

SMPC Kingston: DAY 1

Room A

9:30 - 10:20

Welcoming Addresses

Lola Cuddy, Bill Thompson, Carol Krumhansl

10:30 - 11:50

Development

Bergeson: Infants' Perception of Duple Versus Triple Meter

Trainor, Wu & Tsang: Infants' Long-term Memory for Music

Lamont: Infants' Preferences for Familiar and Unfamiliar Music: A Socio-Cultural Study

Hodges & Lipscomb: Judging Tonality in Popular Music

Lunch: 12:00 - 1:30

1:30 - 3:50

Music training

Schellenberg: Music Lessons and Intellectual Development: A Correlational Study

Poulin, Bigand, DiAdamo, Dowling & Madurell: Do Musical Experts Take Advantage of Global Musical Coherence in a Recognition Test

Costa-Giomi & Santos: The Effects of Instruction on Young Children's Perception of Tonic and Dominant Chords

Break: 2:30 - 2:50

Galvao: Motivation to Learn: The Case of Orchestral Players

Lammers & Kruger: Beginning Trombone Players: What Skills do They Develop?

Karwoski & Hall: The Role of Musical Training in the Integration of Musical Features

4:00 - 5:30: Poster Session

posters will be displayed in the main hall: see page 4 for a list of presenters & titles

Room B

10:30 - 11:50

Symposium: The Cue Abstraction Model: New Perspectives by Magnetoencephalography (meg) Techniques

Deliège: The Role of Similarity Perception in the Framework of the Cue Abstraction Model

Deliège, Mélen, Otsuka & Ioannides: Recognition of Musical Motifs: A Behavioral Study

Ioannides: Magnetoencephalography (MEG) and Music

Otsuka, Popescu, Ioannides, Mélen & Deliège: Brain Correlates of Listening and Recognizing Musical Motifs: An MEG Study

Lunch: 12:00 - 1:30

1:30 - 3:50

Analysis of Musical Features

Goebel & Parncutt: Perception of Onset Asynchronies: Acoustic Piano Versus Synthesized Complex Versus Pure Tones

Hall: Stimulus Factors in the Integration of Musical Features

Lipscomb & Fyk: Tonal Perception Thresholds and Pitch Identification by Absolute Pitch and Relative Pitch Possessors

Break: 2:30 - 2:50

Bregman & Tagami: Effects of Perceptual Organization on Perceived Position, Movement, and Numerosity of Sounds

Jones, Moynihan, MacKenzie & Puente: Effects of Sequence Timing on Judgments of Pitch: Implications for Attention and Expectancy in Music

Leman, Lesaffre & Tanghe: Introduction to the IPeM Toolbox for Perception Based Music Analysis

4:00 - 5:00

Analyses of performance

Ashley: Expressive Vocal Performance in Paul McCartney's Recordings

Riley-Butler: Comparative Performance Analysis Through Feedback Technology

Mendonca, Rolnick & Wallace: Cognition in Jazz Improvisation: Three Exploratory Studies

DAY 2

Room A

9:10 - 10:30

Neural Basis of Music

Cook, Callan, & Callan: An fMRI Study of Resolved and Unresolved Chords

Bharucha, Tillmann & Janata: Culture and the Brain: An fMRI Study of the Perception of Music and Speech by Western and Indian Listeners

Cariani: Interspike Intervals Provide a Possible Neural Basis for Musical Tonality

McKinney, Tramo & Delgutte: Neural Correlates of the Dissonance of Musical Intervals in the Inferior Colliculus

11:00 - 12:00

Keynote: Leonard Meyer

Introduction by John Sloboda

Lunch: 12:00 - 1:30

1:30 - 4:10

Emotion and Music: Assessment & Mechanisms

Juslin & Sloboda: A Conceptual Framework for the Study of Musical Emotions

Husain, Thompson & Schellenberg: Arousal, Mood, and the "Mozart effect": Effects of Tempo and Mode

Dalla Bella, Peretz, Rousseau, Gosselin, Ayotte & Lavoie: Development of the Happy-Sad Distinction in Music Appreciation

Break: 2:30 - 2:50

Khalifa, Peretz, Blondin & Robert: Emotion Differentiation Using Skin Conductance Responses for Musical and Verbal Emotions

Trainor & Schmidt: The Development of Frontal Responses to Emotion in Music

Balkwill & Thompson: Perception of Emotion in North Indian and Western Music by Canadian and Japanese Listeners

Ardila: A New Face for the Study of Affective Responses to Music

Room B

9:10 - 10:30

Performance Symposium: Learning Expressivity in Music Performance

Woody: Eliciting Expressive Music Performance: Instructional Approaches

Juslin, Friberg, Lindström & Bresin: Play it Again with Feeling: Feedback Learning of Musical Expression

Johnson: Technically Proficient, but Musically Uninspired: The Role of Rubato in Making a Performance Musical

Riley-Butler: Teaching Expressivity Through Feedback and Replication

Lunch: 12:00 - 1:30

1:30 - 2:30

Theoretical & Historical Accounts

Brodsky: Joseph Schillinger - Music Science

Promethean
Aksnes: Music Listening, a Matter of Body and Mind: Perspectives from Cognitive Neuroscience

Eitan: (Re)constituting Musical Motives

2:50 - 3:30

Selected Issues in Tonality

Takaoka: Diatonic Implications of Atonal Pitch Organization

Randall: The Roles of Contour and Scale-Degree in the Encoding of Tonal Melodies

DAY 3

Room A

9:10 - 11:30

Melody

von Hippel: Melodic-Expectation Rules as Learned Heuristics

Narmour: Toward a Theory of Automatic Composition Employing the Implication-Realization Model

Russo, Lee & Cuddy: Influence of Hierarchical Structure in Serial Reconstruction and Perceived Cohesion of Tone Sequences

Break: 10:10 - 10:30

Koh, Cuddy & Gutoski: Learning Methods and Perceptual Cues in Pitch Recall of Folk Melodies

Martínez: The Use of Prolongation in Music Attending

Davis: Relieving Melodic Monotony: The Role of Implied Polyphony in Bach's Unaccompanied String Works

Lunch: 12:00 - 1:30

1:30 - 3:50

Harmony & Tonality

Mencl, Pugh, Fulbright, Constable, Skudlarski, Lacadie & Gore: Explicit Versus Implicit Measures of Harmonic Sensitivity

Parncutt: Key Profiles as Pitch Salience Profiles of Final Triads in Renaissance Music

Lerdahl & Krumhansl: Modeling Tonal Tension and Attraction in Chromatic Contexts

Break: 2:30 - 2:50

Aoyagi: Perception of Non-Diatonic Intervallic Structure: Effect of Cognitive Schemata

Tillmann, Janata & Bharucha: The Costs and Benefits of Tonal Centers for Chord Processing

Carter, Brown & Eaglestone: A Comparison of Folk Music Analysis using Lerdahl and Jackendoff's GTTM and a Group of Human Listeners

Room B

9:10 - 11:10

Rhythm & Time

Dixon, Goebel & Cambouropoulos: Beat Extraction from Expressive Musical Performances

Mountain: Superpulse: Clarifications, Refinements, and Implications

Yoshida & Nakanishi: Musical Expression and Entrainment in Rhythm

Break: 10:10 - 10:30

Vazan & Schober: On-Beat or Off-Beat? Cues for Meter in Syncopated Passages

Brodsky: The Effects of Music Tempo on Driving Performance

Lunch: 12:00 - 1:30

1:30 - 3:50

Selected Issues in Performance

Shifres: The Communication of the Voice Leading from an Interpretative Perspective

Timmers: Stolen Times and Inflexible Duration in the Timing of Ornaments

Clynes: Musical Microstructure: What does it Teach Us?

Break: 2:30 - 2:50

Clynes: Performance Demonstration (2:50 - 3:50)

Posters

- Dalla Bella & Peretz: Discrimination and Ordering of Musical Styles: Effects of Training and Exposure*
- Flowers: Patterns of Attention in Music Listening*
- Hannon, Snyder, Eerola & Krumhansl: Fitting the Meter to the Melody: The Effects of Pitch Contour on the Perception of Meter*
- Ilari: On Music and Social Bonding: The Effects of Music on Interpersonal Attraction, Choice of Partners and Romantic Relationships*
- Jacobs: Incorporating Musical Considerations into an Ergonomic Model of Keyboard Fingering*
- Janata, Tillmann & Bharucha: Neural Circuits Underlying Attentive Listening to Music*
- Kim & Werner: Infants' Perception of Transposed Melodies*
- Kim, Cuddy & Lantz: Tonal Hierarchies in Western and Korean Music*
- Lesiuk: The Effect of Music Listening on the Quality of Work of Computer Information Systems Developers*
- MacKenzie: Effects of Micro- and Macro-Level Time Structure on Perceived Pitch*
- Mauléon & Gurlekian: Analysis of Stop Consonants in Singing*
- Midorikawa: The Role of Short-Term Memory in Musical Writing*
- Nicholson, Baum, Cuddy & Munhall: Amusia Accompanied by Multimodal Aprosodia Following a Right Hemisphere Stroke*
- Safari: Music Pedagogy: The Tone Language Nexus*
- Samplaski: The Relative Perceptual Salience of Tn and Tni*