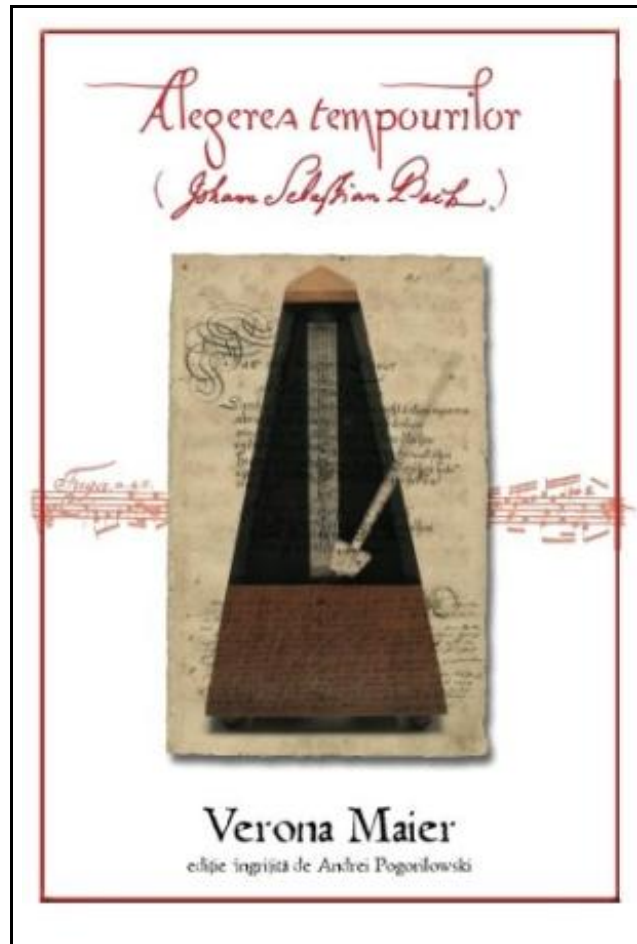


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Createspace Independent Publishing Platform, United States, 2013. Paperback. Book Condition: New. 229 x 152 mm. Language: Romansh . Brand New Book \*\*\*\*\* Print on Demand \*\*\*\*\*.In the spring of 2006, my friend, the pianist Verona Maier from the Bucharest National University of Music was seeking for a novel subject for her soon to be written doctoral thesis. In the following discussions I asked her if interpreters really know why they chose a tempo or another in scores that present no such specific indications. As interpretative tradition and good taste were her first handy answers, I replied that I could describe to her, in detail, why we are prone to choose a specific tempo for a specific piece of music - and that our decisions are actually governed by deep cognitive phenomena that I was willing to make her aware of. In the following week I mapped out for her all the time-related perceptual thresholds (see below) discovered and substantiated in the past decades by experimental psychologists and cognitive musicologists. A few months later Prof. Maier was able to produce the first results. She had the patience to notate all the tempi chosen by seven illustrious interpreters of Bach's Well Tempered Clavier and relate these to the cognitive conditioning I had previously made her aware of. First she would choose a specific Prelude or Fugue, make a thorough temporal analysis (both historical and perceptual) and decide which threshold(s) should be better served and which is, from this point of view, the best tempo choice. She would then compare the result with the seven mentioned interpretations and draw the necessary conclusions. In the fall of 2006, Prof. Maier's doctoral thesis received a summa cum laudae and made me wonder if more musicians should be made aware of the perceptual thresholds...

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