. 42)**

Elad Liebman received his BSc in computer science and music composition in 2009 and his MSc in computer science in 2012, both from Tel Aviv University. He is currently a PhD student at the computer science department in the University of Texas at Austin. In his research Elad focuses on applying computational approaches to music analysis, recognition and recommendation.

**Lombardía, Ana (Abstract: p. 30)**

Ana Lombardía is a member of the international research group entitled 'Music in Spain in the Modern Era' and has been Assistant Lecturer in Musicology at the University of La Rioja (2009–13). She is currently working on the PhD dissertation 'Violin music in mid-18th-century Madrid: sources, genres, style'. In 2012 she won the Ruspoli Musicology Award.

**MacRitchie, Jennifer (Abstract: p. 20)**

Jennifer MacRitchie is a researcher at the Music Conservatory in Lugano (University of Applied Sciences and Arts of Southern Switzerland) with a focus on multi-modal communication in musical performance, gesture analysis and the perception of musical structure.

**Maddox, Alan (Abstract: p. 30)**

Alan Maddox is Senior Lecturer in Musicology at the University of Sydney. His research focuses on rhetoric in early modern Italian vocal music and on Australian colonial music. He is musicologist to the Australian Brandenburg Orchestra and Associate Investigator with the Australian Research Council Centre for the History of Emotions.

**Marin, Miguel Angel (Abstract: p. 24)**

Miguel Angel Marin received his PhD from the University of London. He is a lecturer at the Universidad de La Rioja (Spain) and Director of the Music Program at the Juan March Foundation (Madrid), for which he organises some 150 concerts per season. His main research field is eighteenth-century instrumental music. He is author or editor of more than ten books.

**Marotto, Stephen (Abstract: p. 27)**

Stephen Marotto is currently a candidate for a Doctor of Musical Arts degree at Boston University in cello performance. Stephen is especially passionate about new music and is a frequent performer of contemporary music in the greater Boston area. Stephen's primary teachers include Marc Johnson and Michael Reynolds.

**McCaleb, Murphy (Abstract: p. 32)**

Murphy McCaleb received his doctorate from the Birmingham Conservatoire in 2012, building on degrees from the University of Alaska and the University of Michigan. He has extensively performed bass trombone internationally. His book, *Embodied Knowledge in Ensemble Performance*, was published in March 2014. This autumn, Murphy joins York St John University.

**Medlyn, Margaret (Abstract: p. 22)**

Margaret Medlyn is currently completing her PhD at Te Kōi, New Zealand School of Music, Victoria University of Wellington where she holds the position of Head of Voice. She has had a distinguished career as a singer in Australasia, latterly specialising in Verdi and Wagner. She has presented work at national and international conferences and is committed to integrating performance experience in large operatic works with interdisciplinary scholarship.

**Meelberg, Vincent (Abstract: p. 41)**

Vincent Meelberg is a senior lecturer and researcher in the Department of Cultural Studies at Radboud University Nijmegen, the Netherlands, and at the Academy for Creative and Performing Arts in Leiden and The Hague. He is Founding Editor of the online *Journal of Sonic Studies*, a composer of musicals and an improvising double bassist.

**Morris, Robert (Abstract: p. 24)**

Robert Morris, Professor of Composition at the Eastman School of Music, has written over 160 works including computer and improvisational music widely performed in North America, Europe, Asia, and Australia. He has been guest composer at many festivals of new music such as the ISCM

Festival of Contemporary Music (Paris, Boston), has received numerous awards and commissions including those from the Pittsburgh Symphony, Speculum Musicae, and National Flute Association, and is recorded on many labels including CRI, New World, and Attacca.

**Morrison, Charles (Abstract: p. 21)**

Charles Morrison is Professor of Music Theory at Wilfrid Laurier University (Canada). He has published on music aesthetics, musical listening and the music of Bartók, Ligeti and Schoenberg. Morrison's current research involves temporal perception in the solo improvisations of Keith Jarrett. He served as Dean of Laurier's Faculty of Music from 1999 to 2010.

**Nakahara, Yusuke (Abstract: p. 21)**

Yusuke Nakahara, born in Yamaguchi, Japan, a PhD student at the Franz Liszt Music Academy in Budapest, is writing his doctoral dissertation on Béla Bartók's *Mikrokosmos* from the viewpoint of creativity. He has presented papers at local and international conferences on Liszt and Bartók.

**Ornoy, Eitan (Abstract: p. 42)**

Eitan Ornoy is both a violinist and a musicologist. Having studied with renowned violinist Serjju Luca he completed his PhD dissertation focusing on the HIP movement. In 2003 he was awarded the British Library's NSA Edison Fellowship. As a violinist he has played in orchestras in Israel and in the USA. Within the field of musicological research he has focused mainly on the HIP movement and on recording analysis. Eitan is currently a lecturer of music at Zefat Academic College, Israel.

**Östersjö, Stefan (Abstract: p. 33)**

Stefan Östersjö is a leading classical guitarist. Since his debut CD (Swedish Grammy in 1997) he has recorded extensively and toured Europe, the USA and Asia. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Mario Venzago and Andrew Manze.

**Padmanabhan, Mekala (Abstract: p. 42)**

Mekala Padmanabhan holds a PhD in musicology (University of Nottingham). She was recipient of a CMPCP Visiting Fellowship (based at Royal Holloway, University of London) for her project exploring seminal aspects of creative practices in South Indian Tamil film orchestras. Mekala's research expertise also includes Haydn, late eighteenth-century lieder, German literature and aesthetics.

**Parakilas, James (Abstract: p. 38)**

James Parakilas is the James L. Moody, Jr. Family Professor of Performing Arts at Bates College, Lewiston, Maine, USA, where he teaches musicology, performance and music theory. His research includes the books *Ballads without Words* (Amadeus, 1992), *Piano Roles* (Yale, 2000), and *The Story of Opera* (Norton, 2012).

**Parton, Katharine (Abstract: p. 41)**

Katharine Parton is a PhD candidate at the University of Melbourne with a background as a musician and conductor. She is writing her thesis on orchestral gesture, interaction and cognition. In 2014 Katharine was a visiting student at the Faculty of Music, University of Cambridge.

**Payne, Emily (Abstract: p. 19)**

Emily Payne holds a BMus in clarinet performance from the Royal Welsh College of Music and Drama and completed her MMus at Royal Holloway, University of London, having been awarded a Departmental Master's Scholarship. Her doctoral research examines the creative processes of performance with a particular focus on clarinetists.

**Penny, Jean (Abstract: p. 41)**

Jean Penny is Senior Lecturer in Music at the Universiti Pendidikan Sultan Idris, Malaysia. Her work centres around contemporary flute performance, intercultural studies and practice-led research activities. She has performed widely throughout Australia, Malaysia and Europe, is researching interculturalities, and is a participant in 'Spectromorphological notation – notating the unNotatable?'.

**Pérchy, Kornélia (Abstract: p. 21)**

Kornélia Pérchy completed a Master's degree at the Ferenc Liszt University in Budapest. She continued postgraduate studies at the École Normale de Musique de Paris and the Giuseppe

Verdi Conservatorio in Milan. In 2002 she joined the Hungarian State Opera as one of its principal artists. Currently Kornélia is completing a DMA on Bartók's folksong settings at the University of Sydney.

**Placanica, Francesca (Abstract: p. 29)**

Francesca Placanica is Assistant Lecturer in Performance Studies at the National University of Ireland (temporary cover) and an active professional singer. She has co-edited the book *Cathy Berberian: Pioneer of Contemporary Vocalities* (Ashgate, 2014) and published articles in the *Cambridge Verdi Encyclopedia*, *Revue Belge de Musicologie*, and *Music and Letters*.

**Prior, Helen (Abstracts: p. 36)**

Helen Prior (née Daynes) completed her PhD, entitled 'Perceptual and emotional responses to tonal and atonal music', at the University of Hull. She worked on the 'Shaping music in performance' project with Daniel Leech-Wilkinson as a CMPCP postdoctoral research fellow at King's College London. She has lectured at the Universities of Hull and Sheffield, and at King's College London.

**Rink, John (See p. 44)**

John Rink is Professor of Musical Performance Studies at the University of Cambridge, and Fellow and Director of Studies in Music at St John's College. He has directed CMPCP since its launch in 2009. He specialises in Chopin studies, analysis and performance, and digital applications. Many of his books and other publications focus on performance and related issues.

**Robb, Hamish (Abstract: p. 17)**

Hamish Robb is a PhD candidate in musicology at Princeton University. His interests are both theoretical and historical and focus on eighteenth-, nineteenth- and twentieth-century music, performance, embodiment, musical meaning, and the interrelationships between music and other art forms. He has published in *Dance Research*. As a pianist he has performed as concerto soloist with several orchestras.

**Robson, Andrew (Abstract: p. 25)**

Andrew Robson is one of Australia's premier contemporary jazz saxophonists and composers. He performs nationally and internationally and has released critically acclaimed recordings with his own groups and is a sought-after improviser and soloist. Andrew is currently a PhD candidate at the University of Sydney.

**Schaub, Stéphan (Abstract: p. 36)**

Stéphan Schaub studied percussion performance, mathematics and musicology. He is currently a research fellow at the University of Campinas, São Paulo, Brazil. His main interests include contemporary music analysis and aesthetics, computer applications to music analysis and the development of interactive systems for improvisation.

**Schuling, Floris (Abstract: p. 32)**

Floris Schuling studied musicology and philosophy at Utrecht University in the Netherlands before coming to Cambridge to undertake a PhD under the supervision of Nicholas Cook. His PhD research concerns music notation as a source of creativity in the improvised performance practice of the Instant Composers Pool.

**Sheppard Skærved, Peter (Abstract: p. 25)**

Grammy Award-nominated violinist Peter Sheppard Skærved is the dedicatee of over 200 works for solo violin. He is the founder and leader of the acclaimed Kreutzer Quartet and regularly appears as a soloist in over thirty countries. He is the Viotti Lecturer in Performance Studies at the Royal Academy of Music.

**Stachó, László (Abstract: p. 34)**

László Stachó is a musicologist, psychologist and musician working as a senior lecturer at the Liszt Academy of Music in Budapest and at the University of Szeged. His research focuses on Bartók analysis, twentieth-century performing practice, emotional communication in musical performance and enhancement of attention skills involved in music performance. As a pianist, he regularly performs chamber music and conducts practice methodology workshops, and he also teaches chamber music masterclasses.

**Szabó, Ferenc János (Abstract: p. 22)**

Ferenc János Szabó studied in Budapest and in Graz, and graduated as a pianist from the Ferenc Liszt Music Academy in 2012. He won several prizes at international chamber music competitions. He works as a junior researcher at the Institute of Musicology in Budapest and as piano accompanist at the Ferenc Liszt Music Academy in the classes of Éva Marton and Andrea Meláth. He is writing his PhD thesis on Hungarian operatic performance practice.

**Taylor, Alan (Abstract: p. 28)**

During a very varied career in other fields Alan Taylor took up music at the age of forty and, twenty years later in 2010, gained a MMus at Trinity-Laban. He is now studying for a PhD on collaboration and narrative in composition.

**Temeş, Bianca Țiplea (Abstract: p. 22)**

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, Livorno and Poznan. She has been awarded a research grant from the Sacher Foundation in Basel and a DAAD grant at the Humboldt University in Berlin.

**Thurlow, Jeremy (Abstract: p. 43)**

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.

**Thùy, Nguyễn Thanh (Abstract: p. 33)**

Nguyễn Thanh Thùy is a Vietnamese dan tranh player and teacher of the instrument at the Vietnam National Academy of Music. She has toured in Asia, Europe and the USA and is currently a PhD student in artistic research in music at the Malmö Academy of Music, Sweden.

**Traube, Caroline (Abstracts: pp. 17 and 43)**

Caroline Traube studied at the Faculté Polytechnique de Mons in Belgium, Stanford University/CCRMA, and McGill University, where she received her PhD in music technology in 2004. She is Associate Professor at the Faculty of Music of University of Montréal in Québec, where she teaches musical acoustics and psychoacoustics. She is engaged in interdisciplinary research on gesture and timbre.

**Tsabary, Eldad (Abstract: p. 42)**

Eldad Tsabary is a professor of electroacoustic music at Concordia University in Montreal, founder and director of the Concordia Laptop Orchestra, and president of the Canadian Electroacoustic Community (CEC). In nine years at Concordia he has also been the primary developer of a new aural training method designed for electroacoustics.

**Tzotzkova, Victoria (Abstract: p. 17)**

Victoria Tzotzkova is currently 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.

**Ugelvik, Ellen (Abstract: p. 37)**

Ellen Ugelvik is a pianist and doctoral fellow at the Norwegian Academy of Music. She is an internationally renowned performer of contemporary music.

**Velasco-Pufleau, Luis (Abstract: p. 28)**

Luis Velasco-Pufleau received his PhD from Paris-Sorbonne University. Musicologist, guitarist and composer, and former postdoctoral fellow at the École des Hautes Études en Sciences Sociales (EHESS, Paris), he is currently a postdoctoral researcher at the University of Salzburg (Department of Art History, Music and Dance Studies). His research focuses on aesthetics and political and ideological issues of twentieth-century and contemporary music.



**Villavicencio Grossmann, Cesar Marino (Abstract: p. 36)**

Cesar Villavicencio obtained the diploma in solo recorder at the Royal Conservatory in The Hague. He is an improviser, researcher and interpreter of Baroque and contemporary music. He received his PhD in 2008 from the University of East Anglia, with the thesis 'The discourse of free improvisation: a rhetorical perspective on free improvised music'. His post-doctoral work was at the Universidade de São Paulo. He teaches at the Universidade Estadual Paulista in Brazil.

**Viste Grønli, Lina (Abstract: p. 37)**

Based in Cambridge, Massachusetts, the work of the conceptual artist Lina Viste Grønli is mainly concerned with the materialisation of language, often realised in her combinations of semiotic sculpture and collage techniques. Her work draws from popular culture and imagery, proposing alternative strategies and redefinitions. Lina has exhibited at several international contemporary art spaces.

**Yang, Jian (Abstract: p. 31)**

Yang Jian is an associate professor at Nanjing University of the Arts, China and is currently a visiting scholar at the Faculty of Music and St John's College, Cambridge. Holding degrees in engineering, violin and musicology, he gives concerts regularly and has published many award-winning articles, books, CDs and apps.

**Yu, Haishen (Abstract: p. 31)**

Yu Haishen is an independent online game and mobile app developer in China. After obtaining a Master's degree in software engineering, he launched one of the world's earliest online audio-editing websites in 2008, and later he established a platform for producing and sharing music on the internet with the newest technology.

**Yuan, Zheng (Abstract: p. 29)**

Zheng Yuan received his Bachelor's and Master's degrees of music education from the Fujian Normal University, China. He works as a piano performance lecturer at the Guangdong University of Foreign Studies in China since 2006. At present he is a PhD candidate of The Hong Kong Institute of Education.

**Waddington, Caroline (Abstract: p. 27)**

Caroline Waddington read music at the University of Leeds and studied solo performance at the Strasbourg Conservatoire and the RNCM. She is currently a music psychology PhD student at the University of Hull. Her thesis explores co-performer empathy in expert ensemble playing.

**Williams, Sean (Abstract: p. 18)**

Sean Williams is Leverhulme Early Career Research Fellow at the University of Edinburgh, researching early electronic music practices at the West Deutsche Rundfunk Studio for Electronic Music, Cologne and the music of Karlheinz Stockhausen and associates.

**Zagorski-Thomas, Simon (Abstract: p. 34)**

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**Zicari, Massimo (Abstract: p. 20)**

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