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Review of  
**The PERFORMANCE of MUSIC (a)**  
By Alf Gabrielsson

In this paper, the author provides an overview of music performance including Performance Planning, Sight Reading, Improvisation, Feedback in Performance, Motor Process in Performance, and Expressive Movements (followed by chronological order). Most of the research is based on Western tonal music.

For performance planning part, he mentioned that Excellence in music performance is a genuine understanding of what the music is about, its structure and meaning as well as a complete mastery of the instrumental technique. (Gerig 1976) The author himself think it is to acquire an adequate mental representation of the piece of music coupled with a plan for transforming this representation into sound as well as to practice the piece to a level that is satisfactory for the purpose at hand. When talking about practicing, he discussed mental verses physical practice, Memorizing Music, and Rehearsal Techniques.

Then he discussed about the Representation and Performance Plan. According to Palmer, homophonic has more single note errors while error intrusions were harmonically congruent with the correct notes for polyphonic. Palmer also said note deletion errors are more frequent within the phrases when talking about the phrase ending. Concepts about musical theory disregard individual interpretive preferences and every performance involves some kind of intention from the performer's side. According to Robson's (1992) study about interpretation of an unknown melody, the performers seemed to be more concerned about their representations rather than structural matters about their performance. The author mentioned Schaffer and Baily's work as well. Schaffer questioned the relation of identifying musical meaning with musical structure, because listeners tend to hear, and performers tend to convey moods and emotions. Baily thought that representation also involves motor processes (African and Afghan music: music is much a question of movement as a sound). In conclusion, The representation of music may be generated in many different and interrelated ways: structure, meaning, expression, imagery, moods, spatio-motor patterns. And the 3 stages for Performance Plan are 1. Acquire knowledge of the music and developing preliminary ideas about how it should be performed. 2. Hard work on technical problems. 3. A fusion of the two stages with trial rehearsals leading to the final version.

The author talked about Mental vs Physical Practice, Memorizing Music, and Rehearsal Techniques when discussing practicing. Then he talked about sight-reading which could be divided into General Characteristics, Eye Movement, Sight Reading and Memorizing, and Relation to Musical Structure. I

found it is interesting that reading patterns make one not notice misprints(Godowsky Experiment for poor sight reader and pianists. ) Group study showed that, skilled sight-readers had more but shorter progressive as well as regressive fixations than less skilled ones while less skilled sight-readers fixated on virtually every note but rarely on expressive markings according to Goolsby(1994).

When it comes to improvisation, even performance of strictly notated music involves a certain degree of improvisation in the individual interpretation. The author also mentioned Pressing's study (1984) in the improvisation part. Then he talked about Feedback in Performance. Perceptual feedback in performance may be auditory, visual, proprioceptive, that is, tactile, kinesthetic, and vestibular. Delayed Auditory Feedback (DAF) has a damaging effect on performance as well as speech.

The last part is Motor Processes in Performance. There are 4 theories of Motor Skill (Closed-loop, Open-loop, Schema theory, Bernstein Theory).The Theory of motor programming: meaning that a sequence of movements can be coordinated before they are executed which ensures fluency, expressiveness, and generate flexibility of the performance. Timing is handled by an internal clock, that acts like a reference and is used for timing of the beat or appropriate unit. Performers move in many other ways not directly related to the generation of sound from the instrument but to the character of the music. Such expressive movements are important parts of performer listener communication. Davidson(1993) tracked the movements of elbows, head, wrist and knees and analyzed whether the movement is correlated with the expressiveness.

I think this paper provides some interesting information about performance. It provides basis for further studies. I think most of the info the author provided are somehow intuitively known. I also wonder that if all the experiments done for the same research purpose has the very same results as those the author provided or the author might just take some of them to construct a system without contradiction. Some of the experiments are quite wired that I do not think the result could lead to that specific conclusion given in this paper. I think this article serves well as a rough overview and we need to dig further on our own.