

Editorial

Welcome to Volume 7 of *Music Performance Research*. Once again we are delighted to publish five articles illustrating a variety of perspectives on music performance.

Fernando Benadon and Damián Zanette explore rubato in recorded performances of J. S. Bach's C Major Prelude via a listening experiment and statistical analysis of timing contours. Daniel Bangert, Emery Schubert and Dorottya Fabian report an observational study of violinists' decision-making processes while sight-reading, practising and performing an unaccompanied work from the Baroque period. Jennifer Mishra and Barbara Fast also address issues arising from practising, as reported in a series of interviews with an elite orchestral woodwind player reflecting on the challenges of preparing to perform contemporary music, effectively as a soloist within a large ensemble. The recorder player Arnold Dolmetsch was a very different kind of performer. George Kennaway uses him as a case study of the creation and presentation of a performing persona in a wide-ranging essay drawing on literary and sociological theories. Finally, Laura Stambaugh evaluates the potential for behavioural research on wind performance to be enhanced by the use of MIDI wind controllers to be played by clarinettists and saxophonists, rather than their own conventional, acoustic instruments.

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Jane Ginsborg (Managing Editor), RNCM – August 2015