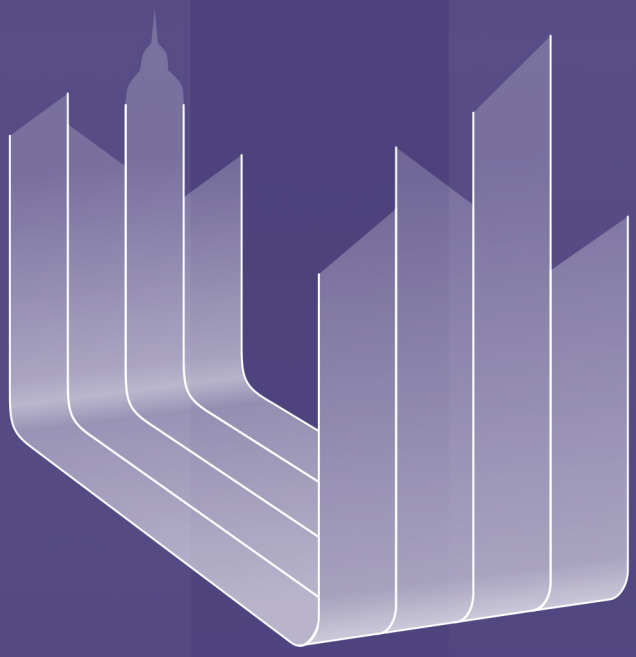
The 2019 biennial meeting of the
Society for Music Perception and Cognition

SMPC | 2019

CONFERENCE PROGRAM

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



NEW YORK UNIVERSITY

New York City
August 5–7, 2019

Contents

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
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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 Recepients

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 been 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
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- 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

	August 5th, Day 1				August 6th, Day 2				August 7th, Day 3			
Location	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]				
10:30 AM									Poster session 3 [P3] (Rosenthal Pavilion, Kimmel 10th floor, with coffee & snacks from 10:00 AM-12:00 PM))			
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)*							
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]				
11:45 AM									Poster session 4 [P4] (Rosenthal Pavilion, Kimmel 10th floor)			
12:00 PM												
12:15 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]				
12:30 PM												
12:45 PM												
1:00 PM	*Lunch break*				*Lunch break*							
1:15 PM												
1:30 PM								Early Career Researcher Forum	Applying to Grad Schools Forum	*Lunch break*		Meet the Editors Panel
1:45 PM												
2:00 PM												
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 1 [N1]	Modeling Performance [N2]	Dance [N3]	ACTOR [N4]
2:45 PM												
3:00 PM					Mental Representations [L1]	Form 2: Closure [L2]	Music in the Hands [K3]	Beat & Meter 5: Non-Human [L4]				
3:15 PM												
3:30 PM	*Coffee and snacks (available 3:00-5:00 PM in KC 903)*				Poster session 1 [P1] (Rosenthal Pavilion, Kimmel 10th floor, with coffee & snacks from 3:00-5:00 PM)				*Coffee and snacks (available 3:00-5:00 PM in KC 903)*			
3:45 PM	Aesthetic Responses [F1]	Development 1 [F2]	Modeling the Brain [F3]	Music-Evoked Autobiographical Memories [F4]					Perceived Emotion 2 [O1]	Expert Performance [O2]	Development 2 [O3]	ACTOR, cont'd [O4]
4:00 PM												
4:15 PM												
4:30 PM												
4:45 PM												
5:00 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)				Poster session 2 [P2] (Rosenthal Pavilion, Kimmel 10th floor)				Business meeting and Awards ceremony (Loewe Theatre, 35 W. 4th St)			
5:15 PM												
5:30 PM												
5:45 PM												
6:00 PM												
6:15 PM												
6:30 PM												
6:45 PM	Opening reception (Rosenthal Pavilion, Kimmel 10th floor, to 8:45 PM)				Dinner cruise around Manhattan (See directions in program) Boarding at 7:00 PM, return to port at 10:30 PM							
7:00 PM												
7:15 PM												
7:30 PM												
7:45 PM												
8:00 PM												

Legend

Talks
Symposium
Poster session
Conference Event
Free time

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 Rigoli[1], Sarah C Creel[1]

[1] *University of California, San Diego*

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

Peter A Cariani[1]

[1] *Boston University*

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

Karli Nave[1], Nori Jacoby[2], Jessica Mussio[1], Erin Hannon[1], Chantal Carrilo[3], Laurel Trainor[3]

[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 Margulis[1], Patrick Wong[2], Natalie Phillips[3], Rhimmon Simchy-Gross[1], Gabrielle Kindig[3], Devin McAuley[3]

[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 Heng[1]

[1] *McGill University*

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

Eleonora J Beier[1], Petr Janata[1], Justin Hulbert[2], Fernanda Ferreira[1]

[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 Barradas[1]

[1] *Uppsala Universitet*

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

Arla Good[1], Alexander Pachete[1], Gunter Kreutz[2], Alexandra Fiocco[1], Fran Copelli[1], Frank Russo[1]

[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 Dubinsky[1], Gabriel Nespoli[1], Emily A Wood[1], Frank Russo[1]

[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 Palmer[1], Frances Spidle[1], Erik Koopmans[1], Peter Schubert[1]
[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 Roman[1], Iran R Roman[2]
[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 Christensen[1], Lauren Slavik[2], Jennifer Nicol[1], Janeen Loehr[1]
[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 Hosken[1]
[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-Schultz[1]
[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 Holland[1], Nathaniel Condit-Schultz[1]
[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 Trevor[1], David Huron[1], Larry Feth[1], Luc Arnal[2]
[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 Timmers[1], Richard Ashley[2]
[1] *University of Sheffield,* [2] *Northwestern University*

10:45 AM B2-3 **Investigating the role of timbre on melodic alarm recognizability**
Sharmila Sreetharan[1], Cameron Anderson[1], Joseph Schlesinger[2], Mike Schutz[1]
[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 Brandon[1]

[1] *Bridgewater State University*

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

Taina Lorenz[1], Steven Morrison[1]

[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 Cheong[1], Udo Will[1]

[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 Rosen[1]

[1] *Stockton University*

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

Andrew Goldman[1]

[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 Helmer[1], Ronny Preciado[1], Richard Falco[2], Frederick Bianchi[2]

[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-Maestri[1], Edward Vessel[2], Camila Bruder[2], Susan Rogers[3], David Poeppel[4]

[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 Greenspon[1], Peter Pfordresher[2]

[1] *University at Buffalo,* [2] *University at Buffalo, SUNY*

12:00 PM C1-3 **The effect of music tempo and tonality on speech perception**

Leah Fostick[1], Adriana Zekveld[2], Boaz M Ben-David[3]

[1] *Ariel University,* [2] *Vu Medical Center,* [3] *Interdisciplinary Center Herzliya*

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 Reymore[1]

[1] *Ohio State University*

11:45 AM C2-2 **Spectrotemporal modulation timbre cues in musical dynamics**

Charalampos Saitis[1], Luca Marinelli[2], Athanasios Lykartsis[2], Stefan Weinzierl[2]

[1] *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 Kowalewski[1], Ronald S Friedman[1], Stan Zavoyskiy[1], Trammell Neill[1]

[1] *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-Guevara[1], Kelly Sierra[2], Steven Vargas[2]

[1] *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 Curtis[1], Sarah Brothers[1]

[1] *Purchase College, SUNY*

12:00 PM C3-3 **Personal music listening for emotion regulation: Distinguishing primary from secondary motives**

Elizabeth E Kinghorn[1]

[1] *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 Trainor[1], Andrew Chang[1], Haley Kragness[1], Daniel Bosnyak[1], Elger Baraku[1], Molly Henry[2], Daniel Cameron[3], Dana Swarbrick[1], Jessica Grahn[4], Dobri Dotov[1], Ian Bruce[1], Larissa Taylor[1], Ranil Sonnadara[1]

[1] *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 Chang[1], Haley Kragness[1], S Livingstone[2], Daniel Bosnyak[1], Elger Baraku[1], Laurel Trainor[1]

[1] *McMaster University,* [2] *NA*

C4-3 **Emergent coordination dynamics in quartets of synchronized drummers differ qualitatively from those of dyads**

Dobri Dotov[1], Daniel Bosnyak[1], Laurel Trainor[1]

[1] *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 Weiss[1], Isabelle Peretz[2]

[1] *BRAMS, University of Montreal,* [2] *University of Montreal*

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

Pauline Larrouy-Maestri[1], Shi En Gloria Huan[2], Peter Pfordresher[2]

[1] *Max-Planck-Institute for Empirical Aesthetics,* [2] *University 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 Heyne[1], Peter Iltis[2], Jens Frahm[3], Dirk Voit[3], Arun Joseph[3], Lian Atlas[2]

[1] *Boston University, Sargent College of Health & Rehabilitation Sciences, Boston, MA,* [2] *Gordon College,* [3] *Biomedical 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 Agrawal[1], Michelle Lee[1], Amanda Calcetas[1], Danielle Clarke[1], Naomi Lin[1], Adena Schachner[1]

[1] *University of California, San Diego*

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

Julia Merrill[1]

[1] *Max Planck Institute for Empirical Aesthetics*

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

Hubert Ho[1]

[1] *Northeastern 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 Olsen[1], Wayne Warburton[2], Merrick Powell[2], Bill Thompson[2]

[1] *Macquarie Univeristy,* [2] *Macquarie University*

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

Tanushree Agrawal[1], Josh Rottman[2], Adena Schachner[3]

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

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

Merrick Powell[1], Kirk N Olsen[1], Bill Thompson[1]

[1] *Macquarie 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 Henry[1], Daniel Cameron[2], Dana Swarbrick[3], Daniel Bosnyak[3], Laurel Trainor[3], Jessica Grahn[4]

[1] *Max Planck Institute for Empirical Aesthetics,* [2] *Brain and Mind Institute, University of Western Ontario,* [3] *McMaster University,* [4] *University of Western Ontario*

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

Larissa Taylor[1], Daniel Bosnyak[1], Ranil Sonnadara[1], Laurel Trainor[1], Ian Bruce[1]

[1] *McMaster 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 Kasdan[1], Georgios Michalareas[2], Jess Rowland[3], Ido Davidesco[3], David Poeppel[3], Suzanne Dikker[4]

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

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

Pauline Tranchant[1], Eleonore Scholler[1], Caroline Palmer[1]

[1] *McGill University*

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

Alexander P Demos[1], Hamed Layeghi[2], Marcelo Wanderley[2], Caroline Palmer[2]

[1] *University of Illinois at Chicago,* [2] *McGill University*

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

Matthew Setzler[1], Robert Golstone[1]

[1] *Indiana 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 Cheung[1], Peter Harrison[2], Lars Meyer[1], Marcus Pearce[2], John-Dylan Haynes[3], Stefan Koelsch[4]

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

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

Carlota Pagès[1], Juan M Toro[2]

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

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

Carol L Krumhansl[1]

[1] *Cornell University*

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

Dominique T Vuvan[1], Bryn Hughes[2]

[1] *Skidmore College & International Laboratory for Brain, Music, and Sound Research,* [2] *The 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 Hegde[1], Babina Asem Asem[1], Abhishek Lenka[1], Mariamma Philip[1], Pramod Kumar Pal[1]

[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 Hess[1], Peter A Martens[1], Hannah Percival[1], David Sears[1]

[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 Leung[1], Can Zhou[2], Cunmei Jiang[2], Fang Liu[1]

[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 Moreno[1], Earl Woodruff[1]

[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 Degé[1]

[1] *Max Planck Institute for Emprirical Asthetics*

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

Jennifer A Bugos[1]

[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 Frischen[1], Gudrun Schwarzer[1], Franziska Degé[2]

[1] *Justus-Liebig-University Giessen,* [2] *Max Planck Institute for Emprirical Asthetics*

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 Schwarzer[1], Franziska Degé[2]

[1] *Justus-Liebig-University Giessen,* [2] *Max Planck Institute for Emprirical Asthetics*

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

Robert Slevc[1]

[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 Fleurian[1], Marcus Pearce[1]
[1] *Queen Mary University of London*

4:00 PM F1-2 **What Causes Musical Chills? Testing Theories of Auditory Looming and Fear**
Scott Bannister[1]
[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 Warrenburg[1]
[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 Huron[1], Jonna K Vuoskoski[2]
[1] *Ohio State University,* [2] *University of Oslo*

F2 Development 1

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 Loui[1]
[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 Hennessy[1], Matthew Sachs[1], Beatriz Ilari[1], Assal Habibi[1]
[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 Cooper[1]
[1] *University of South Florida*

4:30 PM F2-4 **Do young children synchronize better with music or a metronome?**
Sean Hutchins[1]
[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-Haignere[1], Jenelle Feather[2], Peteer Brunner[3], Anthony Ritaccio[3], Josh McDermott[2], Gerwin Schalk[3], Nancy Kanwisher[2]
[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 Regev[1], Geffen Markusfeld[1], Israel Nelken[1], Leon Deouell[1]
[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 Maxwell[1]
[1] *University of Rochester*

4:30 PM F3-4 **Tracking musical tension properties in naturalistic listening conditions: decoding intracranial EEG signal**
Claire Pelofi[1], Clare Clingain[1], Marc Scott[1], Daniele Schon[2], Morwaread Farbood[1]
[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 Jakubowski[1], Amy Belfi[2], Petr Janata[3], Amee Baird[4]

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

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

Amy Belfi[1], Elena Bai[1], Daniel B Vatterott[1]

[1] *Department of Psychological Science, Missouri University of Science and Technology*

F4-2 **Music-evoked autobiographical memories in everyday life**

Kelly Jakubowski[1], Anita Ghosh[1], Amy Belfi[2]

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

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

Petr Janata[1]

[1] *University of California, Davis*

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

Amee Baird[1]

[1] *Macquarie 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 London[1]
[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 Câmara[1], Anne Danielsen[1], Kristian Nymoen[1]
[1] *University of Oslo*

10:00 AM G1-3 **Time and Timelessness in 20th-Century Music: An Experimental Study**
Jason Noble[1], Stephen McAdams[1], Tanor Bonin[1]
[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 Friedman[1]
[1] *University at Albany, SUNY*

9:45 AM G2-2 **Identifying prototypical harmonic progressions across (tertian) styles**
David Sears[1], David Forrest[1]
[1] *Texas Tech University*

10:00 AM G2-3 **Harmonic Grammar, Chord Frequency, and Database Structure**
Christopher W White[1], Emily Schwitzgebel[2]
[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 Henechowicz[1], Joyce L Chen[1], Leonardo G Cohen[2], Michael Thaut[1]
[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 Lee[1]
[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 Comstock[1], Ramesh Balasubramaniam[1]
[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 Zendel[1], Emily Alexander[1]

[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 Hou[1], Qinghua He[2], Chuansheng Chen[3], Qi Dong[4], Vivek Prabhakaran[5]

[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 Battcock[1], Mike Schutz[1]

[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 Cannon[1], Ani Patel[2]

[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 Harrison[1], Adam P Horin[1], Gammon Earhart[1], Peter Myers[1], Marie McNeely[2], Kerri Rawson[1], Ellen N Sutter[3]

[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 Gilmore[1], Phuong-Nghi T Pham[1], Frank Russo[1]

[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 Baker[1]

[1] *Louisiana State University*

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

Yo-Jung Han[1]

[1] *University of Maryland*

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

Michael Weiss[1], Isabelle Peretz[2]

[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 Regev[1], Israel Nelken[1], Leon Deouell[1]
[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 Lerud[1], Ed Large[1]
[1] *University of Connecticut*

10:45 AM H3-3 **Tracking the building blocks of pitch perception in auditory cortex**
Ellie B Abrams[1]
[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 Mak[1], Betsy Marvin[2]
[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 Hedger[1], Shannon Heald[2], Howard Nusbaum[2]
[1] *Western University,* [2] *University of Chicago*

10:45 AM H4-3 **Absolute Memory for Loudness**
Daniel J Levitin[1]
[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 Degé[1], Tina Roeske[1], Gudrun Schwarzer[2], Melanie Wald-Fuhrmann[1]
[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 Spyra[1], Matthew H Woolhouse[1]
[1] *McMaster University*

12:00 PM I1-3 **Associations between Music Perception Skills and Episodic Musical Memory**
Gladys Heng[1], Nur Diyanah Abdul Wahab[1], Annabel Chen[1]
[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 Ashley[1]

[1] *Northwestern University*

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

Zohar Eitan[1], Neta Maimon[1], Dominique Lamy[1]

[1] *Tel Aviv University*

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

Charles Chubb[1], Tyler Dean[1], Solena Mednicoff[1], Joselyn Ho[1], Sebastian C Waz[1], Christopher Douthitt[2], Kyle Comishen[3], Scott A Adler[3]

[1] *University of California, Irvine,* [2] *Princeton University,* [3] *York University*

I3 Embodiment

KC909 11:30-12:15 PM

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

Suvi H Saarikallio[1], Birgitta Burger[2], Geoff Luck[1], Laura Hakula[1], Linnea Vallius[1]

[1] *University of Jyväskylä,* [2] *University of Jyvaskyla*

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

Nicholas Shea[1], Leo Glowacki[1], Daniel Shanahan[1]

[1] *Ohio State University*

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

María Marchiano[1], Isabel Cecilia Martinez[1]

[1] *Laboratorio 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 Vuvan[1], David J Baker[2], Haley Kragness[3], Psyche Loui[4], Finn Upham[5], Robert Slevc[6]

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

I4-1 **Pre-registration**

Dominique T Vuvan[1]

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

I4-2 **Open data**

Psyche Loui[1]

[1] *Northeastern*

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

Haley Kragness[1]

[1] *McMaster 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 Miller[1]
[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-Blodgett[1], Joel Snyder[1], Erin Hannon[1]
[1] *University of Nevada, Las Vegas*

12:45 PM J1-3 **Iconic associations between vowel acoustics and musical patterns**
Gertraud Fenk-Oczlon[1]
[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 Guerra[1]
[1] *University of Texas at Austin*

12:30 PM J2-2 **Implicit Tonal Effects in Music Processing**
Olivia M Podolak[1], Mark Schmuckler[1], Dominique T Vuvan[2]
[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 Albrecht[1]
[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 Begel[1], Asaf Bachrach[2], Simone Dalla Bella[3], Julien Laroche[2], Sylvain Clément[1], Arnaud Delval[4], Audrey Riquet[4], Delphine Dellacherie[1]
[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 Lense[1], Sara Beck[2], Adam Summers[3], Rita Pfeiffer[4], Christina Liu[1], Nicole Diaz[4], Nia Goodman[4], Megan Lynch[4]
[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 Moore[1], Deanna Hanson-Abromeit[2]
[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 Vuvan[1], David J Baker[2], Haley Kragness[3], Psyche Loui[4], Finn Upham[5], Robert Slevc[6]

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

J4-1 **The open science ecosystem**

Finn Upham[1]

[1] *New York University*

J4-2 **Open source code**

David J Baker[1]

[1] *Louisiana State University*

J4-3 **Impacts of open science**

Robert Slevc[1]

[1] *University 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 Ilari[1], Priscilla Perez[1], Alison Wood[1], Assal Habibi[1]

[1] *University 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 Alessandri[1], Antonio Baldassarre[1], Olivier Senn[1], Katrin Szamatulski[1], Victoria J Williamson[2]

[1] *Lucerne University of Applied Sciences and Arts,* [2] *Department 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 Souza[1], Adam Roy[1], Andrew Goldman[1]

[1] *University of Western Ontario*

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

Richard Ashley[1]

[1] *Northwestern 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 Warrenburg[1]

[1] *Ohio State University*

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

Nora Schaal[1], Philip Hepp[2]

[1] *Heinrich Heine University,* [2] *Clinic 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 sensorimotor hypothesis of scale origin**

Shoichiro Sato[1], Shinya Fujii[1], Patrick E Savage[1]

[1] *Keio University*

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

Allison R Fogel[1], Emily Morgan[2], Gina Kuperberg[1], Ani Patel[1]

[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 Patel[1], Nathaniel J Zuk[2], Grant Steinhauer[1]

[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 Casey[1], Jefferey Mentch[2]

[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 Teng[1], Pauline Larrouy-Maestri[2], David Poeppel[3]

[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 Duane[1]

[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 Stambaugh[1]

[1] *Georgia Southern*

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

Keith Phillips[1], Andrew Goldman[2], Tyreek Jackson[3]

[1] *Royal Norther 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 Miralles[1], Juan M Toro[2]

[1] *Universitat Pompeu Fabra,* [2] *Universitat Pompeu Fabra & ICREA*

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

Henkjan Honing[1]

[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 Brown[1], Nathan Cornelius[1]
[1] *Peabody Conservatory of Music - Johns Hopkins University*

P1-3 **Introducing the Melody Annotated String Quartet (MASQ) dataset**
Sarah A Sauvé[1]
[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 Marvin[1], Hannah Dick[1], Charles Babb[2], Anne Luebke[2]
[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 Wolfson[1]
[1] *Hunter College*

P1-9 **The Effect of Temperament System on Makam Recognition Performance: A Cross-Cultural Comparison**
Firat Altun[1], Hauke Egermann[1]
[1] *University of York*

P1-11 **A Multi-Modal Investigation of Woodwind Articulation Performance**
Laura Stambaugh[1], Carolyn Bryan[2]
[1] *Georgia Southern,* [2] *Georgia Southern University*

P1-13 **Auditory categorical learning is shaped by inherent musical listening skills**
Kelsey Mankel[1], Gavin Bidelman[1]
[1] *University of Memphis*

P1-15 **College musician's psychophysiological responses to music performance anxiety assessed as an ensemble**
Kate L Schwarz[1], Martin Norgaard[1]
[1] *Georgia State University*

P1-17 **The Famous Melodies Stimulus Set: Development and normative data**
Amy Belfi[1], Kaelyn Kacirek[1]
[1] *Missouri University of Science and Technology*

P1-19 **The relationship between small music ensemble and empathy: A cross-sectional study**
Jeoung Yeoun Han[1], Eun Cho[2]
[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 Flaten[1], Laurel Trainor[1]
[1] *McMaster University*

P1-23 **Revisiting timbral brightness perception**
Charalampos Saitis[1], Kai Siedenburg[2], Christoph Reuter[3]
[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

P1-25 **Item Difficulty and Performance Accuracy on Interval Identification and Melodic Dictation Tasks**
Bryan Nichols[1], D Gregory Springer[2]
[1] *Penn State University,* [2] *Florida State University*

P1-27 **Schematic Differences Between Two Performances of Woody Guthrie's "This Land Is Your Land"**
Alfred W Cramer[1]
[1] *Pomona College*

P1-29 **The Importance of Utilizing Emotional Granularity in Music and Emotion Research**
Lindsay Warrenburg[1]
[1] *Ohio State University*

P1-31 **Bimodal Distribution of Performance in Discriminating Major/Minor Modes in 6-Month-Old Infants**
Kyle Comishen[1], Charles Chubb[2], Scott A Adler[1]
[1] *York University,* [2] *University of California, Irvine*

P1-33 **Testing the innateness of low-pitch timing superiority**
Haley Kragness[1], Laura K Cirelli[2]
[1] *McMaster University,* [2] *University of Toronto Scarborough*

P1-35 **Music Emotion and Pupillary Responses to Timbre: Analyzing Orchestral Sounds Through Arousal/Valence and Verbal**
Ivan Eiji Simurra[1]
[1] *University of ABC*

P1-37 **Hemispheric differences in the role of the parietal cortex in auditory beat perception.**
Jessica Ross[1], Shannon Proksch[2], John Iversen[3], Ramesh Balasubramaniam[2]
[1] *Harvard Medical School,* [2] *University of California, Merced,* [3] *University of California, San Diego*

P1-39 **Nature of Young Adults' Music Engagement and its Therapeutic Implications**
Durgesh K Upadhyay[1]
[1] *Department of Psychology, Mahatma Gandhi Kashi Vidyapith*

P1-41 **Stimulating linguistic competences through singing. An experimental study with adult migrants**
Lea M Siekmann[1], Vera Busse[2], Gunter Kreutz[1]
[1] *University of Oldenburg,* [2] *University of Vechta*

P1-43 **Vowel Perception in Congenital Amusia**
Jasmin Pfeifer[1], Silke Hamann[2]
[1] *Heinrich-Heine-University,* [2] *University of Amsterdam*

P1-45 **How Undergraduates Engage with Music Cognition: A Content Analysis of Students' Experiment Proposals**
D Gregory Springer[1], Amanda L Schlegel[2]
[1] *Florida State University,* [2] *University of South Carolina, School of Music*

P1-47 **The Role of Bilingualism in Rhythm Perception and Grammar Development**
Courtney K Rooker[1], Reyna Gordon[2], Tonya Bergeson[1]
[1] *Butler University,* [2] *Vanderbilt University Medical Center*

P1-49 **Pattern Discovery using Melodic-Harmonic Reductions of Bach Chorales**
Jonathan E Verbeten[1], David Sears[1]
[1] *Texas Tech University*

P1-51 **Preference and Perceived Complexity for Rhythms in Isolation and Embedded in Real-World Music**
Jay Appaji[1], Blair Kaneshiro[2]
[1] *Southern Methodist University, Dallas, Texas USA,* [2] *Stanford University*

P1-53 **Sound pattern recognition: a comparative approach**
Paola Crespo-Bojorque[1], Alexandre Celma Miralles[1], Juan M Toro[2]
[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 Braus[1]
[1] *Hartt School/University of Hartford*

P1-57 **Children's Facial Affect on Singing Tasks: Results of Imitated and Improvised Vocal Responses**
Jennifer A Bugos[1], Darlene DeMarie[1], Miranda Torres[1], Ayo Gbadamosi[1], Sydney Andersen[1]
[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 Roden[1]
[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 Leslie[1], Jessica E Nave-Blodgett[1], Erin Hannon[1]
[1] *University of Nevada, Las Vegas*

P1-63 **The influence of rhythmic and sequential structure on classifying major vs. minor tone-scrambles**
Joselyn Ho[1], Charles Chubb[1]
[1] *University of California, Irvine*

P1-65 **A Corpus-based Listening Experiment: Evaluating Probability Versus Chord-Distance Models of Harmonic Surprise**
Claire Arthur[1], Alejandra Silcott[1]
[1] *Georgia Institute of Technology*

P1-67 **Steady State Evoked Potentials Reflect Context-Induced Perception of Musical Beat in an Ambiguous Rhythm**
Karli Nave[1], Erin Hannon[1], Joel Snyder[1]
[1] *University of Nevada, Las Vegas*

P1-69 **Dancers' Auditory Perception of Microtiming Deviations Within Drum Grooves**
Benjamin Guerrero[1]
[1] *Eastman School of Music*

P1-71 **Changed Appreciation of Novel Interpretations after Focused Training in a Specific Historical Performance Practice**
Song Hui Chon[1], Tom Beghin[2]
[1] *Belmont University,* [2] *Orpheus Institute*

P1-73 **Does Musical Training Protect Against Auditory Distractions?**
Katherine M Vukovics[1], Emily Elliott[1], Yiqing Ma[1], David J Baker[1]
[1] *Louisiana State University*

P1-75 **An EEG Study of Speech and Music Processing in Children with Autism Spectrum Disorder**
Sylvie Goldman[1], Joseph Isler[1], Natasha Yamane[1], Sophia Wyne[1], Michael Myers[1], Nim Tottenham[2]
[1] *Columbia University Medical Center,* [2] *Columbia University*

P1-77 **Cortical thickness and beat processing ability in patients with schizophrenia**
Karin Matsushita[1], Ryosuke Tarumi[1], Yoshihiro Noda[1], Shiori Honda[1], Ryo Ochi[1], Natsumi Nomiyama[1], Sakiko Tsugawa[1], Patrick E Savage[1], Shinichiro Nakajima[1], Masaru Mimura[1], Shinya Fujii[1]
[1] *Keio University*

P1-79 **"Donut" Studies as a Simplified Paradigm for Music Cognition Research**
Christopher W White[1]
[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 Yoo[1]
[1] *Virginia Tech*

P2-4 **Music, social engagement, and empathic decision making**
Aaron Colverson[1]
[1] *University of Florida*

P2-6 **The Sound of Music: Stimulus Features that Differentiate Organized Sound Sequence Categories**
Elizabeth Phillips[1]
[1] *UNR*

P2-8 **Musical syntax: can tonal functions elicit metrical structure?**
Alexandre Celma Miralles[1], Carlota Pagès[2], Juan M Toro[3]
[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 Vomberg[1], John Vokey[2], Scott Allen[1]
[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 Nweke[1]
[1] *Department of Creative Arts, Faculty of Arts, University of Lagos, Nigeria*

P2-14 **Involuntary Musical Imagery Characteristics Across the Adult Lifespan**
Georgia Floridou[1], Victoria J Williamson[2], Daniel Müllensiefen[3]
[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 Vuvan[1], Helen Gray-Bauer[2]
[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 iordache[1], Jennifer A Bugos[1]
[1] *University of South Florida*

P2-20 **High intellectual abilities might not be necessary for early and exceptional musical talent**
Chanel Marion-St-Onge[1], Megha Sharda[1], Margot Charignon[1], Isabelle Peretz[1]
[1] *University of Montreal*

P2-22 **Reduced pain while listening to music is influenced by music attribute preferences**
Krzysztof Basiński[1], Agata Zdun-Ryżewska[1], Mikołaj Majkowicz[2]
[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 Miguel[1], Mariano Sigman[2], Diego Fernandez Slezak[1]
[1] *LIAA, DC, UBA,* [2] *LNI, UTDT*

P2-26 **Measuring musical expectation using reaction time**
Joshua Albrecht[1], Juan Pablo Correa-Ortega[2]
[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 Bachmann[1], Lindsay Warrenburg[1], Daniel Shanahan[1]
[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 MacLean[1]
[1] *Frost School of Music, University of Miami*

P2-32 **Biases, Stereotypes, and Prejudices against Artificial Intelligence Music Composition**
Jisang Ahn[1], Kyungho Kim[2]
[1] *Bellarmine 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 Saitis[1], Johanna Devaney[2]
[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 Habibi[1], Priscilla Perez[1], Beatriz Ilari[2]
[1] *University of Southern California,* [2] *USC*

P2-38 **Examining the role of the motor system in the vocal memory advantage**
Emily A Wood[1], Frank Russo[1]
[1] *Ryerson University*

P2-40 **Memory for Harmony in Popular Music**
Ivan E Jimenez[1], Tuire Kuusi[1], Christopher Doll[2]
[1] *Sibelius Academy, UNIARTS Helsinki,* [2] *Rutgers University*

P2-42 **Stability ratings in novel, microtonal scales**
Gareth Hearne[1]
[1] *The MARCS Institutes*

P2-44 **Cognitive Coupling Between Stress and Meter**
Alissandra Reed[1], Braden Maxwell[2], David Temperley[1]
[1] *Eastman School of Music,* [2] *University of Rochester*

P2-46 **Neural correlates of beat tracking in Williams Syndrome**
Anna Kasdan[1], Miriam Lense[2], Reyna Gordon[2]
[1] *Vanderbilt University,* [2] *Vanderbilt University Medical Center*

P2-48 **Developing an avian model for human rhythm perception**
Andrew Rouse[1], Ani Patel[1], Mimi Kao[1]
[1] *Tufts University*

P2-50 **The Reliability of iOS Application of the Harvard Beat Assessment Test: Consistency between Different Versions of iPad Devices**
Rei Konno[1], Gottfried Schlaug[2], Patrick E Savage[1], Shinya Fujii[1]
[1] *Keio University,* [2] *Harvard University*

P2-52 **The role of subvocalization in the mental transformation of melodies**
Anna Honan[1], Tim Pruitt[1], Emma B Greenspon[1], Peter Pfordresher[2]
[1] *University at Buffalo, SUNY,* [2] *University at Buffalo*

P2-54 **The Frequency Facilitation Hypothesis**
David J Baker[1]
[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 Horin[1], Elinor C Harrison[1], Kerri Rawson[1], Gammon Earhart[1]
[1] *Washington University in St. Louis*

P2-58 **Can Music Induce Interbrain Synchronization in Clinical Settings?**
Kyurim Kang[1], Michael Thaut[1], Tom Chau[2]
[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 Cui[1], Nikolaus F Troje[2], Lola L Cuddy[1]

[1] *Queen's University,* [2] *York University*

P2-62 **The effect of arts integration instruction on cognitive flexibility and creativity with middle school students**

Martin Norgaard[1], Christy Todd[2]

[1] *Georgia State University,* [2] *Rising Starr Middle School*

P2-64 **Rhythmic priming improves grammar processing in children with and without Specific Language Impairment**

Eniko Ladanyi[1], Agnes Lukacs[2], Judit Gervain[3]

[1] *Vanderbilt University Medical Center,* [2] *Budapest University of Technology and Economics,* [3] *Universite Paris Descartes*

P2-66 **Marches, not Pastorals: The Influence of Contextual Information and Topics on Narrative Experiences of Music**

Janet Bourne[1], Sami Alsalloom[1], Tim Bausch[1], Heather Cardoz de la Torre[1], Michelle Dalarossa[1], Tommy Kan[1], Annie Lai[1], Gregory Moreno[1], Jishing Yu[1]

[1] *University of California, Santa Barbara*

P2-68 **The effect of tempo on learning performance and real-time emotions of adolescents in a learning task**

Matthew Moreno[1], Earl Woodruff[1]

[1] *University 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 Pachete[1], Arla Good[1], Fran Copelli[1], Frank Russo[1]

[1] *Ryerson University*

P2-72 **Shared variance in contextual auditory discrimination ability and accuracy of instrumental music performance**

Bob Duke[1], Sarah Allen[2], Lani Hamilton[3], Carla Cash[4], Amy Simmons[1]

[1] *The University of Texas at Austin,* [2] *Southern Methodist University,* [3] *University of Missouri- Kansas City,* [4] *Texas Tech University*

P2-74 **Musicians show improved speech segregation in a competitive, multitalker (cocktail party) scenario**

Jessica Yoo[1]

[1] *University of Memphis*

P2-76 **The Influence of Familiarity on Beat Perception and Oscillatory Entrainment**

Joshua Hoddinott[1], Molly Henry[2], Jessica Grahn[3]

[1] *Western University,* [2] *Max Planck Institute for Empirical Aesthetics,* [3] *University of Western Ontario*

P2-78 **It Looks Like It Sounds: Transcribing Young Children's Music Vocalizations**

Kathleen K Arrasmith[1]

[1] *University of South Carolina*

P2-80 **Differences Between Melodic and Harmonic Consonance Preferences in Westerners Suggest Influence of Exposure Statistics**

Nori Jacoby[1], Malinda McPherson[2], Marion Cousineau[3], Claire Pelofi[4], Josh McDermott[5]

[1] *Max Planck Institute for Empirical Aesthetics,* [2] *Harvard University,* [3] *University of Montreal,* [4] *New York University,* [5] *Massachusetts 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 Mendoza[1], Caitlin Fausey[1]

[1] *University of Oregon*

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

Nina Politimou[1], Lauren Stewart[2], Daniel Müllensiefen[3], Mirco Fasolo[4], Giuliana Genovese[5], Aspa Papadimitriou[2], Nora Schaal[6], Catherine Smith[7], Fabia Franco[1]

[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] *GoldsmithsUniversity of London*

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

Jennifer K Mendoza[1], Caitlin Fausey[1]

[1] *University of Oregon*

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

Lucia Benetti[1], Eugenia Costa-Giomi[1]

[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-Abromeit[1]

[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 Fram[1]

[1] *Stanford University*

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

David Temperley[1]

[1] *Eastman School of Music*

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

George Sioros[1], Guy Madison[2], Diogo Cocharro[3], Fabien Gouyon[3]

[1] *University of Oslo,* [2] *University of Umå, Department of Psychology,* [3] *INESC-TEC*

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

Ed Large[1], Yi Wei[1], Charles S Wasserman[1]

[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 Reed[1]

[1] *Eastman School of Music*

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

Mythili Menon[1], Drew Colcher[1]

[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 Fisher[1], Lauren Hadley[2], Martin Pickering[1]

[1] *The University of Edinburgh,* [2] *The Univeristy of Edinburgh*

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

Peter Pfordresher[1], Emma B Greenspon[1], Amy Friedman[2], Caroline Palmer[2]

[1] *University at Buffalo, SUNY,* [2] *McGill University*

M4 Symposium: Musical Expression in the Eye of the Beholder

KC914 9:30-10:30 AM

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

Jonna K Vuoskoski[1], Birgitta Burger[2], Marc Thompson[2], Petri Toiviainen[2]

[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 Vuoskoski[1], Marc Thompson[2]

[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 Thompson[1], Jonna K Vuoskoski[2]

[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 Burger[1], Petri Toiviainen[2]

[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 Toiviainen[1], Martín Hartmann[2], Tasos Mavrolampados[2], Emma Allingham[2], Emily Carlson[2], Birgitta Burger[2]

[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 Battcock[1], Mike Schutz[1]
[1] *McMaster University*

2:45 PM N1-2 **Live jazz audience members with greater perspective-taking ability more accurately identify musically expressed emotion**
Omer Leshem[1], Michael F Schober[1]
[1] *The New School*

3:00 PM N1-3 **Music influences the appreciation of contemporary art work**
Bruna De Oliveira[1], Giulia Ventorim[1], Claudia Feitosa-Santana[2], Patricia Maria Vanzella[1]
[1] *Federal University of ABC,* [2] *Fundação Dom Cabral*

3:15 PM N1-4 **Tonics laugh, chromatics cry: children associate tonal hierarchy with emotional valence**
Assaf Suberry[1], Zohar Eitan[2]
[1] *Levinsky college,* [2] *Tel 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**
Yeoeun Lim[1], Joel Popkin[2], Suk Won Yi[1]
[1] *Seoul National University,* [2] *University 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 Kim[1], Mike Schutz[2]
[1] *University of Connecticut,* [2] *McMaster University*

3:00 PM N2-3 **Measuring Intra- and Inter-Brain Dynamics during Joint Rhythmic Tasks**
Rebecca Scheurich[1], Alexander P Demos[2], Anna Zamm[1], Brian Mathias[1], Caroline Palmer[1]
[1] *McGill University,* [2] *University 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 Kim[1], Se-Woong Park[2], Dagmar Sternad[2], Ed Large[1]
[1] *University of Connecticut,* [2] *Northeastern 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 Burger[1], Henkjan Honing[2], Benjamin Schultz[3]
[1] *University of Jyväskylä,* [2] *University of Amsterdam,* [3] *Maastricht University*

2:45 PM N3-2 **Multimodal Emotion Associations in Music and Dance**
Lindsay Warrenburg[1], Lindsey E Reymore[1], Daniel Shanahan[1]
[1] *Ohio State University*

3:00 PM N3-3 **Small-Group Interactions with Music and Others in Social Dance**
María Marchiano[1], Isabel Cecilia Martinez[1]
[1] *Laboratorio 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 Wen[1], Birgitta Burger[2], Joshua S Bamford[3], Vivian Zayas[1], Petri Toiviainen[4]
[1] *Cornell University,* [2] *University of Jyvaskyla,* [3] *Finnish Centre for Interdisciplinary Music Research, University of Jyväskylä,* [4] *University 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)

N4-1

Jason Noble[1], Kit V Soden[2], Stephen McAdams[1], Robert Hasegawa[1], Julie Delisle[1], Zachary Wallmark[3], Manda Fischer[4], Caroline Traube[5], Victor Cordero[6], Carmine-Emanuele Cella[7], Lawrence Marks[8], Étienne Thoret[1], Max Henry[1], Meghan Goodchild[9]

[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 Delisle[1]

[1] *McGill University*

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

N4-2

Kit V Soden[1], Victor Cordero[2]

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

N4-3 **The role of timbre in perceptual segregation in orchestral music**

Manda Fischer[1], Kit V Soden[2], Stephen McAdams[3]

[1] *University of Toronto,* [2] *McGill University, CIRMMT,* [3] *McGill University*

N4-4 **Orchestration analysis from the standpoint of auditory grouping principles**

Stephen McAdams[1], Meghan Goodchild[2], Kit V Soden[3]

[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 Yang[1], Mathieu Barthet[2], Elaine Chew[3]

[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 Grimaud[1]

[1] *Durham University*

Predicting emotion ratings for music versus sound using psychoacoustic features

4:15 PM O1-3

David Sears[1], Akbar Siami Namin[2], Keith Jones[1]

[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 Kayser[1], Hauke Egermann[1]

[1] *University of York*

O2 Expert Performance

KC905/907 3:45-4:45 PM

3:45 PM O2-1 **The relationship between motion patterns, performance precision, and expertise in a single-handed drumming task**

Bryony Buck[1], Gerard Breaden Madden[1], Scott Beveridge[2], Scott Beveridge[2], Hans-Christian Jabusch[1]

[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*

4:00 PM O2-2 **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 Braus[1]

[1] *Hartt School/University of Hartford*

4:15 PM O2-3 **Expressivity and creativity in expert musical performance: A case study of two elite cellists**

Stacey Davis[1]

[1] *University of Texas at San Antonio*

4:30 PM O2-4 **Violinists employ more expressive gesture around musical resolutions: a motion capture study**

Aditya Chander[1], Madeline Huberth[1], Stacey Davis[2], Samantha Silverstein[3], Takako Fujioka[3]

[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

3:45 PM O3-1 **Infants Mismatch Response to Omitted Sounds**

David Prete[1]

[1] *McMaster University*

4:00 PM O3-2 **Analysis of infant vocalisations in a structured context of music classes**

Helga R Gudmundsdottir[1]

[1] *University of Iceland*

4:15 PM O3-3 **Auditory and Auditory-Motor Timing Deficits in Children with Developmental Coordination Disorder**

Chantal Carrillo[1], Andrew Chang[1], Yao-Chuen Li[2], Jennifer Chan[3], John Cairney[3], Laurel Trainor[1]

[1] *McMaster University,* [2] *China Medical University,* [3] *University of Toronto*

4:30 PM O3-4 **Beat Perception in Children with Specific Language Impairment and Typical Developing Peers: an EEG Investigation**

Leyao Yu[1], Anna Kasdan[1], Olivia Boorom[2], Devin McAuley[3], Reyna Gordon[2]

[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

O4-1 **Interdisciplinary Studies in Orchestration and Timbre: The ACTOR Project – Part 2: Applying Musical Timbre and Orchestration**

Caroline Traube[1], Zachary Wallmark[2], Lawrence Marks[3], Robert Hasegawa[4], Étienne Thoret[4], Max Henry[4]

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

O4-1 **Multimodal production and perception of piano timbre**

Caroline Traube[1]

[1] *Université de Montréal*

O4-2 **"Bright" timbres modulate visual brightness discrimination**

Zachary Wallmark[1], Lawrence Marks[2]

[1] *Southern Methodist University,* [2] *Yale University*

O4-3 **Timbre, interference effects, and room acoustics in Pascale Criton's Wander Steps**

Robert Hasegawa[1]

[1] *McGill University*

O4-4 **Metaphorical Associations in Sound-Based Music as Mappings between Acoustical Properties and Semantic Domains**

Étienne Thoret[1], Max Henry[1]

[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 Busse[1], Ingo Roden[2], Gunter Kreutz[3]
[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.**
Rhimmon Simchy-Gross[1], Elizabeth Margulis[1]
[1] *University of Arkansas*

P3-5 **The impact of aging on neurophysiological entrainment to a metronome**
Sarah A Sauvé[1], Emily Bolt[1], Sylvie Nozaradan[2], David Fleming[1], Benjamin Zendel[1]
[1] *Memorial University of Newfoundland,* [2] *University of California, Louvain*

P3-7 **Brain activity and network dynamics during singing an opera aria**
Shoji Tanaka[1]
[1] *Sophia University*

P3-9 **Musical deficits in Schizophrenia and its relation with cognitive functions and emotion recognition**
Shantala Hegde[1], Nisha Chandrashekaran[1], Ganesan Venkatasubramanian[1]
[1] *National Institute of Mental Health and Neuro Sciences*

P3-11 **Singing to learn: How melodic content affects encoding and retrieval**
Rachel M Thompson[1], James Mantell[1]
[1] *St. Mary's College of Maryland*

P3-13 **The mnemonic effect of songs after stroke and the underlying cognitive and neural mechanisms**
Vera Leo[1], AJ Sihvonen[1], T Linnavalli[1], M Tervaniemi[1], M Laine[2], S Soinila[3], T Sarkamo[1]
[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 Qi[1]
[1] *Western University Brain and Mind Institute*

P3-17 **A continuous model of pulse clarity: towards inspecting affect through expectations in time**
Martin A Miguel[1], Mariano Sigman[2], Diego Fernandez Slezak[3]
[1] *LIAA, DC, UBA; ICC, CONICET,* [2] *LNI, UTDT,* [3] *LIAA, DC, UBA*

P3-19 **Childhood Music Training Induces Change in Brain Structure: Results from Longitudinal and Cross-sectional Studies**
Assal Habibi[1], Katrina Heine[1], Hanna Damasio[1]
[1] *University of Southern California*

P3-21 **Timbre ordering and timbre networks**
Roger T Dean[1], Yvonne Leung[2], Felix Dobrowohl[3]
[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 Oishi[1], Rei Konno[1], Charles Cronin[2], Daniel Müllensiefen[3], Quentin Atkinson[4], Shinya Fujii[1], Patrick E Savage[1]
[1] *Keio University,* [2] *George Washington University Law School,* [3] *Goldsmiths,* [4] *University of Auckland*

P3-25 **Auditory Attentional Blink and Musical Expertise**
Merve Akca[1]
[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 Kragness[1], Laura K Cirelli[1]
[1] *University of Toronto Scarborough*

P3-29 **Catching the Theme: Aligning Musical Analogs in a Classical Theme and Variation**
Nicholas B Swett[1]
[1] *University of Sheffield*

P3-31 **Musical Texture as an inducer of cross-modal associations: synaesthesia cases**
Svetlana Rudenko[1]
[1] *Trinity College Dublin*

P3-33 **The Effect of Musical Play on Interactions Between Children with ASD and their Parents**
Olivia Boorom[1], Meredith Watson[1], Rongyu Xin[2], Valerie Munoz[1], Miriam Lense[1]
[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 Benecasa[1]
[1] *University of Sheffield*

P3-37 **The Contributions of Auditory and Visual Cues to Social Rhythmic Entrainment**
Youjia Wang[1], Michael Z Burchesky[2], Miriam Lense[2]
[1] *Vanderbilt University,* [2] *Vanderbilt University Medical Center*

P3-39 **Effects of Genre Tag Complexity on Popular Music Enjoyment**
Lauren M Shepherd[1], Elizabeth Margulis[1]
[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 Ishikawa[1], Patrick E Savage[1], Masashi Nakatani[1], Shinya Fujii[1]
[1] *Keio University*

P3-43 **The perception of musical structure: a comparative approach**
Paola Crespo-Bojorque[1], Juan M Toro[2]
[1] *Universitat Pompeu Fabra,* [2] *Universitat Pompeu Fabra & ICREA*

P3-45 **Synchronization to vibrotactile rhythms in Deaf individuals**
Phuong-Nghi T Pham[1], Sean A Gilmore[1], Frank Russo[1]
[1] *Ryerson University*

P3-47 **ERP Components of Attentional Control in Anxious Musicians**
Sarah ER Lade[1], Laurel Trainor[1], Daniel Bosnyak[1], Dave Thompson[1]
[1] *McMaster University*

P3-49 **Towards an Understanding of Musical Expressions: A functionalistic Approach**
Kework Kalustian[1]
[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 Richard[1], Michael Thaut[1]
[1] *University of Toronto*

P3-53 **Quantifying Karnāṭaka: Raga Knowledge on Expectations of Melodic Conformity**
Neerjah Skantharajah[1], Matthew H Woolhouse[1]
[1] *McMaster University*

P3-55 **Synchronization abilities correlate with performance on a melodic intonation therapy task and reading fluency**
Yi Wei[1], Ed Large[1]
[1] *University of Connecticut*

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

P3-57 **Influence of rhythm and beat priming on receptive grammar task**

Singyi Yen[1], David Bendoly[1], Matthew Heard[1], Yune S Lee[1]

[1] *Ohio State University*

P3-59 **Towards a Historical Perception of Music: An Empirical Study of a Galant Schema**

Sammy Gardner[1]

[1] *University of North Texas*

P3-61 **The Effects of Musical Improvisation Instruction on Visual and Auditory Statistical Learning**

Martin Norgaard[1], Joanne A Deocampo[1], Christopher Conway[2]

[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 Blais[1], Naeem Komeilipoor[2], Camille Gaillard[2], Hugo Laflamme[2], Melissa Kadi[2], Agnès Zagala[2], Simon Rigoulot[3], Sonja A Kotz[4], Simone Dalla Bella[5]

[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 Liu[1], Danielle Dai[1], Benjamin Schultz[2], Christina Liu[1], Olivia Boorom[1], Miriam Lense[1]

[1] *Vanderbilt University Medical Center,* [2] *Maastricht University*

P3-67 **Heartbeat entrainment: A physiological role for empathy in the act of music listening?**

Michael Winters[1], Bruce Walker[1], Grace Leslie[1]

[1] *Georgia Institute of Technology*

P3-69 **Investigating the Role of Amplitude Envelope Manipulation on Melodic Alarm Recognition in a Divided Attention Task**

Sharmila Sreetharan[1], Rebecca Benjamin[1], Joseph Schlesinger[2], Mike Schutz[1]

[1] *McMaster University,* [2] *Vanderbilt University Medical Center*

P3-71 **Jazz and Raga: A hierarchical temporal structure comparison**

Butovens Médé[1], Ramesh Balasubramaniam[1], Christopher Kello[1]

[1] *University of California, Merced*

P3-73 **The beat processing abnormality in patients with treatment-resistant schizophrenia**

Shiori Honda[1], Ryosuke Tarumi[1], Yoshihiro Noda[1], Karin Matsushita[1], Natsumi Nomiyama[1], Ryo Ochi[1], Sakiko Tsugawa[1], Patrick E Savage[1], Shinichiro Nakajima[1], Masaru Mimura[1], Shinya Fujii[1]

[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 Schlegel[1], D Gregory Springer[2], Ann Harrington[3]

[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 Schlegel[1], William Melven[2]

[1] *University of South Carolina, School of Music,* [2] *University of South Carolina*

P3-79 **Exploring the Structure of German Folksong**

Andrew W Brinkman[1]

[1] *Ohio State University*

P3-81 **Single, double, and triple finger tapping performance of professional hand percussionists**

Kazuaki Honda[1], Patrick E Savage[1], Shinya Fujii[1]

[1] *Keio University*

P3-83 **Pivot chords as harmonic garden paths: Cognitive revision from key change**

Sami Alsalloom[1], Tim Bausch[1], Tommy Kan[1], Kyle Douglas[1], Gregory Moreno[1], Harini Pathak[1], Heather Cardoz de la Torre[1], Michelle McKee[1], Janet Bourne[1]

[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 Kierzkowski[1], Katarzyna Kierzkowska[1]
[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 Nweke[1], Bolaji Ogunwo[1]
[1] *Department of Creative Arts, Faculty of Arts, University of Lagos, Nigeria*

P4-6 **Music rhythm processing reflected in the autonomic nervous system**
Tian Zhao[1]
[1] *University of Washington*

P4-8 **Singers' Gaze Fixation While Performing with a Conductor: A Pilot Study**
Steven M Demorest[1], Adam White[1]
[1] *Northwestern University*

P4-10 **Music to facilitate sleep: Do musical characteristics matter?**
Renee Timmers[1], Tim Metcalfe[1], Franziska Goltz[2], Maan van de Werken[3]
[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 Zuk[1], Emily Teoh[1], Edmund Lalor[2]
[1] *Trinity College Dublin,* [2] *University of Rochester*

P4-14 **Pop melodies have become more repetitive throughout the Billboard era**
Joshua Albrecht[1]
[1] *The University of Mary Hardin-Baylor*

P4-16 **Aesthetic responses to microtonal intervals**
Meng-Jou Ho[1], Rei Konno[1], James Tomokane[1], Josh McDermott[2], Nao Tokui[1], Shinya Fujii[1], Patrick E Savage[1]
[1] *Keio University,* [2] *Massachusetts Institute of Technology*

P4-18 **Music and cooperation: Disentangling causal mechanisms**
Momoka Yamauchi[1], Miri Hamaguchi[1], Aya Kato[1], Yoichi Kitayama[1], Shinya Fujii[1], Patrick E Savage[1]
[1] *Keio University*

P4-20 **Protest songs' framing and their effect on empathy**
Naomi Ziv[1]
[1] *College of Management - Academic Studies*

P4-22 **How Electrical Muscle Stimulation Assists in Rapid Drumming Training**
Reo Anzai[1], Rei Konno[1], Kazuaki Honda[1], Patrick E Savage[1], Pedro Lopes[2], Shinya Fujii[1]
[1] *Keio University,* [2] *University of Chicago*

P4-24 **Musical Training Mediates the Relation Between Auditory Working Memory and Preference for Musical Complexity**
Ethan Simon[1], David J Baker[2], Elizabeth Monzingo[3], Emily Elliott[2], Dominique T Vuvan[4]
[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 Bellaiche[1], Elizabeth Margulis[1], Devin McAuley[2]
[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 Lawendowski[1]
[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 Chang[1], Bryn Hughes[2], Dominique T Vuvan[3]
[1] *Skidmore College,* [2] *The University of Lethbridge,* [3] *Skidmore 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 Cheng[1], John Iversen[1]
[1] *University of California, San Diego*

P4-34 **Case studies suggesting a role for timbral cues and motor imagery in instrument-specific absolute pitch**
Lindsey E Reymore[1]
[1] *Ohio State University*

P4-36 **Spatial perception in congenital amusia revisited**
Jasmin Pfeifer[1], Silke Hamann[2]
[1] *Heinrich-Heine-University,* [2] *University of Amsterdam*

P4-38 **Categorical rhythms shared between songbirds and humans**
Tina Roeske[1]
[1] *Max Planck Institute for Empirical Aesthetics*

P4-40 **Lyrics and Emotion in Songs: A Conceptual Replication Study of Ali and Peynircioglu, 2006**
Yiqing Ma[1], Emily Elliott[1], David J Baker[1], Connor Davis[1], Katherine M Vukovics[1]
[1] *Louisiana State University*

P4-42 **Human Perception of Rhythm Similarity: A Multidimensional Scaling Evaluation**
Matthew R Moritz[1], Matthew Heard[1], Yune S Lee[1]
[1] *Ohio State University*

P4-44 **Modeling Infants' Perceptual Narrowing to Musical Rhythms: Neural Oscillation and Hebbian Plasticity**
Parker Tichko[1]
[1] *University of Connecticut*

P4-46 **Generalization of Novel Sensorimotor Associations among Pianists and Non-pianists**
Chihiro Honda[1], Karen Chow[1], Emma B Greenspon[2], Peter Pfordresher[1]
[1] *University at Buffalo,* [2] *University at Buffalo, SUNY*

P4-48 **Dysprosody of speech in two singers: Dissociations of pitch, timing and rhythm**
Yoonji Kim[1], Diana Sidtis[1]
[1] *New York University*

P4-50 **This is how we do it - the influence of musical training on music genre perception & categorization**
Peer Herholz[1]
[1] *Montréal Neurological Institute, McGill University*

P4-52 **Hey, You've Got to Hide Your Love Away: Private vs Public Musical Preferences**
Selena Bordeaux[1], Meagan Curtis[1]
[1] *Purchase College, SUNY*

P4-54 **The Accuracy of the Stereotypes Associated with the Fans of Different Genres of Music**
Tiana Pistillo[1], Meagan Curtis[1]
[1] *Purchase College, SUNY*

P4-56 **Redefining perfect pitch to be less perfect**
Stephen C Van Hedger[1], John Veillette[2], Shannon Heald[2], Howard Nusbaum[2]
[1] *Western University,* [2] *University of Chicago*

P4-58 **Comparing Brain Responses to Music and Language Stimuli to Classify Consciousness**
Steven L Meisler[1], Yelena Bodien[1], David Zhou[2], Brian Edlow[1]
[1] *Massachusetts General Hospital,* [2] *Massachusetts 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 Kim[1], Adena Schachner[1]

[1] *University 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 Smith[1], Ed Large[1]

[1] *University of Connecticut*

P4-64 **Individual differences in rhythmic neural entrainment and grammar production**

Valentina Persici[1], Olivia Boorom[2], Reyna Gordon[2]

[1] *University of Milano - Bicocca,* [2] *Vanderbilt University Medical Center*

P4-66 **Examining the effects of tempo on psychophysiological response of adolescents during a learning task**

Matthew Moreno[1], Earl Woodruff[1]

[1] *University of Toronto*

P4-68 **Evidence of a single neural mechanism underlying scale-sensitivity**

Sebastian C Waz[1], Charles Chubb[1]

[1] *University of California, Irvine*

P4-70 **The career choice of singer-songwriter: Internal and external influences**

Quincy Beck[1], Annabel Cohen[2]

[1] *Brown University,* [2] *University of Prince Edward Island*

P4-72 **Using psycholinguistic inquiry to measure felt emotion in autobiographical memories of musical experiences**

Olivia S Yinger[1], D Gregory Springer[2]

[1] *University of Kentucky,* [2] *Florida State University*

P4-74 **Contributions of absolute and relative pitch to the long-term memory of familiar melodies**

Shannon Heald[1], Stephen C Van Hedger[2], Howard Nusbaum[1]

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

P4-76 **Seashore, Science, and the Measure of a Singer**

Annabel Cohen[1]

[1] *University of Prince Edward Island*

P4-78 **Evaluating effects of electrical muscle stimulation in time duration reproduction**

Rei Konno[1], Reo Anzai[1], Kazuaki Honda[1], Patrick E Savage[1], Pedro Lopes[2], Shinya Fujii[1]

[1] *Keio University,* [2] *University of Chicago*

P4-80 **Universal constraints on rhythm revealed by large-scale cross-cultural comparisons of rhythm priors**

Nori Jacoby[1], Rainer Polak[2], Jessica Grahn[3], Daniel Cameron[4], Shinya Fujii[5], Patrick E Savage[5], Kyung Myun Lee[6], Kelly Jakubowski[7], Martin Clayton[7], Elizabeth Margulis[8], Patrick Wong[9], Eduardo Undurraga[10], Ricardo Godoy[11], Tomas Huanca[12], Timon Thalwitzer[13], Esra Mungan[14], Ece Kaya[15], Luís Jure[16], Martín Rocamora[16], Daniel Goldberg[17], Andre Holzapfel[18], Josh McDermott[19]

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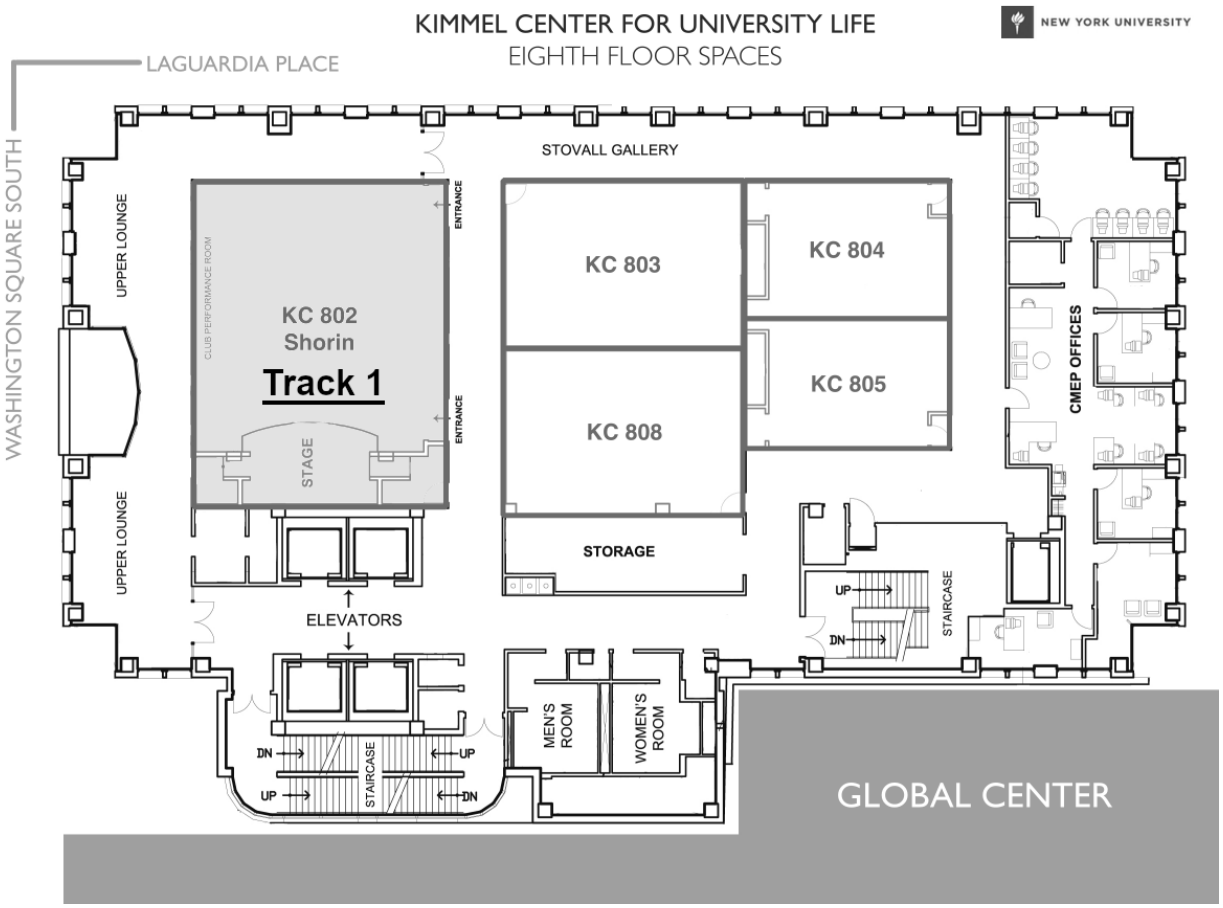
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UPPER LOUNGE
CLUB PERFORMANCE ROOM
KC 802
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Track 1
ENTRANCE
ENTRANCE
STAGE
KC 803
KC 804
KC 805
KC 808
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WOMEN'S ROOM
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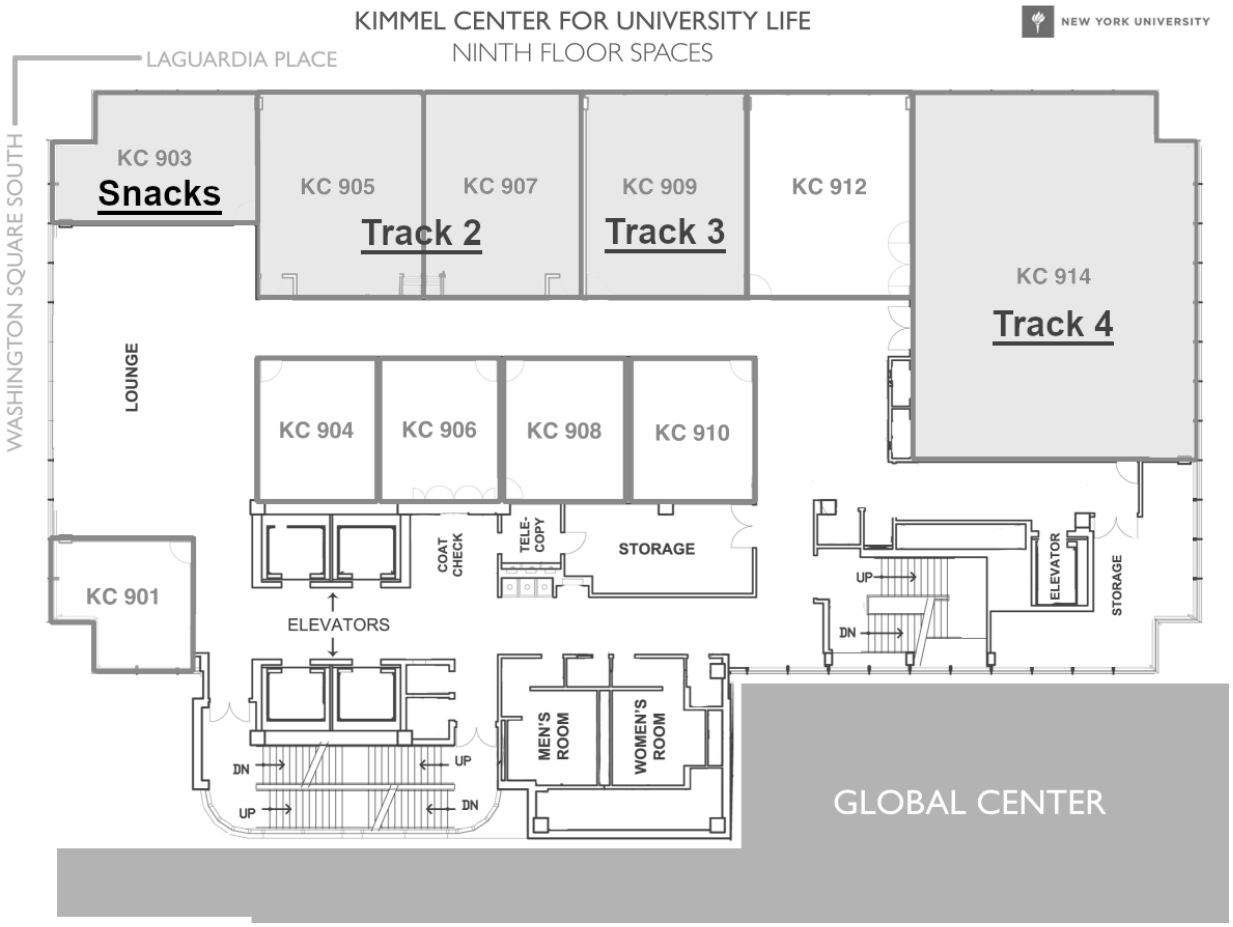
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TELE-COPY
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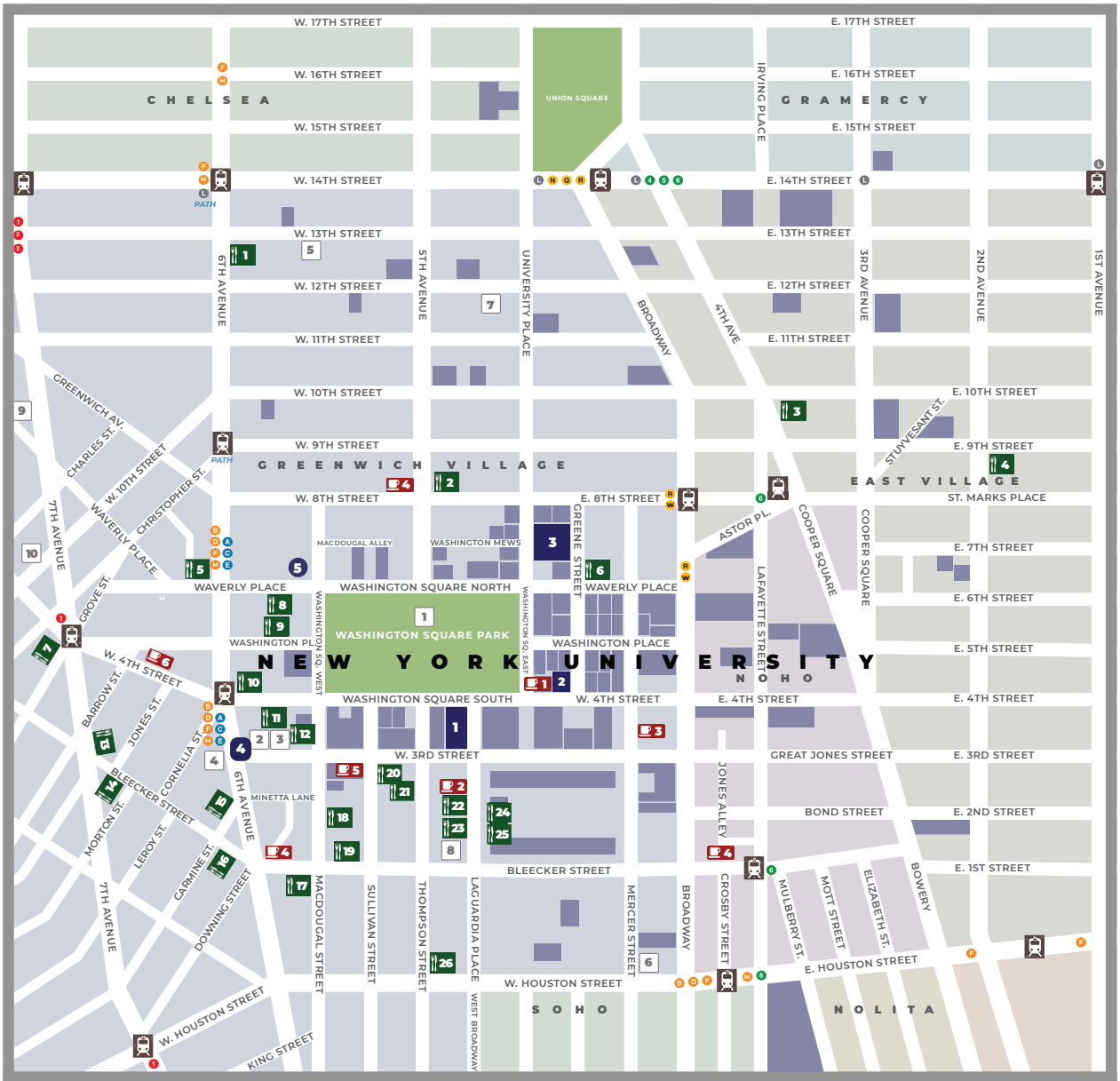
WOMEN'S ROOM
GLOBAL CENTER



Conference Locations

1. Kimmel Center, 60 Washington Square South
2. Loewe Theatre, 35 W. 4th Street
3. Weinstein Hall, 5 University Place
4. W. 4th Street subway entrance

Points of Interest

1. Washington Square Park
2. W. 4th Street Basketball Courts
3. Blue Note (jazz club)
4. IFC Center (art house film)
5. Quad Cinema
6. Angelika Film Center & Café (indie films)
7. Cinema Village (indie films)
8. The Bitter End (live music)
9. Village Vanguard (jazz club)
10. Small's (jazz club)

Coffee

1. Starbucks
2. Mille-feuille Bakery Café
3. Think Coffee
4. Le Pain Quotidien
5. Third Rail Coffee
6. Patisserie Claude

Food

1. Murray's Bagels
2. Otto Enoteca (upscale pizza, pasta, wine)
3. Ippudo (ramen)
4. Veselka (borscht)
5. Waverly Diner
6. White Oak Tavern (casual American)
7. Big Gay Ice Cream Shop
8. Babbo (upscale Italian)
9. Blue Hill (upscale American)
10. Galanga (Thai)
11. Red Bamboo (vegetarian)
12. La Lanterna di Vittorio (light Italian)
13. Bleecker Street Pizza
14. John's of Bleecker St. (pizza)
15. Joe's Pizza
16. Molly's Cupcakes
17. Percy's Pizza
18. Saigon Shack (Vietnamese)
19. Chow House (Chinese)
20. Springbone Kitchen
21. Go! Go! Curry! (Japanese curry)
22. Marumi (Japanese, sushi)
23. DŌ, Cookie Dough Confections
24. Favela Cubana (Brazilian & Cuban)
25. Bareburger (organic burgers)
26. Arturo's (pizza)