

Quick reference timetable

Wednesday, 30 August 2017

11:00-13:00	Registration	Foyer
13:00-13:30	Welcome to ISPS 2017	Silfurberg A
13:30-14:30	<i>Keynote address</i> Hilmar Bragi Janusson (University of Iceland) Asymmetry and symmetry of arts and science	Silfurberg A
14:30-15:00	Break (with refreshments)	Foyer
15:00-16:30	<i>Thematic sessions</i> Practicing for performance Performance education Technology Enhanced Learning of Musical Instrument Performance (TELMi)	Silfurberg A Silfurberg B Kaldalón
16:30-16:45	Break	Foyer
16:45-18:15	<i>Thematic sessions</i> Musical Impact Performance education Technology Enhanced Learning of Musical Instrument Performance (TELMi)	Silfurberg A Silfurberg B Kaldalón
18:15-19:15	Break	
19:15-	Performance (followed by reception)	Silfurberg

Thursday, 31 August 2017

08:30-09:00	Registration	Foyer
09:00-10:00	<i>Keynote address</i> Alison McGregor (Imperial College London) Enhancing sports performance: A biomechanical approach	Silfurberg A
10:00-10:30	Break (with refreshments)	Foyer
10:30-11:30	Poster session I	Foyer
11:30-13:00	<i>Thematic sessions</i> Performance talk Insights from voice, opera, and theater Aspects of practice	Silfurberg A Silfurberg B Kaldalón
13:00-14:00	Lunch	Foyer
14:00-14:45	<i>Workshops</i> Adaption of the mindfulness-acceptance-commitment approach Music education for infants and toddlers Using music performance to teach universal skills in non-music disciplines	Silfurberg A Silfurberg B Kaldalón
14:45-15:30	<i>Workshops</i> Developing community within your choral ensemble Building confidence and self-esteem toolbox workshop for artists Practice methodology: A powerful tool in music performance education	Silfurberg A Silfurberg B Kaldalón
15:30-16:00	Break (with refreshments)	Foyer
16:00-16:45	<i>Graduate award paper</i> Sara Ascenso (Royal College of Music) Mind the mind: A profile of mental health in the performing arts	Silfurberg A
16:45-17:00	Break	

Thursday, 31 August 2017 (cont.)

17:00-18:30	<i>Thematic sessions</i> Musical Impact Performance demands Movement and gesture	Silfurberg A Silfurberg B Kaldalón
18:30-20:00	<i>Thematic sessions</i> Musical Impact Performance demands Performance factors	Silfurberg A Silfurberg B Kaldalón

Friday, 01 September 2017

08:30-09:00	Registration	Foyer
09:00-10:00	<i>Keynote address</i> Reinhard Kopiez (Hanover University of Music, Drama, and Media) The audio-visual music performer: Intermodal interactions in evaluation processes	Silfurberg A
10:00-10:30	Break (with refreshments)	Foyer
10:30-11:30	Poster session II	Foyer
11:30-13:00	<i>Thematic sessions</i> Self-regulation Modeling performance Synchrony and timing	Silfurberg A Silfurberg B Kaldalón
13:00-14:00	Lunch	Foyer
14:00-15:30	<i>Thematic sessions</i> Perspectives on singing The musician's body Performance psychology	Silfurberg A Silfurberg B Kaldalón
15:30-16:00	Break (with refreshments)	Foyer
16:00-17:30	<i>Thematic sessions</i> Performance health and wellbeing Evaluating performance Performer-audience dynamics	Silfurberg A Silfurberg B Kaldalón
17:30-18:30	<i>Thematic sessions</i> Performance health and wellbeing Performance factors Performance signals	Silfurberg A Silfurberg B Kaldalón
18:30-20:00	Break	
20:00-	Conference dinner	Iðnó

Saturday, 02 September 2017

08:30-09:00	Registration	Foyer
09:00-10:30	<i>Thematic sessions</i> The science of performance careers: A lifespan view of employability in music Insights from dance Musical development	Silfurberg A Silfurberg B Kaldalón
10:30-11:00	Break (with refreshments)	Foyer

Saturday, 02 September 2017 (cont.)

11:00-12:30	<i>Thematic sessions</i> Interdisciplinary performance Piano practice Violin performance analysis	Silfurberg A Silfurberg B Kaldalón
12:30-13:30	Lunch	Foyer
13:30-15:00	<i>Thematic sessions</i> Performance methods Performance education Performer-audience dynamics	Silfurberg A Silfurberg B Kaldalón
15:00-15:15	Break	
15:15-16:15	<i>Keynote address</i> Steven Schlozman (Harvard University) If medicine is a performance, then who is the audience? How medicine can be cured by studying performance	Silfurberg A
16:15-17:00	Closing remarks	Silfurberg A

Wednesday, 30 August 2017

11:00-13:00	REGISTRATION Foyer		
13:00-13:30	WELCOME TO ISPS 2017 Silfurberg A		
13:30-14:30	KEYNOTE ADDRESS Hilmar Bragi Janusson University of Iceland Asymmetry and symmetry of arts and science Silfurberg A		
14:30-15:00	BREAK (with refreshments) Foyer		
15:00-16:30	<p style="text-align: center;"><u>THEMATIC SESSION</u> Practicing for performance</p> <p style="text-align: center;">Silfurberg A</p> <p><u>Mornell, Osborne, McPherson</u> Enhanced practice strategies for musical performance: Evaluation of the learning process in elite performers</p> <p><u>Lisboa, Demos <i>et al.</i></u> A longitudinal study of the development of expressive timing</p> <p><u>Héroux</u> A model for the creative process in the shaping of a musical interpretation: The study of nine experts</p>	<p style="text-align: center;"><u>THEMATIC SESSION</u> Performance education</p> <p style="text-align: center;">Silfurberg B</p> <p><u>Cavitt</u> A comparison of Japanese and American section rehearsals in school concert band ensembles</p> <p><u>Haldane</u> Balancing performing and teaching roles: The voice of classical singers</p> <p><u>Rowley</u> Career decisions of future professionals: The reality and barriers to traditional performance careers</p>	<p style="text-align: center;"><u>SYMPOSIUM</u> TELMi</p> <p style="text-align: center;">Kaldalón</p> <p><u>Waddell, Williamon</u> Hacking practice: Technology use and attitudes in music learning</p> <p><u>Carreras, Moghnieh <i>et al.</i></u> A market analysis of music learning: Challenges and opportunities</p> <p><u>Margoudi, Oliveira <i>et al.</i></u> Applying co-creation principles to develop a technology-enhanced learning solution for violinists</p>
16:30-16:45	BREAK		
16:45-18:15	<p style="text-align: center;"><u>SYMPOSIUM</u> Musical Impact</p> <p style="text-align: center;">Silfurberg A</p> <p><u>Araújo, Wasley <i>et al.</i></u> Music students' health and wellbeing: Attitudes, behaviors, and perceptions</p>	<p style="text-align: center;"><u>THEMATIC SESSION</u> Performance education</p> <p style="text-align: center;">Silfurberg B</p> <p><u>Nielsen, Johansen, Jørgensen</u> Peer learning in instrumental practicing</p>	<p style="text-align: center;"><u>SYMPOSIUM</u> TELMi</p> <p style="text-align: center;">Kaldalón</p> <p><u>Kholykhalova, Volta <i>et al.</i></u> Capturing high-quality violin performance data</p>


16:45-18:15	<p style="text-align: center;"><u>SYMPOSIUM</u> (cont.) Silfurberg A</p> <p style="text-align: center;"><u>Wasley, Araújo et al.</u> Physical and fitness profile of music students: Comparisons with normative data and differences between academic level and instrument group</p> <p style="text-align: center;"><u>Mathmann, Araújo et al.</u> Vocal health: An evaluation of the basic protocol of the European Laryngological Society (ELS) for trained singers</p>	<p style="text-align: center;"><u>THEMATIC SESSION</u> (cont.) Silfurberg B</p> <p style="text-align: center;"><u>Zabuska, Ginsborg, Wasley</u> A comparison of burnout and engagement in music performance students at conservatoires in Australia, Poland, and the UK</p> <p style="text-align: center;"><u>Thacker</u> Teaching the performing body and mind: Students' perspectives on health promotion in post-secondary violin studio lessons</p>	<p style="text-align: center;"><u>SYMPOSIUM</u> (cont.) Kaldalón</p> <p style="text-align: center;"><u>Giraldo, Ramirez et al.</u> A computational approach for measuring performance quality in violin tones</p> <p style="text-align: center;"><u>Ramirez, Volpe et al.</u> TELEMI: Demonstration of the first prototype</p>
18:15-19:15	BREAK		
19:15-	<p>PERFORMANCE</p> <p><i>Countercurrent Live</i> Roger Kneebone (Imperial College London), with Ragnar Kjartansson and Margrét Bjarnadóttir</p> <p><i>Iceland Dance Company</i> No Tomorrow (from <i>Sacrifice</i>) Silfurberg</p>		

Thursday, 31 August 2017

08:30-09:00	REGISTRATION Foyer
09:00-10:00	KEYNOTE ADDRESS Alison McGregor Imperial College London Enhancing sports performance: A biomechanical approach Silfurberg A
10:00-10:30	BREAK (with refreshments) Foyer
10:30-11:30	POSTER SESSION I Foyer <u>Aiba, Sakaguchi</u> Visual information for efficient score reading by pianists <u>Atkins, Araújo, Williamon</u> Conservatoires UK Healthy Conservatoires Network <u>Beach, Clark, Clements</u> A qualitative investigation into the impact of mirrors on dancers' perceptions of motivational climate in a contemporary dance learning environment <u>Berg, Cervantes</u> Dobles del Paramo: Photography, words, and music <u>Blom, Bennett, Stevenson</u> Analyzing the content of concert program notes written by students, composers, and professional writers for contemporary classical music <u>Borém</u> Main and subjacent discourses in the coloratura gestures of Cecilia Bartoli and Kimchilia Bartoli <u>Cervantes</u> Words inspire music: A commissioning project celebrating Juan Rulfo <u>Cruder, Falla et al.</u> Pain analysis in musicians using digital pain drawings <u>de Sousa, Carmo, Prado</u> Singer's health: Side effects of medicines as reported by voice students versus those described in the literature <u>Duke, Hamilton et al.</u> Musicians' auditory discrimination skills within authentic music contexts <u>Galindo Esparza, Healey et al.</u> Augmented embodiment: A performance workshop for stroke survivors <u>Hanrahan</u> Theoretical framework for a 3D tessiturogram and 3D voice range profile for use in assigning repertoire <u>Herman</u> The musical canon as a regulative factor in orchestral performance practices <u>Hsieh</u> Force field based choreography: Digital dance with computer simulation

10:30-11:30	<p style="text-align: center;">POSTER SESSION I (cont.)</p> <p><u>Jääskeläinen, López-Íñiguez</u> Students' workload as an equity factor in higher music education</p> <p><u>James</u> How do music conservatoire keyboard students acquire the techniques and strategies that enable them to read music at sight?</p> <p><u>Kawase</u> Effects of daily communication skills on emotional expressions of performers</p> <p><u>Kirsner, Osborne, Wilson</u> Early maladaptive schemas associated with performance anxiety aetiology and phenomenology in classically-trained musicians</p> <p><u>Liley</u> Action heroes with ambivalent bodies: Cultural values in the reception of recorded piano performance and pianists' health and skill development</p> <p><u>Lisboa, Jónasson</u> Rehearsing and performing in cyberspace via LoLa</p> <p><u>Maki, Obata, Aiba</u> Effects of violinists' skill on the spatial-radiation characteristics of violin sound</p> <p><u>Matsui, Aiba</u> Subjective assessment of solfège-based abilities correlates with performance behavior of professional pianists</p> <p><u>Mito, Tian <i>et al.</i></u> Rudimentary study of association between the motion and emotion by the Chinese pipa performance</p> <p><u>Nakashika, Aiba</u> Practice process analysis using the Score Matching Method based on OBE-DTW and its effects on memorizing musical scores</p> <p><u>Norgaard, Bales</u> Mapping the motor pattern vocabulary of an artist-level jazz pianist</p> <p><u>Ortega, Giraldo, Ramirez</u> Phrase-level modeling of expressive dynamics in violin performances</p> <p><u>Otake, Kuno-Mizumura</u> The relation between force production of toe flexor and postural stability in dancers</p> <p><u>Paolantonio</u> Music in the community: Investigating the effects of group music making programs on older adults and higher education music students</p> <p><u>Pennill, Timmers</u> Interaction patterns in music rehearsal processes: A longitudinal case study of a newly-formed vocal ensemble</p> <p><u>Qi, Adachi</u> The accuracy of the advanced pianist's sight-reading and discrimination: How are they related to musical experience and training?</p> <p><u>Ramirez, Matamoros, Mirabel</u> Music-enhanced emotion identification of facial emotions in autistic children: An EEG study</p>
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10:30-11:30	<p style="text-align: center;">POSTER SESSION I (cont.)</p> <p><u>Rungtai, Fengde et al.</u> Integration of performance, process, and product for evaluating artworks</p> <p><u>Simmons, Stephens</u> Practice cognition and behavior in expert performers and music majors</p> <p><u>Spangler</u> How to stay confident: Motivation, wellbeing, and practice-behavior among conservatoire music students</p> <p><u>Surtees, Clark</u> The nature of pre-performance routines among professional orchestral musicians</p> <p><u>Tzotzkova</u> Expressive sound at the piano or explorations in sound experience</p> <p><u>Waddell, Williamon</u> Time to decide: Designing a simulated evaluation platform</p> <p><u>Webster, Southcott</u> How do expert dance educators conceptualize and communicate musicality?</p> <p><u>Yamaguchi, Miura</u> Emotional McGurk effects on motion and audio for piano performance</p>		
11:30-13:00	<p style="text-align: center;"><u>THEMATIC SESSION</u></p> <p style="text-align: center;">Performance talk</p> <p style="text-align: center;">Silfurberg A</p> <p><u>Heyne, Derrick</u> An empirical study of native language influence on trombone performance</p> <p><u>Theodorou, Healey, Smeraldi</u> Overt audience responses to contemporary dance: Is hand and body movement a signal of engagement?</p> <p><u>Broughton, Davidson</u> Exploring the nonverbal behaviors of players in a participatory music video game: A case study of musical performative acts involving real and virtual worlds</p>	<p style="text-align: center;"><u>THEMATIC SESSION</u></p> <p style="text-align: center;">Insights from voice, opera, and theater</p> <p style="text-align: center;">Silfurberg B</p> <p><u>Sliiden, Needham-Beck et al.</u> An evaluation of the breathing strategies and maximum phonation time in musical theater performers during controlled performance tasks</p> <p style="text-align: center;"><u>Wang</u> 3D motion capture study on performing arts: A comparison of Chinese opera performance movements</p> <p style="text-align: center;"><u>Borém</u> The construction of MaPAs (Maps of Audiovisual Performance) and EdiPAs (Audiovisual Performance Scores) for the analysis of music videos</p>	<p style="text-align: center;"><u>THEMATIC SESSION</u></p> <p style="text-align: center;">Aspects of practice</p> <p style="text-align: center;">Kaldalón</p> <p><u>Portovedo</u> The multidimensionality of contemporary music practice</p> <p><u>Rodger, Stapleton et al.</u> Rehearsing the unrehearsed: Acquiring skillful adaptability to support musical improvisation</p> <p><u>Jawad, Retter, De Medici</u> Seasonal variation in vitamin D in professional ballet dancers at the Royal Ballet, London</p>
13:00-14:00	<p style="text-align: center;">LUNCH</p> <p style="text-align: center;">Foyer</p>		

14:00-14:45	<p><u>WORKSHOP</u> Silfurberg A</p> <p><u>Cottee, O'Connor</u> Adaption of the mindfulness-acceptance-commitment approach for groups of adolescent musicians</p>	<p><u>WORKSHOP</u> Silfurberg B</p> <p><u>Guðmundsdóttir</u> Music education for infants and toddlers: An introduction to the Icelandic "Tonagull" method for family oriented music courses</p>	<p><u>WORKSHOP</u> Kaldalón</p> <p><u>Stachó</u> <i>Practice Methodology:</i> A powerful tool in music performance education</p>
14:45-15:30	<p><u>WORKSHOP</u> Silfurberg A</p> <p><u>Hepworth</u> Developing community within your choral ensemble</p>	<p><u>WORKSHOP</u> Silfurberg B</p> <p><u>Shack</u> Building confidence and self-esteem toolbox workshop for artists</p>	<p><u>WORKSHOP</u> Kaldalón</p> <p><u>Savage</u> Using music performance to teach universal skills in non-music disciplines: A new pedagogy for the 21st century</p>
15:30-16:00	<p>BREAK (with refreshments) Foyer</p>		
16:00-16:45	<p>GRADUATE AWARD PAPER Sara Ascenso Royal College of Music Mind the mind: A profile of mental health in the performing arts <i>The ISPS 2017 Graduate Award is sponsored by</i></p>  <p>Silfurberg A</p>		
16:45-17:00	<p>BREAK</p>		
17:00-18:30	<p><u>SYMPOSIUM</u> Musical Impact</p> <p>Silfurberg A</p> <p><u>Redding, Needham-Beck et al.</u> The physiological demands of performance: Piano and contemporary dance</p>	<p><u>THEMATIC SESSION</u> Performance demands</p> <p>Silfurberg B</p> <p><u>Jónsdóttir</u> Is music performance anxiety related to social anxiety disorder?</p>	<p><u>THEMATIC SESSION</u> Movement and gesture</p> <p>Kaldalón</p> <p><u>Altenmüller, Trappe, Jabusch</u> Expertise-related differences in cyclic motion patterns in drummers: A kinematic analysis</p>

17:00-18:30	<p style="text-align: center;"><u>SYMPOSIUM</u> (cont.) Silfurberg A</p> <p style="text-align: center;"><u>Siomos, Windo</u> Effects of musical performance on the physical demands of violin playing: A biomechanical analysis using surface electromyography</p> <p style="text-align: center;"><u>Broad, Matei, Ginsborg</u> Trends in music performance students' wellbeing since 2000</p>	<p style="text-align: center;"><u>THEMATIC SESSION</u> (cont.) Silfurberg B</p> <p style="text-align: center;"><u>Wiedemann, Vogel et al.</u> What lies beneath: The role of parenting style in music performance anxiety and its relation to attachment behavior and other anxiety-related symptoms</p> <p style="text-align: center;"><u>Yoshie, Morijiri</u> Social support for performance anxiety: Influences from friends, parents, and teachers</p>	<p style="text-align: center;"><u>THEMATIC SESSION</u> (cont.) Kaldalón</p> <p style="text-align: center;"><u>Berry, Brown</u> Gestural analysis of character portrayal during acting</p> <p style="text-align: center;"><u>Kuno-Mizumura, Yoshida</u> The effect of musical types on rhythmic movement characteristics in children</p>
18:30-20:00	<p style="text-align: center;"><u>SYMPOSIUM</u> Musical Impact</p> <p style="text-align: center;">Silfurberg A</p> <p style="text-align: center;"><u>Ginsborg, Matei, Broad</u> Health and wellbeing for musicians: Course development</p> <p style="text-align: center;"><u>Matei, Ginsborg, Broad</u> Health and wellbeing for musicians: Course evaluation</p> <p style="text-align: center;"><u>Holmes</u> Towards a conceptual framework for resilience research in music training and performance: A cross-discipline review</p>	<p style="text-align: center;"><u>THEMATIC SESSION</u> Performance demands</p> <p style="text-align: center;">Silfurberg B</p> <p style="text-align: center;"><u>Wheble, Clark, Chapman</u> An exploration of Transformational Breath® for anxiety management in professional voice users</p> <p style="text-align: center;"><u>Austin, Hedges-Muncy et al.</u> Stress and anxiety interventions in classical musicians</p> <p style="text-align: center;"><u>Blom, Bennett et al.</u> Performing contemporary classical music and popular music live versus performing in the recording studio</p>	<p style="text-align: center;"><u>THEMATIC SESSION</u> Performance factors</p> <p style="text-align: center;">Kaldalón</p> <p style="text-align: center;"><u>Trouli, Cooper</u> A healthy initiative in a popular school of music</p> <p style="text-align: center;"><u>Lee, Sanchez-Ramos et al.</u> What have we learned in the rehabilitation process in a case study of a skilled pianist with focal dystonia?</p>

Friday, 01 September 2017

08:30-09:00	REGISTRATION Foyer
09:00-10:00	KEYNOTE ADDRESS Reinhard Kopiez Hanover University of Music, Drama, and Media The audio-visual music performer: Intermodal interactions in evaluation processes Silfurberg A
10:00-10:30	BREAK (with refreshments) Foyer
10:30-11:30	POSTER SESSION II Foyer
	<p><u>Araújo, Wasley <i>et al.</i></u> Are young musicians fit to perform?</p> <p><u>Ayerst</u> Can improvisation offer classically-trained musicians a "process-over-product" approach to learning and performance?</p> <p><u>Bechtold</u> The influence of articulation and dynamics on the perceptual attack time of saxophone tones</p> <p><u>Berg, Sulpicio, Sulpicio</u> Considerations regarding collaboration between composer and performers in "De que sao feitos os dias?" by Silvia Berg</p> <p><u>Blanco, Ramirez</u> Neural correlates of bow technique learning in violin beginner students</p> <p><u>Bradford</u> What is the effect of active music participation on wellbeing among adults with learning disabilities?</p> <p><u>Chiu</u> A comparative evaluation of group and private piano instruction on the musical achievements of young beginners</p> <p><u>Dąbrowski, Józwicka <i>et al.</i></u> Musculus palmaris longus: Influence on playing capability of keyboard musicians—preliminary report</p> <p><u>Fonte, Lisboa, Williamon</u> An exploration of memorization strategies in non-tonal piano repertoire</p> <p><u>Guðmundsdóttir</u> The effect of musical training on 3-year-olds' rhythmic ability and auditory perception</p> <p><u>Hanrahan, Clegg</u> Benjamin Britten: A study in vocal acoustics</p> <p><u>Hashida, Nakamura <i>et al.</i></u> Constructing a music performance database with phrase information</p> <p><u>Héroux</u> How do they know their musical interpretation is accurate? The artistic appropriation of nine expert musicians</p>

10:30-11:30	<p style="text-align: center;">POSTER SESSION II (cont.)</p> <p><u>Holmes, Harman, Surtees</u> An investigation into musicians' awareness of the potential impact of the mental and physical demands of music training and performance</p> <p><u>Hsieh, Hsu</u> Gaspard de la nuit in digital era: Interactive, immersive, and impressive-AI performance</p> <p><u>Kawase, Obata</u> Conflict and collaboration in multiphase orchestra practice</p> <p><u>Lappe, Lappe, Keller</u> The role of pitch feedback in piano performance</p> <p><u>López-Íñiguez</u> A holistic learning model for classical music performance</p> <p><u>Marinescu, Ramirez</u> Learning expressive performance rules from opera singing recordings</p> <p><u>Matsuo, Fernandez <i>et al.</i></u> “Dançalizaçãõ”: Somatic education in dance teaching</p> <p><u>Mukai</u> Relationships between performative spatial projection and acts of observers</p> <p><u>Nagatani, Aiba</u> Measurement of mechanical waves propagating inside a player's hand evoked by piano keystrokes of different expressions</p> <p><u>Obata, Aiba, Maki</u> Effects of different violins on muscle activity of the right hand during performance</p> <p><u>Osborne, McPherson</u> Pre-competitive appraisal, performance anxiety, and confidence in conservatorium music students</p> <p><u>Patlatzoglou, Ramirez</u> Neural and music correlates of music-evoked emotions</p> <p><u>Pras</u> Listeners prefer edited studio recordings than live recordings</p> <p><u>Rabaioli</u> Bimanual synchrony in the conciliation of fast and accurate movements demanded in guitar performance</p> <p><u>Ramirez, Planas, Escude</u> Music performance as therapy for terminally ill patients: An EEG study</p> <p><u>Shack, Meiyappan <i>et al.</i></u> Evaluating the effectiveness of a self-esteem toolbox workshop for artists to improve self-esteem and enhance performance and creativity</p> <p><u>Sinico, Gerling</u> Subsequent identification of the Process Model of Assessing Musical Performance by McPherson & Thompson (1998) in a study on quality of instrumental performance and music performance anxiety</p> <p><u>Siomos</u> Experience, attitudes towards, and knowledge of playing-related injuries among symphony orchestra string players: A questionnaire-based survey of London symphony orchestras</p> <p><u>Stambaugh</u> A preliminary investigation of executive and motor functions of beginning older adult instrumentalists</p> <p><u>Takasu</u> Rhythmic characteristics of songs created by young children</p>
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10:30-11:30	<p style="text-align: center;">POSTER SESSION II (cont.)</p> <p><u>Ueno, Shiba</u> A study of piano technical proficiency and extensor digitorum muscle relaxation time rate: Comparison between professional pianists, music college students, and intermediate students</p> <p><u>Warran</u> An exploration of the process of group singing for male cancer patients: A phenomenological study</p> <p><u>Wu, MacRitchie, Stevens</u> Exposure and not titles aid non-musicians' memory for contemporary music</p>		
11:30-13:00	<p style="text-align: center;"><u>THEMATIC SESSION</u> Self-regulation</p> <p style="text-align: center;">Silfurberg A</p> <p style="text-align: center;"><u>Ritchie, Kearney</u> Effects of a self-regulation worksheet on the self-regulatory behavior, self-efficacy, and performance of novice adult musicians</p> <p style="text-align: center;"><u>McPherson, Osborne et al.</u> The use of microanalysis as an innovative tool for improving musicians' self-regulated learning and practice efficiency</p> <p style="text-align: center;"><u>Hatfield</u> Performing on the top of one's musical game</p>	<p style="text-align: center;"><u>THEMATIC SESSION</u> Modeling performance</p> <p style="text-align: center;">Silfurberg B</p> <p style="text-align: center;"><u>Bertsch</u> Long-term monitoring of trumpet players' performance to document the skill acquisition and psychophysiological factors of musicians</p> <p style="text-align: center;"><u>Bisesi, Friberg et al.</u> A bottom-up model of immanent accent salience in Western art music</p> <p style="text-align: center;"><u>Stambaugh</u> Focus of attention in wind performance: Should I think about my fingers?</p>	<p style="text-align: center;"><u>THEMATIC SESSION</u> Synchrony and timing</p> <p style="text-align: center;">Kaldalón</p> <p style="text-align: center;"><u>Altenmüller, Jabusch, Walsh</u> A synchronization tapping task reveals instrument specific fine-motor control of fingers in keyboard, string, and woodwind players</p> <p style="text-align: center;"><u>Senn, Bullerjahn et al.</u> Listeners' sensitivity to microtiming deviations in swing and funk music</p> <p style="text-align: center;"><u>MacKie</u> Time as process (or the pacing of motion) and its demarcation rubato: A means to "shaping" Ondine by Debussy</p>
13:00-14:00	<p style="text-align: center;">LUNCH Foyer</p>		
14:00-15:30	<p style="text-align: center;"><u>THEMATIC SESSION</u> Perspectives on singing</p> <p style="text-align: center;">Silfurberg A</p> <p style="text-align: center;"><u>Edwards, Santoni, Haldane</u> When we sing to our city! Investigating university-level psychological wellness for classical singers in community-engaged performance</p>	<p style="text-align: center;"><u>THEMATIC SESSION</u> The musician's body</p> <p style="text-align: center;">Silfurberg B</p> <p style="text-align: center;"><u>Amorim, Silva, Thacker</u> Sensory processing and pain in classical musicians</p>	<p style="text-align: center;"><u>THEMATIC SESSION</u> Performance psychology</p> <p style="text-align: center;">Kaldalón</p> <p style="text-align: center;"><u>Evans, McPherson, Ryan</u> Motivation, engagement, and performance in elite musical training: A longitudinal study</p>

14:00-15:30	<p><u>THEMATIC SESSION</u> (cont.) Silfurberg A</p> <p><u>Fancourt, Perkins</u> Understanding the process of infant-directed singing: Maternal psychological, biological, and social responses</p> <p><u>Gee, Hawes</u> Blue notes: A pilot randomized controlled trial using song writing to alleviate student mental health and wellbeing</p>	<p><u>THEMATIC SESSION</u> (cont.) Silfurberg B</p> <p><u>Ota</u> Analysis of muscle activity of wind-instrument players using electromyogram</p> <p><u>Pàmies-Vilà, Hofmann et al.</u> Analysis of tongue and blowing actions during articulation on the clarinet</p>	<p><u>THEMATIC SESSION</u> (cont.) Kaldalón</p> <p><u>Mitchell, Blom</u> Multisensory music: Transforming music practice through critical music research</p> <p><u>Philippe, Osório, Hauw</u> Enactive analysis of musicians' strategies for dealing with the psychological demands of the preparation for an audition: Typical profiles</p>
15:30-16:00	<p>BREAK (with refreshments) Foyer</p>		
16:00-17:30	<p><u>THEMATIC SESSION</u> Performance health and wellbeing</p> <p>Silfurberg A</p> <p><u>Árnason, Trouli, Paton</u> The role of lower trapezius in neck, shoulder, and upper-back pain in violin, viola, and cello players</p> <p><u>Halliwell</u> Playing related musculoskeletal disorders in flautists: Risk factors and interventions that may affect outcomes</p> <p><u>Jabusch, Tiedemann et al.</u> Management and outcome of playing-related pain in musicians: A long-term follow up study in 123 patients</p>	<p><u>THEMATIC SESSION</u> Evaluating performance</p> <p>Silfurberg B</p> <p><u>Miura</u> Piano proficiency evaluation on audio-visual condition: Audio versus visual / timing versus dynamics</p> <p><u>Alessandri, Baldassarre et al.</u> Music critics on the roles and functions of music criticism</p> <p><u>Morijiri</u> Influences of performance criteria on self-evaluation and external-evaluation: Pianists' decisions on the quality of music performance</p>	<p><u>THEMATIC SESSION</u> Performer-audience dynamics</p> <p>Kaldalón</p> <p><u>Moelants, Van Dyck et al.</u> Visual and auditory cues in music performance and their role in attracting attention from the audience</p> <p><u>Harris, Healey</u> Visualizing performer-audience dynamics</p> <p><u>Pras, Spiro, Schober</u> Audience-based visualization of free jazz improvised performance</p>

17:30-18:30	<p><u>THEMATIC SESSION</u></p> <p>Performance health and wellbeing</p> <p>Silfurberg A</p> <p><u>Holmes, Munro</u> Investigating awareness and incidence of acid reflux among UK conservatoire student singers</p> <p><u>Wallace, Bird, Jell</u> The impact of footwear, flexibility, and age on injuries across different styles of dance</p>	<p><u>THEMATIC SESSION</u></p> <p>Performance factors</p> <p>Silfurberg B</p> <p><u>Reimer, Haneline</u> Personality and performer: Defining a satisfying collaborative relationship</p> <p><u>Mantovani, Gerling, dos Santos</u> The role of repetition in piano practice at varied levels of expertise</p>	<p><u>THEMATIC SESSION</u></p> <p>Performance signals</p> <p>Kaldalón</p> <p><u>Ginsborg, Bennett</u> Developing familiarity: Rehearsal talk in a new duo</p> <p><u>Bishop, Cancino-Chacón, Goebel</u> Mapping visual attention of duo musicians during rehearsal of temporally-ambiguous music</p>
18:30-20:00	BREAK		
20:00-	<p>CONFERENCE DINNER</p> <p>Iðnó</p> <p>Vonarstræti 3, 101 Reykjavík</p> <p>www.idno.is</p>		

Saturday, 02 September 2017

08:30-09:00	REGISTRATION Foyer		
09:00-10:30	<p><u>SYMPOSIUM</u> The science of performance careers: A lifespan view of employability in music</p> <p>Silfurberg A</p> <p><u>Bennett</u> The science of performance careers: The rationale for a lifespan view of employability in music</p> <p><u>Araújo, Wasley et al.</u> Healthy performers and sustainable careers: The role of individual attitudes, behaviors, and perceptions</p> <p><u>Bennett, Hennekam</u> Is there a career trajectory in music? Music careers through a life-span perspective</p> <p><u>Ginsborg</u> The science of performance careers: Discussion</p>	<p><u>THEMATIC SESSION</u> Insights from dance</p> <p>Silfurberg B</p> <p><u>Kawano, Kuno-Mizumura</u> Intra-individual and inter-individual variability of upper limb movements of ballet dancers in Swan Lake Act 2</p> <p><u>Wyon, Allard</u> Bringing a new perspective to vocational dance training: Quality rather than quantity should be the battle cry</p> <p><u>Pickard</u> Choreography as embodied performance</p>	<p><u>THEMATIC SESSION</u> Musical development</p> <p>Kaldalón</p> <p><u>Thomson, Jaque</u> Childhood adversity and the creative experience in professional performing artists</p> <p><u>Guðmundsdóttir</u> The magic hat: On the effect of playful methods on the measuring of 3-year-old children's singing proficiency</p> <p><u>Fonseca, Santiago, Williamson</u> Memory ability in children's instrumental musical practice</p>
10:30-11:00	BREAK (with refreshments) Foyer		
11:00-12:30	<p><u>THEMATIC SESSION</u> Interdisciplinary performance</p> <p>Silfurberg A</p> <p><u>Brown</u> Measuring knowledge production in music scientia: A bibliometric analysis</p> <p><u>Clark</u> Interdisciplinary experiential learning to facilitate the acquisition and implementation of performance strategies</p>	<p><u>THEMATIC SESSION</u> Piano practice</p> <p>Silfurberg B</p> <p><u>Ohsawa, Sawai, Tsuzaki</u> Visual, auditory, and haptic information in the performance of scale and arpeggio tasks in pianists</p> <p><u>James</u> Musculoskeletal architecture and the piano playing technique</p>	<p><u>THEMATIC SESSION</u> Violin performance analysis</p> <p>Kaldalón</p> <p><u>Pardue, McPherson</u> The effects of limiting aural feedback on intonation during violin performance</p> <p><u>Pérez</u> Estimation of bowing parameters in violin playing from audio analysis</p>

11:00-12:30	<p><u>THEMATIC SESSION</u> (cont.) Silfurberg A</p> <p><u>Kneebone, Williamon</u> Modeling cross-boundary performance: An innovative research agenda</p>	<p><u>THEMATIC SESSION</u> (cont.) Silfurberg B</p> <p><u>Shoda, Adachi</u> How pianists manipulate performance parameters across Bach, Schumann, and Debussy: Evidence for performance practice</p>	<p><u>THEMATIC SESSION</u> (cont.) Kaldalón</p> <p><u>Ornoy</u> Performance styles as manifested in contemporary violin recordings: Preliminary investigations</p>
12:30-13:30	<p>LUNCH Foyer</p>		
13:30-15:00	<p><u>THEMATIC SESSION</u> Performance methods Silfurberg A</p> <p><u>Goebel</u> The Bösendorfer CEUS system as a research tool for performance science</p> <p><u>Neumann</u> Mixing methods, modeling tradition: Nello Santi and Turandot's riddles</p> <p><u>Kilchenmann, Bechtold et al.</u> The Lucerne Groove Research Library: A collection of materials for groove studies</p>	<p><u>THEMATIC SESSION</u> Performance education Silfurberg B</p> <p><u>Foletto, Carvalho, Creech</u> Violin performance teaching: The role of teaching cues</p> <p><u>Zorzal</u> Teacher-student physical contact as a teaching strategy for musical instruments</p> <p><u>Norgaard, McCranie</u> Far-transfer effects of instruction in improvisation with middle school band students differ depending on grade level</p>	<p><u>THEMATIC SESSION</u> Performer-audience dynamics Kaldalón</p> <p><u>Healey, Theodorou, Woods</u> Stillness and motion: Two hypotheses about audience engagement</p> <p><u>MacRitchie, Garrido</u> Audience engagement with the arts: Reception across varied orchestral repertoire</p> <p><u>Carvalho</u> A3: An audience of performers</p>
15:00-15:15	<p>BREAK</p>		
15:15-16:15	<p>KEYNOTE ADDRESS Steven Schlozman Harvard University</p> <p>If medicine is a performance, then who is the audience? How medicine can be cured by studying performance</p> <p>Silfurberg A</p>		
16:15-17:00	<p>CLOSING REMARKS and ANNOUNCEMENT OF ISPS 2019 Silfurberg A</p>		