

Program of the
International Symposium on
Performance Science 2019

Edited by

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**International Symposium
on Performance Science**

16 | 20 July 2019
Melbourne | Australia

Convened by

Melbourne Conservatorium of Music
University of Melbourne

Centre for Performance Science
Royal College of Music | Imperial College London

www.performancescience.org

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International Symposium on
Performance Science 2019**

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Published by

Melbourne Conservatorium of Music
University of Melbourne
Victoria 3010
Australia

www.unimelb.edu.au

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Peer-review. Structured abstract submissions for the *Program of ISPS 2019* were invited for paper and poster presentations on research exploring the theme *Optimizing Performance*. Each submission was reviewed by three members of the Scientific Committee according to its quality and originality. Submissions were reviewed subsequently by the editors prior to acceptance.

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ISBN 978-0-7340-5551-4 (print) | 978-0-7340-5552-1 (online)

Cover design by Australian indigenous artist Mick Harding, *Wiinj Wurrdha yenga – Big Fire Performance*
Printed in Australia

Mick Harding belongs to the Yowong-Illam-Baluk clan (Mansfield Region) of the Taungwurrung people. He lives with his family in the rolling foothills of Gippsland's Strzelecki ranges, a short drive from Morwell National Park, and is an active member of the Taungwurrung local and Victorian Indigenous communities. Mick draws his inspiration from the compelling legends of his people and weaves the images of those legends into each of his art-works.

Welcome to ISPS 2019

We are delighted to welcome you to the International Symposium on Performance Science 2019 and to the Ian Potter Southbank Centre, the new home of the Melbourne Conservatorium of Music in the heart of Melbourne's Arts Precinct.

ISPS 2019 offers fascinating insight into performance, covering perspectives and practices from across a wide range of disciplines and reflecting a growing and truly international field of study. The program represents the very latest in performance science research and has been designed to provide you with ample opportunity to examine, discuss, and engage with performance. We hope that you have a successful and enjoyable symposium and a wonderful time in Melbourne.

Aaron Williamon
Solange Glasser
Gary E. McPherson

Scientific committee

Aaron Williamon, *co-chair*
Royal College of Music, London (UK)

Solange Glasser, *co-chair*
University of Melbourne (Australia)

Gary E. McPherson, *co-chair*
University of Melbourne (Australia)

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Kate Stevens
Western Sydney University (Australia)

Renee Timmers
University of Sheffield (UK)

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Tuesday, 16 July 2019

08:30-09:00	Registration	Foyer, Ground Floor
09:00-09:15	Welcome to the <i>Performance Science Development Day</i>	Kenneth Myer, Ground Floor
09:15-10:15	<i>Session A: Panel discussion</i> Jane Ginsborg (Royal Northern College of Music), Aaron Williamon (Royal College of Music) Being an EMCR in the changing publishing landscape: Writing for different types of audiences	Kenneth Myer, Ground Floor
10:15-10:45	Break (with refreshments)	Foyer, Level 3
10:45-11:15	<i>Session B: Q&A</i> Jane Davidson (University of Melbourne) Building collaborations and partnership	Kenneth Myer, Ground Floor
11:15-12:15	<i>Session C</i> Academic speed dating	Level 7
12:15-13:15	Lunch	Foyer, Level 3
13:15-14:00	<i>Session D</i> Robert Duke (University of Texas, Austin) Devising questions of significance for meaningful research	Kenneth Myer, Ground Floor
14:00-15:00	<i>Session E: Workshop on physical non-verbal communication</i> Rinske Ginsberg (University of Melbourne) Standing out from the crowd: Performing on your feet	Kenneth Myer, Ground Floor
15:00-17:00	Registration	Foyer, Ground Floor
17:00-17:30	Introduction and Welcome to Country	Hanson Dyer Hall, Level 3
17:30-18:30	<i>Performance</i> William Barton, Didgeridoo	Hanson Dyer Hall, Level 3
18:30-19:45	Welcome reception	Foyer, Level 3

Wednesday, 17 July 2019

08:30-09:00	Registration	Foyer, Ground Floor
09:00-10:00	<i>Keynote address</i> Zach Hambrick (Michigan State University) The origins of performance expertise: Beyond born versus made	Hanson Dyer Hall, Level 3
10:00-10:30	Break (with refreshments)	Foyer, Level 3
10:30-12:30	Thematic sessions	Level 7
12:30-13:30	Lunch	Foyer, Level 3
13:30-15:00	Thematic sessions	Level 7
15:00-15:30	Break (with refreshments)	Foyer, Level 3
15:30-17:00	Thematic sessions	Level 7
17:00-18:00	Reception	Foyer, Level 3

Thursday, 18 July 2019

08:30-09:00	Registration	Foyer, Ground Floor
09:00-10:00	<i>Keynote address</i> Jane Davidson (University of Melbourne) Lessons from the opera stage: Exploring the function of performance as a learning experience	Hanson Dyer Hall, Level 3
10:00-10:30	Break (with refreshments)	Foyer, Level 3
10:30-12:30	Thematic sessions	Level 7
12:30-13:30	Lunch	Foyer, Level 3
13:30-15:00	Thematic sessions	Level 7
15:00-15:30	Break (with refreshments)	Foyer, Level 3
15:30-17:00	Thematic sessions	Level 7
18:30-22:30	Conference dinner	National Gallery of Victoria

Friday, 19 July 2019

08:30-09:00	Registration	Foyer, Ground Floor
09:00-10:00	<i>Keynote address</i> Andrew Martin (University of New South Wales) Motivation traps experienced by elite performers—and what to do about them	Hanson Dyer Hall, Level 3
10:00-10:30	Break (with refreshments)	Foyer, Level 3
10:30-12:30	Thematic sessions	Level 7
12:30-13:30	Lunch	Foyer, Level 3
13:30-15:00	Thematic sessions	Level 7
15:00-16:00	Poster session (with refreshments)	Kenneth Myer, Ground Floor
16:00-17:00	<i>Graduate award paper</i> Anthony Chmiel (University of New South Wales) Psycho-historical contextualization versus imaginative engagement for music preference	Hanson Dyer Hall, Level 3
17:00-18:00	Reception	Foyer, Level 3

Saturday, 20 July 2019

08:30-09:00	Registration	Foyer, Ground Floor
09:00-10:00	<i>Keynote address</i> Mark Wiggins (Macquarie University) Cued performance: How cues make (and break) skilled activities	Hanson Dyer Hall, Level 3
10:00-10:30	Break (with refreshments)	Foyer, Level 3
10:30-12:30	Thematic sessions	Level 7
12:30-13:30	Lunch	Foyer, Level 3
13:30-15:00	Thematic sessions	Level 7
15:00-15:45	Closing remarks	Hanson Dyer Hall, Level 3

Tuesday, 16 July 2019

08:30-09:00	REGISTRATION Foyer, Ground Floor
09:00-09:15	WELCOME TO THE PERFORMANCE SCIENCE DEVELOPMENT DAY Kenneth Myer, Ground Floor
09:15-10:15	SESSION A: PANEL DISCUSSION Jane Ginsborg Royal Northern College of Music Aaron Williamon Royal College of Music, London Being an EMCR in the changing publishing landscape: Writing for different types of audiences Kenneth Myer, Ground Floor
10:15-10:45	BREAK (with refreshments) Foyer, Level 3
10:45-11:15	SESSION B: Q&A Jane Davidson University of Melbourne Building collaborations and partnership Kenneth Myer, Ground Floor
11:15-12:15	SESSION C Academic speed dating Level 7
12:15-13:15	LUNCH Foyer, Level 3
13:15-14:00	SESSION D Robert Duke University of Texas, Austin Devising questions of significance for meaningful research Kenneth Myer, Ground Floor
14:00-15:00	SESSION E: WORKSHOP ON PHYSICAL NON-VERBAL COMMUNICATION Rinske Ginsberg University of Melbourne Standing out from the crowd: Performing on your feet Kenneth Myer, Ground Floor
15:00-17:00	REGISTRATION Foyer, Ground Floor
17:00-17:30	INTRODUCTION AND WELCOME TO COUNTRY Hanson Dyer Hall, Level 3
17:30-18:30	PERFORMANCE William Barton, Didgeridoo Hanson Dyer Hall, Level 3
18:30-19:45	WELCOME RECEPTION

Wednesday, 17 July 2019

08:30-09:00	REGISTRATION Foyer, Ground Floor				
09:00-10:00	KEYNOTE ADDRESS Zach Hambrick Michigan State University The origins of performance expertise: Beyond born versus made <i>Chair:</i> Aaron Williamon Hanson Dyer Hall, Level 3				
10:00-10:30	BREAK (with refreshments) Foyer, Level 3				
10:30-11:30	THEMATIC SESSIONS				
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	<u>Ginsberg et al.</u> (cont.)	<u>Vella-Brodrick</u> (cont.)	<u>English et al.</u> Music for good: Reflections on a community music project through the lens of historical nostalgia	<u>Holth et al.</u> Influence of music-induced emotion on autobiographical memory and the subjective perception of time	<u>Sussex</u> The lyra viol in seventeenth-century England: Optimizing performance by finding the right instrument
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	701	708	709	721	722
	<u>Miura et al.</u> Proficiency estimation for piano performance based on gestural parameters	<u>Peistaraitė et al.</u> Emotion regulation processes can benefit self-regulated learning in musicians	<u>Dunbar et al.</u> Actors and musicians: Preparing for optimal performance	<u>López-Íñiguez et al.</u> Engaging music students in the professional life: The role of learning identity	<u>Qi et al.</u> The influence of tonality on input, visuo-motor coordination, and execution in pianists' sight-reading processes

11:30-12:30	THEMATIC SESSIONS				
	(cont.) 701	(cont.) 708	(cont.) 709	(cont.) 721	(cont.) 722
	<u>Meals</u> A question of lag: The relationship between conductor gesture and sonic response in instrumental ensembles	<u>Munzel et al.</u> Exploring emotion regulation goals and strategy choices for anxiety in music performance	<u>Dunbar et al.</u> (cont.)	<u>Rowley</u> Investigating undergraduate performance students' cognitive dispositions and their capacity to engage as future professionals	<u>Zhukov et al.</u> Exploring eye movement during woodwind sight-reading
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	–	<u>Kirsh et al.</u> Time course of creativity in dance	<u>Glasser</u> ‘Playing out of hue’: Musical engagement and avoidance behaviors associated with the possession of synaesthesia and absolute pitch	<u>Tarr</u> Practicing jazz improvisation	<u>Atkins et al.</u> Effects of focus of attention on muscle activity in trained singers
	–	<u>Jabusch et al.</u> Forearm muscle co-contraction in drummers and its relation to expertise, tempo, and performance precision	<u>Gelding et al.</u> Auditory-sensorimotor connectivity during mental imagery of musical pitch and rhythm	<u>Blackwell</u> ‘Mistakes are just information’: A case study of a highly successful violin pedagogue	<u>Lipke-Perry et al.</u> The effect of attentional focus on piano performance
	–	<u>Santos et al.</u> The relationship between expressive intention and physical gestures	<u>Bairnsfather et al.</u> Characterizing the spectrum of absolute pitch ability	<u>MacArthur et al.</u> What is performance for the 7-year-old child learning to play the cello?	<u>López-Íñiguez et al.</u> Intra-individual change and variability in intentional self-regulation: A concert cellist optimizing performance

15:00-15:30	BREAK (with refreshments) Foyer, Level 3				
15:30-17:00	THEMATIC SESSIONS				
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	–	<u>Susino et al.</u> Refining the role cultural cues play in the cue redundancy model of emotion in music by considering stereotyping	<u>Duke et al.</u> (cont.)	<u>Holdaway et al.</u> (cont.)	<u>Stoessel et al.</u> The metaphor of sweetness in medieval and modern music listening
	–	<u>Smit et al.</u> Intrinsic and extrinsic mechanisms in affect perception of unfamiliar chords	<u>Duke et al.</u> (cont.)	<u>Nilssen</u> Can we help music students to practice better through knowledge of movement and anatomy? Teaching Timani at university level and the effects on technique, sound, and pain prevention	<u>Shoda et al.</u> How does the presence of audience facilitate and inhibit performance? Audience effects in public violin performance
17:00-18:00	RECEPTION Foyer, Level 3				

Thursday, 18 July 2019

08:30-09:00	<p>REGISTRATION</p> <p>Foyer, Ground Floor</p>				
09:00-10:00	<p>KEYNOTE ADDRESS</p> <p>Jane Davidson University of Melbourne</p> <p>Lessons from the opera stage: Exploring the function of performance as a learning experience</p> <p><i>Chair:</i> Solange Glasser</p> <p>Hanson Dyer Hall, Level 3</p>				
10:00-10:30	<p>BREAK</p> <p>(with refreshments)</p> <p>Foyer, Level 3</p>				
10:30-11:30	<p>THEMATIC SESSIONS</p>				
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11:30-12:30	THEMATIC SESSIONS				
	(cont.) 701	(cont.) 708	(cont.) 709	(cont.) 721	(cont.) 722
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15:00-15:30	BREAK (with refreshments) Foyer, Level 3				
15:30-17:00	THEMATIC SESSIONS				
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	–	<u>Osborne et al.</u> (cont.)	<u>Parncutt</u> Arranging a cappella pop: Compositional principles, pedagogical applications	<u>Héroux et al.</u> If a musician thinks of a sunrise while playing, will the crescendo be better? A pilot study	<u>Powell et al.</u> Investigating the cognitive, emotional, and social functions of violent music
	–	<u>Osborne et al.</u> (cont.)	<u>Schubert</u> Defining musical expression: Prototype or deviation from prototype?	<u>Mornell et al.</u> The practice behaviors of first year university music students	<u>McLachlan</u> Music and empowerment
17:00-18:00	BREAK				
18:30-22:30	CONFERENCE DINNER National Gallery of Victoria 180 St Kilda Road Melbourne www.ngv.vic.gov.au				

Friday, 19 July 2019

08:30-09:00	REGISTRATION Foyer, Ground Floor				
09:00-10:00	KEYNOTE ADDRESS Andrew Martin University of New South Wales Motivation traps experienced by elite performers— and what to do about them <i>Chair:</i> Gary McPherson Hanson Dyer Hall, Level 3				
10:00-10:30	BREAK (with refreshments) Foyer, Level 3				
10:30-11:30	THEMATIC SESSIONS				
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	<u>Zammit et al.</u> Optimizing performance through pre-performance routines: Preparing to perform in orchestras and chamber ensembles <u>Smith et al.</u> Predictive timbres based on formant analysis of singers	<u>de Man et al.</u> Dynamic adjustments of tool use in a response priming task in field hockey: The role of expertise in tool embodiment <u>Bonneville-Roussy</u> Motivational profiles of musicians from a self-determination theory perspective	<u>Wijsman et al.</u> Sound performers: Factors affecting student engagement with online health education <u>Johnson</u> Preparing tutors to support online music classes: A design-based research study	<u>Altenmüller et al.</u> Long-term perspectives on health status of music students: Evaluation of a comprehensive health and prevention program for music students <u>Richter et al.</u> Evaluation of therapeutic success and sustainability in musicians' medicine	<u>James</u> Performance communication and movement quality: Expertise and artistry <u>Karin</u> Movement, music, and emotion: Rediscovering innate motor coordination
11:30-12:30	THEMATIC SESSIONS				
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11:30-12:30	THEMATIC SESSIONS				
	(cont.) 701	(cont.) 708	(cont.) 709	(cont.) 721	(cont.) 722
	<u>MacRitchie et al.</u> Optimizing motor learning through new musical instrument interface design	<u>Blom et al.</u> (cont.)	<u>Zarza-Alzugaray et al.</u> Differences in music self-efficacy and social support among music students in Spain according to socio-demographic and educational factors	<u>Prince et al.</u> How general is dynamic attending theory?	<u>Taylor et al.</u> Goals in practice: Examining the goals and self-regulation of conservatoire students
12:30-13:30	LUNCH Foyer, Level 3				
13:30-15:00	THEMATIC SESSIONS				
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	<u>Tymoszek et al.</u> The HEartS epidemiological analyses: Associations between arts engagement and wellbeing in older adults in ELSA <u>Liley</u> Abandon all health, ye who enter here: Performing arts medicine and musician stereotypes <u>Anic et al.</u> Are the motor system and parietal cortex important for musical creativity? A tDCS study	<u>Evans et al.</u> Optimizing performance: Perspectives on the roles of motivation and the quantity and quality of practice <u>Evans et al.</u> (cont.) <u>Evans et al.</u> (cont.)	<u>Parncutt et al.</u> Live-streaming at international academic conferences: Technical guidelines and ethical considerations <u>Waddell et al.</u> Enhanced learning through peer- and self-evaluation technologies <u>Blackburn et al.</u> Performance studies in higher education: Approaches to teaching performance in a web-based environment	<u>Ginsborg et al.</u> Occupational health education and health literacy for musicians: Prevention is better than cure <u>Ginsborg et al.</u> (cont.) <u>Ginsborg et al.</u> (cont.)	<u>Blom et al.</u> Inside the semi-autonomous iPad (tablet) ensemble <u>Zorzal</u> Effect of gender, performance level, and teaching content on verbal teaching strategies for guitar <u>Gill et al.</u> Assessing an online music performance skills program for teachers and students: Effects on self-efficacy, anxiety, and performance

15:00-16:00	<p style="text-align: center;">POSTER SESSION</p> <p style="text-align: center;">Kenneth Myer, Ground Floor</p> <p><u>Asakura</u> The application of body movements to singing children's songs</p> <p><u>Ash et al.</u> Investigating stress-induced analgesia in musicians</p> <p><u>Bertsch</u> ERGO music collection: Ergonomic gadgets, physiological tools, and specific instruments to support music performance</p> <p><u>Cox et al.</u> Effects of verbal corrections on singers' perceptions and performance</p> <p><u>Dickson et al.</u> How does music aid sleep? Literature review</p> <p><u>Doherty et al.</u> Teaching flute to children with hearing loss: An analysis of teacher and student experience</p> <p><u>Fletcher et al.</u> Passion, lament, glory in flow</p> <p><u>Hansen et al.</u> Instrument-specific absolute pitch: Case-study validations and tests of underlying mechanisms</p> <p><u>Jääskeläinen et al.</u> Students' experienced workload in higher music education: A mixed method systematic review</p> <p><u>Kawakami et al.</u> Relationship between emotional value and movement in performance of Chinese Pipa</p> <p><u>Kawano et al.</u> The relationship between kinematic parameters and perception of upper limb movements in ballet dancers</p> <p><u>Krause et al.</u> The role of psychological needs and self-determination in perceived wellbeing associated with musical participation</p> <p><u>Kumar</u> Perceptions of trust in conductor-ensemble interactions through rehearsal observation</p> <p><u>Loomes</u> Music education in social network: Teaching strategies employed by Reddit users acting as instructors</p> <p><u>Loveridge</u> Using virtual reality to assist group singing in a real-time networked music rehearsal</p> <p><u>Matei et al.</u> Musicians' health literacy: A cross-sectional UK study</p> <p><u>Mito et al.</u> Differences in the performance motion of several keyboard instruments</p> <p><u>Mizuno et al.</u> The perception of the musical beat among Japanese young children: Aspects of the degree of synchrony</p> <p><u>Morreale</u> An early-stage autobiographical account of a new performance technology</p> <p><u>Nakashika et al.</u> Degree of inharmonicity: Index to evaluate sustain pedal control</p> <p><u>Okemoto et al.</u> How to play ritardando? Factor analysis for impression to the piece of 'Pomp and Circumstance'</p> <p><u>Paschali et al.</u> A qualitative investigation of dance students' perceptions of health and wellbeing: Challenges experienced in higher education and sources of health support</p>
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15:00-16:00	<p style="text-align: center;">POSTER SESSION (cont.)</p> <p><u>Richter et al.</u> Physiological insights for players of wind instruments and singers</p> <p><u>Ryan et al.</u> Temporary threshold shift in singers: A pilot study</p> <p><u>Shigeno</u> The role of lyrics in the impression of Japanese popular songs: Comparison between Japanese native and non-native speakers</p> <p><u>Shimizu et al.</u> Professional pianists' pedal control based on reverberation time</p> <p><u>Shinoda et al.</u> Educational visualization system of Nihon Buyo by 3DCG using motion capture</p> <p><u>Spahn et al.</u> Health status and preventive behavior in music students during university studies: How is teaching prevention?</p> <p><u>Su et al.</u> Ultrasound evaluation and comparison in young and aging violinists suffering from chronic shoulder and neck pain</p> <p><u>Takeda et al.</u> Brass ensemble study</p> <p><u>Taylor et al.</u> Goals in practice: An examination of how goals are approached and achieved by conservatoire musicians using a self-regulation practice diary</p> <p><u>Tieu et al.</u> Music primes language comprehension</p> <p><u>Waddell et al.</u> Don't stop me now: Variability in drummers' ability to maintain tempo across transitions</p> <p><u>Yeom et al.</u> Frontal alpha asymmetry, musical emotion, and the role of expertise</p> <p><u>Zarza-Alzugaray et al.</u> Music self-efficacy for performing: An explanatory model based on social support</p> <p><u>Zhang</u> Blocking in the vocal, wind instrument performing, and singing: 'Dynamic system' for reconstruction of performing and singing</p>
16:00-17:00	<p style="text-align: center;">GRADUATE AWARD PAPER</p> <p style="text-align: center;">Anthony Chmiel University of New South Wales</p> <p style="text-align: center;">Psycho-historical contextualization versus imaginative engagement for music preference</p> <p style="text-align: center;"><i>The ISPS 2019 Graduate Award Paper is sponsored by</i></p> <div style="text-align: center;">  <p>frontiers</p> </div> <p style="text-align: center;"><i>Chair:</i> Aaron Williamon Hanson Dyer Hall, Level 3</p>
17:00-18:00	<p style="text-align: center;">RECEPTION</p> <p style="text-align: center;">Foyer, Level 3</p>

Saturday, 20 July 2019

08:30-09:00	REGISTRATION Foyer, Ground Floor				
09:00-10:00	KEYNOTE ADDRESS Mark Wiggins Macquarie University Cued performance: How cues make (and break) skilled activities <i>Chair:</i> Solange Glasser Hanson Dyer Hall, Level 3				
10:00-10:30	BREAK (with refreshments) Foyer, Level 3				
10:30-11:30	THEMATIC SESSIONS				
	701	708	709	721	722
	<u>Willis et al.</u> The relationship between occupational demands and wellbeing of performing artists: A systematic review <u>Fletcher et al.</u> 'Unless you're strong, the industry will just eat you': The psychological approach taken by voice teachers	<u>Kumar</u> Measuring trust in large ensembles: An exploratory factor analysis <u>Keller</u> Musical ensemble skills: Interviews with experts	<u>Carey et al.</u> Optimizing student performance through transformative professional learning and pedagogy in the music studio <u>Karner</u> Just a 'backup' or conscious decision? Career development of instrumental and vocal pedagogy students	<u>Jong</u> Sound, sculpture, and surgery: Surveying the research landscape of 3D printing and performance <u>Birtchnell</u> In the ear or AI of the beholder? Audio mastering and artificial intelligence	<u>Haugen</u> The female body: Challenges in performing electric bass <u>Walker</u> The neurological and physiological implications in shifting between musical instrument multi-fingering systems
11:30-12:30	THEMATIC SESSIONS				
	701	708	709	721	722
	–	<u>Kiernan et al.</u> The impact of biographical information about a composer on emotional responses to their music	<u>Parncutt et al.</u> Can animist and perspectivist concepts of indigenous sonic cultures inspire Western music performance?	<u>Doherty et al.</u> Music education and auditory processing in children with hearing loss	<u>Vaitkute et al.</u> Enhancing success: Mental toughness in musicians and their use of mental skills

11:30-12:30	THEMATIC SESSIONS				
	(cont.) 701 –	(cont.) 708 <u>Spahn et al.</u> Types of courses in music performance anxiety	(cont.) 709 <u>Brandão</u> A trans-disciplinary reading of the referent of Pressing: Contributions for the studies for idiomatic improvisation	(cont.) 721 <u>Tsuzaki et al.</u> Modification of piano performance by simulated hearing loss: Analyses on the key velocities and output powers	(cont.) 722 <u>Tang et al.</u> Music performance anxiety: Can expressive writing intervention help?
12:30-13:30	LUNCH Foyer, Level 3				
13:30-15:00	THEMATIC SESSIONS				
	701 <u>Detari</u> The possible role of non-organic factors in the onset of musician's focal dystonia: An exploratory grounded theory study <u>Paolantonio et al.</u> Community music in nursing homes: The effects of group music making programs on residents <u>Kaye</u> An overview of premenstrual voice syndrome (PMVS): Definition, treatment, and future trajectories	708 <u>Watkin</u> Organizational and behavioral norms that affect the psychological wellbeing of musicians in the orchestral workplace <u>Connell</u> Investigating performance career making and career transition through the lens of Australia's elite classical singers <u>Detari et al.</u> Psychosocial work environment of musicians: How does it differ from the general workforce?	709 <u>Bertsch et al.</u> Listening to the 'Sound of Silence' in an incubator, a neonatal intensive care unit (NICU) <u>Koide et al.</u> Evaluation of non-conventional electronic musical instruments and relationships between their sounds and actions <u>Li et al.</u> Reed articulation: The science of tonguing	721 <u>Chan et al.</u> Optimizing physical performance: The benefits and detriments of joint mobility for artists and athletes <u>Chan et al.</u> (cont.) <u>Chan et al.</u> (cont.)	722 <u>Dukic et al.</u> Improvising on a written text: How much meaning can be communicated to listeners, and what kind? <u>Reybrouck</u> Performance as cognition an enactive and experiential approach to musical sense-making <u>Zhang et al.</u> What does it mean to be a 'musician' in music psychology?
15:00-15:45	CLOSING REMARKS and ANNOUNCEMENT OF ISPS 2021 Hanson Dyer Hall, Level 3				

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