

# Reconstructing Schoenberg: Rehearsing and performing together

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When musicians perform from memory they draw on performance cues (PCs) or landmarks for retrieval. Many of these are prepared in practice but musicians also have spontaneous thoughts when performing. The aim of the present study was to identify the role of both in helping a singer recall a work from memory through analysing her use of musical cues from the accompaniment and verbal cues from the accompanist. Seventeen months after having given a public performance of the work, Schoenberg's Two Songs op. 14, the singer reconstructed and performed them again from memory, first without and then with the piano accompaniment, during the course of a 40-minute rehearsal that was recorded and transcribed. A total of 106 practice segments were analyzed. The singer sang the words and melody, listened to the pianist playing the accompaniment and talked with him in roughly equal proportions (around 30%); she also vocalized the melody. A content analysis of rehearsal talk will be presented. Typical errors included early entries and misremembering the words. While PCs are crucial features of the individual performer's mental representation of the work to be recalled, external cues from accompaniment and accompanist are also invaluable to the musician performing from memory.

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