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Welcome from the Conference Chair



Professor Steven M. Demorest
Chair, ICMPC11 Organizing Committee
University of Washington School of Music
Seattle, WA USA

Welcome to the 11th International Conference on Music Perception and Cognition. We are pleased to have the conference return to the West Coast of the United States for the first time since the Second ICMPC in Los Angeles. As you may know, ICMPC is not an organization but a collective made up of the research societies from different parts of the world including the Society for Music Perception and Cognition (SMPC), the European Society for the Cognitive Sciences of Music (ESCOM), and Asia-Pacific Society for the Cognitive Sciences of Music (APSCOM) which includes the Japanese Society for Music Perception & Cognition (JSMPC), the Korean Society for Music Perception and Cognition (KSMPC) and the Australian Music & Psychology Society (AMPS). Through the combined efforts of these societies, we have produced a biennial international research conference since 1989.

The primary strength of ICMPC has been its commitment to interdisciplinary research reflecting a multitude of specialties, methods and individuals from around the world who share an interest in the scientific study of musical thought and behavior. Where else can psychologists, educators, theorists, therapists, performers, computer scientists, ethnomusicologists and neuroscientists come together in one place to share the progress of the research being conducted in their respective disciplines? Such rich diversity of thought is evident from the very first day of this our 11th meeting. I know you will appreciate as I do the wealth and variety of ideas we will share in these five days through formal presentations and casual conversations. To that end, the organizing committee has endeavored to provide adequate time and occasion for socializing. In addition to opening and closing receptions that are open to all delegates, most days will feature a morning and an afternoon break time located in front of Kane Hall the main conference venue. In addition, the three poster sessions will offer another social time with refreshments being served at each. Our Tuesday night concert takes us off campus to the Triple Door, one of the premiere music clubs in downtown Seattle, to hear some of the most innovative jazz music in the world today. On Wednesday afternoon we take our traditional mid week break to have a chance to explore the beauty and culture of the Pacific Northwest.

Obviously a conference of this magnitude involves the work of many hands. I am indebted to the organizing committee, and our conference administrative team as well as the efforts of our many volunteers. The advice of the ICMPC11 Conference Advisory board was invaluable in planning and executing the conference smoothly. We are grateful for the generous support of our many sponsors:

- The National Association of Music Merchants (NAMM) Foundation
- The Society for Education, Music and Psychology Research (SEMPRE)
- The Society for Music Perception and Cognition (SMPC)
- The University of Washington School of Music
- Zoka Coffee Roasters for donating coffee for all of our breaks.
- Earshot Jazz for helping to sponsor our concert event.

I would particularly like to thank SEMPRE for sponsoring two of our poster session receptions and for their continued work supporting students and young researchers through the Young Researcher Award and the numerous SEMPRE travel grants. We are also grateful to the UW School of Music and director Richard Karpen for his enthusiastic support of our efforts to host this conference.

I attended my first ICMPC conference in Liege (3rd ICMPC) and I found it tremendously stimulating and rewarding. The friendships and professional relationships I have developed at various meetings of ICMPC since that time have continued to this day. It is my hope that you will find this 11th version of the conference equally stimulating and rewarding. On behalf of the organizing committee, the conference advisory committee and our incredible staff of volunteers, we hope that you enjoy your time in Seattle. Please do not hesitate to ask if there is anything we can do to make your conference experience more successful.



WELCOME TO THE UNIVERSITY OF WASHINGTON



Professor Richard Karpen, Director
University of Washington School of Music
Seattle, USA

To all ICMPC11 Delegates:

Welcome to Seattle and the University of Washington!

Nestled on the shores of Lake Washington with vistas of nearby snowcapped mountains and volcanoes, this picturesque campus is home to 17 colleges and schools housing countless degree programs in science, medicine, engineering, the arts and many other disciplines. The University of Washington is one of the oldest public universities on the West Coast of the United States. It was founded in 1861, 21 years before Washington was admitted into the union. The University was recently ranked as one of the top 20 universities in the world and receives more federal research funding than any other public university in the United States.

The School of Music is a vital part of the artistic and scholarly life of the University of Washington and plays a prominent role in the Seattle and greater Pacific Northwest music and art communities. The School offers well over 100 public concerts each year of music spanning more than a millennium of recorded history with offerings that extend across many cultures. The School was home to one of the first Systematic Musicology programs in the United States and still maintains a strong commitment to music cognition research.

We are honored to host the 11th International Conference on Music Perception and Cognition on our campus. On behalf of our entire faculty and administration, I wish you a wonderful week of professional growth and personal enjoyment.

ICMPC 11 CONFERENCE TEAM

Conference Chair

Steven M. Demorest

Organizing Committee

Steven J. Morrison

Patricia Sheehan Campbell

Lynne A. Werner

Ellen Covey

Conference Administrator

Ryan Jones (UW Conference Services)

Conference Secretary

Michiko Sakai

Logo and Program Designer

David Kendall, Kendall Ross Brand

Development + Design

www.kendallross.com

Catering Coordinators

Michiko Sakai

Christopher Roberts

Volunteer Coordinator

Robert Pitzer

Technology Coordinators

Michael DiRoberts

Colin Todd

Program/Abstract Book Coordinators

Steven M. Demorest

Alison Farley

Concierge Services

Claire Waistell

Karen Demorest

ICMPC 11 Volunteers

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Miriam Champer

Janine Cipolaro

Hannah Coleman

Michael DiRoberts

Alison Farley

Jeshua Franklin

Erica Gonzalez

Susan Jenkins

Katelyn Kelly

Daniella Kim

Bonnie Lau

Gina Lebedeva

Jon Mahaffie

Tomoko Maki

Ashish Meloottu

Kelsey Milne

Wendy Moy

Vu Nguyen

Robert Pitzer

Nathan Rengstorf

Patrick Rice

Christopher Roberts

Jeremiah Selvey

Kyra Settle

Kelsi Wusterbarth

ICMPC11 COMMITTEES

ORGANIZING COMMITTEE

Steven M. Demorest (*Chair*, Music Education, University of Washington)

Steven J. Morrison (Music Education, University of Washington)

Patricia Sheehan Campbell (Music Education, University of Washington)

Lynne A. Werner (Speech & Hearing Sciences, University of Washington)

Ellen Covey (Psychology, University of Washington)

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Scott D. Lipscomb (University of Minnesota, USA)

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Kate J. Stevens (University of Western Sydney, Australia)

William F. Thompson (Macquarie University, Australia)

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Irene Deliege (*Organizer* of ICMPC3, Editor of *Musicae Scientiae*, University of Liege, Belgium)

Eugenia Costa-Giomi (*Co-organizer* of ICMPC4, University of Texas, USA)

Bruce Pennycook (*Co-organizer* of ICMPC4, University of Texas at Austin, USA)

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Susan O'Neill (*Co-organizer* of ICMPC6, University of Western Ontario, Canada)

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Scott Lipscomb (*Organizer* of ICMPC8, University of Minnesota, USA)

Mario Baroni (*Organizer* of ICMPC9, University of Bologna, Italy)

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Marco Costa (*Organizer* of ICMPC9, University of Bologna, Italy)

Mayumi Adachi (*Organizer* of ICMPC10, Hokkaido University, Japan)

Aniruddh Patel (*President* of SMPC, The Neuroscience Institute, USA)

Reinhard Kopiez (*President* of ESCOM, Hanover University of Music and Drama, Germany)

Yoshitaka Nakajima (*President* of APSCOM, Kyushu University, Japan)

Lola L. Cuddy (*Editor* of *Music Perception*, Queen's University, Canada)

Raymond A. R. MacDonald (*Editor* of *Psychology of Music*, Glasgow Caledonian University, UK)

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Walter J Dowling (University of Texas at Dallas, USA)

Andrea Halpern (Bucknell University, USA)

Roger Kendall (University of California, Los Angeles, USA)

Graham Welch (Institute of Education, University of London, UK)

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Roger Dean (University of Western Sydney, Australia)
Diana Deutsch (University of California, San Diego, USA)
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Dorottya Fabian (The University of New South Wales, Australia)
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Henkjan Honing (University of Amsterdam, The Netherlands)
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Justin M. London (Carleton College, USA)
Jukka Louhivuori (University of Jyväskylä, Finland)
Psyche Loui (Harvard Medical School, USA)
Geoff Luck (University of Jyväskylä, Finland)

Raymond MacDonald (Glasgow Caledonian University, Scotland)
Elizabeth Margulis (University of Arkansas, USA)
Josh McDermott (New York University, USA)
Gary McPherson (University of Melbourne, Australia)
Laura Mitchell (Glasgow Caledonian University, Scotland)
Kenichi Miyazaki (Niigata University, Japan)
Steven J. Morrison (University of Washington, USA)
Yoshitaka Nakajima (Kyushu University, Japan)
Takayuki Nakata (Future University-Hakodate, Japan)
Richard Parncutt (University of Graz, Austria)
Aniruddh Patel (The Neuroscience Institute, USA)
Bruce Pennycook (University of Texas at Austin, USA)
James Renwick (University of Sydney, Australia)
Bruno H. Repp (Haskins Laboratories, USA)
Martina Rieger (Max Planck Institute for Human Cognitive and Brain Sciences, Germany)
Frank A. Russo (Ryerson University, Canada)
Glenn Schellenberg (University of Toronto at Mississauga, Canada)
Emery Schubert (University of New South Wales, Australia)
Kate J. Stevens (University of Western Sydney, Australia)
William F. Thompson (Macquarie University, Australia)
Barbara Tillmann (University of Lyon, France)
Laurel J. Trainor (McMaster University, Canada)
Peter Webster (Northwestern University, USA)
Suk Won Yi (Seoul National University, South Korea)

Participating Societies

AMPS: Australian Music & Psychology Society

Website: <http://www.ampsociety.org.au/>

Current President: Sarah Wilson

APSCOM: Asia-Pacific Society for the Cognitive Sciences of Music

Website: <http://marcs.uws.edu.au/events/conferences/archive/2002/icmpc7/apscom.htm>

Current President: Yoshitaka Nakajima

ESCOM: European Society for the Cognitive Sciences of Music

Website: <http://www.escom.org/>

Current President: Reinhard Kopiez

JSMPC: Japanese Society for Music Perception and Cognition

Website (English): <http://wwwsoc.nii.ac.jp/jsmpc/index-e.html>

Website (Japanese): <http://wwwsoc.nii.ac.jp/jsmpc/index.html>

Current Chair: Yoko Oura

KSMPC: Korean Society for Music Perception and Cognition

Website: <http://www.ksmpc.org>

Current President: O-Yeon Kwon

SMPC: Society of Music Perception and Cognition

Website: <http://www.musicperception.org/>

Current President: Aniruddh Patel

SEMPRE TRAVEL AWARD

The Society for Education, Music and Psychology Research (SEMPRE) granted travel awards for a number of the ICMPC11 participants on the basis of merit, financial need and geographic representation. This year they increased their support and were able to fund 47 awards to recipients from 18 different nationalities. Participants were given varying levels of support based on their need for a total grant of \$13,950.00 or £9,236.

ICMPC11/SEMPRE YOUNG RESEARCHER AWARD

This award is granted to research submissions of exceptional quality that were undertaken by either graduate students or new researchers in the field meaning they completed their highest degree within the last three years in music perception and cognition or related fields. Each applicant for the award submitted a paper of up to 3000 words that was blind reviewed by the YRA selection committee made up of five senior scholars. The review process yielded a selection of a single young researcher award this year and three honorable mentions.

The award winner received complete travel and housing support courtesy of SEMPRE & ICMPC11 and complimentary registration. The honorable mention recipients received complimentary registration and \$250.00 toward their travel expenses.

ICMPC11 Young Researcher Award Recipient

Nadine Pecenka

Paper: The Role of Temporal Prediction Abilities in Interpersonal Sensorimotor Synchronization

Authors: Nadine Pecenka, Peter E. Keller

Wednesday August 25th, Kane Hall 130, 12:30PM

Honorable Mention

Merle Theresa Fairhurst, PhD

Paper: fMRI Investigation of Dynamic Cooperativity: Synchronised Finger Tapping with an Adaptive "Virtual Partner"

Authors: Merle T. Fairhurst, Petr Janata, Bruno H. Repp, Johannes Stelzer, Peter E. Keller

Tuesday August 24th, 11:00AM, Smith 120

James T. Mantell

Paper: Modular Processing? Phonetic Information Facilitates Speech and Song Imitation

Authors: James T. Mantell, Peter Q. Pfordresher

Thursday August 26, 11:00AM, Gowen 301

Marco Lehmann

Paper: Influences of Minority Status and Social Identity on the Elaboration of Unfamiliar Music by Adolescents

Authors: Marco Lehmann, Reinhard Kopiez

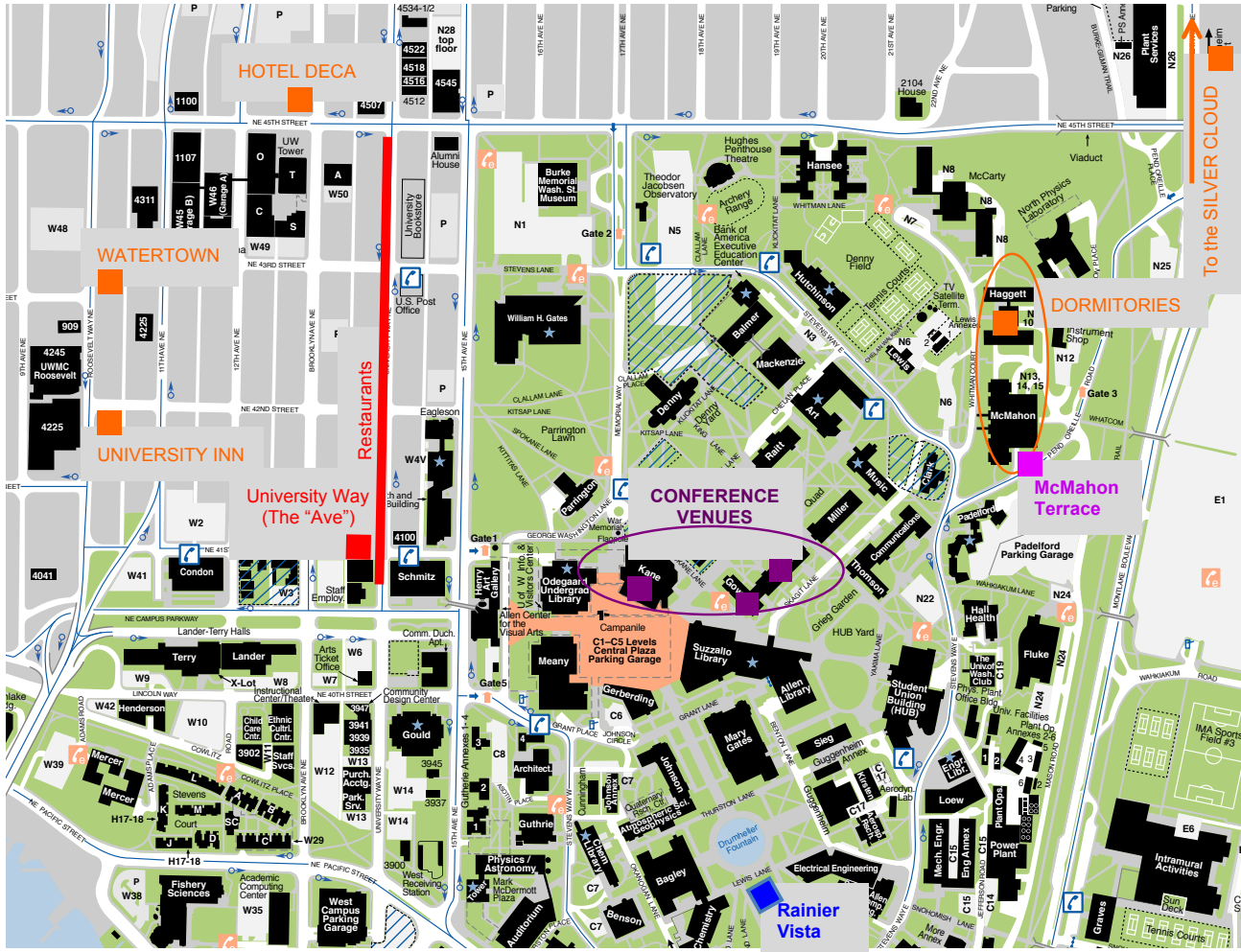
Monday August 23rd, 11:30AM, Gowen 301

GENERAL INFORMATION FOR DELEGATES

ICMPC11 AREA MAP

The following map provides the location of the hotels in relation to the main conference venues.

ICMPC11 Housing, Conference Venues and Surrounding Area



- ACCOMMODATIONS - Watertown, University Inn, Hotel Deca, Silver Cloud, Dormitories
- VENUES FOR PRESENTATIONS – Kane Hall, Gowen Hall, Smith Hall (see venue map for more detail)
- OPENING RECEPTION – McMahon Terrace (Monday, 7:00pm)
- LUNCH - University Way (“The Ave”) Shops, restaurants
- CLOSING RECEPTION – Rainier Vista (Friday 6:30pm)

REGISTRATION/HELP DESK

The registration/help desk is located in the lobby of **Kane Hall**, the main conference venue (see map on previous page). The desk will be staffed from 8AM to close for every day of the conference beginning on Monday August 23rd. If you need assistance, look for the individuals wearing the purple ICMPC11 polos.

LUNCH

There are limited dining opportunities on campus, but the “Ave” is only two blocks away and features numerous dining options. To facilitate trips to the Ave we have scheduled an hour and a half for lunch most days. Below is a partial list of restaurants on “the Ave” near Kane Hall and near University Village, which is near the Silver Cloud Motel. Please see page 12 for a map of how to get to University Way or the Silver Cloud from Kane Hall.

UNIVERSITY WAY RESTAURANTS

Aladdin Falafel Corner 4541 University Way	Hillside Quickie Vegan Sandwich 4106 Brooklyn Avenue	Ruzhen Mongolian Grill 4523 University Way
Big Time Brewing Co 4133 University Way	Ichiro Teriyaki 4124 University Way	Samurai Noodle 4138 University Way Northeast
Cafe Allegro Espresso Bar 4214 University Way	Jimmy John's Gourmet Sandwiches 4141 University Way	Shalimar Restaurant 4214 University Way
Cafe Solstice 4116 University Way	New China Xpress 4232 University Way	Shultz's Sausage 4114 University Way
Cedars Restaurant 4759 Brooklyn Avenue	Pagliacci Pizza Restaurant 4529 University Way	Starbucks 4147 University Way
Chipotle Mexican Grill - 4229 University Way	Pho Vietnam 4235 University Way	Thai Tom 4543 University Way
Costas Restaurant 4559 University Way	Pita Pit 4515 University Way	Thaiger Room 4228 University Way NE
Don Eduardo Family Mexican Restaurant 4524 University Way	Pizza Pi Vegan Pizzeria 5500 University	Tully's Coffee 4507 Brooklyn Avenue Northeast,
Flowers Bar & Restaurant 4247 University Way	Portage Bay Cafe & Catering 4130 Roosevelt	University Teriyaki 4108 University Way
	Ruby Restaurant 4241 University Way	Which Which 4730 University Way

UNIVERSITY VILLAGE RESTAURANTS (by Silver Cloud)

Azteca Mexican Restaurants
5025 25th Avenue Northeast

Blue C Sushi
4601 26th Avenue Northeast

Burgermaster
3040 Northeast 45th Street

Delfino's Chicago Style Pizza
NE Village Ln

Johnny Rockets
2685 Northeast Village Lane

Kidd Valley Burgers & Shakes: U-District
5502 25th Avenue Northeast

La Piazza
3426 Northeast 55th Street

Pallino Pastaria
4500 25th Avenue Northeast

Piatti Restaurant
2695 Northeast Village Lane

Ram Restaurant
2650 Northeast Village Lane

Shun Japanese Restaurant
5101 25th Ave NE

Sonrisa
2614 Northeast 46th Street

Starbucks Coffee
4634 26th Avenue Northeast

World Wrapps
2650 Northeast Village Lane

Zao Noodle Bar
2630 Northeast Village Lane

GETTING AROUND SEATTLE

The easiest way to get downtown from the University is by bus. Routes 71, 72, 73 or 74 run regularly and take you to the major downtown destinations. All of those routes leave from University Avenue between 40th & 43rd (see map). Bus fare is \$2.00-2.75 each way depending on time and distance or you can purchase a prepaid ORCA card (http://www.orcard.com/ERG-Seattle/p1_001.do) that works on buses and light rail.



ACCESS TO FREE WIRELESS INTERNET AND PRINTING

ICMPC11 will have a small computer room near the registration desk with two computers networked to a printer for internet access and *limited* complementary printing needs. For larger print jobs please visit one of the many copy shops on the “Ave”.

Most of the UW campus offers wireless internet access. Delegates will have access to this network during the time of the conference by using the guest login provided below:

LOGIN: icmpc11
PASSWORD: UWGuest! (case sensitive)

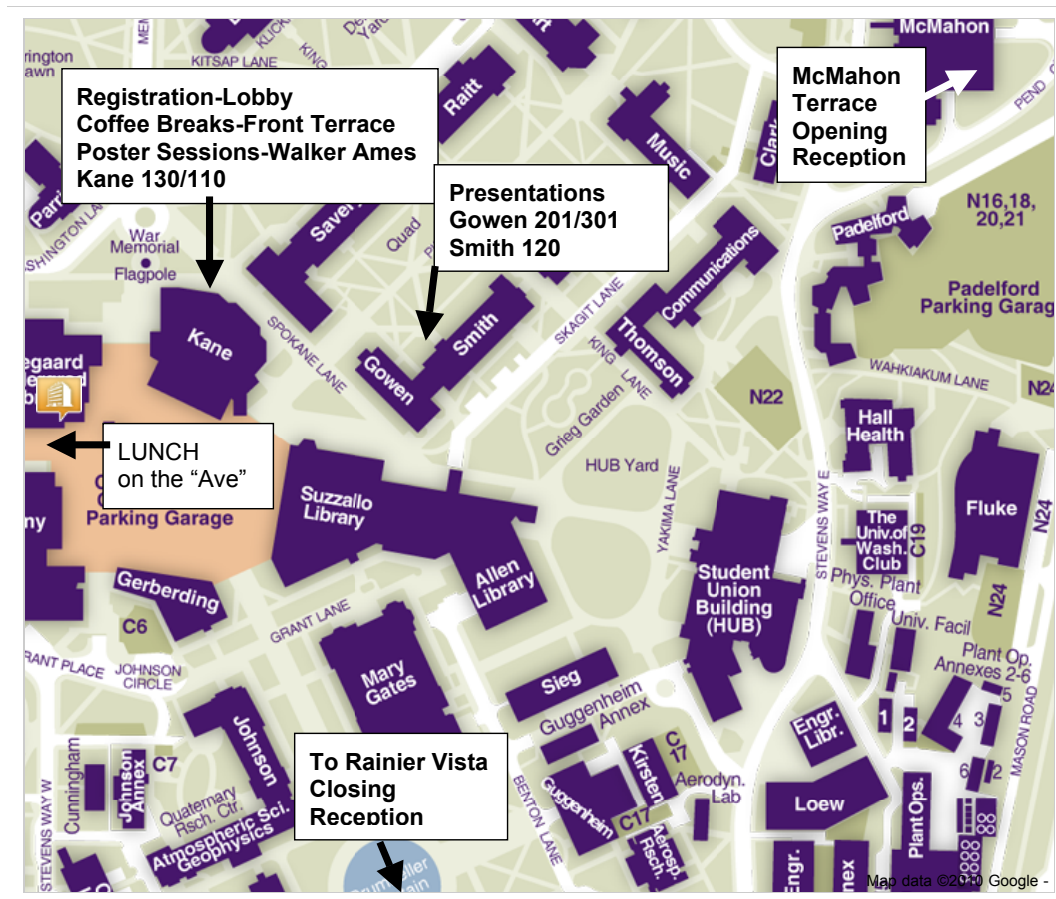
EXHIBITS

Oxford University Press and Scholar’s Choice will have exhibits of publications related to research in music psychology. Exhibitors will be located in the lobby of Kane Hall near the conference registration area.

VENUE MAP

Here is a more detailed map showing the location of the main venues for presentations and receptions.

Map of the Main Conference Venues



SOCIAL PROGRAM

COFFEE BREAKS

We have endeavored to provide numerous opportunities for delegates to meet and converse. There are two 30 minutes coffee breaks every day (except the half day on Wednesday). The break area is outdoors in front of Kane Hall and will offer complementary food and beverages at multiple stations for your refreshment.

RECEPTIONS

Opening reception – All delegates are invited to attend the opening reception on Monday August 23rd from 7:00-9:00 PM on the McMahon Hall Terrace near the dorms (see venue map). The opening reception will feature heavy hors d'œuvres and complimentary beer and wine and live music. We hope to see all of you there.

SEMPRE Poster Session Receptions – the two evening poster sessions on Monday August 23rd at 5:30pm and Thursday August 26th at 5:30pm will feature complimentary wine and light snacks available as you enter the poster hall. We hope delegates will use this time to socialize as they share the latest research in the field. Thanks to SEMPRE for sponsoring these receptions!

Wednesday Afternoon Poster Session – The Wednesday afternoon poster session will feature complimentary beverages and snacks appropriate for a light lunch. We hope you will attend this important session prior to leaving for your afternoon excursions.

Closing Reception – The closing reception will be held on Friday August 27th following the closing keynote from 6:00-8:00PM. The reception will be held outdoors at the beautiful Rainier Vista area near Drumheller Fountain (see venue map). This reception will also feature free hors d'œuvres, complimentary beer and wine and live music.

KEEPING IT GREEN

All of the cups and dinnerware used for conference events are either recyclable or compostable. Please take the time to use the appropriate bins to dispose of your waste. Thank you.

ICMPC CONCERT TUESDAY AUGUST 24th

The Cuong Vu Trio

8:00PM Triple Door Lounge, Downtown Seattle

NOTE: There is limited seating for this concert. Tickets are free to delegates on a first come first served basis. If extra tickets are available, they can be purchased for guests on Tuesday August 24th at Noon at the registration desk.

THE CUONG VU TRIO



The **Cuong Vu Trio** has been referred to as “the jazz version of a rock music power trio” (Jazz Weekly.com). Joined by bassist Luke Bergman and drummer Ted Poor, the trio strives in its exploration of sounds and form while embracing the undercurrents of underground rock and electronic music. Together, they create a formidable trio that crisscrosses styles and conventional languages in pursuit of a new musical language without boundaries. Their recordings have received glowing reviews and its music has been described as a “beguiling tapestry of sound and motion” (Schwann), “hypnotic” (Jazz Times), “brooding and masterly...awesome and magnificent“ (Jazz Review).

Cuong Vu is widely recognized by jazz critics as a leader of a generation of innovative musicians. A truly unique musical voice, Cuong has lent his talents to a wide range of artists including Pat Metheny, Laurie Anderson, David Bowie and Dave Douglas. Since moving to New York in 1994, Cuong has been actively leading various groups, most notably his trio with bassist Stomu Takeishi and drummer Ted Poor. He has toured extensively throughout the world and has released recordings as a leader receiving critical acclaim for each record being considered among the best recordings of their respective years. Now back in his hometown of Seattle, Cuong is now an Assistant Professor of Jazz Studies at the University of Washington’s School of Music. He is Yamaha Performing Artist and plays the Yamaha Custom YTR8310Z trumpet.

Luke Bergman, native Washingtonian, is best known as the composer/arranger/bassist/vocalist for the genre-indiscriminate thrill-core group, Heatwarmer. He also appears as bassist or guitarist in Thousands, Speak and Lemons & Stallions. Bergman is an active organizer and participant in the burgeoning Seattle free improv scene, where he acts as a curator for The Racer Sessions, a new music collective that presents avant-garde improvised music each week. He also works as a recording engineer and producer out of his own Die Alone Studio.

Since moving to New York City in 2003, drummer/composer **Ted Poor** has quickly established himself as a new voice on the jazz/improvised music scene. Jazz Review writes, “[Ted] has an uncanny ability to shape the music and a refreshingly unique, organic approach to playing the drums.” This unique approach has caught the ears of many of the city’s most established musicians. Ted is a regular member of the Ben Monder Quartet, the Kurt Rosenwinkle Trio, the David Berkman Quartet and the Jeromoe Sabbagh Quartet. In addition, Ted has recently worked as a sideman along side Chris Potter, Bill Frisell, Maria Schneider, Kermit Driscoll, Kate McGary, Marc Ducret, David Fiuczynski, Rich Perry, Joe Locke, Wycliffe Gordon and John McNeil. Ted has toured extensively as a sideman or leader/guest soloist in Europe, the US, and Korea.

THE TRIPLE DOOR

The historic Mann building that houses The Triple Door was originally home to the Embassy Theatre, a vaudeville house that opened in 1926. Built by the Mann and Gallatly families from Wenatchee, the theatre quickly transitioned to films as public tastes began to change in the late 1920s.

The theatre remained one of the premier movie houses in Seattle for the next 30 years, but by the early 1960s the grand days of the Embassy had come to an end. It struggled to hold its own as an A list theatre, but managed to stay on as a blue movie and burlesque house until it closed for good in 1983.

Rick and Ann Yoder bought the historic building from Dave Gallatly in 1999 with plans to build a music and dinner theatre in the old Embassy. In the fall of 2002, renovation began with a simple goal: an intimate, comfortable space that would connect performers to their audience. Every effort was taken to preserve the ornate qualities of the old theatre, such as the original stage proscenium and ceiling fixtures. Rich fabrics, plush seating, and state of the art sound would complete the renovation, transforming the grand old space for a new generation of entertainment.

The essential idea behind The Triple Door is this: provide the best in sound, lighting, atmosphere and hospitality, and you maximize the opportunity to make something real and alive happen between artist and audience. The Triple Door combines world-class entertainment with the award winning food and wine of the Wild Ginger restaurant upstairs.

CONCIERGE SERVICE

There are many opportunities for travel and sightseeing while you are with us. We have included links to many of them on the web page:

<http://depts.washington.edu/icmpc11/interest.html>

While we have not organized any specific post-conference trips for delegates, we will be offering assistance to delegates in planning their free time. In addition to the web-based assistance, we will be staffing a *Concierge Service* in the lobby of Kane Hall adjacent to the registration desk to assist delegates with their entertainment and travel needs. Concierge service will be available in the mornings and during breaks whenever possible. Hours will be posted at the Concierge desk.

In addition to concierge service, we will be offering free shuttle transportation back from downtown Seattle on the evening of Wednesday August 25th the day of our excursions. See the registration desk for details and to sign up.

INSTRUCTIONS FOR PRESENTERS

Spoken Papers

Equipment and Preparation

Every room will be equipped with a PA system, data projector and screen, and Macintosh laptop computer with up-to-date Powerpoint and Keynote software. The computers will be connected to the room's external sound system. In order to save time between presentations ***authors will not be able to use their own computers to present.*** All authors must have their **complete** presentation preloaded on a USB flash drive* in a folder titled with their abstract number e.g. PA135.

Tech Schedule

The session rooms will be available every day first thing in the morning, during all the breaks, and during lunch for 30 minutes prior to every presentation time and immediately following the final spoken papers at the end of the day with tech staff who can download your presentation from your USB flash drive to the desktop folder for your session and help to test it. We encourage authors to come at least one day in advance of their scheduled session so that they have time to address any bugs that might arise. This procedure will allow us to avoid the time consuming process of switching computers and provide greater consistency in terms of sound and video presentation.

NOTE: For those presenting on Monday the 23rd the rooms will be open from 8-9AM to load presentations and then again 30 minutes prior to the first sessions at 11:00AM.

NOTE: ALL audio & video must be in a form that can be displayed via computer, we will not have separate audio or video playback equipment.

* To ensure that your presentation will run off the flash drive you need to have all audio, video and picture files used in the presentation loaded in the same folder as the presentation. The easiest way to ensure that your presentation works as a portable folder is to set up the folder with the abstract number BEFORE you prepare your presentation and create everything within that folder. Then when you copy to the flash drive all of the path information should be maintained for links to audio and video. The best way to be certain that you have succeeded is to load the folder on another computer and run your presentation prior to attending the conference.

Timing

All spoken papers will be a maximum of 20 minutes in length followed by 7 minutes for questions and discussion. Session monitors will enforce these time limits exactly. Authors will be given notice of their remaining time at the five-minute and two-minute mark. There will be a three-minute break between each paper, allowing time for exchange of speakers and movement between lecture rooms. We appreciate the cooperation of all speakers in helping to keep the conference on schedule.

We advise all speakers, even experienced ones, to rehearse their presentations in their home department, prior to attending the conference, to ensure that it is really possible to deliver the paper clearly within the 20 minutes limit. Please consider that not all of the conference participants are native English speakers, so we would ask for a more moderate pace of speaking.

Posters

Instructions for Poster Presentations

Posters will be on display for the entire day of their presentation so **on the morning of your scheduled presentation please display your poster in the designated slot.** Authors are expected to be present with their poster during the time slot allocated for the poster session that day to discuss their research. Poster presentations appear in the ICMPC11 conference program, abstract book, and proceedings. At the end of your designated poster session, please remove your poster and any other materials.

Poster Size - Posters will be displayed in designated spaces within a dedicated room at the conference site. To fit on the display area, posters should measure no more than 36 inches wide by 48 inches long in portrait style (approximately 0.9 x 1.2 meters). Velcro adhesive tabs or pushpins will be supplied at the conference site (see Mounting and removing Materials below). The materials to be mounted should be brought ready-made on poster paper. Do not use heavy cardboard. Do not plan to write on the poster display board itself.

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Mounting and Removing Materials - Velcro adhesive tabs and/or pushpins will be made available to primary authors of poster sessions at the on-site conference registration table. Authors are responsible for setting up and removal of posters.

Poster Board Formatting and Layout

Type sizes: The presentation title should be printed across the top of the poster in characters of at least 70 pt. Author(s) and affiliation(s) should be at least 36 pt. Subheadings should be at least 24 pt and all text, including figures and tables, should be no smaller than 16 pt.

In no case, should the text be less than 16-point in size. Use a font that is easy to read from a distance such as Arial or Times Roman.

Illustrations - Keep in mind that the poster will be viewed from a distance and that a picture can effectively communicate what might take many words to explain. Carefully considered use of large format figures can capture important aspects of your research and save on the amount of text required and, as a result, the reading time required of interested delegates.

Use figures to illustrate your experimental design, theories, procedure, stimuli, and results. Each illustration should have a heading of one or two lines in large type clearly stating the significance. Detailed information should be provided in a legend in smaller type below. This information replaces the commentary that would ordinarily constitute the body of a manuscript, but in abbreviated form. It should clearly describe the content of the illustration and the conclusions to be drawn from it.

ICMPC 11 PROGRAM

Keynote Speakers



Dr. Gottfried Schlaug

Keynote Title: Singing: when it hurts, when it helps, and when it changes brains.

Dr. Gottfried Schlaug is an Associate Professor of Neurology at Beth Israel Deaconess Medical Center (BIDMC) and Harvard Medical School, Chief of the Division of Cerebrovascular Disorders at BIDMC, and Director of the Music, Neuroimaging and Stroke Recovery Laboratories at Beth Israel Deaconess Medical Center. Dr. Schlaug's major research interests include the (1) neurobiology of music perception and music making, (2) the use of instrumental musicians and singers as a model to examine brain plasticity, and (3) the use of innovative musical interventions including singing and music making to facilitate recovery from brain injuries and neurodevelopmental disorders. Dr. Schlaug has published over 150 peer-reviewed manuscripts and more than 15 book chapters. His research work is supported by grants from the NIH, NSF, and private foundations.



Petri Toiviainen

Keynote Title: Spatiotemporal Music Cognition

Petri Toiviainen obtained his PhD in musicology in 1996 from the University of Jyväskylä, Finland. Since 2003 he is a Professor of Music at the University of Jyväskylä, where he leads the Finnish Centre of Excellence in Interdisciplinary Music Research and is in charge of the Music, Mind and Technology Master's Program. His research interests include music and movement, perception of rhythm and tonality, emotions in music, sound and music computing, and music visualization. He has published several articles on these topics, and is an editorial board member of several journals.

He is also a co-author of several widely used software tools for music analysis, including the MIDI Toolbox, the MIRTtoolbox, and the Motion Capture Toolbox. He has been a visiting professor at Cornell University (1999-2000) and a residential fellow at the Center for Advanced Study in the Behavioral Sciences, Stanford University (2007-2008). He is also a professional jazz pianist.

PROGRAM AT A GLANCE

MONDAY SCHEDULE AT A GLANCE			
8:00-9:00AM	REGISTRATION - Kane Hall Lobby		
9-10:30AM	<p>WELCOME/KEYNOTE ADDRESS Singing: when it hurts, when it helps, and when it changes brains. Gottfried Schlaug KANE HALL ROOM 130</p>		
10:30-11:00AM	BREAK		
Session Rooms	Kane 110	Gowen 201	Smith 120 Walker Ames Room
SESSION 1 11-12:30 INVITED SYMPOSIUM: Effects of Musical Experience on Development During Infancy		MUSIC THERAPY 1	TONAL PERCEPTION 1
12:30-2:00PM	LUNCH		
SESSION 2: 2:00-4:00PM INVITED SYMPOSIUM: Perspectives on the development of expertise.		EMOTION 1	TONAL PERCEPTION 2
4:00-4:30PM	BREAK		
SESSION 3: 4:30-5:30PM		EMOTION 2	RHYTHMIC MODELING
5:30-6:30PM	POSTER SESSION 1 WALKER AMES ROOM		
7:00-9:00PM	OPENING RECEPTION McMahon Hall Terrace		

MONDAY 23rd August Morning Session

8:00-9:00AM	REGISTRATION Lobby of Kane Hall			
9:00-10:30AM	WELCOME AND KEYNOTE ADDRESS Singing: when it hurts, when it helps, and when it changes brains. Gottfried Schlaug KANE HALL Room 130			
10:30-11:00AM	Break - Kane Hall Entrance			
	Kane 110	Gowen 201	Gowen 301	Smith 120
	INVITED SYMPOSIUM: Effects of Musical Experience on Development During Infancy Convenor: Laurel Trainor Discussant: E. Glenn Schellenberg	MUSIC THERAPY 1	SOCIAL PSYCHOLOGY 1	TONAL PERCEPTION 1
11:00	SYM31: Beat Induction as a Fundamental Musical Skill Henkjan Honing	PA 025 A Theory of Music and Sadness: A Role for Prolactin? David Huron	PA 021 Modeling Musical Structure from the Audience: Emergent Rhythmic Models from Spontaneous Vocalizations in Samba Culture Luiz Naveda, Fabien Gouyon, Marc Leman	PA027 The Effect of Structure and Rate Variation on Key-Finding Morwaread Farbood, Gary Marcus, Panayotis Mavromatis, David Poeppel
11:30	SYM32: New Perspectives on Consonance and Dissonance Judy Plantinga, Sandra E. Trehub	PA 018 Improvisational Psychodynamic Music Therapy for Depression: Randomized Controlled Trial Jaakko Erkkila, Esa Ala-Ruona	PA110 Influences of Minority Status and Social Identity on the Elaboration of Unfamiliar Music by Adolescents Marco Lehmann, Reinhard Kopiez	PA057 Common and Rare Musical Keys Are Absolutely Different: Implicit Absolute Pitch, Exposure Effects, and Pitch Processing Moshe Shay Ben-Haim, Eran Chajut, Zohar Eitan
12:00	SYM33: Active Participation in Infant Music Classes: Perceptual, Cognitive and Social Benefits Laurel J. Trainor, David Gerry, Elaine Whiskin, Kristen Tonus, Adrienne Cheung, Andrea Unrau	PA080 Depression and Music Therapy Treatment --- Clinical Validity and Reliability of EEG Alpha Asymmetry and Frontal Midline Theta: Three Case Studies Jorg Fachner, Christian Gold, Esa Ala-Ruona, Marko Punkanen, Jaakko Erkkila	PA175 A Comparative Research About Social Representations of "Music" and "Musical Child" Held by University Students Anna Rita Adessi, Rosane Cardoso de Araujo, Assumpta Valls, Claudia Gluschkankof	PA111 Diatonic Categorization in the Perception of Melodies Jason Yust
12:30-2:00PM	LUNCH			

MONDAY 23rd August Afternoon Session

	Kane 110	Gowen 201	Gowen 301	Smith 120	Walker Ames Room
	INVITED SYMPOSIUM: Perspectives on the development of expertise. Convenor: Susan Hallam	EMOTION 1	TIMBRE 1	TONAL PERCEPTION 2	
2:00PM	The Development of Practicing Strategies in Young People Susan Hallam	PA020 Musical Induction and Persistence of Moods Marjolein D. van der Zwaag, Joyce H.D.M. Westerink	PA036 A Statistical Analysis of Timbre Descriptors for Musical Instrument Classification Song Hui Chon, Stephen McAdams	PA162 Metrics for Pitch Collections Andrew J. Milne, William A. Sethares, Robin Laney, David B. Sharp	2:00-3:00PM WK1 The Evolution of Being Through Singing: A Practice of Ontological Transformation Kay Kleinerman
2:30PM	SYM42: The Role of Interpersonal Interaction in Supporting Progression in Instrumental Learning Andrea Creech	PA067 Mood and Personality Influence the Perception of Musical Emotions Jonna K. Vuoskoski, Tuomas Eerola	PA007 Importance of Spectral Detail in Musical Instrument Timbre Michael D. Hall, James W. Beauchamp, Andrew B. Horner, Jennifer M. Roche	PA122 The Perceptual Grouping of Musical Sequences: Pitch and Timing as Competing Cues Kamil Hamaoui, Diana Deutsch	
3:00PM	SYM43: How Does the Development of Expertise Influence Instrumental Students' Conceptions of Learning and Instruction? Alfredo Bautista	PA141 Are Bodily Responses Pre-Musical? Psychophysiological Applications to Music Analysis David Sears, Mattson Ogg, Mitchel Benovoy, Gil Zilberstein, Stephen McAdams	PA164 Breath noise and timbre modulation as two important factors for the synthesis of wind instrument sounds Michael Oehler, Christoph Reuter	PA148 The First Three Seconds: Listener Knowledge Gained from Brief Musical Excerpts Joseph Plazak, David Huron	
3:30PM	SYM44: Learning More About Practice and Recall: Comparing Self-Reports for Works by Stravinsky and Schoenberg Jane Ginsborg, Roger Chaffin	PA144 The Effect of Pitch Exposure on Sadness Judgments: An Association Between Sadness and Lower Than Normal Pitch David Huron, Gary Yim, Parag Chordia	PA068 Audio signal analysis of instrumental and vocal samples Bruce Pennycook, Eugenia Costa-Giomi, Tanvi Joshi	PA062 Does Musical Syntax Have Parts of Speech? Ian Quinn	
4:00-4:30PM	Break				
	COGNITIVE SKILLS	EMOTION 2	TIMBRE 2	RHYTHMIC MODELING	
4:30PM	PA107 Is the Association Between Music Lessons and IQ Mediated by Executive Function? E. Glenn Schellenberg	PA084 Music, Emotion, and the Heart: Affective Physiological Responses to Different Modalities of Vocal Expression Margarita Mazo	PA116 Perceptual and Acoustical Analyses of Multitimbral Orchestral Chords Roger A. Kendall, Pantelis N. Vassilakis	PA098 Expressive Timing via Metric Hybrids Fernando Benadon	
5:00PM	PA100 The Predictive Relationship Between Length of Musical Training and Cognitive Skills in Children Kathleen A. Corrigan, Laurel J. Trainor	PA026 Emotion and Preferred Timing and Dynamics Expressions in Music Takayuki Nakata, Kana Ohzeki	PA181 Scaling Timbral Combinations: Theorizing Orchestration as a Musical Parameter Eugene Narmour	PA120 Implicit Learning of Rhythms Using a Serial Reaction Time Task Josephine Terry, Barbara Tillmann, Catherine J. Stevens	
5:30-6:30PM	POSTER SESSION 1 Kane Hall Walker Ames Room				
7:00-9:00PM	OPENING RECEPTION McMahon Hall Terrace				

POSTER SESSION 1
Monday, 8/23/10
KANE HALL - WALKER AMES ROOM
5:30-6:30PM

<p>P0001 Music choice and embarrassment: An investigation of the role of context, social identity and age. Paisley/Mitchell</p> <p>P0004 Does synchrony really affect social variables? Schachner/Garvin</p> <p>P0009 Brain correlates of musical feature processing during listening to modern tango Alluri/Bratteo/Sams</p> <p>P0012 A comparison of facial muscle activity for embouchure formation between advanced and novice French horn players Hirano/Yoshie/Ohtsuki/Kinoshita</p> <p>P0015 The effect of tonal and rhythmic auditory training on attentional achievement of children with ADHD. An MEG and MRI study. Groß/Halband/Gruhn</p> <p>P0018 Neurological and behavioral basis for auditory-motor transformations in music Brown/Chen/Penhune/Palmer/Zatorre</p> <p>P0021 Pitch Perception of Vibrato among University and High School String Players Geringer/McCluddy</p> <p>P0024 An investigation of the implicit learning of metrical and non-metrical rhythms using the serial reaction-time task Schulz/Stevens/Tilimani/Keller</p> <p>P0027 Assessing the Influence of Instrumental and Vocal Timbres on Melodic Dictation Outcomes Michaelson/Ohmer</p> <p>P0031 Unattended silent beats enhance visual attention Escoffier/Sheng/Schirmer</p> <p>P0035 Exploring Absolute Pitch in Children and Young People with Visual Impairment Dimatzi/Downing/Ockelford</p> <p>P0038 Motivations to Engage in Amateur Music-Making: Does the Audience Matter? Lamont/Marshall</p> <p>P0043 Expressive Synthesis of Melody Using Prosodic Labeling Raphael</p> <p>P0048 Jazz or Classical - does personality influence choice of genre in professional musicians? Gebauer/Linmet/Moller/Vuust</p> <p>P0051 Influence of teacher praise, parental support and peer-to-peer communication on pupils' self-assessment and the development of self-concept beliefs in musical ability Pains/Buchborn</p> <p>P0054 COGNITIVE MODELING OF THE CROSS-CULTURAL UNDERSTANDING OF IMPROVISED MODAL MUSIC Lartillot/Ayari</p> <p>P0057 Amplitude Envelope and Auditory Alarms Schutz/Stefanucci</p> <p>P0060 Musical Conceptual Blending - music exists only between sounds Schmidt/Troge</p> <p>P0065 Attitudes, perceptions and behaviours of singing students in tertiary environments. O'Byan</p>	<p>P0069 Musical expectation effect in appreciating musical climax in the brain: 3T fMRI study Hong/Ogawa/Sang-Han/Ok-Soo/Hyeon-Ag/Zang-Hee</p> <p>P0072 Toward A Comprehensive Model of Consumer Response to Advertising Music Craton/Lantos</p> <p>P0076—Live-Performance-Computer-System-with-pitch-and-dissonance-Models-Perres</p> <p>P0081 Temporal Development and Cognitive Processes in Free Improvisation Huovinen/Tenkanen</p> <p>P0084 Art Song: The necessary coordination of sound and motion Vaikio-Bateson/Barbosa/MonteFlores/Sharon</p> <p>P0089 Is There a Musical Ganong Effect? Temperley/Tan</p> <p>P0094 The Effects of Violin, Keyboard and Singing Instruction on Development of Spatial-Temporal Reasoning and Music Aptitude of Young Children Tai</p> <p>P0097 Exploring the flexibility of absolute and relative pitch cues in nonhuman animals Bregman/Patel/Gentner</p> <p>P0101 Monochord sound in gynaecological oncology Lee/Bhattacharya/Sohni/Verres</p> <p>P0104 The effect of playing music on mood of performers themselves Yamaseki</p> <p>P0110 Correlation between the Reasons for Students to Enroll in a Music Course of a University, The Ability to Play, Their Perspective of Their Future and Their Personalities Isobe/Shigeki/Nozaki</p> <p>P0115 A Psychological Study of Strong Experiences Induced by Listening to Music: Relationship between Strong Experiences of Music, Physical Reactions and Emotions Yasuda</p> <p>P0119 Altered temporality and acoustic perception under the influence of THC Fachner</p> <p>P0123 The role of performers' experienced emotions in the construction process of an expressive performance van Zijl/Sloboda</p> <p>P0126 Improvising musicians' looking behaviours Moran</p> <p>P0129 Emotional expressivity and positive mood increase music-induced movement Sarkkallio/Luck/Burger/Thompson/Tolvanen</p> <p>P0132 A Developmental Trajectory for the Processing of Pitch Direction. Fancourt/Stewart/Dick</p> <p>P0137 The Effect of Initial Attack in Slurred Melodic Gestures on Instrument Identification Schlegel/Lane</p> <p>P0140 Discerning between composed and improvised music is difficult Lehmann/Kopeck</p> <p>P0148 The Musical Ear Test, a new reliable test for measuring musical competence Wallentin/Nielsen/Friis-Olivarius/Vuust/Vuust</p> <p>P0151 Connections between auditory and visomotor representations of piano performance in relation to practice Ohsawa/Miyazaki/Oura/Kinoshita</p> <p>P0155 THE RELATIVE ROLES OF MELODY AND RHYTHM IN MUSIC THERAPY FOR TWO BOYS WITH AUTISM Domare</p> <p>P0165 Exploring affiliative effects of entrainment in passive listening Spiro/Knight</p> <p>P0168 Do children benefit from music training? Roder/Kreutz/Friedrich/Frankenberger</p> <p>P0173 Comparison of indices for the subjective evaluation of the loudness of musical sounds. HATOH/KATO/KUWANO/NAMBA</p> <p>P0176 Suzuki Rhythm Memoritis in Pedagogical Theory and Actual Realization Ebata/Rahn</p> <p>P0180 Tonal music theory—a psychoacoustical explanation? Milne, Andrew J.</p> <p>P0181 A Critical Review of the Neuromusiological Research in Subjects with Williams-Beuren Syndrome Campe, Katherine</p> <p>P0183 The impact of emotion regulation on the expressed and induced emotions by music Ardestani/Mohyeddini</p> <p>P0189 A comparison of pitch identification in active imagery and perception tasks Steizer/Fainhurst/Keller/Tumer</p> <p>P0194 Explaining Variation in Absolute Pitch Ability Schellenberg/Vanzella</p> <p>P0200 An Enriched Environment? An Investigation of the Cognitive Abilities of Musicians Schenk/Sullivan/Mahar</p> <p>P0206 Silent Disco Project Woolhouse/Tidhar</p> <p>P0218 Using Word Syllables to Enhance Children Musical Rhythmic Learning Wang</p> <p>P0221 An evolutionary theory of music origins: from 4 million years ago to musical chills Riggle</p> <p>P0230 Human Music: A theoretical model of how music induces affect in human and nonhuman listeners Tele</p>
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TUESDAY SCHEDULE AT A GLANCE			
REGISTRATION - Kane Hall Lobby			
	Kane 110	Gowen 201	Smith 120
8:00-8:30AM			
Session Rooms	Kane 110	Gowen 201	Smith 120
SESSION 4 8:30-10:30	INVITED SYMPOSIUM: Cross-species studies of music cognition	PERSONALITY	EMOTION 3
10:30-11:00AM	BREAK		
5 11:00AM-12:30PM	EVOLUTION	MUSIC THERAPY 2	PERFORMANCE 1
			RHYTHMIC SYNCHRONIZATION
12:30-2:00PM	LUNCH		
SESSION 6: 2:00-4:00PM	INVITED SYMPOSIUM: How The Hypothesis Lost Its Spots	MUSIC THERAPY 3	EMOTION 4
			MEMORY 1
4:00-4:30PM	BREAK		
SESSION 7: 4:30-5:30PM	AMUSIA	MUSIC THERAPY 4	IMPROVISATION
			MEMORY 2
7:30-9:30PM	CONCERT: Jazz Artist Cuong Vu Triple Door, 216 Union Street, Seattle		

TUESDAY 24th August Morning Session

8:00-8:30AM				
REGISTRATION - Kane Hall Lobby				
	Kane 110	Gowen 201	Gowen 301	Smith 120
	INVITED SYMPOSIUM: Cross-species studies of music cognition Convenor: Aniruddh D. Patel	PERSONALITY	EMOTION 3	AUDITORY PERCEPTION 1
8:30	SYM11: The Cognitive Phylogenetics of Musicality: A Comparative Biological Framework for Analyzing Music Cognition W. Tecumseh Fitch	PA105 Effects of Personality and Genre on Music-Induced Movement Geoff Luck, Suvi Saarikallio, Marc R. Thompson, Birgitta Burger, Petri Toiviainen	PA097 Recognition is Different from Feeling: Experimental Evidence for Two Different Types of Emotional Processes in Music Using a Between-Subjects Design in a Web Experiment Hauke Egermann, Stephen McAdams	PA160 Multiple Fundamental Frequency Estimation Using Machine Learning and Frequency-Scaled Feature Vectors Daniel Mohlmann, Otthein Herzog
9:00	SYM12: The effects of species-specific music on the behavior of cotton-topped Tamarin monkeys. David Teie, Charles T. Snowdon	PA153 Narcissism in Music Performance: Singers versus Instrumentalists Sarah Kettner, Richard Parncutt	PA104 The Facial Feedback Hypothesis and Automatic Mimicry in Perception of Sung Emotion Lisa Chan, Frank A. Russo	PA076 Are Musicians Able to More Precisely Hear the Pitch of Their Own Instrument? Allan Vurma
9:30	SYM13: Psychometric Comparisons Between Humans and Rhesus Monkeys Across Time Production Tasks Hugo Merchant, Wilbert Zarco, Luis Prado, Ramon Bartolo	PA002 When and Why Do Musicians Outperform Non-Musicians? Molly J. Henry, Samantha Tuft, J. Devin McAuley	PA146 The Role of Acoustical Cues in Decoding Emotion from Performance Expression and Compositional Structure Lena Quinto, William Forde Thompson	PA004 Koechlin's Volume: Perception of Auditory Size Among Instrument Timbres from Different Families Frederic Chiasson, Caroline Traube, Clement Lagarrigue, Bennett Smith, Stephen McAdams
10:00	SYM14: The social side of avian movement to music. Aniruddh D. Patel, John R. Iversen, Irena Schulz		PA154 Modeling Psycho-Physiological Measurements of Emotional Responses to Multiple Music Genres Eduardo Coutinho	PA132 The Perception and Cognition of Basic Textural Structures Alexander Rozin
10:30-11:00AM	Break			
	EVOLUTION	MUSIC THERAPY 2	PERFORMANCE 1	RHYTHMIC SYNCHRONIZATION
11:00	PA155 The Origins of Music: Comparative Evaluation of Competing Theories Richard Parncutt	PA012 Music Perception in Cochlear Implant Users Ward R. Drennan, Grace Liu Nimmons, Robert Kang, Jillian Crosson, Jong Ho Won, Jay T. Rubinstein	PA176 A Comparison of Blocked and Random Practice Orders with University Wind Players Laura A. Stambaugh	PA006 fMRI Investigation of Dynamic Cooperativity: Synchronised Finger Tapping with an Adaptive "Virtual Partner" Merle T. Fairhurst, Petr Janata, Bruno H. Repp, Johannes Stelzer, Peter E. Keller
11:30	PA083 On the Evolutionary Origins of Laughter and Crying David Huron	PA019 Musical Methods for Little Digital Ears --- Musical Learning with Preschool Cochlear Implant Users B. Petersen, R.H. Hansen, K. Beyer, M.V. Mortensen, Peter Vuust	PA143 The Effect of Instrumental Experience on the Communication of Phrasing and Tension in Music Performance Bryony Buck, Nick Bailey	PA011 Synchronizing with Metrically Ambiguous Music Dirk Moelants
12:00	PA093 Diverse Movements in Avian Dancing to Human Music R. Joanne Jao, John R. Iversen, Aniruddh D. Patel, Micah R. Bregman, Irena Schulz	PA024 Sending Better Music to the Brain via Electrical Stimulation of the Auditory Nerve Kaibao Nie, Xing Li, Les Atlas, Jay T. Rubinstein	PA090 The Informal Vocabulary of Professional Musicians for Describing Expression and Interpretation Erica Bisesi, Richard Parncutt	PA129 Do Musicians Synchronize Better with a Prototypical Conductor? Clemens Wollner, Frederik J.A. Deconinck, Jim Parkinson, Michael J. Hove, Peter E. Keller
12:30-2:00PM	LUNCH			

TUESDAY 24th August Afternoon Session

	Kane 110	Gowen 201	Gowen 301	Smith 120
	INVITED SYMPOSIUM: How The Hypothesis Lost Its Spots Convenor: Ellen Dissanayake	MUSIC THERAPY 3	EMOTION 4	MEMORY 1
2:00PM	SYM21: Did Neanderthals and Other Early Humans Sing? Seeking the Biological Roots of Music in the Territorial Advertisements of Primates, Lions, Hyenas, and Wolves Edward H. Hagen, Peter Hammerstein	PA 040 Regaining Your Voice: Modified Melodic Intonation Therapy in Acute Care Dwyer Conklyn	PA158 The Influence of Cognition and Emotion in Pianistic Performance Marcia Kazue Kodama Higuchi, Jose Eduardo Fornari Novo Junior, Joao Pereira Leite	PA169 Plink: Thin Slices of Music Carol Lynne Krumhansl
2:30PM	SYM23: Neo-Hedonism and the Plural Pleasures of Music David Huron	PA059 Effects of Regular Involvement in Amateur Group Singing for People with Disordered Eating Metaxia Pavlakou	PA159 Effects of Repetition and Phrase Structure on Emotional Arousal Steven R. Livingstone, Emery Schubert, Janeen Loehr, Caroline Palmer	PA180 Neural Correlates of Music Learning: An EEG Study of Musical Memory Kat Agres, Jason Zevin
3:00PM	SYM24: Basic Considerations When Proposing Hypotheses About the Evolutionary Origin and Function of Music Ellen Dissanayake	PA165 An Autistic Boy's Spontaneous Singing and Related Emotional States Stefanie Stadler Elmer, Salome Bachmann	PA161 Same or Different? Individual Differences in Differentiation of Self-Perceived Emotional Responses to Music Joanna Kantor-Martynuska, Joanna Horabik	PA051 The Influence of Music on Memory for Images Sherilene M. Carr, Nikki S. Rickard
3:30PM		PA138 The Effects of Participation in a Music Therapy Voice Protocol (MTVP) Group on the Mood of Individuals with Parkinson's Disease and Their Caregivers Olivia Swedberg	PA064 Domain-Specific or Not? The Applicability of Different Emotion Models in the Assessment of Music-Induced Emotions Jonna K. Vuoskoski, Tuomas Eerola	PA156 The Effect of Music-Induced Emotion on Long-Term Word List Retention Sarah Judde, Nikki S. Rickard
4:00-4:30PM	Break			
	AMUSIA	MUSIC THERAPY 4	IMPROVISATION	MEMORY 2
4:30PM	PA121 Intonational Identification-Imitation Dissociation in Congenital Amusia Fang Liu, Aniruddh D. Patel, Adrian Fourcin, Lauren Stewart	PA014 Finding the Words for It: How Alexithymia Can Account for Apparent Deficits in the Ability of an ASD Group to Describe Their Emotional Responses to Music Rory Allen	PA044 Segmentation in Improvisation: Computational, Perceptual and Physiological Analyses Freya Bailes, Jon Drummond, Roger T. Dean	PA115 Liking and Memory for Music: Effects of Effortful Encoding Stephanie M. Stalinski, E. Glenn Schellenberg
5:00PM	PA177 Memory for Pitch in Congenital Amusia: Beyond a Fine-Grained Pitch Discrimination Problem Victoria J. Williamson, Lauren Stewart	PA163 Music Therapy with Children with ADHD: Attention and Hyperactivity Regulation Through Music Therapy Suvi Saarikallio, Pirkko A. Paananen, Jaakko Erkkila	PA118 The Search for Common Time: Temporal Negotiations Between Jazz Musicians Rebecca J. Evans	PA117 Working Memory and the Perception of Hierarchical Tonal Structures Morwaread Farbood
7:30-9:30PM	CONCERT: Jazz Artist Cuong Vu Triple Door, 216 Union Street, Seattle			

WEDNESDAY 25th August Morning Session

8:00-8:30AM	REGISTRATION - Kane Hall Lobby				
	Kane 110	Gowen 201	Gowen 301	Smith 120	Walker Ames Room
	AUDIO VISUAL	CROSS-CULTURAL	COGNITIVE MODELING	SOCIAL PSYCHOLOGY 2	
8:30	PA037 Convergent Methods in the Study of Visual and Musical Components in Film John Hajda	PA048 Cross-Cultural Similarities in Polyphonic Timbre Perception Vinoos Alluri, Petri Toiviainen	PA108 Information Content in Melodic and Non-Melodic Lines Ben Duane	PA173 Assessing Musical Self-Esteem: Development of an Analytic Measure David J. Hargreaves, Victoria C. Rowe	
9:00	PA066 Perception of Emotion Portrayal in Cartoons by Aurally and Visually Oriented People PerMagnus Lindborg	PA042 Phonetic Perception of Instrumental Sounds: Example of Church Bell Rytis Ambrazevicius, Zanna Partlas	PA152 Narmour's Principles Affect Implicit Learning of Melody Martin Rohrmeier, Ian Cross	PA038 Children's Singing Development, Self-Concept and Social Inclusion G.F. Welch, Evangelos Himonides, J. Saunders, I. Papageorgi, T. Rinta, M. Vraka, C. Stephens Himonides	
9:30	PA058 The Influence of a Visual Performance Component on Preference Ratings in Response to Complex Musical Sound Scott D. Lipscomb, Guerino Mazzola, Erkki Huovinen	PA171 Universal and Culture-Specific Factors in the Recognition and Performance of Musical Emotions Petri Laukka, Tuomas Eerola, Nutankumar S. Thingujam, Teruo Yamasaki, Gregory Beller	PA028 A Hierarchical Hidden Markov Model of Melodic Mode in Western and Non-Western Musical Idioms Panayotis Mavromatis	PA131 The Music USE (MUSE) Questionnaire: An Instrument to Measure Engagement in Music Tan Chyuan Chin, Nikki S. Rickard	
10:00		PA092 An Experimental Investigation of the Perception of Linear Frequency Scales Found in Central Australian Aboriginal Vocal Music David Brennan	PA050 A Corpus Analysis of Rock Harmony David Temperley, Trevor de Clercq	PA142 The Effect of Background Music on the Evaluation of an Ad for an Internet Site Allowing Copying College Essays Naomi Ziv, Moran Hoftman, Mor Geyer	
10:30-11:00AM	Break				
	SYMPOSIUM: Scalable Analytical Approaches and Performative Affordance Convenor: Fernando Gualda Discussant: Tania Lisboa	EDUCATION 1	GESTURE	SOCIAL PSYCHOLOGY 3	
11:00	SYM81: Motivic Dissimilarity and Musical Interpretation --- An Interactive, Computational Approach Fernando Gualda	PA182 Advancing Interdisciplinary Research in Singing (AIRS): Part I Development Annabel Cohen, Frank Russo, Laurel J. Trainor, Sandra Trehub, Christine Tsang	PA087 Perceiving Spatial Gestures Jason W. Solomon	PA130 Strong Experiences of Music: The Importance of Popular Music Festivals in Adults' Lives Alexandra Lamont, Alinka Greasley, Rebecca Hale	WK1 The Evolution of Being Through Singing: A Practice of Ontological Transformation Kay Kleinerman
11:30	SYM82: Comparison Structure Analysis for Musical Understanding Atte Tenkanen	PA183 Advancing Interdisciplinary Research in Singing (AIRS): Part II Beyond Development --- Education and Well-Being Patricia S. Campbell, Rachel Heydon, Jennifer Nicol, Mary Gick, Andrea Rose, Godfrey Baldacchino	PA166 Expression of Piano Timbre: Gestural Control, Perception and Verbalization Michel Bernays, Caroline Traube		
12:00	SYM83: Information Representation for Analysis and Interpretation of Motivic Order Vanessa Hawes	PA094 Practice Space: Real-Time Visual Feedback for Music Education Makiko Sadakata, Alex Brandmeyer, Renee Timmers, Peter Desain	PA137 Perception and Recognition of Expression in Pianists' Gestures: A Continuous Response Study Marc R. Thompson, Geoff Luck	PA070 Influences of Choir Singing on Cognitive and Emotional Processing in 5th-Grade Children Wibke Gutay, Gunter Kreutz	
12:30-1:00PM	YOUNG RESEARCHER AWARD The Role of Temporal Prediction Abilities in Interpersonal Sensorimotor Synchronization Nadine Pecenka, Peter E. Keller KANE HALL ROOM 130				
1:00-2:00PM	POSTER SESSION 2 Kane Hall Walker Ames Room				
2:00PM	EXCURSIONS				

POSTER SESSION 2
Wednesday, 8/25/10
KANE HALL - WALKER AMES ROOM
1:00-2:00PM

P0002 Differentiating Rock from Bach, Identification of Mainstream Recordings Requires Only Brief Excerpts Layman/Dowling	P0070 A Periodicity-Based Approach on Harmony Perception Including Non-Western Scales Stobenburg	P0144 Acting out the collaborative role - new paradigm for practice-led research in chamber music performance Yamaguchi
P0005 Neural processing of serial correlation in melodies as revealed by magnetoencephalography (MEG) Dumas/Lipscomb/Leithold/Georgopoulos	P0074 Music to My Eyes: Cross-modal Interactions in the Perception of Emotions in Musical Vines/Kumhans/Wanderley/Dalco/Levitin	P0149 Conductor Talk as a Rehearsal Technique Hopper
P0010 Physiological and self-reported music relaxation in people suffering from hypertension Kantor/Martyuska/Szyzko	P0079 Name that tune: what is your brain listening to? Schaefer/Sadakata/Fayrubar/Desain	P0145 The 37th Jig Beckett/Eck
P0013 The influence of the meaning of lyrics on the quality of felt emotion of music from emotional contagion's perspective Mori	P0082 Examining the Role of Training and Movement on Rhythm Perception in Disc Jockeys Butler/Tranor	P0162 Do motor coordination and flow of movement interact with musical training in young children? Gruhn/Herb/Minkner/Gollhofer
P0016 Language-selective interference with long-term memory for musical pitch Hsieh/Saberi	P0085 Tonal stability as an emergent property in low-level perceptual organization Kim	P0166 Elaborating statistical models of music perception Brenn/Gifford
P0019 Effects of musical training on auditory attention: implications from imitative counterpart perception Chani/Ashley	P0090 The Sounds of Intent Project (Phase 3) Exploring Music Engagement in Children and Young People with Complex Needs Vogiatzidou/Ockelford/Himondides/Weich	P0169 The Influence of Musical Training on the Phonological Loop and the Central Executive Ramachandran/Neighan/Graetzl
P0022 An Analysis of the Affective Content of the Second Movement of Beethoven's Pathétique Using an Acoustic Ethological Model Albrecht/Huron	P0095 International semantic meanings of popular music genre: A comparison of the extra-musical associations with German folksy music, country, hip-hop, and punk in German versus Americans Shvey/Kristen	P0174 Rumination and the effectiveness of mood induction with the use of music and speech Kantor/Martyuska/Dobrowaska
P0025 Brain Activity accompanying Melody and Rhythm Processing: Comparison of Auditory Neuropathy with Musicians and Non-Musicians Hahbi/Starr	P0099 Emotion classification of Western contemporary Music: Identifying a representative feature set Beveridge/Knox/MacDonald	P0177 Music as Space of Possibility Sabery/Troge
P0028 On Detecting Different Levels of Sensorimotor Activity in Musicians and Non-Musicians during Musical Direction: Evidence from Fractal ECG Analysis Hadjidimitrou/Zacharakis/Douligeris/Panoulas/Hadjileontiadis/Panas	P0102 How we hear chords: assessing the perceptual integrity of musical chords Tsany	P0185 Health behaviours, life-style choices and mood states amongst music students in the Department of Music at the University of Pretoria Panebianco-Warrens
P0032 Can background music and caregiver singing benefit people with dementia? Results of a study in a Scottish care home. Dennis/Moran	P0107 Effect of Transposition on Pitch Memory between Songs Bartlett/Henry/Moore	P0193 The role of personality in the appreciation of negative emotions in music. Ladini/Schellenberg/Huron
P0036 The significance of motion for infants' perception of visual rhythm Brandon/Saffran	P0111 Investigations of Japanese mothers' musical involvement at home, feeling toward childrearing, and expectations toward 1-year-olds' music programs. Adachi/Matsuda/Iwai/Terada	P0198 Spatial properties of perceived pitch Sonnadara/Hansen/Gonzalez/Burkitt/lyons
P0040 Dyadic entrainment and interaction in African dance Himberg/Thompson	P0116 Reestablishing Speech Understanding - a Study of the Potential Cortical Plasticity in the Brain Pettersen/Mortensen/Gjedde/Vuust	P0202 Transformative experience through voice lessons in later life Cohen/Kleinman
P0044 Responses to foreign musics as windows into social cognition: a preliminary study on ethnic and national stereotypes Itari	P0124 Investigating relationships between melodic intervals, body movement and heart rate variability Krantz/Theorall/Kreutz/von Ossietzky/Ericson	P0208 For a grammar of vocal gestures VITALE
P0049 Dimensions and Perspectives of Musical Self-concept Psychiger/Olbertz/Gruber	P0127 Development of singing: A critical review and directions for future research Friend/Tranor/Brown	P0217 Personality and preferences for musical instruments. Frank
P0052 Hierarchical Sequential Memory for Music: A Cognitively-Inspired Approach to Generative Music Maxwell/Pasquier/Eigenfeldt	P0130 Beyond Miyajima: Messiaen's Synaesthesia in Sept haikai; and Beyond Jono	P0219 The relationship between instrumental experience and social cognition - a study on transfer effects Kopiez/Lehmann/Rodehorst
P0055 Extension of the SRNN Melody Recognition Modeling Framework Vempala/Maida	P0135 The effect of tactile interaction between the finger and an object while expressing samba rhythm Matsumuro/Fujihashi	P0222 How do the adult's interaction modes affect infant's vocal activity? Observation during the diaper change routine Adressi/Vojta/Di Bari/Malavasi
P0058 The perception of implicit vs. explicit harmony: Evidence from sing-back reaction times Kim/Ashley	P0138 Tension design analysis as listening analysis strategy for contemporary music Lock	P0231 A qualitative investigation of a collaborative music project involving individuals with mental health problems and professional musicians De Simone/MacDonald
P0062 Musical expertise and the ability to imagine expressive timing and dynamics Bishop/Balles	P0141 A formal framework for representing and classifying theme-variation relationships Hiraga/Shimozaki	P0234 SOUND GESTURES: EXPLORING THE EFFECT OF CONDUCTING ON MUSIC LISTENING Pice/Morrison

THURSDAY SCHEDULE AT A GLANCE			
REGISTRATION - Kane Hall Lobby			
8:00-8:30AM			
Session Rooms	Kane 110	Gowen 201	Smith 120
SESSION 11 8:30-10:30	SYMPOSIUM: Music Health and Wellbeing: Therapy, Education and Communication	EDUCATION 2	AUDITORY PERCEPTION 2
10:30-11:00AM	BREAK		
SESSION 12: 11:00AM-12:30PM	SOCIAL PSYCHOLOGY 4	DEVELOPMENT	AUDITORY PERCEPTION 3
12:30-1:00PM	ICMPC11 BUSINESS MEETING ALL DELEGATES WELCOME KANE 110		
12:30-2:00PM	LUNCH		
SESSION 13: 2:00-4:00PM	SYMPOSIUM: Music Health and Wellbeing: Clinical and Applied Contexts	INFANT DEVELOPMENT 1	RHYTHM & TIMING 1
4:00-4:30PM	BREAK		
SESSION 14: 4:30-5:30PM	PERFORMANCE	INFANT DEVELOPMENT 2	RHYTHM & TIMING 2
5:30-6:30PM	POSTER SESSION 3 WALKER AMES ROOM		

THURSDAY 26th August Morning Session

8:00-8:30AM	REGISTRATION - Kane Hall Lobby			
	Kane 110	Gowen 201	Gowen 301	Smith 120
	SYMPOSIUM: Music Health and Wellbeing: Therapy, Education and Communication Convenor: Raymond MacDonald Discussant: Scott Lipscomb	EDUCATION 2	PERFORMANCE 2	AUDITORY PERCEPTION 2
8:30	SYM51: What Is Music Health and Wellbeing and Why Is It Important? Raymond MacDonald, Laura A. Mitchell, Gunter Kreutz	PA089 Level of Musical Training in a University Sample: Implications for Current Methodologies Kathryn Schenk, Karen Sullivan, Doug Mahar	PA071 Motor Expertise Influences Perceptual Accuracy in String Musicians Clemens Wöllner, Rouwen Cañal-Bruland	PA099. Modeling Human Brain Activity Associated with Chronologically Dynamic Melodic Expectations Richard Randall, Gustavo Sudre
9:00	SYM52: Music and Rehabilitation: Neurological Approaches A. Blythe LaGasse, Michael H. Thaut	PA077 Extending the RAN Task to Pitches in the Prediction of Musical Sight-Reading Performance Anna K. Tirovolas, Ron W. Stringer, Daniel J. Levitin	PA079 Historically Informed Practice: Musical Decision-Making in Baroque Violin Music Daniel Bangert, Emery Schubert, Dorottya Fabian	PA168 A Computational Model of Pitch Streaming and Dissonance Neil McLachlan
9:30	SYM53: Music Instruction and Children's Intellectual Development: The Educational Context of Music Participation Eugenia Costa-Giomi	PA078 Musical Training Facilitates Brain Plasticity: Short-Term Training Effects on Sensorimotor Integration C. Carolyn Wu, Vanessa K. Lim, Jeffrey P. Hamm, Ian J. Kirk	PA061 Exploring the Relationship Between Voice Leading, Harmony, and Intonation in a Cappella SATB Vocal Ensembles Johanna Devaney, Jonathan Wild, Peter Schubert, Ichiro Fujinaga	PA063 Brainstem Encoding of Consonant and Dissonant Intervals Kyung Myun Lee, Erika Skoe, Nina Kraus, Richard Ashley
10:00	SYM54: Embodied Musical Communication: Evidence from Singing, Dancing and Musical Instrument Playing Jane Davidson	PA179 The Effect of Background Variables on the Competency Dimension of "Perceiving and Contextualising Music" Anne-Katrin Jordan, Andreas C. Lehmann, Jens Knigge	PA127 The Effect of Transient Perturbation of Auditory Feedback on the Control of Keystroke Movements During Playing the Piano Shinichi Furuya, John F. Soechting	PA043 Repetition Detection Across Multiple Exposures Elizabeth Hellmuth Margulis
10:30-11:00AM	Break			
	SOCIAL PSYCHOLOGY 4	DEVELOPMENT	MUSIC & LANGUAGE 1	AUDITORY PERCEPTION 3
11:00	PA174 Musical Group Interaction in Children Can Promote Empathy Through Shared Cognitive Mechanisms Tal-Chen Rabinowitch, Ian Cross, Pamela Burnard	PA178 Young Children's Song-Making: An Analysis of Patterns of Use and Development Margaret S. Barrett	PA081 Modular Processing? Phonetic Information Facilitates Speech and Song Imitation James T. Mantell, Peter Q. Pfordresher	PA147 A Cognitive Test of Interactive Music Listening Grace Leslie, Olivier Warusfel
11:30	PA032 Drumming Together Increases Activity in the Caudate and Prosocial Behavior --- If Drumming Comes Easy I. Kokal, A. Engel, Sebastian Kirschner, C. Keyzers	PA096 Analysis of Timing in Children's Music Reading Performances Helga Rut Gudmundsdottir	PA145 A Cross-Domain Model? Grouping of Phonemes into Syllables by a Model of Melodic Segmentation Geraint A. Wiggins	PA047 The Role of Familiarity in the Perception of Dissonance for Musical Chords David J.T. Marco, Neil McLachlan, Sarah J. Wilson
12:00	PA157 Synchrony, Compliance, and Destructive Obedience Scott S. Wiltermuth	PA139 Investigating Age Related Differences in Timbre Representation and Discrimination Leen De Bruyn, Dirk Moelants, Marc Leman	PA069 An Investigation of the Acoustic Vowel Space of Singing Evan D. Bradley	PA172 Accuracy Gains in Relative Pitch Perception Conferred by Presentation of Congruent Non-Auditory Information Frank A. Russo, Michael Maksimowski
12:30-1:00PM	ICMPC Business Meeting - All Delegates Welcome Kane 110			
12:30-2:00PM	LUNCH			

THURSDAY 26th August Afternoon Session

	Kane 110	Gowen 201	Gowen 301	Smith 120
	<p>SYMPOSIUM: Music Health and Wellbeing: Clinical and Applied Contexts Convenor: Raymond MacDonald Discussant: Kris Chesky</p>	<p>INFANT DEVELOPMENT 1</p>	<p>MUSIC & LANGUAGE 2</p>	<p>RHYTHM & TIMING 1</p>
2:00PM	<p>SYM61: Investigating the Effects of Music on Experimentally-Induced Pain Laura A. Mitchell, Raymond MacDonald</p>	<p>PA009 "Watch and Listen to the Singer:" Perception of Face-Voice-Song Associations by Infants and Adults Eugenia Costa-Giomi</p>	<p>PA041 The Speech-to-Song-Illusion: Empirical Findings Simone Falk, Tamara Rathcke</p>	<p>PA123 A Detuned Simple-Ratio Attractor in Production of Cyclic Two-Interval Rhythms Bruno H. Repp, Justin London, Peter E. Keller</p>
2:30PM	<p>SYM63: Psychoneuroendocrine Effects of Musical Behaviour on Health and Wellbeing --- An Overview of Research Gunter Kreutz, Cynthia Quiroga Murcia, Stephan Bongard</p>	<p>PA016 Participation in Active Infant Music Classes Accelerates Acquisition of Scale Structure Knowledge David Gerry, Laurel J. Trainor, Andrea Unrau</p>	<p>PA102 Further Factors Affecting Word Intelligibility in Sung Phrases Randolph Johnson, David Huron, Lauren Collister</p>	<p>PA082 The Role of Attention in Simultaneous Intrapersonal and Inter-Agent Coordination Peter E. Keller, Tim Schroder</p>
3:00PM	<p>SYM64: Researching the Relationship Between Health Psychology and Community Music in Diverse Settings Alexandra Lamont, Michael Murray</p>	<p>PA039 Challenging Infants' Apparent Bias for Speech Marieve Corbeil, Sandra Trehub, Isabelle Peretz</p>	<p>PA091 Where Weird Is Wonderful: Incongruities and Aesthetics Across Music and Language Cara R. Featherstone, Catriona M. Morrison, Mitch G. Waterman, Lucy J. MacGregor</p>	<p>PA029 Temporal Coordination in Duet Performance Janeen Loehr, Caroline Palmer</p>
3:30PM	<p>SYM62: Music: A Non-Pharmacological Intervention in Clinical Pain Patients Guenter Bernatzky, Michaela Presch, Werner Kullich</p>	<p>PA151 Can Prospective Parents Differentiate Between an Infant's Musical and Linguistic Babblings? Mayumi Adachi</p>	<p>PA030 Musical Modality in Spontaneous and Acted Speech Dicky Gilbers, Laura van Eerten</p>	<p>PA008 Tapping Doesn't Help: A Dissociation Between Motor Behavior and Tempo Judgment Justin London</p>
4:00-4:30PM	Break			
	PERFORMANCE	INFANT DEVELOPMENT 2	MUSIC & LANGUAGE 3	RHYTHM & TIMING 2
4:30PM	<p>PA035 IF --- A 5-Year-Old Drummer Prodigy Simone Dalla Bella, Jakub Sowinski</p>	<p>PA049 Hearing Two Objects at Once: Segregation of Simultaneous Auditory Objects by Harmonic Mistuning in Infants Nicole A. Folland, Blake E. Butler, Nicholas A. Smith, Laurel J. Trainor</p>	<p>PA109 Probabilistic Finite-State Grammars of Text-Tune Association Panayotis Mavromatis</p>	<p>PA134 Spontaneous vs Intentional Entrainment to a Musical Beat Alexander P. Demos, Roger Chaffin, Kerry L. Marsh</p>
5:00PM	<p>PA170 A Phonotactics of Drum Patterns Richard Ashley</p>	<p>PA022 Differentiating People by Their Voices: Infants' Perception of Voices from Their Own Culture, a Foreign Culture and a Foreign Species Rayna H. Friendly, Drew Rendall, Laurel J. Trainor</p>	<p>PA015 Metrical Hierarchies and Musical nPVI: A Re-Analysis of Patel and Daniele Justin London, Katherine Jones</p>	<p>PA149 A Kinematic Model for Perceived Musical Tempo Aysu Erdemir, Erdem Erdemir, John Rieser</p>
5:30-6:30PM	POSTER SESSION 3 Kane Hall Walker Ames Room			

POSTER SESSION 3
Thursday, 8/26/10
KANE HALL - WALKER AMES ROOM
5:30-6:30PM

P0003 The Influence of Distortion and Thirds on the Perception and Restoration of Power Chords Juchiniwicz/Siveman	P0067 Influence of familiarity with a co-performer's part on synchronization in musical ensembles Uhlig/Keller	P0142 Melodic expectancy: Fitting pitch space and forecasting what follows next Anta
P0007 Joint drumming in Brazilian and German preschool children: synchronization skills and prosocial effects Kirschner/Ilari/Tomasello	P0071 The Musical Time Warp - Psychological Time and Elapsed Duration During Music Listening Phillips	P0150 Changes in the perception of space and time while listening to music Schaefer
P0011 Unraveling musical training's impact on neural mechanisms of selective auditory attention Strak/Kraus/Abecassís/Ashley	P0075 Perceptions of Social Bonding and Autobiographical Songs Paul	P0153 Investigating Algorithmic Composition as a Pedagogical Tool Falthin/Dahlstedt
P0014 Faster decline of pitch memory over time in Congenital Amusia Williamson/McDonald/Deutsch/Griffiths/Stewart	P0080 Musical learning - Learning in the Choir Zadig	P0158 Archetypal Musical Patterns: What they are, how to find them, and what they tell us Anderson/Ashley
P0017 Animal Songs: Animal Music Doolittle	P0083 A Computational Approach to the Modeling and Employment of Cognitive Units of Folk Song Melodies using Audio Recordings Van Kranenburg/Zanetakis	P0164 Effects of the musical period on the pianist's body movement: Its time-series relationships with temporal expressions. Shoab/Adachi
P0020 Strategy to recruit degrees of freedom of proximal joint for increasing sound pressure level in expert drummers Fuji/Hirasawa/Kudo/Takamura	P0088 The MoKu grid: towards a complementary analysis of Movements and Music elements during the interactions among toddlers Ferrari/Adessi	P0167 TRAINING NEW LISTENERS FOR MUSIC Camara/Albaina
P0023 Effects of pitch register, loudness and tempo on children's use of metaphors for music Etani/Katz/Shen	P0093 Listener perceived quality of expensive and inexpensive cornets Disley/Batt	P0171 Violin Performance Achievement and Language Literacy in Five- to Seven-Year Olds in May/Brenner
P0026 Effects of Auditory Feedback Disruption on Singing Remembered Tunes Aysu/Simpson/Vehhagen/Rieser	P0096 Effects of Visual Presentation on Aural Memory for Melodies Bunwiri	P0175 Tracking the beat in Carter Poudrier
P0029 Color Harmonies and Color Spaces Used by Olivier Messiaen in Couleurs de la cité céleste Dworak	P0100 The Effect of Melodic Contour on Infants' Auditory Attention van Boven/Wentner	P0178 Are musical chills really caused by endogenous opioids? Examining Goldstein's 1980 Rigale
P0033 Comparative perceptions of lossy audio compression on different music styles Disley/Duck	P0103 Altered Auditory Feedback, Self-attribution, and the Experience of Agency in Sequence Production Couchman/Pfordresher	P0182 Self-regulation, music and cognitive performance: participant self-selection of music varies as a function of task requirements Huseini/Toukhsati
P0037 Auditory perceptual learning in musicians and non-musicians: Neural evidence Seppänen/revanillemi/Pesonen	P0109 Examination of Auditory Preferences in Mice Davis/ESSig	P0187 A randomized controlled trial evaluating the effects of music and animal-assisted therapies on depression in elderly individuals Patterson/Toukhsati/Barber/O'Connor
P0042 Music Training and Reading Readiness: Examining a Causal Link Tsang/Goldstein/Conrad	P0114 Interactions between cognition and emotion: influences of musical certainty on perceived emotions and, vice versa, influences of musical emotions on certainty in decision-making Timmers/Philippou	P0199 Consonance/Dissonance - A historical Perspective Hofmann-Engl
P0047 The Effect of Tonal Context in Melodies on Memory for Single Tones Vuuren/Schmuckler	P0118 Music Circle: A means for developing social-emotional skills in 2nd grade students Lipscomb/Josephson/Lapp/Lundell/Scripps/Sienkiewicz	P0204 Body Music: When Dancing Drums Beckett
P0050 Examining the Effects of Active Music Therapy on Post-Stroke Recovery Ala-Ruona/Bamberg/Erkkila/Fachner/Parantainen	P0122 Perceptions of Tension in Music Among Senior Adults Lane	P0214 Spectral pitch distance and microtonal melodies Milne/Precht/Laney/Sharp
P0053 The impact of low-level and high-level features on audio-based modelling of perceived emotions in music Eroglu/Carillo/Torvalainen	P0125 The pedagogical utility of psychoacoustic precepts in the teaching of first-year music theory Ho	P0220 Musicians on stage - towards a typology of stage entrance behaviour in violinists Piatz/Kopiez
P0056 Applying the three factor model of adolescent music listening to examine the use and importance of music to Singaporean adolescents Ng/Toukhsati	P0128 Perception and production of complex musical sequences Prince/Pfordresher	P0225 Noise and fidelity - poles apart? Noise as an active medium for communicating physical traces of music makers. Steen Williams
P0059 Affective Associations of Lyrics with Modality and Dynamics Tiemann/Huron	P0136 Communication and Rehearsal Strategies in Chamber Ensembles James	P0226 Cadenza as music projection of rhyme in Serbian Romantic Lied Petrovic
P0064 Rhythmic contrast in historical music performances as compared to contemporary ones Rajlu/Ross	P0139 Performance micro-gestures related to musical expressiveness Kim/Demya/Moelants/Leman	P0233 Noise levels in NASM Accredited Schools of Music. Who's Responsible? Chesky

FRIDAY SCHEDULE AT A GLANCE			
REGISTRATION - Kane Hall Lobby			
	Kane 110	Gowen 201	Gowen 301
8:00-8:30AM Session Rooms			Smith 120
SESSION 15: 8:30-10:30AM	INVITED SYMPOSIUM: Motivating music in cultural context: Interdisciplinary perspectives on participation and learning.	NEUROSCIENCE 1	MOVEMENT IN PERFORMANCE HEALTH
10:30-11:00AM	BREAK		
SESSION 16: 11:00AM-12:30PM	SYMPOSIUM: Music as a social integrative tool.	NEUROSCIENCE 2	MOVEMENT AUDITORY PERCEPTION 4
12:30-2:00PM	LUNCH		
SESSION 17: 2:00-4:00PM	SYMPOSIUM: Music as affect regulation in everyday life.	AESTHETIC PERCEPTION	PERFORMANCE 4 AUDITORY PERCEPTION 5
4:00-4:30PM	Break		
4:30-5:30PM	KEYNOTE ADDRESS Spatiotemporal Music Cognition Petri Toivola KANE HALL Room 130		
6:00-8:00PM	CLOSING RECEPTION Rainier Vista		

FRIDAY 27th August Morning Session

8:00-8:30AM		REGISTRATION - Kane Hall Lobby			
		Kane 110	Gowen 201	Gowen 301	Smith 120
		INVITED SYMPOSIUM: Motivating music in cultural context: Interdisciplinary perspectives on participation and learning. Convenor: Jane Davidson Discussant: Patricia Campbell	NEUROSCIENCE 1	MOVEMENT IN PERFORMANCE	HEALTH
8:30	SYM71: Music in Our Lives: Investigating 12 Years of Musical Engagement Jane Davidson, Robert Faulkner	PA013 Individual Differences in Rhythmic Abilities: Behavioral and fMRI Studies Jessica A. Grahn, Dirk Schuit	PA085 Effects of Tempo on Bow Arm and Center of Mass Movements in Highly Skilled Cellists and Their Pedagogical Implications Erika Donald, Marcelo M. Wanderley, Isabelle Cossette	PA065 The Relationship Between Music and Health: A Cross Cultural Study Tara French, Raymond MacDonald, Jane Davidson	
9:00	SYM72: What Makes Me Venda? Motivations for Teaching and Learning Musical Culture Andrea Emberly	PA053 Mechanisms of Beat Perception: Top-Down Control of Rhythm Interpretation Modulates Early Auditory Responses John R. Iversen, Aniruddh D. Patel	PA140 Mass Balancing Oscillations: An Indication of Expertise in the Bowing of Violinists --- A Quantitative Micromotion Study Julia von Hasselbach, Wilfried Gruhn, Albert Gollhofer	PA124 Music Perception and Musical Behaviors in Children and Adolescents with ASD Anjali Bhatara, Eve-Marie Quintin	
9:30	SYM73: Motivating and Motivating 'Tradition': Children's Participation and Performance in a Balinese Dance Studio Jonathan McIntosh	PA031 Theta Band Oscillations During Simultaneous Processing of Music and Language Elisa Carrus, Stefan Koelsch, Joydeep Bhattacharya	PA088 Violinists Experience a Relatively Large Chin Force During Musical Performances Hiroshi Kinoshita, Satoshi Obata	PA126 Music and Pain Perception: Investigating the Role of Attention Laura A. Mitchell, Jeffrey S. Mogil, Daniel J. Levitin	
10:00	SYM74: Relatedness in Vocal Events: The motivation for Singing in Adult Community Settings Robert Faulkner, Jane Davidson	PA103 Differences in Brain Responses to Vowels and Musical Intervals Elika Bergelson, Michael Shvartsman, William Idsardi	PA125 The Left Finger Force During Violin Vibrato Satoshi Obata, Hidehiro Nakahara, Takeshi Hirano, Hiroshi Kinoshita	PA074 Sonata Analgesica: Pain, Music and the Placebo Effect Eduardo A. Garza-Villarreal, Elvira Brattico, Lene Vase, Leif Ostergaard, Peter Vuust	
10:30-11:00AM		Break			
		SYMPOSIUM: Music as a social integrative tool. Convenor: Stephanie Stadler Elmer Discussant: Mayumi Adachi	NEUROSCIENCE 2	MOVEMENT	AUDITORY PERCEPTION 4
11:00	SYM101: Ubiquitous Music Learning Environment Scenario Analysis Mikko Myllykoski	PA001 Keeping an Open Mind's Eye: Mediation of Cross-Modal Inhibition in Music Conductors Donald Hodges, W. David Hairston, Joseph Maldjian, Jonathan Burdette	PA003 Influence of Musical Features on Characteristics of Music-Induced Movements Birgitta Burger, Marc R. Thompson, Suvi Saarikallio, Geoff Luck, Petri Toiviainen	PA150 The Effect of Scale Degree Modifications on Average Interval Size David Huron, Matthew J. Davis	
11:30	SYM102: Does Music Enhance Social Inclusion? Stefanie Stadler Elmer, Raffaella Bissig, G.F. Welch	PA034 Music and Action: Do They Share Neural Resources? Daniela Sammler, Eleanor E. Harding, Alessandro D'Ausilio, Luciano Fadiga, Stefan Koelsch	PA054 The Impact of the Bass Drum on Body Movement in Spontaneous Dance Edith Van Dyck, Dirk Moelants, Michiel Demey, Pieter Coussement, Alexander Deweppe, Marc Leman	PA136 Applying the Schematic Knowledge of the Musical Genres to Enhance Audio-Based Models of Emotions in Music Tuomas Eerola	
12:00	SYM103: Game-Based Learning in Music: Designing for Children with ADHD Pirkko A. Paananen	PA113 The Rewards of Music Listening: The Role of Midbrain Dopamine in Musical Anticipation Line Gebauer, Peter Vuust	PA135 Exploring the Characteristics of Body Movements Contributing to Ensemble Coordination Kenji Katahira	PA005 Effect of Direction and Rate of Acoustic Intensity Change on Event-Related Skin Conductance Response Kirk N. Olsen, Catherine J. Stevens	
12:30-2:00PM		LUNCH			

FRIDAY 27th August Afternoon Session

	Kane 110	Gowen 201	Gowen 301	Smith 120
	<p>SYMPOSIUM: Music as affect regulation in everyday life. Convenor: Suvi Saarikallio Discussant: Alexandra Lamont</p>	<p>AESTHETIC PERCEPTION</p>	<p>PERFORMANCE 4</p>	<p>AUDITORY PERCEPTION 5</p>
2:00PM	<p>SYM91: Connections Between Music-Related Emotional Self-Regulation and General Emotionality Suvi Saarikallio, Katja Loytynoja</p>	<p>PA023 Expression and Perception of Formal Structure in an Unmeasured Prelude for Harpsichord Meghan Goodchild, Bruno Gingras, Pierre-Yves Asselin, Stephen McAdams</p>	<p>PA017 The Magaloff Corpus: An Empirical Error Study Sebastian Flossmann, Werner Goebel, Gerhard Widmer</p>	<p>PA073 26 Years of Music Perception: Trends in the Field Anna K. Tirovolas, Daniel J. Levitin</p>
2:30PM	<p>SYM92: MP3-Players as a Technology of Affect Regulation Marie Strand Skaanland</p>	<p>PA128 Do the Words Get in the Way? Verbalizing and Recognizing Sound Quality of Music Performers Helen F. Mitchell, Raymond MacDonald</p>	<p>PA 055 Altered Auditory Feedback Effects on Keyboard and Singing Performance Peter Q. Pfordresher, Thomas Varco</p>	<p>PA072 An Exploration of the Importance of Phase in Polyphonic Processing and Analysis Brian King, Les Atlas</p>
3:00PM	<p>SYM93: The Function of Music in the Context of Non-Suicidal Self Injury and Suicidality in Adolescents Thomas Stegemann</p>	<p>PA052 "Looming Tunes": Effects of Intensity Direction, Tempo and Tonality on Loudness Change in Melodies Catherine J. Stevens, Roger T. Dean, Freya Bailes, Kirk N. Olsen</p>	<p>PA075 Playing by Ear at 95: A Case Study Eleanor Selfridge-Field</p>	<p>PA060 Approaching an Audience Model of Listening Experience Finn Upham, Stephen McAdams</p>
3:30PM	<p>SYM94: Affect Regulation with Music: A Diary Intervention Study Annelies van Goethem</p>		<p>PA114 Embodied Effects on Musicians' Memory of Highly Polished Performances Kristen T. Begosh, Roger Chaffin, Luis Claudio Barros Silva, Jane Ginsborg, Tania Lisboa</p>	<p>PA167 Perceptual and Neural Representation of the Temporal Attribute of Timbre Blair Bohannon, Hiroko Terasawa, Steinunn Arnardottir, Marcos Perreau-Guimaraes, Patrick Suppes</p>
4:00-4:30PM	Break			
4:30-5:30PM	<p>KEYNOTE ADDRESS Spatiotemporal Music Cognition Petri Toiviainen KANE HALL Room 130</p>			
6:00-8:00PM	<p>CLOSING RECEPTION Rainier Vista</p>			