

This paper focused on empirical research of music performance. The research focused on Western tonal music. In order of appearance: It covers the planning of performance, aspects of the performance like sight-reading, improvisation, feedback, motor processes, measurements, and models, then physical, psychological, and social factors that affect performance.

Performance planning is the first step in music performance. It consists of understanding the concept of the piece and the behavior of the music notes in order to know how the performer can express the meaning of the piece, also the performer should be familiar with the structure of the instrument on which he or she is going to perform the piece, and how he or she can bridge these two aspects for better performance.

Representations in performers' plans are differing: some performers represent a piece of music as images, and events, and some others may represent music by verbal description, or some body movements. The performer for proper representation should concentrate on the motion character of the music. Also for better performance the physical movement will help the audience better feel the shape of the piece which is related to the meaning of the music.

The next step in performance after planning is practicing. There are two ways to practice a piece of music, mental and physical practice. Some musicians believe that the mental practicing gives major improvement to the ways that the performer can represent the piece. And it is good to work on mental practice before actual practice on an instrument. Conductors often use this kind of practice. They feel the piece of the music, and they hear the music with their "inner ear" before they conduct the actual orchestra. Certainly, the performer should practice on the instrument to perform the music pieces, but the combination of mental practice and physical practice should help the performer make better expressive performances. Another way of practicing is to memorize short or long pieces in divisions of smaller parts. Rehearsal techniques, the ways to practice the piece of music, include free-practice, silent fingering, singing the piece.

Structured practice, which involves gradually increasing in tempo, has better results in performance than others. But the main point about the practicing of the music is that it all depends on the personality of the performer. Different persons will have different ways to practice and communicate with the piece of music.

Sight-reading occurs when a performer reads the notes while performing for the first time. The good sight-reader should be one who can read rapidly, who can keep the tempo on the right track. Eye movement is another aspect that could help improve sight-reading. The sight-reader looks ahead by using the point at which a longer note occurs to scan ahead in the piece, and uses vertical vision to perceive dynamic markings. There are three patterns for eye-movements, vertical, horizontal, and a combination of both. Sight-reading and memorizing are different from each other; they used different types of memory, short term memory and long term memory.

Improvisation is a form of music performance. Improvisation consists of the putting together of a sequence of musical events which they don't have overlapping

sections. Two methods are used in the continuation of sections; they are: associative and interrupt generation. For Improvisation the performer can have an overall plan, which leads him or her to start, go through, and finish a piece in a specific way.

Feedback in performance is the part of performance which comes from the audience. The feedback can be visual, auditory, and proprioceptive. In duet practice, the performers use visual feedback to coordinate the practice. Delays are the main issues in feedback; which certain strategies can help the performers dismiss these delays. Feedback is also a concern in concert halls, and music studios.

Motor exercise concerns different ways of exercising the piece of music. The performer must choose the way best suited to him or her. The way the performer practices, includes right hand or left hand practicing. The force can be measured on the keyboards. There are four theories of motor skills: closed-loop theory, open-loop, schema theory, and the Bernstein theory.

Flexible clocks for beating timing, separate timekeepers for each hand, is one way to help off-beat playing, and has been part of empirical investigations. A combination of theory, score, and musical style will help the performer better express music. Expressive movements are part of performance. Each performer needs to have skilled movements to better show the characteristic of the music piece.

The first part of the paper focused on music planning, and some aspects of performance. From personal experience I think one more point should be taken into action about different performers. Different performers learn music in different ways; some are structural learner, some audible learners, and some visual learners. So, they will perform in different ways. Also the types of pieces may differ, some are technical, some are not; and the way for practicing for performance is necessarily different. The planning part of the article contains some steps which can help performers develop a better plan.