

Session 1PM1 Room 2

Session Title:
Pitch

Chair Ian Cross

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1	Keun-Ah Jeon, Suk Won Yi, Kyungil Kim The Correlation Between Absolute Pitch and Adaptation to Transposed Keyboards	Keun-Ah Jeon	○
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2	David J.T. Marco, Neil McLachlan, Sarah Wilson Simultaneous Pitch Perception in Absolute and Non-Absolute Pitch Possessors	Neil McLachlan	○
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3	Molly J. Henry, J. Devin McAuley Perceived 'Closeness' in Pitch Depends in Part on Perceived 'Closeness' in Time: Further Support for an Auditory Motion Hypothesis	Molly J. Henry	○
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4	A. Seither-Preisler, L. Johnson, S. Seither, B. Luetkenhoener Exposure to Ambiguous Tone Sequences Induces Short-Term Plasticity in Pitch Perception	A. Seither-Preisler	○
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Session 1PM1 Room 3

Session Title:
Rhythm, Meter, and Timing I

Chair Bruno Repp

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1	Aniruddh D. Patel, John R. Iversen, Micah R. Bregman, Irena Schulz, Charles Schulz Investigating the Human-Specificity of Synchronization to Music	John R. Iversen	○
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2	Anne Danielsen, Carl-Haakon Waadeland, Henrik G. Sundt Identifying Timing by Sound: Timbral Qualities of Micro-Rhythm	Anne Danielsen	○
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3	Peter Desain, Renee Timmers Stealing Time: How Grace Notes Can Be Added	Renee Timmers	○
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4	Renee Timmers, Peter Desain Exploration and Imitation of the Timing of Grace Notes	Renee Timmers	○
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Session 1PM1 Room 4

Session Title:
Education I

Chair Sylvana Augustyniak

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Frank Heuser, Scott D. Lipscomb, Glenn Pohland**
Learning Rhythm: The Impact of Visual Presentation

Scott D. Lipscomb

○

2 **Katie Zhukov**
Teaching Expressivity to Advanced Instrumentalists

Katie Zhukov

○

3 **Yasuko Murakami**
The Significance of Qualitative Approach in the Research of
Musical Cognition: A Study Methodology Using the Concept of
Inter-Subjectivity

Yasuko Murakami

○

4 **Luis Estrada-Rodriguez**
73 Forms of Actions (Diverse Exercises) Included in German
Gehoerbildung-Books Published Between 1889 and 1983

Session 1PM2 Room 2

Session Title:
Memory

Chair Elizabeth Hellmuth Margulis

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Kat R. Agres, Carol L. Krumhansl**
Musical Change Deafness: The Inability to Detect Change in a
Non-Speech Auditory Domain Kat R. Agres ○

2 **Crystal Peebles**
The Effect of Timbre and Pitch Level on the Suzuki Violin
Student's Processing of Familiar Melodies Crystal Peebles ○

3 **Andrea R. Halpern, Daniel Mullensiefen, Geraint Wiggins**
Modelling Memory Responses in a Melody Recognition Task Daniel Mullensiefen ○

4 **Sherilene M. Carr, N.S. Rickard**
An Exploration of How Music Can Modify Long Term Memory Sherilene M. Carr ○

Session 1PM2 Room 3

Session Title:
Performance I

Chair Susan Hallam

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1	Peter Martens Priming Preferred Tempo in Multi-Sectional Music	Peter Martens	○
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2	Elaine Chew, Alexandre R. J. Francois MuSA.RT and the Pedal: The Role of the Sustain Pedal in Clarifying Tonal Structure	Elaine Chew, Alexandre R. J. Francois	○
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3	Masato Kawakami, Tsutomu Fujinami On the Effect of Performance Evaluation in Acquiring Samba Rhythm	Tsutomu Fujinami	○
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4	Yuriko Kubota A Pianist's Expression in the Role of Co-Performer: Changes in Timing and Dynamics Through Communicative Interaction with a Violinist	Yuriko Kubota	○
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Session 1PM2 Room 4

Session Title:
Development I

Chair Sandra Trehub

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Eugenia Costa-Giomi, Leslie Cohen, Danielle Solan, Ashley Borck**
Categorization of Melody During the First Year of Life Eugenia Costa-Giomi ○

2 **Pirkko A. Paananen**
Development of Tonal Organization: A Case Study in Melodic Improvisation Pirkko A. Paananen ○

3 **Yohko Shimada, Shoji Itakura**
Origin of Singing; Infants' Vocalization in Solitude Yohko Shimada ○

4 **Jane Davidson, Paul Evans, Robert Faulkner, Gary E. McPherson**
Music in Our Lives: An Investigation of Music Learning Between 9--19 Years of Age Jane Davidson ○

Session 1PM2 Room 5

Session Title:
Neuroscience I

Chair Edward Large

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Takako Fujioka, Edward W. Large, Laurel J. Trainor, Bernhard Ross**
Time Courses of Cortical Beta and Gamma-Band Activity During Listening to Metronome Sounds in Different Tempi Takako Fujioka ○

2 **Kyung Myun Lee, Erika Skoe, Nina Kraus, Richard D. Ashley**
The Effect of Musical Training on the Subcortical Processing of Musical Intervals Kyung Myun Lee ○

3 **Jessica A. Grahn, James B. Rowe**
Beat Initiation versus Continued Beat Perception: The Role of Motor Areas in the Brain Jessica A. Grahn ○

4 **Steven M. Demorest, Steven J. Morrison, Laura A. Stambaugh, Munir N. Beken, Todd Richards, Clark Johnson**
fMRI Investigation of an Enculturation Effect Among Western and Turkish Listeners Steven M. Demorest ○

Session 1PM3 Room 1

Session Title:
Social Interaction

Chair Reinhard Kopiez

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1

Jane Oakland, Raymond MacDonald, Paul Flowers
Exploring Enforced Occupational Change in Opera Singers: A Case Study Investigation into the Effects of Musical Identity in the Context of Career Change

Jane Oakland

○

2

G.N. Caldwell, Raymond MacDonald, B. Duncan
Non-Musician Adult Perspectives on the Role of Music in the Formation and Maintenance of Musical Identities: An Interpretative Phenomenological Analysis (IPA)

George.N. Caldwell

○

3

4

Session 1PM3 Room 2

Session Title:
Computational Models and Analyses I

Chair Scott David Lipscomb

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Shinya Morita, Norio Emura, Masanobu Miura, Seiko Akinaga, Masuzo Yanagida**
Realizing Feature Exaggeration in Scale-Performance on the Piano Shinya Morita ○

2 **Masahiro Niizuma, Masaki Matsubara, Hiroaki Saito**
Development of an Automatic Basso Continuo Playing System for Baroque Music Performers Masaki Matsubara ○

3 **Keiko Teramura, Hideharu Okuma, Yuusaku Taniguchi, Shimpei Makimoto, Shin-ichi Maeda**
Gaussian Process Regression for Rendering Music Performance Keiko Teramura ○

4

Session 1PM3 Room 3

Session Title:
Psychoacoustics I

Chair Minoru Tsuzaki

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Satomi Tanaka, Minoru Tsuzaki, Eriko Aiba, Hiroaki Kato**
Sensitivity to Temporal Deviations on the Starting Point or the
Ending Point of "Frequency" Glides Satomi Tanaka ○

2 **Blas Payri, Jose-Luis Miralles-Bono**
Factors Influencing Spatial Pattern Recognition in a Musical
Context Blas Payri ○

3 **Toru Kamekawa, Atsushi Marui**
On the Factors of the Spatial Impressions of Reproduced Music
in Surround Sound Comparing Recording Techniques Toru Kamekawa ○

4

Session 1PM3 Room 4

Session Title:
Perception of Musical Structures

Chair Carol Krumhansl

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1	Michel Vallieres, Daphne Tan, William E. Caplin, Joseph Shenker, Stephen McAdams Beginnings, Middles, and Endings: The Effect of Musical Parameters on the Perception of Intrinsic Formal Functionality	Michel Vallieres	○
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2	Takayuki Sasaki Effects of Leading and Following Contexts on the Music Sound Restoration	Takayuki Sasaki	○
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3	Eunsil Park Children's Impression and Expression of Major, Minor, Whole-Tone, and Korean Traditional Scales	Eunsil Park	○
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4			
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Session 1PM3 Room 5

Session Title:
Music Listening I

Chair Elizabeth W. Marvin

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Riitta Rautio**
Metaphors of Motion in Listeners' Verbal Reports Riitta Rautio ○

2 **Eri Hirokawa**
Factors Influencing Music Preference Among Japanese
Listeners Over 50 Years Old: Why do They Like Certain Songs? Eri Hirokawa ○

3 **Johanna Jobst, Sabine Boerner**
The Enjoyment in Opera --- An Empirical Study of Visitors'
Experience in Music Theatre Johanna Jobst ○

4

Session 2AM1 Room 2

Session Title:
Melody

Chair Andrzej Rakowski

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Daniel Mullensiefen, Geraint Wiggins**
Polynomial Contour as a Core Feature for Representing
Melodies DANIEL MULLENSIEFEN ○

2 **Marcus T. Pearce, Daniel Mullensiefen, Geraint Wiggins,
Klaus Frieler**
Perceptual Segmentation of Melodies: Ambiguity, Rules and
Statistical Learning MARCUS PEARCE ○

3 **Juan Fernando Anta**
Pitch Space Processing and Melodic Expectancies in Tonal and
Atonal Contexts J. F. Anta ○

4 **Terumi Narushima, Greg Schiemer, Emery Schubert,
Richard Parncutt**
Recognition of Microtonal Musical Intervals by Performers and
Composers ○

Session 2AM1 Room 3

Session Title:
Performance II

Chair Yoko Oura

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1	Sebastian Flossmann, Maarten Grachten, Gerhard Widmer Experimentally Investigating the Use of Score Features for Computational Models of Expressive Timing	Sebastian Flossmann	○
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2	Manfred Clynes Chopin's Rubato: A Solution	Manfred Clynes	○
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3	Maarten Grachten, Werner Goebel, Sebastian Flossmann, Gerhard Widmer Intuitive Visualization of Gestures in Expressive Timing: A Case Study on the Final Ritard	Maarten Grachten	○
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4	Johan Bjurling, Roberto Bresin Timing in Piano Music --- Testing a Model of Melody Lead	Roberto Bresin	○
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Session 2AM1 Room 4

Session Title:
Emotion in Music I

Chair Nikki Rickard

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **David Huron**
Why do Listeners Enjoy Music That Makes Them Weep? DAVID HURON ○

2 **Kenta Shoji, Masashi Yamada**
Construction of a Quantitative Scale for Cheerfulness of Short Melodies Kenta Shouji ○

3 **Hauke Egermann, Oliver Grewe, Reinhard Kopiez, Eckart Altenmuller**
The Influence of Social Feedback on the Emotional Effects of Music Hauke Egermann ○

4 **Joanna Kantor-Martynuska**
Construction and Validation of a Music-Directed Attention Scale (MDAS): A Preliminary Study JOANNA KANTOR-MARTYNUSKA
Loounne Vounlr ○

Session 2AM1 Room 5

Session Title:
Therapy

Chair Sarah Wilson

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1

2

M. Lynch, S.R. Toukhsati, D. O'Connor, M. Thaut, P.C. Bennett, B. Barber
The Effects of Music Therapy on Declarative Memory Processes in Moderately Impaired Dementia Populations

SAMIA TOUKHSAN

○

3

R. Kharsas, S.R. Toukhsati, D. O'Connor, M. Thaut, P.C. Bennett, B. Barber
The Effects of Music Therapy, Animal-Assisted Therapy and Diversional Therapy on Attention and Memory Processes of Individuals with Probable Alzheimer's Dementia

RENEE KHARSAS

○

4

Irene Eunyoung Lee, Charles-Francois Latchoumane, Jaeseung Jeong
An Empirical Study of Proactive Multimedia Therapy Contents for Public: Production Design and Cognitive Response Measurements

IRENE EUNYOUNG LEE

○

Session 2PM1 Room 2

Session Title:
Rhythm, Meter and Timing II

Chair John R. Iversen

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Olivia Ladinig, Henkjan Honing**
An Empirically Validated Model of Complexity: Longuet-Higgins and Lee Reconsidered Olivia Lading ○

2 **Makoto Tanji, Daichi Ando, Hitoshi Iba**
Musical Rhythm Parsing Using Mixture Probabilistic Context-Free Grammar Makoto Tanji ○

3 **Taiki Ogata, Takeshi Takenaka, Kanji Ueda**
Role of Partner's Feedback Information in Rhythm Production Taiki Ogata ○

4 **Bruno H. Repp, Justin London, Peter E. Keller**
Phase Correction in Sensorimotor Synchronization with Non-Isochronous Rhythms Bruno H. Repp ○

Session 2PM1 Room 3

Session Title:
Music Listening II

Chair Kate J. Stevens

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1	Inbar Rothschild, Zohar Eitan How Music Touches: The Effects of Pitch, Loudness, Timbre and Vibrato on Listeners' Audiotactile Metaphorical Mappings	ZOHAR EITAN	○
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2	Doris Grillitsch, Richard Parncutt The Effect of Music Listening on Spatial Skills: The Role of Processing Time	RICHARD PARNCUTT	○
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3	Hiroshi Kawakami Continuous Measurement of Musical Impression by the Color Image	川上 央	○
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4	Marco Lehmann, Reinhard Kopiez Aesthetic Reactions to Music in Elementary School Children: Revisiting the Open-Earedness Hypothesis	Marco Lehmann	○
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Session 2PM1 Room 4

Session Title:
Emotion in Music II

Chair Petri Laukka

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1	Suvi Saarikallio Cross-Cultural Investigation of Adolescents' Use of Music for Mood Regulation	SUVI SAARIKALLIO	○
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2	Jukka Louhivuori Strong Emotional Experiences in Choir Singing --- A Cross-Cultural Approach	JUKKA LOUHVUORI	○
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3	Emery Schubert Orientation Effect in Continuous Emotional Response Tasks	EMERY SCHUBERT	○
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4	Richard D. Ashley Evaluating Structure and Performance: Relationships Between Judgments of Tension, Emotion, Expression, and Interest in Different Musical Performances	RICHARD ASHLEY	○
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Session 2PM1 Room 5

Session Title:
Education II

Chair Graham Frederick Welch

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Anna Rita Addressi, Felice Caugati**
The Social Representations of Music, Musicality, Music Child
and General Teachers Anna Rita Addressi ○

2 **Maija Fredrikson, Pirkko A. Paananen**
Mobile Music for Children --- Experiences of MobiKid MANA FREDRIKSON ○

3 **Susan Hallam**
Differences in Conceptions of Musical Ability SUSAN HALLAM ○

4 **Sylvana Augustyniak**
The Impact of Formal and Informal Learning on Students'
Compositional Processes Sylvana Augustyniak ○

Session 2PM2 Room 2

Session Title:
Rhythm, Meter and Timing III

Chair Renee Timmers

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1	William F. Thompson, Linda Sigmundsdottir, John R. Iversen, Aniruddh D. Patel Selective Rhythmic Impairments in Music	John Iversen	○
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2	Jessica Phillips-Silver, Isabelle Peretz, Nathalie Gosselin, Petri Toiviainen, Olivier Piche Does Amusic Mean Unmusical?	JESSICA PHILLIPS-SILVER	○
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3	Emi Hasuo, Yoshitaka Nakajima Effects of Marker Durations on the Perception of Inter-Onset Time Intervals	Emi Hasuo	○
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4	Leigh M. Smith, Henkjan Honing A Multiresolution Model of Rhythmic Expectancy	LEIGH SMITH	○
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Session 2PM2 Room 3

Session Title:
Performance III

Chair Marek Franek

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Sofia Dahl, Michael Grossbach, Eckart Altenmuller**
Influences of Movement and Grip on Perceptual and Measured
Tone Quality in Drumming SOFIA DAHL ○

2 **Mary Broughton, Catherine Stevens, Emery Schubert**
Continuous Self-Report of Engagement to Live Solo Marimba
Performance MARY BROUGHTON ○

3 **Kiyomi Toyoda, Tsutomu Fujinami**
An Effective Singing for Musical Expressions Kiyomi Toyoda ○

4 **Dirk Moelants**
Hype vs. Natural Tempo: A Long-Term Study of Dance Music
Tempi Dirk MOELANTS ○

Session 2PM2 Room 4

Session Title:
Education III

Chair Susan Hallam

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Tijja Rinta, Susan Hallam**
Exploring Children's Understanding of Music Through the Use of Drawings and Interviews Susan HALLAM ○

2 **James M. Renwick, Gary E. McPherson, John McCormick**
Defining Relationships Between Motivational Beliefs and Self-Regulated Practising Behaviours Using a Structural Equation Model

3 **Yoko Ogawa, Tadahiro Murao, Esther Ho Shun Mang**
Developing a Music Aptitude Test for Schoolchildren in Asia YOKO OGAWA ○

4 **Richard Parncutt, Nicola Dibben, Margit Painsi, Manuela Marin**
The Professional Relevance of Music Psychology: An Internet Survey RICHARD PARNCUTT ○

Session 2PM2 Room 5

Session Title:
Computational Models and Analyses II

Chair Roger Dean

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1	Tomoyasu Nakano, Jun Ogata, Masataka Goto, Yuzuru Hiraga Analysis and Automatic Detection of Breath Sounds in Unaccompanied Singing Voice	Tomoyasu Nakano	○
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2	Yuriko Hoteida, Yuichi Aizawa, Takeshi Takenaka, Kanji Ueda Composition Model of Modal Melody Based on the "Core Note" Concept	Yuriko Hoteida	○
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3	Michael Connolly Brady A Spectral Timing Mechanism pour L'ART	Michael Brady	○
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4	Christian Onyeji A Theory of 'Four' in Igbo Culture and Its Application in the Harmonic Structures of Oral and Written Musical Compositions	Christian Onyeji	○
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Session 3AM1 Room 2

Session Title:
Timbre I

Chair Reinhard Kopiez

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1

2

Steve Everett
Auditory Roughness in East Asian Hybrid Compositions

Steve Everett

○

3

Michel Bernays, Caroline Traube
Can Pianists Recognize and Consistently Label Gesture-
Controlled Timbre Nuances from Hearing Only the Sound?

Michel Bernays

○

4

Hiroko Terasawa, Jonathan Berger
A Hybrid Model for Timbre Perception --- Part 1: The Color of
Sound

Hiroko Terasawa

○

Session 3AM1 Room 3

Session Title:
Computational Models and Analyses III

Chair Petri Toiviainen

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1

**Tetsuro Kitahara, Makiko Katsura, Haruhiro Katayose,
Noriko Nagata**
Computational Model for Automatic Chord Voicing Based on
Bayesian Network

Tetsuro Kitahara

○

2

**Justin de Nooijer, Frans Wiering, Anja Volk, Hermi J.M.
Tabachneck-Schijf**
An Experimental Comparison of Human and Automatic Music
Segmentation

Frans Wiering

○

3

Ichiro Fujinaga, Cory McKay
ACE: Autonomous Classification Engine

Ichiro Fujinaga

○

4

Raymond Whorley, Marcus T. Pearce, Geraint Wiggins
Computational Modelling of the Cognition of Harmonic
Movement

Raymond Whorley

○

Session 3AM1 Room 4

Session Title:
Memory and Imagery

Chair Annabel Cohen

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1	Steven J. Morrison, Steven M. Demorest, Laura A. Stambaugh Enculturation Effects in Music Cognition: The Role of Age and Music Complexity	Steven Demorest	○
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2	Terry Clark, Aaron Williamon Beyond the Betts: Exploring Ecologically Valid Methods for Assessing Musicians' Imagery Abilities	Terry Clark	○
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3	Lassi A. Liikkanen Music in Everymind: Commonality of Involuntary Musical Imagery	Lassi Liikkanen	○
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4	T.C. Chin, N.S. Rickard Music Engagement Predicts Verbal Memory as Effectively as Musicianship	Tan Chyuan Chin	○
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Session 3AM1 Room 5

Session Title:
Performance IV

Chair Jane W. Davidson

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Peter E. Keller, Mirjam Appel**
Coordination of Body Movements and Sounds in Musical Ensemble Performance Peter Keller ○

2 **Lena Nowicki, Peter E. Keller**
The Influence of Another's Actions on One's Own Synchronization with Music Lena Nowicki ○

3 **Neta Spiro, Nicolas Gold, John Rink**
Plus Ça Change: Analyzing Performances of Chopin's Mazurka Op. 24 No. 2 Neta Spiro ○

4 **Geoff Luck**
Spatio-Temporal Cues for Synchronization with Conductors' Gestures Geoff Luck ○

Session 3PM1 Room 2

Session Title:
Timing and Performance

Chair Ichiro Fujinaga

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1

Tomoko Hashida, Takao Sato
Accuracy in Time-Interval Production with Contextual
Sequences : A Comparison Between Trained and Untrained
People

Tomoko Hashida

○

2

**Olivier Lartillot, Tuomas Eerola, Petri Toiviainen, Jose
Fornari**
Multi-Feature Modeling of Pulse Clarity from Audio

Olivier Lartillot

○

3

**Michiko Yoshie, Takeshi Hirano, Akito Miura, Kazutoshi
Kudo, Tatsuyuki Ohtsuki**
Effects of Physiological Arousal on Performing Tempo and
Artistic Expression in Pianists

Michiko Yoshie

○

4

Marc R. Thompson, Geoff Luck
Effect of Pianists' Expressive Intention on Amount and Type of
Body Movement

Marc Thompson

○

Session 3PM1 Room 3

Session Title:
Music Listening III

Chair Emery Schubert

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1	Sun-Hee Chang, Eddy Chong Musical Preferences of Secondary and Post-Secondary Students in Singapore	Eddy Chong / Sun-Hee Chang	○
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2	Hasan Gurkan Tekman, Gaye Goklu, Vuslat Saglam Relations Between Music Preferences, Personality Characteristics and Values in a Turkish Sample	Hasan G. Tekman	○
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3	Marek Franek Music Preference and Sensation Seeking Tendency in Various Age Groups	Marek Franek	○
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4	Greg Dunn, Boris de Ruyter Relating Personality to Reported Music Preferences and Listening Behaviour	Greg Dunn	○
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Session 3PM1 Room 4

Session Title:
Emotion in Music III

Chair Petri Laukka

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Roni Y. Granot, Zohar Eitan**
Dynamic Auditory Parameters and Perceived Musical Tension Zohar Eitan ○

2 **Marina Korsakova-Kreyn, W. Jay Dowling, Joseph Dunlop**
Affective Response to Tonal Modulation

3 **Don Knox, Gianna Cassidy, Scott Beveridge, Raymond MacDonald**
Music Emotion Classification by Audio Signal Analysis: Analysis of Self-Selected Music During Game Play Don Knox ○

4 **Renzo Vitale, Roberto Bresin**
Emotional Cues in Knocking Sounds Roberto Bresin ○

Session 3PM2 Room 2

Session Title:
Development II

Chair Sandra Trehub

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Nozomi Azechi**
Young Children's Rhythmic Behaviour in Singing: The Influence of Mother Tongue on Their Development Nozomi Azechi ○

2 **Laurel J. Trainor, Chao He**
Development of Pitch Processing in Auditory Cortex Between 2 and 4 Months of Age Laurel Trainor ○

3 **Susan Young**
A Day in the Life Project: Everyday Musical Experiences Among Two Year Old Girls in Seven Different Locations Susan Young ○

4

Session 3PM2 Room 3

Session Title:
Audio-Visual Interaction

Chair Shinichiro Iwamiya

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Scott D. Lipscomb, Guerino Mazzola**
Experiencing Musical Performance: The Effect of a Visual
Component on Appreciation of Complex Musical Sound

Scott Lipscomb

○

2 **Siu-Lan Tan, Matthew P. Spackman, Elizabeth Wakefield**
The Effects of Diegetic and Non-Diegetic Music on Viewers'
Interpretations of Film

Siu-Lan Tan

○

3 **Masashi Yamada**
The Effect of Music on the Fear Emotion in the Context of a
Survival-Horror Video Game

Masashi Yamada

○

4

Session 3PM2 Room 4

Session Title:
Music and Language

Chair Meagan E. Curtis

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1

L. Robert Slevc, Jason C. Rosenberg, Aniruddh D. Patel
Language, Music, and Modularity: Evidence for Shared
Processing of Linguistic and Musical Syntax

L. Robert Slevc

○

2

Ghofur Eliot Woodruff
Towards an Ecological Theory of Musical Semantics

Ghofur Woodruff

○

3

Uwe Seifert
Cognitive Musicology, Automata Theory, and the Empirical
Testability of the Language and Music Faculty Hypothesis

4

Session 3PM2 Room 5

Session Title:
Harmony and Tonality I

Chair Carol Krumhansl

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1 **Benjamin Anderson, Richard D. Ashley**
Revisiting Local versus Global Processing of Cadences in the
Solution of Musical Puzzles Benjamin Anderson ○

2 **Martin Rohrmeier, Ian Cross**
Statistical Properties of Tonal Harmony in Bach's Chorales Ian Cross ○

3 **Matthew Woolhouse, Martin Rohrmeier**
Is There a Relationship Between Pitch Attraction and Generative
Grammar in Western Tonal Music? Ian Cross ○

4

Session 5PM1 Atrium 1

Session Title:
Cognitive Processes and Music Psychology

Chair Glenn Schellenberg

Signature: O

Presentation No.

Presenter's Name (in block letters) Signature

1 **Jean-Julien Aucouturier**
Differences in the Cognitive Processing of Music and
Soundscapes Revealed by Performance on Spliced Stimuli Jean-Julien Aucouturier O

2 **Youn Kim**
"Imagery" and "Force": Conceptual Metaphors in the Early
Music Psychology of the Late Nineteenth and Early Twentieth
Centuries Youn Kim O

3 **Satoshi Kobori, Katsunori Takahashi**
Cognitive Processes During Piano and Guitar Performance: An
Eye Movement Study Satoshi Kobori O

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Session 5PM2 Space 1

Session Title:
Neuroscience and Pathology

Chair Norman Cook

Signature: ○

Presentation No.

Presenter's Name (in block letters) Signature

1

Lauren Stewart, Claire McDonald, Sukhbinder Kumar, Diana Deutsch, Timothy D. Griffiths
A Role for Pitch Memory in Congenital Amusia

Lauren Stewart

○

2

Neil McLachlan, Sarah Wilson
A Neurobiologically Plausible Schema for Auditory Information Processing Including the Auditory Cortex

Neil McLachlan

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