

## Editorial

Volume 6 of *Music Performance Research* includes six articles illustrating the wide range of approaches taken by researchers with backgrounds in very different disciplines to the study of music performance, and a report on the CMPCP/ Performance Studies Network conference held at Cambridge University in April 2013.

'The improvisatory approach to classical music performance: An empirical investigation into its characteristics and impact' represents a ground-breaking collaboration between a performer / teacher (David Dolan), performer / researcher (Eugene Feygelson), music psychologist (John Sloboda), mathematical physicist (Henrik Jeldtoft Jensen) and neuroscientist (Björn Crüts). Roger Dean, Kirk Olsen and Freya Bailes ask 'Is there a "rise-fall temporal archetype" in the music of Joseph Haydn?' with references to recordings and scores; Amanda Glauert considers the ways in which the philosophical ideas of Herder can be implemented by musicians in "Do you know the land?" Unfolding the secrets of the lyric in performance'. In 'The reconstitution of historical piano recordings: Vladimir de Pachmann plays Chopin's Nocturne in E Minor' Nigel Nettheim makes gramophone and piano roll recordings accessible to the general listener and music performance student alike; Martin Blain discusses 'Composition-as-research: *Connecting Flights II* for Clarinet Quartet – a research methodology for composers' in the light of practice-as-research methods more commonly utilised by performers. Finally, Biranda Ford describes a project involving students from different disciplines: 'Approaches to performance: A comparison of music and acting students' concepts of preparation, audience and performance'.

As always, I should like to thank my Co-Editors, Helena Gaunt and Susan Hallam, for their support. I am grateful to the Action Editors, reviewers and specialist advisers for their invaluable contributions to the articles that have been submitted to *Music Performance Research* over the past 18 months, only a fraction of which appear in the present volume. They will be thanked by name in a future Editorial. I am once again indebted to my colleagues at the Royal Northern College of Music, which hosts the journal, but particularly Naomi Norton (Editorial Assistant since June 2013), Peter Stacey and Christina Brand.

Jane Ginsborg (Managing Editor), RNCM – November 2013