

Contents

<i>Preface</i>	<i>page</i> ix
PART ONE FUNDAMENTALS	
1 What do we perform? ROY HOWAT	3
2 Expression in performance: generativity, perception and semiosis ERIC CLARKE	21
3 Musical motion and performance: theoretical and empirical perspectives PATRICK SHOVE AND BRUNO H. REPP	55
4 Deliberate practice and elite musical performance RALF TH. KRAMPE AND K. ANDERS ERICSSON	84
PART TWO STRUCTURE AND MEANING IN PERFORMANCE	
5 The conductor and the theorist: Furtwängler, Schenker and the first movement of Beethoven's Ninth Symphony NICHOLAS COOK	105
6 A curious moment in Schumann's Fourth Symphony: structure as the fusion of affect and intuition DAVID EPSTEIN	126
7 Beginning–ending ambiguity: consequences of performance choices JANET M. LEVY	150
8 Strategies of irony in Prokofiev's Violin Sonata in F minor Op. 80 RONALD WOODLEY	170
PART THREE PERFORMANCE AS PROCESS	
9 Performance and analysis: interaction and interpretation JOEL LESTER	197
10 Analysis and the act of performance WILLIAM ROTHSTEIN	217
11 The pianist as critic EDWARD T. CONE	241
12 Playing in time: rhythm, metre and tempo in Brahms's <i>Fantasiën</i> Op. 116 JOHN RINK	254
<i>Index</i>	283