

## Bibliography

- Bowen, J A (1993), The History of Remembered Innovation: Tradition and its Role in the Relationship between Musical Works and their Performances. *The Journal of Music Theory*, Xi, 139–168.
- Chaffin, R, Lemieux, A, & Chen, C (2007), “It’s Different Each Time I Play”: Spontaneity in Highly Prepared Musical Performance. *Music Perception*, 24, 455–472.
- \_\_\_\_\_ (2007), Learning *Clair De Lune*: Retrieval Practice and Expert Memorization. *Music Perception*, 24, 377–393.
- \_\_\_\_\_ & Logan T. (2006), Practicing Perfection: How Concert Soloists Prepare for Performance. *Advances in Cognitive Psychology*, 2, 113–130.
- \_\_\_\_\_ Imreh G, & Crawford, M (2002), Practicing Perfection: Memory and Piano Performance. Mahwah, Nj: Erlbaum Associates.
- Clarke, E F (2005), Creativity in Performance. *Musicae Scientiae*. 9 (1), 157–182.
- Cone, E T (1968), Musical Form and Musical Performance. New York, Norton.
- Demos, A, Frank, T, Chaffin, R (2011), Understanding movement during performance: A recurrence quantization approach. *Proceedings of the International Symposium on Performance Science*, 259–264.
- Eigeldinger, J J (1986), Chopin pianist and teacher as seen by his pupils. Cambridge University Press.
- Lisboa T, Logan T, & Begosh K (2010), Preparing for Memorized Cello Performance: The Role of Performance Cues, *Psychology of Music*, 38, 3–30.
- Lisboa, T, Williamon, A, Zicaro M, Einholzer H, (2005), Mastery Through Imitation: A Preliminary Study. *Musicae Scientiae*, 9, (1) 75–110.
- Rink, J (1988), The Barcarolle: Auskomponierung and Apotheosis, In: *Chopin Studies*, Jim Samson, Ed. Cambridge University Press, 198–219.

----- Ed.(1995), *The Practice of Performance: Studies in Musical Interpretation*, Cambridge: Cambridge University Press.

----- (2003), 'Chopin Copying Chopin', in *Chopin's Work: His Inspirations and Creative Process in the Light of the Sources*, ed. Artur Szklener (Warsaw: Narodowy Instytut Fryderyka Chopina, 67–81.

Schmalfeldt, J (1985), "On the Relation of Analysis to Performance: Beethoven's *Bagatelles op. 126*, Nos. 2 and 5". *Journal of Music Theory* 29 (1), 1–31.

----- (1990), Review [Untitled]. *Music Theory Spectrum*, Xii (2), 262–275.

Williamon A, Thompson S, Lisboa T, & Wiffen C (2006), Creativity, Originality, And Value In Music Performance, In Deliège & Wiggins (Eds.), *Musical Creativity: Multidisciplinary Research In Theory And Practice*, Psychology Press, 161–180.

Wöllner C, Williamon, A (2007), "An Exploratory Study of The Role of Performance Feedback and Musical Imagery in Piano Playing". *Research Studies in Music Education*. 29 (39)

Doi:10.1177/1321103x07087567