

CIM22 Presentations | Programme by Presentation Session

Performance paper: Music listening perspectives related to music medicine in hospitals – peace or pain?

Nystrup Lund [1], MacDonald [2], [1] Aalborg University Hospital, Psychiatry, Denmark, [2] Reid School of Music, The University of Edinburgh, UK
Session 1A | Wednesday | 14:30 - 16:00 UK

Participatory creativity training and creativity self - concepts of students in specialist arts higher education

Pennill [1], Phillips [1], Birdi [2], [1] Royal Northern College of Music, UK, [2] Sheffield University School of Management, UK
Session 1A | Wednesday | 14:30 - 16:00 UK

Imaginaries of national communities between media

Fischer, Department of Musicology, University of Vienna
Session 1A | Wednesday | 14:30 - 16:00 UK

Playing no solo imagination: Synthesising the rhythmic emergence of sound and sign through embodied drum kit performance and writing

Abbott, The University of Edinburgh, UK
Session 1B | Wednesday | 14:30 - 16:00 UK

Digital concert experience: How different formats influence the experience of music in online concerts

Weining, Zeppelin Universität, Germany
Session 1B | Wednesday | 14:30 - 16:00 UK

Digitally mediated collaboration: Composing 10,427 miles and 11 hours apart

Wilson [1], Black [2], [1] University of Melbourne, Australia, [2] University of Aberdeen, UK
Session 1B | Wednesday | 14:30 - 16:00 UK

Sentiment analysis of corona - musicking online reveals bifurcation of pandemic coping strategies

Hansen [1], Baglini [2], [1] Aarhus Institute of Advanced Studies, Aarhus University, Denmark; Center for Music in the Brain, Aarhus University & Royal Academy of Music Aarhus/Aalborg, Denmark, [2] School of Communication and Culture, Aarhus University, Denmark; Interacting Minds Centre, Aarhus University, Denmark
Session 2A | Wednesday | 16:15 - 17:45 UK

Does prosocial attitude affect creativity in musical improvisation?

Kempf, Schiavio, University of Graz, Austria
Session 2A | Wednesday | 16:15 - 17:45 UK

Tapping with a stranger: How does empathy mediate the affiliative effects of interpersonal synchronisation?

Tzanaki, The University of Sheffield, UK
Session 2A | Wednesday | 16:15 - 17:45 UK

"Turning the beat around": Time, temporality, and participation in the jazz solo break

Cheston, Centre for Music and Science, University of Cambridge, UK
Session 2B | Wednesday | 16:15 - 17:45 UK

Redefining groove

Duman, Snape, Toiviainen, Luck, Department of Music, Art and Culture Studies, University of Jyväskylä, Finland
Session 2B | Wednesday | 16:15 - 17:45 UK

Time flies: Temporal pacing and transitions in newly - formed music groups

Pennill, Royal Northern College of Music, UK
Session 2B | Wednesday | 16:15 - 17:45 UK

Signification system as artificial intelligence: Berio's "eternal path between sound and sense"

Choi, Duke University, USA
Session 3A | Thursday | 09:00 - 10:30 UK

Impact of musical aptitude on subjective and objective correlates of hearing aid processed music

Dhruvakumar, Nisha, Department of Audiology, All India Institute of Speech and Hearing, India
Session 3A | Thursday | 09:00 - 10:30 UK

The transfer effect of musical ability to intelligence and reading: A longitudinal study on Mandarin - speaking primary school children

Zou, State Key Laboratory of Cognitive Neuroscience and Learning, Beijing Normal University, China
Session 3A | Thursday | 09:00 - 10:30 UK

Participation in the modernist music experience: Assessing the critical reception of Luciano Berio's Voci (1984) within the framework of cognitive, psychological, and cultural theories

Beretin, Phoenix Theatre, Australia
Session 3B | Thursday | 09:00 - 10:30 UK

MIDI Controllers and magic lanterns: Contextualising a performative approach to media archaeology

Hunter, Jolly, Martin, Australian National University, Australia
Session 3B | Thursday | 09:00 - 10:30 UK

Attending to attending: performing audience personae in contemporary music

Sdraulig [1], D'Heudières [2], [1] University of Melbourne, Australia [2] Independent researcher
Session 3B | Thursday | 09:00 - 10:30 UK

The spectator - listeners' participatory roles in Michel van der Aa's stage works, Blank Out and Eight

Jaakkola, Sibelius Academy, University of the Arts Helsinki, Finland
Session 4A | Thursday | 10:45 - 12:15 UK

Public solitude or participatory experience: The complexity of applause

Toelle, Gustav Mahler Privatuniversität für Musik, Austria
Session 4A | Thursday | 10:45 - 12:15 UK

Participatory applause: Interactions of audience members clapping at the end of a classical music concert

Upham [1], Memis [1], Hansen [2], Rosas [3], Clim [1], Jensenius [1], [1] RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, University of Oslo, Norway [2] Aarhus Institute of Advanced Studies & Center for Music in the Brain, Aarhus University, Denmark [3] Imperial College London, Faculty of Medicine, Department of Brain Sciences, UK
Session 4A | Thursday | 10:45 - 12:15 UK

Can We Dance? Considering the role and meaning of music in videogames through "thinking in movement"

Koskela, Tuuri, Vahlo, Department of Music, Art and Culture Studies, University of Jyväskylä, Finland
Session 4B | Thursday | 10:45 - 12:15 UK

Emotion regulation motives in music listening

Loepthien [1], Hanswer [2], van den Tol [3], Bak [4], Leipold [5], [1] University of Bundeswehr, Germany, [2] Tilburg University, The Netherlands, [3] University of Lincoln, UK, [4] Ludwig - Maximilians - Universität Munich, Germany, [5] University of Bundeswehr, Munich, Germany
Session 4B | Thursday | 10:45 - 12:15 UK

Biologists singing: Collective vocalization, posthuman listening, and interspecies audibility

Reimer, School for Contemporary Arts, Simon Fraser University, Canada
Session 4B | Thursday | 10:45 - 12:15 UK

Music composition as dialogue: A participatory process of democracy

Dupuis - Desormeaux, Independent scholar, Canada
Session 5A | Thursday | 16:15 - 17:45 UK

Dissensus, refusal and participatory music: Negation and rupture in Crowd in C

Lemmon, Stony Brook University, USA
Session 5A | Thursday | 16:15 - 17:45 UK

A case study in developing person - centred approaches to evaluating participation in Community Music

MacGlone, Wilson, Vamvakaris, The University of Edinburgh, UK
Session 5A | Thursday | 16:15 - 17:45 UK

Listening to listeners: Embodied music cognition and intersectional practices

Barrett, University of California Santa Cruz, USA
Session 5B | Thursday | 16:15 - 17:45 UK

A comparison of the architectural acoustics of two Florentine churches and music composed for these spaces

Berger, Dafilou, Berger, Stanford University, USA
Session 5B | Thursday | 16:15 - 17:45 UK

Beyond WEIRD and towards the decolonisation of music for wellbeing and health

Loaiza [1], Timmers [2], Moran [3], [1] Independent researcher [2] Music, The University of Sheffield, UK [3] Reid School of Music, The University of Edinburgh, UK
Session 5B | Thursday | 16:15 - 17:45 UK

Alone, together: The production of female soprano voice in Oxbridge chapel choirs

Edgar, Faculty of Music, Oxford University, UK
Session 6A | Friday | 11:30 - 13:00 UK

"We do opera!" Participation in German opera houses: institutional strategy and aesthetic concepts

Hartung, Research Institute for Music Theatre Studies, University Bayreuth, Germany
Session 6A | Friday | 11:30 - 13:00 UK

Is there a conservator in the room? Electroacoustic music preservation in an era of participation

Nogueira, Technology, Restoration and Arts Enhancement Center, Polytechnic Institute of Tomar, Portugal
Session 6A | Friday | 11:30 - 13:00 UK

Machinic rhythms: Improvisational systems and more - than - human participation

Campbell, University of Dundee, UK
Session 6B | Friday | 11:30 - 13:00 UK

Learning enactivity: can Alexander Technique - led music training enhance proprioceptual skills and awareness in dyspraxia?

Henderson, Independent researcher, UK
Session 6B | Friday | 11:30 - 13:00 UK

Metro - rhythmical experience in dance and music as the participatory cross - modal syntactic processing

Podlipniak, Adam Mickiewicz University, Poland
Session 6B | Friday | 11:30 - 13:00 UK

Shifting identities: Reflections on a composer - machine - performer dynamic

Brook [1], Lee [2], [1] University of Victoria, Canada [2] Willamette University, USA
Video Flash-Talks Screening | Thursday | 14:30 - 16:00 UK (or view online on-demand)

Music on the move: Wandering, metaphor, and musical mobilities

Cantrell, Forbes, University of Southern Queensland, Australia
Video Flash-Talks Screening | Thursday | 14:30 - 16:00 UK (or view online on-demand)

Music - colour synaesthesia: Sensorimotor features and synaesthetic experience

Curwen [1], Timmers [1], Schiavio [2], [1] University of Sheffield, UK, [2] University of Graz, Austria
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Media, virtuality, and participation in musical creativity of the Young Cracow Composers

Draus, Krzysztof Penderecki Academy of Music in Krakow, Poland
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Call and response: Social affordances in virtual Egyptian music and dance performance

Fraser, Davidson, University of Melbourne, Australia

Video Flash-Talks Screening | Thursday | 14:30 - 16:00 UK (or view online on-demand)

Integration of IT in Elementary Music Education

Mikhailovich, Independent Researcher

Video Flash-Talks Screening | Thursday | 14:30 - 16:00 UK (or view online on-demand)

Investigating participation in the formation of indeterminate music: example of Cage's (1958) Solo for Piano

Peng, International Centre for Music Studies, Newcastle University, UK

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Performance as theatre: How expert pianists participate in concert stage direction

Urbaniak, Mitchell, University of Sydney, Australia

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Civilian wind bands as agents of non - formal and informal education

Cidad, Caramelo, Costa, Centre for Research and Intervention in Education, Faculty of Psychology and Education Sciences, University of Porto, Portugal

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"Where are the bizarre chords in the middle?" A search for the sound of imaginary music

Cruz, Centre for the Study of the Sociology and Aesthetics of Music, the Social and Human Sciences Faculty, NOVA University Lisbon, Portugal

Video Flash-Talks Screening | Thursday | 14:30 - 16:00 UK (or view online on-demand)

Singing in the pandemic: A small - scale study on musical experiences of university choristers in Hong Kong and the United Kingdom during the COVID - 19 pandemic

Ding, The University of Edinburgh, UK

Video Flash-Talks Screening | Thursday | 14:30 - 16:00 UK (or view online on-demand)

Music theatre preservation: Intersections between musicology and archival science

Magalhães, Centre for the Study of the Sociology and Aesthetics of Music, School of Social Sciences and Humanities, NOVA University of Lisbon, Portugal

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Fab maps and the cartography of the invisible: Fragments on feedback ecology and participatory field recording

Nystrom, Independent artist

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Piano teachers' use of music memorisation in one - to - one piano lessons: A preliminary study

Steliou, Jakubowski, Durham University, UK

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Control and failure: A framework for analysis of sound oriented intermedia art

Strzelecki, Department of Music Creation, Interpretation and Education, Krzysztof Penderecki Academy of Music in Krakow, Poland; Department of Intermedia Art, Jan Matejko Academy of Fine Arts in Krakow, Poland

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Geometries in sound: A way to empower the listener towards certain genres of contemporary art music

Wanke, Centre for the study of Aesthetic and Sociology of Music, NOVA University of Lisbon, Portugal

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A queer phenomenology of furniture music: A case study of Alvin Lucier's I am sitting in a room (1969) as musical furniture

Balikci, Schulich School of Music, McGill University, Canada

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Music in the Community as an Undergraduate module: Discussion of different student placements from the student and instructor's point of view

Chatzovoulou [1], Anagnostopoulou [2], [1] Queen Margaret University, UK [2] National and Kapodistrian University of Athens, Greece

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Music involvement in the construction of urban identity: 'The Este soundscape project'

Fiore [1], Belotti [2], [1] Università degli studi di Messina, Italy [2] Università degli studi di Bergamo, Italy

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Participatory music making with people living with dementia

Forde, The University of Edinburgh, UK

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Song, meaning - making in a dialogue

Karbanova, Masaryk University, Czech Republic

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How do you solve a problem like capitalism? The role of music science

Sauvé, Memorial University of Newfoundland, Canada

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Primate duet display via arboreal locomotor predictability: emergent height and variety as selecting for more complex gibbon great calls

Schruth, University of Washington, Seattle, USA

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Collectively classical: Social connection at a classical concert

Swarbrick [1], Rosas [2], Vuoskoski [1,3], [1] RITMO, Institute of Musicology, University of Oslo, [2] Department of Brain Sciences, Imperial College London, [3] Institute of Psychology, University of Oslo

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Differentiating between terrifying and anxious music in emotion research

Trevor [1], Renner [1], Frühholz [1,2], [1] University of Zurich, Switzerland, [2] University of Oslo, Norway

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