

SMPC 2007 Program Schedule

Monday, July 30

430-730p **Registration Desk open in Concordia's Hall Building room H 765**

Tuesday, July 31

- 845-1045a **Plenary session** **D.B. Clarke Theatre, Hall Building**
Keynote Address: Al Bregman, McGill
Contemporary Issues in Auditory Scene Analysis
- 1045-11a break
- 11a-12p **Society business meeting** **D.B. Clarke Theatre, Hall Building**
- 12-1p break
- 1-220p **Performance issues** **H 435**
1-120p Bruno Gingras & Stephen McAdams, *Improved score-performance matching using both structural and temporal information from MIDI recordings*
- 120-140p Helga Rut Gudmundsdottir, *Error analysis of young piano students' music reading performances*
- 140-2p Alexandra Parbery-Clark, *Children's retrieval strategies of memorized pieces*
2-220p Bruno Gingras, Stephen McAdams & Peter Schubert, *The Performer as analyst: A case study of J.S. Bach's "Dorian" fugue (BWV 538)*
- 1-220p **Effects of musical training** **H 620**
1-120p Psyche Loui & David Wessel, *Musical experience with passive, active, and enactive listening*
- 120-140p Tuire Kuusi, *Order of presentation with experts and non-experts*
140-2p Lucy L. M. Patston, Ian J. Kirk, Mei Hsin S. Rolfe, Michael C. Corballis & Lynette J. Tippett, *Balanced brains: Musicians are less lateralized than nonmusicians in the visuospatial domain*
- 2-220p Annemarie Seither-Preisler, Linda Johnson, Stefan Seither & Bernd Lütkenhöner, *Ambiguous tone sequences are heard differently by musicians and non-musicians*
- 220-240p break
- 240-5p **Symposium I: Music: A multi-modal experience** **H 435**
240-3p Dan Levitin and Catherine Chapados, *Seeing versus hearing a musical performance: physiological correlates*
- 3-320p David Huron, Sofia Dahl, and Randolph Johnson, *Facial expression and vocal pitch height: Evidence of an intermodal association*
- 320-340p Scott Lipscomb and Guerino Mazzola, *Appreciation of complex musical sound: The influence of a visual performance component*
- 340-4p Frank Pollick, Scott Love, James Hillis, Melanie Rusell & Karin Petrini, *Is musical experience equal to the sum of sight and sound? An investigation of swing groove drumming*
- 4-420p break
420-440p Zohar Eitan & Nurit Tubul, *Musical parameters and children's spatio-kinetic imagery*
- 440-5p Michael Schutz and Michael Kubovy, *Seeing music: Visual influence on music performance is dependent upon inter-modal relationship*

240-4p	Melodic structure	H 620
240-3p	Jennifer Mishra, <i>Encoding specificity effect in musical memory</i>	
3-320p	W. Jay Dowling & Barbara Tillmann, <i>Gradual binding of musical features during continued listening</i>	
320-340p	Martin Rohrmeier & Patrick Rebuschat, <i>Implicit learning of melodic structure</i>	
340-4p	Shantala Hegde & Shobini Rao, <i>Indian music – A new vista for understanding perception & cognition</i>	
4-420p	break	
420-6p	Comparisons with speech and language	H 620
420-440p	Jack Heller & Andrew Sioberg, <i>Implicit cognitive rules in music and speech perception</i>	
440-5p	Aniruddh D. Patel, Alexander K. Daniele, Heidi Moomaw, & John R. Iversen, <i>Comparing rhythm in speech and music across cultures using acoustic measurements</i>	
5-520p	Leigh VanHandel, <i>'Above all nothing which resembles singing': Rousseau and changing compositional styles in 19th-century French art song</i>	
520-540p	Jaime Madell & Richard Ashley, <i>Multidimensional syntax: a statistical learning study</i>	
540-6p	Reyna L. Gordon & Edward W. Large, <i>The influence of temporal alignment of lyrics and melody on semantic integration in song: EEG and behavioral evidence</i>	

Wednesday, August 1

840-1020a	Symposium II: Motion capture approaches to study of music performance	H 435
840-9a	Sofia Dahl, <i>Functional and dysfunctional movement strategies in drumming</i>	
9-920a	Peter Q. Pfordresher & Xiaojun Shan, <i>Disruption of rhythm production by delayed auditory feedback: The role of movement</i>	
920-940a	Isabelle Cossette, P. Monaco, A. Aliverti, & P. T. Macklem, <i>OptoElectronic Plethysmography (OEP): A tool to modify musicians' perception of breathing</i>	
940-10a	Caroline Palmer, <i>The tempo of musicians' finger motions</i>	
10-1020a	Richard Ashley, <i>Enhancing motion capture with video and musical analysis</i>	
9-1020a	Pedagogy/education	H 620
9-920a	Christine Beckett, <i>Does memory ability predict ear training skill?</i>	
920-940a	Eric Barnhill, <i>The hearing body: Physicalizing the Solfège classroom</i>	
940-10a	Denia Diaz, <i>The effects of 8 weeks of musical training at home with parental involvement in 3 year old children</i>	
10-1020a	Nikki Rickard, Jorge Vasquez, Samia Toukhsati & Fintan Murphy, <i>Positive effects of a classroom, string-based instrumental music program on verbal learning and short-term memory of primary school children</i>	
1020-1040a	break	
1040a-12p	Pitch and dissonance	H 435
1040-11a	Simone Dalla Bella & Magdalena Berkowska, <i>Purely vocal tone-deafness: The case of A.Z.</i>	
11-1120a	Diana Deutsch, Kevin Dooley & Trevor Henthorn, <i>A new pitch circularity</i>	
1120-1140a	Parag Chordia, <i>Relating judgments of dissonance to sensory consonance in the context of North Indian classical music</i>	
1140a-12p	Ben Duane, <i>Bass pedal points and schema-based segregation: A study of forty-three common-practice excerpts</i>	
1040-12p	Meter	H 620
1040-11a	Robert J Ellis & Mari Riess Jones, <i>The role of accent salience and joint accent structure in meter perception</i>	

- 11-1120a Bruno H. Repp, John R. Iversen & Aniruddh D. Patel, *Tracking a beat within a metrical grid*
- 1120-1140a Olivia Ladinig & Henkjan Honing, *Syncopation judgments as a measure for metric salience: Is there indeed a difference between musicians and non-musicians?*
- 1140a-12p Ève Poudrier, *Polymetric potential and realization: An interdisciplinary approach to polymeter*
- 12-110p break
- 110-230p **Timbre I** **H 435**
- 110-130p Michael D. Hall, James W. Beauchamp, Colleen Storey & Sarah Sushner, *Spectral and temporal contributions to timbre identification*
- 130-150p Catherine Guastavino & Vincent Verfaillie, *Perceptual evaluation of vibrato features: The case of saxophone sounds*
- 150-210p Frank A. Russo & William Forde Thompson, *Effects of timbre on the experience of interval size and direction*
- 210-230p Roger A. Kendall & Pantelis N. Vassilakis, *Interactions of timbre with consonance, dissonance, and roughness in multitimbral triads*
- 110-230p **Musical structure** **H 620**
- 110-130p Alberto Novello & Martin McKinney, *Music similarity perception in Western popular music*
- 130-150p Eugene Narmour, *The psychological ontology of the musical score*
- 150-210p Daphne Tan, Michel Vallières, William E. Caplin & Stephen McAdams, *Mozart's materials: An empirical approach to the theory of formal functions*
- 210-230p Richard Ashley, *Extracting information from musical scores*
- 230-250p break
- 250-510p **Symposium III: Probabilistic models and music cognition** **H 435**
- 250-310p Christopher Raphael & Gabi Teodoru, *The conditionally independent voice model*
- 310-330p Panayotis Mavromatis, *Bayesian inference of musical grammars in the hidden Markov model framework*
- 330-350p Rens Bod, *Unsupervised statistical learning of music and language*
- 350-410p Henkjan Honing, *Preferring the best fitting, least flexible, and most surprising prediction: Towards a Bayesian approach to model selection in music cognition*
- 410-430p break
- 430-450p Renee Timmers, Alex Brandmeyer & Peter Desain, *Probabilistic classification of the style of drum performances*
- 450-510p David Temperley, *Uniform information density in music*
- 250-410p **Pitch and rhythm interactions** **H 620**
- 250-310p Sean Hutchins & Caroline Palmer, *The role of response time in a music production task*
- 310-330p Justin London, Ian Cross & Tommi Himberg, *The effect of interval size and direction on the perception of anacruses*
- 330-350p Ji Chul Kim, *Temporal structure of tonality perception*
- 350-410p Jon Prince, Mark A. Schmuckler & William F. Thompson, *Interaction or independence of musical dimensions: Pitch and rhythm, tonality and meter*
- 410-430p break
- 430-6p **Poster session I** **H 763**
- John Bispham, *On the evolutionary functionality of musicality: Music as a coordinative strategy for maximally efficient affective social engagement*
- Melissa K. Jungers, *Memory for lyrics: The role of melody and rate*
- Petr Janata, Stefan Tomic & Jason Haberman, *Getting in 'the groove' while tapping*

- Laurel J. Trainor, Xiaoqing Gao, Jing-jiang Lei, Karen Lehtovaara & Laurence R. Harris, *The primal role of the vestibular system in determining musical rhythm*
- Masakazu Iwasaka, Takuro Ishii, Takao Uehara, Satoru Watanabe, Hayato Tezuka, Madoka Shimo, Keiko Sugo, Asuka Kinjo & Katsuo Sugita, *Synchronization of blood flow dynamics in human cerebral cortex with musical stimulation*
- Jean Mary Zarate, Karine Delhommeau & Robert J. Zatorre, *Modulation of the functional network for singing following auditory training*
- Chen, J.L., Penhune, V.B. & R.J. Zatorre, *Listening to musical rhythms activates motor regions of the brain*
- Gabriel Gatzsche, David Gatzsche, Markus Mehnert & Karlheinz Brandenburg, *Mathematical optimization of a toroidal tonality model*
- Dominique Vuvan & Mark A. Schmuckler, *Tonal influences on auditory stream segregation*
- Matthew D. Schulkind & Sarah J. Davis, *What do confusion errors tell us about the process of melody identification?*
- Thomas W. Reiner, *Contour complexity contributes to tone sequence recognition*
- Deborah Henry & Liana Brown, *Theories of melodic contour similarity: An experimental application*
- Arindam Bhattacharjee, Laurel J. Trainor, Harshini Sriskanda, Lisa Hotson & Narayanan Srinivasan, *Sensitivity of Indian and Western listeners to transitional probabilities in raga structure*
- Elizabeth Wieland, *Music's effect during cognitive tasks: Interaction of musicality and extraversion*
- Stacey Davis, *Evaluating expressive performance: How performance individuality and structural complexity affect the preferences of experienced listeners*
- Caroline Davis, *Conceptual structures of jazz musicians' influences*
- Lincoln G. Craton, Christopher R. Poirier, Sarah D. Gunnery, Heather J. Zellers & Emily E. Merola, *Effects of musical style preference and subjective complexity on recognition of musical passages*
- Marek Franek & Pavel Muzik, *Personality correlates of music preferences*
- Eva Istók, E. Brattico, T. Jacobsen, K. Krohn & M. Tervaniemi, *Aesthetic responses to music: A questionnaire study*
- Robert J. Zatorre, Andrea R. Halpern & Marc Bouffard, *Mental reversal of familiar tunes by musicians*
- Diana Pittman & Andrea Halpern, *Components of auditory imagery for music*
- Christine Beckett, *Melodic continuation: Harmonic analysis*
- Ko-shu Sun & Caroline Traube, *Qualitative description of plucked string tones, between metaphors and science: A comparative study of the qin and the guitar*
- Vera Leo, Jyrki Tuomainen, Heikki Hamäläinen & Matti Laine, *Musicians with absolute pitch perceive the category structure of simple musical sounds similarly to musicians with relative pitch*
- C. Carolyn Wu, I. J. Kirk, J. P. Hamm & V. K. Lim, *The network involved in pitch labelling in absolute pitch musicians differs from non-absolute pitch musicians and non-musicians*
- Jung Nyo Kim & Ji Chul Kim, *Cues for key modulation detection: New scale tones vs. cadence in a new key*
- Jessica Phillips-Silver & Laurel J. Trainor, *Infants' encoding of the 'beat' from movement generalizes to novel rhythms*
- Tal Savion-Lemieux, Jennifer A. Bailey & Virginia B. Penhune, *Developmental changes in motor skill learning*
- Judy Plantinga, Rosa Italiano & Laurel J. Trainor, *Recognition of a transposed melody by two-month-old infants*

Thursday, August 2

- 820-1020a ***Symposium IV: Music in multimedia: Theoretical, empirical, and pedagogical perspectives*** **H 435**
- 820-840a Annabel Cohen, *The Congruence-Association Model (CAM) of music and multimedia: Developmental origins and implications*
- 840-9a John Hajda, *The effect of music and visual elements on expectancy in film*
- 9-920a Mark Shevy, *Semantic congruence, valence, dominance, ambiguity, and cognitive effort: Factors that may account for the varying effect of music mood on audience evaluation of multiple elements co-occurring within a video*
- 920-940a Roger A. Kendall, *Perception of stratification in musical and visual structures*
- 940-10a Mark Kerins & Scott D. Lipscomb, *Presentation mode in cinematic and music listening experience: An experimental investigation*
- 10-1020a Pantelis N. Vassilakis, *Interdisciplinary challenges and potential in film music course design*
- 840-1020a ***Neurophysiological responses to complex musical stimuli*** **H 620**
- 840-9a Chao He, Lisa Hotson & Laurel J. Trainor, *Changes in melodic pattern perception over the first few months after birth: Electrophysiological evidence*
- 9-920a Heather L. Chapin, Edward W. Large & Theodore P. Zanto, *Attending to complex auditory rhythmic stimuli: An fMRI study*
- 920-940a Eugene Narmour, Elaine Wencil, Anjan Chatterjee & John Detre, *Time and music: Attention to duration and attention to pitch rely on similar cortical structures*
- 940-10a John R. Iversen, Yanqing Chen & Aniruddh D. Patel, *Selective attention to one of two competing auditory rhythms increases intrahemispheric coherence of brain responses to the attended rhythm*
- 10-1020a Rafael Ramirez & Monserrat Puiggros, *Automatic classification of instantaneous auditory cognitive states*
- 1020-1040a break
- 1040a-12p ***Chord/interval perception*** **H 435**
- 1040-11a Susan E. Rogers and Daniel J. Levitin, *Memory for musical intervals: Cognitive differences for consonance and dissonance*
- 11-1120a Art Samplaski, *Computational models of atonal chord similarity based on perceptual factors: Background and initial results*
- 1120-1140a William Forde Thompson & Frank A. Russo, *Facing the size of melodic intervals*
- 1140-12p Sonia Wilkie, *The influence of auditory pitch intervals on the localisation of visual stimuli*
- 1040a-12p ***Musical communication*** **H 620**
- 1040-11a Mark Shevy, *A chronological information-processing model of music communication*
- 11-1120a Jamshed Bharucha, Meagan Curtis & Kaivon Paroo, *Musical communication as alignment of neural state vectors*
- 1120-1140a Marc Richard Thompson, *Expressive development of gestures in piano performance*
- 1140a-12p Marco Mangani, Corso Garibaldi, Roberta Baldizzone & Giovanni Nobile, *Quotation as a stylistic feature of jazz improvisation*
- 12-110p break
- 110-230p ***Timbre II*** **H 435**
- 110-130p Frédéric Chiasson & Caroline Traube, *Koechlin's art of orchestration through the prism of psychoacoustics and auditory scene analysis*
- 130-150p Doug Van Nort, *Texture perception: Signal models and compositional approaches*
- 150-210p Kyung Myun Lee & Richard Ashley, *How does focal attention directed by rhythm facilitate timbre perception?*
- 210-230p Caroline Traube & Maryse Lavoie, *Towards a semantic atlas of classical guitar timbre*

- 110-230p **Mathematical modeling/machine approaches to musical structure** **H 620**
 110-130p David Temperley & Elizabeth West Marvin, *Pitch-class distribution and the identification of key*
- 130-150p Marcelo Gimenes, Eduardo R. Miranda & Chris Johnson, *Musicianship in real and artificial worlds*
- 150-210p Oliver Bown & Geraint A. Wiggins, *Biocultural models of interaction between musical and non-musical forms of behaviour in evolution*
- 210-230p Daniel Müllensiefen, Marcus T. Pearce, Geraint A. Wiggins & Klaus Frieler, *Segmenting pop melodies: A model comparison approach*
- 230-250p break
- 250-510p **Symposium V: What is the beat, and why study metrical processing?** **H 435**
 250-310p Justin London
 310-330p Mari Reiss Jones
 330-350p Ed Large
 350-410p Bruno Repp
 410-430p break
 430-450p Ani Patel & John Iversen, *Behavioral and neural correlates of musical meter perception*
 450-510p Laurel Trainor & Jessica Phillips-Silver, *The origins of metrical perception*
- 250-410p **Emotion** **H 620**
 250-310p Freya Bailes & Roger T. Dean, *Stylistic familiarity and the perception of affect in computer-generated music*
- 310-330p Norman D. Cook, *Explaining the emotional charge of major and minor harmonies*
 330-350p E. Glenn Schellenberg, Isabelle Peretz & Sandrine Vieillard, *Liking and memory for happy and sad sounding music: Effects of exposure*
- 350-410p Meagan E. Curtis, *Prosody is a possible mapping source for the musical association between the minor third and sadness: Evidence from bi-syllabic speech samples*
- 410-430p break
- 430-6p **Poster session II** **H 763**
 Ko-shu Sun & Charles Besnainou, *The imitation of Mandarin speech by the erhru: Myth or reality? A study of sound perception of the erhru*
 Jennifer Walsh & Peter Q. Pfordresher, *Vocal imitation of prosody in music and speech*
 Dominique Vuvan, Frank A. Russo & William F. Thompson, *Effects of phoneme on the experience of sung interval size*
 Anita Bialunska, *Music disrupts pressure force more than speech during sensorimotor synchronization*
 Pascale Lidji, Régine Kolinsky, Isabelle Peretz, Julien-Pierre Vanasse-Larochelle & José Morais, *Do lyrics and tune telling different stories disturb the listeners?*
 Christine Beckett, *Warm-ups for two-part contrapuntal dictation*
 Leah Barclay, *Cognitive approaches for acousmatic music perception and analysis*
 Jonathan Bolduc, *Kindergartners' musical representations through invented notations*
 Alex Brandmeyer, Renee Timmers & Peter Desain, *Real-Time visual feedback in music pedagogy: Do different visual representations have different effects on learning?*
 Noemie L. Robidas, Chantal Masson-Bourque & Louise Mathieu, *Integration of improvisation in violin lessons: A path to increase the decisional latitude in the teaching-learning context*
 Kathleen Corrigall & Laurel J. Trainor, *Effects of musical training on young children's perception of harmony*
 Holly Blasko-Drabik, Michael Hall, Victoria Kazmerski & Dawn Blasko, *Does musical experience influence auditory & visual attentional interference?*

- Maria Richard, Jennifer A. Bailey & Virginia B. Penhune, *The effect of metricality on auditory-motor synchronization in early and late-trained musicians*
- Gunter Kreutz, *Musically-trained five-year-olds identify mode in music*
- Nicholas Foster & Robert Zatorre, *A role for the intraparietal sulcus in performing musical transposition judgments*
- Robert J. Zatorre, Karine Delhommeau & Jean Zarate, *Auditory cortex changes after micromelody learning*
- Chao He, Lisa Hotson & Laurel J. Trainor, *Finding the pitch of the missing fundamental in infants*
- Judy Plantinga, Andrea Unrau & Laurel J. Trainor, *Long-term memory for melodic pitch in infants*
- Chris G. Trimmer, L. L. Cuddy & A. D. Vanstone, *Music, emotion and childhood memories*
- Siu-Lan Tan, Matthew P. Spackman & Matthew A. Bezdek, *Presenting music before or after a film character is shown: Effects on interpretation of characters' emotions*
- O'Neal Mundle & Eugenia Costa-Giomi, *Hearing through the eyes: The movements of performers deceive our ears*
- Jennifer Mishra, *The effects of musical structure on memory errors*
- Kristen T. Begosh, Roger Chaffin & Luis Claudio Barros, *Cued recall of memory for performance: A case study*
- Christopher Bartlette, *Effect of harmonic distance on performance expression*
- Jessie Chen, Marjorie Woollacott, Steven Pologe & George Moore, *Studies of performance accuracy in skilled musicians*
- Christine Carter, Erik Koopmans, Janeen D. Loehr & Caroline Palmer, *Influences of tempo on clarinetists' finger movements*
- Aaron Williamon, Bradford Backus & Terry Clark, *The noise of performance*
- Christine Hammond, Bruce Barber & Samia Toukhsati, *Empirical evaluation of the effects of a music therapy intervention on people with dementia: A pilot study*
- Nathalie Gosselin, Isabelle Peretz, Stéphanie Cummings & Bernard Bouchard, *Validation of a short on-line auditory test for screening for amusic*

Friday, August 3

- 9-1020a ***Symposium VI Longitudinal case studies of preparation for music performance H 435***
- 9-920a Roger Chaffin, *Longitudinal case studies of practice and memorization: An overview*
- 920-940a Topher Logan, Kristen Begosh & Roger Chaffin, *Memorizing for cello performance*
- 940-10a Jane Ginsborg & Roger Chaffin
- 10-1020a Roger Chaffin, *Variation in highly practiced performance: The role of performance cues*
- 9-1020a ***Temporal aspects of music H 620***
- 9-920a Hila Tamir Ostrover & Zohar Eitan, *Higher is faster, but for whom? Pitch register, tempo preferences, musical training and gender*
- 920-940a W. Bas de Haas & Henkjan Honing, *Groove, swing and the role of tempo: A model and some preliminary empirical evidence* 940-10a Sandra C. M.
- Quinn & R. J. Watt, *Perceiving a regular pattern in the presence of an irregular rhythmical pattern*
- 10-1020a Peter Martens, *Spontaneous meter in tapping studies*
- 1020-1040a break
- 1040-12p ***Rhythm and motor issues in performance (piano) H 435***
- 1040-11a Werner Goebel & Caroline Palmer, *How do finger dynamics change with tempo in skilled piano performance?*
- 11-1120a Lauren Stewart, Patrick Nasralla, Rinus Verdonshot & Jennifer Lanipekun, *Automatic perception-action coupling in pianists*

- 1120-1140a Janeen Loehr, Caroline Palmer & Edward Large, *Synchronizing piano performances to a changing tempo*
- 1140-12p Ives Chor, *Quantitative analysis of clave-based rhythms*
- 1040-12p ***Perception and memory of emotion*** **H 620**
- 1040-11a Eve-Marie Quintin, A. Bhatara, E. Fombonne, H. Poissant, & D. J. Levitin, *How do individuals with Autism Spectrum disorder perceive emotions in music?*
- 11-1120a Anjali Bhatara, E. M. Quintin, E. Fombonne, & D. J. Levitin, *Development of emotional understanding of music in children with autism*
- 1120-1140a Manuela M. Marin, Richard Parncutt & Christian Kaernbach, *Emotion and unfamiliar music: Electrophysiological and psychological responses to Persian and Western music by Persian and Western listeners*
- 1140-12p Alexander Rozin, Paul Rozin & Lily Guillot, *The memory of emotional sequences in concerts of classical and popular music*

The conference will end officially at noon on Friday, August 3, 2007.