

**Society for Music Perception and Cognition
2009 Biennial Conference**

August 3-6, 2009

Indiana University – Purdue University Indianapolis

Indianapolis, Indiana, USA



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Objectives of the Society (<http://www.musicperception.org/>)

The Society for Music Perception and Cognition is a not-for-profit organization for researchers and others interested in music perception and cognition. The objectives of SMPC are:

- to further the scientific and scholarly understanding of music from a broad range of disciplines, including music theory, psychology, psychophysics, linguistics, neurology, neurophysiology, ethology, ethnomusicology, artificial intelligence, computer technology, physics and engineering;
- to facilitate cooperation among scholars and scientists who are engaged in research in this interdisciplinary field; and
- to advance education and public understanding of knowledge gained.

*Sponsored by the **Society for Music Perception and Cognition**
and the **IUPUI Department of Music and Arts Technology**.*

Additional support provided by the Department of Otolaryngology, Indiana University School of Medicine.

Keynote Speakers

Sandra Trehub



Dr. Sandra Trehub, Professor Emeritus at the University of Toronto and Director of the Auditory Lab at the Infant and Child Studies Centre in Mississauga, Ontario, has conducted many ground-breaking studies on the development of music, speech, and language in infants and young children. Dr. Trehub has published over 100 articles and book chapters on her research, which ranges from infants' sound detection and melody discrimination abilities to cross-linguistic and cross-cultural comparisons of maternal singing to infants. Her work has also been featured in many articles in the popular press.

Infancy: A musical history tour

The talk provides a glimpse of questions, findings, and conceptions of infant musicality over the past 35 years. The tour begins in the 1970s with the onset of systematic empirical research in this domain and ends with recent findings and work in progress. It also touches upon some of the big questions such as musical predispositions, early learning, and relations between music and language.

Elaine Chew



Dr. Elaine Chew, Associate Professor at the University of Southern California and Director of the Music Computation and Cognition Lab at the USC Viterbi School of Engineering, conducts research on music and computing. An operations researcher and pianist by training, her goal is to explain and de-mystify the phenomenon of music and performance using formal scientific methods. Her research centers on the mathematical and computational modeling of music; as a performer, she collaborates with composers to present eclectic post-tonal music. She received the NSF Career/PECASE Awards in 2004-05 for research and education activities at the intersection of music and engineering, and co-led a research cluster on analytical listening through interactive visualization at the Radcliffe Institute for Advanced Study in 2007-08. Dr. Chew co-chaired the program committees for the 2008 International Conference on Music Information Retrieval and the 2009 International Conference on Mathematics and Computation in Music, and was a Visiting Scholar at Harvard's School for Engineering and Applied Sciences and Music Department in 2008-09.

Music Computation and Cognition

This talk explores how mathematical and computational techniques can assist in the understanding, explaining, and modeling of music and music making. Mathematical formalisms express and communicate musical ideas in a culturally agnostic way for systematic study. Computation turns these formalisms into computer processes to automate the mimicking and examining of the musical products of the human mind. Examples featured include methods for analyses of music compositions and their expressive performance, and systems for improvising music and musical interpretations in partnership with computers.

Event	Time	Location
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(IUPUI Campus Center, unless otherwise noted)

Monday, August 3rd

Registration	8:00 – 5:00	4 th Floor Lobby
Welcome: Dr. Tonya Bergeson	10:00 – 10:10	450C
President's Address: Dr. Aniruddh Patel	10:10 – 11:00	450C
Session 1A: Performance I	11:10 – 12:30	450A
Session 1B: Genre	11:10 – 12:30	450B
<i>Lunch</i>		
Session 2A: Performance II	2:00 – 3:00	450A
Session 2B: Memory and Cognition I	2:20* – 3:20	450B
<i>Break</i>		
Session 3A: Music and Language I	3:40 – 4:40	450A
Session 3B: Memory and Cognition II	3:40 – 5:00	450B
Reception	5:30 – 7:30	4 th Floor Lobby & Terrace

Tuesday, August 4th

Registration	8:00 – 5:00	4 th Floor Lobby
Keynote I: Dr. Sandra Trehub, University of Toronto	9:00 – 10:00	450C
<i>Break</i>		
Session 4A: Music and Language II	10:20 – 11:40	450A
Session 4B: Rhythm and Meter I	10:20 – 11:40	450B
<i>Lunch</i>		
Session 5A: Music and Language III	1:30 – 2:30	450A
Session 5B: Rhythm and Meter II	1:30 – 2:50	450B
<i>Break</i>		
Poster Session I (available for viewing all day)	3:00 – 5:00	405 & 409

Wednesday, August 5th

Graduate Student Breakfast	7:30 – 9:00	305
Session 6A: Symposium on Pulse, Meter & Groove I	9:00 – 10:00	450A
Session 6B: Cross-Modal Interactions	9:00 – 10:00	450B
<i>Break</i>		
Session 7A: Symposium on Pulse, Meter & Groove II	10:20 – 11:40	450A
Session 7B: Timbre	10:20 – 11:40	450B
<i>Lunch</i>		
Session 8A: Pitch	1:30 – 2:50	450A
Session 8B: Evolution of Music	1:30 – 2:30	450B
<i>Break</i>		
Poster Session II (available for viewing all day)	3:00 – 5:00	405 & 409
SMPC Business Meeting (open to all SMPC members)	5:10 – 6:00	305

Thursday, August 6th

Keynote II: Dr. Elaine Chew, USC	9:00 – 10:00	450C
<i>Break</i>		
Session 9A: Models and Theories	10:20 – 11:40	450A
Session 9B: Emotion I	10:20 – 11:40	450B
<i>Lunch</i>		
Session 10A: Harmony	1:30 – 2:30	450A
Session 10B: Emotion II	1:30 – 2:50	450B
<i>Break</i>		
Poster Session III (available for viewing all day)	3:00 – 5:00	405 & 409
Banquet	6:30 – 10:00	Eiteljorg Museum, Sky City Café

Monday, August 3rd

Welcome

10:00 – 10:10 Dr. Tonya Bergeson, Indiana University School of Medicine

President's Address

10:10 – 11:00 Dr. Aniruddh Patel, The Neurosciences Institute

Session 1A

Performance I

(Chair: Roger Chaffin)

11:10 – 11:30

Evaluating expressive performance: How performance individuality and structural complexity affect the preferences of experienced listeners

Stacey Davis

University of Texas, San Antonio

11:30 – 11:50

Brain science to performance: the view from a pianist's bench

Lois Svard

Bucknell University

11:50 – 12:10

Individual differences in muscle tension and air support during trumpet performance

Jonathan Kruger¹, James McLean², and Mark Kruger³

Rochester Institute of Technology¹, SUNY-Geneseo², Gustavus Adolphus College³

12:10 – 12:30

Temporal patterns and formal structures in the performance of an unmeasured prelude for harpsichord

Meghan Goodchild, Bruno Gingras, Pierre-Yves Asselin, and Stephen McAdams

McGill University

Session 1B

Genre

(Chair: Alexander Rozin)

11:10 – 11:30

Music genre schema construct accessibility in evaluation of a charity

Mark Shevy

Northern Michigan University

11:30 – 11:50

The effect of musical and visual components on genre classification and plot continuation in the opening credits of Hollywood feature films

John Hajda

University of California, Santa Barbara

11:50 – 12:10

Participatory discrepancies and the perception of beats in jazz

Matthew Butterfield

Franklin and Marshall College

12:10 – 12:30

Genre identification of very brief musical excerpts

Sandra Mace, Cynthia Wagoner, and Donald Hodges

University of North Carolina at Greensboro

Session 2A

Performance II

(Chair: Bruno H. Repp)

2:00 – 2:20

After-effects of alterations to the timing and pitch of auditory feedback during sequence production at the keyboard

Peter Q. Pfordresher and John David Kulpa

University at Buffalo, SUNY

2:20 – 2:40

Analyzing expressive timing data in music performance: A multi-tiered time-scale sensitive approach

Panayotis Mavromatis

New York University

- 2:40 – 3:00 Emotional and neural response dynamics depend on performance expression and listener experience
Heather L. Chapin¹, Kelly J Jantzen², JAS Kelso¹, Fred Steinberg³, and Edward W. Large¹
Florida Atlantic University¹, Western Washington University², University MRI of Boca Raton³
- Session 2B**
2:20 – 2:40 **Memory and Cognition I (Chair: Judy Plantinga)**
Associating sounds: Tone envelope, timbre, and associative memory
Michael Schutz¹, Jeanine Stefanucci², and Sarah Baum²
University of Virginia¹, College of William and Mary²
- 2:40 – 3:00 The effect of musicality and scale type on memory for tone sequences
Charles Barousse and Michael Kalish
University of Louisiana at Lafayette
- 3:00 – 3:20 The relationship between music perception and self-reported memory in breast cancer survivors
Debra Burns, Tonya Bergeson, Bryan Schneider, Fred Unverzagt, and Victoria Champion
Indiana University–Purdue University, Indianapolis
- Session 3A**
3:40 – 4:00 **Music and Language I (Chair: Steven Livingstone)**
Production of vocal prosody and song in children with cochlear implants
Tonya R. Bergeson, Matthew Kuhns, Steven B. Chin, and Annabelle Simpson
Indiana University School of Medicine
- 4:00 – 4:20 Vocal imitation of speech and song: Effects of phonetic information and temporal regularity
James Mantell and Peter Q. Pfordresher
University at Buffalo, SUNY
- 4:20 – 4:40 Does pitch processing in English have a musical basis?
Laura C. Dilley¹, Louis Vinke¹, Elina Banzina¹, and Aniruddh Patel²
Bowling Green State University¹, The Neurosciences Institute²
- Session 3B**
3:40 – 4:00 **Memory and Cognition II (Chair: Stacey Davis)**
Modeling a melody recognition task for musicians, nonmusicians, and amusics using a cohort network
Naresh N. Vempala and Anthony S. Maida
University of Louisiana at Lafayette
- 4:00 – 4:20 The influence of time and memory constraints on the cognition of hierarchical tonal structures
Morwaread Farbood
New York University
- 4:20 – 4:40 A procedural take on the Deutsch/Feroe formalism: Cognitive motivation and computational realization
Craig Graci
State University of New York at Oswego
- 4:40 – 5:00 Serial position effects in a singer's long term recall identify landmarks and lacunae in memory
Roger Chaffin¹, Jane Ginsborg², and James Dixon¹
University of Connecticut¹, Royal Northern College of Music²

Tuesday, August 4th

- Keynote I**
9:00 – 10:00
Infancy: A Musical History Tour
Dr. Sandra Trehub, *University of Toronto*
- Session 4A**
10:20 – 10:40
Music and Language II (Chair: Joy Ollen)
Resolving conflicting linguistic and musical cues in the perception of metric accentuation in song
Jieun Oh
Stanford University
- 10:40 – 11:00
The costs and benefits of background music for processing written and spoken verbal materials
William F. Thompson¹, E. Glenn Schellenberg², and Jana Letnic¹
Macquarie University¹, University of Toronto²
- 11:00 – 11:20
Affective and cognitive changes following prolonged exposure to Music and Speech
Gabriela Ilie¹ and William F. Thompson²
University of Toronto¹, Macquarie University²
- 11:20 – 11:40
Parallel acoustic cues in sad music and sad speech
David Huron, Olaf Post, Gary Yim, and Kelly Jakubowski
The Ohio State University
- Session 4B**
10:20 – 10:40
Rhythm and Meter I (Chair: Petr Janata)
Sustained sound in a rhythmic context does not cause a filled duration illusion
Bruno H. Repp and Rachel Marcus
Haskins Laboratories
- 10:40 – 11:00
Differences in metrical structure confound tempo judgments
Justin London
Carleton College
- 11:00 – 11:20
Temporal stability in rhythmic continuations by drummers and dancers
Christine Beckett
Concordia University
- 11:20 – 11:40
Fractal structure of tempo fluctuations in skilled piano performance
Summer K. Rankin¹, Edward W. Large¹, and Craig Sapp²
Florida Atlantic University¹, Stanford University²
- Session 5A**
1:30 – 1:50
Music and Language III (Chair: Tonya Bergeson)
Congenital amusia is not a music-specific disorder: Evidence from speech perception
Fang Liu¹, Aniruddh D. Patel², and Lauren Stewart¹
University College London¹, The Neurosciences Institute²
- 1:50 – 2:10
Illusory conjunctions in memory for phonemes and melodic intervals: Vowels sing but consonants swing
Pascale Lidji¹, Régine Kolinsky³, Isabelle Peretz², Hélène Lafontaine³, José Morais³
McGill University¹, University of Montreal², Université Libre de Bruxelles³
- 2:10 – 2:30
Using a rhythm-based pedagogical technique to improve reading fluency
Scott D. Lipscomb¹, Dee Lundell², and Larry Scripp³
Univ. of Minnesota¹, Minneapolis Public Schools², New England Conservatory³

Session 5B**Rhythm and Meter II****(Chair: Jon Prince)**

- 1:30 – 1:50 Turn that noise up: How Rock Band© helps youth develop rhythmic intuitions
Michael P. Downton, Kylie A. Peppler, and Ken Hay
Indiana University
- 1:50 – 2:10 A perception-action model for similarities in perceived musical tempo and the kinematics of physical action
Aysu Erdemir, Erdem Erdemir, and John J. Rieser
Vanderbilt University
- 2:10 – 2:30 Temporal context and choice reaction time
Robert J. Ellis and Mari Riess Jones
The Ohio State University
- 2:30 – 2:50 Comparing synchronization to auditory and visual rhythms in hearing and deaf individuals
John Iversen¹, Aniruddh Patel¹, Brenda Nicodemus², and Karen Emmorey²
The Neurosciences Institute¹, San Diego State University²

Poster Session I3:00 – 5:00 (*posters will be available for viewing all day*)

1. Implicit and explicit memory for melodies in aging and cognitive impairment
Ashley D. Vanstone, Lola L. Cuddy, Angeles Garcia, Rosalind G. Sham, and Leila Tangness
Queen's University
2. The obsessive song phenomenon: Induction, memory and emotions
Andréane McNally-Gagnon, Sylvie Hébert, and Isabelle Peretz
University of Montreal
3. Speaking, singing and observing: A TMS Study
B. Stahl, F. Lessard, Pascale Lidji¹, H. Theoret², and Isabelle Peretz²
McGill University¹, University of Montreal²
4. Relative influence of musical and linguistic experience on the subcortical encoding of pitch
Gavin M. Bidelman, Jackson T. Gandour, and Ananthanarayan Krishnan
Purdue University
5. Musicians display enhanced auditory event-related potentials to both music and voice
Natalya Kaganovich and Christine Weber-Fox
Purdue University
6. Inferring rules from sound: The role of domain-specific knowledge in speech and music perception
Aaronell Matta and Erin E. Hannon
University of Nevada, Las Vegas
7. Song prosody: Electrophysiological correlates of temporal alignment and metrical regularity in textsetting
Reyna L. Gordon¹, Cyrille L. Magne², and Edward W. Large¹
Florida Atlantic University¹, Middle Tennessee State University²
8. Musical experience results in better speech-in-noise perception: behavioral and neurophysiological evidence
Alexandra Parbery-Clark, Erika Skoe, and Nina Kraus
Northwestern University

9. The intentional nature of perception-action coupling as a basis for musical interaction
J. Scott Jordan
Illinois State University
10. When amusics sing in unison: another perspective of poor-pitch singing
A. Tremblay-Champoux¹, I. Peretz¹, S. Dalla Bella², and M-A. Lebrun¹
University of Montreal¹, University of Finance and Management, Warsaw²
11. Neural stratification of sequencing and timing in auditory feedback? An fMRI study
Peter Q. Pfordresher, Jennifer L. Cox, Michelle Andrews, James Mantell, and Robert Zivadinov
University at Buffalo, SUNY
12. Violations of expectancy: Eyetracking while sightreading
Kimberly A. Leiken
University of Rochester
13. Encoding of musical notation by violinists and pianists
Elizabeth Wieland and Andrea R. Halpern
Bucknell University
14. Intonation tendencies in solo a cappella vocal performances
Johanna Devaney, Jonathan Wild and Ichiro Fujinaga
McGill University
15. Listeners' sensitivity to performers' expressive intentions
Kristen T. Begosh and Roger Chaffin
University of Connecticut
16. Good vocal mimics are also good entrainers:
Individual differences suggest a shared mechanism for entrainment and vocal mimicry
Adena Schachner, Timothy F. Brady, and Marc D. Hauser
Harvard University
17. The effect of metre on accuracy and consistency of auditory-motor synchronization
Benjamin Rich Zendel, Takako Fujioka, Bernhard Ross
Rotman Research Institute
18. The heart of the music: Musical tempo and cardiac response
Robert J Ellis, John J Sollers III, Bradley M. Havelka, and Julian F Thayer
The Ohio State University
19. The effects of cultural experience and subdivision on tapping to slow tempi
Sangeeta Ullal, Erin E. Hannon and Joel S. Snyder
University of Nevada, Las Vegas
20. Rocking in synch: Effects of music on interpersonal coordination
Alexander Demos, Roger Chaffin, Alexandra Lewis, Kristen Begosh, Jennifer Daniels and Kerry Marsh
University of Connecticut
21. The effect of melodic complexity and rhythm on working memory as measured by digit recall performance
Michael J. Silverman
University of Minnesota

Wednesday, August 5th

- Session 6A**
9:00 – 9:20 **Symposium: Pulse, Meter and Groove I (Chairs: *Mike Brady & Edward W. Large*)**
Filtering discordant onsets from complex temporal patterns
Michael Brady
Indiana University
- 9:20 – 9:40 A probabilistic model of downbeat identification
Leigh M. Smith
IRCAM
- 9:40 – 10:00 A damped oscillator model for relating the temporal structures of bimanual tapping responses and complex musical stimuli
Petr Janata and Stefan Tomic
University of California, Davis
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- Session 6B**
9:00 – 9:20 **Cross-Modal Interactions** **(Chair: *Scott Lipscomb*)**
The effects of sensori-motor learning on melody processing
Elizabeth Wakefield and Karin Harman James
Indiana University
- 9:20 – 9:40 Visual fixation patterns and the contribution of visual dynamics in perception of vocal music
Frank A. Russo, Michael Maksimowski and Gillian Sandstrom
Ryerson University
- 9:40 – 10:00 The color of music: Cross-modal sensory perceptions in musicians
Matthew McCabe, David Biun and Jamie Reilly
University of Florida
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- Session 7A**
10:20 – 10:40 **Symposium: Pulse, Meter and Groove II (Chairs: *Mike Brady & Edward W. Large*)**
Modeling of pulse and meter as neural oscillation
Edward W. Large and Marc J. Velasco
Florida Atlantic University
- 10:40 – 11:00 Using cross-entropy to test models of common-practice rhythm
David Temperley
Eastman School of Music
- 11:00 – 11:20 Analytical and computational modeling of musical groove
Peter Martens¹, Petr Janata², and Stefan Tomic²
Texas Tech University¹, University of California, Davis²
- 11:20 – 11:40 Discussion

Session 7B	Timbre	(Chair: John Hajda)
10:20 – 10:40	Roughness ratings for just- and micro-tuned dyads from expert and nonexpert listeners Susan E. Rogers ¹ and Stephen McAdams ² <i>Berklee College of Music¹, McGill University²</i>	
10:40 – 11:00	Vibrotactile discrimination of musical timbre Frank A. Russo, Michael Maksimowski, Maria Karam, and Deborah Fels <i>Ryerson University</i>	
11:00 – 11:20	The spectra of average orchestral instrument tones Joseph Plazak, David Huron, and Benjamin Williams <i>The Ohio State University</i>	
11:20 – 11:40	Predicting perceptual differences between musical sounds: A comparison of Mel-Band and MFCC-based metric results to previous harmonic-based results James W. Beauchamp ¹ , Hiroko Terasawa ² , and Andrew B. Horner ³ <i>University of Illinois¹, Stanford University², Hong Kong Univ. of Sci. and Tech.</i>	
Session 8A	Pitch	(Chair: Frank Russo)
1:30 – 1:50	Are pitch-class profiles really ‘key for key’? Ian Quinn <i>Yale University</i>	
1:50 – 2:10	Hearing Interval Patterns in Atonal Melodies Jenine Lawson <i>Eastman School of Music</i>	
2:10 – 2:30	Temporal pitch perception – An ERP study of iterated rippled noise Blake E. Butler <i>McMaster University</i>	
2:30 – 2:50	The effect of task and pitch structure on pitch-time interactions in music Jon Prince ¹ , Mark Schmuckler ¹ , and William F. Thompson ² <i>University of Toronto¹, Macquarie University²</i>	
Session 8B	Evolution of Music	(Chair: David Huron)
1:30 – 1:50	Experimental evidence for synchronization to a musical beat in a nonhuman animal Aniruddh D. Patel ¹ , John R. Iversen ¹ , Micah R. Bregman ² , and Irena Schulz ³ <i>The Neurosciences Institute¹, Univ. of California, San Diego², Bird Lovers Only Rescue Service³</i>	
1:50 – 2:10	Statistical regularities of human melodies reflect perceptual-motor constraints: evidence from comparisons with bird song Adam T. Tierney ¹ , Frank A. Russo ² , and Aniruddh D. Patel ³ <i>Univ. of California San Diego¹, Ryerson University², The Neurosciences Institute³</i>	
2:10 – 2:30	Rhythmic structure in humpback whale (<i>Megaptera novaeangliae</i>) songs: Preliminary implications for song production and perception Stephen Handel ¹ , Sean K. Todd ² , and Ann M. Zoidis ² <i>University of Tennessee¹, College of the Atlantic², Cetos Research Organization³</i>	

Poster Session II

3:00 – 5:00 (*posters will be available for viewing all day*)

22. Mental rotation in visual and musical space: Comparing pattern recognition in different modalities
Marina Korsakova-Kreyn and W. Jay Dowling
University of Texas, Dallas
23. Music videos: Effects of visual information on music perception and remembering
Marilyn Boltz
Haverford College
24. Effects of background music and built-in audio on performance in a role-playing video game
Siu-Lan Tan, John Baxa, and Matthew P. Spackman
Kalamazoo College and Brigham Young University
25. Evaluating the impact of music video games on musical skill development
Patrick Richardson and Youngmoo Kim
Drexel University
26. Segmentation of music and film and the nature of their interaction and integration
Cindy Hamon-Hill¹, Annabel J. Cohen², and Ray Klein¹
Dalhousie University¹, University of Prince Edward Island²
27. An experimental investigation into the effects of stereo versus surround sound presentation in the cinematic and music listening experiences
Mark Kerins¹ and Scott D. Lipscomb²
Southern Methodist University¹, University of Minnesota²
28. Intersensory attention
Matt Rosenthal and Erin E. Hannon
University of Nevada, Las Vegas
29. Aural versus visual cues in communicating tactus
Peter Martens¹, Stefan Tomic², and Petr Janata²
Texas Tech University¹, University of California, Davis²
30. A comparison of auditory and visual perception via a novel auditory search task
Kat Agres¹, Spencer Topel¹, Stephen Moseson¹, Sarah Victoria Brown¹ and Michael J. Spivey²
Cornell University¹, University of California, Merced²
31. Musical familiarity and early social preferences
Gaye Soley and Elizabeth Spelke
Harvard University
32. Auditory and visual attention networks in musicians and non-musicians
Kathleen A. Corrigall and Laurel J. Trainor
McMaster University
33. A method for studying music practice: SYMP (Study Your Music Practice)
Topher Logan, Alexander Demos and Roger Chaffin
University of Connecticut
34. Impact of musical experience on measures of top-down auditory processing
Dana L. Strait, Richard Ashley, Alexandra Parbery-Clark, and Nina Kraus
Northwestern University

35. Advancing interdisciplinary research in singing through a short test battery: Progress update
Marsha Lannan, Jenna D. Coady, Emily Gallant, and Annabel Cohen
University of Prince Edward Island
36. Modeling meter and key implication
Eric Nichols¹ and Elton Joe²
Indiana University¹, Hampshire College²
37. Prevalence of congenital amusia
Mélanie A. Provost¹, Isabelle Peretz¹, Benoit A. Bacon², and Nathalie Gosselin¹
University of Montreal¹, Bishop's University²
38. Subcortical correlates of consonance, dissonance, and musical pitch hierarchy in the human brainstem
Gavin M. Bidelman and Ananthanarayan Krishnan
Purdue University
39. Quantitative viewpoints on orchestration
Randolph Johnson
The Ohio State University
40. Neural processing of pitch as revealed by magnetoencephalography (MEG)
Roger Dumas, A.C. Leuthold, Scott Lipscomb and A.P. Georgopoulos
University of Minnesota
41. Approaches to research in electroacoustic music perception
Lonce Wyse
National University of Singapore
42. Differential perception of pitch-ambiguous stimuli in Filipino and American listeners:
The Tritone Paradox with new methods of data analysis
Michael Maquilan and Barbara Luka
Bard College
43. Measurement of music intelligibility under hearing-loss and aided-hearing-loss conditions
Martin F. McKinney
Starkey Laboratories

SMPC Business Meeting

5:10 – 6:00 (*all SMPC members are invited to attend*)

Thursday, August 6th

- Keynote II**
9:00 – 10:00
Music Computation and Cognition
Dr. Elaine Chew, *University of Southern California*
- Session 9A**
10:20 – 10:40
Models and Theories (Chair: **Christopher Bartlette**)
A unified probabilistic model of polyphonic music analysis
David Temperley
Eastman School of Music
- 10:40 – 11:00
Bayesian inference of musical grammars using hidden markov models
Panayotis Mavromatis
New York University
- 11:00 – 11:20
An expansion of music theory through perceptual analysis in 'Pictures at an Exhibition'
Tim Bass
University of California, Santa Barbara
- 11:20 – 11:40
A dynamic field theory of tonality
Edward W. Large and Marc J. Velasco
Florida Atlantic University
- Session 9B**
10:20 – 10:40
Emotion I (Chair: **E. Glenn Schellenberg**)
Experienced tension in response to atonal melodies
Alexander Rozin¹, Lily Guillot², and Paul Rozin³
West Chester University¹, Yale University², University of Pennsylvania³
- 10:40 – 11:00
Determining feature relevance for subject responses to musical stimuli
Morwaread Farbood and Bernd Schoner
New York University
- 11:00 – 11:20
Facial expressions and emotional singing
Steven R. Livingstone¹, William F. Thompson², Lisa Chan³ and Frank Russo³
McGill University¹, Macquarie University², Ryerson University³
- 11:20 – 11:40
Emotional communication in music: Relative contributions of performance expression and melodic structure
Lena Quinto and William F. Thompson
Macquarie University
- Session 10A**
1:30 – 1:50
Harmony (Chair: **Siu-Lan Tan**)
The perception of predominant chords
Jenine Lawson
Eastman School of Music
- 1:50 – 2:10
Preparing unexpected harmonies in piano and organ performances
Christopher Bartlette
Baylor University
- 2:10 – 2:30
Visualization of the harmonic structure of music
Norman D. Cook
Kansai University

Session 10B	Emotion II	(Chair: Gabriela Ilie)
1:30 – 1:50	Like it or lose it: Listeners remember what they like Stephanie M. Stalinski and E. Glenn Schellenberg <i>University of Toronto</i>	
1:50 – 2:10	Openness to experience moderates the effect of exposure on liking Patrick Hunter and E. Glenn Schellenberg <i>University of Toronto</i>	
2:10 – 2:30	Affective responses to tonal modulation to selected steps Marina Korsakova-Kreyn and W. Jay Dowling <i>University of Texas, Dallas</i>	
2:30 – 2:50	Mode, timbre, musical training, and personality influence emotional reactions to music Laura Edelman, Patricia Helm, Benjamin Katz, and Serena Hatcher <i>Mulhenberg College</i>	

Poster Session III

3:00 – 5:00 (*posters will be available for viewing all day*)

44. Evolutionary origin of music from Lucy to Bach: from first steps to sound pleasure and emotions
Mark Riggle
Casual Aspects, LLC
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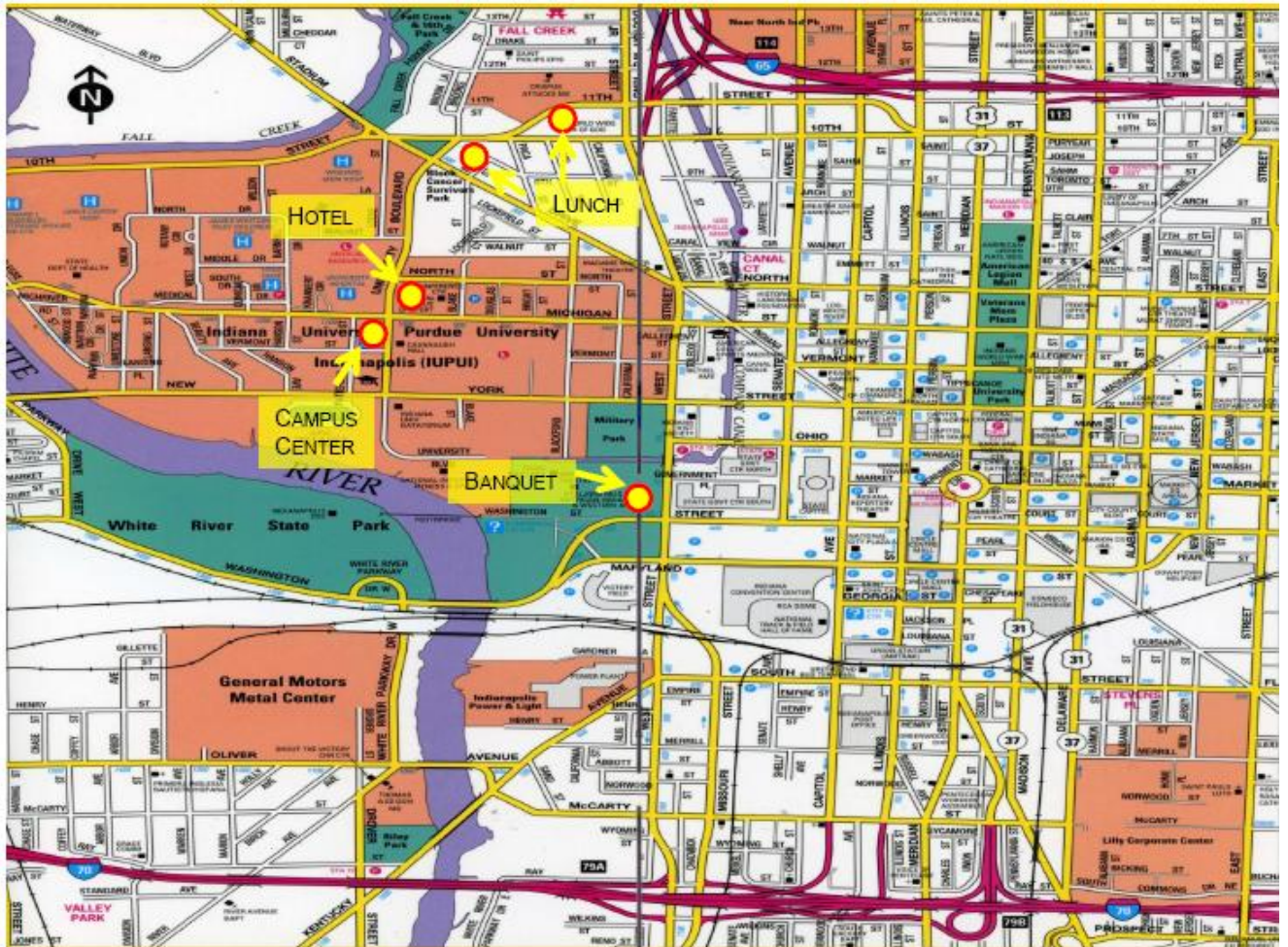
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