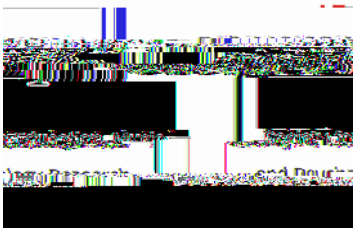

Programme

Wednesday 2 April

10.00 - 10 18 nd Coffe 1(Room NG14)

Thursday 3 April

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

09.30 – 10.30

Emotion and Meaning in Music (Room N336)	**Performance and Perception** (Room NG16) Chair: Jane Ginsborg
Kyriaki Zacharopoulou (Aristotle University of Thessaloniki), The Perception of Emotion in Familiar and Unfamiliar Music: A Cross-Cultural Study of Emotional Io(e)5(lligence)]TJETEMC /P <</MCID 13 >>BDC BT/TT2 1 Tf0 Tc 0 Tw 13.02 0 0 13.02	

13.30 – 14.30 **Special Address by Desmond Sergeant** (Room N336)

Poster Presentations (Room NG15)

The poster presenters will be available during the lunch and tea breaks on Wednesday and the coffee and tea brea

Paper Abstracts

Peter Atkins (University of New South Wales), Spirituality and Musical Meaning

Most of us have had a powerful experience of music. Some of us might even call that experience spiritual. But what does that mean? This talk presenracsome exploratory research into this issue, taken from a focus on musical meaning. If music can mean a variety of things which type of meaning best explains the phenomenon of spirituality? Resulracfrom a questionnaire are discussed. They indicatecsome involvement of all types of meaning in this phenomenon, and yet some level of disjunction at each point of contact. Absolute expressionist meaning (the emotiona

experiences of each event, and to compare one venue with another. In addition, prior to attendance, half of the participants were provided with recordings of the pieces to be heard in performance, as a means of gaining exploratory qualitative data

the critical might be achieved, using examples from existing empirical and critical writing and research.

Martin Clayton (Open University), Entrainment, Empirical Methods and Musical Performance

Entrainment theory describes interactions between rhythmic (oscillatory) systems: it is an important factor und

considerably with increasing performance rate suggesting that indeed pianists adapt their movements to the required tempo.
We will discuss the results in the light of the above mentioned controversy.

Craig Graci (State University of New York at Oswego), A Quantitative Measure of Melodic Structure: Computational Infrastructure and Cognitive Implications

The problem of modelling melodic structu

Ailbhe Kenny (St Patrick's College, Dublin), Picturing Music: Investigating Children's Visual Representations of Music in the Primary School

The research investigated the ways primary school children represent music visually.

Richard Lewis (University of East Anglia), Growth by Query: Enabling Critical Reflexivity in Digital Corpuses

empirical data (e.g. Clarke et al. 2005). However, the potentially huge amount of data that may be the result of only a single day's fieldwork forces the researcher to carefully consider the relation between the data and the aims of the analysis, and the questions around analytical language and epistemological embedding.
In this paper these issues are discussed from a musician-centred perspective through combining the investigation of a multimaterial research data (collected around the Summer Sounds festival 2006 rehearsals of Lichtbogen, co

Lawrence Zbikowski (University of