

AMPS2017 incorporating ICME5 Programme Schedule

Conference Programme Overview

	Thur (7 Dec)	Fri (8 Dec)		Sat (9 Dec)	
Venue:	The University of Queensland, St Lucia Campus				
	School of Music, Zelman Cowen Building (51); Steele Building (3)				
8:00	Registration desk opens - Steele Building (3) Room 206				
	Steele Building (3) Room 206				
9:00	Opening & Welcome to Country	Registration desk opens - School of Music, Level 4, Zelman Cowen Building (51)		Registration desk opens - School of Music, Level 4, Zelman Cowen Building (51)	
9:30	9:30-10:00	Zelman Cowen Building (51) Nickson Room	Zelman Cowen Building (51) Room 460	Zelman Cowen Building (51) Nickson Room	Zelman Cowen Building (51) Room 460
	AMPS2017 incorporating ICME5 Plenary	9:30-10:50	9:30-10:50	9:30-10:50	9:30-10:50
10:00	Michael Spitzer - A Very Short History of Fear	Music, Healthcare, & Wellbeing	Music Participation, Education & Careers	Music Engagement & Wellbeing	Music Preference & Everyday Life
10:30	10:30-11:00 - Coffee break School of Music Student Common Area, Zelman Cowen Building (51)				
11:00	Zelman Cowen Building (51) Nickson Room	11:00-11:30 - Coffee break		11:00-11:30 - Coffee break	

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			School of Music Student Common Area, Zelman Cowen Building (51)	School of Music Student Common Area, Zelman Cowen Building (51)	
11:30	11:00-12:20		Zelman Cowen Building (51) Nickson Room	Steele Building (3) Room 206	
12:00	Panel discussion led by Margaret Barrett		11:00-12:00	11:30-12:30	
	Translational Research in Creative Practice		Panel Discussion led by Emery Schubert	AMPS2017 incorporating ICME5 Plenary	
			What's missing in music and emotion research?	Nikki Rickard - The emotional significance of music for memory	
12:30	12:20-2:00 - Lunch		12:30-2:00 - Lunch	12:30-1:00 - AMPS AGM	
1:00				12:30-2:00 - Lunch	
1:30					
2:00	Zelman Cowen Building (51) Nickson Room	Zelman Cowen Building (51) Room 460	Zelman Cowen Building (51) Nickson Room	Zelman Cowen Building (51) Nickson Room	Zelman Cowen Building (51) Room 460
2:30	2:00-3:20	2:00-3:20	2:00-3:20	2:00-3:20	2:00-3:20
3:00	Joint Action & Empathy	Music Education & Pedagogy	Poster Session	Music Origins & Symposium: Music and Emotions Across the Lifespan	Music Performance & Creativity

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3:30	3:30-4:00 - Coffee break School of Music Student Common Area, Zelman Cowen Building (51)		3:30-4:00 - Coffee break School of Music Student Common Area, Zelman Cowen Building (51)		3:30-4:00 - Coffee break School of Music Student Common Area, Zelman Cowen Building (51)	
4:00	Zelman Cowen Building (51) Room 458	Zelman Cowen Building (51) Room 460	Zelman Cowen Building (51) Nickson Room	Zelman Cowen Building (51) Room 460	Zelman Cowen Building (51) Nickson Room	Zelman Cowen Building (51) Room 460
4:30	4:00-5:20	4:00-5:20	4:00-5:00	4:00-5:00	4:00-5:20	4:00-5:20
5:00	Musicology & History	Memory	Music, Imagery, & Special Abilities	Music Therapy	Perception, Language, & Learning	Music Performance, & Composition
5:30						
6:00	6:00-7:00					
6:30	Viney Grinbery Piano Duo Concert					
7:00	Global Change Institute (Building 20) Atrium					
7:30	7:00-8:00					
8:00	Cocktail reception					

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Conference Programme Detail

	Thur (7 Dec)	
Venue	School of Music (level 4, Zelman Cowen Building (51), The University of Queensland, St Lucia campus	
8:00	Registration desk open	
	Steele Building (3) Room 206	
9:00	<p>Opening & Welcome to Country Introduction (<i>Mary Broughton, The University of Queensland; AMPS 2017 incorporating ICME5 Conference Chair</i>) Welcome to Country - <i>Gaja Kerry Charlton</i> Acknowledgement in response - <i>Mary Broughton</i> Welcome to the University of Queensland - <i>Julie Duck, Acting Executive Dean, Faculty of Humanities and Social Sciences</i> Welcome on behalf of the Australian Music and Psychology Society, and opening of the conference - <i>Peter Keller, The MARCS Institute, Western Sydney University; AMPS Secretary</i></p>	
	AMPS2017 incorporating ICME5 Plenary	
	Michael Spitzer - A Very Short History of Fear (Chair: <i>Sandra Garrido</i>)	
	9:30am - 10:30am	
	Coffee Break (10:30am - 11:00am) School of Music Student Common Area, Zelman Cowen Building (51)	
	Zelman Cowen Building (51) Nickson Room	
	Panel discussion led by Margaret Barrett	
	Translational Research in Creative Practice Panel lead: <i>Margaret Barrett</i> Panel members: <i>John Rink, Peter Keller, Liam Viney, Robert Davidson</i>	
	11:00am-12:20pm	
	Lunch (12:20pm-2:00pm)	
	Zelman Cowen Building (51) Nickson Room	Zelman Cowen Building (51) Room 460
	Joint Action & Empathy	Music Education & Pedagogy

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	(Chair: <i>Johanna Maksimainen</i>)	(Chair: <i>Alana Blackburn</i>)
	2:00pm - 3:20pm	2:00pm - 3:20pm
2:00-2:20	Self-other integration and segregation is modulated by the congruency of shared goals in musical ensemble performance (<i>Peter Keller, Jennifer Macritchie & Giacomo Novembre</i>)	"It's just a song: it's meant to be fun!" Overcoming the fear of singing through socio-altruistic music-making (<i>Susan West</i>)
2:20-2:40	Drumming up harmony: How rhythmic synchronisation fosters pro-social behaviour (<i>James Richmond, Neil McLachlan & Sarah Wilson</i>)	How I wonder what you are. An interpretive phenomenological analysis of seven-year-old children's emotional engagement in learning the cello (<i>Stephanie MacArthur, Jane Davidson & Amanda Krause</i>)
2:40-3:00	Social bonding happens in time: Interpersonal synchronisation in the silent disco (<i>Joshua Bamford, Birgitta Burger & Petri Toiviainen</i>)	Orthodoxy, Fear and Music in Education: a transdisciplinary historical exploration (<i>Georgia Pike</i>)
3:00-3:20	An investigation of empathy among fans and non-fans of violent music (<i>Aimy Slade, William Forde Thompson & Kirk N. Olsen</i>)	Cross-cultural teaching, learning and performance strategies (<i>Susan Moore</i>)
Coffee Break (3:30pm - 4:00pm) School of Music Student Common Area, Zelman Cowen Building (51)		
	Zelman Cowen Building (51) Room 458	Zelman Cowen Building (51) Room 460
	Musicology & History (Chairs: <i>Denis Collins & Jason Stoessel</i>)	Memory (Chair: <i>Peter Keller</i>)
	4:00pm - 5:20pm	4:00pm - 5:20pm
4:00-4:20	Emotion, Reception and Paradox in the Musica Nova (1559) Motets by Adrian Willaert (<i>Denis Collins</i>)	More than words: Investigating the involvement of phonological working memory in earworms for instrumental music (<i>Callula Killingly, Philippe Lacherez & Renata Meuter</i>)

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4:20-4:40	Is the BRECHEMA model useful for historians? (<i>Frederic Kiernan</i>)	Blurring the lines on copyright decision-making: Do familiarity and liking for a song predict judgements of musical similarity? (<i>Miriam Rainsford, James Sauer & Matthew Palmer</i>)
4:40-5:00	Examining modern-day audience's emotional responses to historical works (<i>Jane Davidson & Amanda Krause</i>)	The Effect of Memory in Inducing Pleasant Emotions of Musical and Pictorial Stimuli (<i>Johanna Maksimainen, Jan Wikgren, Tuomas Eerola & Suvi Saarikallio</i>)
5:00-5:20	"Equally in Wickedness They Strive": Interval Choice and Use of Melismas as a Means of Conveying Emotion in Two-Part Conductus (<i>Rebekah Woodward</i>)	Goodness-of-fit and stability ratings in uniformly, randomly distributed pitch sequences (<i>Gareth Hearne, Andrew Milne & Roger Dean</i>)
5:20-5:40	Theories of Affect and Musical Listening in the Late Middle Ages (<i>Jason Stoessel</i>)	
	Zelman Cowen Building (51) Nickson Room	
	Viney Grinbery Piano Duo Concert	
	6:00pm - 7:00pm	
	Global Change Institute (Building 20) Atrium	
	Cocktail Reception	
	7:00pm - 8:00pm	

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	Fri (8 Dec)	
Venue	School of Music (level 4, Zelman Cowen Building (51), The University of Queensland, St Lucia campus)	
9:00	Registration desk open	
	Zelman Cowen Building (51) Nickson Room	Zelman Cowen Building (51) Room 460
	Music Participation, Education & Careers (Chair: <i>Susan West</i>)	Music, Healthcare & Wellbeing (Chair: <i>James Richmond</i>)
	9:30am-10:50am	9:30am-10:50am
9:30-9:50	Music Participation and Social and Emotional Development of Young People in the Northern Territory of Australia (<i>Brooke Barnett & Professor Marilynne Kirshbaum</i>)	Music for Mood Regulation in People with Dementia (<i>Sandra Garrido, Catherine Stevens, Esther Chang & Janette Perz</i>)
9:50-10:10	Investigating the Role of Australian Orchestral Musicians in the Artistic Decision-Making Processes: Two Case Studies (<i>Sarah Lewis & Mary Broughton</i>)	Creative arts in healthcare: Staff perceptions of benefits and barriers (<i>Stella Dion, Alison Short & Jennifer Macritchie</i>)
10:10-10:30	Higher music education quality and effectiveness: Affected gender expectations (<i>Dominic Harvey</i>)	The auditory environment: Indoor noise, satisfaction, and lifestyle choices (<i>Alison Short</i>)
10:30-10:50	The beginning: Music affect in infancy (<i>Eugenia Costa-Giomi</i>)	Continuation and cessation of music participation (<i>Amanda Krause, Jane Davidson & Adrian North</i>)
	Coffee Break (11:00am - 11:30am) School of Music Student Common Area, Zelman Cowen Building (51)	
	Zelman Cowen Building (51) Nickson Room	
	Panel Discussion led by Emery Schubert	
	What's missing in music and emotion research? Panel lead: <i>Emery Schubert</i> Panel members: <i>Dolly MacKinnon, Eric J. Vanman, Denis Collins, Sandra Garrido</i>	
	11:30am-12:30pm	
	Lunch (12:30pm-2:00pm)	

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	Zelman Cowen Building (51) Nickson Room	
	Poster Session	
	2:00pm - 3:20pm	
	Coffee Break (3:30pm - 4:00pm) School of Music Student Common Area, Zelman Cowen Building (51)	
	Zelman Cowen Building (51) Nickson Room	Zelman Cowen Building (51) Room 460
	Music, Imagery & Special Abilities (Chair: <i>William Randall/Dominic Harvey</i>)	Music Therapy (Chair: <i>Amanda Krause</i>)
	4:00pm - 5:00pm	4:00pm - 5:00pm
4:00-4:20	The Role of Visual Imagery in the Musical Elicitation of Emotions (<i>Robina Anne Day & William Forde Thompson</i>)	Moving to the Music: a pilot physiotherapy/music therapy exercise group (<i>Tanya Silveira & Hilary Cox</i>)
4:20-4:40	Rhythm Imagery and Short-Term Motor Training (<i>Rebecca W. Gelding, William F. Thompson & Blake W. Johnson</i>)	Rehabilitating the self through song: Evaluating an inpatient therapeutic songwriting program for participants with acquired neurological injury (<i>Chantal Roddy, Nikki Rickard, Jeanette Tamplin, Young-Eun Lee and Felicity Baker</i>)
4:40-5:00	Synaesthesia, Absolute Pitch, and Musical Development (<i>Solange Glasser</i>)	Let's Improvise! A case study on upper limb stroke rehabilitation (<i>Tanya Silveira</i>)

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	Sat (9 Dec)	
Venue	School of Music (level 4, Zelman Cowen Building (51), The University of Queensland, St Lucia campus)	
9:00	Registration desk open	
	Zelman Cowen Building (51) Nickson Room	Zelman Cowen Building (51) Room 460
	Music Engagement & Wellbeing (Chair: <i>Sandra Garrido</i>)	Music Preference & Everyday Life (Chair: <i>William Randall</i>)
	9:30am-10:50am	9:30am-10:50am
9:30-9:50	Exploring the Impact of Using Instrumental Music or Nature Sounds in a Structured Mindfulness Programme on Psychological Wellbeing in Healthy Adults (<i>Leong-Min Loo, Jon Prince & Helen Correia</i>)	Music at the gym: Insights from a streaming jukebox system (<i>Amanda Krause, Stuart Watters, Sean Martin & Mark Brownlee</i>)
9:50-10:10	Exploring the impact of music participation and learning in a social context on older adults' subjective wellbeing (<i>Mary Broughton, Adam Stapleton & Emily Lane</i>)	In music listening research, what is musical engagement? (<i>William Scott & Amanda Krause</i>)
10:10-10:30	Comparing short-term benefits of singing, listening, and no-music group activities on socio-emotional wellbeing in older Australians (<i>Susan Maury & Nikki Rickard</i>)	Take it to the limit: Investigating preference for extreme music (<i>Anthony Chmiel</i>)
10:30-10:50	Musical Engagement and Emotion Regulation in Undergraduate Students (<i>Elizabeth Kinghorn</i>)	
	Coffee Break (11:00am - 11:30am) School of Music Student Common Area, Zelman Cowen Building (51)	
	Steele Building (3) Room 206	
	AMPS2017 incorporating ICME5 Plenary	
	Nikki Rickard - The emotional significance of music for memory (Chair: <i>Genevieve Dingle</i>)	

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	11:30am-12:30pm	
	Lunch (12:30pm-2:00pm)	
	Steele Building (3) Room 206	
	AMPS AGM	
	12:30pm - 1:00pm	
	Zelman Cowen Building (51) Nickson Room	Zelman Cowen Building (51) Room 460
	Music Origins & Symposium: Music and Emotions Across the Lifespan (Chair: <i>Genevieve Dingle</i>)	Music Performance & Creativity (Chair: <i>Mary Broughton</i>)
	2:00pm - 3:20pm	2:00pm - 3:20pm
2:00-2:20	On the origins of music (<i>Stephen Davies</i>)	Visual cues in musical synchronization: How does a conductor influence timing? (<i>Ian Colley, Jennifer MacRitchie, Manuel Varlet & Peter Keller</i>)
2:20-2:40	Three studies around music and emotion recognition/response will be presented, followed by a summary of the symposium findings by the Chair (<i>Genevieve Dingle, Dianna Vidas, Nicole Nelson, Joel Larwood, Elyse Williams, & Leah Sharman</i>)	Attention allocation in string quartet performance (<i>Hannah Harley & Mary Broughton</i>)
2:40-3:00		Investigating Musical Creativity: Does the Primary Motor Cortex Contribute to Creative Cognition? (<i>Aydin Anic, Bill Thompson & Kirk N. Olsen</i>)
3:00-3:20		The effect of handedness on motor-space-pitch associations in pianists (<i>Eline Smit & Makiko Sadakata</i>)
	Coffee Break (3:30pm - 4:00pm) School of Music Student Common Area, Zelman Cowen Building (51)	
	Zelman Cowen Building (51) Nickson Room	Zelman Cowen Building (51) Room 460
	Perception, Language & Learning (Chair: <i>Peter Keller</i>)	Music Performance & Composition (Chairs: <i>Mary Broughton & Robert Davidson</i>)

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	4:00pm - 5:20pm	4:00pm - 5:20pm
4:00-4:20	The Rhythm of Life: The Perfect Rhythm of Morse Code (<i>Cassandra Mohapp</i>)	The impact of group dynamics on audience perception of a chamber music performance (<i>Alana Blackburn</i>)
4:20-4:40	Effect of tone frequency on neural entrainment to rhythm: Superior role of bass (<i>Tomas Lenc, Peter Keller, Manuel Varlet & Sylvie Nozaradan</i>)	Music, affect and oratory: "I have a dream" and music analysis (<i>Robert Davidson</i>)
4:40-5:00	Emotional Response to Amplitude Envelope as a Sonic Parameter (<i>Matthew Cole</i>)	Composition and evaluation of music lyrics as a persuasive mass media smoking-resistance strategy (<i>Kristi Greig, Ioni Lewis, Narelle Haworth, Gayle Kerr & Ross McLennan</i>)
5:00-5:20	Impressions of the linguistic sound of lyrics in music (<i>Sumi Shigeno & Yurie Saga</i>)	Analytic, Descriptive and Prescriptive Components of Evolving Jazz: A New Model Based on the Works of Brad Mehldau (<i>Mark Baynes</i>)

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Poster Session (Fri 8 Dec, 2:00pm - 3:20pm)		
1	Investigating music-evoked autobiographical memories in people with dementia	<i>Riza Veloso & Emery Schubert</i>
2	Can exploration of the underlying processes of music and singing inform approaches to music making in community mental health contexts?	<i>Leah Cotterell</i>
3	Stroke SURVIVORS who are stroke SURVIVING: using music to maintain upper limb function post discharge	<i>Tanya Silveira</i>
4	Distinctive melodic features predict recognition of whole melodies	<i>Miriam Rainsford, Matthew Palmer, & James Sauer</i>
5	Live versus recorded music: Pain, anxiety, immune function and salivary biomarkers	<i>Ronniet Orlando, Craig Speelman, Anne Wilkinson, & Veer Gupta</i>
6	Music medicine and music therapy: Addressing cardiac recovery and rehabilitation needs	<i>Alison Short</i>
7	Investigating the nature and nurture of singing ability using a twin study	<i>Yi Ting Tan</i>
8	I am becoming my own song: Abjection and identity in Milton Babbitt's 1964 cantata, "Philomel"	<i>Kylie Constantine</i>
9	Brain activities during listening to ambiguous melodies revealed in fMRI	<i>Mutsuki Kusano, Iku Nemoto, & Masaki Kawakatsu</i>
10	A new approach to vocal timbre analysis demonstrated through Gotye's "Somebody that I used to know"	<i>Kristal Spreadborough</i>
11	Improvising a way forward: Performance, collaboration and the psychology of making things happens	<i>Nicole Canham & Karlin Love</i>

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12	Generating expressive body movements in contemporary solo flute performance	<i>Simone Maurer, Jane Davidson, & Amanda Krause</i>
13	Developing a holistic approach to singing practice, using principles of hatha yoga	<i>Sarah Collyer</i>
14	Choral singers' preferences for expressive priming techniques	<i>Shawn Michael Condon</i>
15	Embodying Complexity: Singers' Experiences in Choral Aleatorism	<i>Daniel Galbreath</i>
16	Understanding music listeners' favourite formats	<i>Amanda Krause & Steven Brown</i>
17	Everyday musical and visual experiences: Experience sampling with the MuPsych app	<i>William Randall, Johanna Maksimainen, & Suvi Saarikallio</i>
18	Perfectionism, academic emotions, and response to a music emotion regulation intervention in adolescents	<i>Amy Walker, Rachael Harris, Genevieve Dingle, & Rose Harris</i>
19	Perceptions of in-tuneness after listening to music from different tuning systems	<i>Lalitha Newman, Philippe Lacherez, & Callula Killingly</i>