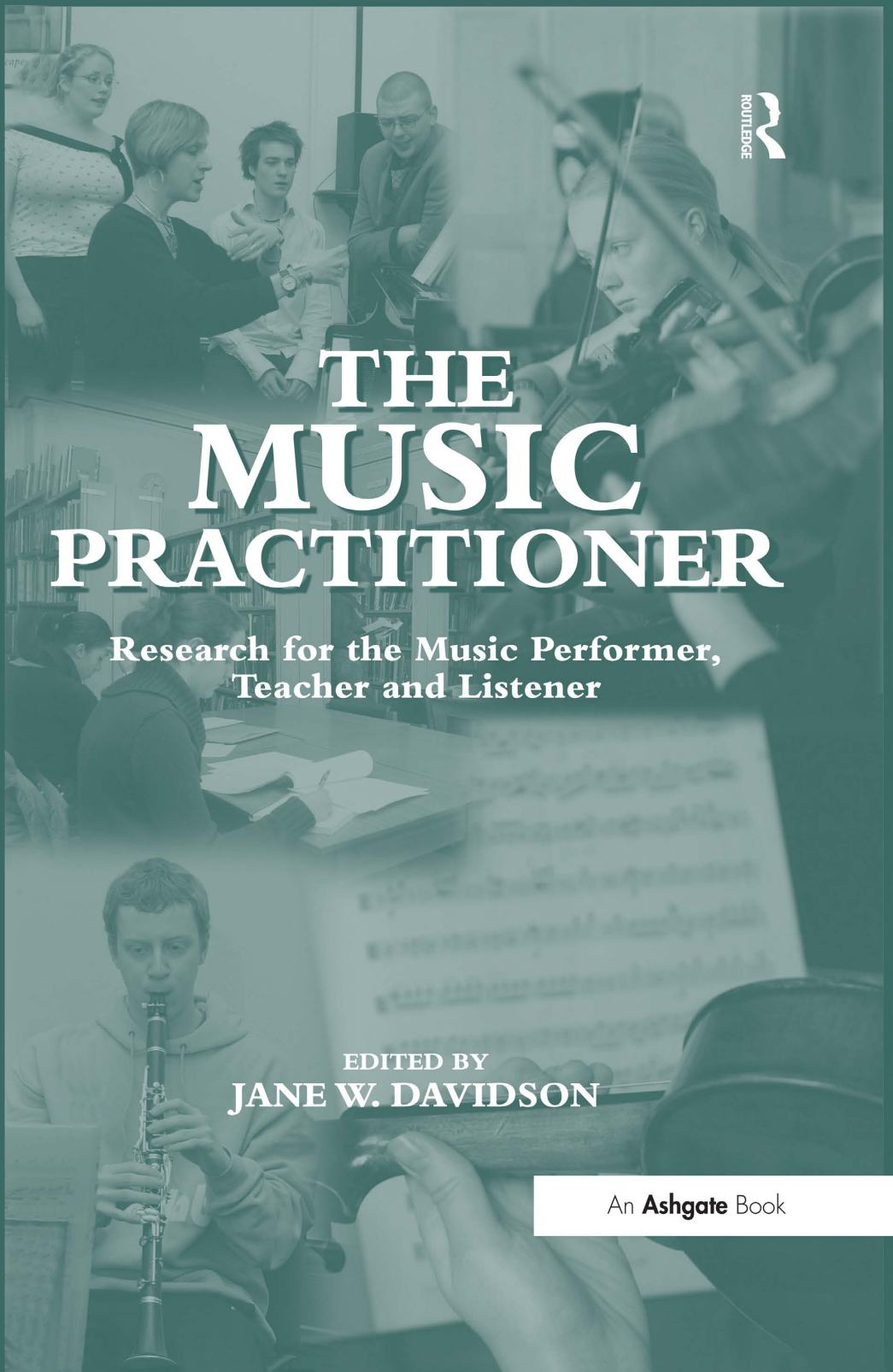

THE MUSIC PRACTITIONER

Research for the Music Performer, Teacher and Listener

EDITED BY

JANE W. DAVIDSON

An Ashgate Book

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Aaron Williamon initially studied in the USA, but moved to England for PhD work at the University of London. He currently works in the Centre for the Study of Music Performance (CSMP), Royal College of Music. He has published widely, and is currently editing a book for Oxford University Press entitled: *Enhancing Musical Performance*. Besides his academic career, Aaron is a keen jazz trumpeter.

Foreword

John Sloboda

Contemporary western music psychology can trace its roots to the 1960s and the rise of cognitive psychology as a dominant paradigm for exploring and understanding the human mind. These roots gave the discipline some very important positive attributes: scientific rigour, well-established methodologies, and theoretical incisiveness. Experimental psychologists, working in the main in traditional psychology departments, spearheaded the development of new scholarly bodies, new specialist journals, and the acceptance of high academic standards through such mechanisms as anonymous peer review.

These same roots, however, gave rise to some limitations which the field has needed to address. The first of these was a focus on the listener rather than the practitioner. The second was a concentration on processes that span a few seconds, rather than those spanning minutes, hours, or years. The third was a priority for fundamental and basic research over applied research. It has been heartening to see researchers taking productive steps to overcome all these limitations in recent years. First, the study of music performance is now a rich and diverse research sub-discipline that is undoubtedly one of the major success stories of the last 15 or so years. Second, researchers have developed ever more ingenious ways of tapping processes that take place over long time spans, both within an extended musical work, but also over significant time periods within the life-span of an individual. Third, researchers have begun to take seriously the needs and priorities of practitioners (the people who produce, perform, and support musical outputs of all kinds). These three developments are linked. It is hard to undertake research of real relevance for practitioners unless it addresses music performance, and unless it has something to say about the long-term factors that influence the acquisition and growth of music performance skills.

This book represents an important new step on the road to a truly applicable music psychology. Its primary focus is on the development of the professional performing adult musician, and throughout its pages are unique glimpses into the world of young adult performers, often reflecting incisively on aspects of their own experience and training. These insights are not, in the main, provided by researchers 'parachuting in' from the detached heights of a nearby psychology department. The majority of contributors in this book are 'at the coal face', delivering music training and education in the context of music colleges, conservatoires and university music departments. The issues they address are often exactly the ones that they need solutions for in their everyday work of shaping tomorrow's professional musicians. The result is doubly authentic – representing the concerns of both the teacher and also those being taught.

This book is, in fact, the outcome of initiatives which go wider than the authors of the 25 chapters. Many of these authors were participants at an international conference on 'Research Relevant to Music Conservatoires and High Schools' held at the Lucerne Conservatoire in Switzerland, under the auspices of the Swiss Science Ministry and the European Society for the Cognitive Sciences of Music (ESCOM). This conference, jointly chaired by Thüring Bräm, Jane Davidson, Hubert Eiholzer, and myself, came about in response to a growing international realization that those involved in the training of professional musicians needed to define and grasp research opportunities which reflected their own needs and priorities, rather than attempting pale imitations of what was going on in nearby university psychology or musicology departments. This conference was supported by the European Association of Conservatoires (AEC), and it is heartening to see the increasing number of conservatoires around the world that now consider music psychology to be an integral part of their work, and take it for granted that psychologists should be included among their staff.

What we seem to be seeing is an increasing acceptance within the music profession that the training and support of professional musicians is a multidisciplinary endeavour, requiring, alongside the central inputs of experienced music practitioners, the contributions of a range of other disciplinary specialists, including health professionals, psychologists, exercise specialists, and those with expertise in business, management, and public relations. Such expertise has long been available within the training and support systems in sport and athletics. Performing musicians, who are athletes of the hand and voice, deserve the support of the full range of disciplines that can help them achieve and maintain the high standards which are integral to their success. This book is a small, but significant, sign of a new determination on the part of both practitioners and researchers to make their relationship really work to the direct benefit of performing musicians and, indirectly, therefore, to all those who are affected and inspired by their performances.

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Several people deserve special mention for the assistance they have contributed to the preparation of this book. Thüring Bräm, the Director of the Luzern Konservatorium, for hosting the meeting out of which this project grew; the Scientific Committee of the European Society for the Cognitive Sciences of Music (ESCOM) for helping to select the authors for this project; Rosie Burt and Martin Haywood in Sheffield and Amy Eiholzer-Silver in Lugano for their assistance with the layout and content of the chapters; and Rachel Lynch and Kristen Thorner from Ashgate and the copy-editor Sarah Price, who supported the book's production. Without the skill, organization, endeavour and patience of Hubert Eiholzer – especially in the early stages of the project – *The Music Practitioner* would not exist, so my deepest thanks go to him.

Chapter 1

Introduction

Jane W. Davidson

In recent decades there has been an increasing interest in the psychology of music, music education, musicology and music philosophy, with publications of books such as *The Musical Mind* (Sloboda, 1985); *Sound and Structure* (Paynter, 1992); *Music Education: Trends and Issues* (Plummeridge (ed.), 1996); *The Practice of Performance: Studies in Musical Interpretation* (Rink (ed.), 1995); *The Social Psychology of Music* (Hargreaves and North (eds), 1997); *Music in the Moment* (Levinson, 1997); *Music and the Emotions* (Juslin and Sloboda (eds), 2002) and *Musical Identities* (Macdonald et al (eds), 2002); *Musical Performance: A Guide to Understanding* (Rink (ed.), 2002); *The Science and Psychology of Music Performance* (Parncutt and McPherson (eds), 2002). For the most part, these books have been heavily discipline-based. The psychology books, in particular, have largely ignored what practical benefits research can bring to the practical musician. Practical musicians of all descriptions are serious about their profession and are constantly looking for ways and means of assessing their own practices, thus the time seemed ripe for an academic book which is of direct relevance to the music practitioner. The explicit aim of this book is to engage music practitioners and demonstrate the many potential links between research and practice.

The book comprises 25 chapters in which research largely from the academic area of music psychology brings a range of practical questions into focus. In the context of this book, research might be regarded as critical, systematic enquiry into topics of specific interest. The spectrum of topics covered is deliberately broad, with issues ranging from historical performance practice to career choice amongst music graduates. A central concern in this brief introduction is to suggest ways in which the reader may dip in and out of the book. It is suggested that three different aspects become the central focus.

The first aspect to consider is that research questions themselves are of interest, and the findings of each chapter provide a useful source of information. For instance, Anna-Karin Gullberg and Sture Brändström (Part 3, Chapter 13) demonstrate that rock musicians trained in music college compose works that are very different in style and form from those rock musicians who learn in informal contexts, and that listeners with different degrees of formal music education appreciate these different styles of composition in different manners.

The second aspect to contemplate is that research findings can have direct educational or general implications which in all cases the authors in this book

highlight. In the rock musician chapter, for instance, critical questions for educators include: what happens to a musical genre like rock music when it is taught at a formal learning institution? What are the specific factors that are influential in the individual development of the musician?

The third relevant aspect to be considered is that the research methodologies applied to specific questions in each chapter may have broader applications which may be of interest to a reader wanting to undertake research him- or herself. For instance, Daniela Coimbra and Jane Davidson (Part 4, Chapter 16) describe a large-scale study in which they designed questionnaires requiring quantitative and qualitative analysis. In the former case, this involved them in asking participants specific questions, usually requiring forced-choice answers. From these questions it was possible for them to calculate statistical interpretations of the responses, such as how many of the participants had a particular behaviour, or which of the participants was rated as being better than the others. Thus, the frequency and/or the likelihood of a behaviour being the product of change or some critical variable could be assessed. Qualitative responses can also be quantified and statistical information extrapolated, but the principal advantage of qualitative data is that participants can be asked open-ended conversational-style questions so that they can determine the interview content themselves, with themes of relevance to them being pursued. The qualitative data generated by Daniela and Jane were richly informative, allowing insights into individual behaviour. Thus, the methodologies are juxtaposed yet seen as complementary. In principle, the difference in the two approaches is that the quantitative data provide information that is generalizable to the group of participants studied, whereas qualitative data provide data about an individual. In summary, the current volume is not focused on explaining the methodological principles of research techniques, but the chapters included in the book contain many different styles of research, and thus show the reader the broad range of approaches that can be adopted.

The book is divided into five main parts. In Part 1, different ways in which practitioners can use research is explored by authors who are all both performing musicians and researchers. Aaron Williamon and Sam Thompson are both researchers at the Centre for the Study of Music Performance at the Royal College of Music, London, where they specialize in teaching and researching performance from a psychological perspective. Their chapter defines the ways in which psychological techniques and findings can be applied to the practitioner's work. Kacper Miklaszewski from the recording company DUX in Warsaw is also a music psychologist, and is particularly focused on suggesting ways in which instrumental teachers might benefit from this kind of research knowledge.

John Rink is a pianist and Professor of Musicology at Royal Holloway, University of London, and contributes Chapter 4 of the book. His research over the years has provided critical insights into matters of interpretation, focusing principally on the piano repertoire of Chopin. A central concern for him at the

moment is that it may be possible to identify a specific research domain that concerns itself centrally with 'performance studies' and he draws the reader's attention to the elements that such a domain might include. The thrust of the chapter is to suggest that rather than being a specialist single domain, 'performance studies' should integrate historical, theoretical and psychological work in order to provide the performer with a many-toned palette on which to construct his/her own interpretation of a work. Rink gives an exciting exposé of his ideas in the presentation of a case study of Chopin's E minor Prelude Op. 28 No. 4.

Kari Kurkela, Director of Research at the Sibelius Academy in Helsinki, makes a case study of the courses on offer at his institution as an example of how practitioners can be trained to undertake relevant and focused research. Initially, he points out that music colleges and conservatoires are ideal locations to investigate practical music. A key feature of this chapter is that he discusses research data that rely on the opinions of the students. In other words, the students provide data about the strengths and weaknesses of their learning environment. Thus, a feature of the chapter concerns what elements of the musician's education in this institution can be improved upon to advance them as player-researchers. In summary, this first part of the book looks at ways in which practitioners might draw on research to assist their practice, and it also considers ways in which practitioners might train to become systematic researchers.

In Part 2, research approaches that are largely focused around perception and cognition are explored from very different perspectives. Andrzej Rakowski of the Chopin Academy in Warsaw opens the section (Chapter 6) examining how the performer and listener can help the psycho-acoustician to understand how mental operations in perceiving musical pitches might occur. In the following chapter, Peter Johnson from Birmingham Conservatoire presents a highly focused research question about expressive intonation in string quartet playing: What does 'good intonation' in this context imply? This is both an important practical and theoretical issue. He discusses an investigation which analyses professional recordings of Beethoven's String Quartet Op. 135 using the technique of Fourier analysis adopted from physics. In Chapter 8, Bernhard Billeter also enquires into tuning, but from a historical perspective by looking at compositions from the fifteenth to eighteenth centuries. Billeter, from the University of Zurich, notes that there were many difficulties facing musicians at that time and that issues of tuning may well have had an impact on compositional approaches. So, again, his research has significant implications for performers concerned with tuning authenticity. He poses specific questions about tuning related to Bach's use of 'well-tempered' keyboards.

Richard Parncutt of the University of Graz in Austria offers another perspective on musical understanding in Chapter 9, proposing how computer-based teaching might enrich music theory learning. Although speaking about a hypothetical

curriculum, Parncutt discusses which elements of music theory can be best explored via these means. Part 2 closes with George Papadelis and George Papanikolaou of the Aristotle University of Thessaloniki investigating how the rhythm categories of a piece of music are perceived. They report a detailed study in which participants were taken through a series of rhythm identification and discrimination tasks in order to explore what mental operations were occurring for perception of the rhythmical categories to occur.

Part 3 of the book demonstrates how practitioners have explored their everyday work. Jane Davidson of the University of Sheffield, for instance, is an active opera director and she uses her work – a production of Purcell's *Dido and Aeneas* – as an opportunity to assess how the creative process operates. Thus, she turns her regular working practice into a research exercise. Jane Ginsborg from Leeds Metropolitan University is a singer, and as such was intrigued to explore how singers approached the memorization of words and music in a song. Adopting a highly systematic approach she is able to investigate not only what strategies people adopt, but which ones seem more useful. The implications of such a research approach for teaching are obvious. As discussed in the opening of this Introduction, Anna-Karin Gullberg and Sture Brändström from Luleå University in Sweden look at how rock musicians learn, with the implications of the research being highly significant: innovation largely happens in non-formal learning contexts, whereas those rock musicians who are formally taught in music college produce less creative works. Again working in a music college, Allan Vurma and Jaan Ross from Estonia (Chapter 14) use objective spectographic analyses of singer's tones to investigate what a vocal training actually does for a voice over the course of a vocal training ranging from one to ten years. The major implications of this systematic enquiry are obvious, for it is demonstrated that the singer's formant (the voice's spectrum) increases with training, but that timbral qualities of the voices are not altered by training. These results present a conundrum for teachers when singers are often evaluated in terms of their vocal timbres.

Part 4 of the book presents research which has focused on how being a musician impacts on an individual's sense of self and how others perceive them. In Chapter 15, António Salgado from the Universidade of Aveiro in Portugal considers the issue of self-identity for opera singers. The research question is of critical importance because of the strong personal identification between musical instrument (the singer's own voice) and their sense of self (who they are as a performer). The research technique adopted is in-depth qualitative interviewing which shows how rich such data can be. Daniela Coimbra and Jane Davidson of the University of Sheffield present the findings of a large-scale investigation of how young opera singers are evaluated in a music college setting in Chapter 16. Their largely exploratory approach reveals intriguing results: singers are principally evaluated in terms of attractiveness and presentation of 'a performing personality', rather than in terms of their vocal characteristics. Evident contrasts

and parallels can be drawn between the findings of Chapters 14, 15 and 16 and should stimulate personal reflection for the reader in the contradictory and unexpected findings these systematic enquiries produce.

In Chapter 17, Stephanie Pitts of the University of Sheffield investigates the life transition of music students from school to university. Not only does her study demonstrate how to undertake detailed qualitative enquiry, this kind of research also shows that a gulf exists between what school and universities know and understand of their students Working in the same university as Stephanie Pitts, Karen Burland and Jane Davidson consider a larger time-scale life transition, that from school to professional musician life. In an eight-year longitudinal study they demonstrate that key environmental factors seem to discriminate out those students who will go on to a professional performing career as opposed to those who will either give up music altogether or keep it as an amateur interest. Although their study is exploratory, requiring further data to validate their findings, it does demonstrate the power of research in pinpointing factors that may contribute towards a particular outcome. Part 4 of the book closes with Daina Langner of the University of Paderborn exploring what personality characteristics are displayed by musicians, and in particular what differences exist between a soloist and a group player. She makes some intriguing points concerning training and the selection procedures for various roles within the current music profession.

In Part 5, innovative research methodologies are used to illustrate that creative researchers can find ways of enquiry which provide new types of data for analysis and interpretation. In Chapter 20, computer-based research is discussed as a means of reducing the researcher's cultural biases in the assessment of phenomena in the experimental context. The topic is children's singing and the research is undertaken by Stefanie Stadler Elmer and Franz-Josef Elmer from Switzerland. Ingrid Maria Hanken of the Norwegian State Academy of Music raises important issues in Chapter 21 about how to undertake research that is both useful and 'acceptable'. Working in collaboration with her students, she looks at how student evaluation can be developed as a means of improving the quality of instrumental teaching. Similarly working alongside individuals, Nicholas Bannen from the University of Reading examines a method for teaching general musicianship. The particular emphasis of the chapter is on the action research method used. In this technique, a spiral of cycles of planning, acting, observing and reflecting are put into operation. This means that the devising of a general musicianship syllabus becomes an act of research, and so again the appropriateness of the methodological approach for the teacher/practitioner is to be emphasized. In Chapter 23, Heiner Gembris of the University of Paderborn in Germany discusses how a longitudinal study was devised and analysed, and, most importantly, discusses the findings which examine what music graduates go on to do in their future lives. The section closes with a provocative chapter by Matthew Lavy of the University of Cambridge in which he notes that existing

studies can only take us only so far in our explanations of phenomena. He considers how music elicits emotional responses in us and suggests the extent to which we can explain this through empirical enquiry.

We close the book with a final note from Jerrold Levinson of the University of Maryland. This chapter is juxtaposed next to Matthew Lavy's work as it also looks at emotional response, but we use it to conclude the book, for it tackles the most over-arching question of all: What makes music affect us as it does? The writing allows the reader to reflect on empirical work and philosophical induction and what each approach can offer. More specifically, it engages us in the debate of how something experienced as essentially physiological (tingles down the spine, for instance) can have an aesthetic value which may be regarded as a refined and culturally determined cognitive act. So, in the end we are reminded of the objective and subjective elements which need to be considered in order for critical insight to be gained.

Looking over the broad range of work contained in these 25 chapters, we know that this book will provide the reader with an engaging and important exploration of music research relevant to the music practitioner and demonstrate several different empirical approaches to collecting and analysing data. Readers are encouraged to take from it as much as possible and apply its theories and methods and results to their own everyday musical concerns. We hope the reading and reflecting is enjoyed by all!

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PART 1

The Practitioner and Research

Chapter 2

Psychology and the Music Practitioner

Aaron Williamon and Sam Thompson

As a seemingly universal human behaviour, the practice of making and listening to music has long been the subject of psychological enquiry (see, for example, Seashore, 1910, 1912, 1919; Bartholomew, 1934). The accomplished music practitioner displays a wide range of 'psychological' skills that are of interest to psychologists working within a number of different subdisciplines. Perhaps as a result of music's multifaceted nature, however, it is only over the last 30 years or so that psychology of music has emerged as a unified field of study, with the appearance of four discipline-specific journals (*Psychology of Music* in 1973, *Psychomusicology* in 1982, *Music Perception* in 1983 and *Musicæ Scientiæ* in 1997) and a host of international societies spanning several continents.

In this chapter we aim to highlight reasons for, and benefits of, this emergent unification and to demonstrate how practitioners can potentially use the methods of modern psychology to further their understanding of the mental and physical demands of music practice and performance. We do so, first, by placing music psychology in context, providing a general overview of psychology and some of its methodological limitations. Second, we explore why psychologists are interested in music and why music practitioners might be interested in psychology. Finally, we detail two ways in which psychologists have investigated music practice and performance – namely, by systematically *observing* musicians as they practise and perform and by *asking* them about their experiences. By doing so we hope to encourage music practitioners to explore the possibilities of employing these methods for themselves.

Psychology: An Overview

Psychology, broadly defined, is the study of the mind and behaviour of humans and other animals (Valentine, 1992). From such a broad definition, one can easily conjure an assorted list of issues that qualify as the subject of psychological research. Indeed, psychologists themselves have carved the domain into a number of diverse subdisciplines, ranging from the study of long-term memory to the treatment of disordered behaviour to the analysis of attitudes and interpersonal

relations (see texts by Seamon and Kenrick, 1992 and Butler and McManus, 1995, for introductory reviews).

Aside from the common goal of understanding the mind and behaviour, these seemingly disparate subdisciplines of modern psychology are bound together – to varying degrees – by science. Strictly, science means 'knowledge', but it has come to mean (at least in the modern western world) knowledge acquired as a result of employing empirical methods. Empiricism requires that information be verifiable through experience, as opposed to being generated merely through a priori reasoning. That is, 'it must be possible for different individuals in different places at different times using a similar method to produce the same results' (Ray, 1993, p. 9).

Empiricism typically involves observation, measurement and experimentation. The possibility of applying these procedures to psychological subject matter has been questioned by many (for example, Kant, 1974[1781]; Wundt, 1862). *Observation*, for instance, has been deemed problematic for psychology because much of what is of interest (thoughts and feelings) is not open to direct observation. Hence, almost all psychological statements must be inferred. Inference is, in fact, required of all sciences, but the gap between data and theory is arguably greater in psychology than in many others (Valentine, 1992). Also, it is now clear from years of research across scientific disciplines that neither the observer nor the observed are passive, non-interactive entities in the experimental situation. This is of particular relevance in psychology, where the experiment itself is a social situation.

Measurement also presents difficulties for psychological research. The late nineteenth century witnessed an increase in attempts to measure such factors as intellectual ability. In some cases, this was carried out by assigning individuals scores on constructed scales, such as that for IQ (Intelligence Quotient; see Binet and Simon, 1905; Terman and Merrill, 1972). Researchers in this area have been able to achieve standardization (by delivering tests under uniform conditions to comparable groups of people), reliability (by establishing consistency of results from the same test) and concurrent and predictive validity (that is, agreement between different types of tests given at the same time, and between test scores and other measures of academic success or capability). However, even after a century of progressive research in this area, a large degree of uncertainty still remains as to what the precise values on such scales actually mean, since not all test-makers agree on a single theory or definition of intelligence (Cronbach, 1984).

Finally, *experimentation* harbours some challenges for psychological research. Although empirical investigations of social phenomena and situations are possible, difficulties inevitably emerge in proving that one specific aspect of a situation caused another. Isolating or achieving sufficient control over such aspects can be impossible for a variety of reasons, including the number of factors affecting the situation, how those factors interact and the history of the variables involved.

Moreover, practical and ethical considerations limit the extent to which control can be achieved. Researchers cannot create deprived environments or brain damage in order to study certain behaviours or cognitive processes (Valentine, 1992).

The difficulties with observation, measurement and experimentation are virtually inevitable in psychology. As Valentine (1992) concludes, however, 'psychology does have particular problems but generally these represent differences in degree rather than kind from those of other sciences. Most are capable of resolution to a greater or lesser extent' (p. 7).

Psychology and Music

Like language, some recognizable form of music has been observed in all known human societies (Blacking, 1995). Moreover, it has often served a functional status within society (particularly in less developed cultures) as, for example, an adjunct to religious ceremony, a part of celebration or a preparation for battle.

In the modern western world, a day without music is virtually unknown. When people are asked to list their hobbies and interests, some sort of musical enthusiasm is usually acknowledged, making it the most popular of all avocations (Coslin, 1980; Roe, 1985). One study of university students reported that 28 per cent listened to music for over five hours per day (Toohey, 1982). Music even features as prominently as family and sex amongst individuals' primary values, and it usually rates higher than religion, sport and travel (Cameron and Fleming, 1975). 'Passive' music consumption, such as exposure to music while shopping, is another (some would say regrettable) feature of modern life. Although one may only just be aware of the presence of such music, its effects can be powerful. Recent studies have demonstrated that different genres of so-called 'muzak' can play a significant role in consumer behaviour, even to the extent of influencing purchase intentions (North and Hargreaves, 1998; North et al., 1999).

Given the extraordinary hold music appears to have over us, both consciously and subliminally, it is no surprise that psychologists have devoted considerable time to investigating the relationship between music and the mind. Moreover, the knowledge gained through studying exceptional musical performances can serve to redefine the upper limits of human achievement and provide advice to novices on how to acquire specialized skills (Staszewski, 1988).

Likewise, modern psychology has much to offer musicians. According to Wilson (1994), it can:

1. help explain the instinctual origins of the impulse to make music;
2. examine the relationship between a performer and his/her audience, including social processes such as identification, charisma, idolization and group facilitation;

3. describe the ways in which ideas and emotions are transmitted to an audience by non-verbal processes such as posture and facial expression;
4. test theories about the power of music to influence our ideas and emotions;
5. tell us what kind of people are attracted to performing and why, and the particular stresses they are subject to when doing so; and
6. suggest how optimum performance can be achieved and how such conditions as stage fright and memory lapses can be managed.

To what extent has psychology, to date, provided information on these processes? In *The Musical Mind* (1985), Sloboda suggested that research in music psychology offers considerable knowledge in some of these areas but admitted that there were a number of issues of great importance to musicians that had been left relatively unexplored. He proposed several reasons for this. First, some psychologists studying music have not received extended musical training and so have a limited range of musical insights and intuition to guide their work. Second, theoretical developments in psychology of music have been slow, with researchers tending to construct micro-theories to account for their own results and failing to synthesize research findings from different sources. Third, psychological research is 'dominated by the view that one must understand the most peripheral and simple aspects of intellectual functioning as a prelude to the study of more central and complex aspects'; therefore, the study of topics that are of the most direct relevance to musicians – such as 'large-scale musical structure, performance, and composition' – has been limited (p. v). Fourth, writers in music psychology have tended to address themselves exclusively either to professional psychologists or to music educators and educational researchers.

Sloboda, however, writes optimistically about the emerging state of affairs in psychology of music, noting that researchers well grounded in both psychology and music have 'begun to construct psychologically interesting theories of musical functioning which might be capable of unifying and giving direction to a wide range of research endeavours' (p. v). We would argue that, since the publication of *The Musical Mind* in 1985, research in music psychology has indeed provided better theoretical and pedagogical understanding of many issues within music and that the potential for further growth is perhaps now greater than ever (see Williamon, 2004, for examples and further discussion).

One reason for this is the increasing interest in performance-related research, which has brought with it an influx of researchers with first-hand, practical experience of music-making. We see this experience as an essential element in establishing beneficial collaborative ventures between various types of psychologists and musicians and a rich source for practical, hypothesis-driven research initiatives. A second reason is that the mutual suspicion between the musicological and psychological communities, as discussed by Cook (1994), has largely dissipated as both camps have come to better understand and respect each other's positions. Finally, increased interest in, and awareness of, research in music psychology has