



## CONFERENCE PROGRAMME

**Friday 14 September [Roberts Building, Torrington Place, London WC1E 7JE]**

1130	Registration [Foyer]
1230	<b>Chair's Opening Address</b> [G06] Professor Graham Welch
1245	<b>Special Presentation: A History of the Society</b> [G06] Drs Charles Plummeridge, Gordon Cox, Desmond Sergeant (First Chair; Editor POM 1973–78) and Leon Crickmore with commentary by Professors Graham Welch and Eric Clarke
1330	<b>Keynote Address: What did the Past 40 Years Help Us to Understand about the Voice?</b> [G06] <b>Professor Johan Sundberg</b> Chair: Professor Eric Clarke
1430	BREAK [Foyer]
1500	<b>Editors' Symposium: From Submission to Publication</b> [G06] Co-Chairs: Professors Raymond MacDonald (POM 2006–13) and Margaret Barrett (RSME 2005–current) Panel: Professors Jane Davidson (POM 1997–2001), Susan Hallam (POM 2001–07), David Hargreaves (POM 1989–96), Dr Alexandra Lamont (POM 2012–current) and Louise Skelding (SAGE Representative)
1545	BREAK [Foyer]




THIS LOGO DENOTES PRESENTERS SUPPORTED BY A SEMPRE CONFERENCE AWARD

1615	<b>Parallel Session 1</b>		
	<i>Session 1a [G06]: Health &amp; Wellbeing</i> Chair: Professor John Sloboda	<i>Session 1b [G08]: Perception</i> Chair: Professor Ian Cross	<i>Session 1c [Room 110]: Therapy</i> Chair: Professor Jane Davidson
1615	IP: Aaron Williamon (HICKMAN WINNER 1998) et al.: Fit to Perform: Profiling Musicians' Physical and Mental Health	IP: Maria Varvarigou, Lucy Green & David Baker: The 'Ear Playing Project': Musical Learning Styles and Strategies	IP: Adam Ockelford: Music as a Proxy Language for Autistic Children and Young People
1645	<p>RR: Danica Giles, R. Ziegler, &amp; A. McDowall: Performance Anxiety, Health and Wellbeing, and Recovery in Performing Artists</p> <p>RR: Ioulia Papageorgi: 'A Bed of Nails': Professional Musicians' Accounts of the Experience of Performance Anxiety from a Phenomenological Perspective</p> <p>RR: Jill Mitchell et al.: Active Ageing: The Symbiosis of Music and Health in Third Age Relationships</p> <p> RR: Steve C. Brown: Moral Judgments and Demographics: An Exploration of Antecedents to Engagement in Music Piracy</p> <p> RR: Stephanie Bramley, Nicola Dibben &amp; Richard Rowe: The Influence of Music Tempo and Genre on Virtual Roulette Behaviour: Examining Psychological Mechanisms</p>	IP: Sagar Jilka: How Do 'Earworms' Start? Classifying the Everyday Circumstances of Involuntary Musical Imagery	<p>RS: Larissa Morand: The Effects of Background Music, Rhythm and Noise on a Sustained Attention Task in Adults with Williams Syndrome</p> <p>RS: Olin Parker: Rewiring the Brain: Fusing Psychology and Music Therapy with Music Education</p>

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1715	<p>IP: Andrea Creech et al.: Music for Life: Promoting Social Engagement and Wellbeing in Older People through Community-Supported Participation in Musical Activities</p>	<p>RR: Edward Roth: The Neural Correlates and Clinical Efficacy of Therapeutic Music Improvisation</p> <p>RR: Berit Vik: Effects of Music Production on Synaptic Plasticity</p> <p>RR: Michelle Phillips: Effect of Musical and Non-musical Factors on Sense of Duration during Music Listening</p> <p>RR: Gretchen Ross: Perception of Emotional Expression in Musical Performance by Individuals with Williams Syndrome</p> <p>RR: Freya Bailes &amp; Roger Dean: Changing Expectations: Does Retrospection Influence our Perceptions of Melodic Fit?</p>	<p>RS: Fredericke van Wijck et al.: Making Music after Stroke: Developing a Novel Intervention to Enhance Arm Function through Musical Activities</p> <p>RS: Katherine Finlay &amp; Joanna Rogers: Active versus Passive Relaxation: The Efficacy of Music Listening for Self-care and Pain Management</p>
1745	<p><b>Thoughts for Dinner: Reflections on Music Psychology [G06]</b>  <b>Professor Alf Gabrielsson (SEMPRE Lifetime Achiever)</b>          Chair: Professor Graham Welch</p>		
1815	<p>Depart Conference Venue</p>		
1915	<p><b>Wine Reception</b> [The Russell Hotel, Russell Square, London WC1B 5BE]          Presentation of Special Issues of <i>Psychology of Music &amp; Research Studies in Music Education</i> by Louise Skelding (SAGE) and <i>Editors' Choice Facsimile Edition of Psychology of Music</i> showcasing favourite papers of the past 40 years</p>		
2000	<p><b>Conference Dinner</b> (with piano accompaniment by Derek P)          [Note: Dress code is smart-casual]</p>		



**Saturday 15 September [Roberts Building, Torrington Place, London WC1E 7JE]**

0830	Late Registration [Foyer]		
0900	<b>Keynote Address: Dissonance, Conceptualization and Improvisation: Working within Qualitative Research Methodology [G06]</b> <b>Professor Liora Bresler</b> Chair: Professor Margaret Barrett		
1015	<b>Parallel Session 2</b>		
	<i>Session 2a [G06]: Motivation</i> Chair: Dr Gordon Cox	<i>Session 2b [G08]: Performing &amp; Listening</i> Chair: Professor Johan Sundberg	<i>Session 2c [Room 110]: Impact &amp; Interaction</i> Chair: Professor Raymond MacDonald
1015	IP: Susan Hallam et al.: What Best Predicts Motivation for Making Music in the Long Term?	RS: Robert Fulford & Jane Ginsborg: Verbal and Non-verbal Communication during Rehearsal and Performance between Musicians With and Without a Hearing Impairment  RS: Karen Wise, Mirjam James & John Rink: Practice and Perform: Creativity and Students' Transition between Practice Studio and Performance Platform	RR: Karen Burland & Mark Slater: Transition and Identity in Collaborative Creativity: Musical Success, Collaborative Failure  RR: Eric Clarke & Mark Doffman: Investigating Distributed Creativity  RR: Victoria Rowe & Susan Young: Young Pianists Composing with Interactive Music Software   RR: Simon Rose: A Qualitative Investigation of the Utility of Free Improvisation within Music Education  RR: Stephanie Pitts: Chances and Choices: Exploring the Impact of Music Education



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<p>1045</p>	<p>IP: John Sloboda &amp; Alinka Greasley: Evaluation of a Programme to Motivate 16-24-year-olds to Attend Classical Concerts as Audience Members</p>	<p> RR: Amalia Casas-Mas &amp; Juan Ignacio Pozo Is it Easier said than Done in Music Rehearsals? Differences in Planning, Practice and Evaluation in Traditional versus Constructivist Approaches in Different Music Cultures</p> <p>RR: Helen Prior (HICKMAN WINNER 2008): Multi-modal Understandings of Musical Shape: A Comparison of Violinists and Harpsichordists</p> <p>RR: Karen Burland, Jane Davidson &amp; Jane Ginsborg: What They Did Next: From Gifted Musical Children to Successful Mid-career Professional Musicians</p> <p>RR: Jason Musil &amp; Daniel Müllensiefen: Searching for Musical Personalities</p> <p>RR: Alexandra Lamont (HICKMAN WINNER 1996): Challenging Methodology: Mapping the Time Course of Engagement with Music</p>	<p>RS: Gianna Cassidy, Don Knox &amp; Raymond MacDonald: The Impact of Music on Gameplay, and Communication of Emotional Intent</p> <p>RS: Anna Paisley &amp; Gianna Cassidy: Game-Based Learning in Music Education: A Survey Investigation</p>
<p>1115</p>	<p>BREAK</p>		

1145	<b>Parallel Session 3</b>		
	<i>Session 3a [G06]: Musicality</i> Chair: Professor Susan Hallam	<i>Session 3b [G08]: Community</i> Chair: Dr Stephanie Pitts	<i>Session 3c [Room 110]: Learning, Teaching and Attending to Music</i> Chair: Professor Liora Bresler
1145	IP: Daniel Müllensiefen: Measuring the Facets of Musicality: The Goldsmiths Musical Sophistication Index	IP: Graça Mota: <i>A Casa Vai a Casa</i> : An Inclusive Concept of Community Service	<p>RR: Cynthia Stephens-Himonides: Exploring Piano Teaching and Learning from a Socio-Cultural Perspective</p> <p>RR: Alison Daubney: Beyond the Q-Standards: A Constructivist Approach to Developing Trainee Music Teachers</p> <p>RR: Catherine Preston: The Role of Musical Identities in the Changing Face of Music Education</p> <p>RR: Muriel Reigersberg: The Relevance of Ethnomusicological Research Methodologies and Theory to Music Psychology Practice, Research, Education and Policy</p> <p> RR: Guadalupe López-Íñiguez &amp; Juan Ignacio Pozo: Teachers' and Students' Roles in Constructive Practices: Who Deals with What?</p>
1215	IP: Iwan Wopereis, Paul Kirschner & Jeroen van Merriënboer: What Makes a Good Musical Improviser? An Expert View on Improvisational Expertise	IP: Nigel Bond & Margaret Barrett: Connecting through Music: An Investigation of the Contribution of a Music Program to Fostering Positive Youth Development	<p> RS: Guadalupe López-Íñiguez, Amalia Casas &amp; Juan Ignacio Pozo: Singing as a Self-Regulatory Device in Playing String Instruments: Are Constructive Learning Activities related to Singing?</p> <p>RS: Manuela Filippa &amp; Maya Gratier: Effect of Maternal Direct Singing and Speaking Stimulation on Preterm Infants in Nicu</p>





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1245	<p>RS: Stefanie Stadler Elmer: Early Song Singing: How do Children Acquire Rules?</p> <p>RS: Michael Forrester &amp; Emma Borthwick-Hunter: Analysing Musicality during the Early Years: Small Talk and Great Songs</p>	<p>RS: Alison Daubney &amp; Peter Chivers: Looked after Children: Barriers to Participation in Musical Learning Opportunities Out of School</p> <p>RS: Jennie Henley: Music Education for Young Offenders: A Case-study of a Good Vibrations Project within an English Young Offenders Institute</p>	<p>RS: Sarah Knight: Rhythms of Oratory: Investigating the Perception and Function of Periodicity in Persuasive Speech</p> <p>RS: Renee Timmers (HICKMAN WINNER 2002): Do Emotions Influence the Way we Perceive and Attend to Music?</p>
1315	LUNCH [Foyer]		
1345	<p><b>Poster Session*</b> [Foyer]</p> <p><b>Individual Postgraduate Tutorials</b> [Room 110] (sign-up sheet at Registration Desk)</p> <p><b>Small Group Discussions</b> [G06; G08 and Foyer]</p>		
1445	<p><b>Special Address and Film Documentary: <i>Return of the Nightingales: The Afghanistan National Institute of Music</i></b> [G06]</p> <p><b>Professor John Baily (SEMPRE Ambassador for Afghanistan)</b></p> <p>Chair: Professor Graham Welch</p>		
1515	BREAK [Foyer]		
1545	<p><b>Special Address: SEMPRE and SACCoM: An Inter-institutional Collaborative Scheme for Developing Music Psychology in Latin America</b> [G06]</p> <p><b>Isabel Cecilia Martinez and Favio Shifres</b></p> <p>Chair: Professor David Hargreaves</p>		
1600	<p><b>Special Address: A Thematic Analysis of the Usefulness of Small Grant Funding within the Music Sector: Researchers' Perceptions [Report sponsored by SEMPRE]</b> [G06]</p> <p><b>Jane Oakland</b></p> <p>Chair: Professor Graham Welch</p>		

1615	<b>Plenary: Current &amp; Future Challenges in Research in Music Psychology &amp; Music Education [G06]</b> Roundtable led by Professors John Sloboda (Editor POM, 1985–89) and Graham Welch (SEMPRE Chair) with Professors Eric Clarke (SRPMME Chair 1994–2000 ) and John Baily (SEMPRE Ambassador for Afghanistan)
1730	<b>Farewell Drinks</b>
1800	Conference End



## POSTER SESSION [Foyer]

### Display 1: Instrumental and Vocal Pedagogy [Chair: Professor Margaret Barrett]


- 
 Kirsteen Davidson-Kelly, Nikki Moran & Katie Overy: Mental Learning Techniques for Advanced Pianists: A Participant Observation Study
- 
 Luciana Hamond: Literature Synthesis on Intra and Interpersonal Feedback in Piano Learning and Teaching
- 
 Guadalupe López-Íñiguez, Amalia Casas & Juan Ignacio Pozo: Extralinguistic Tools as Self-regulatory Processes for Constructive Learning in Playing String Instruments
- 
 Juliana Manrique: Maximizing the Potentials of Piano Adult Beginners: What Data Reveals from a Functional Keyboard Class in a College Setting
- Claudia Mauléon Stäheli & Nicolas Alessandroni: Concepts in Singing Pedagogy: Support
- Helen Prior & Jane Ginsborg: Shaping Music during Learning: Exploring the Influence of Learning Strategy on Mental Representations



**Display 2: Education, Culture and Society [Chair: Professor Graham Welch]**

- Urszula Bissinger-Ćwierz: A Model for the Organizing and Functioning of Psychological and Pedagogical Counselling for Art Schools in Poland
- Karen Burland & Elaine King: The Impact of Institutional Values on Music Applicants' Perceptions of Studying at University
- Karen Burland & Stephanie Pitts: Coughing and Clapping: What does it mean to be an Audience Member and Why Does it Matter?
- Judit Csüllög & Krisztina Várady: Divided or Undivided System in the Hungarian Higher Education: Levels and Types of Music Teacher Training after the Recent Changes
- Arthur Gill & Donald DeVito: The Community Music Activity (CMA) Project in Pakistan
- Anna Gluska: The Role of Social Support for Successful Education of Musically Talented Students in Poland
-  Angelina Gutiérrez: Music and Peace Values in Action: A Transformative Pedagogy in a Southeast Asian Liberal Arts College
-  Durgesh Upadhyay: Music Training and Music Making among the Institutions of North India




**Display 3: Learning [Chair: Dr Alexandra Lamont]**

- Matthew Applegate: Making Tracks: An Augmented Train Track Music Sequencing System
-  Meghan Bathgate, Christian Schunn & Judith Sims-Knight: "Because it Makes me Happy": Investigating the Motivation and Learning Strategies of Adolescent Musicians in Less Formal Learning Environments
- Gianna Cassidy & Anna Paisley: Music Games: New Opportunities for Music Education
- Vicky Charissi: Pupils' Interactions in Computer-supported Music Making Activities: A Case Study with Key Stage 1 Pupils of a Primary School in London
- Rafal Lawendowski & Marta Łockiewicz: The Analysis of Musical Deficits in Developmental Dyslexia


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- Kai Stefan Lothwesen et al.: Does Posting Music Videos Help you to Improve as a Musician? An Explorative Study on Active Participation in the Internet Portal *Youtube*
- Liz Mellor: iSING, iLEAP, iCOMPOSE: Investigating Group Process using a Gestalt Psychotherapy Approach with 'Students-as-Researchers' within a University Music Department
- Edel Sanders: Musical Training and Mathematical Thinking

#### **Display 4: Musical Identities and Personalities [Chair: Professor Raymond MacDonald]**




-  Georgia Floridou: Personality and Musicality as Determinants of the Susceptibility to Earworms: An Online Survey and a Lab Study
-  Geraldine Leighton & Alexandra Lamont: 'A Musician Is ...': Windows into Children's Musical Self-identity
- Yuki Morijiri: How do Pianists Recognise Performance Elements as Part of their own Performance Identities?
-  Claire Renfrew, Raymond MacDonald & B. Duncan: "*What you are as a Musician is you, you know*": Investigating Musical Identities of Professional Classical Musicians
- Sergii Tukaiev, Tatyana V. Vasheka & Olga M. Radchuk: The Relationships between Typological and Personality Features and Music Preferences in Psychology Students

#### **Display 5: Therapy and Health [Chair: Professor Adam Ockelford]**

-  Elizabeth Brooker: Music Performance Anxiety: An Investigative Study into the Efficacy of Innovative Interventions when Applied to Piano Students at Undergraduate Level
- Jane Oakland & Holly Marland: Music for Health: Understanding the Needs of Professional Musicians Working within Healthcare Settings
- Mercédès Pavlicevic, Giorgos Tsiris, Camilla Farrant: In Defence of Music Therapy Evaluation: A Resource for Growing Theory and Practice?

- Neta Spiro, Camilla Farrant & Mércèdes Pavlicevic: Learning from Music Therapists: A View on the National Dementia Strategy
- Giorgos Tsiris, Mercèdes Pavlicevic, Neta Spiro: Professional Themes, Variations and Counterpoints: A Study of the British Journal of Music Therapy
- Claudia Zanini & Paulo Jardim: Music Therapy Effects of Life Quality of Hypertensive Patients

**Display 6: Perception and Cognition [Chair: Professor Aaron Williamon]**

- Hi Jee Kang: The Effects of Background Music on Second-Language Learning
-  Mats Kussner (HICKMAN WINNER, 2012) et al.: Shaping Sound and Music Kinaesthetically: Preliminary Findings from Musicians' and Non-musicians' Visualized Gestures [POSTER with Wii DEMONSTRATION in G06]
- Margarita Mazo: Music and the Heart: Affective Physiological Responses to Three Vocal Modalities of Expressing Sadness
- Michelle Phillips: Effects of Musical 'Chunking' on Sense of Time Passed
-  Alexie Shpenkov, Sergii Tukaiev, Sergii Krizhanovskiy & Mukola Yu Makarchouk: Features of EEG Dynamics during Listening to Music Depending on the Completeness of the Frequency Range
-  Annemieke van den Tol & Jane Edwards: Music Listening Motivations Predicted by Patterns of Cognitive Appraisal
- Hayley Trower, Adam Ockelford & Evangelos Himonides: Exploring the Relationship between Musical Memory and Expectancy in Repeated Melodic Stimuli
- Sergii Tukaiev et al.: EEG Characteristics during the Cognitive Testing and Listening to Music Depending on the Level of Emotional Burnout
- Clemens Wöllner: Sense of Agency for Highly Skilled Musical Actions

**Display 7: Performance [Chair: Professor Eric Clarke]**

- Artemis Apostolaki: The Effect of Pitch Labels on Music and Verbal Memory: A Comparative Study
- Erica Bises, Anders Friberg & Richard Parncutt: Computational Models of Music Performance in Relation to Musical Style and Performing Technique
- Mirjam James, Karen Wise & John Rink: Creative Performers – Creative Performances: Constructs and Processes
- Laura Ritchie, Bev Hale & Aaron Williamon: Self-efficacy Beliefs for Learning and Performance in Music and Sport
- Maria Sandgren: Improvisation as a Mindset for Enhancing Artistic Potential

**IMPORTANT NOTES**

1. The following abbreviations are used to indicate the presentation category in the programme: IP = Individual Paper (20 minutes plus 10 minutes questions); RS = Research Statement (10 minutes plus 5 minutes questions); RR = Research Rush (2-5 minutes; no audio-visual aids permitted)
2. The lecture theatre/room for each session is shown in brackets. The Foyer, GO6 (The Sir Ambrose Fleming Lecture Theatre) and GO8 (Sir David Davies Lecture Theatre) are located on the ground floor of the Roberts Building. Room 110 is on the first floor, accessible via the stairway or lift.
3. There is a small (public) cafe in the Foyer area. Refreshments and lunch will be provided throughout the conference (except lunch on Friday 14 September is not included).
4. Postgraduate students will be able to sign-up for individual tutorials with distinguished colleagues at the conference, including: Professor Liora Bresler, Professor Jane Davidson, Professor Susan Hallam, Professor David Hargreaves and Professor Johan Sundberg.
5. Book Displays will include material from SAGE Publishers (current & back-issues of POM & RSME), OUP and books in the SEMPRE Ashgate Series.
6. The programme is correct at the time of going to press. The conference committee reserves the right to make changes to the programme.