

# **Book Proposal: Interpretation: A Creative Approach to Interpretation and Performance**

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## **1. Statement of Aims: Interpretation is central to classical music worldwide, yet its explicit instruction is often overlooked across diverse educational systems.**

Interpretation is the artistic foundation of classical music education. It is what elevates classical music beyond technical complexity, distinguishing it as a dynamic and expressive art form. Yet, despite its centrality, interpretation remains an underexplored and poorly integrated topic in music education.

Traditionally, interpretation has been transmitted tacitly through the apprenticeship model, with little explicit discussion or formal instruction. However, the educational landscape has diversified. While apprenticeship remains vital, it is no longer sufficient as the sole method for training today's classical musicians. Interpretation—encompassing artistic reasoning, critical debate, and creative experimentation—is increasingly recognized as essential, prompting greater attention within music education.

This book seeks to support this ongoing shift by establishing interpretation as a core, explicit component of the classical music curriculum. By offering a structured and comprehensive resource, it empowers educators and students alike to engage deeply with the art of interpretation, ensuring it assumes its rightful place at the heart of music education.

In this book, we introduce readers to definitions, traditions, and value systems related to interpretation, alongside practical approaches for engaging with it. These strategies range from working with the score through narratives and expectations to exploring performance, performer identity, and the contextualization of concerts.

Importantly, this book does not advocate for specific interpretive strategies as inherently superior, nor does it impose rigid boundaries on what falls within the limits of the score. Instead, its purpose is to illuminate the multifaceted nature of interpretation, offering diverse examples while encouraging exploration of various values and purposes. To ensure a rich and balanced perspective, the book draws on existing artistic research literature as well as the authors' experiences as researchers, practitioners, and educators.

To the best of our knowledge, this is the first pedagogical textbook that combines a comprehensive introduction to interpretive theory with practical guidance for music academy students at the master's and advanced undergraduate levels, filling a critical gap in the resources available to aspiring musicians.

## **2. Chapter Headings and Abstracts**

### **1. Why**

This opening chapter sets a positive and uplifting tone for the book's purpose: to equip readers with the knowledge and tools to reflect on and practice interpretation in alignment with their own values. It aims to foster confidence and creative freedom, emphasizing the central themes of being alive, empowered, and responsible in the art of interpretation.

### **2. What is Interpretation**

This chapter proposes several definitions of interpretation, exploring categories such as contemporary/classical, solo/chamber/orchestral, and live/recorded performance. It also considers interpretation as layers of "distortions," highlighting how music transforms from score to performance. Additionally, the chapter introduces graphical representations as a method for understanding and engaging with interpretation.

### **3. Schools of Thought**

Classical musicians are often trained to emulate tacit knowledge through disciplined instruction, leaving less room for investigation and experimentation. This chapter examines the challenges of transitioning from apprentice to artist—someone with a dynamic relationship to behaviors, values, and contemporary relevance. Topics include imitation, goal-oriented and multiple interpretations, rehearsal strategies, and the role of mistakes in fostering growth.

### **4. Speaking in Multiple Aesthetic Languages/Paradigms**

This chapter explores three key areas: *Werktreue* and historically informed performance (HIP), composer-specific interpretation, and the creation of new interpretive languages. It examines how paradigms like *Werktreue* and HIP balance fidelity to tradition with personal values. In the composer-specific section, composers such as Brahms, Satie, and Xenakis illustrate how historical and cultural contexts shape performance. The chapter concludes by encouraging readers to reflect on their own interpretive choices.

### **5. Notation**

This chapter traces the evolution of musical notation from a tool for preservation to a medium for creative expression, emphasizing how it inherently invites interpretation. Practical examples illustrate how musicians engage with notation on different levels. The chapter also reflects on how recordings increasingly replace scores as primary references in the digital age, reshaping classical music interpretation.

### **6. Strategies for Creating an Interpretation**

A step-by-step guide to developing interpretations through five distinct layers:

Content & Structure: Building interpretation through detailed score observation.

Narration & Situation: Creating narratives and imaginative frameworks to bridge analytical and holistic approaches.

Expectation & Effect: Shaping musical expectations, fulfillment, and surprise to engage audiences.

Performing the Performer: Exploring performer identity and visual presence, using techniques from other performing arts.

Performance & Context: Incorporating elements like program notes, staging, and lighting to connect with the audience.

### **7. Working with Composers**

This chapter examines the dynamic relationship between performers and composers, exploring how their respective expectations shape collaboration. It discusses balancing the composer's intentions with interpretive freedom and offers strategies for effective rehearsal and deeper understanding.

### **8. Making Art**

The concluding chapter invites readers to reflect on what it means to "make art" in the classical music world. Using real-world examples—such as the works of Ivo Pogorelich, Patricia Kopatchinskaja, and Martin Grubinger—it explores tensions between tradition and innovation, celebrating the transformative potential of interpretation.

### 3. Definition of the Market

#### Primary Audience

- a. Music academy students (master's and advanced undergraduate levels)
- b. Educators and practitioners seeking a structured and practical approach to teaching interpretation.

#### Geographic Focus

The book is particularly relevant in regions such as Western Europe and the United States, where there is growing interest in challenging traditional hierarchies within classical music education. By addressing these shifts, the publication provides tools to help educators and students navigate beyond entrenched habits, biases, and preconceived notions often encountered in the classical music world.

#### Secondary Audience

- a. Professional musicians interested in expanding their interpretative approach.
- b. Researchers in music performance and pedagogy exploring new perspectives on interpretation.

### 4. Competing Books

While the field of interpretive studies is young, existing literature primarily addresses theoretical or academic perspectives. Existing works focus on theoretical insights but lack actionable strategies for educators and students. This book uniquely focuses on pedagogy and practical application.

#### Competing Titles:

Nicholas Cook, *Beyond the Score: Music as Performance* (2013). A study of performance but lacking pedagogical tools.

Leech-Wilkinson, *Challenging Performance* (2020). A critique of classical performance norms, not designed as a textbook.

### 5. Proposed Word Count and Format

Estimated word count: Approx. 50,000 words

- a. Core Content: 43,000 words with chapter 3, 4 and 6 being twice as long as the others
- b. Boxed text, exercises and captions for visuals: 7,000 words

Visuals: 40-50 grayscale illustrations (e.g., scores, diagrams).

Format: Print and eBook editions, with optional online materials (e.g., videos, audio).

### 6. Timetable

This table is an overview of our different roles in the drafting, feedback, and review process, followed by the deadline within this project.

Chapter	Draft	Feedback	Review
1	LL	HK	SR
2	LL	HK	SR
3	SR	LL	HK

4	SR	LL	HK
5	LL	HK	SR
6	HK	SR	LL
7	HK	SR	LL
8	LL	HK	SR

Milestone	Deadline
Chapter Outline Finalized	Completed
Parallel Drafting Begins	Ongoing
First Drafts Completed (All Chapters)	December 2025
Feedback and Reviews Completed	February 2026
Single Voice Editing Completed	March 2026
Single Voice Review Completed	May 2026
Manuscript Submitted for Editorial	May 2026
Editorial Feedback Incorporated	July 2026

## 7. Author and Editorial Team

This book builds on the artistic research project The Art of Interpretation (2021–2024), funded with €150,000 and culminating in the website [www.interpretation.dk](http://www.interpretation.dk). Authors Søren Rastogi, Henrik Knarborg, and Lasse Laursen bring expertise in performance, composition, and pedagogy, ensuring an authoritative and practical approach to interpretation.

## 8. Funding

We are currently in discussions with [Carlsbergfondet](#), [Augustinus fonden](#) og [Den Obelske Familiefond](#), which aligns with our mission to advance innovative music education.

## 9. Excerpt (drafts) from the book

### 1. Why

Interpretation is at the heart of what makes music a living art form. Without it, even the most brilliant compositions would remain silent, inert pages of ink. Yet the process of interpretation often feels intangible, shrouded in mystery, or constrained by unspoken rules. How do we decide what a piece of music truly "means"? How can we balance fidelity to the composer's intentions with our own creative instincts? And how can we create performances that not only honor the past but speak powerfully to the present?

This book is not a rulebook. It will not prescribe how you should play Beethoven or Xenakis, nor will it demand allegiance to a single interpretive tradition. Instead, it offers a framework—a set of concepts, historical insights, and practical tools—that will enable you to develop your own interpretations, grounded in knowledge yet open to creative exploration.

At the core of this book is a commitment to three principles:

1. Keeping Music Alive: Interpretation is not about static "correctness" but about making music resonate in the here and now. It involves understanding historical traditions while remaining unafraid to challenge them, breathing new life into works that might otherwise feel museum-like or predictable.

2. Empowerment Through Knowledge: A strong foundation in interpretation history, performance practices, and aesthetic paradigms gives you the confidence to make informed decisions. With this knowledge comes the freedom to choose, allowing you to engage with music on your terms.
3. Responsibility to the Art Form and the Audience: With freedom comes responsibility. As an interpreter, you have the power to shape how a piece is experienced, which carries both artistic and ethical weight. This book encourages you to embrace that responsibility with integrity and curiosity.

These principles are not only central to this book—they are central to you, the reader. As a classical musician, your role extends far beyond technical mastery or adherence to tradition. You are entrusted with bringing music to life, a task that demands knowledge, imagination, and a profound sense of artistic ownership. This book seeks to empower you to embrace that task with confidence, equipping you with the tools to create informed, imaginative, and personal interpretations.

## 2. What is interpretation

When a musician performs a musical score in front of an audience, it is referred to as an interpretation. Whether the interpretation captivates, enchants, or falls flat, it remains an interpretation.

However, significant disparities exist among interpretations, depending on three factors: 1) whether the performance is live or a studio recording, 2) the number of participating musicians, and 3) the performance history of the work.

Interpretations presented through recordings differ substantially from live performances. In a studio recording, elements such as physical presence, visual cues, and the contextual ambiance are absent. Conversely, in a live classical music concert, the involvement of audio technicians, soundproofing, and the option for retakes is nonexistent. Despite these clear distinctions, the literature often treats live and recorded performances as comparable, overlooking their fundamental differences. And it might be advisable to name them with a prefix like performative interpretation and studio interpretation, to avoid any mistakes.

The number of stakeholders involved also significantly influences interpretation, particularly for the musicians. A musician who is one among sixty, with a conductor leading the performance, has less influence over the interpretation than a soloist. This is not to say that orchestral musicians have no impact—they certainly do.

Finally, the performance history of a piece shapes the knowledge and expectations surrounding its interpretation for everyone involved, including the performers and the audience.

Kopiez & Wöllner present a compelling different perspective on interpretation, challenging the notion of it as a monolithic act. Instead, they describe interpretation as a layered phenomenon, consisting of three distinct levels that shape every performance:

Noise of being human: Subtle imperfections arising from our physiology and cognitive processes, highlighting that no performance can be mechanically perfect.

Rehearsed reflexes: Habits and stylistic conventions internalized through training, which can simultaneously enrich and constrain interpretations.

Intentions: Deliberate, conscious choices that reflect the musician's personality.

An alternative perspective on the core elements of interpretation is presented in the accompanying illustration. This visualization highlights the intricate interplay between the musician, the composition, and the act of interpretation, encouraging reflection on their interconnected roles and attributes.



An illustration of the interplay between the three central elements of musical interpretation: the musician, the composition, and the act of interpretation. Each element is accompanied by examples of its defining qualities—such as creativity, notation, and emotion—while encouraging further reflection on other potential attributes. Surrounding them is the broader context, including the concert hall, audience, societal norms, and "reality," which shape and negotiate how music is experienced and performed. The graphic emphasizes the dynamic connections and negotiations between personal artistry, cultural influences, and historical frameworks in the interpretive process.

(Literature: Kopiez & Wöllner (2017): Musikalische Interpretation und Reproduktion; Eve Klein: Is classical music 'boring'? A discussion of fidelity, virtuosity and performance in classical music recording (2014))

### 3. School of thought

Understanding how musicians, like yourself, are taught is key to unraveling not only their artistic choices but also the cultural values they embody. A musician's education shapes their approach to interpretation, technique, and creativity, reflecting the traditions, hierarchies, and ideologies of their field.

For instrumentalists in music academies, the primary instruction often comes through two channels: regular lessons with a local teacher and master classes led by visiting, successful musicians. This dual system allows for diverse pedagogical strategies but is generally dominated by the master-apprentice model, a deeply relational and hierarchical approach to teaching.

This model emphasizes the preservation and transmission of tradition while providing highly individualized feedback tailored to the apprentice's specific needs and progress. In this setting, the master serves as a living example, embodying excellence while holding significant authority over the learning process. Apprentices acquire skills primarily through observation and imitation of the master. Tacit knowledge forms the foundation of this learning process.

A hallmark of this model is the master class, where a student performs a prepared piece before a visiting master. These classes rely on the authority and admiration commanded by the master, using one-directional communication in which feedback is given through demonstration, singing, or anecdotes rather than structured argumentation. The master's personal interpretative framework shapes the session, often leaving little room for verbal discussion or critical engagement.

At its best, the master-apprentice model is both individualized and holistic, enabling students to gain a comprehensive understanding of a complex, historically rooted practice—a method that empowers musicians to work within tradition exploring new creative paths.

However, recent research highlights concerns about the model, particularly in master classes. The reliance on tacit knowledge and imitation limits opportunities for verbal discussion, argumentation, and reflection. The hierarchical nature of the relationship can suppress curiosity and autonomy, leaving students to passively absorb values and interpretive paradigms without critically engaging with them.

### **3.1 Right Interpretation or multiple interpretations**

A typical feature of traditional music education is the notion of "the right interpretation." This concept often implies that there is one correct way to perform a piece, typically framed as fidelity to the score. Philosophically, this idea may stem from an idealized view of the score, with the argument being: if we play the score exactly as written, we achieve the "right" interpretation.

However, musical notation is inherently incomplete; it cannot convey every nuance required for a performance. Thus, advocating for "the right interpretation" inevitably translates to favoring an interpretation that adheres to the score while supplementing the missing details in ways consistent with tradition. Performance traditions, cultivated over generations, often feel so natural to their champions that deviations from them may seem jarring or even incorrect.

This perspective underpins the master-apprentice model in music education. In this model, the master often passes down not just skills but also a deeply ingrained stylistic framework. This approach has significant merits: it preserves cultural traditions, fosters shared aesthetic values, and helps musicians develop the discipline and nuance required for orchestral auditions and ensemble work.

While the master-apprentice model excels in preserving tradition and cultivating shared musical values, it may leave less room for personal expression or creative exploration, particularly in solo or chamber settings. Soloists, in particular, are often expected to bring a unique perspective to their performances, which requires moving beyond strict adherence to a single interpretive paradigm.

A pedagogical strategy to address this is the practice of multiple interpretations. In this approach, a student might perform one interpretation aligned with the master's guidance or a specific tradition, and another that is self-created, exploratory, or imaginative. Such a dual approach offers several benefits:

- **Active Engagement:** Students interact with interpretation as a dynamic, creative process.
- **Critical Reflection:** Comparing and discussing multiple interpretations helps clarify the aesthetic and emotional impacts of different choices.
- **Flexibility:** It highlights the interpretive possibilities within and beyond traditional boundaries, helping students navigate between convention and innovation.

Encouraging students to investigate diverse interpretations does not mean rejecting tradition but rather broadening the interpretive landscape. This approach improves their ability to identify and navigate different interpretive strategies while fostering their participation in classical music as an evolving art form. It aligns with ideas presented by Leech-Wilkinson in *Challenging Performance*, which advocates for a more explorative and reflective practice in music interpretation.

(Literature: Leech-Wilkinson, Daniel (2020). *Challenging Performance: Classical Music Performance Norms and How to Escape Them*)



### **Imitation and limitation**

In this quote from Ruijters Embracing the “Wrong” in Classical Music Interpretation, she reflects on some of her own experiences with apprenticeship:

“a musician’s critical and reflective ability will often remain weak in an environment where they do not learn to make independent choices in their own practice. For example, performers are afraid to deviate from contemporary performance norms, and instead conform to agreed-upon expectations of how particular composers’ styles should sound”. “The assessments provide a one-sided perspective of the program from which teachers teach and tend to reinforce both the work concept and conventional tastes (Hill, 2018, pp. 163-166). These systems stimulate technical skills and knowledge of classical music and also guarantee the successful implementation of performance standards, but leave students little room to choose their own path and discover other interpretations. The pressure to conform to contemporary performance practice or to take a creative stance regarding a score is an act of non-conformity within the ideology, which is often socially undesirable within training and considered to be a misconception by gatekeepers<sup>2</sup> like teachers, concert programmers and Examiners.”

Literature: Ruijter. Embracing the Wrong in Classical Music Interpretation. 2023

### **Can we improve the learning outcome of master class?**

In The Sorcerer’s Apprentice’s Apprentices, Carl Holmgren examines the master-apprentice model in piano master classes through empirical observation and philosophical analysis. Key findings include:

The master’s interpretative authority is framed as “secret knowledge,” tied to personal experience and lineage. This model emphasizes imitation and the transmission of tacit knowledge, often at the expense of fostering critical reflection, student autonomy, or a negotiation of interpretive ideas. While students frequently improve technically and artistically during sessions, they often struggle to transfer specific feedback into broader learning or develop independent interpretative strategies.

Holmgren ultimately calls for a reevaluation of the master-apprentice model, advocating for a balance between tradition and a more reflective, dialogical, and student-centered approach to teaching musical interpretation.

Literature: Holmgren (2020): The Sorcerer’s Apprentice’s apprentices

### **Chapter 6.3: Expectations & microtiming**

The contrast between the first and subsequent hearings of a musical work is profound. On first hearing, anything seems possible, limited only by imagination. With repeated listening, this openness narrows as the listener becomes familiar with the musical material. Yet many classical music listeners are drawn to this process—some for the comfort of familiarity, others to discover new dimensions of the work and their own evolving perceptions.

Becoming highly familiar with a work transforms many of its original intentions in relation to expectation and surprise. An unfamiliar chord or dynamic, initially surprising, can become expected through repeated listening.

However, expectations can be reawakened when the music breaks from the predictable—whether through a shift in dynamics, altered phrasing, or unconventional pacing.

A tool for reintroducing this sense of expectation is microtiming. Microtiming does not alter the actual content of the piece but allows for flexibility in the timing, which can engage the listener in a dialogue about when musical events occur.

Microtiming is present in all music—partly due to human imprecision and partly because of performance conventions within the framework of *Werktreue*. Generally, *Werktreue* upholds a regular tempo, using minor deviations primarily to emphasize structural or dynamic elements.

However, employing microtiming more broadly, such as to express the emotional content of the music (by stressing or relaxing the pace, emphasizing what was once surprising, etc.), can create a heightened state of active listening, where the focus shifts to an exploration of the unfolding music.

By manipulating microtiming, performers can stretch or contract musical tension, creating a richer and more dynamic interpretive landscape. The performer's role, then, is to balance fulfillment and surprise carefully, avoiding both dull predictability and chaotic excess.

Though effective, this approach may raise questions of authenticity. Unusual interpretive decisions, such as microtiming adjustments, can be seen as distortions rather than revelations. However, if the work is driven by timing, variation, and narrative—elements where fulfillment and surprise can fade with repetition—this strategy may be viewed as restoring an originally required participatory listening experience.

#### **Micro-timing**

Micro-timing refers to subtle variations in timing that deviate from strict metronomic precision, adding expressive nuance to musical performance. The timing adjustments can manifest in several ways:

**Tempo Displacement:** Notes may sound slightly early or late, as if the temporal flow were gently stretched or compressed.

**Asynchronous Timing:** When different elements are not completely aligned, giving one or several elements a more individual presence, like when a melodic line is slightly shifted in relation to its accompaniment.

**Rhythmic Inflection:** Groups of notes that are subtly disrupted in their timing, making them less quantized.

**Tempo Modification:** Slightly changing the overall tempo of the music, as subtle fluctuations in tempo prevent music from feeling rigid or mechanical.

**Rubato (Italian for "stolen time"):** Often explained as time taken from one beat that is ideally compensated on another beat to uphold the global tempo intact, though this compensation rarely happens.

Brahms, for example, was known for his use of micro-timing, often lingering on entire phrases rather than single notes. His approach emphasized the beauty of musical ideas rather than strict metric consistency.

Micro-timing can also be used systematically, as in the early second beat typical of Viennese waltz performance.

#### **ITPRA – A Theory of Expectation**

David Huron's ITPRA theory offers a comprehensive framework for understanding how listeners process musical expectations. The acronym stands for Imagination, Tension, Prediction, Reaction, and Appraisal, each representing distinct phases within the experience of expectation.

Before a Musical Event:

Imagination Response: The brain anticipates possible outcomes based on patterns and prior experiences.

Tension Response: Physiological tension builds in anticipation of the outcome.

After a Musical Event:

Prediction Response: The brain evaluates whether the outcome matched prior expectations.

Reaction Response: An immediate emotional or physiological response occurs, often tied to surprise or confirmation.

Appraisal Response: A reflective judgment assesses the overall experience, determining whether the musical moment was satisfying or disappointing.

The model emphasizes how expectation supports attention and engagement, influencing both emotional impact and critical judgment in the listening experience.

Literature: David Huron: *Sweet Anticipation: Music and the Psychology of Expectation* (2010)

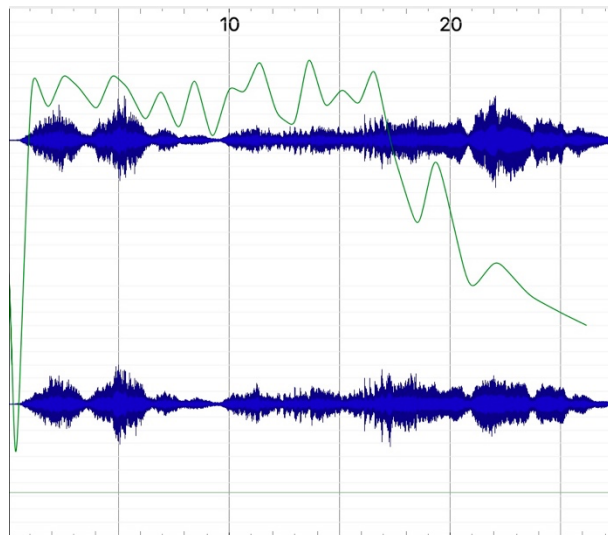
### Microtiming in Interpretation

Sibelius' 2nd Symphony, 1st Movement, Bars 1-16

This section explores microtiming as a crucial element of interpretive expression, using the opening bars of Sibelius' 2nd Symphony as a case study. The examples reveal how subtle tempo variations makes very different narratives. Järvi starts at a higher tempo with constant fluctuations, gradually slowing down significantly, while Koussevitzky focuses more on clarifying the metrical beats, making the music feel calmer and more predictable. However, both take approximately 28 seconds to perform the 16 bars.

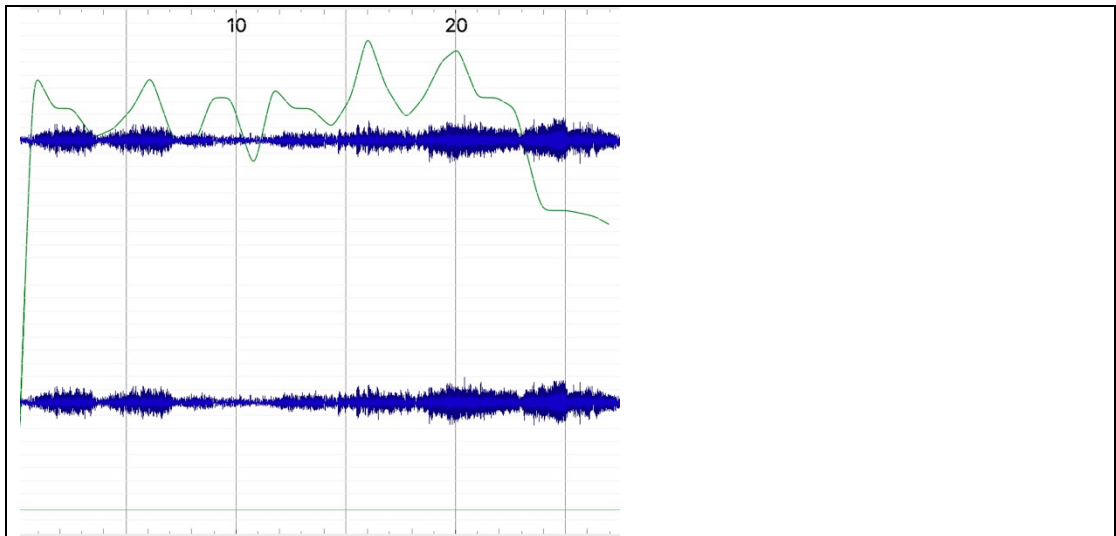
Listen and Compare

Example 1: Paavo Järvi / Orchestra de Paris (2010) ([Link](#))



The green curve illustrates tempo fluctuation over the 16 bars. The higher the curve, the faster the tempo.

Example 2: Serge Koussevitzky / Boston Symphony Orchestra (1950) ([Link](#))



Similarly, the green curve maps the tempo variations.

### Isolating Tempo Alone

To further highlight the effect of microtiming, the metronome reference for both recordings is provided:

Example 1: Paavo Järvi ([Link](#))

Example 2: Serge Koussevitzky ([Link](#))

## Step-by-Step Instruction for Applying Microtiming in Musical Interpretation

### preparation

#### Identify a Relevant Piece of Music

Choose a short section in a piece where timing and pacing play a central role in musical expression.

#### Analyze the Musical Material

Examine the score for structural elements such as dynamics, phrasing, articulation, and textural or harmonic changes where microtiming could enhance musical expression.

Also, take note of any details that catch your attention intuitively.

Identify moments of high predictability—whether expectations are fulfilled or disrupted—as well as points of tension and release.

### experimentation

#### Experiment with Tempo Displacement

Emphasize moments of fulfillment or release or create surprise by slightly shifting the timing.

Experiment with both adjustments you expect to be effective and those you think might be less successful.

The goal is to build an intuitive understanding of how this tool affects musical expression.

#### Experiment with Rhythmic Inflection

Identify groups of notes and explore different rhythmic inflections.

Try varying rhythmic patterns and observe their impact on expression.

You might even try adding words—one syllable per note—to explore the many ways a phrase can be shaped and pronounced.

#### Experiment with Tempo Modification

Divide the section into smaller segments and apply slight tempo variations to each.

Write the tempo adjustments into the score and practice each segment with a metronome until you've internalized the variations.

Then, try playing through the entire section while adjusting to the rehearsed tempi on the fly.

Repeat this process with different sets of tempo variations.

### evaluation

#### Record, Listen, and Reflect

Record your experiments and listen critically.

Reflect on both the sound and how the timing adjustments felt while playing.

Identify the most effective combinations of tempo displacement, rhythmic inflection, and tempo modification.

## 10. Literature

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## 11. CV

### Lasse Laursen – Composer and Music Theorist

Lasse Laursen is a composer and music theorist with more than two decades of teaching experience at [The Royal Academy of Music](#), Aarhus. He specializes in music theory, composition, orchestration, and the history of electronic music. He has spearheaded numerous artistic and pedagogical research projects exploring orchestration and musical interpretation, including *Orchestration Methods in Sound-Oriented Composition* and *The Art of Interpretation*, both funded by the Danish Arts Council. Laursen also serves as vice-chairman of the internationally recognized [Spor Festival](#).

#### Selected Research and Development Projects

2022–2024: *The Art of Interpretation*, artistic research with Søren Rastogi (piano) and Henrik Knarborg (percussion)

2020–2021: *Interpretation in Theory and Practice*, pedagogical development project (Rastogi & Knarborg)

2017–2024: *Orchestration Analysis*, pedagogical textbook on orchestration (published 2024)

2015–2017: *Orchestration Strategies in Sound-Oriented Composition*, artistic research

2008–2015: *The Idiomatic Orchestra* (with KA Rasmussen), published in 2015

#### Selected Publications

2024: *Orchestration Analysis*. Available at [www.orchestrationanalysis.online](http://www.orchestrationanalysis.online)

2024: *The Art of Interpretation* (2024). Available at [www.interpretation.dk](http://www.interpretation.dk)

2016: “Double Up: Orchestration Strategies in Simon Steen-Andersen’s Music,” *Music Theory Online*, 22(3), 2016. Read [here](#)

2015: *The Idiomatic Orchestra* (2015). Available at [www.theidiomaticorchestra.net](http://www.theidiomaticorchestra.net)

### Søren Rastogi – Pianist

Søren Rastogi has established himself as a distinguished figure on the international classical music scene. He is a very active performer, both as a soloist, chamber musician and accompanist. As a teacher, he has more than fifteen years of experience at [The Royal Danish Academy of Music](#), Copenhagen, and [The Royal Academy of Music](#), Aarhus, where he holds a



position as Associate Professor. As an artistic researcher, he explores innovative teaching methodologies at the conservatory level and contributes extensively to artistic research. Additionally, he serves as Chairman of the Jury for [The Aarhus International Piano Competition](#). For more information, visit [www.sorenrastogi.com](http://www.sorenrastogi.com).

#### Selected Research and Development Projects

2022-2024: [The Art of Interpretation](#), Artistic Research Project with Lasse Laursen and Henrik Knarborg.

2021-2024: [Online Learning - from Beginner to Elite](#), Research Project. Collaboration with Aalborg University and Aalborg School of Culture. Secured external funding of approx. 4 million DKK, served on the steering committee, and contributed to the research.

2020-2021: Interpretation in Theory and Practice, Pedagogical Development Project in collaboration with Henrik Knarborg and Lasse Laursen.

2018-2019: Blended Piano, Pedagogical Development Project. Pilot project integrating online learning tools in conservatory-level piano education.

2013-2017: [FormingPerforming](#), Artistic Development Project. Investigation of practice methods for classical musicians.

#### Selected Publications

2024: *The Art of Interpretation* (2024). Available at [www.interpretation.dk](http://www.interpretation.dk)

2019: Co-author of "[Undersøgelse af Genreorganisationsområdet](#)" investigative report commissioned by the Danish Arts Council, Danish Ministry of Culture, 2019

2017: [FormingPerforming](#), eBook presenting the results of the Artistic Development Project. RDAM 2017

2016: "FormingPerforming - en undersøgelse af en klassisk musikers øveproces" in "[Kunstnerisk udviklingsvirksomhed - en antologi](#)" (Ed. Anne Gry Haugland), RDAM 2016

### **Henrik Knarborg – Percussion Artist, Teacher and Artistic Researcher**

Henrik Knarborg has made a significant impact on the international stage over the past 25 years. As an artist, he pushes the boundaries of conventional performance; as a teacher, he explores student-centered learning within a traditionally master-pupil-based field; and as an artistic researcher, his work ranges from quantitative studies on sound transformation using Japanese Ki-Aikido techniques in percussion to qualitative, cross-disciplinary research on artistic methods and displacement between art forms. For more information on his artistic career, visit [www.henrikknarborg.com](http://www.henrikknarborg.com).

## Selected Research and Development Projects

2024-2026: *Between and Beyond* – Artistic research exploring displacement and resonance between methods of different art forms. (Collaboration between Royal Academy of Music Aarhus and Danish National School of Performance Arts)

2021-2023 *Art of Interpretation*. Artistic Research with Søren Rastogi and Lasse Laursen. [www.interpretation.dk](http://www.interpretation.dk)

2020-2021: *Interpretation in Theory and Practice*. Pedagogical Development Project with Søren Rastogi and Lasse Laursen

2017-2020 *Neu Erhörte Klänge*, Artistic Research Project. Seven presentations and two poster presentations of the project in the USA, Italy, Sweden, Spain, and England.

2016-2018 *Marimba, Mallet and Mind*. Intervention study. Collaboration with Center for Music in the Brain, Aarhus.

2015-2018 *Neu Erhörte Klänge*, Artistic Research. Connections between the didactics of Japanese Ki-Aikido and percussion, applied to the interpretation of a Japanese marimba work and a newly composed solo concerto by British composer Laura Bowler.

2012-2014 *Split Point*, Artistic Research, modern techniques and interpretation in collaboration with composer Simon Steen-Andersen.

## Selected Publications

2024: *The Art of Interpretation* (2024). Available at [www.interpretation.dk](http://www.interpretation.dk)

2019: Marimba, mallet and mind – enhancing the marimba sound by Ki-aikido approach  
Henrik Knarborg Larsen, Ole Adrian Heggli & Bjørn Petersen  
Journal of New Music Research, Volume 48, 2019 - Issue 5. Read [here](#)

2019: Neu Erhörte Klänge a research paper. Read [here](#)

2017: SPLITPOINT Aesthetic Choices in the Instrumentation of a Modern Percussion Work. Anthology of Artistic Research at the Royal Academy of Music, Aarhus/Aalborg. ISBN 978-87-989022-3-2