

The 2019 biennial meeting of the
Society for Music Perception and Cognition

SMPC | 2019

CONFERENCE PROGRAM

Edited by

PETER MARTENS, FINN UPHAM
and **MORWAREAD FARBOOD**



NEW YORK UNIVERSITY

New York City
August 5-7, 2019

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Welcome Address

It is our great pleasure to welcome you to the 2019 meeting of the Society for Music Perception and Cognition, hosted by New York University. It's an exciting time for NYU, which has recently seen the development of new interdisciplinary endeavors in music and science. The Music and Audio Research Laboratory (MARL), which originated as the research arm of the Music Technology Program at NYU and has music cognition as one of its focus areas, is now an official Center at NYU. This past spring, NYU and the Max Planck Institute for Empirical Aesthetics in Frankfurt established the Max Planck-NYU Center for Language, Music and Emotion (CLaME). We're thrilled to be able to host SMPC 2019 at NYU and hope that both SMPC and the university will benefit from the potential research cross-pollination and collaboration opportunities that will arise from the conference events.

We had a record number of submissions this year, resulting in 156 talks, 164 posters, and 7 symposia on the program. We are also excited to have a large international contingent, hailing from around the world. Back by popular demand are the faculty-student lunches, as well as two early career panels. There will also be a panel featuring journal editors and a seminar on applying to grad school. We have two big social events planned: our opening reception on August 5 and a Circle Line dinner cruise around Manhattan on August 6. As you experience the conference, please feel free to add your comments and reflections on the SMPC conference Facebook page and on Instagram and Twitter (#smpc2019).

You will also notice a shorter format for both the conference itself and the paper presentations compared to recent years. In order to make it financially accessible for as many attendees as possible, we limited the conference events to three days and secured dorm housing to help reduce travel costs. We shortened the talk time slots to 15 minutes to allow us to remain inclusive in the more limited time frame. We also opted for a dinner cruise instead of a traditional banquet to provide an opportunity for SMPC attendees to experience New York City while connecting with each other in a more open social format.

This conference would not be possible without the help of the many colleagues and administrative staff who contributed to all aspects of the conference. We are able to present a diverse and extensive program thanks to our 88-person scientific committee and meta-reviewers, whose contributions made it possible to assign three reviews per submission. Special thanks also to the administrative and technical staff in the Department of Music and Performing Arts Professions, the Steinhardt School, and the Kimmel Center, whose time and dedication have been crucial to the success of this conference.

Sincerely,

Mary Farbood and Johanna Devaney, Conference Chairs

Peter Martens, Program Chair

Finn Upham, Publicity and Publication Chair



Committees

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David Baker, Student Member

Supporting Organizations

NYU Department of Music and Performing Arts
Professions
NYU Steinhardt School of Culture, Education, and
Human Development
Society for Music Perception and Cognition

Travel Award Recipients

Congratulations to all the SMPC Travel Award Recipients for their excellent submissions

Tanushree Agrawal
Gladys Heng
Talia Liu
Jessica Nave-Blodgett
Tzu-Han Cheng
Yeoeun Lim
Neerjah Skantharajah
Alissandra Reed
Lindsay Warrenburg

Conference Information

Check-in and Registration: Early check-in and registration will be available Sunday, August 4 from 2pm to 8pm in the lobby of the Education Building at 35 W. 4th Street. On August 5-7 the registration desk will be located in the Kimmel Center lobby. On August 5, it will be open from 8am to 8pm; on August 6, it will be open from 8:30am to 5pm; on August 7, it will be open from 8:30am to noon.

Wi-Fi: Guest Wi-Fi access is available in the Kimmel Center. The network password, which is changed weekly, will be available at the registration desk and posted on signs in all of the presentation spaces. Conference attendees can also connect to the internet using eduroam if their home institution has enabled eduroam authentication (IdP). For more information on eduroam see <https://www.eduroam.org>.

Social Media: The hashtag for the conference is #SMPC2019. To discuss a specific talk session, add the session code #SMPC2019 #E4 to help organize content. Feel free to link to abstracts posted on the website as needed. If you would like the tweet to be retweeted by the SMPC2019 account, please mention us @smpc2019.

Lactation Room: A lactation room will be made available upon request. Please speak to a staff member to coordinate.

Talk Presentation Information

Presentation Equipment: You have the choice of using your own laptop or a Windows-based laptop in the presentation room. If you are not using your own laptop, you must bring your slides on a USB drive or have it accessible on the internet so it can be loaded onto the room machine prior to your talk. If you are using your own laptop, the available connections are both VGA and HDMI; please bring any adapters necessary for your machine. NOTE: the aspect ratio of all projectors in the Kimmel Center is 16:9; please format your presentations accordingly to prevent information from being obscured or other visual distortions.

Presentation Setup: All presenters must test their setup or upload their files to the room computer during one of the breaks prior to their session. Presentation rooms will be available in the mornings starting at 8:30am.

Presentation Timing and Chairing: Each spoken presentation will have a session chair, who will introduce speakers by name, affiliation, and talk title. If you are not the primary author and are presenting, please let the chair know so that you can be introduced correctly. Talks are 12 minutes, with 3 minutes for questions and transition. The chair will communicate timing with the following:

- 1 bell = 2 minutes left
- 3 bells = time is up
- ongoing bell ringing = you have used up even your Q&A time and are about to eat into the next presentation. You are done.

Poster Presentation Information

All poster sessions take place on the 10th floor of the Kimmel Center, in the Rosenthal Pavilion. Those presenting the afternoon of Tuesday, August 6 must put up their posters in the designated locations between 1:00-3:00pm on August 6. Those presenting the morning of Wednesday, August 7 must put up their posters between 9:00-10:30am on August 7. Each posterboard space will be labeled, and the precise posting locations for each presenter will be available on-site at the registration desk and Rosenthal.

Conference Events

In addition to talks and poster sessions, there are several conference events that attendees are encouraged to attend.

Opening Reception

Following the Keynote and President's Address in Loewe Theater in August 5th, all attendees are welcome to the opening reception. Hors d'oeuvres, drink tickets, and a live jazz trio will be in the Rosenthal Pavilion, 10th floor of the Kimmel Center, starting at 6:45 PM.

Lunch Time Forums

Three forums on aspect of academic life are scheduled during the lunch breaks:

Grad Student Forum

A panel of grad students and postdocs share their experience in navigating grad school via Q&A, coordinated by SMPC student board member, David Baker.

Early Career Forum

A panel early career researchers share their experience getting established via Q&A, coordinated by SMPC student board member, David Baker.

Meet the Editors Panel

This session will give an overview of trends in academic publishing with a focus on the journal *Music Perception*. There will be time for Q&A and an opportunity to meet some of the editors. Coordinated by Kate Steven, Editor of *Music Perception*.

Dinner Cruise

The conference dinner cruise is on Tuesday evening. Ticket holders are encouraged to go directly from the last poster session to the port for boarding.

By Taxi

Use the following address as the destination if hailing a taxi or Uber:

Circle Line Sightseeing Cruises
Pier 83, W 42nd St, New York, NY 10036

By Subway

- Walk to the W. 4th Street subway station. The closest entrance to this station from the Kimmel Center is on the corner of W. 3rd Street and 6th Avenue (5 minute walk).
- Take an uptown (Manhattan or Queens-bound) A, C, or E train to Times Square 42nd St.
- Navigate to 42nd Street from the subway station.
- Walk towards 12th Avenue while traveling down 42nd Street. Pier 83 will be just past 12th Avenue on the Hudson River.

Be sure to check the MTA homepage at <https://new.mta.info> to see if there are any service changes. An MTA worker will be available at W. 4th Street station should you have any questions or are in need of directions to Times Square

By Bus from Midtown

From 42nd Street, take the M42 bus going West, directly to the Circle Line Pier. From 49th Street, take the M50 bus directly to the Circle Line Pier.

Keynote

The keynote address for SMPC 2019, *Fire and Ice: A Case Study for the Sounds of Poetry Viewed as Music*, will be given by Fred Lerdahl, Professor Emeritus at Columbia University, in Loewe Theater at 5:30 PM on August 5th.

Abstract

The sounds of poetry, like those of music, combine perceptually into hierarchically organized structures, making it possible to treat poetic sounds as if they were music. Using Ray Jackendoff's and my cognitively oriented music theory along with contemporary work in generative phonology, I explore this idea by developing a rule system that assigns to poetic lines the following structures: word groupings, stress and metrical grids, syllable durations, intonation contours, and hierarchical patterns of syllabic repetition and contrast. I illustrate these structures through an analysis of a short poem by Robert Frost, *Fire and Ice*. Three audio readings of the poem are compared to the analysis. In addition to providing a systematic method of poetic analysis, this study reveals structural features that poetry and music do and do not share. The talk closes with a presentation of my piece *Fire and Ice*, which is based in part on the foregoing poetic analysis and audio readings.

Biography

Fred Lerdahl's music has been commissioned and performed by major chamber ensembles and orchestras in the United States and around the world, and he has been resident composer at leading institutions and festivals. His music is published by Schott Music Corporation and has been widely recorded for various labels including Bridge Records, which is producing an ongoing series of his music. Lerdahl is a member of the American Academy of Arts and Letters.

His seminal book *A Generative Theory of Tonal Music*, co-authored with linguist Ray Jackendoff, is a foundational document in the cognitive science of music. His second book, *Tonal Pitch Space*, which extends ideas from the earlier book, won the 2003 distinguished book award from the Society for Music Theory and an ASCAP-Deems Taylor award. A third book, *Composition and Cognition: Reflections on Contemporary Music and the Musical Mind*, based on his 2011 Bloch Lectures at UC/Berkeley, brings together his dual activity as composer and theorist; it will be published in November 2019. He has also published many articles in music theory and cognition, including "Timbral Hierarchies," "Cognitive Constraints on Compositional Systems," "Atonal Prolongational Structure," and "Modeling Tonal Tension" (co-authored with music psychologist Carol Krumhansl).

Lerdahl studied at Lawrence, Princeton, and Tanglewood. He taught at UC/Berkeley, Harvard, and Michigan, and from 1991 to 2019 he was Fritz Reiner Professor of Musical Composition at Columbia, where he directed the composition program for 20 years.



SMPC Code of Conduct

The Society for Music Perception and Cognition is dedicated to providing a harassment-free conference experience for everyone regardless of gender, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age or religion. We do not tolerate harassment of conference participants in any form. Sexual language and imagery is not appropriate for any conference venue, including talks. Conference participants violating these rules may be sanctioned or expelled from the conference at the discretion of the conference organizers.

Harassment includes, but is not limited to:

- Verbal comments that reinforce social structures of domination (related to gender, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, or religion)
- Sexual images in public spaces
- Deliberate intimidation, stalking, or following
- Harassing photography or recording
- Sustained disruption of talks or other events
- Inappropriate physical contact
- Unwelcome sexual attention
- Advocating for, or encouraging, any of the above behaviour

Enforcement

Participants asked to stop any harassing behavior are expected to comply immediately. If a participant engages in harassing behaviour, event organizers retain the right to take any actions to keep the event a welcoming environment for all participants. This includes warning the offender or expulsion from the conference.

Event organizers may take action to redress anything designed to, or with the clear impact of, disrupting the event or making the environment hostile for any participants. We expect participants to follow these rules at all event venues and event-related social activities. We think people should follow these rules outside event activities too!

Reporting

If someone makes you or anyone else feel unsafe or unwelcome, please report it as soon as possible. Harassment and other code of conduct violations reduce the value of the SMPC meeting for everyone.

You can make a report either personally or anonymously.

Anonymous Report

You can make an anonymous report by filling out the form at: http://bit.ly/SMPC_report

We can't follow up an anonymous report with you directly, but we will fully investigate it and take whatever action is necessary to prevent a recurrence.

Personal Report

You can make a personal report by emailing any of the SMPC Board members:

- Elizabeth Margulis (President): margulis@princeton.edu
- Michael Schutz (Secretary): schutz@mcmaster.ca
- Erin Hannon (Treasurer): erin.hannon@unlv.edu

- Dominique Vuvan: d.vuvan@gmail.com
- Amy Belfi: amybelfi@mst.edu
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- Sarah Creel: screel@ucsd.edu
- Bob Slevc: slevc@umd.edu
- Psyche Loui: p.loui@northeastern.edu
- David Baker (student representative): davidjohnbaker1@gmail.com

When taking a personal report, we'll ask you to tell us about what happened. This can be upsetting, but you won't be asked to confront anyone and we won't tell anyone who you are.

SMPC leaders will be happy to help you contact hotel/venue security, local law enforcement, local support services, provide escorts, or otherwise assist you to feel safe for the duration of the event. We value your attendance.

SMPC 2019 Condensed Schedule

Location	August 5th, Day 1				August 6th, Day 2				August 7th, Day 3			
	KC 802	KC 905/907	KC 909	KC 914	KC 802	KC 905/907	KC 909	KC 914	KC 802	KC 905/907	KC 909	KC 914
9:00 AM	Registration open (Kimmel Lobby, from 8:00 AM)				Registration open (Kimmel Lobby, from 8:30 AM)				Registration open (Kimmel Lobby, from 8:30 AM)			
9:15 AM												
9:30 AM	Beat & Meter 1 [A1]	Crossing Cultures [A2]	Aging [A3]	Ensemble Performance 1 [A4]	Beat & Meter 3: Time [G1]	Harmony 2 [G2]	Neuroscience 1 [G3]	Effects of Music Training [G4]	Everyday Music in Infancy [M1]	Beat & Meter 6: Syncopation [M2]	Speech [M3]	Musical Expression in the Eye of the Beholder [M4]
9:45 AM												
10:00 AM												
10:15 AM	Beat & Meter 2 [B1]	Timbre 1 [B2]	Having Vision [B3]	Ensemble Perf 2: Improvisation [B4]	Beat & Meter 4: Processing [H1]	Learning [H2]	Neuroscience 2 [H3]	Absolutes [H4]	Poster session 3 [P3] (Rosenthal Pavilion, Kimmel 10th floor, with coffee & snacks from 10:00 AM-12:00 PM)			
10:30 AM												
10:45 AM												
11:00 AM	Coffee and snacks (available 10:00 AM-12:00 PM in KC 903)				Coffee and snacks (available 10:00 AM-12:00 PM in KC 903)				Poster session 4 [P4] (Rosenthal Pavilion, Kimmel 10th floor)			
11:15 AM												
11:30 AM	The Voice 1 [C1]	Timbre 2 [C2]	Personal Music Listening 1 [C3]	LIVELab Symposium [C4]	Memory [I1]	Melody 1: Topography [I2]	Embodiment [I3]	Open Science [I4]	Applying to Grad Schools Forum			
11:45 AM												
12:00 PM	The Voice 2 [D1]	The Listener [D2]	Personal Music Listening 2: Ethics [D3]	LIVELab Symposium, cont'd [D4]	Music Training 2: Language [J1]	Methodology [J2]	Music Therapy [J3]	Open Science, cont'd [J4]	Lunch break			
12:15 PM												
12:30 PM									Early Career Researcher Forum			
12:45 PM												
1:00 PM	Lunch break				Lunch break				Meet the Editors Panel			
1:15 PM												
1:30 PM									Perceived Emotion 1 [N1]			
1:45 PM												
2:00 PM									Coffee and snacks (available 3:00-5:00 PM in KC 903)			
2:15 PM												
2:30 PM	Ensemble Performance 3: Synchronization [E1]	Harmony 1: Expectation [E2]	Facial Emotion [E3]	Music Training and Executive Function [E4]	Social Interventions [K1]	Form 1 [K2]	Medical Interventions [K3]	Melody 2 [K4]	Perceived Emotion 2 [O1]	Expert Performance [O2]	Development 2 [O3]	ACTOR, cont'd [O4]
2:45 PM									Business meeting and Awards ceremony (Loewe Theatre, 35 W. 4th St)			
3:00 PM												
3:15 PM									Legend			
3:30 PM												
3:45 PM	Aesthetic Responses [F1]	Development 1 [F2]	Modeling the Brain [F3]	Music-Evoked Autobiographical Memories [F4]					Dinner cruise around Manhattan (See directions in program) Boarding at 7:00 PM, return to port at 10:30 PM			
4:00 PM												
4:15 PM									President's address and Keynote Lecture "Fire and Ice: A Case Study for the Sounds of Poetry Viewed as Music" by Fred Lerdahl (Loewe Theatre, 35 W. 4th St)			
4:30 PM												
4:45 PM									Opening reception (Rosenthal Pavilion, Kimmel 10th floor, to 8:45 PM)			
5:00 PM												
5:15 PM									Talks			
5:30 PM												
5:45 PM									Symposium			
6:00 PM												
6:15 PM									Poster session			
6:30 PM												
6:45 PM									Conference Event			
7:00 PM												
7:15 PM									Free time			
7:30 PM												
7:45 PM												
8:00 PM												

August 5th Talks

A1 Beat & Meter 1

KC802 9:30-10:15 AM

9:30 AM A1-1 **Recent experience effects in complex rhythm processing**

Carson G Miller Rigoli¹, Sarah C Creel¹

¹ University of California, San Diego

9:45 AM A1-2 **Recurrent timing nets for rhythmic expectancy**

Peter A Cariani¹

¹ Boston University

10:00 AM A1-3 **Children synchronize their finger taps to rhythms through iterated reproduction**

Karli Nave¹, Nori Jacoby², Jessica Mussio¹, Erin Hannon¹, Chantal Carrilo³, Laurel Trainor³

¹ University of Nevada, Las Vegas, ² Max Planck Institute for Empirical Aesthetics, ³ McMaster University

A2 Crossing Cultures

KC905/907 9:30-10:15 AM

9:30 AM A2-1 **The Stories Music Tells: Cross-Cultural Narratives for Wordless Music**

Elizabeth Margulis¹, Patrick Wong², Natalie Phillips³, Rhimmon Simchy-Gross¹, Gabrielle Kindig³, Devin McAuley³

¹ University of Arkansas, ² Chinese University of Hong Kong, ³ Michigan State University

9:45 AM A2-2 **Timbre's role in communicating emotions between performers and listeners from Western art music and Chinese music cultures**

Lena Heng¹

¹ McGill University

10:00 AM A2-3 **Similar acoustic events lead to strong emotional responses in music across cultures.**

Eleonora J Beier¹, Petr Janata¹, Justin Hulbert², Fernanda Ferreira¹

¹ University of California, Davis, ² Bard College

A3 Aging

KC909 9:30-10:15 AM

9:30 AM A3-1 **Psychological Mechanisms underlying musical emotions in dementia**

Gonçalo T Barradas¹

¹ Uppsala Universitet

9:45 AM A3-2 **Group singing improves psychosocial wellbeing in older adults**

Arla Good¹, Alexander Pachete¹, Gunter Kreutz², Alexandra Fiocco¹, Fran Copelli¹, Frank Russo¹

¹ Ryerson University, ² University of Oldenburg

10:00 AM A3-3 **Effects of short-term choir participation on speech-in-noise perception and auditory processing in older adults with hearing loss.**

Ella Dubinsky¹, Gabriel Nespoli¹, Emily A Wood¹, Frank Russo¹

¹ Ryerson University

A4 Ensemble Performance 1

KC914 9:30-10:15 AM

9:30 AM A4-1 **Role of ears, heads, and eyes in vocal duet performance**

Caroline Palmer¹, Frances Spidle¹, Erik Koopmans¹, Peter Schubert¹

¹ McGill University

9:45 AM A4-2 **Individual Musician's Spontaneous Performance Rates Affect Interpersonal Synchrony in Joint Musical Performance: A Dynamical Systems Model.**

Adrian S Roman¹, Iran R Roman²

¹ University of California, Davis, ² Stanford University

10:00 AM A4-3 **Balancing self and other during live orchestral performance as reflected by neural alpha oscillations**

Justin Christensen¹, Lauren Slavik², Jennifer Nicol¹, Janeen Loehr¹

¹ University of Saskatchewan, ² University of Alberta

B1 Beat & Meter 2

KC802 10:15-11:00 AM

10:15 AM B1-1 **The Production of the "Pocket": Beats as Domains in a Corpus of Drum Grooves**

Fred Hosken¹

¹ Northwestern University

10:30 AM B1-2 **The Search for the Tactus: A Statistical Investigation of Metric Hierarchies in Popular and Classical Music**

Nathaniel Condit-Schultz¹

¹ Georgia Institute of Technology

10:45 AM B1-3 **Tracking the Beat: A Historical Analysis of Drum Beats in Anglo-American Popular Music**

Seth T Holland¹, Nathaniel Condit-Schultz¹

¹ Georgia Institute of Technology

B2 Timbre 1

KC905/907 10:15-11:00 AM

10:15 AM B2-1 **The Screaming Strings of the Silver Screen: Signaling Fear Using an Acoustic Feature of Human Screams**

Caitlyn Trevor¹, David Huron¹, Larry Feth¹, Luc Arnal²

¹ Ohio State University, ² Université de Genève

10:30 AM B2-2 **Preferences and emotional responses to film music using orchestral and/or synthesized sounds**

Renee Timmers¹, Richard Ashley²

¹ University of Sheffield, ² Northwestern University

10:45 AM B2-3 **Investigating the role of timbre on melodic alarm recognizability**

Sharmila Sreetharan¹, Cameron Anderson¹, Joseph Schlesinger², Mike Schutz¹

¹ McMaster University, ² Vanderbilt University Medical Center

B3 Having Vision

KC909 10:15-11:00 AM

10:15 AM B3-1 **Follow that beat: Using visual rhythm to regulate attention and plan eye-movements**

Melissa Brandon¹

¹ Bridgewater State University

10:30 AM B3-2 **Effect of Audio-Visual Asynchrony on a Simple Performance Task by Instrumental Musicians**

Taina Lorenz¹, Steven Morrison¹

¹ University of Washington

10:45 AM B3-3 **Make your space: An investigation on effects of different musical training on perception of space**

Yong Jeon Cheong¹, Udo Will¹

¹ Ohio State University

B4 Ensemble Performance 2: Improvisation

KC914 10:15-11:00 AM

10:15 AM B4-1 **The Neural Substrates of High-Quality Improvisations among Jazz Guitarists**

David S Rosen¹

¹ Stockton University

10:30 AM B4-2 **Live coding helps distinguish between propositional and embodied improvisation**

Andrew Goldman¹

¹ University of Western Ontario

10:45 AM B4-3 **An fMRI study of the brain networks involved in jazz improvisation in a naturalistic setting.**

Karl G Helmer¹, Ronny Preciado¹, Richard Falco², Frederick Bianchi²

¹ Massachusetts General Hospital, ² Worcester Polytechnic Institute

C1 The Voice 1

KC802 11:30-12:15 PM

11:30 AM C1-1 **From opera to pop: Do we all like the same voices?**

Pauline Larrouy-Maestri¹, Edward Vessel², Camila Bruder², Susan Rogers³, David Poeppel⁴

¹ Max-Planck-Institute for Empirical Aesthetics, ² Max Planck Institute for Empirical Aesthetics, ³ Berklee College of Music,

⁴ New York University

11:45 AM C1-2 **The Roles of Pitch Imagery and Pitch Short-term Memory in Vocal Pitch Imitation**

Emma B Greenspon¹, Peter Pfordresher²

¹ University at Buffalo, ² University at Buffalo, SUNY

12:00 PM C1-3 **TBA**

na¹

¹ na

C2 Timbre 2**KC905/907** 11:30-12:15 PM**11:30 AM C2-1 Color and Tone Color: Audio-visual Crossmodal Correspondences with Musical Instrument Timbre**Lindsey E Reymore¹¹ Ohio State University**11:45 AM C2-2 Spectrotemporal modulation timbre cues in musical dynamics**Charalampos Saitis¹, Luca Marinelli², Athanasios Lykartsis², Stefan Weinzierl²¹ Centre for Digital Music, Queen Mary, University of London, ² Audio Communication Group, TU Berlin**12:00 PM C2-3 A Reinvestigation of the Source Dilemma Hypothesis**Douglas A Kowalewski¹, Ronald S Friedman¹, Stan Zavovskiy¹, Trammell Neill¹¹ University at Albany, SUNY**C3 Personal Music Listening 1****KC909** 11:30-12:15 PM**11:30 AM C3-1 Discrete Emotions Emerge from Violation of Musical Expectancies and Contextual Information**Julian Céspedes-Guevara¹, Kelly Sierra², Steven Vargas²¹ Department of Psychological Studies, Universidad Icesi, ² Universidad Icesi**11:45 AM C3-2 Musical Taste and Identity: Favorite Songs May Provide Cues About Personal Characteristics of the Listener**Meagan Curtis¹, Sarah Brothers¹¹ Purchase College, SUNY**12:00 PM C3-3 Personal music listening for emotion regulation: Distinguishing primary from secondary motives**Elizabeth E Kinghorn¹¹ University of Western Ontario**C4 Symposium: LIVELab Part 1****KC914** 11:30-12:15 PM**C4-1 Coordination during music making among musicians and audiences: Studies in realistic settings using the LIVELab**Laurel Trainor¹, Andrew Chang¹, Haley Kragness¹, Daniel Bosnyak¹, Elger Baraku¹, Molly Henry², Daniel Cameron³, Dana Swarbrick¹, Jessica Grahn⁴, Dobri Dotov¹, Ian Bruce¹, Larissa Taylor¹, Ranil Sonnadara¹¹ McMaster University, ² Max Planck Institute for Empirical Aesthetics, ³ Brain and Mind Institute, University of Western Ontario,⁴ University of Western Ontario**C4-2 Body sway reflects interpersonal coordination among musicians**Andrew Chang¹, Haley Kragness¹, S Livingstone², Daniel Bosnyak¹, Elger Baraku¹, Laurel Trainor¹¹ McMaster University, ² NA**C4-3 Emergent coordination dynamics in quartets of synchronized drummers differ qualitatively from those of dyads**Dobri Dotov¹, Daniel Bosnyak¹, Laurel Trainor¹¹ McMaster University

D1 The Voice 2

KC802 12:15-1:00 PM

12:15 PM D1-1 **Enhanced memory for vocal music does not involve the motor system**

Michael Weiss¹, Isabelle Peretz²

¹BRAMS, University of Montreal, ²University of Montreal

12:30 PM D1-2 **The perception of scoops in judgments of singing performances**

Pauline Larrouy-Maestri¹, Shi En Gloria Huan², Peter Pfordresher²

¹Max-Planck-Institute for Empirical Aesthetics, ²University at Buffalo, SUNY

12:45 PM D1-3 **Simultaneous dual-plane, real-time magnetic resonance imaging videos of the vocal tract in advanced trombone players show a close coupling of movements measured in different planes**

Matthias Heyne¹, Peter Iltis², Jens Frahm³, Dirk Voit³, Arun Joseph³, Lian Atlas²

¹Boston University, Sargent College of Health & Rehabilitation Sciences, Boston, MA, ²Gordon College, ³Biomedical NMR, Max-Planck-Institute for Biophysical Chemistry, Göttingen

D2 The Listener

KC905/907 12:15-1:00 PM

12:15 PM D2-1 **Hearing water temperature: A case study in the development of extracting meaning from sound**

Tanushree Agrawal¹, Michelle Lee¹, Amanda Calcetas¹, Danielle Clarke¹, Naomi Lin¹, Adena Schachner¹

¹University of California, San Diego

12:30 PM D2-2 **The aesthetic experience of live concerts reflected in psychophysiological reactions**

Julia Merrill¹

¹Max Planck Institute for Empirical Aesthetics

12:45 PM D2-3 **Perspectival Listening: Analysis of Acousmatic music via an Embodiment Approach**

Hubert Ho¹

¹Northeastern University

D3 Personal Music Listening 2: Ethics

KC909 12:15-1:00 PM

12:15 PM D3-1 **Effects of violent music on psychophysiological desensitisation to real-life acts of violence**

Kirk N Olsen¹, Wayne Warburton², Merrick Powell², Bill Thompson²

¹Macquarie University, ²Macquarie University

12:30 PM D3-2 **The moral consequences of music: Cognitive bases of the link between music and prosocial behavior**

Tanushree Agrawal¹, Josh Rottman², Adena Schachner³

¹UCSD, ²Franklin & Marshall College, ³University of California, San Diego

12:45 PM D3-3 **Emotional, cognitive, and social functions and outcomes of violent music**

Merrick Powell¹, Kirk N Olsen¹, Bill Thompson¹

¹Macquarie University

D4 Symposium: LIVELab Part 2

KC914 12:15-1:00 PM

D4-1 **Hyper EEG scanning of audience members reveals social neural networks during listening to live music**

Molly Henry¹, Daniel Cameron², Dana Swarbrick³, Daniel Bosnyak³, Laurel Trainor³, Jessica Grahn⁴

¹Max Planck Institute for Empirical Aesthetics, ²Brain and Mind Institute, University of Western Ontario, ³McMaster University,

⁴University of Western Ontario

D4-2 **Improving audience experiences for people with hearing aids at live music concerts**

Larissa Taylor¹, Daniel Bosnyak¹, Ranil Sonnadara¹, Laurel Trainor¹, Ian Bruce¹

¹McMaster University

E1 Ensemble Performance 3: Synchronization

KC802 2:30-3:30 PM

2:30 PM E1-1 **Inter-brain synchrony in a piano trio: Mobile EEG evidence**

Anna V Kasdan¹, Georgios Michalareas², Jess Rowland³, Ido Davidesco³, David Poeppel³, Suzanne Dikker⁴

¹Vanderbilt University, ²Max Planck Institute for Empirical Aesthetics, ³New York University, ⁴New York University and Utrecht University

2:45 PM E1-2 **Joint synchrony, temporal variability and performance rates**

Pauline Tranchant¹, Eleonore Scholler¹, Caroline Palmer¹

¹McGill University

3:00 PM E1-3 **Using a bidirectional delay-coupled dynamical model to understand synchronization in joint music performance**

Alexander P Demos¹, Hamed Layeghi², Marcelo Wanderley², Caroline Palmer²

¹University of Illinois at Chicago, ²McGill University

3:15 PM E1-4 **Quantifying Coordination in Improvising Piano Duos**

Matthew Setzler¹, Robert Golstone¹

¹Indiana University

E2 Harmony 1: Expectation

KC905/907 2:30-3:30 PM

2:30 PM E2-1 **Model-based fMRI reveals modulation of reward network activity to predictions in tonal harmony**

Vincent KM Cheung¹, Peter Harrison², Lars Meyer¹, Marcus Pearce², John-Dylan Haynes³, Stefan Koelsch⁴

¹Max Planck Institute for Human Cognitive and Brain Sciences, ²Queen Mary University of London, ³Bernstein Center for Computational Neuroscience, ⁴University of Bergen

2:45 PM E2-2 **Can musical training change the perception of dissonance? A study about broken harmonic expectations**

Carlota Pagès¹, Juan M Toro²

¹Center for Brain and Cognition, Universitat Pompeu Fabra, ²Universitat Pompeu Fabra & ICREA

3:00 PM E2-3 **Harmonic Attraction: Flexible Local and Global Processing**

Carol L Krumhansl¹

¹Cornell University

3:15 PM E2-4 **Style impacts listeners' tonal-harmonic representation of Western music**

Dominique T Vuvan¹, Bryn Hughes²

¹Skidmore College & International Laboratory for Brain, Music, and Sound Research, ²The University of Lethbridge

E3 Facial Emotion

KC909 2:30-3:30 PM

2:30 PM E3-1 **Evaluation of Facial, Musical and Prosody Emotion Recognition in Patients with Parkinson's Disease**

Shantala Hegde¹, Babina Asem Asem¹, Abhishek Lenka¹, Mariamma Philip¹, Pramod Kumar Pal¹

¹ National Institute of Mental Health and Neuro Sciences

2:45 PM E3-2 **Recognizing Facial Emotion during Shared Music Listening Experiences in Individuals with Autism Spectrum Disorders**

Lucas J Hess¹, Peter A Martens¹, Hannah Percival¹, David Sears¹

¹ Texas Tech University

3:00 PM E3-3 **Priming effects of speech and song on facial emotion recognition: A comparative study between individuals with congenital amusia and high autistic traits**

Yik Nam Florence Leung¹, Can Zhou², Cunmei Jiang², Fang Liu¹

¹ University of Reading, ² Shanghai Normal University

3:15 PM E3-4 **The Effects of Real-Time Emotions and Music on Emotion Regulation During a Reading Comprehension Task**

Matthew Moreno¹, Earl Woodruff¹

¹ University of Toronto

E4 Symposium: Music Training and Executive Function

KC914 2:30-3:30 PM

E4-1 **Symposium (integrated special session): Music Training and Executive Functions**

Franziska Degé¹

¹ Max Planck Institute for Empirical Aesthetics

E4-1 **Multimodal Music Training on Executive Functions in Preschool Children: A Randomized Controlled Trial**

Jennifer A Bugos¹

¹ University of South Florida

E4-2 **The effect of music lessons on executive functions and IQ in 6- to 7-year old children**

Ulrike Frischen¹, Gudrun Schwarzer¹, Franziska Degé²

¹ Justus-Liebig-University Giessen, ² Max Planck Institute for Empirical Aesthetics

E4-3 **The association between music lessons and specific cognitive abilities in 9- to 12-year-old children: the mediating role of executive functions**

Gudrun Schwarzer¹, Franziska Degé²

¹ Justus-Liebig-University Giessen, ² Max Planck Institute for Empirical Aesthetics

E4-4 **Best practices for investigating transfer effects from musical training**

Robert Slevc¹

¹ University of Maryland

F1 Aesthetic Responses

- KC802** 3:45-4:45 PM
 3:45 PM F1-1 **Musical chills: Effects of stimulus properties, stylistic preference and familiarity**
 Rémi de Fleurian¹, Marcus Pearce¹
¹ *Queen Mary University of London*
- 4:00 PM F1-2 **What Causes Musical Chills? Testing Theories of Auditory Looming and Fear**
 Scott Bannister¹
¹ *Department of Music, Durham University, United Kingdom*
- 4:15 PM F1-3 **Melancholy versus Grief: Has research on musical “sadness” conflated two different affective states?**
 Lindsay Warrenburg¹
¹ *Ohio State University*
- 4:30 PM F1-4 **On the Enjoyment of Sad Music: Pleasurable Compassion Theory and the Role of Trait Empathy**
 David Huron¹, Jonna K Vuoskoski²
¹ *Ohio State University*, ² *University of Oslo*

F2 Development

- KC905/907** 3:45-4:45 PM
 3:45 PM F2-1 **Musical Instrument Practice Predicts White Matter Microstructure and Cognitive Abilities in Childhood**
 Psyche Loui¹
¹ *Northeastern*
- 4:00 PM F2-2 **Effects of Music Training on Inhibitory Control and Associated Neural Networks in School-Aged Children: A Longitudinal Study**
 Sarah L Hennessy¹, Matthew Sachs¹, Beatriz Ilari¹, Assal Habibi¹
¹ *University of Southern California*
- 4:15 PM F2-3 **It's all in your head: A meta-analysis on the effects of music training on cognitive measure in schoolchildren**
 Patrick Cooper¹
¹ *University of South Florida*
- 4:30 PM F2-4 **Do young children synchronize better with music or a metronome?**
 Sean Hutchins¹
¹ *The Royal Conservatory*

F3 Modeling the Brain

- KC909** 3:45-4:45 PM
 3:45 PM F3-1 **Neural selectivity for music, speech, and song in human auditory cortex**
 Samuel V Norman-Haignere¹, Jenelle Feather², Peteer Brunner³, Anthony Ritaccio³, Josh McDermott², Gerwin Schalk³, Nancy Kanwisher²
¹ *Columbia University*, ² *Massachusetts Institute of Technology*, ³ *Albany Medical College, Wadsworth Center, SUNY*
- 4:00 PM F3-2 **Statistical context sensitivity of ERP components in an unattended tone sequence**
 Tamar I Regev¹, Geffen Markusfeld¹, Israel Nelken¹, Leon Deouell¹
¹ *The Hebrew University of Jerusalem*
- 4:15 PM F3-3 **Maurice Ravel's Sonatine and Computational Models of the Midbrain: A Case Study of Discriminability**
 Braden Maxwell¹
¹ *University of Rochester*
- 4:30 PM F3-4 **Tracking musical tension properties in naturalistic listening conditions: decoding intracranial EEG signal**
 Claire Pelofi¹, Clare Clingain¹, Marc Scott¹, Daniele Schon², Morwaread Farbood¹
¹ *New York University*, ² *Institut de Neurosciences des Systems*

F4 Symposium: Music-Evoked Autobiographical Memories

KC914 3:45-4:45 PM

F4-1 Music-evoked autobiographical memories: Current methods and perspectives

Kelly Jakubowski¹, Amy Belfi², Petr Janata³, Amee Baird⁴

¹Durham University, ²Missouri University of Science and Technology, ³University of California, Davis, ⁴Macquarie University

F4-1 A comparison of methods for analyzing music-evoked autobiographical memories

Amy Belfi¹, Elena Bai¹, Daniel B Vatterott¹

¹Department of Psychological Science, Missouri University of Science and Technology

F4-2 Music-evoked autobiographical memories in everyday life

Kelly Jakubowski¹, Anita Ghosh¹, Amy Belfi²

¹Department of Music, Durham University, UK, ²Department of Psychological Science, Missouri University of Science and Technology

F4-3 Locating music-evoked autobiographical memories in the brain

Petr Janata¹

¹University of California, Davis

F4-4 Music-evoked autobiographical memories in people with neurological conditions

Amee Baird¹

¹Macquarie University

August 6th Talks

G1 Beat & Meter 3: Time

KC802 9:30-10:15 AM

9:30 AM G1-1 **Motown, Disco, and Drumming: The Effects of Beat Salience and Song Memory on Tempo Perception**

Justin London¹

¹ Carleton College

9:45 AM G1-2 **Timing is Everything... or is it? Effects of Timing Style and Timing Reference on Drum-Kit Sound in Groove Performance**

Guilherme S Câmara¹, Anne Danielsen¹, Kristian Nymoen¹

¹ University of Oslo

10:00 AM G1-3 **Time and Timelessness in 20th-Century Music: An Experimental Study**

Jason Noble¹, Stephen McAdams¹, Tanor Bonin¹

¹ McGill University

G2 Harmony 2

KC905/907 9:30-10:15 AM

9:30 AM G2-1 **Harmonicity and Consonance Within an Unconventional Tuning System**

Ronald S Friedman¹

¹ University at Albany, SUNY

9:45 AM G2-2 **Identifying prototypical harmonic progressions across (tertian) styles**

David Sears¹, David Forrest¹

¹ Texas Tech University

10:00 AM G2-3 **Harmonic Grammar, Chord Frequency, and Database Structure**

Christopher W White¹, Emily Schwitzgebel²

¹ University of Massachusetts Amherst, ² Uni

G3 Neuroscience 1

KC909 9:30-10:15 AM

9:30 AM G3-1 **Prevalence of BDNF polymorphism in musicians: Evidence for compensatory motor learning strategies in music?**

Tara L Henechowicz¹, Joyce L Chen¹, Leonardo G Cohen², Michael Thaut¹

¹ University of Toronto, ² NIH/NINDS

9:45 AM G3-2 **Enhanced subcortical responses of musicians to sounds presented on metrically strong beats**

Kyung Myun Lee¹

¹ Korea Advanced Institute of Science and Technology

10:00 AM G3-3 **Neural time-frequency characteristics of auditory and visual rhythm entrainment**

Daniel C Comstock¹, Ramesh Balasubramaniam¹

¹ University of California, Merced

G4 Effects of Music Training

KC914 9:30-10:15 AM

9:30 AM G4-1 **Auditory processing abilities in formally trained and self-taught musicians**

Benjamin Zendel¹, Emily Alexander¹

¹ Memorial University of Newfoundland

9:45 AM G4-2 **Musical training and decision making ability: A resting-state amplitude of low frequency fluctuations (ALFF) study**

Jiancheng Hou¹, Qinghua He², Chuansheng Chen³, Qi Dong⁴, Vivek Prabhakaran⁵

¹ University of Wisconsin-Madison, ² Faculty of Psychology, Southwest University, ³ Department of Psychology and Social Behavior, University of California, ⁴ State Key Laboratory of Cognitive Neuroscience and Learning, Beijing Normal University,

⁵ School of Medicine and Public Health, University of Wisconsin-Madison

10:00 AM G4-3 **Musical Training and Emotion: Does Experience Affect Perception?**

Aimee E Battcock¹, Mike Schutz¹

¹ McMaster University

H1 Beat & Meter 4: Processing

KC802 10:15-11:00 AM

10:15 AM H1-1 **A neurocomputational model of beat-based temporal processing**

Jonathan J Cannon¹, Ani Patel²

¹ Meridian Academy, ² Tufts University

10:30 AM H1-2 **Differential Effects of Internal and External Cues on Gait Kinematics in Parkinson Disease**

Elinor C Harrison¹, Adam P Horin¹, Gammon Earhart¹, Peter Myers¹, Marie McNeely², Kerri Rawson¹, Ellen N Sutter³

¹ Washington University in St. Louis, ² Unfold Productions, LLC, ³ University of Minnesota

10:45 AM H1-3 **Feeling the Beat: A neural and behavioural investigation into vibrotactile beat perception**

Sean A Gilmore¹, Phuong-Nghi T Pham¹, Frank Russo¹

¹ Ryerson University

H2 Learning

KC905/907 10:15-11:00 AM

10:15 AM H2-1 **What is happening in a student's mind when they perform melodic dictation?**

David J Baker¹

¹ Louisiana State University

10:30 AM H2-2 **Mediating effect of cognitive load in song learning with visually presented lyrics**

Yo-Jung Han¹

¹ University of Maryland

10:45 AM H2-3 **Learning and memory for tonal and atonal melodies in exceptional musicians**

Michael Weiss¹, Isabelle Peretz²

¹ BRAMS, University of Montreal, ² University of Montreal

H3 Neuroscience 2

KC909 10:15-11:00 AM

10:15 AM H3-1

The neural representation of pitch – height versus chroma

Tamar I Regev¹, Israel Nelken¹, Leon Deouell¹

¹ *The Hebrew University of Jerusalem*

10:30 AM H3-2

Source analysis of the frequency following response to pitch-shifted stimuli with high-density EEG

Karl D Lerud¹, Ed Large¹

¹ *University of Connecticut*

10:45 AM H3-3

Tracking the building blocks of pitch perception in auditory cortex

Ellie B Abrams¹

¹ *New York University*

H4 Absolutes

KC914 10:15-11:00 AM

10:15 AM H4-1

Implicit Learning, Cultural Encoding, and the ‘Heightened Tonal Memory’ Model of Absolute Pitch Ability

Suyin Mak¹, Betsy Marvin²

¹ *Chinese University of Hong Kong*, ² *Eastman School of Music*

10:30 AM H4-2

Robust absolute pitch representations in the general population: Evidence from popular melodies

Stephen C Van Hedger¹, Shannon Heald², Howard Nusbaum²

¹ *Western University*, ² *University of Chicago*

10:45 AM H4-3

Absolute Memory for Loudness

Daniel J Levitin¹

¹ *McGill University*

I1 Memory

KC802 11:30-12:15 PM

11:30 AM I1-1

Music lessons and verbal memory: Mechanism underlying this association in children and adults

Franziska Degé¹, Tina Roeske¹, Gudrun Schwarzer², Melanie Wald-Fuhrmann¹

¹ *Max Planck Institute for Empirical Aesthetics*, ² *Justus-Liebig-University Giessen*

11:45 AM I1-2

From Melody to Memory: Contribution of Surface Features to Nonadjacent Key Relationships

Joanna Spyra¹, Matthew H Woolhouse¹

¹ *McMaster University*

12:00 PM I1-3

Associations between Music Perception Skills and Episodic Musical Memory

Gladys Heng¹, Nur Diyanah Abdul Wahab¹, Annabel Chen¹

¹ *Nanyang Technological University*

I2 Melody 1: Topography

KC905/907 11:30-12:15 PM

11:30 AM I2-1 **Wayfinding in tonal pitch space**

Richard Ashley¹

¹Northwestern University

11:45 AM I2-2 **For tonics, turn left and go high: Spatial mappings of tonal stability**

Zohar Eitan¹, Neta Maimon¹, Dominique Lamy¹

¹Tel Aviv University

12:00 PM I2-3 **What tone-scramble experiments reveal**

Charles Chubb¹, Tyler Dean¹, Solena Mednicoff¹, Joselyn Ho¹, Sebastian C Waz¹, Christopher Douthitt², Kyle Comishen³, Scott A Adler³

¹University of California, Irvine, ²Princeton University, ³York University

I3 Embodiment

KC909 11:30-12:15 PM

11:30 AM I3-1 **Adolescents' drumming as emotion embodiment**

Suvi H Saarikallio¹, Birgitta Burger², Geoff Luck¹, Laura Hakula¹, Linnea Vallius¹

¹University of Jyväskylä, ²University of Jyväskylä

11:45 AM I3-2 **Performer-Generated Aspects of Musical Structure in Rock and Pop Music**

Nicholas Shea¹, Leo Glowacki¹, Daniel Shanahan¹

¹Ohio State University

12:00 PM I3-3 **Motion Patterns of Feet's Movements and Metrical Structure in Electronic Music's Dance Style**

María Marchiano¹, Isabel Cecilia Martinez¹

¹Laboratorio para el Estudio de la Experiencia Musical, Universidad Nacional de La Plata

I4 Symposium: Open Science Part 1

KC914 11:30-12:15 PM

I4-1 **SMPC Symposium on Open Science, Part 1: The Open Science Process**

Dominique T Vuvan¹, David J Baker², Haley Kragness³, Psyche Loui⁴, Finn Upham⁵, Robert Slevc⁶

¹Skidmore College & International Laboratory for Brain, Music, and Sound Research, ²Louisiana State University, ³McMaster University, ⁴Northeastern, ⁵New York University, ⁶University of Maryland

I4-1 **Pre-registration**

Dominique T Vuvan¹

¹Skidmore College & International Laboratory for Brain, Music, and Sound Research

I4-2 **Open data**

Psyche Loui¹

¹Northeastern

I4-3 **Open access and self-archiving publications**

Haley Kragness¹

¹McMaster University

J1 Music Training 2: Language

KC802 12:15-1:00 PM

12:15 PM J1-1 **Speech Interval Preference: Does Musical Training Impact Linguistic Pitch Perception?**

Natalie Miller¹

¹ *The University of Texas at Austin*

12:30 PM J1-2 **Finding Common Time: Sensitivity to the Beat in Culturally Familiar and Unfamiliar Music is Related to Speech Segmentation Ability**

Jessica E Nave-Blodgett¹, Joel Snyder¹, Erin Hannon¹

¹ *University of Nevada, Las Vegas*

12:45 PM J1-3 **Iconic associations between vowel acoustics and musical patterns**

Gertraud Fenk-Oczlon¹

¹ *Alpen-Adria- universität*

J2 Methodology

KC905/907 12:15-1:00 PM

12:15 PM J2-1 **Embodying Expectation: An Expansion of Predictive Coding Approaches to Musical Agency**

Bree K Guerra¹

¹ *University of Texas at Austin*

12:30 PM J2-2 **Implicit Tonal Effects in Music Processing**

Olivia M Podolak¹, Mark Schmuckler¹, Dominique T Vuvan²

¹ *University of Toronto Scarborough*, ² *Skidmore College*

12:45 PM J2-3 **Meta-analysis of the prevalence of hypothesis testing in corpus studies**

Joshua Albrecht¹

¹ *The University of Mary Hardin-Baylor*

J3 Music Therapy

KC909 12:15-1:00 PM

12:15 PM J3-1 **Dance for enhancing motor and cognitive skills in children with cerebellar developmental anomalies**

Valentin Begel¹, Asaf Bachrach², Simone Dalla Bella³, Julien Laroche², Sylvain Clément¹, Arnaud Delval⁴, Audrey Riquet⁴, Delphine Dellacherie¹

¹ *Université de Lille*, ² *Centre national de la recherche scientifique*, ³ *University of Montreal*, ⁴ *CHU Lille*

12:30 PM J3-2 **Parent-Child Integrated Music Program for Preschoolers with ASD: Feasibility and Preliminary Efficacy**

Miriam Lense¹, Sara Beck², Adam Summers³, Rita Pfeiffer⁴, Christina Liu¹, Nicole Diaz⁴, Nia Goodman⁴, Megan Lynch⁴

¹ *Vanderbilt University Medical Center*, ² *Randolph College*, ³ *Belmont University*, ⁴ *Vanderbilt University*

12:45 PM J3-3 **What Makes a Music Therapist? An Examination of Therapist Behaviors**

Kimberly Sena Moore¹, Deanna Hanson-Abromeit²

¹ *University of Miami*, ² *University of Kansas*

J4 Symposium: Open Science Part 2

KC914 12:15-1:00 PM

J4-1 SMPC Symposium on Open Science, Part 2: Open Science Ecosystem

Dominique T Vuvan¹, David J Baker², Haley Kragness³, Psyche Loui⁴, Finn Upham⁵, Robert Slevc⁶

¹Skidmore College & International Laboratory for Brain, Music, and Sound Research, ²Louisiana State University, ³McMaster University, ⁴Northeastern, ⁵New York University, ⁶University of Maryland

J4-1 The open science ecosystem

Finn Upham¹

¹New York University

J4-2 Open source code

David J Baker¹

¹Louisiana State University

J4-3 Impacts of open science

Robert Slevc¹

¹University of Maryland

K1 Social Interventions

KC802 2:30-3:00 PM

2:30 PM K1-1 Parental views of participation in music programs and children's socio-emotional skills and personality: A longitudinal report

Beatriz Ilari¹, Priscilla Perez¹, Alison Wood¹, Assal Habibi¹

¹University of Southern California

2:45 PM K1-2 A new view on classical music listeners: Consumer habits and the influence of professional music review

Elena Alessandri¹, Antonio Baldassarre¹, Olivier Senn¹, Katrin Szamatulski¹, Victoria J Williamson²

¹Lucerne University of Applied Sciences and Arts, ²Department of Music, University of Sheffield

K2 Form 1

KC905/907 2:30-3:00 PM

2:30 PM K2-1 Acoustic cues for emotion distinguish classical sonatas and rondos

Jonathan De Souza¹, Adam Roy¹, Andrew Goldman¹

¹University of Western Ontario

2:45 PM K2-2 Music and categorical thought: Evidence from perception of form

Richard Ashley¹

¹Northwestern University

K3 Medical Interventions

KC909 2:30-3:00 PM

2:30 PM K3-1 The Effect of Acetaminophen on Music, Speech, and Natural Sounds

Lindsay Warrenburg¹

¹Ohio State University

2:45 PM K3-2 The influence of listening to music during caesarean sections on patients' anxiety levels

Nora Schaal¹, Philip Hepp²

¹Heinrich Heine University, ²Clinic for Gynecology and Obstetrics, HELIOS University Hospital Wuppertal

K4 Melody 2

KC914 2:30-3:00 PM

2:30 PM K4-1 **Automatic comparison of global children's and adult songs supports a sensori-motor hypothesis of scale origin**

Shoichiro Sato¹, Shinya Fujii¹, Patrick E Savage¹

¹ Keio University

2:45 PM K4-2 **A contextual constraint approach to studying melodic expectation: behavioral, computational, and neural studies**

Allison R Fogel¹, Emily Morgan², Gina Kuperberg¹, Ani Patel¹

¹ Tufts University, ² University of California, Davis

L1 Mental Representations

KC802 3:00-3:30 PM

3:00 PM L1-1 **Ratios that attract the mind: A hidden resemblance between the perception of pitch and rhythm**

Ani Patel¹, Nathaniel J Zuk², Grant Steinhauer¹

¹ Tufts University, ² Trinity College Dublin

3:15 PM L1-2 **Music Stimulus-Encoding-Model Reconstruction for Validation of Cognitive Representations in fMRI**

Michael A Casey¹, Jefferey Mentch²

¹ Dartmouth College, ² Massachusetts Institute of Technology

L2 Form 2: Closure

KC905/907 3:00-3:30 PM

3:00 PM L2-1 **Neurophysiological tracking of musical phrases in Bach**

Xiangbin Teng¹, Pauline Larrouy-Maestri², David Poeppel³

¹ Max Planck Institute for Empirical Aesthetics, ² Max-Planck-Institute for Empirical Aesthetics, ³ New York University

3:15 PM L2-2 **Melodic Prototypes as Cues in the Perception of Tonal Cadences: A Corpus Study**

Ben Duane¹

¹ Washington University in St. Louis

L3 Music in the Hands

KC909 3:00-3:30 PM

3:00 PM L3-1 **Finger Kinematics During the First Days of Playing a Wind Instrument**

Laura Stambaugh¹

¹ Georgia Southern

3:15 PM L3-2 **Hand Shape Familiarity Affects Guitarists' Perception of Sonic Congruence**

Keith Phillips¹, Andrew Goldman², Tyreek Jackson³

¹ Royal Northern College of Music, ² University of Western Ontario, ³ St. John's University

L4 Beat & Meter 5: Non-Human Perspectives

KC914 3:00-3:30 PM

3:00 PM L4-1 **Rhythmic discrimination in a non-vocal learner**

Alexandre Celma Miralles¹, Juan M Toro²

¹ Universitat Pompeu Fabra, ² Universitat Pompeu Fabra & ICREA

3:15 PM L4-2 **Nuancing the beat: Distinguishing beat perception from isochrony perception**

Henkjan Honing¹

¹ University of Amsterdam

August 6th Posters

Poster Session P1, 3:30-4:45 PM

- P1-1 Implicit learning of tetrachords in an atonal context**
Jenine L Brown¹, Nathan Cornelius¹
¹ Peabody Conservatory of Music - Johns Hopkins University
- P1-3 Introducing the Melody Annotated String Quartet (MASQ) dataset**
Sarah A Sauvé¹
¹ Memorial University of Newfoundland
- P1-5 Validation of a Paired-Comparison Speech-In-Noise Test Against the HINT Test: Effects of Musical Training and Musical Aptitude on Auditory Filtering Abilities**
Betsy Marvin¹, Hannah Dick¹, Charles Babb², Anne Luebke²
¹ Eastman School of Music, ² University of Rochester
- P1-7 Why We Can't Understand the Lyrics: (a multimodal analysis of the perception of sung language)**
David Wolfson¹
¹ Hunter College
- P1-9 The Effect of Temperament System on Makam Recognition Performance: A Cross-Cultural Comparison**
Firat Altun¹, Hauke Egermann¹
¹ University of York
- P1-11 A Multi-Modal Investigation of Woodwind Articulation Performance**
Laura Stambaugh¹, Carolyn Bryan²
¹ Georgia Southern, ² Georgia Southern University
- P1-13 Auditory categorical learning is shaped by inherent musical listening skills**
Kelsey Mankel¹, Gavin Bidelman¹
¹ University of Memphis
- P1-15 College musician's psychophysiological responses to music performance anxiety assessed as an ensemble**
Kate L Schwarz¹, Martin Norgaard¹
¹ Georgia State University
- P1-17 The Famous Melodies Stimulus Set: Development and normative data**
Amy Belfi¹, Kaelyn Kacirek¹
¹ Missouri University of Science and Technology
- P1-19 The relationship between small music ensemble and empathy: A cross-sectional study**
Jeoung Yeoun Han¹, Eun Cho²
¹ Pai Chai University, ² University of California, Riverside
- P1-21 Infants processing of ambiguous rhythm patterns: Can they maintain metrical interpretations not given directly in the stimulus?**
Erica Flaten¹, Laurel Trainor¹
¹ McMaster University
- P1-23 Revisiting timbral brightness perception**
Charalampos Saitis¹, Kai Siedenburg², Christoph Reuter³
¹ Centre for Digital Music, Queen Mary, University of London, ² Department of Medical Physics and Acoustics, Carl von Ossietzky University of Oldenburg, ³ Institute of Musicology, University of Vienna

Poster Session P1, 3:30-4:45 PM, continued

- Item Difficulty and Performance Accuracy on Interval Identification and Melodic Dictation Tasks**
P1-25 Bryan Nichols¹, D Gregory Springer²
¹ Penn State University, ² Florida State University
- Schematic Differences Between Two Performances of Woody Guthrie's "This Land Is Your Land"**
P1-27 Alfred W Cramer¹
¹ Pomona College
- The Importance of Utilizing Emotional Granularity in Music and Emotion Research**
P1-29 Lindsay Warrenburg¹
¹ Ohio State University
- Bimodal Distribution of Performance in Discriminating Major/Minor Modes in 6-Month-Old Infants**
P1-31 Kyle Comishen¹, Charles Chubb², Scott A Adler¹
¹ York University, ² University of California, Irvine
- Testing the innateness of low-pitch timing superiority**
P1-33 Haley Kragness¹, Laura K Cirelli²
¹ McMaster University, ² University of Toronto Scarborough
- Music Emotion and Pupillary Responses to Timbre: Analyzing Orchestral Sounds Through Arousal/Valence and Verbal**
P1-35 Ivan Eiji Simurra¹
¹ University of ABC
- Hemispheric differences in the role of the parietal cortex in auditory beat perception.**
P1-37 Jessica Ross¹, Shannon Proksch², John Iversen³, Ramesh Balasubramaniam²
¹ Harvard Medical School, ² University of California, Merced, ³ University of California, San Diego
- Nature of Young Adults' Music Engagement and its Therapeutic Implications**
P1-39 Durgesh K Upadhyay¹
¹ Department of Psychology, Mahatma Gandhi Kashi Vidyapith
- Stimulating linguistic competences through singing. An experimental study with adult migrants**
P1-41 Lea M Siekmann¹, Vera Busse², Gunter Kreutz¹
¹ University of Oldenburg, ² University of Vechta
- Vowel Perception in Congenital Amusia**
P1-43 Jasmin Pfeifer¹, Silke Hamann²
¹ Heinrich-Heine-University, ² University of Amsterdam
- How Undergraduates Engage with Music Cognition: A Content Analysis of Students' Experiment Proposals**
P1-45 D Gregory Springer¹, Amanda L Schlegel²
¹ Florida State University, ² University of South Carolina, School of Music
- The Role of Bilingualism in Rhythm Perception and Grammar Development**
P1-47 Courtney K Rooker¹, Reyna Gordon², Tonya Bergeson¹
¹ Butler University, ² Vanderbilt University Medical Center
- Pattern Discovery using Melodic-Harmonic Reductions of Bach Chorales**
P1-49 Jonathan E Verbeten¹, David Sears¹
¹ Texas Tech University
- Preference and Perceived Complexity for Rhythms in Isolation and Embedded in Real-World Music**
P1-51 Jay Appaji¹, Blair Kaneshiro²
¹ Southern Methodist University, Dallas, Texas USA, ² Stanford University
- Sound pattern recognition: a comparative approach**
P1-53 Paola Crespo-Bojorque¹, Alexandre Celma Miralles¹, Juan M Toro²
¹ Universitat Pompeu Fabra, ² Universitat Pompeu Fabra & ICREA

Poster Session P1, 3:30-4:45 PM, continued

- P1-55 Psychoacoustic Etudes: The Composer as Cognitionist**
Ira L Braus¹
¹ *Hartt School/University of Hartford*
- P1-57 Children's Facial Affect on Singing Tasks: Results of Imitated and Improvised Vocal Responses**
Jennifer A Bugos¹, Darlene DeMarie¹, Miranda Torres¹, Ayo Gbadamosi¹, Sydney Andersen¹
¹ *University of South Florida*
- P1-59 A randomized controlled study to examine the effects of music training on mathematical achievements and working memory performances**
Ingo Roden¹
¹ *Carl von Ossietzky University Oldenburg*
- P1-61 American Listeners Perceive Culturally Unfamiliar Music as Faster than Culturally Familiar Music, Regardless of Actual Tempo**
Jared W Leslie¹, Jessica E Nave-Blodgett¹, Erin Hannon¹
¹ *University of Nevada, Las Vegas*
- P1-63 The influence of rhythmic and sequential structure on classifying major vs. minor tone-scrambles**
Joselyn Ho¹, Charles Chubb¹
¹ *University of California, Irvine*
- P1-65 A Corpus-based Listening Experiment: Evaluating Probability Versus Chord-Distance Models of Harmonic Surprise**
Claire Arthur¹, Alejandra Silcott¹
¹ *Georgia Institute of Technology*
- P1-67 Steady State Evoked Potentials Reflect Context-Induced Perception of Musical Beat in an Ambiguous Rhythm**
Karli Nave¹, Erin Hannon¹, Joel Snyder¹
¹ *University of Nevada, Las Vegas*
- P1-69 Dancers' Auditory Perception of Microtiming Deviations Within Drum Grooves**
Benjamin Guerrero¹
¹ *Eastman School of Music*
- P1-71 Changed Appreciation of Novel Interpretations after Focused Training in a Specific Historical Performance Practice**
Song Hui Chon¹, Tom Beghin²
¹ *Belmont University*, ² *Orpheus Institute*
- P1-73 Does Musical Training Protect Against Auditory Distractions?**
Katherine M Vukovics¹, Emily Elliott¹, Yiqing Ma¹, David J Baker¹
¹ *Louisiana State University*
- P1-75 An EEG Study of Speech and Music Processing in Children with Autism Spectrum Disorder**
Sylvie Goldman¹, Joseph Isler¹, Natasha Yamane¹, Sophia Wyne¹, Michael Myers¹, Nim Tottenham²
¹ *Columbia University Medical Center*, ² *Columbia University*
- P1-77 Cortical thickness and beat processing ability in patients with schizophrenia**
Karin Matsushita¹, Ryosuke Tarumi¹, Yoshihiro Noda¹, Shiori Honda¹, Ryo Ochi¹, Natsumi Nomiyama¹, Sakiko Tsugawa¹, Patrick E Savage¹, Shinichiro Nakajima¹, Masaru Mimura¹, Shinya Fujii¹
¹ *Keio University*
- P1-79 "Donut" Studies as a Simplified Paradigm for Music Cognition Research**
Christopher W White¹
¹ *University of Massachusetts Amherst*

Poster Session P2, 4:45-6:00 PM

- P2-2 Toward an Understanding of Amotivation and Role of Social Support in Music Education**
Hyesoo Yoo¹
¹ Virginia Tech
- P2-4 Music, social engagement, and empathic decision making**
Aaron Colverson¹
¹ University of Florida
- P2-6 The Sound of Music: Stimulus Features that Differentiate Organized Sound Sequence Categories**
Elizabeth Phillips¹
¹ UNR
- P2-8 Musical syntax: can tonal functions elicit metrical structure?**
Alexandre Celma Miralles¹, Carlota Pagès², Juan M Toro³
¹ Universitat Pompeu Fabra, ² Center for Brain and Cognition, ³ Universitat Pompeu Fabra & ICREA
- P2-10 Fundamentally different? Variations between musicians and non-musicians in a pitch discrimination task**
Lauren H Vomberg¹, John Vokey², Scott Allen¹
¹ University of Lethbridge, ² University of Queensland
- P2-12 REJUVENATING THE MEMORY OF THE ELDERLY PEOPLE THROUGH MUSIC: A case-study of the Elderly People Homes in Lagos, Nigeria.**
Florence E Nweke¹
¹ Department of Creative Arts, Faculty of Arts, University of Lagos, Nigeria
- P2-14 Involuntary Musical Imagery Characteristics Across the Adult Lifespan**
Georgia Floridou¹, Victoria J Williamson², Daniel Müllensiefen³
¹ University of Sheffield, ² Department of Music, University of Sheffield, ³ Goldsmiths
- P2-16 Interaction between music genre and musical training during reading comprehension**
Dominique T Vuvan¹, Helen Gray-Bauer²
¹ Skidmore College & International Laboratory for Brain, Music, and Sound Research, ² Skidmore College
- P2-18 Evaluation of Bimanual Coordination: Enhanced Synchronization and Accuracy in Music**
adrian iordache¹, Jennifer A Bugos¹
¹ University of South Florida
- P2-20 High intellectual abilities might not be necessary for early and exceptional musical talent**
Chanel Marion-St-Onge¹, Megha Sharda¹, Margot Charignon¹, Isabelle Peretz¹
¹ University of Montreal
- P2-22 Reduced pain while listening to music is influenced by music attribute preferences**
Krzysztof Basiński¹, Agata Zdun-Ryżewska¹, Mikołaj Majkowicz²
¹ Medical University of Gdańsk, ² Pomeranian University in Słupsk
- P2-24 Tapping to your own beat: experimental setup for exploring subjective tacti distribution and pulse clarity**
Martin A Miguel¹, Mariano Sigman², Diego Fernandez Slezak¹
¹ LIAA, DC, UBA, ² LNI, UTD
- P2-26 Measuring musical expectation using reaction time**
Joshua Albrecht¹, Juan Pablo Correa-Ortega²
¹ The University of Mary Hardin-Baylor, ² The Autonomous University of Aguascalientes, Mexico
- P2-28 Valence Specific Emotional Perception of Music in Individuals with Autism Spectrum Disorder**
Hannah Bachmann¹, Lindsay Warrenburg¹, Daniel Shanahan¹
¹ Ohio State University

Poster Session P2, 4:45-6:00 PM, continued

- P2-30 The Effect of a Drumming-to-Speech Intervention on Prosody Perception in Preschoolers with Cochlear Implants: An Exploratory Study**
Jessica MacLean¹
¹ *Frost School of Music, University of Miami*
- P2-32 Biases, Stereotypes, and Prejudices against Artificial Intelligence Music Composition**
Jisang Ahn¹, Kyungho Kim²
¹ *Bellarmino College Preparatory*, ² *SK Hynix Memory Solutions*
- P2-34 There's more to timbre than musical instruments: a meta-analysis of timbre semantics in singing voice quality perception**
Charalampos Saitis¹, Johanna Devaney²
¹ *Centre for Digital Music, Queen Mary, University of London*, ² *Brooklyn College*
- P2-36 Development of Musical Skills in Underprivileged Children Enrolled in a Community-Based Music Training Program**
Assal Habibi¹, Priscilla Perez¹, Beatriz Ilari²
¹ *University of Southern California*, ² *USC*
- P2-38 Examining the role of the motor system in the vocal memory advantage**
Emily A Wood¹, Frank Russo¹
¹ *Ryerson University*
- P2-40 Memory for Harmony in Popular Music**
Ivan E Jimenez¹, Tuire Kuusi¹, Christopher Doll²
¹ *Sibelius Academy, UNIARTS Helsinki*, ² *Rutgers University*
- P2-42 Stability ratings in novel, microtonal scales**
Gareth Hearne¹
¹ *The MARCS Institutes*
- P2-44 Cognitive Coupling Between Stress and Meter**
Alissandra Reed¹, Braden Maxwell², David Temperley¹
¹ *Eastman School of Music*, ² *University of Rochester*
- P2-46 Neural correlates of beat tracking in Williams Syndrome**
Anna Kasdan¹, Miriam Lense², Reyna Gordon²
¹ *Vanderbilt University*, ² *Vanderbilt University Medical Center*
- P2-48 Developing an avian model for human rhythm perception**
Andrew Rouse¹, Ani Patel¹, Mimi Kao¹
¹ *Tufts University*
- P2-50 The Reliability of iOS Application of the Harvard Beat Assessment Test: Consistency between Different Versions of iPad Devices**
Rei Konno¹, Gottfried Schlaug², Patrick E Savage¹, Shinya Fujii¹
¹ *Keio University*, ² *Harvard University*
- P2-52 The role of subvocalization in the mental transformation of melodies**
Anna Honan¹, Tim Pruitt¹, Emma B Greenspon¹, Peter Pfordresher²
¹ *University at Buffalo, SUNY*, ² *University at Buffalo*
- P2-54 The Frequency Facilitation Hypothesis**
David J Baker¹
¹ *Louisiana State University*
- P2-56 The effects of music and mental singing on gait and finger tapping variability in healthy adults and people with Parkinson disease**
Adam P Horin¹, Elinor C Harrison¹, Kerri Rawson¹, Gammon Earhart¹
¹ *Washington University in St. Louis*
- P2-58 Can Music Induce Interbrain Synchronization in Clinical Settings?**
Kyurim Kang¹, Michael Thaut¹, Tom Chau²
¹ *University of Toronto*, ² *Holland Bloorview Kids Rehabilitation Hospital*

Poster Session P2, 4:45-6:00 PM, continued

- P2-60 When unfamiliar music becomes familiar: Perceptual and neural responses in a probe-tone paradigm**
Anja-X Cui¹, Nikolaus F Troje², Lola L Cuddy¹
¹Queen's University, ²York University
- P2-62 The effect of arts integration instruction on cognitive flexibility and creativity with middle school students**
Martin Norgaard¹, Christy Todd²
¹Georgia State University, ²Rising Starr Middle School
- P2-64 Rhythmic priming improves grammar processing in children with and without Specific Language Impairment**
Eniko Ladanyi¹, Agnes Lukacs², Judit Gervain³
¹Vanderbilt University Medical Center, ²Budapest University of Technology and Economics, ³Universite Paris Descartes
- P2-66 Marches, not Pastorals: The Influence of Contextual Information and Topics on Narrative Experiences of Music**
Janet Bourne¹, Sami Alsallloom¹, Tim Bausch¹, Heather Cardoz de la Torre¹, Michelle Dalarossa¹, Tommy Kan¹, Annie Lai¹, Gregory Moreno¹, Jishing Yu¹
¹University of California, Santa Barbara
- P2-68 The effect of tempo on learning performance and real-time emotions of adolescents in a learning task**
Matthew Moreno¹, Earl Woodruff¹
¹University of Toronto
- P2-70 The effects of group singing on pain threshold and beta-endorphins in older adults with and without Parkinson's disease**
Alexander Pachete¹, Arla Good¹, Fran Copelli¹, Frank Russo¹
¹Ryerson University
- P2-72 Shared variance in contextual auditory discrimination ability and accuracy of instrumental music performance**
Bob Duke¹, Sarah Allen², Lani Hamilton³, Carla Cash⁴, Amy Simmons¹
¹The University of Texas at Austin, ²Southern Methodist University, ³University of Missouri- Kansas City, ⁴Texas Tech University
- P2-76 The Influence of Familiarity on Beat Perception and Oscillatory Entrainment**
Joshua Hoddinott¹, Molly Henry², Jessica Grahn³
¹Western University, ²Max Planck Institute for Empirical Aesthetics, ³University of Western Ontario
- P2-78 It Looks Like It Sounds: Transcribing Young Children's Music Vocalizations**
Kathleen K Arrasmith¹
¹University of South Carolina
- P2-80 Differences Between Melodic and Harmonic Consonance Preferences in Westerners Suggest Influence of Exposure Statistics**
Nori Jacoby¹, Malinda McPherson², Marion Cousineau³, Claire Pelofi⁴, Josh McDermott⁵
¹Max Planck Institute for Empirical Aesthetics, ²Harvard University, ³University of Montreal, ⁴New York University, ⁵Massachusetts Institute of Technology

August 7th Talks

M1 Symposium: Everyday Music in Infancy

KC802 9:30-10:30 AM

M1-1 Everyday music in infancy

Jennifer K Mendoza¹, Caitlin Fausey¹

¹ University of Oregon

M1-1 Play it again, mama: Music at home as a scaffolding to language development?

Nina Politimou¹, Lauren Stewart², Daniel Müllensiefen³, Mirco Fasolo⁴, Giuliana Genovese⁵, Aspa Papadimitriou², Nora Schaal⁶, Catherine Smith⁷, Fabia Franco¹

¹ Middlesex University London, ² Goldsmiths University of London, ³ Goldsmiths, ⁴ Chieti-Pescara University, ⁵ Milan-Bicocca University, ⁶ Heinrich-Heine-Universität Düsseldorf, ⁷ Goldsmiths University of London

M1-2 The content and timing of music in infants' home environments

Jennifer K Mendoza¹, Caitlin Fausey¹

¹ University of Oregon

M1-3 Music in the lives of American and Tanzanian infants and toddlers: A daylong sampling

Lucia Benetti¹, Eugenia Costa-Giomi¹

¹ The Ohio State University

M1-4 Theoretical modeling of a music intervention to decrease symptoms of neonatal abstinence syndrome in NICU hospitalized infants

Deanna Hanson-Abromeit¹

¹ University of Kansas

M2 Beat & Meter 6: Syncopation

KC905/907 9:30-10:30 AM

9:30 AM M2-1 Assessments of statistical measures of syncopation: Two approaches

Noah R Fram¹

¹ Stanford University

9:45 AM M2-2 Modeling Syncopation: Beyond Onset Pattern

David Temperley¹

¹ Eastman School of Music

10:00 AM M2-3 The relation between groove and syncopation is intricate – not any pattern will do

George Sioros¹, Guy Madison², Diogo Cocharro³, Fabien Gouyon³

¹ University of Oslo, ² University of Umã, Department of Psychology, ³ INESC-TEC

10:15 AM M2-4 Neural Resonance to Syncopated Rhythms: Model Predictions and Experimental Tests

Ed Large¹, Yi Wei¹, Charles S Wasserman¹

¹ University of Connecticut

M3 Speech

KC909 9:30-10:30 AM

9:30 AM M3-1 **Do Elements of Musicians' Speech Prosody Influence Their Created Vocal Melodies?**

Alissandra Reed¹

¹ Eastman School of Music

9:45 AM M3-2 **Parsing ungrammatical sentences lead to preference for non-congruent musical pieces**

Mythili Menon¹, Drew Colcher¹

¹ Wichita State University

10:00 AM M3-3 **Is turn prediction accuracy across language and music dependent on the idiosyncrasies of one's own experience?**

Nina Fisher¹, Lauren Hadley², Martin Pickering¹

¹ The University of Edinburgh, ² The University of Edinburgh

10:15 AM M3-4 **Spontaneous tempo in music and speech production: Domain-specific tuning of endogenous oscillations?**

Peter Pfordresher¹, Emma B Greenspon¹, Amy Friedman², Caroline Palmer²

¹ University at Buffalo, SUNY, ² McGill University

Symposium: Musical Expression in the Eye of the Beholder

M4

KC914 9:30-10:30 AM

M4-1 **Musical expression in the eye of the beholder: Relating movement features to perception**

Jonna K Vuoskoski¹, Birgitta Burger², Marc Thompson², Petri Toiviainen²

¹ University of Oslo, ² University of Jyväskylä

M4-1 **The contribution of visual and auditory cues to the perception of emotion in musical performance**

Jonna K Vuoskoski¹, Marc Thompson²

¹ RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, Department of Musicology & Department of Psychology, University of Oslo, ² University of Jyväskylä

M4-2 **Everything but the sound: Investigating the relationships between movement features and perceptual ratings of silent music performances**

Marc Thompson¹, Jonna K Vuoskoski²

¹ University of Jyväskylä, ² RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, Department of Musicology & Department of Psychology, University of Oslo

M4-3 **Relationships between movement characteristics and perception of emotions in dance**

Birgitta Burger¹, Petri Toiviainen²

¹ Finnish Centre for Interdisciplinary Music Research, Department of Music, Art and Culture Studies, University of Jyväskylä,

² University of Jyväskylä

M4-4 **Kinematics of perceived dyadic interaction in music-induced movement**

Petri Toiviainen¹, Martín Hartmann², Tasos Mavrolampados², Emma Allingham², Emily Carlson², Birgitta Burger²

¹ University of Jyväskylä, ² Finnish Centre for Interdisciplinary Music Research, Department of Music, Art and Culture Studies, University of Jyväskylä

N1 Perceived Emotion 1

KC802 2:30-3:30 PM

2:30 PM N1-1 **The influence of interpretative choices on conveyed musical emotions**

Aimee E Battcock¹, Mike Schutz¹

¹McMaster University

2:45 PM N1-2 **Live jazz audience members with greater perspective-taking ability more accurately identify musically expressed emotion**

Omer Leshem¹, Michael F Schober¹

¹The New School

3:00 PM N1-3 **Music influences the appreciation of contemporary art work**

Bruna De Oliveira¹, Giulia Ventorim¹, Claudia Feitosa-Santana², Patricia Maria Vanzella¹

¹Federal University of ABC, ²Fundação Dom Cabral

3:15 PM N1-4 **Tonics laugh, chromatics cry: children associate tonal hierarchy with emotional valence**

Assaf Suberry¹, Zohar Eitan²

¹Levinsky college, ²Tel Aviv University

N2 Modeling Performance

KC905/907 2:30-3:30 PM

2:30 PM N2-1 **Variations on a theme of eye-hand span: An integrated perspective on sight-reading skills**

Yoeun Lim¹, Joel Popkin², Suk Won Yi¹

¹Seoul National University, ²University of Massachusetts Medical School

2:45 PM N2-2 **Synchronization and Desynchronization in the Performance of Steve Reich's Drumming: A Dynamical Systems Perspective**

Ji Chul Kim¹, Mike Schutz²

¹University of Connecticut, ²McMaster University

3:00 PM N2-3 **Measuring Intra- and Inter-Brain Dynamics during Joint Rhythmic Tasks**

Rebecca Scheurich¹, Alexander P Demos², Anna Zamm¹, Brian Mathias¹, Caroline Palmer¹

¹McGill University, ²University of Illinois at Chicago

3:15 PM N2-4 **A Dynamic Model of Polyrhythmic Bimanual Coordination: Hebbian Plasticity and Long-Term Retention of Personal Styles**

Ji Chul Kim¹, Se-Woong Park², Dagmar Sternad², Ed Large¹

¹University of Connecticut, ²Northeastern University

N3 Dance

KC909 2:30-3:30 PM

2:30 PM N3-1 **How music moves us: The influence of salient acoustic features on continuous movements**

Birgitta Burger¹, Henkjan Honing², Benjamin Schultz³

¹University of Jyväskylä, ²University of Amsterdam, ³Maastricht University

2:45 PM N3-2 **Multimodal Emotion Associations in Music and Dance**

Lindsay Warrenburg¹, Lindsey E Reymore¹, Daniel Shanahan¹

¹Ohio State University

3:00 PM N3-3 **Small-Group Interactions with Music and Others in Social Dance**

María Marchiano¹, Isabel Cecilia Martinez¹

¹Laboratorio para el Estudio de la Experiencia Musical, Universidad Nacional de La Plata

3:15 PM N3-4 **How auditory cues travel in Argentine tango: Behavioral and perceptual evidence from the dancers to the viewers**

Olivia Xin Wen¹, Birgitta Burger², Joshua S Bamford³, Vivian Zayas¹, Petri Toiviainen⁴

¹Cornell University, ²University of Jyväskylä, ³Finnish Centre for Interdisciplinary Music Research, University of Jyväskylä,

⁴University of Jyväskylä

N4 Symposium: The ACTOR Project Part 1

KC914 2:30-3:30 PM

Interdisciplinary Studies in Orchestration and Timbre: The ACTOR Project (2-part symposium proposal, SMPC 2019)

Jason Noble¹, Kit V Soden², Stephen McAdams¹, Robert Hasegawa¹, Julie Delisle¹, Zachary Wallmark³, Manda Fischer⁴, Caroline Traube⁵, Victor Cordero⁶, Carmine-Emanuele Cella⁷, Lawrence Marks⁸, Étienne Thoret¹, Max Henry¹, Meghan Goodchild⁹

¹ McGill University, ² McGill University, CIRMMT, ³ Southern Methodist University, ⁴ University of Toronto, ⁵ Université de Montréal, ⁶ Haute école de musique Genève – Neuchâtel, ⁷ University of California, Berkeley, ⁸ Yale University, ⁹ Queen's University

Playing techniques and timbre spaces: Comparing instrumental sounds with acoustical descriptors

N4-1

Julie Delisle¹

¹ McGill University

On relationships of timbral properties of instruments across sections and families, and how to group them accordingly

N4-2

Kit V Soden¹, Victor Cordero²

¹ McGill University, CIRMMT, ² Haute école de musique Genève – Neuchâtel

N4-3

The role of timbre in perceptual segregation in orchestral music

Manda Fischer¹, Kit V Soden², Stephen McAdams³

¹ University of Toronto, ² McGill University, CIRMMT, ³ McGill University

N4-4

Orchestration analysis from the standpoint of auditory grouping principles

Stephen McAdams¹, Meghan Goodchild², Kit V Soden³

¹ McGill University, ² Queen's University, ³ McGill University, CIRMMT

O1 Perceived Emotion 2

KC802 3:45-4:45 PM

Interrogating Reasons for Inter-rater Disagreement in Time-varying Music Emotion Perception

3:45 PM O1-1

Simin Yang¹, Mathieu Barthelet², Elaine Chew³

¹ Centre for Digital Music, Queen Mary University of London, ² QMUL, ³ Centre for Digital Music, Queen Mary University of London, UK

4:00 PM O1-2

Deconstruction of Perceived Emotional Expression in Music

Annaliese Micallef Grimaud¹

¹ Durham University

4:15 PM O1-3

Predicting emotion ratings for music versus sound using psychoacoustic features

David Sears¹, Akbar Siami Namin², Keith Jones¹

¹ Texas Tech University, ² Computer Science Department, Texas Tech University

4:30 PM O1-4

Are musical emotions different from emotions experienced in everyday life?

Diana Kayser¹, Hauke Eggermann¹

¹ University of York

O2 Expert Performance

KC905/907

3:45-4:45 PM

The relationship between motion patterns, performance precision, and expertise in a single-handed drumming task

Bryony Buck¹, Gerard Breaden Madden¹, Scott Beveridge², Scott Beveridge², Hans-Christian Jabusch¹

¹ Institute of Musicians' Medicine University of Music Carl Maria von Weber, ² Institute of High Performance Computing - Social & Cognitive Computing Department Agency for Science, Technology and Research

Does 'Almost too serious' mean 'Almost too metrical?' Two (of many) ways to perform the 2/8 meter in Robert Schumann's 'Fast zu ernst', from 'Kinderszenen', op.15

Ira L Braus¹

¹ Hartt School/University of Hartford

Expressivity and creativity in expert musical performance: A case study of two elite cellists

Stacey Davis¹

¹ University of Texas at San Antonio

Violinists employ more expressive gesture around musical resolutions: a motion capture study

Aditya Chander¹, Madeline Huberth¹, Stacey Davis², Samantha Silverstein³, Takako Fujioka³

¹ Stanford University, ² University of Texas at San Antonio, ³ Center for Computer Research in Music and Acoustics, Stanford University

O3 Development 2

KC909

3:45-4:45 PM

Infants Mismatch Response to Omitted Sounds

David Prete¹

¹ McMaster University

Analysis of infant vocalisations in a structured context of music classes

Helga R Gudmundsdottir¹

¹ University of Iceland

Auditory and Auditory-Motor Timing Deficits in Children with Developmental Coordination Disorder

Chantal Carrillo¹, Andrew Chang¹, Yao-Chuen Li², Jennifer Chan³, John Cairney³, Laurel Trainor¹

¹ McMaster University, ² China Medical University, ³ University of Toronto

Beat Perception in Children with Specific Language Impairment and Typical Developing Peers: an EEG Investigation

Leyao Yu¹, Anna Kasdan¹, Olivia Boorom², Devin McAuley³, Reyna Gordon²

¹ Vanderbilt University, ² Vanderbilt University Medical Center, ³ Michigan State University

O4 Symposium: The ACTOR Project Part 2

KC914 3:45-4:45 PM

Interdisciplinary Studies in Orchestration and Timbre: The ACTOR Project – Part 2: Applying Musical Timbre and Orchestration

O4-1

Caroline Traube¹, Zachary Wallmark², Lawrence Marks³, Robert Hasegawa⁴, Étienne Thoret⁴, Max Henry⁴

¹ Université de Montréal, ² Southern Methodist University, ³ Yale University, ⁴ McGill University

O4-1

Multimodal production and perception of piano timbre

Caroline Traube¹, Felipe Verdugo¹, Justine Pelletier¹

¹ Université de Montréal

O4-2

“Bright” timbres modulate visual brightness discrimination

Zachary Wallmark¹, Lawrence Marks²

¹ Southern Methodist University, ² Yale University

Timbre, interference effects, and room acoustics in Pascale Criton’s Wander Steps

O4-3

Robert Hasegawa¹

¹ McGill University

Metaphorical Associations in Sound-Based Music as Mappings between Acoustical Properties and Semantic Domains

O4-4

Jason Noble¹, Étienne Thoret¹, Max Henry¹

¹ McGill University

August 7th Posters

Poster Session P3, 10:30-11:45 AM

- P3-1 Learning by singing: results from intervention studies in language education**
Vera Busse¹, Ingo Roden², Gunter Kreutz³
¹ University of Vechta, ² Carl von Ossietzky University Oldenburg, ³ University of Oldenburg
- P3-3 Rhythmic timing in music and speech: Evidence for shared resources.**
Rhimon Simchy-Gross¹, Elizabeth Margulis¹
¹ University of Arkansas
- P3-5 The impact of aging on neurophysiological entrainment to a metronome**
Sarah A Sauv  ¹, Emily Bolt¹, Sylvie Nozaradan², David Fleming¹, Benjamin Zendel¹
¹ Memorial University of Newfoundland, ² University of California, Louvain
- P3-7 Brain activity and network dynamics during singing an opera aria**
Shoji Tanaka¹
¹ Sophia University
- P3-9 Musical deficits in Schizophrenia and its relation with cognitive functions and emotion recognition**
Shantala Hegde¹, Nisha Chandrashekar¹, Ganesan Venkatasubramanian¹
¹ National Institute of Mental Health and Neuro Sciences
- P3-11 Singing to learn: How melodic content affects encoding and retrieval**
Rachel M Thompson¹, James Mantell¹
¹ St. Mary's College of Maryland
- P3-13 The mnemonic effect of songs after stroke and the underlying cognitive and neural mechanisms**
Vera Leo¹, AJ Sihvonen¹, T Linnavalli¹, M Tervaniemi¹, M Laine², S Soinila³, T Sarkamo¹
¹ University of Helsinki, ² Åbo Akademi University, ³ University of Turku
- P3-15 Acoustic Characteristics used to Differentiate Speech from Song and Individual Factors that Impact their Effectiveness**
Xin Qi¹
¹ Western University Brain and Mind Institute
- P3-17 A continuous model of pulse clarity: towards inspecting affect through expectations in time**
Martin A Miguel¹, Mariano Sigman², Diego Fernandez Slezak³
¹ LIAA, DC, UBA; ICC, CONICET, ² LNI, UTD, ³ LIAA, DC, UBA
- P3-19 Childhood Music Training Induces Change in Brain Structure: Results from Longitudinal and Cross-sectional Studies**
Assal Habibi¹, Katrina Heine¹, Hanna Damasio¹
¹ University of Southern California
- P3-21 Timbre ordering and timbre networks**
Roger T Dean¹, Yvonne Leung², Felix Dobrowohl³
¹ The MARCS Institute for Brain, Behaviour and Development, Western Sydney University, ² University of New South Wales, ³ MARCS Institutes
- P3-23 Melodic similarity in music copyright law: An experimental investigation**
Sho Oishi¹, Rei Konno¹, Charles Cronin², Daniel M  llensiefen³, Quentin Atkinson⁴, Shinya Fujii¹, Patrick E Savage¹
¹ Keio University, ² George Washington University Law School, ³ Goldsmiths, ⁴ University of Auckland
- P3-25 Auditory Attentional Blink and Musical Expertise**
Merve Akca¹
¹ University of Oslo

Poster Session P3, 10:30-11:45 AM, continued

- P3-27 That syncing feeling: Physiological arousal in response to observed social synchrony**
Haley Kragness¹, Laura K Cirelli¹
¹ University of Toronto Scarborough
- P3-29 Catching the Theme: Aligning Musical Analogs in a Classical Theme and Variation**
Nicholas B Swett¹
¹ University of Sheffield
- P3-31 Musical Texture as an inducer of cross-modal associations: synaesthesia cases**
Svetlana Rudenko¹
¹ Trinity College Dublin
- P3-33 The Effect of Musical Play on Interactions Between Children with ASD and their Parents**
Olivia Boorom¹, Meredith Watson¹, Rongyu Xin², Valerie Munoz¹, Miriam Lense¹
¹ Vanderbilt University Medical Center, ² Vanderbilt University
- P3-35 The power of music surpasses the power of suggestion: No effect of titles on imaginative music listening**
Naomi Benecasa¹
¹ University of Sheffield
- P3-37 The Contributions of Auditory and Visual Cues to Social Rhythmic Entrainment**
Youjia Wang¹, Michael Z Burchesky², Miriam Lense²
¹ Vanderbilt University, ² Vanderbilt University Medical Center
- P3-39 Effects of Genre Tag Complexity on Popular Music Enjoyment**
Lauren M Shepherd¹, Elizabeth Margulis¹
¹ University of Arkansas
- P3-41 Does cold stimulation enhance musical frisson? Effect of cold stimulation on perceptual rating of consonant and dissonant intervals**
Yuri Ishikawa¹, Patrick E Savage¹, Masashi Nakatani¹, Shinya Fujii¹
¹ Keio University
- P3-43 The perception of musical structure: a comparative approach**
Paola Crespo-Bojorque¹, Juan M Toro²
¹ Universitat Pompeu Fabra, ² Universitat Pompeu Fabra & ICREA
- P3-45 Synchronization to vibrotactile rhythms in Deaf individuals**
Phuong-Nghi T Pham¹, Sean A Gilmore¹, Frank Russo¹
¹ Ryerson University
- P3-47 ERP Components of Attentional Control in Anxious Musicians**
Sarah ER Lade¹, Laurel Trainor¹, Daniel Bosnyak¹, Dave Thompson¹
¹ McMaster University
- P3-49 Towards an Understanding of Musical Expressions: A functionalistic Approach**
Kework Kalustian¹
¹ Max Planck Institute for Empirical Aesthetics
- P3-51 A New Roadmap for Research in Neurologic Music Therapy Regarding Individuals with Autism Spectrum Disorders**
Nicole Richard¹, Michael Thaut¹
¹ University of Toronto
- P3-53 Quantifying Karnāṭaka: Raga Knowledge on Expectations of Melodic Conformity**
Neerjah Skantharajah¹, Matthew H Woolhouse¹
¹ McMaster University
- P3-55 Synchronization abilities correlate with performance on a melodic intonation therapy task and reading fluency**
Yi Wei¹, Ed Large¹
¹ University of Connecticut

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- P3-57 Influence of rhythm and beat priming on receptive grammar task**
Singyi Yen¹, David Bendoly¹, Matthew Heard¹, Yune S Lee¹
¹ Ohio State University
- P3-59 Towards a Historical Perception of Music: An Empirical Study of a Galant Schema**
Sammy Gardner¹
¹ University of North Texas
- P3-61 The Effects of Musical Improvisation Instruction on Visual and Auditory Statistical Learning**
Martin Norgaard¹, Joanne A Deocampo¹, Christopher Conway²
¹ Georgia State University, ² Boys Town National Research Hospital
- P3-63 Tablet version of the Battery for the Assessment of Auditory Sensorimotor and Timing Abilities (BAASTA)**
Mélody Blais¹, Naeem Komeilipoor², Camille Gaillard², Hugo Laflamme², Melissa Kadi², Agnès Zagala², Simon Rigoulot³, Sonja A Kotz⁴, Simone Dalla Bella⁵
¹ BRAMS, ² BRAMS, University of Montreal, ³ BRAMS, University of Montreal & Université du Québec à Trois Rivières, ⁴ BRAMS, University of Maastricht & Max Planck Institute for Human Cognitive and Brain Sciences, ⁵ University of Montreal
- P3-65 Songbooks Increase Parent-Child Social Interactions in Preschoolers with and without ASD**
Talia Liu¹, Danielle Dai¹, Benjamin Schultz², Christina Liu¹, Olivia Boorom¹, Miriam Lense¹
¹ Vanderbilt University Medical Center, ² Maastricht University
- P3-67 Heartbeat entrainment: A physiological role for empathy in the act of music listening?**
Michael Winters¹, Bruce Walker¹, Grace Leslie¹
¹ Georgia Institute of Technology
- P3-69 Investigating the Role of Amplitude Envelope Manipulation on Melodic Alarm Recognition in a Divided Attention Task**
Sharmila Sreetharan¹, Rebecca Benjamin¹, Joseph Schlesinger², Mike Schutz¹
¹ McMaster University, ² Vanderbilt University Medical Center
- P3-71 Jazz and Raga: A hierarchical temporal structure comparison**
Butovens Médé¹, Ramesh Balasubramaniam¹, Christopher Kello¹
¹ University of California, Merced
- P3-73 The beat processing abnormality in patients with treatment-resistant schizophrenia**
Shiori Honda¹, Ryosuke Tarumi¹, Yoshihiro Noda¹, Karin Matsushita¹, Natsumi Nomiyama¹, Ryo Ochi¹, Sakiko Tsugawa¹, Patrick E Savage¹, Shinichiro Nakajima¹, Masaru Mimura¹, Shinya Fujii¹
¹ Keio University
- P3-75 Effects of Attentional Focus to Modeled Pitch and Timbre on Pitch Accuracy Among Collegiate Wind Instrumentalists: A Pilot Study**
Amanda L Schlegel¹, D Gregory Springer², Ann Harrington³
¹ University of South Carolina, School of Music, ² Florida State University, ³ Ball State University
- P3-77 Effects of Internal and External Focus of Attention on Pitch Accuracy Among College Wind Instrumentalists**
Amanda L Schlegel¹, William Melven²
¹ University of South Carolina, School of Music, ² University of South Carolina
- P3-79 Exploring the Structure of German Folksong**
Andrew W Brinkman¹
¹ Ohio State University
- P3-81 Single, double, and triple finger tapping performance of professional hand percussionists**
Kazuaki Honda¹, Patrick E Savage¹, Shinya Fujii¹
¹ Keio University
- P3-83 Pivot chords as harmonic garden paths: Cognitive revision from key change**
Sami Alsallloom¹, Tim Bausch¹, Tommy Kan¹, Kyle Douglas¹, Gregory Moreno¹, Harini Pathak¹, Heather Cardoz de la Torre¹, Michelle McKee¹, Janet Bourne¹
¹ University of California, Santa Barbara

Poster Session P4, 11:45 AM-1:00 PM

- P4-2 Musical Movement Quality and Psychomotor Development in Preschool Children**
 Michał Kierzkowski¹, Katarzyna Kierzkowska¹
¹ *The Stanislaw Moniuszko Academy of Music in Gdansk*
- P4-4 MUSIC AND VISUAL IMAGES: A STUDY OF SELECTED PAINTINGS OF BOLAJI OGUNWO.**
 Florence E Nweke¹, Bolaji Ogunwo¹
¹ *Department of Creative Arts, Faculty of Arts, University of Lagos, Nigeria*
- P4-6 Music rhythm processing reflected in the autonomic nervous system**
 Tian Zhao¹
¹ *University of Washington*
- P4-8 Singers' Gaze Fixation While Performing with a Conductor: A Pilot Study**
 Steven M Demorest¹, Adam White¹
¹ *Northwestern University*
- P4-10 Music to facilitate sleep: Do musical characteristics matter?**
 Renee Timmers¹, Tim Metcalfe¹, Franziska Goltz², Maan van de Werken³
¹ *University of Sheffield*, ² *Radboud University Nijmegen*, ³ *BrainTrain2020 Ltd.*
- P4-12 Specialized high-level processing of speech and music revealed with EEG**
 Nathaniel J Zuk¹, Emily Teoh¹, Edmund Lalor²
¹ *Trinity College Dublin*, ² *University of Rochester*
- P4-14 Pop melodies have become more repetitive throughout the Billboard era**
 Joshua Albrecht¹
¹ *The University of Mary Hardin-Baylor*
- P4-16 Aesthetic responses to microtonal intervals**
 Meng-Jou Ho¹, Rei Konno¹, James Tomokane¹, Josh McDermott², Nao Tokui¹, Shinya Fujii¹, Patrick E Savage¹
¹ *Keio University*, ² *Massachusetts Institute of Technology*
- P4-18 Music and cooperation: Disentangling causal mechanisms**
 Momoka Yamauchi¹, Miri Hamaguchi¹, Aya Kato¹, Yoichi Kitayama¹, Shinya Fujii¹, Patrick E Savage¹
¹ *Keio University*
- P4-20 Protest songs' framing and their effect on empathy**
 Naomi Ziv¹
¹ *College of Management - Academic Studies*
- P4-22 How Electrical Muscle Stimulation Assists in Rapid Drumming Training**
 Reo Anzai¹, Rei Konno¹, Kazuaki Honda¹, Patrick E Savage¹, Pedro Lopes², Shinya Fujii¹
¹ *Keio University*, ² *University of Chicago*
- P4-24 Musical Training Mediates the Relation Between Auditory Working Memory and Preference for Musical Complexity**
 Ethan Simon¹, David J Baker², Elizabeth Monzingo³, Emily Elliott², Dominique T Vuvan⁴
¹ *Skidmore College*, ² *Louisiana State University*, ³ *Ohio State University*, ⁴ *Skidmore College & International Laboratory for Brain, Music, and Sound Research*
- P4-26 The Roles of Contrast and Enculturation in the Generation of Musical Narratives**
 Lucas Bellaiche¹, Elizabeth Margulis¹, Devin McAuley²
¹ *University of Arkansas*, ² *Michigan State University*
- P4-28 IS PARTICIPATION IN MUSIC FESTIVALS A SELF-EXPANSION OPPORTUNITY? IDENTITY, SELF-PERCEPTION, AND THE IMPORTANCE OF MUSIC'S FUNCTIONS.**
 Rafał Lawendowski¹
¹ *Department of Social Sciences, University of Gdansk*

Poster Session P4, 11:45 AM-1:00 PM, continued

- P4-30 Effect of prime variability on harmonic priming in rock and classical contexts**
 Rachel Chang¹, Bryn Hughes², Dominique T Vuvan³
¹Skidmore College, ²The University of Lethbridge, ³Skidmore College & International Laboratory for Brain, Music, and Sound Research
- P4-32 How do you feel the beats: An EEG study of beat imagination**
 Tzu-Han Cheng¹, John Iversen¹
¹University of California, San Diego
- P4-34 Case studies suggesting a role for timbral cues and motor imagery in instrument-specific absolute pitch**
 Lindsey E Reymore¹
¹Ohio State University
- P4-36 Spatial perception in congenital amusia revisited**
 Jasmin Pfeifer¹, Silke Hamann²
¹Heinrich-Heine-University, ²University of Amsterdam
- P4-38 Categorical rhythms shared between songbirds and humans**
 Tina Roeske¹
¹Max Planck Institute for Empirical Aesthetics
- P4-40 Lyrics and Emotion in Songs: A Conceptual Replication Study of Ali and Peynircioglu, 2006**
 Yiqing Ma¹, Emily Elliott¹, David J Baker¹, Connor Davis¹, Katherine M Vukovics¹
¹Louisiana State University
- P4-42 Human Perception of Rhythm Similarity: A Multidimensional Scaling Evaluation**
 Matthew R Moritz¹, Matthew Heard¹, Yune S Lee¹
¹Ohio State University
- P4-44 Modeling Infants' Perceptual Narrowing to Musical Rhythms: Neural Oscillation and Hebbian Plasticity**
 Parker Tichko¹
¹University of Connecticut
- P4-46 Generalization of Novel Sensorimotor Associations among Pianists and Non-pianists**
 Chihiro Honda¹, Karen Chow¹, Emma B Greenspon², Peter Pfordresher¹
¹University at Buffalo, ²University at Buffalo, SUNY
- P4-48 Dysprosody of speech in two singers: Dissociations of pitch, timing and rhythm**
 Yoonji Kim¹, Diana Sidtis¹
¹New York University
- P4-50 This is how we do it - the influence of musical training on music genre perception & categorization**
 Peer Herholz¹
¹Montréal Neurological Institute, McGill University
- P4-52 Hey, You've Got to Hide Your Love Away: Private vs Public Musical Preferences**
 Selena Bordeaux¹, Meagan Curtis¹
¹Purchase College, SUNY
- P4-54 The Accuracy of the Stereotypes Associated with the Fans of Different Genres of Music**
 Tiana Pistillo¹, Meagan Curtis¹
¹Purchase College, SUNY
- P4-56 Redefining perfect pitch to be less perfect**
 Stephen C Van Hedger¹, John Veillette², Shannon Heald², Howard Nusbaum²
¹Western University, ²University of Chicago
- P4-58 Comparing Brain Responses to Music and Language Stimuli to Classify Consciousness**
 Steven L Meisler¹, Yelena Bodien¹, David Zhou², Brian Edlow¹
¹Massachusetts General Hospital, ²Massachusetts Institute of Technology

Poster Session P4, 11:45 AM-1:00 PM, continued

- P4-60 The Origins of Dance: Characterizing infants' earliest spontaneous dance behavior**
Minju Kim¹, Adena Schachner¹
¹University of California, San Diego
- P4-62 Synchronizing to Stimuli that Appear to Change in Tempo: How do Pitch-Induced Temporal Illusions Affect Tapping Behavior?**
Toni M Smith¹, Ed Large¹
¹University of Connecticut
- P4-64 Individual differences in rhythmic neural entrainment and grammar production**
Valentina Persici¹, Olivia Boorum², Reyna Gordon²
¹University of Milano - Bicocca, ²Vanderbilt University Medical Center
- P4-66 Examining the effects of tempo on psychophysiological response of adolescents during a learning task**
Matthew Moreno¹, Earl Woodruff¹
¹University of Toronto
- P4-68 Evidence of a single neural mechanism underlying scale-sensitivity**
Sebastian C Waz¹, Charles Chubb¹
¹University of California, Irvine
- P4-70 The career choice of singer-songwriter: Internal and external influences**
Quincy Beck¹, Annabel Cohen²
¹Brown University, ²University of Prince Edward Island
- P4-72 Using psycholinguistic inquiry to measure felt emotion in autobiographical memories of musical experiences**
Olivia S Yinger¹, D Gregory Springer²
¹University of Kentucky, ²Florida State University
- P4-74 Contributions of absolute and relative pitch to the long-term memory of familiar melodies**
Shannon Heald¹, Stephen C Van Hedger², Howard Nusbaum¹
¹University of Chicago, ²Western University
- P4-76 Seashore, Science, and the Measure of a Singer**
Annabel Cohen¹
¹University of Prince Edward Island
- P4-78 Evaluating effects of electrical muscle stimulation in time duration reproduction**
Rei Konno¹, Reo Anzai¹, Kazuaki Honda¹, Patrick E Savage¹, Pedro Lopes², Shinya Fujii¹
¹Keio University, ²University of Chicago
- P4-80 Universal constraints on rhythm revealed by large-scale cross-cultural comparisons of rhythm priors**
Nori Jacoby¹, Rainer Polak², Jessica Grahn³, Daniel Cameron⁴, Shinya Fujii⁵, Patrick E Savage⁵, Kyung Myun Lee⁶, Kelly Jakubowski⁷, Martin Clayton⁷, Elizabeth Margulis⁸, Patrick Wong⁹, Eduardo Undurraga¹⁰, Ricardo Godoy¹¹, Tomas Huanca¹², Timon Thalwitzer¹³, Esra Mungan¹⁴, Ece Kaya¹⁵, Luís Jure¹⁶, Martín Rocamora¹⁶, Daniel Goldberg¹⁷, Andre Holzapfel¹⁸, Josh McDermott¹⁹
¹Max Planck for Empirical Aesthetics, ²Max Planck Institute for Empirical Aesthetics, ³University of Western Ontario, ⁴Brain and Mind Institute, University of Western Ontario, ⁵Keio University, ⁶Korea Advanced Institute of Science and Technology, ⁷Durham University, ⁸University of Arkansas, ⁹Chinese University of Hong Kong, ¹⁰Universidad Católica de Chile, ¹¹Brandeis University, ¹²CBIDSI Bolivia, ¹³University of Vienna, ¹⁴Bogaziçi University, Psychology Department, ¹⁵Boğaziçi University, ¹⁶Universidad de la República, ¹⁷University of Connecticut, ¹⁸KTH Royal Institute of Technology in Stockholm, ¹⁹Massachusetts Institute of Technology

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