

Programme

Wednesday 2 April

10.00 - 11.00 Registration and Coffee (Room NG14)

11.00 - 1.00

| Performance (Room N336) Chair: Lawrence Zbikowski | Memory and Learning (Room NG16) Chair: Adam Ockelford |
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| <p>Martin Clayton (Open University), Entrainment, Empirical Methods and Musical Performance</p> <p>Taina Riikonen (Sibelius Academy, Finland), Multimaterial Research Data in the Study of Musical Performance</p> <p>Terence Curran (University of Oxford), The Psychology of Recording: A Qualitative Study of Musicians' Attitudes and Approaches to Recording</p> <p>Werner Goebel and Caroline Palmer (McGill University, Montreal), Do Movement Strategies Change Across Tempo in Piano Playing?</p> | <p>Jane Ginsborg and Jenny Pitkin (Royal Northern College of Music), Long-Term Memory for Simple and Complex Music: The Effects of Practice Time and Expertise</p> <p>Alicja Knast, Simon Durrant, Eduardo Miranda and Susan Denham (University of Plymouth), Enculturation Limits. The Statistical Learning of Musical Stimuli. Saffran et al. 1999 Revisited</p> <p>Graham Welch (Institute of Education, University of London) and Adam Ockelford (Roehampton University), Analysing the Structure of the Patterns of Sound Produced by Children and Young People with Learning Difficulties to Gauge their Levels of Musical Development: A Model and Examples</p> <p>Ioulia Papageorgi (Institute of Education, University of London) and Elizabeth Haddon (University of York), Culture and Context: The Influence of Institutional Culture on Undergraduate Musicians' Attitudes to Learning and Performance</p> |

13.00 - 14.00 Lunch (Room NG14)

14.00 - 16.00

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| Composition and Improvisation (Room N336) Chair: Eric Clarke | Symposium (Room NG16) Chair: Raymond MacDonald |
| <p>Mark Doffman (Open University), Time on their Hands: An Analysis of Groove and How Jazz Musicians Feel It</p> <p>Atte Tenkanen and Erkki Huovinen (University of Turku, Finland), Towards an Empirical Analysis of Free Improvisation</p> <p>Adam Ockelford (Roehampton University), Measuring the Musical Impact of one Performer on Another in Improvisation: A Method, an Example, and Potential Future Developments</p> <p>Ulla Pohjannoro (Sibelius Academy, Finland), Composer's Composing Process: a Case Study of Creating One Piece of Music</p> | <p>Karen Burland (University of Leeds) and Melissa Dobson, Stephanie Pitts and Christopher Spencer (University of Sheffield), Beyond Market Research: Empirical Investigations of Audience Experience</p> <ul style="list-style-type: none"> • Introduction • Case study 1: Longitudinal Research at the Music in the Round Chamber Music Festival • Case study 2: Edinburgh Jazz and Blues Festival • Case study 3: Audience Research with Non-Attendees • Closing Themes |

16.00 – 16.30 **Tea** (Room NG14)

16.30 – 17.00 **Aubrey Hickman Award Paper** (Room N336)
 Helen Daynes (University of Hull), Listeners' Perceptual and Emotional Responses to Tonal and Atonal Music
 Chair/Award presentation: Graham Welch

17.00 – 18.00 **Keynote Address** (Room N336)
 Nicholas Cook (Royal Holloway, University of London)
 Bridging the Unbridgeable? Empirical Musicology and Interdisciplinary Performance Studies
 Chair: Eric Clarke

18.00 – 18.30 **Wine Reception** (Room N336)

19.30 **Optional Conference Dinner at the Paradiso Restaurant, 35 Store Street, WC1E 7BS**

Thursday 3 April

09.00 – 09.30 **Late Registration** (Room NG14)

09.30 – 10.30

| Emotion and Meaning in Music (Room N336) Chair: Ian Cross | Performance and Perception (Room NG16) Chair: Jane Ginsborg |
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| Kyriaki Zacharopoulou (Aristotle University of Thessaloniki), The Perception of Emotion in Familiar and Unfamiliar Music: A Cross-Cultural Study of Emotional Intelligence Gunter Kreutz (Royal Northern College of Music) and Mark Levy and Mark Sandler (Queen Mary, University of London), Emotion Words for Music by Internet Users | Alicja Knast (University of Plymouth), Reconstructing Nineteenth-Century Conducting Gestures Ju-Lee Hong (Goldsmiths, University of London), Cello Portamenti: An Empirical Analysis of Legendary Cellists on Record |

10.30 – 11.00 **Coffee** (Room NG14)

11.00 – 12.30

| Limitations and Possibilities in Empirical Musicology (Room N336) Chair: Nicholas Cook | Multimodal Approaches (Room NG16) Chair: Stephanie Pitts |
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| Lawrence Zbikowski (University of Chicago), The Limits of Empirical Musicology Jonathan Owen Clark (Brunel University), Empirical Musicology and Psychoanalysis Richard Lewis (University of East Anglia), Growth by Query: Enabling Critical Reflexivity in Digital Corpora | Peter Atkins (University of New South Wales), Spirituality and Musical Meaning Ailbhe Kenny (St Patrick's College, Dublin), Picturing Music: Investigating Children's Visual Representations of Music in the Primary School George Papageorgiou (Royal Holloway, University of London), Decoding Musical Expression: The Performance Cube Matrix I |

12.30 – 13.30 **Lunch** (Room NG14)
SEMPRE AGM (Room N336)

13.30 – 14.30 Special Address by Desmond Sergeant (Room N336)
 Cognition and Atonality
 Chair/Award presentation: Graham Welch

14.30 – 15.30

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| <p>Music in Everyday Life (Room N336) Chair: Katharine Ellis</p> | <p>Computation and Analysis (Room NG16) Chair: Geraint Wiggins</p> |
| <p>Anneli Beronius Haake (University of York), Empirical Approaches to Examine the Use of Music Listening in Offices</p> <p>Alisun Russell Pawley (University of York), Singalongability in Popular Music: Reports from the Field</p> | <p>Craig Graci (State University of New York at Oswego), A Quantitative Measure of Melodic Structure: Computational Infrastructure and Cognitive Implications</p> <p>Alan Marsden (Lancaster Institute for the Contemporary Arts), Systematic Exploration of Schenkerian Reduction</p> |

15.30 – 16.00 Tea (Room NG14)

16.00 – 17.00 Keynote Address by Eric Clarke (University of Oxford)
 (Room N336)
 Empirical, Critical – Dialectical?
 Chair: Nicholas Cook

Discussion

17.00 Close