

Editors' Note

As music continues to occupy a central place in human life—shaping identity, emotion, social interaction, and cultural expression—the need for interdisciplinary inquiry becomes ever more evident. The third *Psychology and Music—Interdisciplinary Encounters* proceedings invite readers to engage with contemporary questions at the intersection of mind and music, to consider new empirical findings and theoretical frameworks, and to participate in an ongoing conversation that bridges artistic practice and scientific research.

The establishment and development of the conference series *Psychology and Music—Interdisciplinary Encounters* (PAM-IE) are inextricably linked with the scholarly vision and longstanding dedication of Blanka Bogunović. Through her academic leadership and commitment to international collaboration, the University of Arts in Belgrade, Faculty of Music, has become an important centre for interdisciplinary dialogue between psychology and music. The psychology of music as an interdisciplinary research field was already foregrounded in the initial editions of PAM-IE, convened at the Faculty of Music in Belgrade, as a dynamic and expanding framework in which psychological, musical, pedagogical, sociocultural, and artistic perspectives intersect.

The first conference, organized in 2019, represented a significant milestone for the field in Southeast Europe. Conceived as a platform for empirical, theoretical, and applied perspectives, it brought together researchers and practitioners from diverse disciplinary and cultural backgrounds. Notably, the conference also witnessed the founding of the Regional Network *Psychology and Music* (RNPAM), a crucial step towards strengthening scholarly cooperation, visibility, and continuity within the region.

The second conference, held in 2022, confirmed the vitality and growth of this emerging community. Building on a tradition of music psychology research spanning several decades in the region, the event further expanded its international reach and thematic scope. The proceedings encompassed a wide range of topics—ranging from music perception and cognition to performance, education, creativity, and well-being—demonstrating the richness and productivity of interdisciplinary inquiry.

In its most recent edition, the conference series was brought closer to participants from other regions, thereby ensuring that the original conception is maintained through close cooperation with the University of Arts in Belgrade, Faculty of Music, and with Blanka Bogunović, the concept creator. The third conference was thus held for the first time in Croatia, at the University of Zagreb Academy of Music and the Faculty of Humanities and Social Sciences, from 23 to 26 October 2024. Its interdisciplinary character and focus on experts from various fields, as well as practitioners, ensured that all voices were represented. As in the previous two editions, the aim remained to bring together experts from diverse disciplines and institutions engaged in the broad study of the psychology of music.

The rich programme of the third conference included four plenary lectures, seven workshops, four book presentations, one round table, ninety oral presentations, and ten poster presentations. This hybrid event was attended by speakers from 27 countries around the world (Australia, Austria, Brazil, Bulgaria, Finland, France, Germany, Hungary, Italy, Israel, Canada, Colombia, Croatia, Latvia, the Netherlands, Norway, Palestine, Poland, Portugal, Russia, the United States of America, Singapore, Slovenia, Serbia, Spain, Sweden, and the United Kingdom). In total, 109 presentations were delivered, with approximately 220 participants attending either on-site or online.

Following the tradition of the first two conferences, the opening keynote was delivered by the current President of the European Society for the Cognitive Sciences of Music (ESCOM), Suvi Saarikallio (Jyväskylän yliopisto, Jyväskylä, Finland), titled *Is music and emotion research an act of building a socially sustainable future?* Three other distinguished guests ensured the highest scholarly level of the event through their keynotes on each subsequent conference day: Fredrik Ullén (Max Planck Institute for Empirical Aesthetics, Frankfurt am Main, Germany) spoke on *Gene-environment interplay in skill learning and expertise: what have we learned from research on music?*; Gary E. McPherson (Melbourne Conservatorium of Music, Melbourne, Australia) gave a talk on *The roles of self-determination and self-*

regulation in novice to expert musicians; and Blanka Bogunović (University of Arts in Belgrade, Faculty of Music, Belgrade, Serbia) concluded with the lecture *The personality of musicians and its relationship to musical accomplishments*.

The organization of such an event would not have been possible without the wholehearted support of both organizing institutions: the University of Zagreb Academy of Music and the Faculty of Humanities and Social Sciences, including their deans, Professors Igor Lešnik and Domagoj Tončinić, who also inaugurated the opening ceremony, as well as numerous colleagues—teachers, non-teaching staff, and students—who assisted throughout the process. Blanka Bogunović and Sanela Nikolić from the University of Arts in Belgrade, Faculty of Music, were consistently available and ready to help throughout all stages of preparing the conference and these proceedings. Students of the Academy of Music—members of the Percussion Ensemble *biNg bang* and a saxophone quartet—contributed to the atmosphere during the opening and closing days, while the musicologist Nada Bezić from the Croatian Music Institute guided on-site participants on a musical walk through Zagreb that will remain long in their memories.

Our sponsors—Atlantic grupa d. d., Zagreb; Pandent d. o. o., Zagreb; Pan-Pek d. o. o., Zagreb; and Prava formula d. o. o., Zagreb—provided refreshments and financial support. ESCOM also contributed through financial assistance and promotion. Further thanks are due to our supporters: RNPam, the University of Arts in Belgrade Faculty of Music, the Zagreb Tourist Board, and the Education and Teacher Training Agency.

A complete overview of the conference programme is available in the Book of Abstracts, and selected papers have been included in this volume following a double-anonymous international peer-review process. The present proceedings comprise 25 contributions divided into four thematic areas: Music Perception and Cognition, Music Performance, Music in Everyday Life, and Music and Affect.

The present volume stands as testimony to the vitality of the field and to the collaborative spirit that has characterized the conference series from its inception. These third proceedings not only reflect the expanded geographical and thematic diversity of contributions but also reaffirm PAM-IE's vision as an important meeting point where psychology, the musical arts, and related disciplines jointly shape new knowledge, creating an open and rigorous space for dialogue. In anticipation of the next PAM-IE edition, to be held at the University of Ljubljana Academy of Music in October 2026, we wish our readers inspiring moments and ideas for new directions in research and professional practice.

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