Performance Studies Network

Fourth International Conference

14 to 17 July 2016
Newton Park

(Extracts)

BATH
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Contents

Thursday afternoon, 14 July 2016

Welcome / introduction: 2.00-2.20pm – *Commons building, Newton Park, CMG23*

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2.30	Henry Stobart, Chartwell Dutiro, Hyelim Kim, Mary Stakelum, Cheng Yu	*Special session* Performance pedagogies: cross-cultural approaches to learning
	Break: 4.00-4.30pm	

	1B Musical communities and audiences *CM105* **Chair: Charles Wiffen**	
	Jennifer Cable	Leading from the sidelines: the contributions of amateur women musicians in the establishment of musical communities in the US during the early 20th century
	Mary Broughton, Liam Viney and Anna Grinberg	Audience development for contemporary classical music performance: a three-pillared approach incorporating empathy, creative collaboration, and new technology
	Break: 4.00-4.30pm	

	1C Opera *CM119* **Chair: Pamela Karantonis**	
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	Jenny Wollerman	Kiri Te Kanawa: grace, beauty, and the shaping of diva vocality
	Break: 4.00-4.30pm	

	MTC	
4.30	Henrique Meissner	Stimulating thinking, enhancing expressiveness: dialogic teaching as an instructional strategy for facilitating children's learning of expressiveness in music performance
	Anne Power	Catching a glimpse of the future: developing the young community orchestral string player

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	Research reports		
4.30		Simon Paton	Hindrances and enhancements to sub-cultures: an analysis to observe the effects of self-organised musical activities onto the finished creative product
4.45		Verica Grmusa	Making national song: sopranos, their composers and Yugoslavism (1904-1930)
5.00		Yan Zou	Performing dynamic signs in context: a case study of '*forte*' in the first movement of Beethoven's Piano Sonata in G, Op.14 No. 2

	CM119	
4.30	Joseph Browning and Jane Davidson	Creativity and affect in the production of a contemporary *pasticcio* opera
5.15	Lee Scott	The mediated voice: Autonomous Sensory Meridian Response as a new mode of operatic expression

MediaWall Launch: 6.10pm – *Commons atrium*
Mondrisonic – Tim Sayer and Andy Visser

Dinner: 6.45-7.45pm – *Commons atrium*

Thursday evening, 14 July 2016

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

	2A Constructing and re-constructing performance MTC Chair: Roger Heaton		2B Performance and listening CMG23 Chair: Anthony Gritten		2C Electronic/ electroacoustic music CM108 Chair: David Gorton		2D Improvisation CM119 Chair: Andy Keep	
8.00	Francesca Placanica	'Neither' in performance: background study and notes for an experimental product	Alan Dobson, Andrew M. Friedman and Victoria Tzotzkova	*Special session:* Performance as experience Respondent: John Rink	Terri Hron	Studying performance through portraiture: the case of *Portrait Collection*	Vincent Meelberg	Improvising touch: musical improvisation considered as a practice of touch
	Marilyn Wyers and Mark Wraith	What does it take to make a dance/music work? Exploring the role of inter-subjectivity in the collaborative process			Michael Clarke, Frédéric Dufeu and Peter Manning	Performing works with instruments and real-time electronics. An analytical and interactive perspective from the TaCEM project	Clément Canonne	Rehearsing free improvisation?
	Randall Harlow	The ecological construction of performance	Adam Paul Cordle	Choreographing physical gesture to enhance structural experience llstening	Sean Williams	*Research report* Stockhausen concerts database	Andrew Goldman	Do experienced improvisers perceive music differently from non-improvisers?

MTC Gallery bar: 10.00pm onwards

Friday morning, 15 July 2016

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

	3A Analysis and performance CMG23 Chair: John Rink		3B From composition to performance: new sounds and techniques CM106 Chair: Neil Heyde		3C Cross-cultural/ transdisciplinary collaborations CM108 Chair: Nuno Estrela		3D Recording practices I CM119 Chair: Abigail Dolan	
9.00	Mine Doğantan-Dack	Embodying musical dynamics in performance: a case study of Beethoven's Piano Trio Op. 70 No. 2	No session		Alice Barron	Liberating the score: notation as a platform to locate creative processes in cross-cultural collaborative practice	Alessandro Bratus, Alessandro Cecchi, Marco Lutzu and Ingrid Pustijanac	*Special session:* From the event to the project: performativity and performance in recorded music
	David Kopp	Does analysis matter?	Varvara Gyra	The 'praxis-metapraxis' concept: towards a musical performance beyond logic by Jani Christou	Hyelim Kim	Universal languages in Nongŭm: Intercultural dialogue between the East and the West		
	Break: 10.30-11.00am		Break: 10.30-11.00am		Break: 10.30-11.00am		Break: 10.30-11.00am	

3A Analysis and performance CMG23 Chair: John Rink		3B From composition to performance: new sounds and techniques CM106 Chair: Neil Heyde		3C Cross cultural/ transdisciplinary collaborations CM108 Chair: Nuno Estrela		3D Recording practices I CM119 Chair: Abigail Dolan	
11.00 Danny Zhou (Hui)	Playing with/ in tempo: individual styles of tempo variation in the performance of solo piano music	Luís Bittencourt	Epistemic complexity and creativity in the performance of percussion works for found objects	Caroline Wilkins	Practising research in co-composition: sound and performance	Anthony Meynell	Re-creation of The Byrds' 'Eight Miles High'. Using re-enactment to recapture historical recording practices
Michael Hooper	Questions of performance and analysis	Susanne Fröhlich	**Research report** The recorder in the 21st century: the Helder Tenor in the field of tension between science and performance practice	Nick Sorensen	Transitioning 'Eleonora': an auto-ethnographic account of site-specific trans-disciplinary collaboration.	Benoît Haug	How can non-social anthropology help us better understand the collective experience of musical performance? A case study in the recording studio

Lunch: 12.30-1.45pm – *Commons atrium*

Friday afternoon, 15 July 2016

Keynote session: 2.00-3.30pm – *Michael Tippett Centre*
Peter Wiegold and *Notes Inégales*, 'Leadership and ownership'. Chair: Amanda Bayley

Break: 3.30-4.00pm – *Commons atrium*

Parallel sessions 4A / 4B / 4C: 4.00-5.30pm

4A Liveness and flow CM106 Chair: Robert Luzar		4B Folk traditions CM108 Chair: Fabrice Marandola		4C Recording Practices II CM119 Chair: Simon Zagorski-Thomas	
4.00 Richard Hoadley	Live performance with live scores	John Yaffé	Performing the Yiddish folk song: a repertoire finally steps into the light	Richard Beaudoin, Simon Zagorski-Thomas, Andrew Bourbon, Amy Blier-Carruthers and Neil Heyde	*Special session:* *Bacchante*: an analysis of a production of a performance of a composition based on a transcription of a recording
James Parakilas	The flow of notes and the 'flow' of consciousness	Ingfrid Breie Nyhus	A play with traditions – interpreting and performing between folk and pianism		

Reception: 5.45pm – *Michael Tippett Centre*

Performance: 6.45-7.45pm – *Michael Tippett Centre*
Peter Wiegold and *Notes Inégales*, featuring Cheng Yu and Hyelim Kim

Conference dinner: 8pm – *CMG 23/24*

MTC Gallery bar: 10.00pm onwards

Saturday morning, 16 July 2016

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

	5A Composer-performer collaborations *CM108* Chair: Stefan Östersjö		5B Gestural meaning in performance *CMG23* Chair: Helen Julia Minors		5C Multiple performances *MTC* Chair: Darla Crispin		5D Learning/pedagogy II *CM119* Chair: James Saunders	
9.00	Marlou Peruzzolo Vieira	Collaboration between non-guitarist composer and guitarist on the performer's perspective	Sara Carvalho and Henrique Portovedo	Imaginary performances: exploring gestural meanings	Abigail Dolan	Exercises in style: on developing multiple performances	No session	
9.45	Morgan Buckley and Eoin Flood	Communicating with the Orishas: exploring cross-culturation and the creative process in two commissions on Yorubian Bata drumming music	Liz Pipe	The use of expressive gesture and non-verbal communication skills in popular music performance pedagogy	Ellen Winhall	Cathy Berberian, *Stripsody*, and transforming identities	Sadie Fields	Advanced learning and the language of music: a case study
	Break: 10.30-11.00am		Break: 10.30-11.00am		Break: 10.30-11.00am		Break: 10.30-11.00am	

	5A Composer-performer collaborations *CM108* Chair: Stefan Östersjö		5B Gestural meaning in performance *CMG23* Chair: Helen Julia Minors		5C Concert programming *MTC* Chair: Darla Crispin		5D Learning/pedagogy II *CM119* Chair: James Saunders	
11.00	Emily Payne	Developing (and disrupting?) skilled practice: the historical basset clarinet in creative collaboration	Fabrice Marandola, Farrokh Vahabzadeh and Marie-France Mifune	***Special session:*** Studying instrumental gesture: a multi-dimensional and cross-cultural perspective	Sarah Callis and Daniel-Ben Pienaar	'Anti-programming': the cycle as creative catalyst	Murphy McCaleb	Playing together: developing ensembles through musical play
	No session				Elaine Chew, Susanne Beer and Ian Pressland	2xPiazzolla: towards analytical models of the repertoire of possibles in music performance	Anthony Gritten	Dismantling the pedagogy of constraint

Lunch: 12.30-1.45pm – *Commons atrium*

Saturday afternoon, 16 July 2016

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

	6A From score to performance *MTC* Chair: Simon Shaw-Miller		6B Performing cultural identity *CMG23* Chair: Victoria Tzotzkova		6C Authorship and agency *CM108* Chair: Toby Young		6D HIP and *Werktreue* *CM119* Chair: Daniel Leech-Wilkinson	
2.00	Philip Thomas, Martin Iddon, Emily Payne and Christopher Melen	*Special session:* Performing at the limits: John Cage's *Solo for Piano*	Yuiko Asaba	Tango in Japan: performance, identity and new expressivity	Diane Hughes	The singer-songwriter as cultural narrator	Martyn Shaw	The 'Nicholsonian effect': tone colour in the flute performance practices of nineteenth-century England
			No session		Edward Klorman	Performers as creative agents; or, musicians just want to have fun	Terumi Kurokawa	Re-examining the Issues of 'historically informed performance versus modern performance' from the perspective of modern orchestra players on conductors' approaches
	Break: 3.30-4.00pm		Break: 3.30-4.00pm		Break: 3.30-4.00pm		Break: 3.30-4.00pm	

	MTC		*CMG23*		*CM108*		*CM105*	
4.00	David Gorton, Stefan Östersjö, Dirk Moelants and Esther Coorevits	*Special session:* Towards a multimodal understanding of musical performance in David Gorton's *Austerity Measures I* for ten-string guitar	**Virtuosity**		No session		David Kjar	Other performance: toward a more relevant performance philosophy for the Early Music Movement
			Maiko Kawabata	Virtuosity now: an analysis and historiography of performance styles				
			Charles Wiffen	Putting the trance into transcendental: a cross-cultural approach to virtuosity in performance			Mary Hunter	The language of *Werktreue* in practice: obligation and agency

Saturday evening

Dinner: 5.45pm – *Commons atrium*

Keynote session: 7.00-10.00pm – *Michael Tippett Centre*
Neil Heyde, with the Kreutzer Quartet, Roger Heaton, Michael Finnissy and Laurie Bamon, 'Inventing an ensemble identity'
Chair: Amanda Bayley

MTC Gallery bar: 10.00pm onwards

Sunday morning, 17 July 2016

Parallel sessions 7A / 7B / 7C: 9.00-12.30pm

	7A Creative experimentation and cross-modality *MTC* **Chair: Elaine Chew**		7B Conditions of performance *CMG23* **Chair: Diane Hughes**		7C Networking technologies *CM119* **Chair: Sara Carvalho**	
9.00	Catherine Laws	Piano personae: performance, subjectivity and experimentation	Agata Kubiak	How did the use of an electric instrument and sound modifying tools such as guitar pedals influence rehearsals and performance of classical music repertoire in Hyper Production research project?	Christofer Jost	Professionalism as performance style: music amateurs on YouTube and the implementation of artistic standards
	Tanja Orning	Action notation and prescriptive notation in music by Morton Feldman, Helmut Lachenmann, Klaus K. Hübler, and Simon Steen-Andersen	James Edward Armstrong	The impact of environment and space on musical performance: an interdisciplinary study	No session	
	Break: 10.30 to 11.00am		Break: 10.30 to 11.00am		Break: 10.30 to 11.00am	

	MTC		*CMG23*		*CM119*	
11.00	Abigail Sperling	*Cassandra's Dream Song*: notational nightmare or Interpretive opportunity?	No session		Michael Rofe, David Prior, John Pickard, Federico Reuben and Jon Hargreaves	*Special session:* The online orchestra
	Shen Li, Renee Timmers	Investigating the cross-modal relationship between music and motion in a musical production context				

Conference wrap-up: 12.45-1.30pm – *CMG23*
Plenary discussion of the past, present and future of musical performance studies

Lunch: 1.30-2.30pm – *Commons atrium*

Depart after lunch

Abstracts

Session 1A: Learning/pedagogy I

Performance pedagogies: cross-cultural approaches to learning
Henry Stobart, Chartwell Dutiro, Hyelim Kim, Mary Stakelum, Cheng Yu

This session will explore issues surrounding processes of learning music within both familiar and unfamiliar cultural contexts. It features practical demonstrations and discussion from three performers: Hyelim Kim (Korean taegǔm flute), Cheng Yu (Chinese pipa/qu-chin) and Chartwell Dutiro (Zimbabwean mbira), together with an introduction by Henry Stobart and broader approaches to emerging issues by Mary Stakelum (author of *Developing the Musician: Contemporary Perspectives on Teaching and Learning*). The session will explore 'musical misunderstandings', as a means to highlight cultural particularity, but also stress cultural continuities.

Stimulating thinking, enhancing expressiveness: dialogic teaching as an instructional approach for facilitating children's learning of expressiveness in music performance
Henrique Meissner

This paper presents findings from a qualitative study within a large project that investigates children's learning of expressive performance. In the first part of the project twenty-nine children took part in an experimental study that investigated whether discussion of musical character combined with instruction about modifying expressive devices is more effective for improving children's expressiveness than instruction focusing on accuracy and technical fluency. In the second part of the study participants filled in questionnaires and took part in video-stimulated recall interviews. The aim of this qualitative study was to learn more about the participants' experiences in the experimental study. The main research questions were: How do children approach learning from music notation? Do they generally concentrate on note reading and technical skills? Do children think about the interpretation of their music? Findings of this study will contribute to the development of a systematic pedagogy for facilitating children's learning of expressiveness.

Catching a glimpse of the future: developing the young community orchestral string player
Anne Power

This presentation presents data from the Penrith (NSW Australia) Youth String Program, 2015-2017. The Penrith Youth String Program encourages young players through guided rehearsals and the mentorship of members of the Australian Chamber Orchestra. The Western Sydney region, where Penrith is located, is very diverse, with pockets of affluence and disadvantage. The research is framed by the theory, Opportunity to Learn, in the context of inequitable distribution of educational resources and access to knowledge. The evaluation plan incorporates: student practice logs; student, parent and tutor focus groups; information about repertoire selection; and information about developing instrument performance. This paper reports on early positive data about the first of the research questions: to what extent does participating in the youth orchestra (versus group instrument instruction only) deepen the development of musical skills that might otherwise have struggled to emerge?

Session 1B: Musical communities and audiences

Leading from the sidelines: the contributions of amateur women musicians in the establishment of musical communities in the United States during the early twentieth century
Jennifer Cable

In small town America, amateur music clubs enjoyed a significant and vibrant position as the initiators of community arts appreciation and development during the first half of the twentieth century. Though one might assume that these clubs were primarily intended to function as social gatherings, even a cursory study reveals that the members of these music clubs were strong, dedicated, determined women, who, through their will and leadership skills, became the cornerstones of their cultural communities, promoting performance and scholarship. This paper will consider the role of the amateur woman musician as a force in the arts communities of the small Ohio cities of Canton, Columbus and Lima at the beginning of the twentieth century, and will examine the musical training of women musicians in the United States at that time, along with the performing opportunities available to them.

Audience development for contemporary classical music performance: a three-pillared approach incorporating empathy, creative collaboration, and new technology
Mary Broughton, Liam Viney and Anna Grinberg

Contemporary classical music performance can struggle for audiences. This indicates a need to engage with and develop audiences for contemporary music practices. Contrasting with grounded qualitative and traditional market-based approaches to understanding audiences, our social-psychological approach, integrating new technology, is expressed in three pillars. The first pillar involves understanding how audience members interact with live performance, in real time. An empathy framework underpins this pillar. Empathy involves emotional and cognitive elements and is a key facet of our social interactions. As the second pillar, a new audience response app delivers program notes and gathers audience responses in real time. The third pillar involves creative collaboration between researcher and performers; providing new insights on researcher-performer collaborative processes in co-curating and conducting empirical research. We illustrate each pillar with empirical quantitative and qualitative data. Emerging from the research is a new model of audience development for live performing arts, and innovative strategies to develop audiences for live music performance.

Session 1B: Research reports

Hindrances and enhancements to sub-cultures: an analysis to observe the effects of self-organised musical activities onto the finished creative product
Simon Paton

With the continuing lack of dependence for the traditional record industry, musicians are looking for new and innovative ways to release their recordings so that their messages can be heard. The culture of self-organised art is one that creatives use as an outlet. With so much emphasis on the culture, outsiders may gather the impression that the ideals of people involved can be more significant than the finished product itself. We must ask if the finished product becomes secondary to the scene which inspires artists to create and see how people judge work when matched to the aesthetic of which it is a part. This research observes practitioners who have benefited from creating and promoting within this idiom. It will focus on the interviews of selected practitioners of self-organised art, which analyse how they approach obstacles such as time limitations and lack of funding resources, and explore the relationship between the culture and the finished creative product.

Making national song: sopranos, their composers and Yugoslavism (1904-1930)
Verica Grmusa

My research explores the co-creativity between composers and singers in creation of the art-song repertory in the early twentieth-century Balkans. It looks into the repertory's double life as work of art and symbol of national identity. It focuses on analysis of gendered character of nationalist projects and representations. It further explores how performers mediated the genre's final constructed image as both high art and a symbol of new Yugoslav identity, reviewing the role of gender, voice and stardom in this process. It introduces the concepts of Balkanism and Orientalism to analyse how, as metaphors of Yugoslav music, these works achieved positive representation through sopranos' performances. The cultural work this repertory was supposed to fulfil is still relevant and I explore the ways to reimagine that aspect of original performance tradition in my performance to rescue both the repertory and performers for the modern audience.

Performing dynamic signs in context: a case study of '*forte*' in the first movement of Beethoven's Piano Sonata in G, Op.14 No. 2
Yan Zou

There are three types of dynamic sign: absolute, relative, and gradual. Even absolute indications in a given work have different dynamic levels or meanings in terms of the different formal contexts in which they are located. Because there are only a few kinds of dynamic sign in a movement from the classical period, each *p* or *f* should be individually interpreted, and *f*s in a composition from this period can be classified into the following five categories: 1) physical ; 2) mental *f*; 3) equivalent or similar to *sf* in context; 4) suppositional *f*, signifying the peak of a *crescendo*; 5) false *f*, meaning only no *diminuendo* rather than a physical *f*. Some important points should be noted: 1) a *f* always has multiple meanings on the basis of physical *f*; 2) *ff* may not necessarily be louder than *f* in classical music; 3) mental *f* always appears with physical *f* or suppositional *f*.

Session 1C: Opera

Creating royalty: temporal-textual emphases in two operatic creative processes
Joshua Neumann

Operatic performers' dramatic interpretations frequently influence how they musically execute their respective roles on stage. Current research into operatic creative processes tends to focus primarily on the progression from dramatic interpretation to musical behaviour, rather than the specifics of either, or on these processes inherently social in nature. This paper adapts methods of tempo data extraction and visualization, heretofore applied almost exclusively to solo instrumental music, for the operatic medium, ultimately offering a new means of analysing opera's musical behaviours. This process enables working backward from onstage phenomena towards understanding a performer's guiding dramatic interpretation. In this paper, I analyze recorded performances by Marcello Giordani and Andréa Gruber in Puccini's *Turandot* at the Metropolitan Opera, establishing a hierarchy of temporal-textual emphases for each. Each instantiation's unique hierarchy shines light on each singer's creative process and how their offerings contribute to the interconnected identity of a work across its performance history.

Kiri Te Kanawa: grace, beauty, and the shaping of diva vocality
Jenny Wollerman

If a fundamental requisite for modern 'divahood' is global stardom, a number of singers have reached this status over recent decades while exhibiting vastly differing performative styles and approaches. I suggest that for twenty- and twenty-first-century divas, power accrues in part through particular ways in which they shape their vocality or vocal sound in mediatised versions of their performances. In this paper I explore these techniques from the standpoint of a performer, offering a perspective based around a fine-tuned analysis of the vocal production and the singer's processes around the creation of vocality in performance. I focus on Kiri Te Kanawa, and her developing vocality as she moved from study into a professional career, considering her live and recorded performances and her agency in the process of forging her signature sound as a young singer on the brink of stardom.

Creativity and affect in the production of a contemporary *pasticcio* opera
Joseph Browning and Jane Davidson

Drawing on observations of collaborative processes in the rehearsal room as well as practitioners' reflections on both collective and solitary creative work, this ethnographic study explores the creative processes surrounding an Australian production of a new *pasticcio* opera. It is motivated by four key questions: What are the creative processes involved in realising a *pasticcio* opera? How do practitioners approach the task of re-presenting Baroque systems of affect for contemporary audiences? How do the emotional dimensions of contemporary creative processes, inside and outside the rehearsal room, relate to this mediation of Baroque affect? How are these affective practices embedded in broader Western art music cultures in Australia and beyond? We suggest how an ethnographic engagement with this project might offer insights of much wider scholarly significance into the nature of creative and collaborative

processes, and contemporary attitudes towards musical and emotional history within the cultures of Western art music.

The mediated voice: Autonomous Sensory Meridian Response as a new mode of operatic expression
Lee Scott

'Digital opera' can be characterised as a bourgeoning operatic form that emerges naturally from digital culture. Qualifying works interrogate how key features of traditional opera are retained or transformed when entirely mediated. One significant area of exploration in this context is the operatic voice as conveyor of human expression. This paper presents a new, and potentially rich mode of vocal expressivity in opera: Autonomous Sensory Meridian Response (ASMR). ASMR is a neologism that describes a tingling sensation, often in the scalp or spine, that occurs in response to auditory stimuli such as the whispering of plosive consonants. The paper articulates the intersection between ASMR and opera using the locative opera game, *Fragments* (work in progress) as a personal case study. It describes the ASMR-led compositional approach, notation system, and recording techniques deployed in *Fragments* to advance a profound sense of connection between the player, and the opera's protagonist.

MediaWall launch

Mondrisonic
Tim Sayer and Andy Visser

Tim Sayer and Andy Visser have been undertaking research in the area of biofeedback and human computer interface design in the context of musical improvisation. This is the first work created using an animated graphic score system which is responsive to an EEG signal from a 'brain performer' as they are stimulated by the improvisation of an instrumentalist. This creates a curious feedback loop where the instrumentalist is responding to a graphic score, which in turn is being manipulated by the brain activity of someone who is listening to a combination of the sounds generated by the score and the instrumentalist. The crux of the interaction is the level of focused attention the 'brain performer' affords to the sounds generated during the performance either by the software algorithms or the human instrumentalist. This rendition is inspired by the paintings of Piet Mondrian, with Sayer as 'brain performer' using the EEG headset and Visser as instrumentalist playing bass clarinet.

Session 2A: Constructing and re-constructing performance

***Neither* in performance: background study and notes for an experimental production.**
Francesca Placanica

This paper illustrates outputs from my Irish Research Council funded artistic research project on twentieth-century monodrama, hosted at Maynooth University. 'En-Gendering Monodrama: Artistic Research and Experimental Production' reconsiders the female performer's creative role in the composition and performance of selected twentieth-century musical monodramas. By making these works accessible through smaller-scale productions, I re-empower the performer incorporating the gendered experience of the artist-researcher. Feldman's *Neither*, set to a text by Beckett, premiered at the Rome Opera Theatre in 1977, and featured Martha Hanneman in the solo role. Here I frame the premiere of *Neither* probing into primary sources, especially highlighting the contribution of the solo soprano; I then observe the agency and role of the female performer in contemporary staging. I aim to explore the different artistic and performative agendas governing *Neither* since its creation, thus providing ground work to our production, which will premiere in Dublin later in 2016.

What does it take to re-make a dance/music work? Exploring the role of intersubjectivity in the collaborative process
Marilyn Wyers and Mark Wraith

In this paper/demonstration, we explore the role of intersubjectivity in the collaborative process of re-making and performing a dance/music work. We aim to develop and evaluate ways artists can provide data of direct interest and significance to those involved in collaborative music and dance work. We seek to evaluate how intersubjectivity can assist a) the professional and artistic development of the artists involved, b) the collaborative decision-making process, and c) the creative outcomes. The research involves an experiential process of discovering relevant questions that can be posed to artists and devising appropriate means of collecting this data. Using an ethnographic approach, we disentangle and evaluate the role of intersubjectivity in the re-making process through our experience as artists. In particular, we focus on exploring our experience of sharing intentions, the felt-sense and ways of knowing. We illustrate/demonstrate the research process with specific data obtained from the re-making of an interdisciplinary dance/music piece: *Episode One*. Originally created in 1975 for the Sydney Dance Company, the work features intimate choreography by Jaap Flier coupled with music by composer Alan Posselt. We hope to illustrate how unexpected elements of artists' intersubjective negotiations can yield useful insights into the re-making of established work, and how artist participation in the research process can be constructive to the artists' experience as a whole. The implications of this research can provide a significant means of enhancing artistic collaboration and of making research more directly relevant to practitioner concerns.

The ecological construction of performance
Randall Harlow

This paper explores the ramifications of an ecological model of musical performance, drawing from the work of James J. Gibson and ecological psychology, Eric Clarke's theories of ecological listening, empirical studies of music and gesture, and the techniques of actor-network theory as explicated by Bruno Latour. I argue that performers and musical instruments forge an ecological relationship at the level of embodied gesture, a relationship predicated on direct action grounded in perception and action, perceptual learning, and adaptation. Consequently, any act of performance amounts to a live construction of a network of actors defining what I call an 'ecology of practice'. By tracing and normalizing the diverse actors that are constructed through direct action by a performer one can build thick descriptions of ecologies of practice, descriptions which offer rich means for the study of extemporized and prepared solo and collaborative performance, schools of performance and pedagogical methodologies.

Session 2B: Performance and listening

Performance as experience
Alan Dodson, Andrew M. Friedman, Victoria Tzotzkova
Respondent: John Rink

Microtiming analysis and other empirical approaches have gained a prominent place in the methodological toolbox of interdisciplinary performance studies. To complement and counterbalance these empirical approaches, this session develops new theoretical and analytical perspectives that foreground the richness of performing and listening experiences. The session comprises three papers by members of the Performance and Analysis Interest Group of the Society for Music Theory (US) and a response by Rink. Dodson draws on recent phenomenological and perceptual theories of metre in order to develop representations of rhythm and timing in performance that hew more closely to the experience of close listening than do standard timing graphs. Friedman engages work in contemporary philosophy (Merleau-Ponty, Gibson, Gendlin) as resources for a theory and method of first-person description that embraces the complexity of (performed) music as heard. Tzotzkova makes a case for the value of second-person accounts of performance and explores examples of second-person communication in several theoretical and pedagogical texts.

Choreographing physical gesture to enhance structural experience listening
Adam Paul Cordle

When translating a composition from score to sound, performers must attend not only to the analytical details embedded in the score, but also to the physical gestures necessary for realizing their interpretation. Performers consciously and unconsciously develop strategies to convey musical concepts (Rink, Spiro & Gold, 2013), integrating physical gesture into their interpretation for both artistic and technical purposes. By deliberately designing physical gesture, performers can focus listeners' attention upon interpretive details, thereby enhancing the listeners' experience. 'Structural experience listening', a listening approach developed by Helmut Lachenmann, consists of identifying significant sound objects (*Strukturklang*) and the structural relationships among those sound objects. These sound objects, comprising various musical gestures such as pitch groupings or rhythmic relationships, develop throughout the work. Performers can adapt this model to design gestural choreography, enhancing the perception of sound objects and their relationships in performance.

Session 2C: Electronic/electroacoustic music

Studying performance through portraiture: the case of *Portrait Collection*
Terri Hron

This paper discusses portraiture as a method of studying individual performance practice within *Portrait Collection* (2016). Since 2013, I have been creating musical portraits of eight musicians whose practice blends performance, improvisation and composition The idea of investigating the practice of specific performers by eliciting spontaneous improvisations, performances and utterances in workshops and sessions and then listening back, analyzing and editing these intuitively to identify and collect individual traits is inspired by qualitative inquiries in communication and education research in the social sciences, where participants are seen as 'allies and co-contemplators' in the 'crucial dynamic between documenting and creating'. With audio and video examples taken from workshops and interviews from *Portrait Collection*, this paper offers a reflection on portraiture methodology as a combination of research and creation activities and also specifically questions the boundaries of roles such as composer, performer and audience.

Performing works with instruments and real-time electronics. An analytical and interactive perspective from the TaCEM project
Michael Clarke, Frédéric Dufeu, Peter Manning

The AHRC-funded TaCEM project (Technology and Creativity in Electroacoustic Music, 2012-2015) has investigated the relationship between technological innovation and creative processes on the basis of eight key electroacoustic pieces, including three major works for performers and real-time electronics: Philippe Manoury's *Pluton* (1988), Jonathan Harvey's *4th String Quartet* (2003), and Cort Lippe's *Music for Tuba and Computer* (2008). The development and use of software has played a significant part in both the research methodology and the dissemination of the project's outcomes. It facilitates the investigation of the music as sound and uses emulations of the technologies employed in the creation and performance of these works. This communication presents the interactive aural approach for specific aspects of each of the three performance-based case studies, and the corresponding software that enables the user to play with instrumental samples and electroacoustic processes, allowing for an in-depth investigation of the integration of electronics into performance.

Session 2C: Research report

Stockhausen concerts database
Sean Williams

The Stockhausen archive has a large collection of concert programmes in which Stockhausen's music has been performed from 1952 to the present day. This resource is extremely rich but its potential is untapped unless meaningful relations can be made between items. My initial intention was to find out about how sound engineers and technicians were credited in performances, but this eventually led to the creation of a fully searchable database of all Stockhausen concert details from 1952-1972. The Drupal framework allows easy creation of new search criteria, and this maximizes the utility of having all the information in a database. It is possible to search by work, concert series, performer, city, gender of performers, and several other criteria, all of which can be combined. This opens up possibilities for revealing social, cultural, economic and other perspectives way beyond what originally motivated this research.

Session 2D: Improvisation

Improvising touch: musical improvisation considered as a practice of touch
Vincent Meelberg

Touch is essential in musical performance. Musicians touch their instruments, sounds touch their eardrums and bodies, while the music metaphorically and literally touches listeners. Taking an improvisatory performance of my trio Molloy as a case study I will point out the kinds of relations that are established through touch in this performance. Next, I will relate the outcomes of this analysis to theories about touch as developed by Erin Manning, Anthony Chemero, and Matthew Fulkerson. Also, I will incorporate David Borgo's ideas regarding improvisation and Mine Doğantan-Dack's interpretation of gesture in order to arrive at a productive conceptualisation of touch that enables me to interpret the outcomes of my analysis. Finally, I will tentatively outline the possible ways in which improvisation may teach us about the role touch plays in musical and other forms of communication.

Rehearsing free improvisation?
Clément Canonne

Free improvisation is defined as a form of musical creation where preliminary decisions or pre-existing plans are kept to a strict minimum. Thus, in order to emphasize the sheer spontaneity of the musicians and their openness to the moment of the performance itself, the very idea of 'rehearsing' free improvisation seems contradictory. However, long-lasting groups and collaborations that span over many years are not uncommon in the free improvisation scene. But, one might wonder, how do these musicians work together? How do they manage to balance the openness, spontaneity, and unpredictability of free improvisation with the unstoppable normalizing force of familiarity? In order to answer these questions, we need to understand what is at stake during the rehearsals of free improvisers.

To this end, I will present the results of an ethnographic case study conducted with several improvisation ensembles, showing the different functions rehearsals have for improvisers.

Do experienced improvisers perceive music differently from non-improvisers?
Andrew Goldman

This study uses EEG to compare music perception between a group of experienced improvising pianists and a group of trained pianists with little or no improvisatory performance experience or training. The groups are distinguished using a questionnaire. Improvisers are hypothesized to have stronger perception-action coupling than non-improvisers. In the experiment, participants play triads (either root position, or 2nd inversion) on a MIDI keyboard. What they hear is manipulated. They hear either a triad that is identical to the one they played, a different triad with the same inversion, or a different triad with a different inversion. The conflict generated by the mismatch between the expected sound (generated through playing) and the actual sound can be measured with EEG, and can highlight differences in perception-action coupling between the groups. These observations can help explain how improvisers' ways of knowing facilitate their ability to improvise.

Session 3A: Analysis and Performance

Embodying musical dynamics in performance: a case study of Beethoven's Piano Trio Op. 70 No. 2
Mine Doğantan-Dack

The richly diverse dynamic markings in Beethoven's scores have been the subject of various studies, not only in terms of the (correct) manner of performing them but also with regard to their role in clarifying the formal design of his compositions. However, there has not been any research on the embodied experience, and emergent meanings, of performing musical dynamics in general, and in Beethoven's dynamics in particular. This paper presents research on the highly expressive and varied dynamic gestures involved in the performance of Beethoven's Piano Trio Op. 70 No. 2 in E Flat Major. The interruptive character of some of these gestures provokes a narrative account of the music and problematizes the epistemic security that performers normally have with regard to the relationship between dynamic and pitch-based shapes. The paper also considers the performative effortfullness of Beethoven's dynamics in the context of aesthetic effortlessness so prized in Romantic aesthetics.

Does analysis matter?
David Kopp

The role of analysis in the preparation of musical performance has come under serious question. Its perceived preoccupation with abstract structure; the often tenuous connection between analytic insights and performance directives; and recognition of the myriad other factors influencing performance decisions – all have raised doubts about the relevance of analysis. This talk will investigate the potential role of analytic thinking vis-à-vis other factors by tracing performance decisions made while learning a Schubert piano sonata, D664 in A major, for public performance. A record of decisions regarding desired musical outcomes, their modalities (whether analytic, technical, acoustic, expressive, etc.), and the parameters involved (phrase shaping, accent, dynamics, voicing, fingering, articulation, pedalling, hand positioning, etc.) will provide a background for assessing the relative contribution of analysis within the larger group of factors bringing a performance out of the ordinary, perhaps suggesting a broader conception of what constitutes analytic thinking for this purpose. A representative group of recordings will be examined in light of these findings.

Playing with/in tempo: individual styles of tempo variation in the performance of solo piano music
Danny Zhou (Hui)

My paper examines whether there are noticeable individual styles in the expressive strategies of timing, namely tempo flexibility, across performers. Ten pianists of the younger generation (born after 1970) are selected and their recorded performances Chopin's Nocturne Op. 27 No. 2 are analysed. The traditional approach of analysing tempo enables analysts to explore general performance practices (the norm) of a particular group of performers or a particular repertoire. However, when it comes to examining the performance style that is unique to a performer, this approach seems to be less effective. In this paper, I set forth a methodology that helps compare tempo profile of performances with a more holistic view. It involves comparing the average tempo, range of tempo change, as well as placement and degree of noticeable idiosyncratic tempo change at different structural levels of the music. The results show that there are noticeable individual differences in the habit of tempo flexibility across performers, which contributes to the so-called personal signature of their performances.

Questions of performance and analysis
Michael Hooper

This paper takes a different path through questions of how performance and composition are related, focusing on analysis to address some of the work undertaken to maintain performance and composition as separate practices. One way to respond to ontological questions raised by the more radical distributions of creative practice is to look beyond the existing repertories, and so the paper will include birdsong within its analytical point of view; at the same time the paper will revisit, in some new ways, arguments about mimesis. The paper is primarily theoretical, and the model presented will be useful beyond the birdsong that is its focus. Ultimately the aim of the paper is to broaden the field of 'performance research' in a way that includes detailed analysis of specific sonic materials, whilst interrogating in new ways some of the ontological and epistemological priorities that have characterised performance research in recent years.

Session 3B: From composition to performance: new sounds and techniques

The 'praxis-metapraxis' concept: towards a musical performance beyond logic by Jani Christou
Varvara Gyra

In this paper I explore the work of the Greek composer Jani Christou (1926-1970), studying the performer's role in Christou's compositions that are interrelated to instrumental theatre and stem from primitive rituals evoking extreme psychological situations such as pain, anguish, horror, panic, etc. The graphic and experimental dimension of the score provides not only musical but also psychological and artistic information. The composer's work is associated with his manifesto *A credo for music* (1966) as well to his text *A music of confrontation* (1968). This study reveals how the musician manages to go 'beyond the logic of his art' while performing a 'metapraxis' according to the 'praxis-metapraxis' concept. I question the composer's personal influences and associate his texts with his artistic praxis by focusing on the compositions *Anaparastasis I: The Baritone* (1968) and *Anaparastasis III: The Pianist* (1968).

Creativity and epistemic complexity in the performance of percussion works for found objects
Luís Bittencourt

The use of found objects in percussion repertoire encompasses a variety of artefacts and materials that are not normally classified as percussion instruments. This repertoire, which is often associated with terms such as experimental or conceptual, may follow a different path, permeated by creative processes. But what kind of creativity is experienced in this repertoire? And what is the nature of the epistemic complexity in the performance of such works? Proceeding with the categories of creativity discussed by Boden (2007) – combinational, exploratory and transformational – these were applied as a framework for data analysis of performative case studies on works by Gabriel Prokofiev and Tan Dun. Discussion of results suggests performance of such works seems to be related to combinational creativity whereas exploratory creativity is mostly associated with composition. By identifying its creative nature, those performances may be deconstructed into their constitutive elements, which will help to outline their epistemic complexity.

Session 3B: Research report

The recorder in the 21st century: the Helder Tenor in the field of tension between science and performance practice
Susanne Fröhlich

Thanks to professional recorder players and the high quality of recorder making as well as the constantly growing repertoire, the recorder is increasingly more present in the classical music scene. However, it is still regarded as an exotic instrument and very often used in uncommon settings or as special effect. This fact marks the actual starting point of my artistic research and leads me to the questions: what role can the recorder take on in the 21st century? How much will new recorder models enrich repertoire, playing techniques and performance practice in the future? In my artistic-scientific research I am focusing mainly on the Helder Tenor recorder, which is the innovation with the upmost potential and a very promising future. In terms of method, extended techniques and performance practice we are still at the starting point and there is much to explore, fathom and document. Blog: www.susannefroehlichrecorder.wordpress.com

Session 3C: Cross cultural/ transdisciplinary collaborations

Liberating the score: notation in collaborative cultural exchange
Alice Barron

This paper addresses some of the ways in which notation affects creative practices in different practical and cultural contexts. Through examining the effect of using, or not using, notation, I will discuss the relationship between notation and creativity in my own collaborative practice as a violinist working with composer Jasmin Rodgman. Drawing on my experiences studying South Indian violin techniques, experiments so far with scordatura and a combination of composed and improvised material have prompted me to investigate the nature and role of notation in collaborative practice. I will question whether notated scores can provide a visual representation of the creative process for the audience, as well as stimuli for performers. In opposition to a claim by Keith Sawyer that notation can inhibit a performer's creative expression, I will present this collaboration as an example where notation can instead be a catalyst for performer's creativity.

Universal languages in Nongŭm: intercultural dialogue between the East and the West
Hyelim Kim

The Korean taegŭm, a horizontal bamboo flute, is considered a representative wind instrument of Korean traditional music. Symbolized by its unique timbre and diverse techniques, this instrument transmits the beauty of Korea, and has become acknowledged even in international music scenes. As a taegŭm player, composer, and ethnomusicologist, I have developed creative collaborations with musicians from Asian, electro-acoustic, jazz, and Western art music traditions. Working outside my country of origin I attempt to overcome musical boundaries through 'intercultural performances' (after Turner 1988). Focusing on a collaboration with the prominent Korean composer Dae-sung Kim (b. 1967), who was commissioned by myself to write two compositions for the taegŭm and Western art music, I detail the process of music creation and performance. The purpose is twofold: firstly, the modernization and appropriation of the Korean flute is briefly traced within the context of Western art music; secondly, a performance project is illustrated with the support of technical apparatuses such as DVD and CD recordings delving further into the question of 'cultural relativism' (Michael Tenzer, 2006: 7) through the interactive process. Performance-as-research is used as a tool 'actualizing' (Richard Schechner 2003: 32) the hybridity, touching on critical domains in ethnomusicology. As Alan Merriam's (1964) 'tripartite model' suggests, the corresponding two parts examine the 'context' of Korean and Western cultures, the 'behaviour' of collaborating and performing and the 'sound' of improvised and composed productions in the course of music making.

Practising research in co-composition: sound and performance
Caroline Wilkins

A few years ago I was engaged in a collaborative, practice-based research project with electronics composer Oded Ben-Tal and audio/visual artist Rees Archibald. One of the main concepts that brought us to work together was our interest in *interaction*,

the technologically mediated one in particular. Our practice straddled the border between improvisation and composition, co-composition at that, since we were all contributing audio and visual material. It therefore posed some questions regarding authorship and the possible parameters of a score-script, as well as issues surrounding the creative process. As later performances of the work continued to evolve, it seems valid at this stage to assess an equally relevant form of ongoing research that took place outside any academic parameters. Thus I intend to trace a changing path that knowledge, methods and impact took during the numerous occasions on which the practice of research manifested itself in performance.

Transitioning 'Eleonora': an auto-ethnographic account of site-specific trans-disciplinary collaboration.
Nick Sorensen

This paper offers an auto-ethnographic account of the creative process resulting in a site-specific theatre performance 'A Gift for Eleonora' by Alison Oddey. Originally commissioned for performance in the Pazzi Chapel, Basilica de Santa Croce, Florence in May 2015 a further performance was given in March 2016 in The Roman Baths, Bath. From the perspective of an improvising musician there were many challenges and opportunities that arose from this trans-disciplinary collaboration (theatre and music) leading to a site specific performance within locations of outstanding cultural significance. This account explores the impact of place on the musical contribution to this performance with reference to three critical contexts: place as geographical site, place which situates social or historical position and place or location of performance (Tomkins, 2012).

Session 3D: Recording practices I

From the event to the project: performativity and performance in recorded music
Alessandro Bratus, Alessandro Cecchi, Marco Lutzu and Ingrid Pustijanac

While recorded music and musical performance have received increasing attention as separate issues over the last two decades, their interaction still needs be investigated in its full implications. On the one hand, recorded music offers a simulacrum which cannot simply be considered as a performance nor as its transparent copy; on the other, recorded music interacts with live performances and influences both the musicians' and the audience's experience. Starting from these premises, the aim of this special session is to discuss the opacity of the processes related to technological mediation in different aural and audiovisual recorded artefacts, coming from a broad range of music cultures. Popular music (Bratus), standard 'art' music (Cecchi), orally-transmitted traditional music (Lutzu), and twentieth-century experimental music (Pustijanac) pose different specific questions, but can nevertheless be approached using shared models for investigating the relation between texts, live performances and recordings.

Re-creation of The Byrds 'Eight Miles High'. Using re-enactment to recapture historical recording practices
Anthony Meynell

This paper analyses an historical recording by re-creating the closed environment of the 1960s' recording studio. Through re-enactment of The Byrds' 'Eight Miles High' 1966 recording session, we can better understand how the social construction of the everyday working practices shaped the sounds we hear on the record. By following a similar structure to the original session, and interacting with historical technology we are able to pose specific questions and investigate how the methodology was influenced by collaborative actions, situational awareness and the demarcation of roles, and how interaction with the technological constraints recreates 'forgotten' techniques that were deemed everyday practice at the time and were vital to the outcome of the soundscape. In this way we can better understand how the session adapted to the tensions between musicians demanding innovation and experimentalism and the constraints of unionized methodologies and established methods, revealing the many instances of tacit knowledge that remain undocumented.

How can non-social anthropology help us better understand the collective experience of musical performance? A case study in the recording studio
Benoît Haug

Non-social anthropology does not deny that human – and thus musical – existence is thoroughly relational and fully infused with 'society', from which it cannot escape. But the social sciences are fooling themselves if they think they can speak about the whole of mankind's experience – and thus that of musicians – by only looking at these relations. The goal of this presentation is therefore to use all means necessary to understand human singularity, individual units of experience, and ways of being and 'continuing'. I will share my initial conclusions in this epistemological and methodological landscape by conducting an analysis of performance situations. To this end, I will look at part of a week-long recording session wherein several professional musicians worked on making tracks for an album of Renaissance songs. How can non-social anthropology help us analyze the musicians' experience? What, for example, can this approach teach us about the performance process?

Keynote session: Peter Wiegold and *Notes Inégales*

Leadership and ownership

Notes Inégales is the resident band at Club Inégales, Euston, presenting some 60 concerts in four years. Guests they have collaborated with include free improviser Evan Parker, jazz trumpeter Byron Wallen, folk singer Chris Wood, poet Benjamin Zephaniah, writer Will Self, comedian John Hegley, Cheng Yu (pipa), Maya Youssef (kanun) and the Orchestra of the Age of Enlightenment. *Notes Inégales* toured in Switzerland in 2011 and 2015, performed in Singapore and Hong Kong in 2014, and recently led a project with the Concertgebouw Academy.

Composing, realising, improvising – performing. Peter Wiegold identifies three key stages in an ideal working practice: that which is pre-prepared, probably on paper; that which is realised and devised in rehearsal; and that which is left for improvisation in performance.

Achieving the balance of these three elements is at the core of his practice, and the result of long-term research. This has included study of, and collaborations with, non-Western musics, especially those of Asia, and raises issues of tradition, language, elaboration, style, the role and autonomy of the player and, especially, the place of direction and leadership. In the session he will discuss these issues, with illustrations from, and discussions with, members of his ensemble Notes Inégales, featuring guest artists Hyelim Kim (Korean taegŭm flute) and Cheng Yu (Chinese pipa/qu-chin).

Following the keynote session there will be an opportunity for delegates to inspire the proceedings by offering specific creative and imaginative suggestions – on a postcard – for the ensemble to incorporate in their evening performance.

Session 4A: Liveness and flow

Live performance with live scores
Richard Hoadley

This paper describes developments in techniques involving the live presentation of Western common practice music notation created from algorithmically generated, expressive musical material. Work on a number of recent compositions for musicians and dancers will be presented and the role of common practice notation investigated both in relation to other forms of notation and in relation to the use of technology in generating these notations. Research involving more non-standard notations, including raster and vector graphics and generative text will also be explored. Experience confirms that there are no substantive issues surrounding non-fixed, generative live notation. Performers are well used to creating concert-standard performances with minimal rehearsal. Other features investigated include developments in the use of non-standard-practice, live notations and the fascinating area of live-coded improvisation, and the use of these notations to achieve a unique range of expressive performance, from improvisation to precise rhythmic and harmonic synchronization.

The flow of notes and the flow of consciousness
James Parakilas

What is the relationship between rhythm and flow in music? In ancient Greece, the word *rhythmós* described characteristics of music that override the undifferentiated flow of time: music measures time into countable units and creates temporally distinctive figures of notes from patterns of varied time units (Benveniste, 1951). What then gives us our sense that music flows? We impose that sense on the music, from the continuity of our consciousness. According to William James (1890), consciousness 'does not appear to itself chopped up in bits; … it flows'. Music marks time by 'chopping it in bits,' that is, into both even bars of beats and uneven patterns of rhythmic figures. That marking paradoxically allows the otherwise unnoticed flow of our consciousness the means to register against the flow of time. The challenge for musicians is to manipulate the rhythm of the bits so as to maximize this consciousness of consciousness.

Session 4B: Folk traditions

Performing the Yiddish folk song: a repertoire finally steps into the light
John Yaffé

Folk songs in the Yiddish language were a significant part of the life of Jewish people around the world for hundreds of years. Until recently, however, no body of finely crafted arrangements of Yiddish folk songs suitable for mainstream concert performance had come to light. John and Juliana Yaffé's recent rediscovery of 42 arrangements by Robert De Cormier has resulted in 'The Yiddish Folksong Project', a funded research, restoration, performance, recording, and publication project reviving the De Cormier archive. The project's output hopes to change the fate of the Yiddish folk song and make possible its long-overdue move into the world spotlight. This paper will address questions around

such issues as the significance of the dissemination of cultural history, authenticity and style in folksong arrangement/performance, the line between folk song and art song, and what might be called 'cultural protectionism', all within the context of 'The Yiddish Folksong Project'.

A play with traditions – interpreting and performing between folk and pianism
Ingfrid Breie Nyhus

What does it imply, to be 'inspired by' folk music, and to apply this to the cultivated instrument of the grand piano? And, is it possible to play pure folk music on the grand piano? As classical and contemporary pianist, but with a strong folk musical background, I move along an axis from the aesthetics of Norwegian folk music to Western classical art, when interpreting folk-inspired piano music. In between the musical perspectives of contemporary, classical and folk traditions, with their differences and their tangents, I have played and experimented with the framework of the performance traditions, with the interpretative references in play, and with my aesthetical considerations at the piano. What do the concepts of tradition and interpretation mean to the performer, as seen and played from these different positions? What possibilities and new perspectives might be revealed, when letting the traditions intertwine and exchange their views?

Session 4C: Recording practices II

Bacchante: an analysis of a production of a performance of a composition based on a transcription of a recording
Richard Beaudoin, Simon Zagorski-Thomas, Andrew Bourbon, Amy Blier-Carruthers and Neil Heyde

This session explores the nature of recorded music and performance through the prism of the AHRC Classical Music Hyper-Production project in which we recorded Neil Heyde's performance of Richard Beaudoin's solo cello work *Bacchante* (2014-15). Decisions were made on the basis of participant discussion about how our understanding of the piece related to the gestural, timbral, and spatial possibilities of the performance, the instrument, the room and the recording technology. How did these discussions come to be reflected in the sonic results of the mix(es)? How were the various roles delineated in terms of responsibilities and how does this reflect hierarchies of 'ownership'? The participants will discuss their experience of the recording and mixing process. Using excerpts of video from the sessions, interview materials, playback of the multi-track sessions and extracts from mixes, they will also discuss their changing perceptions of the piece, the performance(s), the recording and the creative process.

Session 5A: Composer-performer collaborations

Collaboration between non-guitarist composer and guitarist on the performer's perspective
Márlou Peruzzolo Vieira

This paper embraces the performer's point of view in a composer and performer collaboration. The aim is to categorise and characterise the relevant stages of the collaborative process, demonstrating and discussing the collaboration modalities, the performer's suggestions and, finally, analysing the creative results. The applied collaborative strategies were obtained from a previous study, which codified and analysed interviews addressing collaborative issues with 6 non-guitarist composers and 8 guitarists, undertaken between December 2013 and October 2015. The collaboration was videotaped, both as a register of the collaboration as well as a multimedia support for the composer during the composition. The videos, interviews and annotations of the pieces were analysed. Results present relevant information on the stages and strategies adopted in the collaborative process, contributing to a better understanding of the characteristics of collaboration processes involving composers who do not play the instrument for which they are composing.

Communicating with the Orishas: exploring cross-culturation and the creative process in two commissions on Yorubia Bata drumming music
Morgan Buckley and Eoin Flood

This lecture-recital is a presentation of an interdisciplinary artistic commissioning project designed to explore and elucidate cross-culturation in the creative process and the distribution of creativity across composer-performer collaborative relationships. Research has revealed the multi-layered creative process, challenging the widely held view that the composer is the sole creative source in the compositional process. As an unfamiliar and idiosyncratic instrument, it is thought that the collaborative creative process could be particularly relevant to the guitar. The project aims, experimentally, to reenact and observe the cross-culturation that took place in Central America and evaluate the creative interactivity of collaborators, sources and written media. The wider implications of cross-culturation across the arts and its impact on subsequent creative practices will be theorized. The broader concept of communication, permeating the project, will be discussed and placed within broader frameworks.

Developing (and disrupting?) skilled practice: the historical basset clarinet in creative collaboration
Emily Payne

This paper traces the interactions between the composer Evan Johnson and clarinettist Carl Rosman in the making of a new work, '*indolentiae ars', a medium to be kept* (2015) for eighteenth-century basset clarinet, in order to examine the histories and practices that lie within musical instruments, and their role in the creative process. Drawing on video documentation and interviews the paper explores the processes through which new practices and musical materials were developed over the course of the commission. I begin by considering how the conditions of this collaboration demonstrate a distinctive way of sharing knowledge and expertise before examining

the ways in which the compositional material was shaped from three angles: the wider historical and cultural dimensions of the creative ecology; the development of techniques through various categories of engaged interaction; and Rosman's embodied relationship to his instrument and his developing technical expertise in preparing for performance.

Session 5B: Gestural meaning in performance

Imaginary performances: exploring gestural meanings
Sara Carvalho & Henrique Portovedo

The starting point for this research was a 'new music' piece written for solo saxophone. In this piece the composer's intent was to ensure that through a planned incorporation of certain physical and musical gestures during performance the listener could better understand the 'new music' piece. The present research aims to analyse the way gestures communicate with the listener, and what they induced through listening. Four concerts were held. Prior to the start of each concert two random listeners (n=8) were approached to do a semi-structured interview after the concert, in order to explore the relationship between the process of the listeners' perceptions and the process used in the construction of the 'new music' piece. Conclusions suggest that, for any given gesture, multiple (musical) ideas are created because when a musical/physical gesture is performed it can have as many interpretations as the number of listeners of the piece.

The use of expressive gesture and non-verbal communication skills in popular music performance pedagogy
Liz Pipe

Within the field of music performance education the majority of tuition focuses on the honing of technical ability, the importance of which should not be underestimated. Paradoxically, whilst the importance of expressivity is rarely questioned, very few (popular) musicians have received formal training on, or even an awareness of, the different elements which make a performance visually stimulating and engaging. Through an interdisciplinary theoretical framework extracts of original video footage of rehearsals and live performance will be analysed using Delalande's (1988) typology of different musical gestures, and then compared to an analysis of the musical output. A variety of different aspects, facets, and relationships involved in music performance with be discussed. Interviews with both students and professional practitioners provide additional context for the question which is at the heart of this research: How can the use of expressive gesture, and other non-verbal communication skills be incorporated into popular music performance pedagogy?

Studying instrumental gesture: a multidimensional and cross-cultural perspective
Fabrice Marandola, Farrokh Vahabzadeh and Marie-France Mifune

This session is based on the outcome of a research project dedicated to the study of instrumental gesture (Gesture-Acoustic-Music, Sorbonne Universités). Grounded on a multidimensional approach bringing together ethnomusicologists, historical musicologists, acousticians, biomechanists, performers and music pedagogues, this project offers a unique comparative perspective on the topic of instrumental gesture. Our approach focuses on the study of instrumental gesture in various contexts of production, ranging from laboratory conditions to field research. It proposes experimental methods to collect and analyze musical gesture data, including 2D and 3D motion captures, and eye-tracking measurements. A brief overview of the research project will be followed by three complementary case studies: Marandola presents his research on drum and xylophone performance in Sub-Saharan Africa and Western countries; Vahabzadeh investigates the dotâr and other long-necked lutes from Iran and Central Asia, and Mifune examines different traditional practices of the harp in Gabon.

Session 5C: Multiple performances

Exercises in style: on developing multiple performances
Abigail Dolan

Inspired by Raymond Queneau's novel *Exercises in Style* (1947), a recollection of the same banal story told 99 times, each using a different style of writing, the focal point of the presentation is the creative process involved in unveiling multitudes of possibilities afforded by a musical score. By dealing with performers' realm of the 'how' and in relation to historical, stylistic and analytical standpoints, the presentation offers new perspectives on the role of performers in shaping the musical experience. It suggests a practical method for performers to unveil new readings of a work in performance, and to do so while increasing the communicative qualities of the performance, and while enhancing performers' mindsets of freedom and enjoyment. Using Debussy's *Syrinx* for flute solo as a case study, the presentation includes live performance of several versions of the piece as well as excerpts from eleven versions of it made during a recording project.

Cathy Berberian, *Stripsody*, and transforming identities
Ellen Winhall

Musicologists interested in practices of performance often ask the question: what is the relationship between multiple performances and a single score? We are used to thinking of different performances of a work deriving from one score. In this paper the more pertinent question is: what is the relationship between multiple performances and multiple scores? I will show that in the case of Cathy Berberian's *Stripsody* (1966), performances by the first performer (who is also the composer) are reasonably stable, even when multiple scores for *Stripsody* are radically different. And so I ask: if multiple performances seem stable, and multiple scores are radically different, then what is it that *Stripsody* can tell us? I will argue that *Stripsody* is a useful case study to engage with changing ideas of the production of scores and performances, and that by 1966 the relationship between these is not straightforward. Since this philosophical position – the relationship between performances and scores – seems important for performance-based research, I hope to show some of its lineage.

Session 5C: Concert programming

'Anti-programming': the cycle as creative catalyst
Sarah Callis and Daniel-Ben Pienaar

It is clear that distinctive programming is core to our current culture of concerts and recordings, but detailed scrutiny of what motivates programming decisions from the perspective of a performer's own craft (rather than a pragmatic or commercial, or even ostensibly artistic standpoint) is rarely discussed. This paper aims to explore the programme as an integral frame for the process of remaking musical works, by considering the programming of cycles of works by single composers. This could playfully be described as a kind of 'anti-programming' – placing the burden of fascination not so much on the act of combining works, but rather on the power of their delivery. The paper will ask both pragmatic questions about the way in which practice strategies might be configured in order to activate programming choices, as well as larger questions about the importance of programming as a vital trigger for the performing imagination.

2xPiazzolla: towards analytical models of the repertoire of possibles in music performance
Elaine Chew, Susanne Beer and Ian Pressland

Performers pursue 'multiple strategies for developing and projecting coherence and affect' (Bamberger 2013). Developing this repertoire of possibles, and the ability to generate as-yet-unknown possibles, is key to creativity in music performance. This talk presents analyses from an experiment that seeks to build a methodology for understanding the nature of this repertoire of possibles from the source(s). The experiment considers two live performances of Astor Piazzolla's *Le Grand Tango* (1982), programmed back-to-back for comparison, with contrasting cellists and the same pianist. Four weeks prior to the concert, the cellists were given the opportunity to hear each other play. While listening to each other, they were asked to mark up a cello part with annotations of how their approach to the piece differed from the other. We offer a distillation of the knowledge gleaned from this preparatory stage. The performances themselves were recorded and made the subject of subsequent analysis.

Session 5D: Learning/pedagogy II

Musical language, *parlando*, and use of the bow
Sadie Fields

The special collaborative dynamics of advanced instruction – as distinct from the didactic dynamics of novice or intermediate instruction – have not received much attention from music pedagogues. This presentation fills part of that lacuna by exploring advanced instruction as theorising about musical language. My own work on Bartók's Sonata no. 1 with György Pauk, Yair Kless, and András Keller is approached as a case study. While each of these violinists has a direct link to the performance traditions associated with Bartók's works, the focus is more technical than historical. The lessons focused on the reciprocal and interpretive dimensions of bow articulation. Subtle details related to bow articulation are analysed as semantic roots of a basic musical language, and these lessons illustrate how individual artistry intersects with tradition as I explored the expressive nuances of Bartók's Sonata no. 1. This presentation will be supplemented with brief video and performance demonstrations.

Playing together: developing ensembles through musical play
Murphy McCaleb

Group warm-ups are uncommon in instrumental ensembles within higher education where rehearsals focus on preparing repertoire. Although mirroring many professional ensembles, the pedagogic benefits of this strategy have not been extensively interrogated. Research on ensemble interaction suggests that cohesive ensemble performance relies on the musical abilities of each performer as well as the emergent social state within the ensemble. One method to develop the skills needed for an effective performance environment can be found in group warm-ups and musical play. Whilst common within music therapy and parts of music education, these are rare in university settings. Students in an undergraduate concert band have participated in musical play in order to prime themselves for effective rehearsal, assessed via self-administered skills audits and interviews. This project encourages students to increase ensemble cohesiveness and musicality as reflective practitioners, informing not only pedagogy, but also the practice of professional ensemble musicians.

Dismantling the pedagogy of constraint
Anthony Gritten

Pedagogues expend extraordinary energy training students to concentrate efficiently, monitor their bodies efficaciously, and listen effectively. They assume that students who listen better perform better: 'Without concentrated listening, the fingers, arms, back, and feet may as well be blocks of wood'. In reality, energy frequently diverts towards diagnosing technical problems and introducing constraints tying students closer to the music. Such 'corrective teaching' complicates the development of transferable skills like problem-solving and decision-making, not to mention psychology (why students desire to perform in the first place). Thus it is unclear what '*concentrated* listening' really means, and which pedagogical interventions are upheld on stage. This paper dismantles the pedagogy of constraint in order to create pedagogical space for more positive interventions like 'projective teaching': 'Do this in order to perform X', rather than 'Don't do X like that' – which, although simplistic, characterises the essentially negativity of the pedagogy of constraint.

Session 6A: From score to performance

Performing at the limits: John Cage's *Solo for Piano*
Philip Thomas, Martin Iddon, Emily Payne and Christopher Melen

'John Cage and the *Concert for Piano and Orchestra*' is a three-year AHRC project exploring issues of historicity, analysis, reception, and performance in relation to this seminal work in Cage's oeuvre. A major output of the project is an interactive

website, which will allow users to 'play' with notations, create notated realisations, and produce infinitely variable versions of the work. This special session focuses on the piano score, otherwise known as *Solo for Piano*, and includes an examination of its historical context, analyses and performances of selected notations and their potential outcomes by Philip Thomas, and a practical demonstration of elements of the website, considering the practical, technical, and interpretative decisions required to embed the notations within it. By offering the website as a tool for analysis and performance, we forge an interpretative view of the *Solo for Piano* that goes beyond any single performer's vision of it.

Towards a multimodal understanding of musical performance in David Gorton's *Austerity Measures I* for ten-string guitar
David Gorton, Stefan Östersjö, Dirk Moelants and Esther Coorevits

This special session presents a multimodal analysis of audio, video, and movement recordings of David Gorton's *Austerity Measures I*, a piece that requires the solo guitar player to cut materials away across a series of repetitions, replacing them with silence. The analysis draws on quantitative and qualitative data in bottom-up and top-down approaches. While each of these analytical methods alone provide some insight into the performance strategies in the recordings, in the shaping of phrases as materials are cut away, and the structural significance of bodily movement, a much richer understanding can be sought through their combination. It is envisaged that this will shed light on the inter-relations between the embodied knowledge of the performer and the musical structures in the score, and further, between the subjectivities of composer and performer that unfold through the composition and performance of *Austerity Measures I*.

Session 6B: Performing cultural identity

Tango in Japan: performance, identity and new expressivity
Yuiko Asaba

The roots of tango are closely associated with Argentina, especially the city of Buenos Aires. Yet in recent years, Japan has become tango's creative 'hub'. Its *music* is consumed extensively without the dance, and performers as well as new compositions are 'exported' from Japan. While prioritisation of authenticity dominates, the geographical distance from Argentina has also provided creative freedom in the Japanese tango world. As such, musicians today perceive tango as a vehicle of new expressivity with which they can stay true to their identities. What does this tell us about tensions of creativity, and how do such innovations challenge and indeed embrace the concept of 'recentering' globalisation (Iwabuchi, 2002)? Based on new ethnographic findings and a politics of cultural indigenisation as a key theoretical focus, this paper analyses how the Japanese musicians negotiate tango aesthetics with individual creative identity in today's cosmopolitan flows of musical performance.

Virtuosity

Virtuosity now: an analysis and historiography of performance styles
Maiko Kawabata

An analysis of performance styles among a selection of young virtuoso musicians (mainly violinists) in relation to various musical institutions reveals dynamics of either extreme conformity to rules or extreme rebellion against them. For example, the 2015 Queen Elisabeth Competition for violinists under 30 was a typical jurisdiction of seriousness and perfectionism presided over by the 'performance police' (Daniel Leech-Wilkinson's coinage). At the other end of the spectrum, violinist Patricia Kopatchinskaja, violinist-comedian Aleksey Igudesman and bassist Georg Breinschmid, have launched careers built on rebellion and unconventionality, on an irreverent attitude towards texts, and on fun as a priority. Notably, all three shared the experience (roughly contemporaneously) of conservatoire training in Vienna, that most conservative of musical centres, and rejected that experience in important, productive, and ultimately creativity-fuelling ways. Performance innovation among highly trained virtuosi in classical music is a niche phenomenon in a field where styles have, generally speaking, stopped evolving.

Putting the trance into transcendental: a cross-cultural approach to virtuosity in performance
Charles Wiffen

Those researching virtuosity in musical performance have frequently been preoccupied by the art music of the eighteenth and nineteenth centuries. A number of commentators have approached the problem from the perspective of Dahlhaus's proposal that virtuosity in the first half of the nineteenth century had been supplanted by an affirmation of work character in the latter part of that century. Notions of virtuosity through the twentieth and twenty-first centuries have been subject to pejorative dismissal inasmuch as virtuosity is often viewed through a modernist lens as a distraction from the content or structure of the work. This paper takes transcendental nineteenth-century piano virtuosity as its starting point with reference to the writings of Leopold Godowsky, Ferruccio Busoni and Jim Samson. The paper questions the extent to which responses to virtuosity are culturally conditioned and sets out to establish what (if any) commonalities exist between the virtuosity encountered within European piano music of the nineteenth century and other musics. The paper identifies examples of virtuosity across disparate cultures: these include the performance of piano music for the left hand alone and the performance of Shona mbira music from Zimbabwe. Issues of approach, intent, effect, function and reception of these performances are explored. The paper also questions the extent to which the effectiveness of this virtuosity may be dependent upon live performance with reference to visual perception and cultural context. Thus, the study of virtuosity is extended beyond Western art music in order to reassess the function and embodiment of virtuoso performance.

Session 6C: Authorship and agency

The singer-songwriter as cultural narrator
Diane Hughes

Contemporary singer-songwriters may develop narratives to highlight, examine, challenge or preserve sociocultural traits and/or issues. This research further examines the ways in which contemporary singer-songwriters traverse cultural boundaries and personify themes relating to people and place. The aim of the research is to examine cultural narration through the creative practices of contemporary singer-songwriters. Provenance in contemporary songwriting is typically attributed to the lyricist and/or the musician that constructs the melodic component. Provenance in the singer-songwriter genre is not so readily defined as the narrative and musical song components emanate from and through embodied experiences and processes. Through analyses of case studies the research identifies heightened personal expression in a range of social, cultural and musical contexts in which the respective contemporary singer-songwriters are situated and perform. The paper critiques traditional notions of song authorship and details why contemporary singer-songwriters, their performances and recordings, often heighten authorial voice/s through cultural narration.

Performers as creative agents; or, musicians just want to have fun
Edward Klorman

When listening to music, do we attend to the utterance of the composer who created the 'work' or to the musician(s) who perform it? Complicating this question are the ethics of *Werktreue*, which advocate a particular view of composer/performer relation and which remain influential within the performance of classical instrumental music (and therefore within the field of musical analysis). This paper examines performers' creative agency in pop music and in Western art music. The first case study is Cyndi Lauper's 1983 breakthrough hit 'Girls Just Want to Have Fun'. Whereas the original demo by songwriter Robert Hazard suggests a message of male sexual conquest, Lauper's style of delivery and performance persona transform 'Girls' into a feminist anthem. The remaining examples, drawn from compositions by Bach, Mozart, and Beethoven, examine whether classical instrumentalists make similarly transformative choices that can influence those elements of music that theorists regard as structural and form-defining.

Session 6D: HIP and *Werktreue*

The 'Nicholsonian effect': tone colour in the flute performance practices of nineteenth-century England
Martyn Shaw

Charles Nicholson (1795-1837), England's first concert flautist, was particularly renowned for his use of 'varied tones' in his playing. So much so, that the term 'Nicholsonian effect' was coined. Nicholson (1816) insists that certain fingerings should 'be used only in the performance of particular passages, or for producing peculiar effects'. The 'peculiar effects' to which Nicholson refers could be achieved through changes in tone colour.

Didactic works describe changes in the embouchure, air direction and mouth shape in order to execute distinct 'tones'. The main purpose of this paper is to identify, explain and contextualise the various tone colours used by English flautists of the period. I consider the use of tone colours within the work of Nicholson and his contemporaries, through the evidence of pedagogical works and reception. The research reveals a sophisticated practice, intrinsically linked with instrumental design. An original 'Nicholson's "improved" flute' (c.1839) will be used for demonstration.

Re-examining the issues of 'historically informed performance versus modern performance' from the perspective of modern orchestra players on conductors' approaches
Terumi Kurokawa

In contrast to previous studies of the issues surrounding 'historically informed performance versus modern performance', which have mainly focused on the historical aspects, this study highlights the modern by a focus on orchestral players. What do the players think about historically informed approaches of conductors and how do they react to them? This study aims to understand their thought and action based on their daily habits. The method for investigation is fieldwork. Results are as follows: the players basically have to make the sounds desired by their conductor even though they might think that a historical playing style should not be adopted on a modern instrument. So the players often suffer from some sort of psychological or physical stress. Therefore, the phenomenon commonly recognised as an adaptation of 'historical playing style' tends to be recognized as an adaptation of 'playing style which the conductor demands'. Moreover, a conductor's historically informed approach rarely penetrates the entire orchestra.

Other performance: toward a more relevant performance philosophy for the Early Music Movement
David Kjar

Authentic performance no longer holistically reflects or contributes to a relevant understanding of the Early Music Movement as a twenty-first-century cultural phenomenon. The sociological utility and relevance of authenticity has 'collapsed in the wake of the cultural and postmodern turn', which begs the question: what then holds the movement together? I propose in this paper that the movement has been held together all along by its 'other' performance. Through close readings of early music performances, and by giving distinct attention to audience reception, I propose an exoticist performance philosophy that places the Early Music Movement into a broader, more relevant societal context, shedding long-overdue light on its 'other' performance, whether authentic or not.

The language of *Werktreue* in practice: obligation and agency
Mary Hunter

Classical performers quite uniformly insist that their musical choices are a result of following the composer's intentions. In service of this idea, as Daniel Leech-Wilkinson and Helen Prior have noted, performers 'ascribe to the notes themselves effects that are substantially brought to the score by the performer'. Leech-Wilkinson and Prior

give an essentially psychological explanation for why performers do this – namely, to give themselves confidence in their decisions. My interest here is more in how performers describe and justify the choices they both need and want to make; that is, how they situate themselves between obligation and agency in their interpretative choices. I am particularly interested in the nature of the linguistic space they construct and occupy. I frame my argument with the idea that the *Werktreue* 'regime' of most classical music performance is what Pierre Bourdieu calls a habitus: that is, a set of dispositions to act in a way that dialectically conforms to and also shapes the power structure one inhabits. It is not a stretch to see the felt need to obey the composer's intentions as precisely such a power structure. I have analysed the interpretative talk of eleven professional chamber-music rehearsals, and I describe three examples of obligation vs. agency dialectics at work. The point of the observations in this paper is partly ethnographic, but I would also suggest that to be aware of the ways that classical-music-habitus language constructs the relation between agency and obligation can be empowering to performers of canonic works.

Keynote session: Inventing an ensemble identity
Neil Heyde with the Kreutzer Quartet, Roger Heaton, Michael Finnissy and Laurie Bamon

Is the instrument an 'elephant in the room'? Although a host of disciplines has emerged around the study of performance in recent years the 'idea of the instrument' is only rarely at the centre of enquiry. There are various kinds of organologies, and instruments are invoked in work that spans performance practices, embodiment, choreographies, interpretation, and so forth; but most often, the 'idea of the instrument' appears only at the point when something becomes problematic – as, for example, in the exploration of solutions to problems/challenges, or in the modelling of ways of understanding interactions with digital technologies, etc. An outsider might assume that the instrument is merely a tool. By taking a wider view of the ways in which we make and use instruments I hope to show that this would be a mistake.

This session aims to model some of the ways in which performers (as well as composers and makers) 'build' instruments by asking questions about what an instrument is, and drawing on that context to understand the ways in which an ensemble identity is invented. We will explore some of the ramifications of our long-term relationship with Michael Finnissy (now spanning two decades) alongside a specially commissioned work for the conference by Laurie Bamon and a piece by the quartet's second violinist Mihailo Trandafilovski. How might these interactions be understood as players 'composing' an instrument? Would it be helpful to think of the composers 'playing' the quartet? The session will comprise a lecture, interview/workshop and performances.

The Kreutzer Quartet is one of Europe's most dynamic and innovative string quartets. They have appeared at many of the leading Festivals (Warsaw Autumn, Venice Biennale etc.) and have recorded extensively to critical acclaim. The quartet has given literally hundreds of premieres and forged creative partnerships with many of the great composers of our time while also championing young talent.

Session 7A: Creative experimentation and cross-modality

Piano personae: performance, subjectivity and experimentation
Catherine Laws

The arts of the last century have pushed us to interrogate notions of the self, exposing the fragmented, fluid, dynamic, embodied and contingent nature of subjectivity. Musical subject-formation through performance is inherently intersubjective: every musician develops a sound, style and performance persona through a process of identification with and differentiation from the playing of others, whether peers, teachers, or idolised performer-heroes. Nevertheless, the discourse of the individual self persists. Developing an 'authentic' performing 'voice,' predicated on the self, is often regarded as key to musical success, while popular media commentary encourages the idea of performance as self-realisation. This presentation considers these issues via performance of my version of Annea Lockwood's *Ceci n'est pas un piano* (originally 2002, for piano, recorded voice and electronics). The research is part of a practice-led project 'Piano Personae', examining the relationship between performance, experimentation, embodied knowledge and subjectivity.

Action notation and prescriptive notation in music by Morton Feldman, Helmut Lachenmann, Klaus K. Hübler, and Simon Steen-Andersen
Tanja Orning

In certain repertoire since World War II, the score often acts as a map or instruction manual, which shows the actions of the performer. This is a notational method called action-based notation (Kojs 2011), or the more established definition, prescriptive notation (Seeger 1958, Kanno 2007), as opposed to the traditional descriptive notation that describes the sounding result. Within this notational method there is a shift in focus from the score as musical text to the action embodied in performance. The instrumental practice is now an explicit parameter, and thus a new dimension of performer interactivity has become a part of the composition. This new approach calls for a complementary shift in performance practice, one that retains the performative ethic but leaves the historical performance ideal of the *Werktreue* behind. This paper aims at discussing, clarifying and distinguishing between different degrees of prescriptiveness and types of action.

Cassandra's Dream Song: notational nightmare or interpretive opportunity?
Abigail Sperling

Both feared and revered, *Cassandra's Dream Song* (1970) is one of the most difficult works in the flute's repertoire, requiring not only a full range of extended techniques but also immense stamina and focus on the part of the performer. This seminar-recital aims to explore the ways in which performers can understand this work's demanding nature. I will address the following questions: As performers, is our relationship to *Cassandra's Dream Song* that of an interpreter or has Ferneyhough removed any need for interpretation in the classical sense? What is the form and structure of *Cassandra's Dream Song* and does this provide clues to our interpretation and performance of this piece? Finally, can performers find a new approach to this piece that is different from the 'practice–perfect–perform' of more traditional flute music? What might this approach look like? A performance of his piece will conclude the presentation.

Investigating the cross-modal relationship between music and motion in a musical production context
Shen Li, Renee Timmers

When responding to music, humans move their bodies with various motional patterns varying in speed, spatial dimensions and continuity. This cross-modal association has been widely examined by motion-induction studies; however, it is less studied in a music-production context. This research examined the transformation from the visualized motion patterns into musical characteristics of performed sounds in a creative production environment. Pianists were required to play expressively on either a single tone or a sequence of musical tones several times after watching different video stimuli. The results revealed that visualized motional speed affected performance tempo; walking distance (increasing/decreasing) from the camera-influenced performance volume; and movement continuity affected performance articulation. This research also found several potential correspondence patterns: visualized motional height had an impact on musical articulation (higher/staccato, lower/legato), and motional speed may influence musical loudness (faster/louder, slower/softer). This research implied that expressive intentions of pianists are associated with specific movement patterns.

Session 7B: Conditions of performance

How did the use of an electric instrument and sound modifying tools such as guitar pedals influence rehearsals and performance of classical music repertoire in Hyper Production research project?
Agata Kubiak

Focusing on the performance of Shostakovich's String Quartet No. 8 this research will demonstrate how and when the act of handing over the control of the sonic world of the piece, from performers to sound engineers, influenced and strengthened the Konvalia String Quartet as a unit. This research will also discuss the interesting sonic consequences of the world created by a piece where 20 guitar pedals are plugged into electric string instruments. It will look at how, on the one hand, it helped to create the intensity and internal struggle so needed in the performance of Shostakovich's Quartet No. 8, and on the other, how the strange and often comical sounds, viewed in terms of socio-cultural conventions, distracted from the original interpretation at times. The presentation will include a live demonstration, and video fragments from performances and interviews to support a discussion about this unique performance situation.

The impact of environment and space on musical performance: an interdisciplinary study
James Edward Armstrong

This research paper demonstrates an interdisciplinary approach between music performance studies and environmental psychology, extending existing research and seeking to document the personal experiences of musicians within a performance as part of an ongoing PhD research project. An experimental test method has been developed in order to further understand the effects of musicians' surroundings on their playing, gathering quantitative data that can be accurately compared between different musicians and performances. A semi-structured interview with all participants provides vital, qualitative insight into the relationship between musicians and the different environments within which they perform. The current findings of this research project suggest a wide variety of environmental factors that are influential over a musician's playing and overall performance experience, including but not limited to: response to acoustical characteristics; psychological impact of specific environments; personal expectation; normative social influence; and aspects of cultural significance.

Session 7C: Networking technologies

Professionalism as performance style: music amateurs on YouTube and the implementation of artistic standards
Christofer Jost

Since their beginnings, clip portals such as YouTube have enjoyed widespread resonance among music amateurs. Due to the technological enhancements in the course of the 'social media' evolution, music enthusiasts around the world have been able to make their musical performances accessible to a broader public with minimum effort. In recent times, it can be observed that amateurish music performances on YouTube undergo significant change. This can be shown on several levels: the musical skills revealed by the performers; the modes of self-presentation; the staging of the performance setting; and the audio-visual production. It appears that amateur music presentation is subject to an enduring process of artistic elaboration which implicates a sustainable orientation towards professional music performances: professionalism then becomes visible as a performance style. The paper addresses this thesis with reference to both the analysis of stylised professionalism and its interpretation as culture-driven behaviour.

The online orchestra
Michael Rofe, David Prior, John Pickard, Federico Reuben and Jon Hargreaves

The Online Orchestra was an AHRC-funded research project: a collaboration between Falmouth University, Bristol University, The Philharmonia Orchestra and the Cornwall Music Education Hub, running between October 2014 and March 2016. Participation in ensemble music making has been shown to have wide-ranging benefits in the areas of musical skills, social skills, social capital, community, personal skills, and health. Yet in parts of the country such as Cornwall, where many people live in geographically remote communities, accessing group music making opportunities is often difficult or impossible. The Online Orchestra asked how we can use burgeoning network technologies and creative approaches to composition to give people in remote communities access to large-scale ensemble music making opportunities. The project culminated in July 2015 in a performance involving young and amateur musicians around Cornwall – in Truro Cathedral, on the Isles of Scilly, at Falmouth University, and on the Lizard Peninsula – performing three new works together, live, online.

Plenary discussion of the past, present and future of musical performance studies
Amanda Bayley and John Rink

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

Presenters' biographies

Armstrong, James Edward (Abstract: p. 44)
James Edward Armstrong is a second year PhD Music student at the University of Surrey. James' research explores the influence of environment and space on a musical performance experience, taking a unique interdisciplinary approach between music performance studies and environmental psychology.

Asaba, Yuiko (Abstract: p. 38)
Yuiko Asaba is a PhD candidate at Royal Holloway, University of London. Her thesis *Tango in Japan: Nostalgia, Emotion, and Eroticism in Musical Performance* examines the unique processes of tango's indigenisation in Japan. Yuiko has led an international career as a tango violinist and singer, having performed with the National Orchestra of Argentine Music and Tango Orchestra Astrorico (Japan).

Bamon, Laurie (Abstract: p. 42)
Laurie Bamon is a composer based in London. Her PhD was completed at the Royal Academy of Music in 2015 with the support of an Arts and Humanities Research Council Award. Recently she composed the score for an installation at the National Maritime Museum (January-June 2016), and collaborated on Janice Kerbel's work DOUG, which last year was nominated for the Turner Prize.

Barron, Alice (Abstract: p. 27)
Alice is a violinist and collaborator based in London, performing and researching contemporary and world musics. Recent performances include with London Sinfonietta, Sam Lee & Friends and at WOMAD festival in Australia and New Zealand. As a founding member of iyatraQuartet, she released a debut album of co-authored compositions in November 2015. Alice is currently a doctoral student at the University of Oxford, researching collaborative cultural exchange within her own practice as a violinist.

Beaudoin, Richard (Abstract: p. 32)
American composer Richard Beaudoin is the architect of the microtiming technique: millisecond-level transcriptions of iconic recordings are used as the foundation for new works. A student of Michael Finnissy, he holds degrees from the Royal Academy of Music London, Brandeis University and Amherst College, and taught at Harvard from 2008–2016.

Beer, Susanne (Abstract: p. 36)
A graduate of the Hochschule für Musik in Munich, Germany, Susanne Beer was co-principal cellist of the London Philharmonic Orchestra for eighteen years, playing regularly at Wigmore Hall as member of 'Soloists of the LPO', and leading guest principal of the World Orchestra for Peace. www.susannebeer.co.uk

Bittencourt, Luís (Abstract: p. 26)
Luís Bittencourt is musician, composer and researcher. He researches the use of water as a percussion instrument and investigates the epistemic complexity in the performance of works composed for unusual sound sources, on the Doctoral Programme in Music

Performance at Universidade de Aveiro, funded by the CAPES Foundation (Ministry of Education, Brazil). www.luisbittencourt.com

Blier-Carruthers, Amy (Abstract: p. 32)
Amy Blier-Carruthers is Lecturer in Postgraduate Studies at the Royal Academy of Music where her research and teaching interests revolve around performance style and recording practices. She is invited to lecture in the UK and internationally, and is co-investigator on the AHRC Digital Transformations project 'Classical Music Hyper-Production and Practice-as-Research' (CMHP).

Bourbon, Andrew (Abstract: p. 32)
Andrew Bourbon is a senior lecturer in Music Technology at London College of Music, University of West London. He is co-investigator on the AHRC Digital Transformations project 'Classical Music Hyper-Production and Practice-as-Research' (CMHP), using experience as a recording engineer, producer and composer to shape his approach to hyper-production. He is also involved in research into popular music mixing practice.

Bratus, Alessandro (Abstract: p. 28)
Alessandro Bratus is currently Research Fellow in the Musicology and Cultural Heritage Department at the University of Pavia, where he gained his PhD in 2009. His teaching and research experiences have focused on analytical approaches to musical and multimedia products in Anglophone and Italian popular culture from the 1960s onwards.

Breie Nyhus, Ingfrid (Abstract: p. 32)
Pianist Ingfrid Breie Nyhus (b 1978) grew up in a folk music family, and made classical piano soloist studies in Norway, Finland and Germany. She has received several prizes for her performances and recordings, such as The Norwegian Soloist Prize. She has been an artistic research fellow at the Norwegian Artistic Research Programme, the Norwegian Acaemy of Music until this summer.

Broughton, Mary C. (Abstract: p. 15)
Mary Broughton is a percussionist and music psychology researcher. Her research interests focus on nonverbal communication in music performance and audience development, particularly for new music. Concurrent research themes encompass music in the early childhood years, perceptual, cognitive and emotional responses to music, and the use of music for social and psycho-emotional wellbeing.

Browning, Joseph (Abstract: p. 17)
Joseph Browning is a part-time Postdoctoral Research Fellow in the Australian Research Council's (ARC) Centre of Excellence for the History of Emotions, based at the University of Melbourne. He is an ethnomusicologist specialising in the Japanese shakuhachi, central Javanese gamelan, and ethnographic approaches to Western art music.

Buckley, Morgan (Abstract: p. 33)
Morgan Buckley is a PhD candidate at Magdalene College, University of Cambridge. His work centres on the collaborative compositional process in guitar composition, particularly the creative agency of the performer. He received his performance

degrees from the Royal College of Music and the DIT Conservatory of Music and Drama.

Cable, Jennifer (Abstract: p. 15)
Jennifer Cable's research areas include the study of eighteenth-century English song and the role of women amateur musicians in early twentieth-century America. She is a Professor of Music at the University of Richmond, Richmond, Virginia, where she also coordinates the Vocal Programme.

Callis, Sarah (Abstract: p. 36)
Sarah Callis is Senior Postgraduate Tutor at the Royal Academy of Music, where she focuses on practice-led research projects with masters and doctoral students. Her research involves working collaboratively with performers on the aesthetic and analytical questions that emerge from programming, rehearsal and performance, with a particular interest in the music of Brahms.

Canonne, Clément (Abstract: p. 22)
Clément Canonne is a Research Fellow in the 'Analyse des Pratiques Musicales' team at IRCAM. His researches are mainly focused on the contemporary forms of collective improvisation, using concepts and methods from a large array of disciplines. Recent publications include papers in *Psychology of Music*, *Journal of New Music Research* and *Critical Improvisation Studies*.

Carvalho, Sara (Abstract: p. 34)
Sara Carvalho is a Portuguese composer interested in the interaction of different performing arts, as an extension and transformation of musical thinking, and all aspects associated with gesture and musical narrative. Sara is a lecturer in Aveiro University, Portugal, and a fellow researcher of INET-MD. For further information visit www.saracarvalho.com

Cecchi, Alessandro (Abstract: p. 28)
Alessandro Cecchi is Lecturer in Musicology at the University of Pisa. He gained a diploma in piano and graduated in philosophy in Florence and completed his PhD in musicology at the University of Pavia. His main interests are music theory, music aesthetics, film music and musical performance.

Chew, Elaine (Abstract: p. 36)
Elaine Chew is Professor of Digital Media at C4DM/QMUL. A winner of PECASE/CAREER awards in the US and former research cluster lead at Harvard's Radcliffe Institute for Advanced Study, her work seeks to uncover the thinking behind performance. She has recorded Peter Child's piano music for Neuma/Albany. eecs.qmul.ac.uk/~eniale

Clarke, Michael (Abstract: p. 21)
Michael Clarke is a Professor in Music and Dean of the Graduate School at the University of Huddersfield. Both as a composer and as a music software developer he has won a number of international awards. He initiated a new approach to the analysis of electroacoustic music, Interactive Aural Analysis.

Coorevits, Esther (Abstract: p. 38)
Esther Coorevits is a musician and PhD researcher at the Institute for Psychoacoustics and Electroninc Music (IPEM). She studied musicology at the University of Ghent and her interests are musical timing, embodied music cognition and musical gesture.

Cordle, Adam Paul (Abstract: p. 20)
Adam Paul Cordle, candidate for the Doctor of Musical Arts in Performance & Literature at the Eastman School of Music, is a recitalist and violist of Trio Alexander. His research focuses on methods for improving listeners' accessibility to contemporary music through education and scholarship.

Davidson, Jane (Abstract: p. 17)
Jane Davidson is currently Deputy Director of the Australian Research Council's (ARC) Centre of Excellence for the History of Emotions and Professor of Creative and Performing Arts (Music) at the Faculty of the Victorian College of the Arts and Melbourne Conservatorium of Music, The University of Melbourne.

Dodson, Alan (Abstract: p. 20)
Alan Dodson is Associate Professor of Music Theory at the University of British Columbia. His research interests include performance analysis, theories of rhythm and meter, and Schenkerian studies. His work has been published in the *Journal of Music Theory*, *Music Analysis*, *Music Performance Research*, *Music Theory Online*, and *Music Theory Spectrum*.

Doğantan-Dack, Mine (Abstract: p. 24)
Mine Doğantan-Dack is a concert pianist (Juilliard School BM, MM) whose playing has been described as 'an oasis'. Highlights of next season include Beethoven's Fourth Concerto, Grieg's Concerto and all-Chopin recitals. Mine has a parallel career as a musicologist and has published several books including *Artistic Practice as Research in Music*.

Dolan, Abigail (Abstract: p. 35)
Abigail Dolan's career combines worldwide performances as a concert flautist with roles in arts administration and research into performance. Abigail is coordinator of the Cambridge Centre for Musical Performance Studies (CMPS), co-director of the Symphonova Project and artistic director of the Intimate Engagements concert series at Clare Hall in Cambridge.

Dufeu, Frédéric (Abstract: p. 21)
Frédéric Dufeu is a postdoctoral Research Fellow in Music and Music Technology and a member of CeReNeM at the University of Huddersfield, where his research was entirely dedicated to the AHRC-funded TaCEM project (Technology and Creativity in Electroacoustic Music) from 2012 to 2015.

Dutiro, Chartwell (Abstract: p. 14)
Chartwell Dutiro (MA SOAS) is a musician, singer-songwriter, composer, teacher, founding Artistic Director of the Mhararano Mbira Academy, and Visiting Research Fellow at Bath Spa University. A world-class mbira player, he draws on his experience of growing up in rural, segregated Zimbabwe, using the instrument as an education tool to challenge stereotypes and encourage creative engagement.

Fields, Sadie (Abstract: p. 36)
Violinist Sadie Fields performs worldwide as soloist and chamber musician. Her recordings have been recognised by the *BBC Music Magazine* (Chamber Disc of the Month) and the German Record Critics' Award Association (Chamber Disc of the Quarter), and she broadcasts on networks throughout Europe. Sadie has given masterclasses in the UK, Canada, and China, and she holds a PhD from the Royal Academy of Music (2015).

Finnissy, Michael (Abstract: p. 42)
Michael Finnissy is Professor of Composition at the University of Southampton having previously taught at the Royal Academy of Music and Sussex University. His prolific output includes many challenging works for piano and a range of chamber music, stage works, choral pieces and operas. His political aesthetic in music emphasises its cultural context and how it should reflect the concerns of the composer and his or her culture. His works often involve critical reflection of the past.

Flood, Eoin (Abstract: p. 33)
Eoin Flood, a PhD candidate at the DIT Conservatory of Music and Drama in Dublin, is a guitar performer, educator and researcher. He is currently researching the music of Cuban composer Leo Brouwer, for which he has been awarded the College's prestigious Fiosraigh scholarship. His research aims to reveal the influence of West African Bata drumming in Brouwer's output, observed in the music's rhythmic fabric and composer's compositional approach.

Friedman, Andrew M. (Abstract: p. 20)
Andrew M. Friedman completed his BA in Music at Princeton University and PhD in Music at Harvard University, where he now holds the position of Lecturer in Music Theory. His interests include phenomenology, temporality, and performance.

Fröhlich, Susanne (Abstract: p. 26)
German recorder player Susanne Fröhlich is currently undertaking artistic-scientific research at the University of Arts in Graz. She regularly gives recitals as a soloist as well as in various formations. Her latest activities include appearances on music theatre stages. She obtained a lectureship at the Berlin University of the Arts in 2010. www.susannefroehlich.com

Goldman, Andrew (Abstract: p. 23)
Andrew Goldman is a Presidential Scholar in Society and Neuroscience at Columbia University. He completed his PhD at the University of Cambridge under the supervision of Prof Ian Cross. His research concerns how to use neuroscience to understand improvisation. His musical, *Science! The Musical* premiered in Cambridge, UK in 2014.

Gorton, David (Abstract: p. 38)
A winner of the Royal Philharmonic Society Composition Prize, David Gorton has worked with ensembles that include the BBC Symphony Orchestra, London Sinfonietta, CHROMA, and the Kreutzer Quartet. Much of his music is recorded on the Métier label. He is Associate Professor of Music at the Royal Academy of Music.

Grinberg, Anna (Abstract: p. 15)
Anna Grinberg is Piano Performance Fellow at the School of Music, University of Queensland. Born in the former Soviet Union, Anna's career has seen international concert activity in festivals, major series, live radio broadcasts, as soloist with orchestras, and as a member of the Viney-Grinberg Piano Duo. The VPDG translates its performance experience into music performance research and teaching practice. The Duo regularly collaborates with composers, artists, dancers, choreographers and other established performing ensembles.

Gritten, Anthony (Abstract: p. 37)
Anthony co-edited two volumes on music and gesture. His articles in performance studies discuss distraction, problem-solving, ergonomics and technology. He is a Fellow of the Royal College of Organists. His performances have included UK and Canadian premieres of Daniel Roth and complete cycles of Tunder, Buxtehude, Homilius, Mendelssohn and Brahms.

Grmusa, Verica (Abstract: p. 16)
Verica Grmusa is a PhD student at Goldsmiths, University of London. So far she presented her work on voice, gender and identity at conferences organized by BASEES, LSE, Goldsmiths and UCL. Verica completed postgraduate studies in performance at RAM, London, and actively pursues her performing career, both in recital and opera.

Gyra, Varvara (Abstract: p. 25)
Varvara Gyra was born in Greece and has been living in Paris since 1998. She studied the guitar with Roland Dyens and Francis Kleynjans, graduated from the Ecole Normale de Paris and holds a PhD in Music from the University of Paris VIII.

Hargreaves, Jon (Abstract: p. 45)
Jon is a conductor specializing in modern and contemporary music. He is conductor and co-founder of the Octandre Ensemble, as well as the Musical Director of the London Medical Orchestra. He also teaches at the University of Kent. Jon was co-investigator (Performance), and musical director, for the Online Orchestra project.

Harlow, Randall (Abstract: p. 20)
Randall Harlow is Assistant Professor of Music Theory and Organ at the University of Northern Iowa (USA). His research focuses on empirical study of performance and hyper-acoustic music technology from the perspectives of embodied cognition, gesture, and Gibsonian ecology. He holds a DMA from the Eastman School of Music.

Haug, Benoît (Abstract: p. 29)
Benoît Haug is a PhD candidate at the Centre d'Études Supérieures de la Renaissance (CESR, Tours) in musicology and anthropology. His research is under the co-direction of Xavier Bisaro (CESR – Tours) and Albert Piette (LESC – Nanterre). His PhD draws on performance practice studies and the social sciences, and he uses an ethnographic approach to study current interpretations of early music.

Heaton, Roger (Abstract: p. 42)
Roger Heaton studied at the Royal Academy of Music and King's College London. He performs with such groups as the Kreutzer String Quartet, Fidelio Trio and is a member of the Gavin Bryars Ensemble. He was a member of the London Sinfonietta, and has played with the Arditti Quartet and Ensemble Modern.

Heyde, Neil (Abstract: p. 38, p. 42)
Neil Heyde is Head of Postgraduate Programmes at the Royal Academy of Music and the cellist of the Kreutzer Quartet. His work focuses on relationships between performers and composers (past and present) and in addition to an extensive discography he has published critical editions and work on collaborative practice and instrumental choreography (in film and writing).

Hooper, Michael (Abstract: p. 25)
Michael Hooper is currently a lecturer in music at the University of New South Wales, Australia, where from 2012-2015 he was also an Australian Research Council Research Fellow. Prior to 2012 he was a Research Fellow at the Royal Academy of Music, London. His PhD is from the University of York.

Hron, Terri (Abstract: p. 21)
Terri Hron most often makes music in collaboration with other artists. She studied musicology and art history at the University of Alberta, recorder performance and contemporary music at the Conservatorium van Amsterdam, and electroacoustic composition at the Université de Montréal. Her postdoctoral research at Wesleyan University investigates temporal and spatial perception in performances with digital media.

Hoadley, Richard (Abstract: p. 31)
Richard Hoadley composes using his own custom real-time systems involving physical computing, musically expressive algorithms and live notations. Recent works *Edge Violations* and *Choreograms* use data acquired from the physical movements of musicians and dancers to modulate algorithms, images and poetry to create live audiovisual performances of cross-domain expression. http://rhoadley.net

Hughes, Diane (Abstract: p. 40)
Associate Professor Diane Hughes (Vocal Studies/Music/Media) teaches and researches in Media, Music, Communication and Cultural Studies at Macquarie University, Australia. Her research interests include singing, creative processes, pedagogy, film, recording, the music industries and popular music. She is the President of the Australian National Association of Teachers of Singing Ltd.

Hunter, Mary (Abstract: p. 41)
Mary Hunter is A. Leroy Greason Professor of Music at Bowdoin College, in Maine. She is the author or co-editor of several books on eighteenth-century music, including *The Culture of Opera Buffa in Mozart's Vienna* (Princeton University Press, 1999), and most recently, co-edited with Richard Will, *Engaging Haydn: Culture Context and Criticism* (Cambridge University Press, 2012). She is currently working on a book about the mental space of classical music performance; this paper, her fourth at a PSN conference, is part of that study.

Iddon, Martin (Abstract: p. 37)

Martin Iddon is Professor of Music and Aesthetics at the University of Leeds. His musicological research has largely focused on post-war music in Germany and the USA. His books *New Music at Darmstadt* and *John Cage and David Tudor* are both published by Cambridge University Press.

Jost, Christofer (Abstract: p. 45)

Christofer Jost works as a lecturer at the Zentrum für Populäre Kultur und Musik at the University of Freiburg; he is also associate professor (Privatdozent) at the Department of Media Studies at the University of Basel. His research addresses the fields of media studies, popular music studies and performance studies.

Kawabata, Maiko (Abstract: p. 39)

Maiko Kawabata is a musicologist and professional violinist educated at Cambridge University (BA, 1995) and the University of California, Los Angeles (PhD, 2001). She is the author of *Paganini, the 'Demonic' Virtuoso* (Boydell & Brewer, 2013) and currently a Teaching Fellow at the Reid School of Music, University of Edinburgh.

Kim, Hyelim (Abstract: p. 14, p. 27, p. 30)

Hyelim Kim is a post-doctoral associate at SOAS, University of London, where she obtained her PhD in ethnomusicology on performance-as-research of Korean traditional music in 2014. She teaches at various universities in the UK and Korea, and is also interested in the modernisation of Korean culture, South Korean music, and theories of cultural nationalism and transformation. Her debut recording entitled *Nim: Hyelim Kim Taegŭm Collection* (Universal Music, 2013) features her work as composer and taegŭm soloist.

Kjar, David (Abstract: p. 41)

David is Assistant Professor of Music History at Roosevelt University. As a natural trumpeter, he performs in Europe and North America. He holds a Masters from the Royal Conservatory of The Hague and a PhD in Musicology from Boston University. His research reframes early music as a sonically constructed 'other' performance authenticated by the listener.

Klorman, Edward (Abstract: p. 40)

Edward Klorman is co-chair of SMT's Performance and Analysis Interest Group. His book, *Mozart's Music of Friends: Social Interplay in the Chamber Works*, was recently published by Cambridge University Press. Active as violist and music theorist, he has held positions at The Juilliard School, McGill University, and Queens College (CUNY).

Kopp, David (Abstract: p. 24)

David Kopp, Associate Professor at the Boston University School of Music, is author of *Chromatic Transformations in Nineteenth-Century Music* (CUP) and numerous publications on 19th- and 20th-century music. He is past chair of the Performance and Analysis Interest Group of the Society for Music Theory. As pianist he has recorded for the New World, CRI, and Arsis labels.

Kubiak, Agata (Abstract: p. 44)

Agata Kubiak is a violinist and a singer, active on both the classical and jazz scenes with particular interests in new music and improvisation. Member of the Konvalia String Quartet since 2014. PhD candidate at London College of Music, UWL, currently researching new music and creativity in string players.

Kurokawa, Terumi (Abstract: p. 41)

Terumi Kurokawa is a doctoral student in musicology at Tokyo University of the Arts. She is interested in the ethnomusicology of Western art music and has undertaken fieldwork in Japanese professional modern orchestras creating a new theory and concepts for understanding performance practice of the modern orchestra.

Laws, Catherine (Abstract: p. 43)

Catherine Laws is Senior Lecturer in Music at the University of York and Senior Research Fellow at the Orpheus Institute, Ghent. Her current practice-led research examines embodiment and subjectivity in contemporary performance. Other research focuses on the relationship between music, language and meaning: *Headaches Among the Overtones: Music in Beckett/ Beckett in Music* came out in 2013.

Li, Shen (Abstract: p. 44)

Shen Li (BA, MA, MMUS) is a PhD student working in music psychology in the Music Department at the University of Sheffield with Dr. Renee Timmers. Her research interests include the embodied perspective on expressive music performance and cross-modal associations with music. Her PhD project focuses on piano timbre.

Lutzu, Marco (Abstract: p. 28)

Marco Lutzu is adjunct professor in ethnomusicology (University of Florence and Palermo). He gained his PhD in History and Analysis of Musical Cultures in 2013 (University of Rome 'La Sapienza'), has carried out fieldwork in Sardinia and Cuba, and is coordinating editor of the journal, *Analitica – Rivista Online di Studi Musicali*.

Manning, Peter (Abstract: p. 21)

Peter Manning is Emeritus Professor of Music at Durham University. He has directed several research programmes into computer music and written extensively on the history and development of the medium. He is currently engaged in an on-going collaborative project on technology and music creativity between Durham and Huddersfield universities, with the co-authors.

Marandola, Fabrice (Abstract: p. 34)

Fabrice Marandola is Associate Professor of Percussion and Contemporary Music at McGill University (Montreal). He was also awarded a PhD in Ethnomusicology (Paris IV) after conducting in-depth field-research in Cameroon. Marandola currently holds a Senior Research Chair position at Sorbonne-Universités to lead a multidisciplinary research project on Musical Gesture.

McCaleb, Murphy (Abstract: p. 37)

Murphy McCaleb is a lecturer of music at York St John University. He received his doctorate in performance studies from Birmingham Conservatoire. A bass trombonist, he has recorded on classical, pop, and experimental albums. His first book, *Embodied*

Knowledge in Ensemble Performance, explores how musicians in small ensembles work together.

Meelberg, Vincent (Abstract: p. 22)
Vincent Meelberg is senior lecturer and researcher at Radboud University Nijmegen, the Netherlands, Department of Cultural Studies, 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 musical composer and an improvising double bassist.

Melen, Christopher (Abstract: p. 37)
Christopher Melen is a Postdoctoral Research Assistant working on the AHRC project 'John Cage and the *Concert for Piano and Orchestra*'. His main role within the project is the development of an interactive website. Christopher studied music at Cardiff University, where he was awarded a PhD in Composition.

Meissner, Henrique (Abstract: p. 14)
Henrique Meissner studied music at the Utrecht Conservatoire and completed an MA in Music Psychology in Education with the University of Sheffield. She is a specialist recorder teacher and her students and ensembles have won various prizes in music competitions. Henrique's doctoral project investigates children's learning of expressive music performance.

Meynell, Anthony (Abstract: p. 29)
Anthony Meynell MA (Dist.) completed a practice-based PhD at London College of Music investigating the differences between British and American recording techniques in the 1960s. He is a lecturer in popular music record production, a performing musician and writer, has an active record label and publishing company and owns a recording studio utilising vintage equipment.

Mifune, Marie-France (Abstract: p. 34)
Marie-France Mifune is an ethnomusicologist with a PhD in anthropology from EHESS (Paris). She is currently a postdoctoral fellow for the Chaire GeAcMus (Gesture-Acoustic-Music) from Sorbonne-Universités. She studies in an interdisciplinary perspective the instrumental playing of the harp among three Gabonese populations.

Moelants, Dirk (Abstract: p. 38)
Dirk Moelants studied musicology at Ghent University where he obtained his PhD in 2002. Besides this he studied viola da gamba with Wieland Kuijken at the Royal Conservatoire of The Hague. Now he works as lecturer at the Ghent School of Arts, a researcher at Ghent University, and as a freelance musician.

Neumann, Joshua (Abstract: p. 17)
Joshua Neumann recently defended his PhD dissertation, *Toward Defining Tradition: A Statistical and Network Analysis of Performing Giacomo Puccini's Turandot at the Met*, at the University of Florida. His research interests include digital musicology, opera studies, film music, technology theory, and pedagogy.

Orning, Tanja (Abstract: p. 43)
Tanja Orning is a Norwegian cellist and musicologist active in the fields of contemporary and experimental music. She works as a post-doctoral researcher and teaches at the Norwegian Academy of Music, besides being an active performer in groups such as asamisimasa, BOA trio, and as a soloist.

Östersjö, Stefan (Abstract: p. 38)
Stefan Östersjö is a leading classical guitarist. Since his debut CD (Swedish Grammy in 1997) he has recorded extensively and toured Europe, the US and Asia. His special fields of interest are interaction with electronics, experiments with a wide range of stringed instruments, and collaborative practices between different cultures.

Parakilas, James (Abstract: p. 31)
James Parakilas is the James L. Moody, Jr. Family Professor of Performing Arts at Bates College (Lewiston, Maine, U.S.A). He studies the cultural history of the piano (*Piano Roles*, 2000) and opera (*The Story of Opera*, 2012) and now the interface of traditional Western concepts of music with music psychology.

Paton, Simon (Abstract: p. 16)
Simon Paton is a musician, composer, arranger, DJ, promoter and academic currently based in Dorset, UK. He has obtained both a BMus and MMus in Music Performance from the University of West London, leads the avant-rock band Selectric, performs in other groups and is at present writing works for large ensembles.

Payne, Emily (Abstract: p. 33, p. 37)
Emily Payne is a Postdoctoral Research Assistant on the AHRC project, 'John Cage and the *Concert for Piano and Orchestra*', at the Universities of Leeds and Huddersfield. She undertook her Doctorate at the University of Oxford, employing ethnographic methods to examine the creative processes of clarinet performance.

Peruzzolo Vieira, Márlou (Abstract: p. 33)
Márlou Peruzzolo is a prize-winning guitarist who has performed in Brazil, Portugal, England and Italy. He taught at the Federal University of Goiás/Brasil and at the São Teotónio Music Conservatory in Coimbra/Portugal. Currently he is a PhD candidate in Performance Studies at the University of Aveiro, Portugal with a scholarship from the CAPES Foundation (Ministry of Education, Brazil).

Pienaar, Daniel-Ben (Abstract: p. 36)
Pianist Daniel-Ben Pienaar is garnering growing international recognition for his recordings and concert appearances. He is the Curzon Lecturer in Performance Studies at the Royal Academy of Music, London. His discography includes much-praised complete traversals of the keyboard music of Orlando Gibbons, Bach's '48', Mozart's 18 Piano Sonatas, Beethoven's 32 Piano Sonatas, Schubert's finished Sonatas and both the Goldberg and Diabelli Variations. danielbenpienaar.com

Pipe, Liz (Abstract: p. 34)
Liz Pipe – MMus (Dist), FLCM – is a Lecturer for the London College of Music, at the University of West London where she teaches on their music management and popular music performance courses. She has an extensive background in performance,

business, and education, having enjoyed sustained success working as a musical director, performer, teacher, and examiner.

Placanica, Francesca (Abstract: p. 19)
Francesca Placanica is co-editor of *Cathy Berberian Pioneer of Contemporary Vocality* (2014) and has lectured in Performance and Musicology at Maynooth University. A professional singer, she is currently the recipient of an IRC funded fellowship at Maynooth University for her artistic research project 'En-Gendering Monodrama: Artistic Research and Experimental Production'. www.francescaplacanica.com

Portovedo, Henrique (Abstract: p. 34)
International RICO Artist, Henrique Portovedo has found his place in contemporary music by working with many mainstream composers. He has recorded for several labels including Naxos, Universal and R'Roots Productions. Henrique is a PhD candidate at the School of Arts of the Portuguese Catholic University. www.henriqueportovedo.com

Power, Anne (Abstract: p. 14)
Associate Professor Anne Power is Academic Course Advisor, Master of Teaching Secondary Program at Western Sydney University, Australia. Her research interests include music education, professional learning and service learning. Her work with disadvantaged students converges with themes of creativity. Anne is editor of two journals and is on several editorial boards.

Pressland, Ian (Abstract: p. 36)
A member of the Rasumovsky String Quartet, Ian Pressland was winner of the Sonata Prize, Louise Bande and Sir John Barbirolli prizes for cello at Trinity College of Music. He was a member of the BBC Concert Orchestra, Assistant Director of Pro Corda, and former Director of the London Chamber Orchestra.

Prior, David (Abstract: p. 45)
David is Associate Professor of Music and Sound Art at Falmouth University, where he also leads the BA Creative Music Technology course. He is a composer, producer and musicologist, and has made radio programmes, sound installations and designed sound environments for exhibition spaces. David was co-investigator (Technology) for the Online Orchestra project.

Pustijanac, Ingrid (Abstract: p. 28)
Ingrid Pustijanac is Senior Lecturer in the Department of Musicology and Cultural Heritage of Pavia University, Italy. She holds a PhD in musicology and philology and degrees in composition and choral conducting. Her main research fields are performance studies, composition technique, and music theory, with a special emphasis on twentieth-century composers.

Reuben, Federico (Abstract: p. 45)
Federico is Senior Lecturer in Music Technology at the University of York. His research interests include studio-based, acoustic and mixed composition; live electronic performance; improvisation; sound art; music computing and interactivity; cross-arts collaboration; contemporary music studies; music aesthetics; and critical/contextual studies of digital and sound culture. Federico was a software developer and composer for the Online Orchestra project.

Rink, John (Abstract: p. 20, p. 46)
John Rink is Professor of Musical Performance Studies at the University of Cambridge. He directed CMPCP from 2009 to 2015 and now oversees the Cambridge Centre for Musical Performance Studies. He specialises in Chopin studies, analysis and performance, and digital applications. Many of his publications focus on performance and related issues.

Rofe, Michael (Abstract: p. 45)
Michael is Professor of Creative Connected Communities at Falmouth University, where he also leads the BA Music course. His background is in musicology, moving more recently into the spheres of community music and music education through network technologies. Michael was principal investigator for the Online Orchestra project.

Sayer, Tim (Abstract: p. 18)
Tim Sayer is Faculty Director (Research) for the Faculty of Culture and Language Sciences at the University of St Mark and St John, Plymouth. His published work centres on human computer interface design, exploring the perceptual parameter space that exists between improvising performers and technology as a means of investigating cognitive/behavioural mappings.

Scott, Lee (Abstract: p. 18)
Lee Scott is the subject leader of Creative Computing at Bath Spa University and a creative researcher with a specialism in opera for mobile devices and the web. His work is transdisciplinary in nature, combining songwriting and storytelling with game design and software development. www.theimaginaryvoyage.com   www.thevillageopera.com

Shaw, Martyn (Abstract: p. 40)
Martyn Shaw is Senior Lecturer at Leeds College of Music, assistant to the Head of Woodwind at Chetham's School of Music, and an external examiner at the University of Huddersfield. Martyn completed his PhD (Performance Practice) at the University of Birmingham in 2014. www.martynshawflute.com

Sorensen, Nick (Abstract: p. 28)
Nick Sorensen is currently Associate Dean of Bath Spa University's Institute for Education. His research is trans-disciplinary and is concerned with exploring improvisation as an artistic and social practice. He has published articles on the improvisatory nature of teacher expertise and the metaphor of 'the jazz band' in organisational theory.

Sperling, Abigail (Abstract: p. 43)
Abigail Sperling is a flautist and recent graduate (DMA) of the University of Auckland. She has commissioned several works from New Zealand composers including a forthcoming flute concerto by young composer Alex Taylor. Abigail now lives in the US and is embarking on a new pathway of performance and research.

Stakelum, Mary (Abstract: p. 14)
Mary Stakelum (BEd BMus MA PhD) is Head of Postgraduate Programmes at Bath Spa University's Institute for Education. An elected board member of the European Association for Music in Schools and SEMPRE, she sits on the editorial board of *Music Education Research* and has publications with Ashgate, Sage and Helbling.

Stobart, Henry (Abstract: p. 14)
Henry Stobart is Reader in Music/Ethnomusicology at Royal Holloway, University of London. His books include *Music and Poetics of Production in the Bolivian Andes* (Ashgate, 2006) and the edited volume *The New (Ethno)musicologies* (Scarecrow, 2008). He originally trained as a performer, specialising in Early Music and performing widely with groups such as SIRINU. He also has extensive experience performing indigenous Andean music and directing student groups.

Thomas, Philip (Abstract: p. 37)
Philip Thomas is Professor of Performance at the University of Huddersfield. He performs regularly as a solo pianist and with the ensemble, Apartment House, specialising in experimental music from the UK and North America. He has published essays on subjects relating to performance and especially the music of Christian Wolff.

Timmers, Renee (Abstract: p. 44)
Renee Timmers is Senior Lecturer at the Department of Music, University of Sheffield where she teaches psychology of music and directs the interdisciplinary research centre, Music, Mind, Machine in Sheffield, and the WRoCAH Network, 'Expressive nonverbal communication in ensemble performance'.

Tzotzkova, Victoria (Abstract: p. 20)
Victoria Tzotzkova is currently a Teaching Fellow at Harvard University. She holds a doctorate in Music Theory from Columbia University. Her research focuses on sound in piano performance. Performance credits include Weill Recital Hall at Carnegie Hall, Steinway Hall, The Miller Theatre (New York), and Bulgaria Concert Hall (Sofia, Bulgaria).

Vahabzadeh, Farrokh (Abstract: p. 34)
Farrokh Vahabzadeh is Assistant Professor of Ethnomusicology in Musée de l'Homme, Paris. He holds a PhD in social anthropology and ethnomusicology from Paris, EHESS. His fields of interest are musical gestures, corporeality and performance studies. Vahabzadeh currently holds the Junior Research Chair position Sorbonne-Universités in Musical Gesture (GeAcMus).

Viney, Liam (Abstract: p. 15)
Liam Viney is Senior Lecturer, Head of Piano, Director of Research and Post-Graduate Coordinator at the School of Music, University of Queensland. He is active internationally as soloist, chamber musician, teacher, researcher, and member of the Viney-Grinberg Piano Duo. The VPDG translates its performance experience into music performance research and teaching practice. The Duo regularly collaborates with composers, artists, dancers, choreographers and other established performing ensembles.

Visser, Andy (Abstract: p. 18)
Andy Visser is Programme Area Leader for Sound and Music at the University of St Mark and St John, Plymouth. Andy's research interests lie at the intersection of procedural audio and interactive soundscape design. He is currently developing technology for use in these areas around Internet of Things (IoT) and wearable technologies.

Wiegold, Peter (Abstract: p. 30)
Peter is the Director of Club Inégales, and Notes Inégales who recently released two CDs: *Kafka's Wound*, featuring Will Self and klezmer music; and *Envoi*, a homage to Miles Davis. He is Professor at Brunel University, and director of the Institute of Composing and BICMEM, the Brunel Institute for Contemporary Middle-Eastern Music.

Wiffen, Charles (Abstract: p. 39)
Charles is Assistant Dean of the College of Liberal Arts at Bath Spa University and Visiting Professor of Music at Shanghai University. He previously lectured at the Royal College of Music and at Trinity College of Music (Trinity Laban) in London. Charles has performed extensively as a pianist in Europe, Asia, Africa and the USA.

Wilkins, Caroline (Abstract: p. 27)
Caroline Wilkins comes from a background of new music performance, composition and theatre, and has worked extensively on solo and collaborative productions involving these. Her particular interest lies in creating new forms of presentation, whether in the field of inter-medial sound theatre, sound poetry or performance art. http://www.australianmusiccentre.com.au/artist/wilkins-caroline

Williams, Sean (Abstract: p. 22)
Sean Williams is a practice-led researcher specializing in historic and contemporary electronic music performance practice. Research includes sound recording, and building analogue and digital electronic instruments for historic and contemporary performances. His group Grey Area has recently performed music by group members, Hugh Davies, Christian Wolff and Karlheinz Stockhausen.

Winhall, Ellen (Abstract: p. 35)
Ellen Winhall is researching transformations of emergent practices of performance for a PhD at the University of New South Wales, Australia. She is funded by an Australian Postgraduate Award and is the first recipient of the Roger Covell PhD Top-up Scholarship in Music. She has a BA and MA in Performance from the University of York.

Wollerman, Jenny (Abstract: p. 17)
Jenny Wollerman (MMus in Opera, Curtis Institute of Music) is Senior Lecturer (Classical Voice) at the New Zealand School of Music (Victoria University). Research interests include opera, performance studies, and performance of New Zealand compositions. She has appeared as soprano soloist with all the key arts organisations throughout New Zealand and Australia, and in Britain, Ireland and Taiwan.

Wraith, Mark (Abstract: p. 19)
Mark Wraith was a principal soloist with Ballet Rambert. He trained at The Australian Ballet School and The Guildhall School of Music and Drama. He danced the title role in *Pierrot Lunaire* and principal roles in *The Tempest* and *Les Noces*. He has worked as musician and dancer with The Lindsay Kemp Company in Italy and The Fires of London at The Royal Opera.

Wyers, Marilyn (Abstract: p. 19)
Marilyn Wyers is a pianist, dancer and educator. She trained at The St Petersburg State Conservatoire and The Juilliard School. She is a lecturer at the British and Irish Institute of Modern Music and co-author of a book, *Sound, Music and the Moving-Thinking Body*. She is passionate about artistic creativity, working with music and dance artists to explore collaborative aspects of creating and performing new work.

Yaffé, John (Abstract: p. 31)
John Yaffé is a pianist and internationally active conductor of opera and symphony. He trained in Los Angeles, New York, and Italy, going on to lead performances throughout the USA and in both Western and Eastern Europe. He currently lectures, and is doing PhD research, in music at Coventry University.

Yu, Cheng (Abstract: p. 14, p. 30)
Cheng Yu, formerly a pipa soloist in the National Orchestra of Chinese Music, gained a BMus (Xian Conservatory of Music, China), MMus and PhD (SOAS, University of London) degrees in performance and ethnomusicology. She performs regularly on traditional and cross-cultural music in the UK and Europe, and has worked with musicians including Lang Lang, Matthew Barley, Tan Dun, Peter Wiegold and Gabriel Prokofiev. She currently teaches pipa and guqin and researches at SOAS. www.ukchinesemusic.com/cy.htm

Zagorski-Thomas, Simon (Abstract: p. 32)
Simon Zagorski-Thomas is Professor at the London College of Music and has written extensively on recorded music, record production and is principal investigator on the AHRC Digital Transformations project, 'Classical Music Hyper-Production and Practice-as-Research' (CMHP). He is a composer, sound engineer and record producer working with artists such as Phil Collins, Courtney Pine and the Balanescu Quartet.

Zhou (Hui), Danny (Abstract: p. 24)
Born in Beijing and grew up in Hong Kong, Danny obtained his MPhil degree at the University of Cambridge under the supervision of John Rink. He is currently a PhD candidate at the University of New South Wales, Australia, undertaking research in the individuality of performance style under Dorottya Fabian.

Zou, Yan (Abstract: p. 16)
Yan Zou is Professor at the Musicology Department of Shanghai Conservatory of Music. He obtained his Masters degree in 2003 and PhD in 2006. His major research field is music analysis; he has published three books with Shanghai Conservatory of Music Press and more than 90 articles in Chinese.