

## Quick reference timetable

### Wednesday, 28 August 2013

|             |  |  |
|-------------|--|--|
| 08:30-10:00 | Registration   | Entrance Hall  |
| 10:00-10:15 | Welcome to ISPS 2013   | Joseph Haydn Saal  |
| 10:15-11:15 | <i>Keynote address</i><br>Emma Redding (Trinity Laban Conservatoire of Music and Dance)<br>Dancers: Fit bodies?                              | Joseph Haydn Saal  |
| 11:15-11:45 | Break (with refreshments)  | Entrance Hall <i>and</i> Haydn Saal Foyer                          |
| 11:45-13:15 | <i>Thematic sessions</i><br>Control of sequential movements in musical performance<br>Performance education 1<br>Perspectives on performance | Joseph Haydn Saal<br>Clara Schumann Saal<br>Fanny Mendelssohn Saal |
| 13:15-14:45 | Lunch  | Courtyard <i>and</i> Cafeteria                                     |
| 14:45-16:15 | <i>Thematic sessions</i><br>Capturing musical movement<br>Performance education II<br>The science of dance I                                 | Joseph Haydn Saal<br>Clara Schumann Saal<br>Fanny Mendelssohn Saal |
| 16:15-16:45 | Break (with refreshments)  | Entrance Hall <i>and</i> Haydn Saal Foyer                          |
| 16:45-18:15 | <i>Thematic sessions</i><br>Approaches to motor learning<br>Performance education III<br>The science of dance II                             | Joseph Haydn Saal<br>Clara Schumann Saal<br>Fanny Mendelssohn Saal |
| 18:15-18:30 | Break  |  |
| 18:30-      | Concert (followed by reception)  | Joseph Haydn Saal  |

### Thursday, 29 August 2013

|             |  |  |
|-------------|--|--|
| 08:30-09:00 | Registration   | Entrance Hall  |
| 09:00-10:30 | <i>Thematic sessions</i><br>Insights into sound practice<br>Performance practice<br>Performing together I  | Joseph Haydn Saal<br>Clara Schumann Saal<br>Fanny Mendelssohn Saal |
| 10:30-11:00 | Break (with refreshments)  | Entrance Hall <i>and</i> Haydn Saal Foyer                          |
| 11:00-12:30 | <i>Thematic sessions</i><br>Insights into sound practice ( <i>cont.</i> )<br>Career perspectives<br>Performing together II   | Joseph Haydn Saal<br>Clara Schumann Saal<br>Fanny Mendelssohn Saal |
| 12:30-14:00 | Lunch  | Courtyard <i>and</i> Cafeteria                                     |
| 14:00-15:00 | <i>Keynote address</i><br>Peter E. Keller (University of Western Sydney)<br>Musical ensemble performance: A theoretical framework and empirical findings on interpersonal coordination | Joseph Haydn Saal  |
| 15:00-15:15 | Break (with refreshments)  | Entrance Hall <i>and</i> Haydn Saal Foyer                          |
| 15:15-16:45 | <i>Thematic sessions</i><br>Brass and woodwind research<br>Performance anxiety<br>Performing together III  | Joseph Haydn Saal<br>Clara Schumann Saal<br>Fanny Mendelssohn Saal |

**Thursday, 29 August 2013 (cont.)**

|             |  |   |
|-------------|--|---|
| 16:45-17:00 | Break  |   |
| 17:00-17:45 | <i>Graduate award paper</i><br>Friedrich Platz (Hanover University of Music, Drama, and Media)<br>The influence of performers' stage entrance behavior on the audience's performance elaboration | Joseph Haydn Saal                             |
| 17:45-19:00 | <i>Workshops</i><br>The actor becomes<br>The craft of collaboration  | Clara Schumann Saal<br>Fanny Mendelssohn Saal |

**Friday, 30 August 2013**

|             |   |  |
|-------------|---|--|
| 08:30-09:00 | Registration  | Entrance Hall  |
| 09:00-10:00 | <i>Keynote address</i><br>Alan M. Wing (University of Birmingham)<br>Follow my leader? String quartet synchronization                                     | Joseph Haydn Saal  |
| 10:00-10:30 | Break (with refreshments)   | Entrance Hall <i>and</i> Haydn Saal Foyer                          |
| 10:30-11:30 | Poster session  | Entrance Hall  |
| 11:30-13:00 | <i>Thematic sessions</i><br>Ensemble synchronization<br>Analyzing musical movement<br>Perception of pitch   | Joseph Haydn Saal<br>Clara Schumann Saal<br>Fanny Mendelssohn Saal |
| 13:00-14:30 | Lunch   | Courtyard <i>and</i> Cafeteria                                     |
| 14:30-16:00 | <i>Thematic sessions</i><br>Performance health and wellbeing I<br>Techniques for memorizing performance<br>Timing and dynamics in mande ensemble drumming | Joseph Haydn Saal<br>Clara Schumann Saal<br>Fanny Mendelssohn Saal |
| 16:00-16:30 | Break (with refreshments)   | Entrance Hall <i>and</i> Haydn Saal Foyer                          |
| 16:30-18:00 | <i>Thematic sessions</i><br>Performance health and wellbeing II<br>Evaluating music performance<br>The science of dance III                               | Joseph Haydn Saal<br>Clara Schumann Saal<br>Fanny Mendelssohn Saal |
| 18:00-20:00 | Break   |  |
| 20:00-      | Conference dinner   | Vienna City Hall   |

**Saturday, 31 August 2013**

|             |   |  |
|-------------|---|--|
| 08:30-09:00 | Registration  | Entrance Hall  |
| 09:00-10:30 | <i>Thematic sessions</i><br>The collaborative space<br>Piano performance I<br>Modeling and analyzing improvisation                        | Joseph Haydn Saal<br>Clara Schumann Saal<br>Fanny Mendelssohn Saal |
| 10:30-11:00 | Break (with refreshments)   | Entrance Hall <i>and</i> Haydn Saal Foyer                          |
| 11:00-12:30 | <i>Thematic sessions</i><br>Creating collaborative performance<br>Piano performance II<br>Analyzing the performance of contemporary music | Joseph Haydn Saal<br>Clara Schumann Saal<br>Fanny Mendelssohn Saal |

**Saturday, 31 August 2013 (cont.)**

|             |   |   |
|-------------|---|---|
| 12:30-14:00 | Lunch   | Courtyard <i>and</i> Cafeteria            |
| 14:00-15:30 | <i>Thematic sessions</i><br>The science of singing<br>Theoretical perspectives  | Joseph Haydn Saal<br>Clara Schumann Saal  |
| 15:30-16:00 | Break (with refreshments)   | Entrance Hall <i>and</i> Haydn Saal Foyer |
| 16:00-17:00 | <i>Keynote address</i><br>W. Tecumseh Fitch (University of Vienna)<br>Rhythm, meter, drumming, and dance: A predictive systems view of an ancient aspect of music | Joseph Haydn Saal                         |
| 17:00-17:30 | Closing remarks and announcement of ISPS 2015   | Joseph Haydn Saal                         |

## Wednesday, 28 August 2013

|             |  |  |  |
|-------------|--|--|--|
| 08:30-10:00 | REGISTRATION<br>Entrance Hall  |  |  |
| 10:00-10:15 | WELCOME TO ISPS 2013<br>Joseph Haydn Saal  |  |  |
| 10:15-11:15 | KEYNOTE ADDRESS<br>Emma Redding<br>Trinity Laban Conservatoire of Music and Dance<br>Dancers: Fit bodies?<br><br>Joseph Haydn Saal   |  |  |
| 11:15-11:45 | BREAK<br>(with refreshments)<br>Entrance Hall <i>and</i> Haydn Saal Foyer  |  |  |
| 11:45-13:15 | <p style="text-align: center;"><u>SYMPOSIUM</u></p> <p style="text-align: center;">Control of sequential movements in musical performance</p> <p style="text-align: center;">Joseph Haydn Saal</p> <p style="text-align: center;"><u>Herrojo Ruiz, Kühn</u><br/>Neuronal mechanisms underlying early acquisition and action-monitoring of piano sequences</p> <p style="text-align: center;"><u>Furuya, Altenmüller</u><br/>Hand motor control in skilled and impaired piano playing</p> <p style="text-align: center;"><u>Verrel, Woollacott</u><br/>Using motion capture analysis to characterize skilled cello bowing</p> | <p style="text-align: center;"><u>THEMATIC SESSION</u></p> <p style="text-align: center;">Performance education 1</p> <p style="text-align: center;">Clara Schumann Saal</p> <p style="text-align: center;"><u>Chaffin, Gerling <i>et al.</i></u><br/>Theory and practice: A case study of how Schenkerian analysis shaped the learning of Chopin's <i>Barcarolle</i></p> <p style="text-align: center;"><u>Kruse-Weber, Parncutt</u><br/>Error tolerance and error prevention in music performance: Risk- versus error management</p> <p style="text-align: center;"><u>Hamond</u><br/>Feedback on elements of piano performance: Two case studies in higher education studio</p> | <p style="text-align: center;"><u>THEMATIC SESSION</u></p> <p style="text-align: center;">Perspectives on performance</p> <p style="text-align: center;">Fanny Mendelssohn Saal</p> <p style="text-align: center;"><u>Araújo, Cruz, Almeida</u><br/>Managing social interactions: Psychological skills of excellent dancers</p> <p style="text-align: center;"><u>Doyle</u><br/>The multiple realities of actors in rehearsal</p> <p style="text-align: center;"><u>Cruz, Lourenço, Ferreira-Lopes</u><br/>Reading and understanding performers through critics, or vice versa</p> |
| 13:15-14:45 | LUNCH<br>Courtyard <i>and</i> Cafeteria  |  |  |

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|-------------|---|---|--|
| 14:45-16:15 | <p><u>THEMATIC SESSION</u><br/>Capturing musical movement</p> <p>Joseph Haydn Saal</p> <p><u>Nakamura, Goda et al.</u><br/>Effect of daily piano practice on finger kinematics and muscular load</p> <p><u>Ohsawa, Obata et al.</u><br/>Memory of the piano key positions in pianists</p> <p><u>Lee, Tominaga et al.</u><br/>Frequency of coactivation of arm muscles in primary bowing tremor</p>  | <p><u>THEMATIC SESSION</u><br/>Performance education II</p> <p>Clara Schumann Saal</p> <p><u>Manhas, Chindmes</u><br/>Instrumental lessons in pairs: Learning and/by performing together</p> <p><u>Ginsborg, Chaffin et al.</u><br/>Reconstructing Schoenberg: Rehearsing and performing together</p> <p><u>Ginsborg, Prior</u><br/>“Let’s go again from the top”:<br/>The role of collaborative rehearsal in learning music</p>                        | <p><u>THEMATIC SESSION</u><br/>The science of dance I</p> <p>Fanny Mendelssohn Saal</p> <p><u>Naalchigar, Dimitriou et al.</u><br/>Body composition and injuries in professional ballet dancers</p> <p><u>Wyon, Smith, Koutedakis</u><br/>A comparison of strength and stretch interventions on active and passive ranges of movement in dancers</p> <p><u>Wyon, Wolman et al.</u><br/>Dancing in the dark: The effect of vitamin D status on muscle function and injury incidence</p> |
| 16:15-16:45 | <p style="text-align: center;">BREAK<br/>(with refreshments)</p> <p style="text-align: center;">Entrance Hall and Haydn Saal Foyer</p>  |   |  |
| 16:45-18:15 | <p><u>THEMATIC SESSION</u><br/>Approaches to motor learning</p> <p>Joseph Haydn Saal</p> <p><u>Araújo</u><br/>Development of a measure of self-regulated practice behavior in skilled musicians</p> <p><u>Ritchie, Kearney</u><br/>Transfer of practice strategies: From primary to secondary instrument</p> <p><u>Bangert, Wiedemann, Jabusch</u><br/>When less of the same is more: Benefits of variability of practice in pianists</p> | <p><u>THEMATIC SESSION</u><br/>Performance education III</p> <p>Clara Schumann Saal</p> <p><u>Stambaugh</u><br/>Promoting schema formation among wind musicians of varying abilities</p> <p><u>Aggett</u><br/>Simply the best: Presenting Australian art song pedagogical performer’s analyses to singing teachers</p> <p><u>Cunha, Carvalho</u><br/>The Orff-Schulwerk approach and optimal experiences: A case study in a music education context</p> | <p><u>THEMATIC SESSION</u><br/>The science of dance II</p> <p>Fanny Mendelssohn Saal</p> <p><u>Xarez</u><br/>Entrainment in ballroom dances: The influence of the pair in the synchronization with the music</p> <p><u>Liiv, Wyon et al.</u><br/>Anthropometry and body figure in dance: Comparison between dance styles</p> <p><u>Brown, Wyon</u><br/>Dietary and lifestyle patterns of pre and professional dancers: An international survey</p>                                     |
| 18:15-18:30 | <p style="text-align: center;">BREAK</p>  |   |  |
| 18:30-      | <p style="text-align: center;">CONCERT</p> <p style="text-align: center;"><i>To feature:</i><br/>Musicians of the mdw International Summer Academy<br/>Joseph Haydn Saal</p>  |   |  |

## Thursday, 29 August 2013

|             |   |  |  |
|-------------|---|--|--|
| 08:30-09:00 | REGISTRATION<br>Entrance Hall   |  |  |
| 09:00-10:30 | <p><u>SYMPOSIUM</u><br/>Insights into sound practice:<br/>A national study of Australian<br/>orchestral musicians</p> <p>Joseph Haydn Saal</p> <p><u>Ackermann, Driscoll, Kenny</u><br/>Physical characteristics of<br/>professional orchestral<br/>musicians: Results from a<br/>national survey and physical<br/>evaluation research project</p> <p><u>Kenny, Driscoll, Ackermann</u><br/>Psychological wellbeing in<br/>professional orchestral<br/>musicians in Australia</p> <p><u>Driscoll, Ackermann, Galbraith</u><br/>Surveillance of musculoskeletal<br/>disorders and risk factors in<br/>orchestral musicians</p> | <p><u>THEMATIC SESSION</u><br/><br/>Performance<br/>practice</p> <p>Clara Schumann Saal</p> <p><u>Wesolowski</u><br/>A microstructural investigation<br/>into jazz syncopation: The<br/>effects of selected musical<br/>variables on note dynamics</p> <p><u>Bangert, Fabian, Schubert</u><br/>Doing without thinking?<br/>Aspects of musical decision-<br/>making revisited</p> <p><u>McMahon</u><br/>Dialogue and collective<br/>interaction: Informants upon<br/>the collaborative interpretation<br/>of Baroque performance<br/>practice</p> | <p><u>THEMATIC SESSION</u><br/><br/>Performing<br/>together I</p> <p>Fanny Mendelssohn Saal</p> <p><u>Wöllner</u><br/>Speaking with one voice?<br/>Ensemble members' audiovisual<br/>perceptions of each other's<br/>performances</p> <p><u>Marchini, Papiotis, Maestre</u><br/>Investigating the relationship<br/>between expressivity and<br/>synchronization in ensemble<br/>performance: An exploratory<br/>study</p> <p><u>Biasutti, Concina et al.</u><br/>Behavioral coordination among<br/>chamber musicians: A study of<br/>visual synchrony and<br/>communication in two string<br/>quartets</p> |
| 10:30-11:00 | BREAK<br>(with refreshments)<br>Entrance Hall and Haydn Saal Foyer  |  |  |
| 11:00-12:30 | <p><u>SYMPOSIUM</u><br/>Insights into sound practice<br/>(cont.)</p> <p>Joseph Haydn Saal</p> <p><u>O'Brien, Driscoll, Ackermann</u><br/>Noise exposure and attitudes to<br/>hearing protection in orchestral<br/>brass musicians</p> <p><u>Chan, Driscoll, Ackermann</u><br/>Can experienced observers<br/>detect postural changes in<br/>professional musicians after<br/>interventions?</p>  | <p><u>THEMATIC SESSION</u><br/><br/>Career<br/>perspectives</p> <p>Clara Schumann Saal</p> <p><u>Coffey, Bennett</u><br/>Constructing an artistic identity<br/>two careers at a time: Dance and<br/>the career lifecycle</p> <p><u>Mor</u><br/>Life after performance: The<br/>subjective experience of<br/>musicians who undergo career<br/>transition</p>  | <p><u>THEMATIC SESSION</u><br/><br/>Performing<br/>together II</p> <p>Fanny Mendelssohn Saal</p> <p><u>Corvisier, Corvisier</u><br/>Ravel's <i>Introduction et Allegro</i>:<br/>The issue of pedaling in piano<br/>duet performance</p> <p><u>Schober, Spiro</u><br/>How much do jazz players share<br/>understanding of their<br/>performance? A case study</p>   |

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| 11:00-12:30 | <p align="center"><u>SYMPOSIUM</u><br/>(cont.)<br/>Joseph Haydn Saal</p> <p><u>Kenny, Ackermann</u><br/>Depression and music performance anxiety are associated with severity of performance related musculoskeletal pain in professional orchestral musicians</p>  | <p align="center"><u>THEMATIC SESSION</u><br/>(cont.)<br/>Clara Schumann Saal</p> <p align="center"><u>Atkins</u><br/>Occupational health and wellbeing in the UK conservatoire sector: Staff perspectives</p>  | <p align="center"><u>THEMATIC SESSION</u><br/>(cont.)<br/>Fanny Mendelssohn Saal</p> <p><u>Bisesi, MacRitchie, Parncutt</u><br/>Structural communication in piano duos: Musical compatibility and individual differences in interpretation</p>  |
| 12:30-14:00 | <p align="center">LUNCH<br/>Courtyard <i>and</i> Cafeteria</p>  |   |   |
| 14:00-15:00 | <p align="center">KEYNOTE ADDRESS<br/>Peter E. Keller<br/>University of Western Sydney<br/>Musical ensemble performance: A theoretical framework and empirical findings on interpersonal coordination<br/><br/>Joseph Haydn Saal</p>  |   |   |
| 15:00-15:15 | <p align="center">BREAK<br/>(with refreshments)<br/>Entrance Hall <i>and</i> Haydn Saal Foyer</p>   |   |   |
| 15:15-16:45 | <p align="center"><u>THEMATIC SESSION</u><br/>Brass and woodwind research<br/><br/>Joseph Haydn Saal</p> <p><u>Hofmann, Goebel <i>et al.</i></u><br/>Zooming into saxophone performance: Tongue and finger coordination</p> <p><u>Bertsch</u><br/>Tonguing on brass instruments: Tempo and endurance</p> <p><u>Steinmetz, Altenmüller, Delank</u><br/>Embouchure problems in professional brass players</p> | <p align="center"><u>THEMATIC SESSION</u><br/>Performance anxiety<br/><br/>Clara Schumann Saal</p> <p align="center"><u>Osborne</u><br/>Maximizing performance potential: The efficacy of a performance psychology program to reduce music performance anxiety and build resilience in adolescents</p> <p><u>Ray, Kaminski <i>et al.</i></u><br/>Performance psychology information impact on stress and anxiety level of Brazilian music performers</p> <p><u>Farnsworth-Grodd, Cameron</u><br/>Mindfulness and the self-regulation of music performance anxiety</p> | <p align="center"><u>THEMATIC SESSION</u><br/>Performing together III<br/><br/>Fanny Mendelssohn Saal</p> <p align="center"><u>Gualda, Wagner</u><br/>Emotional communication among performers: Modeling the affective experience as portrayed and perceived emotions</p> <p><u>Waddington</u><br/>Co-performer empathy and peak performance in expert ensemble playing</p> <p><u>Facchini, Harper <i>et al.</i></u><br/>Beating together: A case study of heart rate in partner change in violin and piano duo</p> |

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| 16:45-17:00 | BREAK  |   |   |
| 17:00-17:45 | GRADUATE AWARD PAPER<br>Friedrich Platz<br>Hanover University of Music, Drama, and Media<br>The influence of performers' stage entrance behavior<br>on the audience's performance elaboration<br><br>Joseph Haydn Saal |   |   |
| 17:45-19:00 |  | <u>WORKSHOP</u><br>The actor becomes<br><br>Clara Schumann Saal | <u>WORKSHOP</u><br>The craft of collaboration<br><br>Fanny Mendelssohn Saal |



## Friday, 30 August 2013

|             |   |
|-------------|---|
| 08:30-09:00 | REGISTRATION<br>Entrance Hall   |
| 09:00-10:00 | KEYNOTE ADDRESS<br>Alan M. Wing<br>University of Birmingham<br>Follow my leader? String quartet synchronization<br><br>Joseph Haydn Saal  |
| 10:00-10:30 | BREAK<br>(with refreshments)<br>Entrance Hall <i>and</i> Haydn Saal Foyer   |
| 10:30-11:30 | <p style="text-align: center;">POSTER SESSION<br/>Entrance Hall</p> <p><u>Aiba, Tsuzaki <i>et al.</i></u>      Effects of musical experience on synchrony judgment accuracy: Taking into consideration its relation to cochlear delay</p> <p><u>Ascenso, Perkins</u>      “The more the merrier”? Understanding the wellbeing of professional musicians in collaborative and solo work settings</p> <p><u>Berg, Silveira Costa</u>      <i>The Imaginary Bird</i>: A dialogic performance in a contemporary music for solo flute</p> <p><u>Bodnar</u>      The effect of intentional, preplanned movement on novice conductors’ gesture</p> <p><u>Cammett, Joobeen</u>      Scratching that creative itch: The amateur choir and orchestra as examples of the learning-creative organization</p> <p><u>Cerqueira, de Ávila</u>      Performing together through arrangement: A group music teaching method</p> <p><u>Chincharauli</u>      Chamber-instrumental interpretation issues on examples of Prokofiev’s chamber sonatas</p> <p><u>Corvisier, Berg, Prado</u>      Performance dialogisms in two Brazilian art songs by Silvia Berg</p> <p><u>Fine, Friedlander</u>      Cryptic crossword expertise and fluid intelligence</p> <p><u>Hadjakos</u>      SmartSense: Using your smartphone for music performance research</p> <p><u>Hasanoglu</u>      Piano education: Purposes and ways</p> <p><u>Héroux, Fortier, Laurence</u>      How to explain the process of creating a musical interpretation: The development of a methodology</p> <p><u>Hirano, Ohsawa <i>et al.</i></u>      French horn embouchure: An electromyographic and facial kinematic study</p> <p><u>Illes</u>      Upgrading creativity: Dynamics of acting in groups</p> <p><u>Jensen, Frimodt-Møller</u>      Model and analysis of individual rehearsals</p> |

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| 10:30-11:30 | <p style="text-align: center;">POSTER SESSION<br/>(cont.)</p> <p><u>Kawakami, Mito et al.</u> Acceleration of dance movements: The master and a disciple of Nihon Buyo</p> <p><u>Kawase</u> Assignment of leadership role changes performers' gaze behavior during piano duo performances</p> <p><u>Kawashima</u> Understanding relationships between music and EFL learning</p> <p><u>Korte, Perkins, Williamon</u> Learning to perform in older adulthood: Implications for physical and mental wellbeing</p> <p><u>Lisboa, Chaffin et al.</u> Flexibility in the use of shared and individual performance cues in duo performance</p> <p><u>Matović, Peković</u> New limits of musical art expression: Serbian concept of interaction in the classical art form</p> <p><u>Mito, Kawakami et al.</u> The relation between the key and performance motion on the keyboard instrument</p> <p><u>Mukai, Kawakami et al.</u> Embodying and learning individual creative methods: Sharing ideas and images for the interdisciplinary collaboration art project</p> <p><u>Nagashima</u> Comprovisession: Improvisational realtime composing environment for multimedia session performance</p> <p><u>Nakahara, Furuya et al.</u> Exercise physiology of piano playing</p> <p><u>Obata, Nakahara et al.</u> An electromyographic study of the left hand in violin playing</p> <p><u>Petrovic</u> Music and speech performance: Music characteristics of Serbian accents</p> <p><u>Podnar, Bertsch</u> Infrared thermography as diagnostic tool for physiotherapeutic taping support of musicians</p> <p><u>Roussou</u> An exploration of the pianist's multiple roles within the duo chamber ensemble</p> <p><u>Shinoda, Mizutani et al.</u> Classification and visualization of dance movements of Nihon Buyo using motion capture system</p> <p><u>Silva, Soares et al.</u> Performing together? A case study of physiological stress between soloist and audience</p> <p><u>Stambaugh</u> A comparison of practice on a MIDI wind controller to practice on single-reed instruments</p> <p><u>Sulpicio, Sulpicio</u> Trumpet and marimba: Combining sounds in Brazilian music</p> <p><u>Tsuzaki, Ue et al.</u> Effects of physical training on the stability of operatic singing: Acoustical analyses and physical measurements after isometrics</p> |
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| 10:30-11:30 | <p style="text-align: center;">POSTER SESSION<br/>(cont.)</p> <p><u>Williamon, Aufegger, Eiholzer</u> Simulating and stimulating performance: Designing and validating simulated performance settings</p> <p><u>Winter, Gualda</u> Preferences in practicing chamber music</p> <p><u>Zorzal</u> Analyzing musical teaching strategies: An observational study in acoustic guitar masterclasses</p> <p><u>Zorzal</u> Brazilian acoustic guitar students in masterclasses: A profile preliminary study</p>                                       |   |  |
| 11:30-13:00 | <p style="text-align: center;"><u>THEMATIC SESSION</u><br/>Ensemble synchronization</p> <p style="text-align: center;">Joseph Haydn Saal</p> <p style="text-align: center;"><u>Himberg, Spiro</u><br/>Patterns of entrainment: Being out of sync, in sync, and in between</p> <p style="text-align: center;"><u>Papiotis, Marchini, Maestre</u><br/>Multidimensional analysis of interdependence in a string quartet</p> <p style="text-align: center;"><u>Timmers, Endo, Wing</u><br/>Temporal coordination in string quartet performance</p> | <p style="text-align: center;"><u>THEMATIC SESSION</u><br/>Analyzing musical movement</p> <p style="text-align: center;">Clara Schumann Saal</p> <p style="text-align: center;"><u>Miura, Schoonderwaldt et al.</u><br/>Is emotional drumming realized in both sound and movement?</p> <p style="text-align: center;"><u>Liu</u><br/>Characterizing violin glides in cadential versus noncadential sequences in solo Bach</p> <p style="text-align: center;"><u>Rickert, Halaki et al.</u><br/>The use of fine-wire EMG to investigate the kinematics of cello bowing: The results of a pilot study</p> | <p style="text-align: center;"><u>THEMATIC SESSION</u><br/>Perception of pitch</p> <p style="text-align: center;">Fanny Mendelssohn Saal</p> <p style="text-align: center;"><u>Parncutt, Hair</u><br/>Intervals as distances, not ratios: Evidence from tuning and intonation</p> <p style="text-align: center;"><u>Vurma</u><br/>Does practice affect timbre-induced pitch shift?</p> |
| 13:00-14:30 | <p style="text-align: center;">LUNCH<br/>Courtyard and Cafeteria</p>   |   |  |
| 14:30-16:00 | <p style="text-align: center;"><u>THEMATIC SESSION</u><br/>Performance health and wellbeing I</p> <p style="text-align: center;">Joseph Haydn Saal</p> <p style="text-align: center;"><u>de Lisle, Speedy, Thompson</u><br/>Vibrato retraining of a cellist suffering from musician's dystonia: A collaborative approach</p>   | <p style="text-align: center;"><u>THEMATIC SESSION</u><br/>Techniques for memorizing performance</p> <p style="text-align: center;">Clara Schumann Saal</p> <p style="text-align: center;"><u>Foletto, Carvalho, Coimbra</u><br/>Retrieval cues as a teaching tool in one-to-one instrumental lessons: A pilot study</p>  | <p style="text-align: center;"><u>SYMPOSIUM</u><br/>Timing and dynamics in mande ensemble drumming: Metric well-formedness and perception-action coupling</p> <p style="text-align: center;">Fanny Mendelssohn Saal</p> <p style="text-align: center;"><u>Polak, London</u><br/>Mande ensemble drumming: An introduction to <i>Ngòn</i></p>  |

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| 14:30-16:00 | <p><u>THEMATIC SESSION</u><br/>(cont.)<br/>Joseph Haydn Saal</p> <p><u>Clark, Holmes et al.</u><br/>Pointing to performance ability: Examining hypermobility and proprioception in musicians</p> <p><u>Trouli, Bird, Riley</u><br/>Performance measures in pianists: A method of enhancing communication with clinicians</p>  | <p><u>THEMATIC SESSION</u><br/>(cont.)<br/>Clara Schumann Saal</p> <p><u>Lisboa, Chaffin, Demos</u><br/>Recording thoughts as an aid to memorization: A case study</p> <p><u>Gerling, dos Santos</u><br/>Mapping the strategies employed by piano students during memorized performance</p>  | <p><u>SYMPOSIUM</u><br/>(cont.)<br/>Fanny Mendelssohn Saal</p> <p><u>London, Polak</u><br/>Microtiming in <i>Ngòn</i>: Categorical production and perception of a non-isochronous meter</p> <p><u>Keller</u><br/>Symposium discussion</p>   |
| 16:00-16:30 | <p>BREAK<br/>(with refreshments)<br/>Entrance Hall <i>and</i> Haydn Saal Foyer</p>  |  |   |
| 16:30-18:00 | <p><u>THEMATIC SESSION</u><br/>Performance health and wellbeing II<br/><br/>Joseph Haydn Saal</p> <p><u>Ginsborg, Hopkins et al.</u><br/>Interactive performance: Toward the use of vibrotactile technology by musicians with hearing impairments</p> <p><u>Fulford, Ginsborg</u><br/>The effects of hearing impairment on interactive performance: Two observational experiments</p> <p><u>Evans, Driscoll, Ackermann</u><br/>How to identify and manage stress VPI: Recommendations for wind instrumental teachers and students</p> | <p><u>THEMATIC SESSION</u><br/>Evaluating music performance<br/><br/>Clara Schumann Saal</p> <p><u>Van Zijl, Luck</u><br/>Thoughts in concert: A multi-method approach to investigate the effect of performers' focus of attention</p> <p><u>Alessandri, Eiholzer, Williamon</u><br/>Between producers and consumers: Critics' role in guiding listeners' choices</p> <p><u>Morijiri</u><br/>Pianists' perceptions on performance criteria: Results of a factor analysis</p> | <p><u>THEMATIC SESSION</u><br/>The science of dance III<br/><br/>Fanny Mendelssohn Saal</p> <p><u>Pickard</u><br/>Pain, pleasure, and performance: Embodied identity of young dancers and musicians</p> <p><u>Clarke, Wyon, Percival</u><br/>Controlling balance: Static and dynamic balance within dance populations</p> |
| 18:00-20:00 | <p>BREAK</p>  |  |   |
| 20:00-      | <p>CONFERENCE DINNER<br/>Vienna City Hall</p> <p>The City Hall is one of the most splendid among the numerous monumental buildings along Vienna's Ringstrasse. Designed by Friedrich Schmidt (1825-1891), it was erected between 1872 and 1883, for which the architect orientated himself on a neo-gothical style with a tower similar to gothic cathedrals.</p> <p>Lichtenfelsgasse 2, 1082 Vienna</p>  |  |   |

## Saturday, 31 August 2013

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| 08:30-09:00 | REGISTRATION<br>Entrance Hall  |  |   |
| 09:00-10:30 | <p style="text-align: center;"><u>SYMPOSIUM</u></p> <p>The collaborative space:<br/>Directing performers' awareness<br/>via creative role-play</p> <p style="text-align: center;">Joseph Haydn Saal</p> <p style="text-align: center;"><u>Blier-Carruthers</u></p> <p>The studio experience: Control<br/>and collaboration</p> <p style="text-align: center;"><u>Barker, Coombs</u></p> <p>The actor at the piano</p> <p style="text-align: center;"><u>Glauert, Setiadi</u></p> <p>Listener enactments in song<br/>without a singer</p> | <p style="text-align: center;"><u>THEMATIC SESSION</u></p> <p style="text-align: center;">Piano<br/>performance I</p> <p style="text-align: center;">Clara Schumann Saal</p> <p style="text-align: center;"><u>Shoda, Adachi</u></p> <p>The pianist's acoustical and<br/>motional expressions in the live<br/>performance of Schumann's<br/><i>Träumerei</i></p> <p style="text-align: center;"><u>MacRitchie, Eiholzer</u></p> <p>Playing hands together:<br/>Exploring the use of asynchrony<br/>as an expressive device</p> <p style="text-align: center;"><u>Jabusch, van Vugt et al.</u></p> <p>Piano playing and chronotype:<br/>Chronobiological influences on<br/>sensorimotor precision in<br/>pianists</p> | <p style="text-align: center;"><u>THEMATIC SESSION</u></p> <p style="text-align: center;">Modeling<br/>and analyzing<br/>improvisation</p> <p style="text-align: center;">Fanny Mendelssohn Saal</p> <p style="text-align: center;"><u>Norgaard, Montiel, Spencer</u></p> <p>Chords not required:<br/>Incorporating horizontal and<br/>vertical aspects independently<br/>in a computer improvisation<br/>algorithm</p> <p style="text-align: center;"><u>Noy, Rinott, Avni</u></p> <p>Ambient auditory feedback<br/>promotes synchronized<br/>improvisation</p> <p style="text-align: center;"><u>Himberg, Thompson, Gill</u></p> <p>Rhythmic entrainment in<br/>communicative, dyadic<br/>improvisation</p> |
| 10:30-11:00 | BREAK<br>(with refreshments)<br>Entrance Hall <i>and</i> Haydn Saal Foyer  |  |   |
| 11:00-12:30 | <p style="text-align: center;"><u>THEMATIC SESSION</u></p> <p>Creating collaborative<br/>performance</p> <p style="text-align: center;">Joseph Haydn Saal</p> <p style="text-align: center;"><u>Fine, Vajsbaheer</u></p> <p>How good are groups at<br/>estimating time?</p> <p style="text-align: center;"><u>Hill</u></p> <p>The collective choral voice:<br/>Artistic impact on young singers<br/>of newly composed music</p>  | <p style="text-align: center;"><u>THEMATIC SESSION</u></p> <p style="text-align: center;">Piano<br/>performance II</p> <p style="text-align: center;">Clara Schumann Saal</p> <p style="text-align: center;"><u>Pipa</u></p> <p>Fingers as individuals: The<br/>pianist's art of choosing the<br/>right fingering</p> <p style="text-align: center;"><u>Parncutt</u></p> <p>Piano touch, timbre, ecological<br/>psychology, and cross-modal<br/>interference</p>   | <p style="text-align: center;"><u>THEMATIC SESSION</u></p> <p>Analyzing the performance of<br/>contemporary music</p> <p style="text-align: center;">Fanny Mendelssohn Saal</p> <p style="text-align: center;"><u>de Assis</u></p> <p>Exploring multi-temporalities:<br/>An orchestration of Luigi<br/>Nono's <i>...sofferte onde serene...</i></p> <p style="text-align: center;"><u>Giorgio, Imberty et al.</u></p> <p>The role of texture and<br/>musicians' interpretation in<br/>understanding atonal music:<br/>Two behavioral studies</p>  |

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| 11:00-12:30 | <p><u>THEMATIC SESSION</u><br/>(cont.)<br/>Joseph Haydn Saal</p> <p><u>Bonshor</u><br/>Collaboration in the choral context: The contribution of conductor and choir to collective confidence</p>   | <p><u>THEMATIC SESSION</u><br/>(cont.)<br/>Clara Schumann Saal</p> <p><u>James, Cook</u><br/>A sustainable playing technique for piano performance: Movement science and implications for curriculum</p>   | <p><u>THEMATIC SESSION</u><br/>(cont.)<br/>Fanny Mendelssohn Saal</p> <p><u>Bennett, Blom</u><br/>Collaborative understandings in the preparation of a new work for viola and piano</p> |
| 12:30-14:00 | <p>LUNCH<br/>Courtyard <i>and</i> Cafeteria</p>  |  |   |
| 14:00-15:30 | <p><u>THEMATIC SESSION</u><br/>The science of singing</p> <p>Joseph Haydn Saal</p> <p><u>Onofre, Ricz et al.</u><br/>Effect of singing training on total laryngectomees wearing a tracheoesophageal</p> <p><u>Moorcroft, Kenny, Oates</u><br/>Breathing imagery moderates vibrato rate</p> <p><u>Drahan et al.</u><br/>Position of the larynx during lyrical singing in professional and amateur female singers: Preliminary results</p> | <p><u>THEMATIC SESSION</u><br/>Theoretical perspectives</p> <p>Clara Schumann Saal</p> <p><u>MacKie</u><br/>Mirror neurons: Imitation and emulation in piano performance</p> <p><u>Martingo</u><br/>Communicating music: Structure, cognition, and expression</p> <p><u>Dalagna, Lã, Welch</u><br/>Mental representation of music performance: A theoretical model</p> |   |
| 15:30-16:00 | <p>BREAK<br/>(with refreshments)<br/>Entrance Hall <i>and</i> Haydn Saal Foyer</p>   |  |   |
| 16:00-17:00 | <p>KEYNOTE ADDRESS<br/>W. Tecumseh Fitch<br/>University of Vienna<br/>Rhythm, meter, drumming, and dance: A predictive systems view of an ancient aspect of music<br/>Joseph Haydn Saal</p>  |  |   |
| 17:00-17:30 | <p>CLOSING REMARKS and ANNOUNCEMENT OF ISPS 2015<br/>Joseph Haydn Saal</p>   |  |   |