

*sempre:*

Society for Education, Music  
and Psychology Research



**Proceedings of the SEMPRES conference**  
**Engaging and Interacting with Education, Music and Psychology**  
**Research**

**Friday 22 October 2021**

**Conference Programme**

**All times given in BST**

09:00	Welcome Session 1: Identity Session 2: Performance
10.00	Session 3: Disability Session 4: Music learning
10.45	Break
11.00	Session 5: Technology, learning and research Session 6: Teacher attitudes
12.00	Session 7: Music education and engagement
12.45	Lunch
13.30	Plenary: Equality, diversity and inclusion
14.15	Session 8: Health Session 9: Listening
15.30	Break
15.45	Plenary: Top publishing tips
16.00	Session 10: COVID Session 11: Cultural effects
16.50	Session 12: Effects of music training
17.30	Close

## **List of authors and presentation titles**

Timings are approximate

### **09.00 Session 1: Identity**

Amanda Krause - An exploration of musical and scientific identity

Sabine Schneider-Binkl - The development of musical identities during adolescence - first results of biographical studies in a mixed methods research design

Karen Burland, Guadalupe López-Íñiguez and Dawn Bennett - Supporting Students to Understand their Musical Selves: A Newly Validated Musical Identity Measure (MIM)

Mengjiao Wang and Melissa Forbes - Teaching patriotism and multiculturalism through music education in the era of globalization

### **09.30 Session 2: Performance**

Maruša Levstek, Rubie Mai Barnby, Katherine Pocock and Robin Banerjee - Psychological mechanisms of group music-making: In-person and virtual spaces

Maria Varvarigou - Experiencing belonging whilst facilitating Therapeutic Community Music for others

Melissa Forbes and Kate Cantrell - An artist-level jazz singer's metaphors of cognitive embodiment

Persefoni Tzanaki - Does empathy mediate the affiliative effects of interpersonal synchronisation?

### **10.00 Session 3: Disability**

Eloise Doherty - Music Education and Auditory Processing in Children with Hearing Loss

Lisa Jane Carlin - University music students with dyslexia and/or dyscalculia: exploring musical learning and musicianship

Geraldine Leighton and Alexandra Lamont - Singing lost – singing regained – a journey of discovery

### **10.25 Session 4: Music learning**

José L. Besada, Erica Bisesi, Corentin Guichaoua and Moreno Andreatta - Real-time insight into the Tonnetz structure: Cognitive explorations for computer-aided educational purposes

Xi Zhang - The relationship between tones and songs in Chaozhou

Can Lu, Jo Saunders and Graham Welch - Longitudinal singing data analysis for Primary school students from mainland China

### **11.00 Session 5: Technology, learning and research**

Solange Glasser and Kristal Spreadborough - Exploring the ecosystem of online tools and pedagogies in the performing arts

Xiangming Zhang, Andrew King and Helen Prior – The advantages and disadvantages of using technology in Chinese higher music education: a thematic analysis

Jennifer MacRitchie, Anthony Chmiel, John R Taylor, Madeleine Radnan and Roger T Dean - Supporting older adult novices in music education: The Active Minds music ensemble

Sebastian Silas, Reinhard Kopiez and Daniel Müllensiefen - What makes playing melodies by ear difficult?

Charalampos Saitis - Development of a Web Application for the Education, Assessment, and Study of Timbre Perception

Melissa Kirby, Karen Burland and Freya Bailes – Inclusive arts-based research in an online format: what is possible?

### **11.40 Session 6: Teacher attitudes**

Anna van Veldhuisen – Exploring Kodaly-inspired professional learning in the lives of five Australian music educators

Cynthia Stephens-Himonides and Margaret Young - Developing the TPACK Framework: Investigating Teacher Identity and Adaptability since Covid-19  
Sam Ellis - Conceptualising the relationship between composing and teaching

### **12.00 Session 7: Music education and engagement**

Maruša Levstek, Daniel Elliott and Robin Banerjee - Music in Secondary Education: A Study of Predictors and Implications of Music Subject Choices at Age 16  
Elizabeth MacGregor - Musical Vulnerability: Addressing Music's Beneficial and Detrimental Effects in the Secondary Music Classroom  
Jennie Joy Porton - Social Inclusion in Contemporary British Conservatoires: Alumni Perspectives  
Stephanie Pitts - Why music isn't like sport - and why the differences matter  
(Jenni) Riikka Ahokas - Rhythm, body, brain

### **13.30 Plenary: Equality, diversity and inclusion: Change makers: a vision for EDIMS working group Pathways to Music** Led by Mary Stakelum

### **14.15 Session 8: Health**

Helen Prior, Elaine King and Caroline White - Researching STROKESTRA: Preliminary Findings  
Carey Allen - Can Sound Bath Meditation result in Measurable Durable Inner Peace?  
Vineet Gairola - Demystifying Sound and Music: On Chronological and Timeless Nature of Sonic Cure  
Michelle Phillips, Susanna Ward, Dawn Rose, Will Young and Ellen Poliakoff - Uses of music by people with Parkinson's when completing everyday tasks

### **14.40 Session 9: Listening**

Kaila Putter and Amanda Krause - Serving rhymes and serving time: Gangsta-rap related perceptions of personality, criminality and gender  
Emily Gernandt and Julia Merrill - Schlager vs. Techno: Style-specific justifications  
Yiting Cheah, Michael Spitzer and Eduardo Coutinho - Background music impairs introverts' cognitive work: Evidence from a systematic review  
Selina Janetschek, Klaus Frieler, and Kai Lothwesen - How do music students experience involuntary musical imagery? Exploring connections of earworm persistence, working memory, pitch imagination, and musical sophistication  
Liila Taruffi - Mind-Wandering During Music Listening in Everyday Life: Music-Evoked Emotions Predict Thought Valence  
Kework K. Kalustian - Spotify Charts Scraper: Introducing a Web-Based Scraper App for Retrieving Spotify Charts and Audio Features

### **15.45 Plenary: Top publishing tips**

Contributions from Andrea Creech, Julie Ballantyne and Ian Cross

### **16.00 Session 10: COVID**

Brittany Anjou - Kind of blue: A mixed methods study of mental health of professional jazz and improvising musicians in NYC after Covid-19  
Jane Ginsborg and Susanna Cohen - One year on: the impact of COVID-19 on the lives of freelance orchestral musicians  
Annamaria Minafra - What Italian instrumental higher education music students missed in the Covid time

## **16.20 Session 11: Cultural effects**

Yanyi Lu - Intercultural music education: teaching Mandarin Chinese through choral singing

Yuka Naito - The effects of musical experience and training on the perceptual learning of Japanese pitch accent by Italian native speakers

Yusuf Ziya Ogretici - Exploring the Emotional Response to Turkish Makam Music: A Comparison with the Historical Claims

Maria Momani - A New Eight-Grade Piano Curriculum for Students with an Arab Background: A Cross-Cultural Adaptation of the ABRSM Piano Syllabi

## **16.50 Session 12: Effects of music training**

Maria Ioanna Zavogianni, Ferenc Honbolygó and Maja Kelić - An RCT study to test the efficacy of music training for dyslexia

Aimée Gaudette-Leblanc, H. Boucher, J. Pearson, F. Bédard-Bruyère, J. Bolduc, & G.M. Tarabulsky - Participation in an early childhood music program and socioemotional development: A meta-analysis.

Jiaxin Li, Anna Wolf, Hsin-Rui Lin and Kai Lothwesen - Validation and Replication of the Gold-MSI with a Sample of Chinese General Population

Chloe MacGregor and Daniel Müllensiefen - The Young-Gold Music Tests: a state-of-the-art approach to the assessment of young children's musical development

Judith Okely - Lifetime experience of playing a musical instrument and cognitive abilities in older age: evidence from the Lothian Birth Cohort 1936

### 09.00 Session 1: Identity

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#### **An exploration of musical and scientific identity**

Amanda Krause, James Cook University, Australia

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People's identities are multi-dimensional; thus, people can hold multiple identities that are more or less important to defining themselves. In previous research, it has been noted that individuals consider a wide range of musical experiences and activities as factoring into their musical identity. Can the same be said for a scientific identity? This research considers factors influencing people's musical and scientific identity and sets out to specifically compare music- and science-based identities. With data collection underway, the SEMPRES conference presentation will discuss preliminary findings from the research project's first phase in order to further develop the remaining project phases.

Dr Amanda Krause is a Lecturer (Psychology) in the College of Healthcare Sciences at James Cook University. She is interested in the social and applied psychology of music, and her research examines everyday music interactions, with an emphasis on considering how everyday music experiences influence well-being.

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#### **The development of musical identities during adolescence: first results of biographical studies in a mixed methods research design**

Sabine Schneider-Binkl, Trossingen University of Music, Germany

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The research on the topic of "music and identity" opens up vistas to the relevance of music for the development of identities (Hargreaves, MacDonald & Miell, 2017). Especially during adolescence every person gives deeper thoughts to the own identity, to the social surrounding and to the design of future plans (Lamont & Hargreaves, 2019). The main task for this research project is to examine the importance of music in this process by including interdisciplinary exchange. The presentation wants to introduce to the first results of biographical interviews and to discuss perspectives of the planned mixed methods research design.

Sabine Schneider-Binkl is an Interim Professor of Music Education and a Postdoc Researcher at the Justus-Liebig-University Giessen (Germany). After her studies of Music and Spanish for Secondary Education at the University of Regensburg (Germany) she worked as a School Teacher (2009 – 2016), as a Research Assistant at the University of Regensburg (2011 – 2019) and as an Interim Professor (2019– 2020) and Research Associate (2020 – 2021) at the Trossingen University of Music (Germany).

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#### **Supporting Students to Understand their Musical Selves: A Newly Validated Musical Identity Measure (MIM)**

Karen Burland, Guadalupe López-Íñiguez and Dawn Bennett, University of Leeds, UK / Sibelius Academy, University of the Arts, Helsinki, Finland / Chancellery, Bond University, Australia

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This paper introduces a validated musical identity measure which has been developed to support learners to understand themselves in relation to their musical activities (defined broadly, e.g. performance, composition, music technology etc.). The six-factor measure can be used to provide individuals with insights into their

motivations to engage with musical activities, to help identify areas requiring additional support or guidance, or to support individuals to make plans for future development or working lives. The measure may also support educators and researchers wishing to understand and support the processes of musical development and skill acquisition more fully.

Karen Burland is Professor of Applied Music Psychology and Faculty Lead for Employability at the University of Leeds. Karen researches musical identities and their role in musical participation in a variety of contexts. She is currently investigating the ways in which musicians create and support their work in music.

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### **Teaching patriotism and multiculturalism through music education in the era of globalisation**

Mengjiao Wang and Melissa Forbes, independent scholar / University of Southern Queensland, Australia

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Cultivating a sense of national and global community is an important goal in contemporary education. This PhD project will provide empirical support for the ways in which school music education shapes national identity whilst promoting intercultural understanding. The national music curriculum in China and Australia will be used as a point of reflection on how educators within those systems use school music as a tool to strengthen national identity and encourage understanding of cultural diversity. Narrative inquiry will explore music teachers' attitudes, skills and practices regarding the teaching and learning of patriotism and multiculturalism in the music classroom.

Mengjiao Wang is an independent researcher seeking to commence PhD studies in 2022. She completed a Bachelor of Music Education at Chongqing University in 2017, and a Master of Music at University of Queensland in 2019. She has worked as a music teacher in both China and Australia.

## **09.30 Session 2: Performance**

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### **Psychological mechanisms of group music-making: In-person and virtual spaces**

Maruša Levstek, Rubie Mai Barnby, Katherine Pocock and Robin Banerjee, University of Sussex, UK

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Two research projects conducted with in-person and virtual music groups aim to extend our understanding of the psychological mechanisms of group music-making. We identified the core psychological mechanisms of in-person group music-making, including the development of self-awareness, autonomy, positive ability perceptions, and the sense of community. Furthermore, we conducted a mixed-design project with virtual music spaces and observed that the psychological mechanisms observed in-person also take place in virtual spaces. A mediation analysis indicated that virtual alternatives to group music-making still nurture the sense of connectedness as observed for in-person experiences of group music-making, but indirectly via supporting practitioners' behaviours.

Maruša's research aims to explore the role of music-making in youth social-emotional and cognitive development and unpack the underlying mechanisms of such changes. Particular focus is placed on inclusion in music spaces and the psychological phenomena are explored in relation to those traditionally less likely to engage with mainstream music education.

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## **Experiencing belonging whilst facilitating Therapeutic Community Music for others**

Maria Varvarigou, Mary Immaculate College, University of Limerick, Republic of Ireland  
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Experiencing a sense of belonging to a community could positively impact learning. Student musicians who engaged in a 'service learning' programme where they facilitated therapeutic community music for others reported that experiencing a sense of belonging was manifested through physical, social and community aspects and made their learning experiences richer. For instance, by placing participants in a circle they experienced stronger intergenerational interactions. Also, experiencing a feeling of belonging made them engage in creative decision making and encouraged them to build professional networks. Ideas on how Higher Education could inspire learning through nurturing learners' sense of belonging are put forward.

Maria Varvarigou is a Lecturer in Music Education at Mary Immaculate College, Limerick. Her research interests include the impact of music making on health and wellbeing across the lifecourse, effective music teaching and learning in higher and professional education, and in the community, and intergenerational interactions.

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## **An artist-level jazz singer's metaphors of cognitive embodiment**

Melissa Forbes and Kate Cantrell, University of Southern Queensland, Australia  
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We present findings from a systematic analysis of the metaphorical language used by an artist-level jazz singer in her reflections on practice. The metaphor of IMPROVISATION IS AN ADVENTURE was identified as the overarching conceptual structure that the participant used to make sense of her experiences of improvisation. This metaphor and its constitutive primary metaphors illuminate the cognitively embodied dimension of vocal jazz improvisation. These findings will be of interest to jazz singers and vocal jazz educators who are encouraged to explore the role of the body-mind's interactions more fully with its environment in order to establish expertise in improvisational ways of knowing.

Melissa Forbes is Senior Lecturer in Contemporary Singing at the University of Southern Queensland, Australia. She researches singing from the angle of experience and has conducted qualitative studies on elite jazz singers, group singing, and the work experiences of health and wellbeing singing group facilitators.

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## **Does empathy mediate the affiliative effects of interpersonal synchronisation?**

Persefoni Tzanaki, University of Sheffield, UK  
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The present in-progress study focuses on online tapping interactions of musically untrained individuals, exploring how trait empathy mediates the role of interpersonal synchronisation in strengthening the feelings of closeness, perceived similarity and situational empathy toward the interacting partner. The study utilises an online experimental procedure with participants interacting with the tapping recordings of ostensible virtual partners. It is hoped that this research will contribute to a deeper understanding of the relationship between empathy and interpersonal synchronisation, illuminating the possibility of a reciprocal link between these two capacities. The practicalities and limitations of this online experiment will also be discussed.

I am a Music Psychology PhD student at the University of Sheffield, working with Prof. Renee Timmers, Prof. Nikki Dibben and Dr Jennifer MacRitchie. My work focuses on the link between empathy and synchronisation, exploring the possibility of these two capacities enhancing one another in a reciprocal and simultaneous manner.

## 10.00 Session 3: Disability

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### **Music Education and Auditory Processing in Children with Hearing Loss**

Eloise Doherty, The University of Queensland, Australia

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Current research suggests that music education may produce a variety of developmental advantages in children, including enhancements in auditory processing. Given that hearing loss can negatively affect auditory development, musical training holds promise as a rehabilitative tool to avoid/reverse this. However, music teachers often remain anxious about teaching children with hearing loss, despite 170 years' worth of literature that supports their inclusion. I therefore sought to explore the benefits and challenges of music education for children with hearing loss, specifically considering how they progressed in flute lessons compared to their normally hearing peers and exploring how this related to their auditory processing abilities.

Eloise holds a Bachelor of Music (Hons), a Master of Audiology Studies, and has recently submitted her PhD at The University of Queensland. Her research explores the links between music education, hearing loss and auditory processing, as well as the application of novel research methodologies to explore the links between experience and research outcomes.

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### **University music students with dyslexia and/or dyscalculia: exploring musical learning and musicianship**

Lisa Jane Carlin, Institute of Education University College London, UK

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The impact of a specific learning difficulty (SpLD), such as dyslexia and/or dyscalculia, on the experiences of university music students is yet to be fully explored. This research aims to understand possible music-related difficulties and compensatory strategies used by SpLD students, and any influencing factors that effect learning outcomes. A mixed-methods approach was used. An exploratory online survey was followed by two semi-structured case studies. Results so far indicate those with a SpLD experience particular difficulties and so utilise several compensatory strategies in their music learning and skill development compared to their peers. Intriguingly, further factors that may influence successful learning may be emerging.

Lisa Carlin is currently a PhD candidate at the UCL Institute of Education. Her research focuses on special needs and music, specifically exploring those with dyslexia and/or dyscalculia and the impact that these learning difficulties may have on musical learning. Areas of interest include sight-reading, and the impact of the instruments studied.

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### **Singing lost – singing regained – a journey of discovery**

Geraldine Leighton and Alexandra Lamont, Keele University, UK

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Sudden deafness in adulthood creates limits on both life and engagement in music. Our case study of a female participant in her 50s, who experienced sudden-onset bilateral deafness, explored her abilities to recognise pitch from vibrations and to reproduce this as singing. Study 1 tested recognition of 44 extracts from familiar music (43 recognised), and discrimination of 5 familiar (5 'Known') versus 5 unfamiliar melodies (4 'Unknown', 1 'Might know'). Study 2 used vibrotactile pitch-pairs to move from perception to production and, after a 12-week programme, she memorised and sang two new melodies (with melodic accompaniment), mostly with good accuracy.



With professional music training, Geraldine has many years' experience as a music teacher, from pre-school to adults and with church choirs. In 2002 she completed an MSc (Music Psychology) at Keele University where, as an Honorary Research Fellow, she continues active research into singing and musical development over the lifespan.

## 10.25 Session 4: Music learning

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### **Real-time insight into the Tonnetz structure: Cognitive explorations for computer-aided educational purposes**

José L. Besada, Erica Bisesi, Corentin Guichaoua and Moreno Andreatta, Complutense University of Madrid, Spain / Université de Strasbourg, France / CNRS/IRCAM, France / Sorbonne Université, France / Université de Montréal, Canada

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The Tonnetz is a lattice diagram which helps to visualize tonal harmonic relationships. In our experiment, a cohort of 30 participants with different backgrounds (15 scientists, 15 musicians, 40% female) had to hear and visualize on the Tonnetz, for their first time, several parsimonious chord sequences; they were asked to recognize the visual position of the last chord of each sequence among six possible solutions. The task was performed twice, with a three-minutes video tutorial in-between. The analysis of the collected data puts in evidence different cognitive strategies which help to reconsider efficient strategies for teaching music theory through the Tonnetz.

I am a mathematician and musicologist, currently working at the Complutense University of Madrid after previous postdoc positions at IRCAM (Paris) and the University of Strasbourg. My research mainly focus on contemporary compositional practices and on representational models of music theory from mathematical and cognitive perspectives.

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### **The relationship between tones and songs in Chaozhou**

Xi Zhang, University of Cambridge, UK

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This study explored the relationship between tones and songs in Chaozhou, a tone language with eight tones and a wealth of tone sandhi, by applying corpus analysis, field research, observational study, and production experiment. I find that: 1) there is a high degree of tone-melody correspondence; 2) tonal contours are realised in the pitch change within individual notes; 3) there is a sandhi effect on tone-melody correspondence and pitch change within notes; 4) there are effects of vocal training, frequency of singing in Chaozhou, beat & duration, and interval sizes & positions on the realisation of particular contour tones.

Xi is a PhD candidate at the Centre for Music and Science of Faculty of Music, University of Cambridge. Her doctoral research with Prof Ian Cross is about the relationship between speech and singing in tone languages, focusing on the Chaozhou dialect and Chaozhou songs of South China.

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### **Longitudinal singing data analysis for Primary school students from mainland China**

Can Lu, Jo Saunders and Graham Welch, University College London Institute of Education, UK

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The presentation focuses on longitudinal data of children's singing behaviours in mainland China. N = 347 participants from Primary School Grades 2 and 4 in Hunan province sang three familiar songs, Twinkle,

Twinkle, Little Donkey, and Happy Birthday. Data were collected in 2017, and again in 2018. These performances were measured using a combined measure of the Vocal Pitch Matching Development (Welch, 1998) and the Singing Voice Development Measure (Rutkowski, 1996). Both Second and Fourth Graders improved their singing ability significantly. The range of scores for the younger participants was more spread than for older children.

I came from China and am studying my final year of the PhD journey at University College London Institute of Education. My supervisors are Prof. Graham Welch and Dr Jo Saunders. I studied for my Masters degree at the University of York, and my bachelor degree at Hunan Normal University, China.

## **11.00 Session 5: Technology, learning and research**

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### **Exploring the ecosystem of online tools and pedagogies in the performing arts**

Solange Glasser and Kristal Spreadborough, University of Melbourne, Australia

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Access to high quality education is fundamental for social, cultural, and economic recovery following the COVID-19 crisis. Yet the abrupt shift to online learning requires many proven pedagogical practices be recast to ensure the delivery of sustainable, world-class services into the future. Given this globalised challenge, this project examines the ecosystem of online tools and pedagogies at the Melbourne Conservatorium of Music through an exploration of the rich, but underutilised, text-based Canvas shell data. Data intensive research techniques are applied to identify patterns of engagement and (inter)action, recognise trends in content delivery and sentiment, and distinguish common and emerging tools.

Solange Glasser is the inaugural Lecturer in Music Psychology at the Melbourne Conservatorium of Music. Her research interests include multisensory perception, prodigious development, and exceptional abilities, including the impact of synesthesia and absolute pitch on musical development. Kristal Spreadborough is a Research Data Specialist with the Melbourne Data Analytics Platform, University of Melbourne. Her research interests lie in music, psychology, digital and data ethics and data analytics. Previous work has examined emotional expression in vocal songs, critiques of data practices, and the impacts of digital spaces on music.

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### **The advantages and disadvantages of using technology in Chinese higher music education: a thematic analysis**

Xiangming Zhang, Andrew King and Helen Prior, University of Hull, UK

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The use of technology in music education has been well established. Focusing on music in Higher Education (HE) in China, this qualitative study used semi-structured interviews with 20 music teachers to understand their perceptions of the advantages and disadvantages of using technology in teaching. Three key themes were identified from the study: learning and teaching; positive/negative communication; and superiority/inferiority within technologies. The findings revealed the strengths and weaknesses of using technology as viewed through the lens of Chinese HE providers. It provides a reference for policy makers with ideas on how to better provide sustainable support for Chinese music teachers.

Xiangming Zhang is currently pursuing his PhD in Music at the University of Hull, fully funded by the China Scholarship Council. His research focus is on the influence of music technology on music education in China.

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## **Supporting older adult novices in music education: The Active Minds music ensemble**

Jennifer MacRitchie, Anthony Chmiel, John R Taylor, Madeleine Radnan and Roger T Dean, The University of Sheffield, UK / The MARCS Institute for Brain, Behaviour and Development, Western Sydney University  
[j.macritchie@sheffield.ac.uk](mailto:j.macritchie@sheffield.ac.uk)

Participation in musical activities can relate numerous cognitive, social and emotional benefits. Even so, as an older adult novice, learning a new musical instrument can be daunting and at times, particularly frustrating. This ongoing research on older adults' aural learning of the keyboard and Thumbjam (iPad) over 12 months, examines where frustrations arise and how these might be supported. Confidence, memory, and pitch discrimination are discussed in the context of instrument learning. PitchDraw is presented as an example support application, aiming to enhance pitch direction discrimination and horizontal pitch association, similar to that required to play a piano keyboard.

Dr Jennifer MacRitchie is a UKRI Future Leaders Fellow at the University of Sheffield, and Adjunct Research Fellow at Western Sydney University. Funded by UKRI and the Australian Research Council, her research focuses on older adult music learning, and developing new musical interfaces for people living with dementia.

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## **What makes playing melodies by ear difficult?**

Sebastian Silas, Reinhard Kopiez and Daniel Müllensiefen, Hochschule für Musik, Theater und Medien, Hannover, Germany/Goldsmiths, University of London  
[sebsilas@gmail.com](mailto:sebsilas@gmail.com)

We propose to create an open-source, computer-assisted learning program which utilises rigorous psychological learning models and powerful computational techniques to facilitate acquiring melodic playing by ear skills. Building on infrastructure developed for measuring melodic production (Silas et al., 2021), we collected data from a small laboratory sample of 11 musicians imitating melodies on instruments. Our data suggest that performance degrades as a function of item length, including on a working memory task. Next, with a larger sample, we will utilise a psychometric approach to connect melodic features to performance. This represents significant steps to deploying stimuli in a psychologically validated training paradigm.

Sebastian Silas is a PhD Researcher at Hanover Music Lab, supervised by Reinhard Kopiez and Daniel Müllensiefen. He researches computational approaches to musical learning and is a saxophonist/improviser/composer, most notably with Don't Problem. He holds a DAAD doctoral scholarship, Computational Cognitive Neuroscience MSc, Psychology with Cognitive Neuroscience BSc, and Jazz Performance BA.

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## **Development of a Web Application for the Education, Assessment, and Study of Timbre Perception**

Charalampos Saitis, Queen Mary University of London, UK  
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Timbre is defined as any auditory property other than pitch, duration, and loudness that allows two sounds to be distinguished. The Timbre Explorer (TE) is a synthesiser interface designed to demonstrate timbral dimensions of sound. This project aimed to develop and evaluate a web version of the TE that attempts to train its users and test their understanding of timbre as they go through a series of gamified tasks. A pilot study with 16 participants helped to identify shortcomings ahead of a full-sized study that will evaluate the performance of the TE as an educational aid and musical assessment tool.

Charalampos Saitis is lecturer in digital music processing at Queen Mary University of London. His research utilises empirical and computational methods to investigate different modalities of experience, interaction, and control between the digital music “user” (listeners, performers, producers) and sound as a multimodal semiotic system.

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### **Inclusive arts-based research in an online format: what is possible?**

Melissa Kirby, Karen Burland and Freya Bailes, University of Leeds, UK

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The pandemic has resulted in many research projects moving online. For projects seeking to co-produce research with disabled people, this has presented several challenges, forcing researchers to re-consider what we mean by ‘inclusive research’, and consider ‘what is possible?’ in a virtual landscape. This paper will introduce the work of the Purple Research Group; a team of disabled and non-disabled co-researchers who through arts-based methods, have sought to capture their experiences of arts-based education. Through examples of adapted research activities and creative research outputs, the paper will explore the possibilities and challenges of conducting inclusive research online.

Melissa Kirby is a PhD candidate in the School of Music at the University of Leeds. Her doctoral research, which is funded by the Leeds Doctoral College, uses a participatory action research approach to explore the outcomes of creative arts-based education for people with learning disabilities and/or autistic people.

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## **11.40 Session 6: Teacher attitudes**

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### **Exploring Kodaly-inspired professional learning in the lives of five Australian music educators**

Anna van Veldhuisen, University of Melbourne, Australia

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When Kodály set out to improve music education in Hungary, his work was rooted in the socio-political context of Eastern Europe at the time. However, up to 10% of Australian music teachers surveyed in a 2005 national review identified as employing a Kodály-inspired approach. My doctoral research utilises narrative inquiry to explore how five teachers experience and then enact Kodály-inspired learning, with consideration of their personal biography and professional context. In this presentation, I will share early interview data in order to highlight emergent themes, in particular exploring the emotive ways in which participants describe Kodaly courses as transformative and community-building.

Anna van Veldhuisen is a doctoral candidate from the University of Melbourne (Australia) and secondary classroom music educator. Anna trained as a classical percussionist prior to teaching and has taught and led music programs in a range of diverse schools; she currently teaches and conducts choirs at Ivanhoe Girls’ Grammar.

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### **Developing the TPACK Framework: Investigating Teacher Identity and Adaptability since Covid-19**

Cynthia Stephens-Himonides and Margaret Young, Kingston University London, UK / Ohio State University at Lima, USA

[c.stephens-himonides@kingston.ac.uk](mailto:c.stephens-himonides@kingston.ac.uk)

We investigate teacher identity through combining the TPACK framework typically employed for examining the effectiveness of technology in teaching with the domains of teacher identity (Hanna, et al, 2019). We further the “knowledge” of the TPACK to include “identities”:

- content identity (what it means to be a musician)
- pedagogical identity (teacher identity)
- technology identity (defined as the extent to which an individual views use of an IT as integral to his or her sense of self)

We similarly investigate teacher adaptability through examination of emotion and behavior quantitative measurement tool to examine participant's self-precepts since Covid-19.

Dr Cynthia Stephens-Himonides is Senior Lecturer and Course Leader for Music Education, Music Performance, and Music at Kingston University London. Dr Margaret Young is Associate Professor and Coordinator of High Impact Practices at Ohio State University at Lima.

## **Conceptualising the relationship between composing and teaching**

Sam Ellis, Royal Conservatoire of Scotland, UK

[s.ellis@rcs.ac.uk](mailto:s.ellis@rcs.ac.uk)

Millions of people have experienced a one-to-one instrumental or vocal lesson; only a fraction of that number have experienced a one-to-one composition lesson. This imbalance and unfamiliarity is reflected in the literature on one-to-one music teaching. This presentation reports the preliminary results from semi-structured interviews with six composition tutors at a UK conservatoire. Interview topics included their general approach to teaching, and how the teaching of composition (and other topics) informs their creative processes as composers. The data is used to explore a central research question: in what ways do the practices of composing and teaching inform one another?

Sam Ellis is Associate Head of the Bachelor of Music degree at the Royal Conservatoire of Scotland, and previously also served as an advisor in arts pedagogy at the Higher Education Academy.

## **12.00 Session 7: Music education and engagement**

### **Music in Secondary Education: A Study of Predictors and Implications of Music Subject Choices at Age 16**

Maruša Levstek, Daniel Elliott and Robin Banerjee, University of Sussex, UK

[levstek.marus@gmail.com](mailto:levstek.marus@gmail.com)

School data shared by the UK Department of Education and a music education hub were analysed in order to investigate demographic and academic predictors of music participation and its academic implications for pupils in secondary education. The results suggest that students attending more subjects, those from affluent neighbourhoods, and those who also attend extra-curricular music education are more likely to choose music subjects at school. Furthermore, music subject selection increased academic performance for 2.26 subject score even when controlling for a range of covariates. These results suggest the systemic factors involved with pupils' engagement with music education should be addressed.

Maruša's research aims to explore the role of music-making in youth social-emotional and cognitive development and unpack the underlying mechanisms of such changes. Particular focus is placed on inclusion in music spaces and the psychological phenomena are explored in relation to those traditionally less likely to engage with mainstream music education.

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## **Musical Vulnerability: Addressing Music's Beneficial and Detrimental Effects in the Secondary Music Classroom**

Elizabeth MacGregor, University of Sheffield, UK

[ehmacgregor1@sheffield.ac.uk](mailto:ehmacgregor1@sheffield.ac.uk)

Music education research has long extolled music's beneficial effects upon academic achievement, health and wellbeing, and social development. Yet these benefits are far from universal, and classroom music-making often reveals individuals' shortcomings, dependencies, and conflicts. Drawing on a case study of a Year 7 music class in a school in East Anglia, I explore the need for music education research to address both the beneficial and detrimental effects of classroom music-making, and the potential to do so through the lens of 'musical vulnerability': recognising individuals' inherent and situational openness to being affected by the semantic and somatic properties of music.

Elizabeth MacGregor is a doctoral student at the University of Sheffield, researching the experience of 'musical vulnerability' in secondary music education. Her previous research has been published in the *British Journal of Music Education* and *Music Education Research*, and she is currently the Assistant Editor for SEMPRES's journal *Research Studies in Music Education*.

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## **Social Inclusion in Contemporary British Conservatoires: Alumni Perspectives**

Jennie Joy Porton, Royal Welsh College of Music and Drama, UK

[jjporton@gmail.com](mailto:jjporton@gmail.com)

This presentation provides insight into a study of contemporary British music conservatoires and their practices, as experienced from alumni perspectives. Specifically, I centre the discussion around the issue of social background, and look at social dimensions of pedagogy and learning, highlighting multiple experiential examples of 'them and us' divides in conservatoire settings. I examine how social background impacts higher education experiences and how feelings of inequality are exacerbated by institutional practices. Qualitative data gathering is undertaken via interviews with twenty conservatoire alumni reflecting attendance dates spanning 1990 to 2018, representing seven institutions across England and Wales.

Jennie attended the Royal College of Music on the Joint Principal Study pathway, studying clarinet and saxophone. She completed her MMus at Royal Welsh College of Music and Drama (RWCMD), and has a PhD from Royal Holloway University. Jennie enjoys a busy performing career and teaches at RWCMD.

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## **Why music isn't like sport - and why the differences matter**

Stephanie Pitts, University of Sheffield, UK

[s.e.pitts@sheffield.ac.uk](mailto:s.e.pitts@sheffield.ac.uk)

Throughout the summer of 2021, sport was the headline item on news bulletins in the UK; meanwhile freelance musicians struggled to survive, arts venues remained closed post-lockdown, and the number of students taking Music at GCSE and A Level reached record lows. The prioritising of culture and sport are very different in funding and policy decisions, and yet they hold comparable places in people's lives as sites of identity, value, leisure activity and potential profession. This fledgling research project aims to examine the institutional and cultural differences that shape access to sport and music - and why those differences matter.

Stephanie Pitts is Professor of Music Education at the University of Sheffield, with research interests in social psychology, lifelong musical engagement, and arts audiences. Her latest book, *Understanding Audience Engagement in the*



Contemporary Arts (Pitts & Price, 2021), followed a three-year AHRC project working with arts organisations in four UK cities.

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## **Rhythm, body, brain**

(Jenni) Riikka Ahokas, University of Jyväskylä, Finland

[j.riikka.ahokas@jyu.fi](mailto:j.riikka.ahokas@jyu.fi)

In Finland the impact research of music has long been dominated by music therapy research as if monopolized by the idea of music being ‘the rehabilitation tool’ only. My background is in music therapy, music psychology, and in music education, and the main reason for the latter to be chosen as the major in my dissertation is the accessibility context. Public, free, accessible, statutory and curricula implemented music education is the main passage to implement, share and cherish this valuable research done in all the fields mentioned above. My research concentrates on the impact of musical rhythm in our cognition. Working title of my dissertation is ‘rhythm, body, brain’. This dissertation work includes an intervention sub study in primary school setting, and collaboration with Psychology departments in Jyväskylä and recently, Cambridge University. This speed presentation presents a whole, the already implemented and the ongoing work of this dissertation.

I did my Bachelor of Arts in Music Education, Master of Arts in Music Psychology and am now continuing my research work in dissertation form in Music Education. Whole research work values and embraces concepts like equality, accessibility and humanity. Main quality of ‘music’ to be concentrated upon in my dissertation work, is rhythm.

<https://www.jyu.fi/hytk/fi/laitokset/mutku/henkilokunta/vaitoskirjatutkijat/ahokas-jenni-riikka>

<https://www.researchgate.net/profile/J-Riikka-Ahokas>

<https://www.linkedin.com/in/j-riikka-ahokas-02944819/>

## **13.30 Plenary: Equality, diversity and inclusion: Change makers: a vision for EDIMS working group Pathways to Music**

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Led by Dr Mary Stakelum, Royal College of Music, UK with Kathryn Woodard, Jasen Dasent and Audrey Mattis

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<https://www.edimusicstudies.com/>

Equality, Diversity and Inclusion in Music Studies (EDIMS) has a number of working groups, one of which focuses on feeder routes to music in higher education. Launched in 2020, the group membership comes from the music education and music industry sectors and their concern is with access to pathways to music as a career for young people.

This session will begin with a short video presentation (3 mins) introducing the working group, its aims and purpose. Following this there will be a chaired panel discussion with members of the group addressing issues arising from the presentation. This will include an exploration of what SEMPRE does, can, should and might do to enhance equality, diversity and inclusion in the field of education and music psychology research.

EDIMS is a cross-organisational network which aims to promote, support and share good practice in relation to Equality Diversity and Inclusion (EDI) in Music Higher Education in the UK. The Network has grown out of the EDI Working Group established by MusicHE and the Royal Musical Association in early 2019.

## 14.15 Session 8: Health

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### **Researching STROKESTRA: Preliminary Findings**

Helen Prior, Elaine King and Caroline White, University of Hull, UK

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Stroke is a leading cause of mortality and disability. It is associated with significant costs for health services (Xu et al., 2018). Music can have positive impacts on stroke recovery (Magee et al., 2017; Särkämö, 2018, Le Perf et al., 2019), but further research is required to develop the evidence base. STROKESTRA™ is a pioneering rehabilitation programme designed by Royal Philharmonic Orchestra musicians with Hull and East Riding Community Stroke Service clinicians. This research aims to investigate the effectiveness of STROKESTRA and how it is implemented, experienced and facilitated. Preliminary findings from the first term of delivery will be presented.

Helen Prior is a Lecturer in Music. She is a music psychologist, with interests in music performance, music education, music and wellbeing, and music and the environment. Helen has had work published by OUP, Routledge, and within a number of peer-reviewed journals. Elaine King is Reader in Music and a member of the Centre for Applied Research in the Arts (CARA) in the School of the Arts. Her research interests include music psychology and education, performance studies, and music theory/analysis. She has co-edited four volumes with Ashgate/Routledge: Music and Gesture (2006; 2011), Music and Familiarity (2013), Music and Empathy (2017). Caroline White is a Research Associate within the Department of Psychological Health, Wellbeing and Social Work, and the research group SPARC (Social and Psychological Research in Long Term Conditions). Her main areas of interest are adult social care and health, with a particular focus on the needs and experiences of people with cognitive impairments and their carers; the needs and experience of family carers, especially those who provide care and support from a distance; the experience of living and/or working in a care home.

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### **Can Sound Bath Meditation Result in Measurable Durable Inner Peace?**

Carey Allen, University of Northampton, UK

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Soundbaths (guided meditation to music) have a long history as a contemplative practice. In most cities and towns worldwide, soundbaths are offered, and claims made regarding their healing properties. Soundbaths have been advised for stressed covid weary nurses in a recent public health report. However, there has only been a handful of studies undertaken on soundbaths, thus it is important to carry out empirical research to test the benefits of taking part in soundbaths. The aim of this research is to examine undergraduate and postgraduate responses to six virtual compared to six face to face soundbaths.

Carey Allen is a Psychology Lecturer at the University of Northampton and a Chartered Member of the British Psychological Society, with a Professional Graduate Certificate in Education, and a MSc in the Teaching of Psychology. Carey is undertaking a PhD examining the effects of soundbaths on students.

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### **Demystifying Sound and Music: On Chronological and Timeless Nature of Sonic Cure**

Vineet Gairola, Indian Institute of Technology Hyderabad, India

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Researchers in their diverse praxis have attempted to elucidate the relation between healing, music, and mysticism in myriad of ways. However, they have rarely touched on the archetypal nature of music and



mysticism. Notably, this research presents a solid grounding to locate a sonic cure in today's times. The energy, frequency, and vibration of sound are helpful to bring forth the hidden Cymatics of nature and of the human psyche. This paper embarks on a careful re-viewing of historical practices of attaining well-being through sound. The proposition of morphic resonance is critically evaluated in this paper. The ancient hypothesis of music of the spheres is analyzed through the lens of analytical psychology developed by Dr. Carl Gustav Jung. Further developments on the possibility of cancer treatment through music and vibration are elaborated.

Vineet is doing his doctorate in Psychology from the Indian Institute of Technology, Hyderabad, which is about investigating the spiritual and mystical practices of the Uttarakhand Himalayas. He is the first Indian to win the Stephen Mitchell Award from APA (div. 39), Psychoanalytic Exceptional Contribution Award from International Psychoanalytical Association, and Student Research Award for PhD proposal from the APA.

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### **Uses of music by people with Parkinson's when completing everyday tasks**

Michelle Phillips, Susanna Ward, Dawn Rose, Will Young and Ellen Poliakoff, Royal Northern College of Music, UK / Lucerne University of Applied Arts and Sciences, Switzerland / University of Exeter, UK / University of Manchester, UK

[michelle.phillips@rncm.ac.uk](mailto:michelle.phillips@rncm.ac.uk)

We asked people with Parkinson's which music is chosen to self-manage motor actions and affective states. This survey involved general and Parkinson's specific demographic data, qualitative data, the Goldsmiths Music and Dance Sophistication Indices. Findings include that preferred genre is varied, and music is an important part of participants' daily lives, most commonly 'for the music itself'. There is evidence of uses of music specifically in relation to Parkinson's symptoms. Although movement-based activities are often accompanied by music with a strong drum / bass beat (pop, rock), this is not always the case (multiple participants use classical music).

Michelle Phillips is a senior lecturer and Deputy Head of Undergraduate Programmes at the Royal Northern College of Music. Her research includes music and maths, music and time perception, music and audience response, and music and Parkinson's.

## **14.40 Session 9: Listening**

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### **Serving rhymes and serving time: Gangsta-rap related perceptions of personality, criminality and gender**

Kaila Putter and Amanda Krause, James Cook University, Australia

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Rap music is disproportionately associated with criminality and negative personality traits relative to other genres and that these biases may be influenced by racial- and gender-based stereotypes. The present research is a replication-extension of Fischhoff's (1999) study, which examined potential jurors' perceptions of a male gangsta-rap lyricist on trial for murder. We examined whether a description of a hypothetical rap music fan will (1) receive more negative personality ratings and associations with criminality when presented alongside inflammatory rap lyrics and (2) whether the gender of the rap fan influences these ratings.

As a music psychology scholar at JCU, Dr Amanda Krause studies how we experience music in our everyday lives. Her research concerns our musical experiences influence our well-being. Ms Kaila Putter is a JCU psychology undergraduate honours student researching in the field of social and applied psychology of music.

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### **Schlager vs Techno: Style-specific justifications**

Emily Gernandt and Julia Merrill, Department of Music, Max-Planck-Institute for Empirical Aesthetics, Frankfurt am Main / Institute of Musicology, Goethe-University, Frankfurt am Main / Institute of Music, University of Kassel, Germany

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Musical taste varies greatly between people. How do people become fans of a particular musical style, how do they justify their preference, and how do they react when confronted with negative opinions about their music? In a qualitative interview study, fans of Techno and German Schlager reported on the specifics of their musical preferences. Style-dependent similarities and differences were found with regard to the factors influencing the development of musical taste and the functions of music. Reactions to negative attitudes toward their music, such as dislikes, provided additional information about their justification strategies.

Emily is currently studying musicology in her final master's semester at the Goethe-University Frankfurt, Germany, where she also wrote her master's thesis at the Max-Planck-Institute for Empirical Aesthetics. Her thesis was about the submitted interview study about musical taste.

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### **Background music impairs introverts' cognitive work: Evidence from a systematic review**

Yiting Cheah, Michael Spitzer and Eduardo Coutinho, University of Liverpool, UK

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Given the many inconsistencies in the field, we conducted a systematic review to provide clarity on existing knowledge concerning the impact of background music (BGM) on cognitive performance (CP). Here, we report results pertaining to the differentiated effect of BGM on the CP of extraverts and introverts. Our results show that BGM has no effect on extraverts' CP, but it is highly detrimental to introverts. These findings align with Eysenck's theory that suggests that introverts (compared to extraverts) are more susceptible to external distractions/stimulations. This result will serve practical relevance to people engaging in cognitive work whilst listening to BGM.

Yiting graduated with a BSc in Psychology (Northumbria University) and an MA in Applied Psychology of Music (University of Leeds). She is currently a doctoral candidate at the University of Liverpool (and the recipient of the UoL Postgraduate Research Studentship), researching the impact of music listening on cognitive performance.

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### **How do music students experience involuntary musical imagery? Exploring connections of earworm persistence, working memory, pitch imagination, and musical sophistication**

Selina Janetschek, Klaus Frieler, and Kai Lothwesen. Hochschule für Musik Trossingen, Max Planck Institute for Empirical Aesthetics Frankfurt am Main, Germany

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Involuntary musical imagery is an everyday phenomenon differing in frequency and subjective quality. We seek to explore the connection between earworm persistence and individual traits like working memory capacity (WM), pitch imagination skills (PI), and musical sophistication (MS) as well as being a music student or not. Furthermore, we aim to validate a German translation of the Involuntary Musical Imagery Scale (Floridou et al., 2015). Data collection is still ongoing. Preliminary results (N = 124) show PI, MS and WM as predictors of earworm frequency. Furthermore, it was observed that music students experience earworms significantly more frequently than non-music students.

Selina Janetschek studies music and music education at Hochschule für Musik Trossingen, Klaus Frieler is method specialist at Max Planck Institute for Empirical Aesthetics, Kai Lothwesen is Professor of Systematic Musicology at Hochschule für Musik Trossingen

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## **Mind-Wandering During Music Listening in Everyday Life: Music-Evoked Emotions Predict Thought Valence**

Liila Taruffi, Durham University, UK

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Can music drive thoughts towards positive directions? By using the experience sampling methodology implemented via a smartphone application, the present study was the first to explore music-evoked mind-wandering in daily life. The app collected real-time and ecologically-valid thought and emotion reports, while 26 participants listened to a wide range of instrumental music pieces capable of evoking pleasurable and relaxing feelings and images. Linear mixed-effects models showed that music-evoked emotions predicted thought valence, thereby pointing to music as an effective tool to regulate thoughts. These findings have widespread applications for the use of music in digital health interventions.

Liila Taruffi is Lecturer in Music Psychology at Durham University (UK). She has an interdisciplinary background in psychology, neuroscience, and aesthetics. Her research interests include music-evoked thoughts (such as mind-wandering and visual mental imagery), emotions, empathic responses to music, and music & well-being.

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## **Spotify Charts Scraper: Introducing a Web-Based Scraper App for Retrieving Spotify Charts and Audio Features**

Kework K. Kalustian, Max Planck Institute for Empirical Aesthetics, Germany

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Music streaming is an essential part of everyday music listening. Accessing data from music streaming service providers is often challenging. Making that kind of data retrieval more accessible, I developed an open-source web app that dynamically retrieves all available daily top 200 Spotify charts for each country and each date with audio features for each song in real-time. Hence, large datasets are retrievable and downloadable with only a few clicks so that further analyses with any statistical computing software are possible. Since this new app facilitates music streaming research substantially, I am excited to share this app with the community.

URL [http://testing.musikpsychologie.de/spotify\\_charts\\_scraper/](http://testing.musikpsychologie.de/spotify_charts_scraper/)

User: SEMPRE, Password: sempre2120

Kework K. Kalustian is a PhD student, a visiting researcher at the MPI for Empirical Aesthetics, and a research assistant at the Goethe University (Frankfurt/M., Germany). In his PhD project, he investigates music-related dimensions of sense-making strategies. Furthermore, he is interested in aspects of data science and music psychology.

## **15.45 Plenary: Top publishing tips**

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With Ian Cross, Andrea Creech, and Julie Ballantyne (editors of the three SEMPRE journals Music & Science, Psychology of Music, and Research Studies in Music Education)

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## 16.00 Session 10: COVID

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### **Kind of blue: A mixed methods study of mental health of professional jazz and improvising musicians in NYC after Covid-19**

Brittany Anjou, University of Sheffield, UK

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During the Covid-19 pandemic, 95% of NYC professional musicians faced indefinite income loss and isolation. A 2021 mixed-method study examines the mental health and wellbeing of NYC professional improvising musicians during the transition of the pandemic. Results yield a current picture of the general mental health of jazz musicians, indicating 4x the rate of anxiety, and 10x the rate of depression compared to the US and NYC general populations. Livelihood, anxiety, depression, virtual teaching, performing, purpose, and the effects of social isolation in quarantine on musical practice and improvisation were examined. Implications further research in improvisation and wellbeing of professional musicians.

Brittany Anjou is an MA '21 student at the University of Sheffield's Music Psychology, Performance, Education and Wellbeing program. Her research interests include the link between improvisation and wellbeing, neuroscience of jazz, and mental health of professional musicians. A NYC-based jazz pianist and composer, she teaches and performs often.

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### **One year on: the impact of COVID-19 on the lives of freelance orchestral musicians**

Jane Ginsborg and Susanna Cohen, Royal Northern College of Music, UK / Bar-Ilan University, Israel

[jane.ginsborg@rncm.ac.uk](mailto:jane.ginsborg@rncm.ac.uk), [susannac1000@gmail.com](mailto:susannac1000@gmail.com)

Prior to COVID-19, most professional orchestral players in the UK were self-employed freelance musicians. The pandemic disrupted their lives and work acutely. Having carried out semi-structured interviews with 12 mid-career and 12 seasoned freelance orchestral musicians in the summer of 2020, identifying several themes, we carried out a second set of interviews with the same participants a year later to explore the longer-term impact of the pandemic on such musicians. We are currently analysing the data. We will consider the findings in terms of musicians' wellbeing and post-traumatic growth, and their implications for those who teach, train and support musicians.

Jane Ginsborg is Professor of Music Psychology and Associate Director of Research at RNCM. She studies expert music performance and is also Editor of *Musicae Scientiae*. Dr Susanna Cohen is a former professional musician and music therapist. Her PhD, from Bar-Ilan University, Israel, was on flow and music performance anxiety.

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### **What Italian instrumental higher education music students missed in the Covid time**

Annamaria Minafra, Conservatorio di Musica "G. da Venosa" Potenza, Italy

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This study aims to explore what Italian instrumental higher music students missed in the Covid time during the online learning. Adopting an ethnographic approach, five students -each from a different Italian geographical area (north, center, south of Italy and islands)- were interviewed face-to-face online. The findings show that students were mainly missing the social aspect of learning and making music which also affected their motivation to practice and their emotions. Knowing what students experienced and 'missed' in the coronavirus pandemic could help conservatoires to improve the quality of higher education and better respond to the needs of their music students.

Annamaria Minafra had her PhD in Philosophy of Music Education (UCL-Institute of Education-UK). The body-mind relationship in musicians is her research focus. She graduated in viola and Philosophy of Education, taught violin to pre-school children and in groups, published selected findings from her research. Currently she is a music teacher educator.

## 16.20 Session 11: Cultural effects

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### **Intercultural music education: teaching Mandarin Chinese through choral singing**

Yanyi Lu, University of Hull, UK

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Interculturalism implies the interaction of cultures, it is about promoting awareness and developing respect for different cultures. Research on intercultural education has involved studying the experiences of students or teachers from different cultural backgrounds working in an educational system or as part of projects with cultural initiatives. In relation to the teaching and learning of Mandarin Chinese as a second language, Chinese Whispers project addresses the possibilities of using singing materials (in the form of a 'Singing curriculum') to support the learning and teaching of Mandarin Chinese to both children and adults. The general principles for designing second language songs and the reflective work to date will be drawn out.

Yanyi Lu is an accordionist, music teacher and Mandarin teacher, she started her fully-funded PhD research at the University of Hull and focuses on teaching Mandarin through choral singing across different age groups in the UK, including the creation of a bespoke singing curriculum. Symposium Organiser: The Music and Intercultural Practice Symposium. University of Hull, 2021.  
Lu, Y. (2021) Book Review: Interculturality in Learning Mandarin Chinese in British Universities. By Tinghe Jin. London and New York: Routledge, 2021. British Journal of Education, 9(8), 50-54.

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### **The effects of musical experience and training on the perceptual learning of Japanese pitch accent by Italian native speakers**

Yuka Naito, University of Pavia, Italy

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My PhD study mainly aims at examining whether musical training and experience have any effects on the perceptual learning of Japanese pitch accent by native speakers of Italian with no prior knowledge of Japanese. Since high variability phonetic training (HVPT) is effective for learning Japanese pitch accent, I adopted it with two experimental variations: two categories of participants (musicians and non-musicians) further subdivided into two groups based on training input types (high and low variability). So far, I have conducted one online pilot experiment with HVPT for non-musicians, for whom training was effective, especially with low variability input.

A Linguistics PhD student at the University of Pavia, Italy. Her primary academic interests include relationship between music and speech, second language acquisition and speech perception, with a particular focus on suprasegmental phonology and phonetics.

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## **Exploring the Emotional Response to Turkish Makam Music: A Comparison with the Historical Claims**

Yusuf Ziya Ogretici, University of Glasgow, UK

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The aim of the present study is to discuss the emotional response to Turkish makam music and to compare the results with the historical claims about the specific emotional arousals for makams. It is widely argued that, due to the musical characteristics of the makams, Turkish music can induce specific and pre-determined emotions. This study reports an experiment with 12 makams: Mahur, Irak, Nihavend, Segah, Buselik, Isfahan, Hicaz, Saba, Hüseyinî, Rast, Zirefkend, and Neva. For the study, 350 students (from Turkey and Scotland) listened to one excerpt in each makam and rated their emotional response with GEMS-25 (Geneva Emotional Music Scale). The results prove that 10 excerpts/makams of Turkish music have successfully induced the intended emotions (reported via GEMS factors: Wonder, Transcendence, Nostalgia, Peacefulness, Power, Joyful-Activation, and Tension). Conversely, 2 excerpts/makams were not successful in inducing the intended factors.

I am a PhD researcher with the School of Education, the University of Glasgow. I have just submitted my thesis with the title of: 'Bridging Theory, Experiment, and Implications: Knowledge and Emotion-Based Musical Practices for Religious Education'. For my publications: <https://orcid.org/0000-0002-3080-9981>

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## **A New Eight-Grade Piano Curriculum for Students with an Arab Background: A Cross-Cultural Adaptation of the ABRSM Piano Syllabi**

Maria Momani, University of Liverpool, Music Department, UK

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Like their peers in other Arab countries, a considerable number of Jordanian piano students experience difficulties when engaging with Western Classical music repertoire due to lack of exposure to it, particularly its polyphonic construction. Given that Western music is the dominant repertoire used in piano learning, Arab piano students often find the learning process challenging, which leads to decreased motivation to learn the instrument. This, in turn, stifles and prolongs their musical development. The aim of this project is to overcome the cultural barriers that impede the development of potential for Arabic piano students by proposing a cross-cultural adaptation of the ABRSM piano curriculum that integrates Arabic music (both traditional and contemporary). This new eight-grade curriculum is comprehensive with respect to performance technique and has the same structured gradual levels of challenge that are derived from the ABRSM system. This presentation will highlight key aspects of my recently submitted PhD, and will focus on the aims, methodology, contributions, and results of the evaluative study.

I am a PhD student at the University of Liverpool (recently submitted my thesis). As a pianist and a piano teacher my research interest has always been how to improve the quality of learning for students from different (non-Western) backgrounds. I was a member of staff (lecturer and piano teacher) at the University of Jordan from 2011-2017 and will continue teaching after I finish my PhD.



## 16.50 Session 12: Effects of music training

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### **An RCT study to test the efficacy of music training for dyslexia**

Maria Ioanna Zavogianni, Ferenc Honbolygó and Maja Kelić, Brain Imaging Centre, Research Centre for Natural Sciences, Budapest, Hungary; Multilingualism Doctoral School, University of Pannonia, Veszprém, Hungary

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Music trainings have been reported to effectively improve linguistic processes (e.g., phonological awareness, categorical perception) and cognitive functions (e.g., working memory) in children with dyslexia. We designed a Randomized Control Trial (RCT) study to assess the efficacy of a music training method we have developed for 10-year-old children with dyslexia. In the pre-training and post-training phase, behavioral (i.e., 3DM-H, Differential Diagnosis of Dyslexia, Hungarian adaptation) and ERP (speech multifeature paradigm) measurements will be applied; in the training phase, our music training, which emphasizes on entrainment, will be utilized. The present study is currently in progress.

I am a third year PhD student and a junior researcher at the Brain Imaging Centre of the Research Centre for Natural Sciences, Budapest, Hungary. I am currently working on the development of a music training for children with dyslexia and its assessment with behavioral and ERP methods.

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### **Participation in an early childhood music program and socioemotional development: A meta-analysis.**

Aimée Gaudette-Leblanc, H. Boucher, J. Pearson, F. Bédard-Bruyère, J. Bolduc, & G.M. Tarabulsy, Laval University; Université du Québec à Trois-Rivières, Université du Québec à Montréal; Centre de Recherche Universitaire sur les Jeunes et les Familles, Canada

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Music is increasingly recognized as having a social role, insofar as it is linked to emotional regulation and to early interactions in infancy and the preschool years. The goal of this meta-analysis was to examine the impact of participating in an early childhood music program on indices of socioemotional development in children under 6 years of age. The overall result showed a moderate effect size ( $N = 681$ ,  $k = 11$ ,  $d = .57$ ,  $p < .001$ ). Moderation analyses revealed that the type of assessment (observational measure, reported measure, or other types of assessment) significantly influenced effect size ( $Q' = 25.26$ ,  $p < .001$ ).

Aimée Gaudette-Leblanc is a doctoral candidate in Music Education at Laval University (Quebec, Canada). She is interested in the contribution of music to the development of a secure parent-child relationship and to early socioemotional development. Since December 2020, Aimée Gaudette-Leblanc is Professor in Early Childhood Education at Université du Québec à Trois-Rivières (Québec, Canada).

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### **Validation and Replication of the Gold-MSI with a Sample of Chinese General Population**

Jiaxin Li, Anna Wolf, Hsin-Rui Lin and Kai Lothwesen, Institute for Systematic Musicology, Universität Hamburg; Hanover Music Lab, Hanover University of Music, Drama and Media; Hochschule für Musik, Trossingen, Germany

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The Goldsmiths Musical Sophistication Index (Gold-MSI) is the gold standard of measuring musical behaviour and expertise, also enabling cross-cultural research. We translated the measure into Simplified Chinese

language to gain a higher outreach in e.g. mainland China. Our study aims to validate this translation and to replicate the original psychometric properties and factor structures and connections to Socio-Economic Status (SES). Results show six factors with high internal consistency ( $\alpha = [.80, .91]$ ) and good test-retest reliability ( $r_{tt} = [.842, .935]$ ). The original factor structure (Müllensiefen et al., 2014) was replicated with satisfying fit (RMSEA = .053 and CFI = .888).

Jiaxin Li completed her Masters degree in Systematic Musicology at the University of Hamburg, Germany in 2020, with her thesis "Validation and replication of the Gold-MSI, a measure of musicality, in a sample of the general Chinese population". Her research interests are mainly in music psychology and education.

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### **The Young-Gold Music Tests: a state-of-the-art approach to the assessment of young children's musical development**

Chloe MacGregor and Daniel Müllensiefen, Goldsmiths, University of London, UK

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Most musical ability tests for primary school children are not suitably designed to maintain the attention and motivation of a young child. Further, many existing tests are limited in scope, focusing on pitch and rhythm perception while neglecting other fundamental components of musical ability, such as social and emotional skills. This project aims to use Item Response Theory to develop a set of musical ability tests that are designed to be engaging and interactive enough for young children and are comprehensive in their reach. Planned tests of socio-emotional musical abilities will be outlined, and new validation data will be presented.

Chloe MacGregor is a PhD student at Goldsmiths, currently investigating the musical development of primary school students. Her previous research projects have involved developing tasks to measure emotional abilities relating to music perception, specifically focused on the ability to decode emotional intentions from music performances.

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### **Lifetime experience of playing a musical instrument and cognitive abilities in older age: evidence from the Lothian Birth Cohort 1936**

Judith Okely, Michelle Luciano and Katie Overy, University of Edinburgh, UK

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Experience of playing a musical instrument is positively associated with cognitive ability in older age. However, it is unclear whether this association reflects the persistence of cognitive differences from earlier in life and/or differential rates of cognitive decline in older age. Using longitudinal observational data from 420 participants, and controlling for confounding variables including socioeconomic status and childhood cognitive ability, we found that greater experience of playing a musical instrument was significantly associated with better performance on tests of processing speed and visuospatial ability at age 70 but not with less decline in these abilities between ages 70 and 82.

I have a background in epidemiological and psychological research with a focus on healthy cognitive ageing. I'm currently working on a project, funded by the ESRC, exploring the connection between lifetime musical experience and outcomes in later life including cognitive ability, brain health and psychological well-being.



# About us

SEMPRE was founded in 1972 as a charity to support research in both music education and music psychology. We provide an international forum to encourage the exchange of ideas and to disseminate research findings. For details on the Society please see our [website](#). SEMPRE has three main areas of activity:

## 1) Publications

3 [journals](#):

Psychology of Music (x6 per year)

Research Studies in Music Education (x2 per year)

Music & Science (online)

Routledge-SEMPRE book series SEMPRE studies in the Psychology of Music

SEMPRE conference series publications

## 2) Awards

A range of awards to support the work of early career and established researchers, including conference support, project support, and recognition of excellence. For more information see the [website](#).

## 3) Conferences

We typically host two conferences per year, one in spring, one in autumn, which are 1 or 2 day events run by a local organiser in conjunction with the SEMPRE conference secretary (currently Mary Stakelum and Helen Prior). We offer conference awards for presenting students or unwaged delegates when a fee is charged.

We also support conferences in association with SEMPRE, run by local organisers. There will be conference awards at these events too. For more information see [here](#).

Our next event is the SEMPRE MET (Music Education Technology) and TMOHE (Teaching Music Online in Higher Education), to be held over 2 days online on 7<sup>th</sup> and 8<sup>th</sup> April 2022. For more information see the [website](#).

Also: Save the date for our 50<sup>th</sup> Anniversary Conference which will be 2<sup>nd</sup> and 3<sup>rd</sup> September 2022 at University College London.

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For membership information see [here](#) or contact the Membership Secretary [Josephine Borradaile](#). Follow us on Twitter @sempreorguk