BOOK OF ABSTRACTS

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POLISH MUSIC PSYCHOLOGY
CONFERENCE
IN KATOWICE
Session I
Social and therapeutic aspects of music
What is the role of music in coping with challenges of middle adulthood? Model of relationship between psychological functions of music and middle age transition

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ABSTRACT

Background
The body of literature indicates that music improves one’s well-being and contributes to attaining one’s developmental tasks. Here the functions of music play an important role. According to Sloboda, functions of music constitute a complex system of meanings that allows people to achieve specific goals and satisfies their psychological needs. Boer explains that the term ‘psychological functions of music’ describes how psychological processes affect the ways music is use in everyday life. This is particularly important in subjectively difficult periods, i.e. in moments of crisis.

Oleś argues that a middle age transition, a developmental crisis, is part of the middle adulthood developmental cycle. At this stage, one’s personality undergoes drastic changes. One’s current goals and life aspirations need to be reformulated and adjusted. If the crisis intensifies, an individual’s psychological balance can be disrupted, their life satisfaction may decrease, and feeling of disintegration and unfulfillment may occur. What is the role of music in a difficult moment of a breakthrough? How do the functions of music serve people in midlife crisis?

Aims
The conducted correlation studies aimed to describe a relationship between functions of music and middle age transitions, and to build a model of dependence between the analyzed variables. The psychological functions of music were hypothesized to be connected with the middle age transition (H1), and the intensity of the crisis was postulated to determine which functions of music were important to an individual (H2).

Method
The study involved 172 women and 70 men (N = 242) aged 35-50 (Mage = 41.88, SD = 5.05). The test was group-administered and the participation was voluntary; having discussed and accepted the test procedure, the respondents completed questionnaires about The Middle Age Transition by Elżbieta Kluska, Piotr Łabuz, Aleksandra Mrugalska, Piotr Oleś and The Functions of Music (Polish adaptation by Rafał Lawendowski)

Results
The results revealed a relationship between psychological functions of music and the dimensions of the middle age transition. Functions of music related to self-awareness mediated the relationship between life satisfaction levels and a need for change. Thanks to self-reflection, born when human experience music, self-actualization motivates individuals to change and reevaluate their lives. What is more, social functions of music were important to people who experience a high midlife crisis, while low-crisis individuals preferred the emotional functions of music; such as entertainment and relaxation.

Conclusions
Contact with music helps a person to face the challenges of adulthood. It can be an adaptive strategy to deal with a midlife crisis.

References


Keywords
functions of music, middle age transition, midlife crisis, identity
The psychological silhouette of a music lover and his/her musical preferences

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ABSTRACT

Background
Musical preferences are conditioned by a number of factors, including broadly understood individual biological and psychological as well as environmental factors. The most common is the study of music preferences among young people, because music is often a source of personal emotional expression for them and contributes to building a social identity. No less popular are studies of musical preferences that take into account the context of age, education, family conditions or nationality. Most of the research tries to indicate to what extent certain conditions shape musical preferences. In this study, the opposite assumption was adopted, deliberately choosing music lovers as a group of respondents who, by their presence in the philharmonic, somehow declare their preferences in the field of classical music. However, due to the huge variety of music genres, attempts have been made to learn what other musical genres are liked by the participants of classical music concerts and whether this group of people exhibits some characteristic temperamental personality that co-occurs with selected musical genres.

Aims
The presented research has a theoretical and cognitive character. In the theoretical layer, it concerns the issue of musical preferences and the psychological profile of music lovers attending classical music concerts. The character study of music lovers includes the measurement of such qualities as personality, temperament, mood and life satisfaction. In the cognitive layer, the research will allow to verify to what extent certain psychological dimensions of music lovers coincide with their musical preferences.

Method
The research was carried out in June 2017. 648 music lovers participated in the study, attending cyclical symphony concerts at the Pomeranian Philharmonic in Bydgoszcz. The average age of the music lovers was 51 years, and 70% of the respondents were women. The research used tools to measured personality and temperamental traits, moods, life satisfaction and music preferences. The research was quantitative and utilized first and foremost correlative analysis and differences severity tests.

Results
In the temperamental and personality dimension studied music lovers are characterized by an increased level of emotional stability, agreeableness and activity. In the context of the mood, they are distinguished by the ability to achieve a state of relaxation and an average level of life satisfaction. Moreover the research results revealed the existence of significant relationships between personality traits, temperament, mood and life satisfaction, and music preferences that characterize music lovers. The most interesting relationships include: (1) the lower the level of extraversion (as personality trait) of the studied music lovers, the more often they listen to cheerful and conventional music, (2) the lower the anger level of the subjects (as temperamental trait), the more often they prefer reflective and complex music as well as cheerful and conventional music.

Conclusions
The results allowed to identify the characteristic/dominant psychological characteristics in the group of studied music lovers. They also allowed to estimate their musical preferences, indicating a special value in the reception of classical music. For the Pomeranian Philharmonic in Bydgoszcz, the results provide a starting point for undertaking promotional and educational activities in the local environment.

References


Keywords
Musical preferences, personality, temperament, mood, music lover.
Individually music preferences influence music-induced analgesia
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ABSTRACT

Background
Music-induced analgesia is the ability of music to diminish pain. Experimental studies on this phenomenon have met with mixed results (Cepeda, Carr, Lau, & Alvarez, 2006; Dobek, Beynon, Bosma, & Stroman, 2014; Finlay, Wilson, Gaston, Al-Dujaili, & Power, 2015). In some studies, music significantly reduced pain while others showed no significant role of music in comparison to other attention-demanding tasks (such as listening to noise, mental arithmetic etc.) (Villarreal, Brattico, Vase, Østergaard, & Vuust, 2012). One possible cause of these mixed results lies in insufficient control over individual music preferences of the participants.

Aims
The purpose of the current study was to determine the relationships between music preferences and music-induced analgesia.

Method
A model of music attribute preferences proposed by Greenberg et al. was used as a theoretical framework. This model proposes three distinct dimensions of musical attributes: arousal, valence and depth. A group of 50 healthy volunteers participated in the study. Subjects listened to music characteristic of the three dimensions while undergoing experimental pain stimulation using the cold pressor task (submerging the hand in ice-cold water).

Results
Results showed that average pain ratings were significantly lower in arousal (p < .01) and depth (p < .05) conditions in comparison to the control condition. Participants showed increased pain tolerance in musical conditions in comparison to the control condition (p < .05). Regression analysis showed that music preferences significantly predicted pain perception in the valence condition (adjusted R2 = .108, beta = .213, p < .05) but not in arousal and depth conditions (p > .05).

Conclusions
Results suggest that individual music preferences indeed modulate the perception of pain while listening to music. These results may be used to support the theories of cognitive and emotional modulation of pain, as well as for the development of new therapeutic strategies for treatment of chronic pain syndromes.

References

Keywords
music, pain, music preferences, music-induced analgesia
Impersonal cadence in life – music therapy at work with suicide survivors

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ABSTRACT

Background

According to the recent studies, suicide survivors more often manifest the symptoms of PTSD (Safinofsky, 2007). PTSD intensifies their experience of mourning and may lead them to complicated bereavement (CGD - Complicated Grief Disorder) (Kaltman, Bonanno, 2003). Their difficulty in accepting the loss of a loved one is manifested in intense sadness, bitterness, numbness, difficulty in engaging in social relations (Zhang, El-Jawahri, & Prigerson, 2006). These experiences cause the development of depression and evolution of their own suicidal tendencies (Cerel, 2008, Mitchell, 2004, Sethi, 2003). Despite these tendencies, suicide survivors are reluctant to go to specialists (Peterson, 2015; Ward-Ciesielski, 2014). Therapeutic work with suicide survivors requires looking for new ways to support this group. Literature analysis leads to the conclusion that music therapy is effective in working with people who experienced trauma (including PTSD) (Hatcher, 2007, Amir, 2004) and depression (Castillo-Perez et al, 2010, Erkkilä, 2008). Music therapy is also very effective as a form of offering support to mourners. (Hilliard, 2001, McFerrnan, 2013).

Aims

The aim of the presentation is to refer the results of research devoted to understanding the specifics of the suicide survivors experiences to the available music therapy techniques (including instrumental improvisations, listening to music, relaxation, rhythmic exercises, work with musical text) that are used at work with patients with symptoms of depression, PTSD and with mourners.

Method

A meta-analysis of reports from the latest research on the experience of suicide survivors, will be confronted with the current state of scientific knowledge on the effectiveness of the use of music therapy techniques in working with patients with symptoms of depression, PTSD and with mourners. After the literature review, case studies will be presented. The analysis of these case studies will allow to assess the legitimacy of the use of music therapy as a form of support for suicide survivors.

Results

The findings of this studies indicate that music therapy could be an effective support tool for survivors of suicide. The group of suicide survivors from the analyzed studies gave positive feedback throughout music therapy sessions. Participants reported a decrease in maladaptive grief symptoms after participating in music therapy (Edmonds, 2016).

Conclusions

A comparative analysis of literature indicates the promising effectiveness of music therapy at work with suicide survivors. The evaluation of the research results justifies the use of music therapy techniques in creating support programs for suicide survivors.

References


Keywords

suicide survivors, trauma, music therapy, PTSD, depression
Synaesthesia in music

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ABSTRACT

Background

Synaesthesia is a relatively rare phenomenon in which some stimuli are accompanied by additional sensations, triggered constantly and automatically. Among various types of synaesthesia, the most common is grapheme-colour, in which the individual letters of the alphabet or the numbers are associated with the experiences of specific colors (Day, 2005; Novich, Cheng, Eagleman, 2011). In coloured music synaesthesia, a particular pitches, chords, timbres of various instruments, or pieces of musical compositions may be associated with different colors (Rogowska, 2007). Synaesthesia can occur in a strong or weak form (Martino, Marks, 2001). Weak synaesthesia reflects cross-modal associations common to all people.

Aims

The aim of this presentation is to analyze the relationship between music and synaesthesia strong and weak. According to the compensatory hypothesis (Rogowska, 2011, 2015), concurrent synaesthetic sensations may be a consequence of the spontaneous reaction of the mind to cognitive difficulties. Strong synaesthetic associations between letters and colors can help a child categorize semantic stimuli. Weak synaesthesia was often used in art to intensify sensations or to deeper understanding of multimodal experiences.

Main contribution of theoretical analysis to music psychology

Many musicians and composers, known from the history of music, possessed the ability of strong colored music synaesthesia. These experiences were often used in their creative work. This work presents several cases of classical music compositions inspired by synaesthesia. On the other hand, there is also a long history of relationships between colors and musical sounds in weak synaesthesia. Synaesthesia was a specific artistic technique, especially at the turn of the 19th and 20th centuries, reflecting the idea of the unity of the arts and the unity of the senses. Contemporary discos and music clubs, festivals and live concerts, combined with coloured lights, as well as the common computer programs for visualizing music, seem to be a continuation of these traditions. This analysis of the functional meaning of synaesthesia for music can have significant implications for music education.

Implications

Coloured music synaesthesia is often related to the absolute or relative hearing, and can improve these abilities. According to the theory of Paivio (1989), dual coding supports memory. Conscious use of colours for marking sounds or musical tones can be an important help in teaching music, especially in the early stages of music education (Wallerstedt, Pramling, 2012). The use of common cross-modal associations in computer programs to visualize music could also contribute to a better understanding of musical structures (Li, Tao, Maybank, Yuan, 2008). Special arrangement of stage space during concerts, by the use of color, could contribute to the intensification of sensations (Deutsch, 2012).

References


Keywords

synaesthesia, synesthesia strong and weak, colored music synaesthesia, music visualization.
Poster session I
The art of communication with the student. Improving communication skills of teachers playing the instrument

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ABSTRACT

Background
The theoretical basis of the presented topic is humanistic psychology, which understands a human being as an autonomous subject, and in particular a "person-oriented approach" by Carl Rogers, whose aim is self-fulfillment of the client and increase of his self-esteem. The assumptions of coaching (including work on resources, focus on change and action, making the student responsible for their own activities) make it easier for the teacher to establish and maintain a good relationship with the student and provide him with optimal development. The ability to ask questions uses knowledge in the field of interpersonal communication, including created by Richard Bandler and John Grinder neurolinguistic programming - NLP, which is a kind of applied psychology.

Aims
Improving communication skills of teachers playing the instrument

Method
Analysis of communication process teacher – student.

Results
According to the recent research and observation of the learning process, one might conclude that, for many essential reasons, pedagogical technique improvement of musical instrument teachers in extent to communication skills may influence the learning outcomes of both the students and their parents.

Coaching is the process of supporting people in making their designated changes and reaching goals. The range of using coaching is constantly growing in many different life branches. In education, pedagogical coaching fits in the path of non-selective pedagogy and it is a valuable complement of teachers' educational and methodological skills.

Conclusions
Teaching playing an instrument requires a lot of involvement, knowledge and skills also in the extent of psychology and pedagogy. Building up the motivation to practise playing the instrument, dealing with problems after failure and planning musical development are daily challenges of the music schools students, their parents and teachers. In a situation when the influence of regularly used methods is inefficient we look for ways how to support the students and help them avoid communication problems, conflicts and resistance.

Ability to conduct a conversation - active listening, asking open questions, which do not include suggestions and giving constructive feedback - enables building up a good relation with students. Communication is a starting point of reaching designated goals, building up student's positive self-esteem, reinforcing motivation, perseverance and mental resistance.

How to apply coaching methods in musical instrument teacher - student relation? In the process of teachers' communication competence development it is worth using good practical methods verified by widely used common psychological services.

Bibliography

Keywords
relation, communication, coaching, asking questions
Models of instrumental practice

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ABSTRACT

Background

During the many years, we gain the ability to effectively practice on the instrument of your choice. Not all musicians, however, reflect on how they exercise, whether their exercise is effective and brings the intended effects and benefits, and whether they effectively use the time devoted to the exercise, etc. Music literature on the instrument exercise uses two sources. One of them is research conducted on musicians or students of music schools describing mostly some selected aspect of the instrument exercise, such as imaginative exercise, strategies for preparing a musical piece, memorizing strategies. The second, also widely disseminated source of knowledge are observations of professors and music pedagogues based on their many years of didactic work and experience such as: Tadeusz Wroński, Gerhard Mahler, Nicolai Petrat or Sławomir Tomasik.

Aims

The main goal of the study is to show various models of instrumental exercises created over the last 20 years. They come from both English-speaking and German-language literature.

Method/Description

In the literature on the instrumental practice, we find studies of many different models in various theoretical approaches. Some models relate to activities and activities performed while practicing, while others focus on additional aspects / factors such as motivation and concentration. The following models will be presented in the paper: Hypothetical model by Halleam (1997, 1998), and a model of factors influencing the practicing process by Harnischmacher (1998). Next, there will be presented models dealing with the subject of motivation and concentration during practice: Hallam motivation model (2005), Gerlilch’s motivational model (1998) and Petrata’s motivational circle (2007) and Mantel's rotating model of concentration (1999). Other models will be: a model showing the effective learning of the musical work by Kloppel (2003), a model of studying musical piece by Wessel (2007). The last group presented will be action-oriented models, i.e. the stages of planning the exercise process (Harnischmacher 2001), phase structures of the process while practicing (Harnischmacher 1998) and the basic model of musical activity (Harnischmacher 2008).

The contribution of theoretical analysis to music psychology.

Overwrite text here. The above models show different aspects or factors, for example motivational, psychological, theoretical or related to the action. The presented models have different complexities and focus on motor skills, cognitive skills, auditory-acoustic skills or are related to learning or musical practice. Some of them describe the phases of practicing process, while others describe the most important factors that seem to be important for the instrumental process itself.

Implications

All the mentioned models are important for the effectiveness of the process of instrumental practice itself, its planning and implementation and its control.

References


Keywords

Instrumental practice, models, music psychology, process, motivation.
Self-esteem, defensive pessimism and performance anxiety in performing musicians.

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ABSTRACT

Background

Performance anxiety is present in most musicians experience (Kenny and Osborne, 2006). It is most often associated with anxiety and its psychological and vegetal symptoms. Amongst factors significant to the feeling of performance anxiety, self-esteem and defensive pessimism were chosen in perspective of this study. People, who are using defensive pessimism as a cognitive style, in the face of challenging situation foresee their failure and engage in task to reduce an anxiety (Norem i Cantor, 1986), which leads to high quality of performance. Simultanously, reception of challenging situation may be in connection to self esteem, specifically its defensive function against stress and failure (Baumeister et al., 2003).

Aims

Our aim was to study connection between performance anxiety, self-esteem, defensive pessimism and musical experience: frequency of performing and length of performance history. Also, we aimed to compare group of musicians and non-musicians in context of these factors.

Method

We examined 234 people via Google forms (M=89, F=144), with 157 musicians amongst them (M=71, F=86).

Survey consisted of demographics, Defensive Pessimism Questionnaire (J. Norem, polish adaptation: M. Szpitalak) and Self-Liking Self-Competence Scale (R.W. Tarafodi, W.B. Swann; polish adaptation: M. Szpitalak, R. Polczyk).

Second part of survey, directed only to musicians, consisted of questions about their musical experience and self-statement scale by A. Steptoe, H. Fidler (polish adaptation as Skala Samopoczucia Muzyka Przed Występem: J. Kaleńska, A. Tokarz).

Results

Self-esteem height and defensive pessimism correlate with usage of various cognitive strategies in context of public performance. Self-esteem height correlates inversely with catastrophic thinking (r = -0,42) and helplessness (r = -0,38), which serves as performance anxiety factors. These same strategies correlates directly with defensive pessimism (r = 0,49; r = 0,42).

Statistically relevant differences of self-esteem and defensive pessimism between musicians of various frequency of performing and length of performance history, weren't found. The same is true about differences between groups of musicians and non-musicians.

Conclusions

This research proven a connection between performance anxiety, self-esteem and defensive pessimism. Further studies are needed to determine causation between these constructs. It can also be beneficial to focus on role of defensive pessimism in experiencing performance anxiety while analyzing quality of performance - strategy of defensive pessimism can lead to high quality of performance despite a strong feeling of anxiety.

References


Keywords

performance anxiety, defensive pessimism, self-esteem, cognitive strategies
Student musician - a vision of adulthood in the context of current experiences

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ABSTRACT

Background
The emergence of adulthood assumes: independent decisions, stable plans and involvement and acceptance of responsibility for their implementation, which results in independence from the family of origin in the professional sphere, and financial and emotional (long-term relationship). Experiences in the role of music are conducive to professional planning and independence. Family experience determines the quality of expectations towards intimate relationships, reconciliation of family and professional tasks, and support. Experiences of music studies support social and emotional integration, develop planning and use of support as a result of participation in student groups (choirs, bands, orchestras) preparation of concerts.

Aims
Analysis of predictions about the professional and personal future of musician students in the context of current professional and family experiences.

Method
Subjects - musicians students (n = 70) aged 20-28, pilot. Tools - anonymous questionnaire, answers present experiences and anticipated self-status at the age of 40 years. The instruction allows supplementing with a comment.

Results
Work - half of older students (>23) work in the music profession. Free time - similarity of Ki M's ideas to spend time (traveling, reading, making music). Friendship, they expect the continuation of new friendships at work. Family - people who experience high economic and emotional security usually plan a 2 + 2 family. Lack of security is associated with greater readiness to remain single, in difficulties they do not expect help.

Conclusions
We are observing shifting the moment of adulthood above the previously established limit of 25 years. The lack of long-term plans is the accumulation of professional experience, which makes it difficult to accept responsibility for implementation as a result of economic degradation. Differences in family experience are stimulated by different / pathways of life empowerment, readiness to create intimate relationships, and the expectation of support in difficulties.

References
Adam Marszałek.

Keywords
musician, adulthood tasks, professional development, personal development, current experience
The laboratory of psychology of music in Poznan - sources, activities, prospects

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ABSTRACT

Background (the poster has a form of information)

Małgorzata Sierszeńska-Leraczyk is both a musician and a psychologist, having graduated from Poznań Music Academy, Adam Mickiewicz University in Poznań, and Jagiellonian University in Cracow.

Since 1983 she has worked in music schools in Poznań as a teacher (theoretical music subjects, violin) and a psychologist. Since 1991 she has been as a lecturer at Poznań Music Academy, where she also provides specialist psychological counselling for its staff and students.

She participates actively in numerous conferences in Poland, Europe, Asia, N.America and Australia. She is an author of monographs and a number of publications on psychology of music and a member of many associations, such as the European Council for High Ability (ECHA), World Council for Gifted and Talented Children (WCGTC; since 2006 as Poland’s delegate and representative), International Association of Empirical Aesthetic (IAEA), Society for Education, Music and Psychology Research (SEMPRE), Musicological Society of Australia, International Research Association for Talent Development and Excellence, European Society for Family Relations, European Association of Developmental Psychology, International School Psychology Association, and Asia Pacific Gifted.

Since 1980 she has been actively engaged in conferences, seminars, meetings and research groups at the Department of Psychology of Music at Fryderyk Chopin University of Music (UMFC; previously Fryderyk Chopin Music Academy [AMiFC]) in Warsaw. She has also lectured for doctoral students and all editions of Postgraduate School of Psychology of Music (UMFC).

Moreover, she has been a lecturer during training courses, seminars and workshops at the Centre of Artistic Education (CEA) and the Centre for Artistic School Teachers’ Education (CENSA).

In 2008 the author received a Doctor of Philosophy degree with her doctoral thesis “Family environment versus continuity and quality of music education”, supervised by Prof. Maria Manturzewska at the AMFC in Warsaw.

She also takes part in seminars and lectures in music schools and academies in Poland, popularising knowledge on psychology of music.

Since 2008 she has headed the Psychology of Music Laboratory that she initiated at I. J. Paderewski Music Academy in Poznań.

In her presentation she reflects on the history of psychology of music in Poland (in co-operation with Prof. Maria Manturzewska), discusses the ten-year experience of the Laboratory, its achievements and scope of activities, as well as draws prospects of its future endeavours in the light of needs that arise within Polish music environment.

Keywords

psychology of music, specialist counselling for musicians, musician’s health
Music or sport? Relationship between general fluid intelligence, working memory and primary school profile. A comparison between first-year primary school children

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ABSTRACT

Background

Working memory is responsible for storing data during its transformation, supervision, and coordination of the information (Oberauer et al., 2000). The capacity of the working memory is related to cognitive skill levels, achievements in English, mathematics, and general learning results (e.g., Wyrwicz, 2005). Working memory is also related to the general fluid intelligence (e.g., Engle, Kane & Tucholski, 1999).

Previous research suggests that physical training can improve fluid intelligence (e.g., Tomporowski, Davis, Miller, Naglieri, 2008) and working memory (e.g., Pontifex et al. 2009). Musical training can bring similar outcomes (e.g., Schellenberg, Winner, 2011). Is it the effect of the training or only of the assignment through which high-cognitive-functioning children are assigned to music and sport schools?

Aims

The aim of this study was to compare fluid intelligence and working memory between three groups of first-year primary school children (from sport/music/ordinary school).

Method

We measured general fluid intelligence by the Raven's Colored Progressive Matrices, and working memory by the Working Memory Test (TPR: Krejtz et al. 2012). 107 children participated in the study (35 from general, 45 from music, and 27 from sport primary schools, 55.6% girls).

Results

One-way ANOVA did not show any significant differences between three groups of children (sport/music/ordinary) in Raven's Colored Progressive Matrices, and in working memory.

Conclusions

The results show that each group of measured children starts from the similar level of the fluid intelligence. May the training differentiate children's cognitive functions? The answer will be known when the participants are tested after the 1st and the 2nd year of their education.

References


Keywords

music, musical training, sport, children, primary school, fluid intelligence, working memory
Empathy and susceptibility to emotional contagion in relation to length of musical training

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ABSTRACT

Background

For a very long time music has been perceived as a phenomenon influencing both interpersonal and intrapersonal processes. Nowadays empathy is conceptualized as a multidimensional construct having emotional (sharing others’ affective states) and cognitive (taking perspective of others and understanding what they feel and think) aspects. Research shows that playing an instrument heightens empathy level. To our best knowledge, there is little data on how gender and length of musical training influence various empathy dimensions as well as susceptibility to emotional contagion.

Aims

Our aim was to investigate link between empathy dimensions, gender and length of musical education.

Method

87 recruited individuals were divided into three groups depending on duration of musical training: group 1. - 0-1 years (N=41); group 2. - 8-16 years (N=21), group 3. - 17-33 years (N=21). Participants completed polish versions of Interpersonal Reactivity Index (IRI) and Emotional Contagion Scale (EC). We performed 2x2 between subjects factorial ANOVA.

Results

Main effect of gender and length of musical training was obtained for empathy level and susceptibility to emotional contagion. Women scored higher than men on emotional contagion scale and on every dimension of empathy. Significant differences in affective empathy and susceptibility to emotional contagion were found. Group 3. had the highest score on aforementioned scales compared to the rest two groups. The lowest scores on empathy scale and emotional contagion scale were obtained by group 1. No differences between groups in cognitive empathy (perspective-taking) were found.

Discussion

Longer duration of musical education influences affective empathy level and susceptibility to emotional contagion and does not influence cognitive empathy level. Playing an instrument may be a form of emotional training which increases affective empathy level.

Bibliografia


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Słowa kluczowe

Empathy, music, susceptibility to emotional contagion, sex, playing an instrument
The Improviser’s Self. Between neurocognitive process and transcendence

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ABSTRACT

Background

Musical improvisation appears in psychological literature from the perspective of neuroscience and cognitive models, also in varied phenomenological descriptions, and finally as some evidence and reflection on its application to music therapy, rehabilitation, education and personal development.

Aims

The aim of the study is to provide a meta-analysis of psychological approaches to musical improvisation, and thereafter to present research findings regarding personality correlates of improvisers and non-improvisers in the field of self-image and self-concept.

Method

The research involved 164 professional Polish musicians. The sample was divided into three groups: A/ jazz musicians (J); B/ classical, orchestral musicians with some improvisation experience (FI); C/ classical, orchestral musicians without improvisation experience (FNI).

GPS by R. L’Ecuyer and ACL by H.B.Gough & A.B. Heilbrun were used to measure self-image and self-concept.

Results

The results allow to outline some characteristic features of the studied groups in terms of self-image and self-concept.

a / Improvisers versus non-improvisers: improvisers (J + FI) consider themselves more volatile, with less self-control, more likely to prefer freedom and informal lifestyle, while non-improvisers (FNI) present themselves as more consistent, disciplined, pragmatic, predictable.

b / Jazz musicians versus orchestral musicians: jazz musicians (J) consider themselves more spontaneous and dynamic, less inhibited, more expressive, searching for quick gratification, more creative and original in thinking and perception, willing to take action in new situations; while orchestral musicians (FNI + FI) present themselves as more responsible, stable, avoiding unspecified and risky situations, with less imagination and creativity, adapting themselves to external criteria of social norms and evaluations at the expense of spontaneity and self-exposure.

Conclusions

It has been confirmed that jazz musicians obtain higher results in terms of those elements of self-image and self-concept that are associated with creativity, mental flexibility, openness to changes and new challenges. This corresponds to previous evidence involving American and Scottish jazz musicians (Berliner 1994, MacDonald and Wilson 2005), as well as remarks by Pressing (1988), pointing out specific features correlating with improvisational skills.

The improvising orchestral musicians (FI) turned out to be especially interesting, due to their ambiguity and specific ambivalence - sharing features with non-improvising colleagues as well as jazz musicians. This group deserves some further in-depth exploratory research.

References


Keywords

improvisation, jazz, self-image, self-concept
SESSION II
Music psychology in music education
“Memorize the melody and play it on the piano”. An attempt to identify effectiveness factors in memorizing melody by musicians

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ABSTRACT

Background
An account of cognitive functions of the musical mind by John Sloboda (1985, 2005) with his studies on immediate recall of melodies as well as the model of working memory and processes of chunking described by Bob Snyder (2000) were taken as a theoretical background. Also, findings of cognitive psychology regarding memory were considered, as the processes of memorization, storage and recall seem to be analogous in music.

Aims
The aim of the study is to identify the characteristics of those subjects who excel in the experimental tasks and—challenge Sloboda’s thesis, that there is a limit of 30 notes approximately for memorizing a melody.

Method
A number of factors determining successful memorization and recall was taken into account. Subjects were young musicians, age 20-28, mostly students of Academy of Music. Musical examples were played six times. Remembered fragments of the melodies were played on the Yamaha keyboard and written in Pianoteq application in the format of wav and MIDI files.

Results
The strategy subject take and the degree of realization of the task varied; among important factors were results in AMMA test, piano skills as well as the ability to make use of theoretical knowledge and musical experience. The best recalls of task 1 (Haydn) contained more than 30 sounds (in one case the whole melody was almost correctly reproduced - over 70 sounds).

Conclusions
Memorizing a piece of music is an essential skill for musicians, developed during ear-training courses. Studies on musical memory give us a number of information, but do not take into account high demands which professional musicians and students on the academic level meet. One of these is memorizing musical themes and writing them down in musical notation or playing them by rote, usually on the piano. The analysis of the subsequent attempts of a recall show, to some extent, the elements of melody structure, that are memorized as first. It also affirms, that playing wrongly memorized part of melody is stored in memory and affects follow-up process of memorization. Findings of the study may be essential for ear-training methods.

References

Keywords
Memory for melodies, musical memory, recall of melody.
Affect and practicing a musical instrument: A systematic review of the literature

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ABSTRACT

Background
Affect, understood as consciously accessible moods and emotions, influences people's cognitive processes, provides energy to pursue goals and undertake actions. Affect might contribute to musical motivation, and determine instrumental practice behavior. Practice is essential to the development of musical expertise. In order to attain high levels of musical performance, musicians need to devote the necessary amount of time for practice and engage in practice.

Aims
This review aims to summarize research on the association between affect experienced by musicians and their instrumental practice. In particular, it investigates studies on the relation between musicians' affect, experienced in their practice, in public performances or affect not related to any specific context, and amount of- and engagement in practice. It serves to determine whether affective experiences of musicians contribute to their practice.

Method
A systematic search was conducted via electronic databases, reference lists and hand-searching of journals. Studies were included if they measured the affect and amount of practice, or engagement in practice, in musicians and instrumental students across all age groups, and if they investigated the link between affect and practice. Both qualitative and quantitative studies were included in review.

Results
Eleven studies met inclusion criteria: seven quantitative studies investigated links between affect and amount of practice; three qualitative studies showed the role of affect in practice engagement; one mixed method study presented both, relation between affect and amount of practice, as well as the role of affect in engagement. Four studies found associations between affect and the amount of practice. Four studies described the role of affect in engagement in practice. Review indicates that different types of affect: context-free affect, practice-related affect or affect in the public performance context, are linked to the amount of practice and determine practice engagement.

Conclusions
Affect may be important to the development of musical skills, as it is linked to the amount of practice and practice engagement. Further investigation of affect in the context of musical learning may inform interventions which could help musicians to regulate their affect and maintain practice motivation.

References

Keywords
Affect; instrumental practice; systematic review of the literature
Comparison between cognitive functioning of children attending musical and nonmusical school at the beginning of school learning

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ABSTRACT

Background
Numerous studies indicate that music training has a positive effect on cognitive functioning (e.g., Schellenberg & Winner, 2011). Regrettably, little research has examined cognitive functioning at the beginning of musical training (e.g., Norton et al., 2005).

Aims
The aim of the study is to assess functional aspects of working memory, fluid intelligence and oculomotor inhibition in children (6–7 y.o.) at the beginning of educational career in musical schools and to compare their results to children attending nonmusical schools.

Method
This study is a part of greater longitudinal project which is scheduled for 3 years (measurements at the 1st, 2nd, and 3rd year of education). We present findings from the 1st phase of the project. Children from musical (N = 102) and general elementary schools (N = 120) performed three tests measuring their working memory, oculomotor inhibition and intelligence.

Working memory was examined with a tablet version of TPR test (Sedek, Krejtz, Rydzewska, Kaczan, & Rycielski, 2016). TPR test measures the three functions identified by Oberauer et al., (2003): coordination, supervision, and storage while processing. Oculomotor inhibition was assessed with the use of antisaccade task (Tatler & Hutton, 2007). The task is to stop the saccadic movement towards the main stimulus at the time of its occurrence on the periphery of the screen and performing an antisaccadic movement, i.e. transferring the sight to the side of the screen opposite in relation to the main stimulus (Munoz & Everling, 2004). During the task children’s eye movements were recorded. Intelligence was examined with the TMK - Raven Matrices Test in color (polish version) (Jaworowska & Szustrowa, 2011).

Results
The first stage of data acquisition is completed and analyzes are in progress. So far, we have observed significant differences intelligence favoring boys.

References

Keywords
Musical training, cognitive functions, early education
Experience in specialist psychological counselling in professional music education in Poland

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ABSTRACT

Background (the presentation has a form of information)
In 1957 first psychological counselling centres for music schools were established in Warsaw and Poznań. Their opening had been preceded by four significant events for psychology of music in Poland:

1. 1956 – following Prof. S. Śledziński’s and Prof. S. Szuman’s initiative, the first psychology of music unit was founded at COPSA to deal with relevant research and training as well as to solve current psychological problems within music education in Poland. Soon, M.Manturzewska, MA was invited to join, being a psychologist, Jagiellonian University graduate, student of Prof. S.Szuman and Prof. R.Ingarden, an active member of the Interdisciplinary and Inter-College Group for Theory and Music Notation, organised by Prof. Śledziński at Music Academy in Warsaw (PWSM).

2. 1956 – upon M.Manturzewska’s initiative, an official co-operation commenced between COPSA and the Psychometric Laboratory of the Polish Academy of Sciences and the then head M.Choynowski, Ph.D. The co-operation proved to be very important, because thanks to M.Choynowski it was possible to acquire from abroad a set of latest standardised tests of music abilities and achievements, as well as the most recent foreign literature on psychology of music.

3. 1956 – upon M.Manturzewska’s initiative, the First Polish Psychology of Music Conference was organised in Warsaw.

4. 1957 – an Inter-college Group for Music Abilities Testing was set up at COPSA (again M. Manturzewska’s initiative). Theoretical and methodological admission scheme was designed for music schools’ candidates.

Further counselling centres began to operate in Gdańsk, Kraków and Poznań.
In 1974/1975 an Institute of Music Pedagogy (IPM) was established, which initially was an Inter-college Institute of Music Psychology and Pedagogy, being a co-ordination and integration centre for research in music psychology, pedagogy and sociology. It played that role for almost 18 years.

The IPM became a research and training centre for music psychologists and educationists. Regrettably, the few employees of the IPM were unable to continue counselling for music schools at the scale of the COPSA in the 1960s.

At the time the network of counselling centres at music schools was not professionally supervised as they were governed by local authorities who failed to understand their specific needs. Without COPSA’s supervision, the network did not survive. The only centre that continued to operate for 25 years was in Warsaw.

In 1972 a specialist counselling centre was established for students and staff of Music Academy in Warsaw, where in 1978 Jolanta Kępińska-Welbel, a clinical psychologist (and musician herself) was employed.

Specialist psychological counselling for musicians in Poznań has operated on regular basis since 1986, provided by Małgorzata Sierszeńska-Leraczyk, a musician, clinical psychologist, co-operating for many years with the Department of Psychology of Music at Music Academy in Warsaw, and since 2008 the head of Psychology of Music Laboratory at Music Academy in Poznań.

The presentation rendered during the Conference is a summary, synthesis and identification of counselling needs among musicians. It is based on the Authors’ many-year experience of collaborating and assisting professional musicians, as well as students of music schools, music academies, and specialist music schools.

Keywords
psychology of music, specialist counselling for musicians and in professional education of music
SESSION III
Between music psychology and musicology
Why musicology needs the psychology of music

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ABSTRACT

Background
In 1885 Guido Adler, one of the founders of musicology, included psychology as an auxiliary science into his vision of systematic musicology. He suggested psychological research on the conceptualizations of tones, interval relationships, and musical thinking as the main scope of possible cooperation between musicologists and psychologists. Unfortunately, in the twentieth century musicology started to depart from this ambitious cooperation which led to a situation in which the representatives of both of these disciplines were frequently unaware of each other’s research findings.

Aims
The aim of this presentation is to show why some deeply ingrained musicological ideas are out-of-date and require the incorporation of contemporary psychological knowledge.

Method
As an example, the neo-Pythagorean claims concerning musical structure will be analyzed and confronted with the contemporary neuropsychological view of music perception.

Results
It will be suggested that musical intervals exist solely in human brains as a kind of the interpretation of acoustic sounds. These sounds can be interpreted differently depending on many factors which the popular speech-to-song illusion clearly illustrates. Another example of musicological ideas about musical structure that need psychological knowledge is tonal hierarchy which also exists solely in human brains. Therefore, the popular musicological description of musical intervals in terms of mathematical proportions is misleading.

Conclusions
It will be proposed that current musicological theories should always be confronted and consistent with contemporary psychological knowledge. This implies closer cooperation between musicology and the psychology of music.

References

Keywords
Musicology, psychology of music, musical structure, tonality, naïve realism.
The effect of “acoustic wallpaper” – extravagance or strategy?

Musique d’ameublement and audiomarketing

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ABSTRACT

Background
A French composer Erik Satie (1866-1925) was a colourful and enigmatic figure in the early 20th century Parisian avant-garde. In the atmosphere of fin de siècle he created and implemented the concept of musique d’ameublement (“furniture music”) that was supposed to play an extravagant role (as it was perceived in that period) of an acoustic background accompanying all daily events and intentionally not absorbing the attention of the listener (Orledge, 1990). The artistic concept turned out to be a prophetic vision in the context of a change in recording and sound reproduction techniques in the 20th century and the ubiquity of music in the contemporary world, in which music in many everyday situations functions as an acoustic background not only in an individually shaped environment, but also in public space. Specific examples are places of commerce in which music, selected by professional companies, becomes one of many instruments to affect the consumer (Makomaska, 2011).

Aims
The main aim of the present paper is to show the correlations between the artistic vision of musique d’ameublement and the contemporary strategy of audiomarketing. A common part of the above-mentioned concepts is the intentional treatment of the recipient as a passive listener and music as an acoustic background. In the case of both concepts, the basic question concerns the way in which the composer/sender tries to achieve the perceptual effect of “acoustic wallpaper”.

Method
A comparative analysis of both concepts will be carried out with the use of the reciprocal response model formed within social psychology of music (North & Hargreaves, 2008). The reference point is the assumption that the “acoustic wallpaper” effect is conditioned by the reciprocal feedback between structural properties of music, listeners’ characteristics, historical and social context, and also different functions of music that range from the artistic neutral musique d’ameublement to sophisticated forms of programmed background music used as a hidden tool of persuasion in today’s activities in the field of audiomarketing.

Results
The results (including i. a. descriptive musical analysis of selected Satie’s compositions and the analysis of general assumptions of music selection to commercial environments on the example of audiomarketing service providers on the Polish market) point to similarities in the strategy of reaching the perceptual effect of “wallpaper”. In spite of the differences stemming from different socio-historical conditions and related to specific functions of music, in terms of structural characteristics of the musical material, attention is drawn to, among others, the question of repetitiveness and predictability of music (on the micro and macro scale).

Conclusions
The obtained results constitute an interesting starting point for a discussion on the psychological mechanisms conditioning the perception of music as an acoustic background. The transdisciplinary approach combines research in the field of musicology and psychology, which seems particularly important in the context of considerations regarding the functions of music in everyday life. The paper is part of a comprehensive attempt to look at the musical culture of the 20th and 21st century through the prism of “acoustic wallpaper”. This research was supported by Research Grant No. 2016/23/D/HS2/01773 from the National Science Centre (Poland).

References

Keywords
acoustic wallpaper, background music, passive listening, Erik Satie, musique d’ameublement, audiomarketing
Sell-out or a new way of promotion? How musical endorsement in advertisement influences the attitude toward the artist

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ABSTRACT

Background
A commonly held belief is that commercial use diminishes the perceived authenticity of a musician’s work. Research in advertising music usually concerns the marketing effectiveness, neglecting the attitudes toward the song and artist (Craton, Lantos, 2011). Authors: Apaolaza-Ibanez, Zander and Hartmann include the attitude toward the artist as one of the dependent variables (2010). Researchers Lantos and Craton distinguish attitudes toward: advertisement and advertising music (2011). The attitude toward advertising music is defined as a predisposition to respond in a favorable or unfavorable manner to the advertising music during a particular exposure. Moulard and colleagues point out that the perception of artist’s authenticity affects the attitude toward the artist (2014).

Aims
The aim of this study was to check whether musical endorsement in a commercial can influence the image of the musician by diminishing her / his authenticity in the eyes of consumers.

Method
The experiment was conducted with the use of CAWI technique, with random assignment to experimental/control group. The participants were 120 students (81 female, 39 male), aged 17-52 years (M=23.61, SD=5.31). The procedure consisted of following steps: I. Adaptation of the scale of attitude toward the aesthetic value (hypothesized moderator) by J. B. Cohen (1941; M=4.80; SD=0.90; α=.82). II. Watching a 30 seconds long movie (control group - an excerpt of the original videoclip to “I feel it all” by Feist; experimental group - the commercial of Jacobs coffee from 2010 with exactly the same music as the control group video). III. Adaptation of the scale of attitude toward the artist (dependent variable; Moulard et al., 2014; M=4.80; SD=0.90; α=.93).

Results
The results of the regression analysis indicated significant negative influence of the experimental condition on the attitude toward the artist. Exposure to the same musical piece in an advertisement decreased perceived authenticity of the artist, as compared to a video clip. The attitude toward music as an aesthetic value predicted the attitude toward the artist (marginally significant effect). Thus, the more one valued music as an aesthetical value, the more he / she appreciated the artist. This effect occurred regardless of the experimental condition (there was no significant interaction between the assigned group and attitude toward music as an aesthetical value). Individuals who value music, evaluate the artist better - regardless of whether the music is heard in an advertisement or not. This factor may play a role in protecting the image of the artists who allow the use of their music in advertisement.

Conclusions
Results shed a new light on the matter of musical endorsement. The type of product will be considered in the following study.

References

Keywords
Advertisements, Commercial, Advertising music, Artist’s image, Attitude toward the artist in advertising music, Musical endorsement
The impact of isolated elements of music on decision of preference

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ABSTRACT

Background

The study was based on An Interactive Theory of Music Preference by Albert LeBlanc.

Aims

The aim of this study was to check whether selected elements of the musical work, such as rhythm, articulation, direction of melody, dynamics, meter and tempo, affect the decision on music preference. This is a direct reference to the thesis included in An Interactive Theory of Music Preference by Albert LeBlanc, where the physical properties of the musical stimulus were marked as the first element influencing the preference of the music being listened to.

Method

The study was conducted individually, using a computer survey with 20-second audio examples. It met all the criteria for the effective perception of sound stimuli specified by A. LeBlanc as well as the criterion of repetition. Participation was limited by the age criterion. Only people between 19 and 26 years old could join it. 246 people took part in the study, of which 138 (56.1%) were women, and 108 (43.9%) were men. 111 (45.1%) of persons declared having musical education (at least a completed first level music school), of which 59 (24%) were women, and 52 (21.1%) men. 135 (54.9%) of people declared lack of musical education, of which 79 (32.1%) were women, and 56 (22.8%) men.

Results

The most interesting result of the study is the section on articulation, which appeared the greatest disparities in given answers. The vast majority of respondents preferred the fragment performed with legato articulation. Less pronounced, but also significant, was the advantage of the falling direction of the melody over the ascending one. The result of the agogistic study showed that both respondents with and without musical education preferred the rubato example in the smallest stage, which contrasts with the extraordinary popularity of romantic music with which this technique of performance is actually inseparable. The test showed that not all factors affect preferences. The meter was the most transparent element. Both bipartite and trigeminal received a similar number of responses with a significant group of people who could not make a clear decision. A large coefficient of indifference was also marked in examples varied with dynamics.

Conclusions

Conducting the described study of musical preferences is a voice in the discussion about the conditions of both short-term and long-term preferences. It's the idea of spreading music to prime factors and only then subjecting it to a psychological analysis. I believe that the presented results should initiate a series of studies that would show how much influence on preferences show all possible to select strictly musical variables.

References


Keywords

musical preferences, dynamics, melody, rhythm, articulation, tempo, meter
How music moves us? Studying human body micromotion in music perception.

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ABSTRACT

Background
Music has the power to influence not only our thoughts and emotions, but also various physiological processes in our bodies. Furthermore, it often encourages physical movement of the listener. While there are numerous studies describing spontaneous psychophysiological responses to music that are linked with emotions, spontaneous body movement to music has become a topic of exploration relatively recently. Mostly, it has been studied in the context of free dance (Burger et al., 2013) or synchronization to musical rhythm while performing repetitive movements such as walking (Styns et al., 2007).

Aims
But what can we observe if the participants are just standing still? In our project “MICRO - Human Bodily Micromotion in Music Perception and Interaction” we focus on movements so small that they can be unnoticed both by observer and performer, and that can happen involuntarily. This is what we call “micromotion” of the human body. To see how these small movements are affected by music, we develop different experiments using mainly motion capture technology, but also physiological measures such as electromyography (EMG). In this presentation I would like to describe some of our research methods, findings and plans.

Method
In one of the experiment paradigms, disguised as the “Norwegian Championship of Standitill”, we invite groups of participants to the laboratory and ask them to stand as still as possible while we present them with segments of selected music or silence. The head motion of each participant is captured using an infrared optical system. In 2012, 91 subjects stood on the floor for 3 minutes in silence and 3 minutes listening to music of varying levels of rhythmicity and energy (Jensenius et al., 2017). In 2017, 71 participants listened to 6 minutes consisting of segments of silence alternating with electronic dance music (EDM), classical Indian music or Norwegian fiddle music.

Results
In both studies we observed higher mean quantity of motion of the participants (QoM) in music condition compared to silence condition, and the effect was driven mostly by EDM. We also observed correlations between QoM and participant’s age, height and standing strategy (locked knees), although these results are mixed between the two studies.

Conclusions
Our findings suggest that body movement to music can happen even involuntarily. The future goal is to look more closely into specific features in music that correspond with observed movement, to search for signs of rhythmic entrainment, and to see what demographic and psychological factors might contribute to interpersonal differences in music induced body micromotion.

References

Keywords
Music, movement, motion capture, rhythm
Poster session II
Metropolis or new music for silent movies

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ABSTRACT

Background
Canadian psychologist Annabel J. Cohen has been developing a model of information processing in the audiovisual context, focusing on the relation between two key aspects: structure and meaning. Multiple experiments have proved that music can direct our attention while watching a movie, evoke particular emotions and expectations, and influence memory processes. Referring to the concepts of cognitive psychology, I will analyze the perception of silent movie Metropolis (1927) by Fritz Lang with two different music scores.

Aims
The main goal is to define differences in perception of the film screened with: 1) the original orchestral score in the 19th century symphonic style by Gottfried Hupperts (rec. 2001, perf. Rundfunksinfonieorchester Saarbrücken, dir. Berndt Heller); 2) the new electronic score by Giorgio Moroder (rec. 1984, perf. Pat Benatar, Freddy Mercury, Bonnie Tyler i in.) with pop and rock songs and sound effects.

Method
Interpretation of the three chosen film sequences in accordance with the Annabel J. Cohen’s Congruence-Association Model (CAM), preceded by the structure and meaning analysis of the key movie components (visual, music, sound effects, text). Comparison of the 1927 (2001) and 1984 version in order to establish differences and similarities crucial for the film perception.

Results
The orchestral score is tightly synchronized with the picture in terms of structure (elements of Mickey-mousing, Leitmotiv). It follows the film narrative and illustrates protagonists’s emotions. It uses stereotypical phrases and bears a relatively universal meaning, which easily subordinates to the visual layer. The structure of electronic music is loosely combined with the picture, except of the elements that imitate sound effects. It focuses on evoking the atmosphere of a place of action. Song lyrics impose an additional interpretation layer on the narrative. Character of the music is strongly embedded in the 1980s stylistics, which influences the understanding of the whole movie.

Conclusions
New music can interfere with the perception of silent films to the extent that it can change the original message and add a new interpretative dimension. It is worth examining if a particular film is encoded in our memory with music that was paired with the picture when we first watched it, or if subsequent screenings with different music can erase this connection. Is presenting silent films with electronic music a modernization of silent cinema heritage or an anachronism that depreciates the early film art?

References

Keywords
film music, silent cinema, Metropolis, Fritz Lang, Giorgio Moroder, Gottfried Hupperts, cognitive psychology of music, perception, Annabel J. Cohen
Musical genre and affective feeling accompanying listening to songs of a religious character

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Background

One of the tasks of music is to provide the listener with aesthetic and emotional experiences. This aim has been used for centuries in religious music. It was intended to help the faithful deepen their prayers. Often this was associated with a specific emotional state: with joy, sadness, and calmness. Rare religious music introduced into a state of fear or anxiety. For centuries, religious music has also been associated with specific musical styles. It was a chorale, liturgical music and classical music. With the emergence of a multitude of musical styles (with the emergence of various subcultures), new musical styles in religious music have also been used. Undoubtedly, new musical styles in religious music may be associated with the extension of emotional experiences, with other emotions, less characteristic of typical musical styles.

Aims

Religious music is currently manifest in new musical styles (eg reggae, metal, hip hop) that are completely different from traditional religious music. Once, religious music was aimed at, among others, help in experiencing specific emotional states; it was also consistent with the content being conveyed. Currently, the content is not always consistent with the style of music. The aim of the study is to check whether the emotional response to the content of the song depends on the musical style.

Method

The study was carried out in an experimental plan with repeated measurements. The subjects studied the musical compositions of various musical genres with the content taken from Psalm 23. After listening to each song, they had to choose from the list of emotions those that appeared in them while listening to the song. The Polish adaptation of the Geneva Emotional Music Scale (GEMS) scale was applied. To interpret the results correctly, the respondents were also asked to define their preferred musical style.

Results

The results of the research showed that emotional reactions to works with the same content differed depending on the musical style in which the work was maintained.

Conclusions

Research has shown that the musical style can direct emotional reactions to the same types of content. It may mean that the selection of the appropriate musical style may strengthen or weaken the realized goal about the nature of eg spiritual formation.

Although the hypothesis assumed by the authors was confirmed, the research was not free from weakness. The research was conducted online. Therefore, the respondents could listen to the songs under disturbing conditions. In addition, some works were performed in English. A different degree of English proficiency could have been important for the reception of the text. The weaknesses of the described study may be an inspiration to repeat a similar study under conditions controlled by the researchers.

References


Keywords

religious music, musical styles, emotional feelings
Tell me what kind of music you listen to and I will tell you who you are

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ABSTRACT

Background
The beginning of the creation of contemporary personality theories is considered to be the nineteenth century. At first personality theories created in the psychodynamic trend of Sigmund Freud or the theory of Jung, Erickson can be distinguished. The branch of psychology which is the man’s personality has also been developed in such trends as, for example, humanistic, socio-cognitive. The generally functioning definition of personality is the closest to the factor theory and can be found in the Polish language dictionary. It indicates that personality is a constant psychological predisposition and internal mechanisms that regulate human behavior. This is how the concept will be understood by us.

Cattell, Eysenck, Costa and McCrae were using factor analysis in their research. Thanks to them, such research tools as: NEO-FFI (where the following factors were distinguished: Neuroticism, Extravertedness, Openness to experience, Agreeableness and Conscientiousness) or EPQ-R (Neuroticism, Extraversion and Psychoticism), were created, on the basis of which our job was made.

Aims
This work is a review of research on the relationship between personality traits (such as Neuroticism, Extraversion, Conscientiousness, Openness to Experience, Agreeableness) and musical preferences in the basic parameters of the musical structure (eg melody, rhythm, harmony). It is an attempt to synthesize the research so far and the results obtained, as well as to indicate the possibilities and directions of further analyzes and translate them into practical applications.

Method
To measure personality traits, paper-and-pencil tools are the most often used to determine the severity of the five basic personality traits: neuroticism, extraversion, conscientiousness, openness to experience and agreeableness. On the other hand, to measure musical preferences, the most frequently chosen tools are to determine the musical preferences of a given individual basing on the presentation of classical music. These works are most often diversified in terms of musical structure, performance instrumentation and sound properties which gives the opportunity to determine preferences within various musical parameters.

Results
The results of many studies carried out and used by us, which concerned the problem of linking personality traits with music preferences, provided contradictory results. The lack of unambiguous results makes it impossible to provide specific inferences. However, he indicates the directions of further research.

Conclusions
This review of the research will verify the assumptions made, and may also contribute to the broadening of knowledge in the field of music psychology, the psychology of creativity and in modernizing curricula. It will also allow to make additional hypotheses that may be the basis for conducting new research, taking into account the multiculturalism of the studied communities. It also gives the opportunity to extend educational programs whose purpose is the emotional and personality development of the individual. Knowledge, from the area of personality traits and music preferences, has not only a scientific but also a practical dimension. This knowledge can be used, among others in education, therapy or marketing. The results of the tests may be useful, eg in creative trainings, in advertising or in the effective teaching of foreign languages. It also plays an important role in therapeutic or training activities.

References

Keywords
Personality, music preferences
Influence of music elements on cognitive appraisal and affective reaction of the listener

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ABSTRACT

Background

The influence of music on the emotions of the listener has been widely investigated by the researchers. Such influence can be used on various fields, from marketing – in the commercials, shopping choices modification, or brand attitude creation (Morris, Boone, 1998) to the therapy of patients with different disorders – neurosis, schizophrenia, psychosis, personality disorders, depression or addictions (Galińska, 1996). It was also proved that emotions evoked by music are not only declared by a person, but also can be seen in ones physiological reactions (Sloboda, 1991) or in the response of neural system (Chapin, Large, 2010). Juslin and Västfjäll summerize many researches from years 1965-2006 and on this basis they present 6 subcomponents of emotional reaction: subjective feeling, psychophysiology, brain activation, motional expression, action tendency, emotional regulation. This wide spectrum of music evoked emotions, multitude of mechanism which lead to wide spectrum of emotional responses suggest that music can be a strong stimulus.

Aims

The main aim of this research was to confirm that pieces of music that differ in just one element of music: melody (ascending/ descending), harmony (consonant/dissonant), rhythm (easy/syncopated) and articulation (legato/staccato) can evoke different emotional reaction and will be appraised differently. In addition, it was also investigated if the reaction and appraisal is consistent throughout the group.

Method

For the purpose of the study two compositors have prepared 8 short, thirty second long pieces of music. All pieces had the same tempo, measure and key. The samples were played by a computer program using an emulated high quality piano sound. The cognitive appraisal was measured by Profil Biegunowości Cech Dzieła Muzycznego (Kukiełczyńska-Krakweczyk, 2003). The emotional reaction was measured both as subconscious and conscious reaction using the Implicit Positive and Negative Affect Test (Quirin et al., 2009) and by specially prepared computer task. The group consisted of 59 persons in the age between 21 a 45. The study was performed using a special computer program that guided person through the procedure.

Results

The results confirmed that various persons react similarly to same piece of music. It also showed that modification of just one element of music can change the cognitive appraisal and the affective reaction of the listener and the change differs when different elements (melody, harmony, etc.) are modified.

Conclusions

It leads to a conclusion that by changing only one element of musical piece we can not only modify (or “adjust”) existing pieces of music to make them suit our needs. It’s also probable to design a musical piece that would evoke specific reaction (pleasant or unpleasant) and cognitive appraisal adjusted to ones aims. It also seems that it is possible to predict the impact of any written piece of music.

References


Keywords

Music elements, melody, harmony, rhythm, articulation, cognitive appraisal, affective reaction, music, emotions
Perspectives of music perception among people with schizophrenia spectrum disorders

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ABSTRACT

Background
Perception of music, as well as receiving, and interpreting the surrounding world by people suffering from psychotic disorders, have their common element - they take place in the mind, and are subjective and individual experience. Poster will address the problem of the multidimensionality of the perception of music by people dealing with mental problems. Musical stimuli appear in the mind in many ways - for example, as auditory experiences or as a musical imaginations generated unintentionally in the mind on the basis of these experiences (Helpen, Zatorre, 2005; Sacks, 2007). Patients with schizophrenia spectrum disorders are also struggling from unrealistic sounds appearing in an uncontrolled way in the area of their perception, called sound hallucinations, which sometimes take the form of musical hallucinations (Fisher, et al. 2004; Mahendran, 2007).

Poster will also include a review of research on the reception of music by people with schizophrenia (Pedersen, 2016), as well as the impact of music on their symptoms (Steenhuis et al., 2015). This type of disorder is associated with specific cognitive deficits (Boso, Politi, Barale, Emanuele, 2006; Rabinowicz, et al., 2000), which may be associated with musical preferences and emotional reactions to music. The poster will also show the neuropsychological aspects of music perception among people suffering from psychotic disorders (Brankovic, 2014, Brisch et al., 2014).

References

Keywords
musical hallucinations, music perception, psychotic disorder
Composing after a stroke – is that possible?
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ABSTRACT

Background
In the literature there is still a discussion about the location of structures responsible for the perception of music and creativity.
Until now, it has been suggested that the location of centers responsible for the perception of music and creativity and their damage as a result of a stroke may affect the process of composing music. Over the years, most authors agreed that these centers are located in the right hemisphere of the brain, so a stroke of the right hemisphere could even preclude creative work in the discussed area. Conversely, damage to the left hemisphere of the brain would trigger increased activation of the right hemisphere; which should result in greater creativity of composers.

Aims
The aim of the study was to examine the truth of the thesis that damage to the left hemisphere of the brain as a result of a stroke induces increased activation of the right hemisphere, which results in greater creativity of the composers.

Method
The study reviews current scientific literature regarding Benjamin Britten, Józef Elsner, Jean Langlais, Alfred Schnittke, Igor Stravinsky, Vissarion Shebalin and Randal Thompson. All of them have suffered a stroke / a few strokes of the left hemisphere of the brain.
The authors of the reports drew information about the course of the disease from biographies, doctors' protocols, diaries, accounts of family members and friends of composers, notes in the press or letters. Despite physical and cognitive limitations such as paresis of the right half of the body, visual disturbances, aphasia; and psychiatric, such as depressive disorders, all discussed creators continued their work for several years after the stroke.

Results
Based on the available data, it seems that suffering the stroke of the left hemisphere of the brain did not have a direct impact on the further shape of the composer's career. In the majority of reported cases, creativity after stroke was not less numerous than before the onset of the disease. Almost all composers retained the status of works and their quality, only in the case of Thompson critics noticed that "the works are less ambitious, but more conservative", and in the case of Shebalin, one critic stated that his stroke music had become "bleak". Changes in creativity may have resulted, including, from post-stroke depression associated with physical limitations, nevertheless there were no loss of intellectual capacity.

Conclusions
Despite the existence of works calling into question the location of areas responsible for processing music in the right hemisphere of the brain and suggested greater creativity due to the increased work of this hemisphere after damage to the left hemisphere (Hinnes, 1991), there is still a discussion in the literature regarding post-stroke compositional processes based on these assumptions (Amaducci, Grassi, Boller, 2002; Annoni et al., 2005, Zagvazdin, 2015). Based on the analysis, it can not be concluded that the suffering of left-sided stroke would increase the creative activity or change the style of the composition.

References

Keywords
Stroke, creativity, right hemisphere, Benjamin Britten, Józef Elsner, Jean Langlais, Alfred Schnittke, Igor Stravinsky, Vissarion Shebalin and Randal Thompson.
Musical priming autobiographical memory and eliciting emotions for people with dementia and other conditions

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ABSTRACT

Background
Coding of information is conditioned upon effective processes of perception, integration and interpretation of external stimuli. There are reported connections between mnestic functions and the accompanying emotions, especially in the context of auditory coding and the sense of mental well-being (Gerdner, Schoefelder, 2010). Several attempts were made to better understand the influence of music on the emotional state and memory retrieving processes (Erkkilä et al., 2011). Music therapy has been confirmed as an effective method of cognitive treatment, which indicates that music priming may assist in recalling known linguistic material and contribute to improvement of communication and memory through the use of music stimuli, particularly those important in the life of an individual (Särkämö et al. 2016).

Aims
Music therapy projects based on individualized experiences are becoming increasingly popular worldwide (Music & Memory iPod Project). However, therapists working with people living with dementia find this approach difficult to implement, mostly due to the time-consuming task of information gathering and scarcity of available resources. This presentation introduces MusicLine project, which is aimed at creating computer software supporting therapies of cognitive impairments, based on the restitution of autobiographical memories and emotional induction with the help of music.

Method
We discuss a software framework that analyzes data from personal experiences (events, interactions, cultural objects) in order to build individual profiles encoding emotionally relevant information. The profiles can then be used to automatically generate playlists that meet selected therapeutic goals, like activating and supporting linguistic reactions, inducing positive emotions in states of anxiety or supporting the sense of continuity and cohesion. These playlists can be applied in therapeutic sessions to improve the well-being of people with dementia, in different scenarios involving both caregivers and therapists.

Results
The project is under development and we are focused on personally relevant music objects: songs, artists or musical events. While working of foundations (e.g. definitions of metrics), we use the framework to experimentally verify our assumptions and design choices. The poster contains examples of initial visualization of results from the first experiments aimed at measuring individual differences in perception of music. Full results will be published on the project’s website. We are also planning to broaden the experiments to identify the differences in psychological metrics for the same songs as well as to research the dependencies between each evaluation in the individual context, including level of fatigue, current mood or type of activity.

Conclusions
The project was started in 2018 and is currently focused on experience restitution and music memory retrieval in the context of individual history, while taking demographic, geographic and other aspects into consideration. We are looking forward to initiating cooperation with therapist interested in providing musical support in the process of restoring individual memories and using familiar pieces of music to modulate mood in people living with dementia and other conditions.

References

Keywords
memory, dementia, Alzheimer’s disease, music therapy, neuropsychological rehabilitation, memory priming
Influence of listening music during doing the concentration task such as example of multitasking

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ABSTRACT

Background

Review of the literature regarding the effects of music on cognitive tasks (Martindale, 1981 in Manturzewska, 1990; Furnham i Allas, 1999; Wasiela, 2004; Kalinen, 2002; Domański, 2005; Czerniawska, 2008 in Czerniawska, 2012) shows ambiguities. According to this results, it is possible to generate principle that results of the tasks depend on music, difficulty of tasks and preferences of people. Yerkers – Dodson low was important to create hypothesis of this study.

Aims

The present study aimed at the investigation of the effectiveness of cognitive performance during listening to familiar or unfamiliar music.

Method

One-hundred-thirty-two 17-18-year-old students divided into four experimental and a control groups took part in the study. We varied the piece of music (familiar vs unfamiliar, as based on the results of a pilot study) and level of difficulty of the concentration task.

Results

The results show that the task performance was higher whilst listening to music than without music. Contrary to expectations based on the Yerkers – Dodson low, familiar music did not reduce the effects of a simple task, compared to the same task performed during unknown music.

Conclusions

A post hoc explanation raises that the cognitive task used in this study was too simple to reveal the effects of music. Overall, the results of the current study highlight methodological difficulties related to studying the effects of music on cognitive performance. More research is required to determine factors behind such a multitasking situation.

References


Keywords

music, concentration, multitasking
Skin conductance reaction to the violated phonosyntax of speech and music tonality as the markers of the predictive function of the limbic loop

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ABSTRACT

Background

It is assumed that emotional reactions to pitch violations in music and phonotactic violations in speech are due to surprise as a result of the general mechanism of prediction. From this perspective, the processing of musical and speech syntax is usually explained solely by activity of the cerebral cortex. However, some recent studies have indicated that subcortical brain structures are also important during the processing of syntax.

Aims

Since the skin conductance response is an objective marker of the arousal of the autonomic nervous system in response to stimuli, in order to check whether emotional reactions play a role in the processing of syntax in music and speech or are only the result of the general mechanism of prediction, the comparison of skin conductance levels reacting to three types of musical and two types of speech stimuli were recorded.

Method

In this study, 9 subjects (5 men and 4 women) listened to three types of short melodies prepared in Musical Instrument Digital Interface Standard files (MIDI) – tonally correct, tonally violated (with one out-of-key – i.e., of high information content), and tonally correct but with one note played in a different timbre. Apart from that they listened to two types of speech stimuli – phonotactically correct and phonotactically violated short sentences. Additionally, the participants were asked to press the button always when recognizing all types of change. The BioSemi ActiveTwo with two passive Nihon Kohden electrodes was used.

Results

The participants pressed the button in 94% of tonal violations, 100% in change of timbre, and 95% in phonotactic violations. Interestingly, skin conductance levels were positively correlated with 76% of tonal violations, 65% of timbral change and 53% of phonotactic violations. Additionally, the reactions to the violations in musical stimuli were 26% stronger than in speech stimuli.

Conclusions

Therefore, despite the fact that all violations are equally unexpected, the processing of musical syntax mainly generates increased activation of the sympathetic part of the autonomic nervous system. These results suggest that the anterior cingulate – limbic cortico–subcortical loop which controls the functioning of the autonomic nervous system may play more important role in the processing of musical syntax than in the processing of speech phonotactics.

References


**Keywords**

Phonosyntax, tonality, skin conductance reaction, cortico-subcortical loops, limbic loop.

**SESSION IV**

**Emotion in music**
Study addiction among students of music academies. Loneliness and perceived stress as the mediators of the relationship between social anxiety and study addiction, and the moderating effect of study addiction and learning engagement on the relationship between social anxiety and grades

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ABSTRACT

Background

Musicians are especially exposed to social scrutiny and stressful social situations as the nature of their work involves performing publicly, during classes, exams and other music performances in their spare time. Frequent evaluation can cause negative emotions that one has to cope with. One of the possible ways to do so is by engaging in excessive practice and learning which may lead to study addiction. Study addiction is a newly conceptualized behavioural addiction defined as “being overly concerned with studying, to be driven by an uncontrollable studying motivation, and to put so much energy and effort into studying that it impairs private relationships, spare-time activities, and/or health” (Atroszko, Andreassen, Griffiths, & Pallesen, p. 75). Previous studies showed that such excessive pattern of studying may lead to deteriorated psychological functioning including higher perceived stress and lower general well-being and also to lower grades.

Aims

The first aim of the study was to test the mediation models in which loneliness and perceived stress were the mediators of the relationship between social anxiety and study addiction after controlling for the learning engagement. The second aim was to determine the moderating effect of study addiction/learning engagement on the relationship between social anxiety and grades when controlling learning engagement/study addiction.

Method

Short Loneliness Scale, Perceived Stress Scale, brief version of Liebowitz Social Anxiety Scale, The Bergen Study Addiction Scale, single-item learning engagement scale, and questions about Grade Point Average (GPA) for the last year and the last semester were administered. The sample comprised 132 undergraduate students: 82 females (62.1%), 48 males (36.4%), and two persons (1.5%) who did not report gender, with mean age of \( M = 22.36 \) years (\( SD = 2.98 \)). The individuals were students of the Stanisław Moniuszko Academy of Music in Gdańsk and Academy of Art in Szczecin. Students were from different faculties, courses, and years of musical studies. Data collection used convenience sampling and paper and pencil questionnaires.

Results

The results showed that both loneliness and perceived stress were partially mediating the relationship between social anxiety and study addiction when controlling for learning engagement. The results also showed that study addiction was moderating the relationship between social anxiety and grades whereas learning engagement was not moderating the relationship between these two variables.

Conclusions

These results show that social anxiety might be a strong independent predictor of study addiction and also showed that both loneliness and perceived stress were partially mediating the relationship between social anxiety and study addiction when controlling for learning engagement. Moreover, they provide further data on the negative consequences of study addiction among different populations of learners and the divergent validity of the constructs of study addiction and learning engagement among music students. These results suggest that study addiction may be additional important variable, which should be considered when studying the influence of social anxiety on academic achievement. Thus, the prevention programs among young musicians should be particularly focused on the decreasing of social anxiety and development of social competences.

References


Keywords

Study addiction, loneliness, perceived stress, learning engagement, social anxiety, grades.
The tendency of self-handicapping vs the strategies of dealing with the stage fright

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ABSTRACT

Background

Public performance and stage fright accompanying it are the inseparable elements of musical education. When considering them psychologists frequently pay attention to the situation of 'escape into stage fright' treating it as some kind of self-assessment protection. Stage fright can be some kind of a state for a young musician which serves as an excuse of bad performance or a failure. A similar mechanism fulfills the tendency of self-handicapping strategy which includes undertaking various activities serving as excuses in case of prospective failure. It is some kind of protection of convictions about their abilities and skills in spite of the lack of success. The self-handicapping tendency influences how we perceive the situation of the performance therefore we can expect that people who are willing to do it happen to be more prone to stress and experience stage fright in a more intense way. This subjective assessment of their own skills and the performance as a stressful situation determines the choice of the strategy.

The prelegent will refers to the conception of self-handicapping strategy created in 1978 by S. Berglas and S. Jones. During the speech the prelegent will present the results of the research concerning this dependence between the self-handicapping tendency, the level of stage fright and the strategies of coping with it.

Aims

The aim of the research was trying to define what the level of using the self-handicapping strategy is and if there are any dependencies between it and the choice of the strategy to deal with the stage fright.

Method

Three methods were used during the research:

• Anticipation Scale of Self-Appraisal Defence by K.Świątnicki and A.Szmajke which examines the levels of tendency to self-handicapping behaviours
• Self-Statement Scale by A. Steptoe and H. Fidler, in the Polish report by A. Tokarz and J. Kaleńska which focuses on the strategies of dealing with stage fright
• Polish adaptation Music Performance Anxiety Inventory by D.T.Kenny to define the level of stage fright (as a part of MA thesis at UKW)

The research group consisted of 162 music school undergraduates aged 16-19.

Results

The research shows that the majority of the pupils (71%) present an average level of the tendency to self-handicapping. There are no vivid differences between girls and boys. However, there has been observed quite a meaningful dependence between the level of stage fright and the tendency of self-handicapping. The bigger the tendency, the higher the intensity of stage fright. The undergraduates with the high tendency to self-handicapping behaviours are more willing to think catastrophically and feeling helpless in different situations. The ones with the low tendency use positive thinking based strategies more often.

Conclusions

The tendency of self-handicapping might be detrimental as far as achieving success is concerned because the attention of pupils focuses more on the fear and overcoming it than on the task itself. What seems to be crucial in this situation is redirecting pupils' attention to various aspects connected with the thorough preparation to the performance.

Keywords

self-handicapping, strategies of dealing, stage fright.
Nomen atque omen. An attempt to establish the Polish lexicon of pre-performance emotions

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ABSTRACT

Background
According to Lane and Schwartz cognitive-development theory of emotional awareness (1987), the awareness of emotions arises as a result of the cognitive processing of emotional arousal and manifests itself in the structure of the language describing the experienced emotional states. The verbal designation of emotions thus influences behavior (Dolard & Miller, 1967, Schachter & Singer, 1964). In a public performance situation, an appropriate interpretation of emotional symptoms and labeling of the perceived emotional state as mobilization or excitement is an effective way to regulate stage fright (Brooks, 2014) and everyday stress (McGonigal, 2015), which in turn have an impact on the quality of functioning in front of others. The way of determining emotions has its specificity in various areas of human activity - it is therefore important to establish the lexicon of pre-performance emotions, and then use it to create ecologically accurate measurement tools (see Hanin, 2007).

Aims
The conducted research are exploratory in nature and their aim is to answer the following research questions: What emotions do performers experience before the public performance and how do they describe them? Are these terms specific or non-specific to the field?

Method
The study was attended by 125 people representing two professional groups - musicians (68 students and 19 lecturers of music academies) and psychologists (19 students and 19 university lecturers). The participants were asked to write down the emotions felt by the performer just before the public performance (emotions of OTHERS). After the visualization procedure, the participants were asked to describe their own emotions (one's OWN emotions), to indicate their intensity and the degree of self-efficacy in coping with them.

Results
Written statements on pre-performance emotions have been subjected to qualitative and quantitative analysis. Based on the collected data, it was possible to describe: 1) the variety of description of pre-performance emotions and the frequency (qualitative and frequency analysis); 2) differences in the descriptions of emotions made by musicians and psychologists; 3) the structure of the lexicon category of pre-performance emotions (hierarchical cluster analysis).

Conclusions
The practical implications of the detected structure for the regulation of emotions experienced before the public performance are discussed.

References

Keywords
pre-performance emotions, lexicon of emotions, musicians, public performance, music performance anxiety
ABSTRACT

Background
The term peak experiences introduced by Maslow (1962) refers to moments of overwhelming happiness, easefulness and loss of self-consciousness. Gabrielsson and Lindström Wik (2003) provided the profound insight into strong experiences with music. Further research was focused on strong experiences accompanying a musical performance (Lamont, 2012).

Aims
The purpose of this study was to explore the nature of professional musicians’ peak experiences.

Method
21 students (8 male, 13 female) of The Karol Szymanowski Academy of Music in Katowice took part in the present study. It is important to emphasize the fact that at that level of musical education all of them consider music as their profession, not just a hobby. Some of them are active concert musicians. Participants completed a free report questionnaire. Following original studies (Gabrielsson 2003, Lamont, 2012), the main question was: ‘Describe in your own words the strongest, most intense experience of music that you have ever had. Please describe your experience and reactions in as much detail as you can’. Then, participants were asked to complete additional questions about several aspects of such experiences including changes in emotions, the potential role of audience or co-performers etc.

The content analysis method was applied using qualitative data analysis software NVivo 11. Nine fundamental categories emerged from participants’ reports: Level of Education, Consequences, Thoughts and Feelings, Performers, Assessment, Triggers, Audience, Performance’s Type, Changes in Emotions. Each of main categories comprised several subcategories.

Results
The results of the present study were consistent with the results presented in the literature. Considerable amount of negative thoughts and feelings, in most cases relevant to performance anxiety, is the hallmark of performers’ peak experiences. Although majority of reports relate to pleasant experiences, some reports were about performers’ failures. The persistent theme in participants’ reports was an individualism. Most of reports concerned a solo performance. Furthermore, the most frequently reported triggers were connected with the performer instead of the music or the situation. What is more, this was the only trigger mentioned in descriptions of performers’ failures. Compared with the previous research, in this study more experiences took place without any audience.

Conclusions
A number of restrictions of this study and areas for a future research should be mentioned. The most important is the small sample. In the future, it would be relevant to examine more experienced musicians, for example music professors.

References

Keywords
peak experiences, professional musicians, performers’ experiences
The influence of the cognitive context on emotional reactions to music

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ABSTRACT

Background

In the models BRECVEMA Juslin (2013) and ITPRA (Huron, 2007) describing the emergence of emotional reactions to music, and also in Konečni's (2008) considerations, one of the factors that shape these reactions is the cognitive appraisal of the stimulus. Relationships between cognitive stimuli and affective changes are described, among others by modifying the interpretation of the image as a result of a change in the accompanying music (Cohen, 2010) and by modifying the perception of the music by the film image (Boltz, Ebendorf, Field, 2009)

Aims

The aim of the presented research was to verify whether the change of the cognitive associations can modify affective reactions to music.

Method

The study was conducted in two modes - laboratory and online. First, for about 5 seconds, subjects watched one of 5 sets of pictures. Every set contained 2-4 emotional images that evoked affective reactions. The control conditions included no pictures or a simple cognitive task. Subjects listened to a randomly selected piece of music from a pool of 5 music pieces with different affective character, following that the description of their feelings was made, with a use of: basic emotion scales, affective scales and questionnaire GEMS developed for assessment of music emotions (Zentner, Grandjean and Scherer, 2008). 564 subjects, age from 14 to 78 (average age: 27.6), took part in the study (373 women).

Results

The analysis of Kruskal-Wallis ANOVA allowed to confirm the hypotheses for the majority of music pieces. Sad images in comparison with other ones lowered positive emotional reactions and enhanced negative emotional reactions. In turn, the increase of positive feelings was most often accompanied by positive pictures in comparison with other ones. The changes were observed to limited extend as well in the comparison with the control groups, where no pictures were presented, or a simple cognitive task was appointed to the subjects.

Conclusions

The results indicate that the emotional response to music can be modified using the appropriate material leading to specific cognitive associations. Nevertheless, based on the available data, it can be stated that this is possible only to a very limited extent, because not all the pictures effectively changed the level of emotional reactions to all the musical excerpts. Some of the music pieces may have had too strong emotional charge, which predominated in the emotional response to the combined stimuli.

References


Keywords

music emotion, GEMS, cognitive associations.