Nomination of RICHARD PARNCUTT
for the position of ESCOM President 2015-2018

Richard Parncutt is a music psychologist with qualifications in music and physics from the University of Melbourne and an interdisciplinary PhD in psychology, music and physics from the University of New England, Australia. Since 1998, he has been Professor of Systematic Musicology at the University of Graz, Austria and since 2009 he has directed the university's Centre for Systematic Musicology. He is or was a board member of all leading music psychology journals, founding academic editor of the Journal of Interdisciplinary Music Studies (JIMS), and (co-) founder of three conference series: Conference on Interdisciplinary Musicology (CIM), Conference on Applied Interculturality Research (cAIR), and International Conference of Students of Systematic Musicology (SysMus). His research involves music theory, music acoustics, psychoacoustics, sound and music computing, music information retrieval, music sociology, music philosophy, music history, ethnomusicology, music education, interculturality, and interdisciplinarity. His publications address musical structure (pitch, consonance, harmony, tonality, tension, rhythm, meter, accent), music performance (psychology, piano, applications), the origins of tonality and of music, and musicological interdisciplinarity. His research has appeared in Music Perception, Musicae Scientiae, Perception & Psychophysics, Journal of New Music Research, Journal of Interdisciplinary Music Studies, Music Performance Research, Australian Journal of Psychology, Contemporary Music Review, Perspectives of New Music, and Rivista di Analisi e Teoria Musicale. He was guest researcher with Ernst Terhardt (Munich), Johan Sundberg (Stockholm), Annabel Cohen (Halifax, Canada), Al Bregman (Montreal), and John Sloboda (Keele, England).

In addition to his research contributions, Parncutt was an active participant in the special session “Social responsibility and the political context of research” following ICMPC8 (Chicago 2004) and the special session “Global crises and their implications for research” following ESCOM8/ICMPC12 (Thessaloniki 2012). He is concerned about the growing contribution of air travel to global warming and interested in strategies to reduce the carbon footprint of academic conferences (parncutt.org).

His recent publications include:


RICHARD PARNCUTT has the unanimous support of the Executive Council as the next President of ESCOM.
Nomination of RENEE TIMMERS
for the position as Vice-President of ESCOM 2015-2018

Dr Renee Timmers is Senior Lecturer in Psychology of Music at the Department of Music, University of Sheffield, UK, where she directs the research centre Music, Mind, Machine in Sheffield, and directs the distance learning MAs Psychology for Musicians, and Music Psychology in Education. She is co-editor of *Empirical Musicology Review*, associate editor of *Psychomusicology: Music, Mind and Brain*, and a member of the editorial board for *Journal of New Music Research* and *Psychology of Music*.

Renee was educated in the Netherlands in Musicology (MA) and Psychology (PhD), and did six years of postdoctoral research before taking up the position of Lecturer at the University of Sheffield in 2009 at various research institutes including Northwestern University (USA), the Austrian Research Institute for Artificial Intelligence and the Donders Centre for Brain, Cognition and Behaviour (Nimegen, NL). Her research and work experience is strongly interdisciplinary and she is committed in fostering links between disciplines and researchers to improve understanding and research of music cognition. This is apparent from the two conferences she organised (CIM in 2010, and ICMEM in 2015), the international summer school on musical understanding (2012), and grants for research networks (BA International Mobility grant with Israel, Wrocah PhD network with York and Leeds).

Renee’s research interests concern perception and cognition of music, with a focus on expressive timing in music, perception and communication of emotion, and cross-modal influences on the perception of music. She has published in *Music Perception, Cognition, Psychological Research, Psychology of Music, Journal of New Music Research, Journal of the Acoustical Society*, among others. She has edited special issues for *Psychomusicology* and *Journal of Interdisciplinary Music Research*, and was co-editor of *Expressiveness in Music Performance: Empirical approaches across styles and cultures* for Oxford University Press. She received grants from the Dutch Science Foundation, the British Academy, and the Leverhulme Trust.

As Vice-President of ESCOM she will aim to increase ESCOM membership numbers among students and academics through widely publicising the society, its events and journal, and through collaborations with relevant events and societies that ESCOM can support.

RENEE TIMMERS has the unanimous support of the Executive Council as the next Vice-President of ESCOM.
Nomination of JAAN ROSS
for the post of Treasurer of ESCOM, 2015-2018

JAAN ROSS was born in 1957 in Tartu, Estonia. He graduated from the Estonian Academy of Music and Theatre (then Tallinn State Conservatoire) in 1980 with MA (equivalent) in musicology. In 1986-1987 he studied at the Moscow Conservatoire with Professor Jevgenij Nazajkinskij and defended a PhD in musicology (equivalent) in 1988 at the Lithuanian Academy of Music and Theatre (then Lithuanian State Conservatoire) in Vilnius. In 1992 he defended a PhD in psychology at the Abo Academy University in Turku, Finland.

Between 1980 and 1996 Ross did research at the Institute of Estonian Language (former Institute of Language and Literature) of the Estonian Academy of Sciences. 1993-1996 he acted as the assistant director for research of the Institute. In 1993 he was elected an extraordinary professor and in 1996 an ordinary professor of the University of Tartu. In 1995 he was elected a professor of the Estonian Academy of Music and Theatre.

Ross has worked abroad extensively: several times at the Pavlov Institute of Physiology in St. Petersburg with Dr Ljudmila Chistovich and Dr Valentina LUBLinskaya, at the Eindhoven University of Technology, the Netherlands, with Professor Adrianus Houtsma in 1990-1991 (postdoctoral studies), several times at the Ohio State University with Professor Ilse Lehiste (including the Fulbright scholarship in 1992) and Professor Lawrence Feth, at the University of Helsinki with Professor Risto Näätänen in 1995, several times at the Royal Institute of Technology in Stockholm with Dr Anders Friberg and Professor Johan Sundberg. In 2006, he received a Mellon scholarship for research at the Wissenschaftskolleg zu Berlin.


Ross is a member of a number of professional societies, including the Estonian Academy of Sciences (since 2003), a member of the permanent council for the Conferences of Interdisciplinary Musicology (since 2007), a consulting editor of “Musicae Scientiae”, a member of the advisory board of the Journal of Interdisciplinary Music Studies, an editor of the Estonian Musicological Yearbook, a member of the editorial board of the Proceedings of the Estonian Academy of Sciences and of “Akadeemia” (a scholarly journal in Estonian). He has translated into Estonian or edited Estonian translations of contemporary scholarly literature, including books by Johan Sundberg, John Sloboda, and Nicholas Cook. He has also translated into Estonian contemporary Russian fiction (Voinovich, Gelasimov, and Grishkovec).

Evidently, the role of the treasurer as a member of the ESCOM Executive Committee is to be responsible for the financial operations of the Society. The treasurer’s location in Estonia is appropriate for those duties given the proximity with the Permanent Secretary in Finland, to work with him for financial matters.

JAAN ROSS has the unanimous support of the Executive Council as the next Treasurer of ESCOM.
JUKKA LOHIVUORI is professor of music education at the University of Jyväskylä, Finland. He has served as president of the Finnish Society for Musicology (1999 – 2002), and in 2001 was elected as president of the Finnish Society for Music Education. Prof. Louhivuori has played an important role in establishing the field of cognitive musicology. He has organized both national and international conferences and summer schools on music cognition, ethnomusicology, and music education, and has served on the advisory board of a number of national and international journals. He is the founder and chair of the Eino Roiha Foundation, the aim of which is to support research in applied music psychology, music education, and music therapy. In addition to his academic career, Prof. Louhivuori received his diploma in recorder from the Sibelius Academy in 1982, and has pursued many practical musical activities. He has an interest in early music, but also specialises in Finnish traditional music, particularly shepherds’ flutes. From 2006-2009 he was president of ESCOM and is recently the permanent secretary of ESCOM.

Prof. Louhivuori earned his PhD in 1988 for a dissertation on cognitive processes in learning and producing melody variants typical of spiritual folk songs. He continued his research by examining the role of hierarchical structures in music perception and cognition from a developmental point of view by studying spontaneous improvisations of young children. More recently, his research has focused on cross-cultural music perception and cognition. As well as conducting ethnomusicological research in Finland, Prof. Louhivuori has conducted fieldwork in South Africa, with township children, traditional healers, Pedi reed pipe dance groups, and choir singers. Most recently, he has conducted cross-cultural studies on well-being and social aspects of choir singing in Europe and two African countries (South Africa, Kenya). Prof. Louhivuori is the coordinator of a North South South -program the aim of which is to strengthen cultural identity in three African countries, South Africa, Botswana, and Kenya. The program includes student and teacher mobility and research collaboration between partner universities.

His mission as General Secretary of ESCOM will be to strengthen networks and links between European music psychological societies, and thus increase the number of individual and institutional ESCOM members. Also links between international societies will be developed, such as ICMPC, SMPC and APSCOM. Triennial ESCOM conferences and society’s scientific journal, Musicae Scientiae, have been successful in establishing and strengthening the role of music perception and cognition in European and international level. In addition to these scientific activities attention will be focused on developing ESCOM website and digital Musicae Scientiae online services. Conferences focusing on special topics and summer courses, the aim of which is to support studies on music perception and cognition, will be organised together with other institutions and societies. As Permanent Secretary he will seek to develop educational co-operation between universities within Europe to support doctoral and post doctoral studies in the field of music perception and cognition.

JUKKA LOHIVUORI has the unanimous support of the Executive Council as the next Permanent-Secretary
REINHARD KOPIEZ (b. 1959) received a degree in classical guitar, and a master’s and PhD in musicology. From 1990-1995 he was assistant professor of musicology at the Technical University of Berlin and from 1995-1998 professor of systematic musicology at the School of Music in Wuerzburg/Bavaria. Since 1998 he has been Professor of Music Psychology at the Hanover University of Music, Drama and Media. From 2001-2005 he was president of the German Society for Music Psychology (DGM). From 2000-2003 he was vice-president and from 2009-2012 president of ESCOM and the main organizer of the 5th Triennial Escom conference in Hanover 2003 (co-chair: Andreas Lehmann). His latest journal publications concern psychological research on music performance (e.g., long-term performance and sight-reading), music and emotion, and historiometric approaches to repertoire programming. Together with A. C. Lehmann and H. Bruhn he edited the German standard handbook on music psychology, Musikpsychologie: Das neue Handbuch, 2008 (Rowohlt, 3rd edition 2011).

He is currently member of the editorial board of the Irène Deliége Translation Fund and reviews for distinguished journals in the field of empirical music research. His research activities have a focus on experimental methods. Latest publications include studies on handedness and neuroplasticity in musicians (Laterality, Neuropsychologia, Psychology of Music), the perception of audio-visual music performance (Music Perception), historiometric analyses of Clara Schumann's repertoire canonization (Poetics), and the musician's image (Musicae Scientiae). Since 2012 he is editor of MUSICÆ SCIENTIÆ.

REINHARD KOPIEZ has the unanimous support of the Executive Council as the next Editor of Musicae Scientiae.

Jyväskylä, Finland, April 2015

Jane Ginsborg, President
Barbara Tillman, Vice-President
Jaan Ross, Treasurer

Jukka Louhivuori, Permanent Secretary
Anna-Rita Addessi, Emilios Cambouropoulos, Irene Déliège, Werner Goebel, Alexandra Lamont, Members