

III CONGRESO INTERNACIONAL DE PSICOLOGÍA DE LA MÚSICA

III CONPSIMUSIC

A Coruña
20-21-22 noviembre 2026



AEPMIM
III CONPSIMUSIC

Avances en psicología de la música:
ciencia, salud y transformación social



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CONSERVATORIO SUPERIOR
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CONSELLERÍA DE EDUCACIÓN,
CIENCIA, UNIVERSIDADES E
FORMACIÓN PROFESIONAL

III CONPSIMUSIC – AEPMIM 2026

“Advances in Music Psychology: Science, Health, and Social Transformation”

SECOND NEWSLETTER

A Coruña, 20, 21 y 22 de noviembre de 2026

Organizer:

Asociación Española de Psicología de la Música y la Interpretación
Musical – AEPMIM

In collaboration with:

CSM DA CORUÑA

HONORARY COMMITTEE OF THE III INTERNATIONAL CONGRESS OF PSYCHOLOGY OF MUSIC AEPMIM 2026

Presidencia de Honor / Honorary Presidency

Su Majestad la Reina Doña Letizia

Vicepresidencia de Honor / Honorary Vice Presidency

Excma. Sra. Mónica García

(ministra de Sanidad del Gobierno de España)

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Miembros honoríficos / Honorary Members

Prof. Lucy Green

Prof. Robert Zatorre

Prof. Dianna Kenny

Prof. John Sloboda

Prof. Isabelle Peretz

Prof. Gary McPherson

Prof. Beatriz Ilari

Prof. Jordi A. Jauset

PLENARY CONFERENCES

Opening conference

Prof. Robert Zatorre

Closing conference

Prof. Basilio Fernández-Morante

APPOINTMENT AS HONORARY MEMBER OF AEPMIM

Prof. Lucy Green

Presentation of the honorary membership card and subsequent face-to-face interview with Prof. Green

KEY INFORMATION

The Spanish Association of Music Psychology and Musical Performance (AEPMIM) invites you to participate in the 3rd International Congress on Music Psychology and Musical Performance, which will take place from November 20 to 22, 2026.

Activities: **presentations, symposia, workshops, plenary lectures, posters, and musical performances.**

Modalities

In-person presentations, symposia, posters, and workshops//Recorded presentations*//Hybrid attendance (in-person and via livestream).

* For authors:

*The conference will be held in person for all participants. However, in consideration of those wishing to participate who live outside Europe—primarily in Latin America—and may face difficulties traveling to A Coruña, we will make available during the conference recordings of accepted presentations whose authors are unable to attend in person due to the circumstances described above or other reasons justifying the use of this format (more information at: <https://aepmim.org/normas-de-envios/>).

KEY DATES

Submission of abstracts/summaries of proposals: **until June 31, 2026**

Deadline for submission of full accepted papers for publication: **November 30, 2026**

Registration for active participants*: **Upon receipt of a positive evaluation.**

Others: **registration open until November 10, 2026.**

Registrations made before August 1 will receive a discount (see registration price table)

*Registration fees for authors: Registration fees must be paid once the submitted paper has been accepted by the conference's scientific committee. All authors of symposia, posters, workshops, and

presentations (in-person and recorded) must be registered for the conference to receive a certificate of participation bearing the title of their work and to have their work published as an article in the digital book to be published at the end of the conference by Dykinson (Q1 No. 3). The author registration fee also entitles in-person participants to receive a certificate of attendance at the conference. Participants with recorded presentations will not receive a certificate of attendance, only the certificate of authorship and publication as an article in the Dykinson digital book. Authors of more than one contribution need only pay the registration fee once (see price table).

Conference Objectives

1. To explore in depth the interrelationships between music, psychology, and mental health, drawing on theoretical, empirical, and applied approaches that contribute to the advancement of scientific knowledge in this interdisciplinary field.
2. Examine the role of music in promoting psychological and social well-being, with special attention to its impact in contexts of vulnerability and exclusion.
3. Present and discuss research, methodologies, and professional experiences that demonstrate the potential of music psychology in intervention, prevention, and the improvement of mental health in various settings.
4. To foster the exchange of knowledge and inter-institutional and international cooperation among researchers, professionals, and organizations working at the intersection of music, health, and society.
5. To critically reflect on the ethical, cultural, and epistemological challenges posed by the application of music psychology in complex and diverse social contexts.

Thematic Areas / Areas of Focus

- A. Neuroscience and Musical Cognition.** Research projects that conduct scientific studies on the neurobiological mechanisms underlying music psychology and cognition. This includes clinical, neuropsychological, and therapeutic research focused on the individual.
- B. Music, Vulnerability, and Social Transformation.** Analyses and experiences regarding the role of music as a tool for inclusion, resilience, and change in vulnerable communities and groups. Psychological, social, participatory, and ethical approaches to music-based intervention.



C. Music education and psychological development throughout the lifespan. Evidence on how the presence of music in education—formal, non-formal, and across all stages of life—contributes to cognitive, emotional, and social development, as well as to people’s psychological well-being.

D. Psychological and emotional well-being of musicians. Risk and protective factors in professional and educational music practice; mental health, motivation, artistic identity, and stress coping among performers, teachers, and composers. New approaches to mental health prevention and promotion among musicians.

E. Theoretical, methodological, and applied innovation in music psychology. Development and validation of approaches, models, and tools for research and intervention in music psychology. This includes theoretical, methodological, or technological proposals that contribute to scientific advancement and the improvement of professional practices in various contexts.

- ✓ We welcome theoretical, empirical, artistic, and performance-based research, as well as practical and professional experiences related to music teaching and learning processes across different age groups, in both formal and informal settings, focusing on vocal and instrumental practice. Papers addressing pedagogical aspects, specific teaching methods, or motivational factors are also welcome. Accounts of pedagogical experiences at all levels of music education are encouraged.
- ✓ We welcome studies on music therapy practices and the intersection of music and neuroscience. Of particular interest are studies examining the impact of music on physical, psychological, and mental well-being across all stages of life. Music, emotions, and moods. We also welcome research that explores the neurobiological mechanisms underlying music psychology and cognition.
- ✓ Papers will be accepted on musical expertise, approaches to musical performance, anxiety and stage fright, issues related to vocal and instrumental practice, compositional techniques, improvisation, problem-solving theories, and theories and methods. Topics will also include approaches to musical perception and memory, theories of attention and emotion in the context of musical practice and enjoyment, and other related subjects.



SUBMISSION OF PROPOSALS

The abstract of your **presentation or poster** must be submitted for evaluation. The template is available at <https://aepmim.org/congresos/iii-congreso-de-psicologia-de-la-musica-noviembre-2026/plantillas-templates/>

These abstracts should be **approximately 300 words** and must include: **problem statement, methodology, results, and conclusions/implications of the study**. For the double-blind review of initial abstracts, the submitted Word document must be anonymized. Proposals for presentations and posters should be sent to the following email address, clearly indicating the thematic area in capital letters, followed by the name of the first author: conpsimusic2026@gmail.com

Example: **B- Charles Pérez**

Accepted abstracts may be subsequently submitted as articles for publication in the final digital conference proceedings. These should be sent to the same email address before November 30th and must follow the template provided for this purpose on the conference website: <https://aepmim.org/congresos/>

Contributions for publication will be full papers, between 2000 and 3500 words in length (excluding abstracts, keywords, and references). Research papers with an artistic focus may also include a link to any necessary audiovisual material.

Oral presentations will have a **maximum of 15 minutes of presentation time, plus an additional 5 minutes for questions and interaction with the audience (20 minutes maximum total)**. Posters will be displayed prominently throughout the conference, and **time will be allotted for brief presentations by the authors (5-10 minutes maximum)** between presentations and workshops, in the **"Posters in Dialogue with Authors"** sections.

Workshop proposals should include an abstract of no more than 250 words, outlining the workshop objectives, general content, and logistical requirements. Workshops will have a maximum duration of **40 minutes**.

Registration: [HERE](#)

+ info: <https://aepmim.org/congresos/>

If you have any questions, please write to: conpsimusic2026@gmail.com