

Day 1: Aug. 25 (Mon)		Room 1 (Auditorium)	Room 2 (E208)	Room 3 (E214)	Room 4 (E308)	Room 5 (E311) / Room 6 (En-Yu Lounge)*
9:15-11:30	Opening	Keynote Address (Yoshitaka Nakajima (chair)) Jun-ichi Abe <i>Organization Processes in Music Perception</i>				
		Keynote Address Ichiro Nakayama <i>Japanese Voices --- A Video Archive of Singing Styles and Techniques in the Japanese Language</i>				
		RENCON				
		Ainu performance				
11:30-13:00 Lunch						
13:00-15:00	1PM1	R01 Symposium 1 Laura Ann Mitchell (organizer)	R02 Pitch Ian Cross (chair)	R03 Rhythm, Meter, and Timing I Bruno Repp (chair)	R04 Education I Sylvana Augustyniak (chair)	R06
		**** Symposium 1: <i>Music and Health: Empirical Investigations and Theoretical Constructs</i> Organizer: Laura Anne Mitchell Discussant: Eugenia Costa-Giomi ** Laura Mitchell, John McDowall, Raymond MacDonald <i>The Influence of Cognitive Style on Pain Relief Using Preferred Music</i> ** Gianna Cassidy, Raymond MacDonald <i>Music and Videogame Play: The Effects of Self-Selected and Experimenter-Selected Music on Performance and Experience</i> ** Douglas Lonie, Patrick West, Graeme Wilson <i>'It Just Makes Me Feel Better': Music and Emotional Health Over the Youth-Adult Transition</i> ** Julie C. De Simone, Raymond MacDonald <i>A Mixed Methods Investigation into the Effects of Music on Individuals with Dementia</i> ** Raymond MacDonald, Laura Mitchell <i>Researching the Relationship Between Music and Health: An Overview of Published Research and Key Themes</i>	1 Keun-Ah Jeon, Suk Won Yi, Kyungil Kim <i>The Correlation Between Absolute Pitch and Adaptation to Transposed Keyboards</i> 2 David J.T. Marco, Neil McLachlan, Sarah Wilson <i>Simultaneous Pitch Perception in Absolute and Non-Absolute Pitch Possessors</i> 3 Molly J. Henry, J. Devin McAuley <i>Perceived 'Closeness' in Pitch Depends in Part on Perceived 'Closeness' in Time: Further Support for an Auditory Motion Hypothesis</i> 4 A. Seither-Preisler, L. Johnson, S. Seither, B. Luetkenhoener <i>Exposure to Ambiguous Tone Sequences Induces Short-Term Plasticity in Pitch Perception</i>	1 Aniruddh D. Patel, John R. Iversen, Micah R. Bregman, Irena Schulz, Charles Schulz <i>Investigating the Human-Specificity of Synchronization to Music</i> 2 Anne Danielsen, Carl-Haakon Waadeland, Henrik G. Sundt <i>Identifying Timing by Sound: Timbral Qualities of Micro-Rhythm</i> 3 Peter Desain, Renee Timmers <i>Stealing Time: How Grace Notes Can Be Added</i> 4 Renee Timmers, Peter Desain <i>Exploration and Imitation of the Timing of Grace Notes</i>	1 Frank Heuser, Scott D. Lipscomb, Glenn Pohland <i>Learning Rhythm: The Impact of Visual Presentation</i> 2 Katie Zhukov <i>Teaching Expressivity to Advanced Instrumentalists</i> 3 Yasuko Murakami <i>The Significance of Qualitative Approach in the Research of Musical Cognition: A Study Methodology Using the Concept of Inter-Subjectivity</i> 4 Luis Estrada-Rodriguez <i>73 Forms of Actions (Diverse Exercises) Included in German Gehoerbildung-Books Published Between 1889 and 1983</i>	Rencon Event*  (* Room 6: En-Yu Lounge)
15:15-17:15	1PM2	R01 Symposium 2 Graham Frederick Welch (organizer)	R02 Memory Elizabeth Hellmuth Margulis (chair)	R03 Performance I Susan Hallam (chair)	R04 Development I Sandra Trehub (chair)	R05 Neuroscience I Edward Large (chair)
		**** Symposium 2. <i>Investigating Musical Performance: Aspects of Self in Advanced Musical Learning Across Different Musical Genres</i> Organizer: Graham Frederick Welch Discussant: Raymond MacDonald ** Ioulia Papageorgi, Andrea Creech, Graham Frederick Welch <i>Investigating Musical Performance: A Longitudinal Comparison of Advanced Musical Learners' Attitudes and Perceptions Towards Musical Skills</i> ** Andrea Creech, Ioulia Papageorgi, Graham Frederick Welch <i>Subjective Values and Musical Self-Efficacy: The Relationship Between Musical Self-Efficacy and Time, Effort, Perceived Relevance and Pleasure in Musical Activities Amongst Undergraduate Music Students</i> ** Graham Frederick Welch, Ioulia Papageorgi, Andrea Creech <i>Musical Self, Genre, and Gender as Factors in Higher Education Learning in Music</i> ** Margaret S. Barrett <i>Eminence Lessons: Eminent Composers' Perceptions of Learning and Teaching Practices in Music Composition</i>	1 Kat R. Agres, Carol L. Krumhansl <i>Musical Change Deafness: The Inability to Detect Change in a Non-Speech Auditory Domain</i> 2 Crystal Peebles <i>The Effect of Timbre and Pitch Level on the Suzuki Violin Student's Processing of Familiar Melodies</i> 3 Andrea R. Halpern, Daniel Mullensiefen, Geraint Wiggins <i>Modelling Memory Responses in a Melody Recognition Task</i> 4 Sherilene M. Carr, N.S. Rickard <i>An Exploration of How Music Can Modify Long Term Memory</i>	1 Peter Martens <i>Priming Preferred Tempo in Multi-Sectional Music</i> 2 Elaine Chew, Alexandre R. J. Francois <i>MuSA.RT and the Pedal: The Role of the Sustain Pedal in Clarifying Tonal Structure</i> 3 Masato Kawakami, Tsutomu Fujinami <i>On the Effect of Performance Evaluation in Acquiring Samba Rhythm</i> 4 Yuriko Kubota <i>A Pianist's Expression in the Role of Co-Performer: Changes in Timing and Dynamics Through Communicative Interaction with a Violinist</i>	1 Eugenia Costa-Giomi, Leslie Cohen, Danielle Solan, Ashley Borck <i>Categorization of Melody During the First Year of Life</i> 2 Pirkko A. Paananen <i>Development of Tonal Organization: A Case Study in Melodic Improvisation</i> 3 Yohko Shimada, Shoji Itakura <i>Origin of Singing; Infants' Vocalization in Solitude</i> 4 Jane Davidson, Paul Evans, Robert Faulkner, Gary E. McPherson <i>Music in Our Lives: An Investigation of Music Learning Between 9-19 Years of Age</i>	1 Takako Fujioka, Edward W. Large, Laurel J. Trainor, Bernhard Ross <i>Time Courses of Cortical Beta and Gamma-Band Activity During Listening to Metronome Sounds in Different Tempi</i> 2 Kyung Myun Lee, Erika Skoe, Nina Kraus, Richard D. Ashley <i>The Effect of Musical Training on the Subcortical Processing of Musical Intervals</i> 3 Jessica A. Grahn, James B. Rowe <i>Beat Initiation versus Continued Beat Perception: The Role of Motor Areas in the Brain</i> 4 Steven M. Demorest, Steven J. Morrison, Laura A. Stambaugh, Munir N. Beken, Todd Richards, Clark Johnson <i>fMRI Investigation of an Enculturation Effect Among Western and Turkish Listeners</i>
17:30-19:00	1PM3	R01 Social Interaction Reinhard Kopiez (chair)	R02 Computational Models and Analyses I Scott David Lipscomb (chair)	R03 Psychoacoustics I Minoru Tsuzaki (chair)	R04 Perception of Musical Structures Carol Krumhansl (chair)	R05 Music Listening I Elizabeth W. Marvin (chair)
		1 Jane Oakland, Raymond MacDonald, Paul Flowers <i>Exploring Enforced Occupational Change in Opera Singers: A Case Study Investigation into the Effects of Musical Identity in the Context of Career Change</i> 2 G.N. Caldwell, Raymond MacDonald, B. Duncan <i>Non-Musician Adult Perspectives on the Role of Music in the Formation and Maintenance of Musical Identities: An Interpretative Phenomenological Analysis (IPA)</i>	1 Shinya Morita, Norio Emura, Masanobu Miura, Seiko Akinaga, Masuzo Yanagida <i>Realizing Feature Exaggeration in Scale-Performance on the Piano</i> 2 Masahiro Niizuma, Masaki Matsubara, Hiroaki Saito <i>Development of an Automatic Basso Continuo Playing System for Baroque Music Performers</i> 3 Keiko Teramura, Hideharu Okuma, Yuusaku Taniguchi, Shimpei Makimoto, Shin-ichi Maeda <i>Gaussian Process Regression for Rendering Music Performance</i>	1 Satomi Tanaka, Minoru Tsuzaki, Eriko Aiba, Hiroaki Kato <i>Sensitivity to Temporal Deviations on the Starting Point or the Ending Point of "Frequency" Glides</i> 2 Blas Payri, Jose-Luis Miralles-Bono <i>Factors Influencing Spatial Pattern Recognition in a Musical Context</i> 3 Toru Kamekawa, Atsushi Marui <i>On the Factors of the Spatial Impressions of Reproduced Music in Surround Sound Comparing Recording Techniques</i>	1 Michel Vallieres, Daphne Tan, William E. Caplin, Joseph Shenker, Stephen McAdams <i>Beginnings, Middles, and Endings: The Effect of Musical Parameters on the Perception of Intrinsic Formal Functionality</i> 2 Takayuki Sasaki <i>Effects of Leading and Following Contexts on the Music Sound Restoration</i> 3 Eunsil Park <i>Children's Impression and Expression of Major, Minor, Whole-Tone, and Korean Traditional Scales</i>	1 Riitta Rautio <i>Metaphors of Motion in Listeners' Verbal Reports</i> 2 Eri Hirokawa <i>Factors Influencing Music Preference Among Japanese Listeners Over 50 Years Old: Why do They Like Certain Songs?</i> 3 Johanna Jobst, Sabine Boerner <i>The Enjoyment in Opera --- An Empirical Study of Visitors' Experience in Music Theatre</i>

Day 2: Aug. 26 (Tue)		Room 1 (Auditorium)		Room 2 (E208)		Room 3 (E214)		Room 4 (E308)		Room 5 (E311)		
Aug. 26 (Tue)	8:30-10:30 2AM1	R01	Symposium 3 Graham Frederic Welch (chair)	R02	Melody Andrzej Rakowski (chair)	R03	Performance II Yoko Oura (chair)	R04	Emotion in Music I Nikki Rickard (chair)	R05	Therapy Sarah Wilson (chair)	
			**** Symposium 3: <i>Applying Music Psychology</i> Organizer: David Hargreaves Discussant: Scott Lipscomb ** Hiromichi Mito <i>Learning Musical Skill Through Everyday Musical Activities</i> ** Raymond MacDonald, Graeme Wilson <i>Musical Identities in Improvising Musicians</i> ** Adam Ockelford <i>Towards a Music Curriculum for Children with Complex Needs</i> ** David J. Hargreaves <i>Music Psychology: Developments and Applications (cancel)</i>  To be presented as oral session of three papers.		1 Daniel Mullensiefen, Geraint Wiggins <i>Polynomial Contour as a Core Feature for Representing Melodies</i>  2 Marcus T. Pearce, Daniel Mullensiefen, Geraint Wiggins, Klaus Frieler <i>Perceptual Segmentation of Melodies: Ambiguity, Rules and Statistical Learning</i>  3 Juan Fernando Anta <i>Pitch Space Processing and Melodic Expectancies in Tonal and Atonal Contexts</i>  4 Terumi Narushima, Greg Schiemer, Emery Schubert, Richard Parncutt <i>Recognition of Microtonal Musical Intervals by Performers and Composers (cancel)</i>		1 Sebastian Flossmann, Maarten Grachten, Gerhard Widmer <i>Experimentally Investigating the Use of Score Features for Computational Models of Expressive Timing</i>  2 Manfred Clynes <i>Chopin's Rubato: A Solution</i>  3 Maarten Grachten, Werner Goebel, Sebastian Flossmann, Gerhard Widmer <i>Intuitive Visualization of Gestures in Expressive Timing: A Case Study on the Final Ritard</i>  4 Johan Bjurling, Roberto Bresin <i>Timing in Piano Music --- Testing a Model of Melody Lead</i>		1 David Huron <i>Why do Listeners Enjoy Music That Makes Them Weep?</i>  2 Kenta Shoji, Masashi Yamada <i>Construction of a Quantitative Scale for Cheerfulness of Short Melodies</i>  3 Hauke Egermann, Oliver Grewe, Reinhard Kopiez, Eckart Altenmuller <i>The Influence of Social Feedback on the Emotional Effects of Music</i>  4 Joanna Kantor-Martynuska <i>Construction and Validation of a Music-Directed Attention Scale (MDAS): A Preliminary Study</i>			
	10:40-12:30 2AM2	Poster Presentation & Demonstration										
	12:30-13:30	Lunch										
	13:30-15:30 2PM1	R01	Symposium 4 (invited) Ken'ichi Miyazaki (organizer)	R02	Rhythm, Meter and Timing II John R. Iversen (chair)	R03	Music Listening II Kate J. Stevens (chair)	R04	Emotion in Music II Petri Laukka (chair)	R05	Education II Graham Frederick Welch (chair)	
			**** Symposium 4 (Invited): <i>Absolute Pitch and its Implications for Music Perception and Cognition</i> Organizer: Ken'ichi Miyazaki Discussant: Carol Krumhansl ** Andrzej Rakowski, Piotr Rogowski, Sylwia Makomaska <i>Absolute Pitch as a Measuring Device in Psychoacoustic Experiments</i> ** Elizabeth W. Marvin, Elissa L. Newport <i>Statistical Learning in Language and Music: Absolute Pitch Without Labeling</i> ** Sandra E. Trehub <i>Developmental Perspectives on Pitch Memory</i> ** David Huron <i>On the Mental Representation of Pitch: Lessons from Absolute Pitch</i>		1 Olivia Lading, Henkjan Honing <i>An Empirically Validated Model of Complexity: Longuet-Higgins and Lee Reconsidered</i>  2 Makoto Tanji, Daichi Ando, Hitoshi Iba <i>Musical Rhythm Parsing Using Mixture Probabilistic Context-Free Grammar</i>  3 Taiki Ogata, Takeshi Takenaka, Kanji Ueda <i>Role of Partner's Feedback Information in Rhythmic Production</i>  4 Bruno H. Repp, Justin London, Peter E. Keller <i>Phase Correction in Sensorimotor Synchronization with Non-Isosynchronous Rhythms</i>		1 Inbar Rothschild, Zohar Eitan <i>How Music Touches: The Effects of Pitch, Loudness, Timbre and Vibrato on Listeners' Audiotactile Metaphorical Mappings</i>  2 Doris Grillitsch, Richard Parncutt <i>The Effect of Music Listening on Spatial Skills: The Role of Processing Time</i>  3 Hiroshi Kawakami <i>Continuous Measurement of Musical Impression by the Color Image</i>  4 Marco Lehmann, Reinhard Kopiez <i>Aesthetic Reactions to Music in Elementary School Children: Revisiting the Open-Earedness Hypothesis</i>		1 Suvi Saarikallio <i>Cross-Cultural Investigation of Adolescents' Use of Music for Mood Regulation</i>  2 Jukka Louhivuori <i>Strong Emotional Experiences in Choir Singing --- A Cross-Cultural Approach</i>  3 Emery Schubert <i>Orientation Effect in Continuous Emotional Response Tasks</i>  4 Richard D. Ashley <i>Evaluating Structure and Performance: Relationships Between Judgments of Tension, Emotion, Expression, and Interest in Different Musical Performances</i>		1 Anna Rita Addressi, Felice Caugati <i>The Social Representations of Music, Musicality, Music Child and General Teachers</i>  2 Majja Fredrikson, Pirrko A. Paananen <i>Mobile Music for Children --- Experiences of MobiKid</i>  3 Susan Hallam <i>Differences in Conceptions of Musical Ability</i>  4 Sylvana Augustyniak <i>The Impact of Formal and Informal Learning on Students' Compositional Processes</i>	
	15:45-17:45 2PM2	R01	Symposium 5 Patricia M. Gray (organizer)	R02	Rhythm, Meter and Timing III Renee Timmers (chair)	R03	Performance III Marek Franek (chair)	R04	Education III Susan Hallam (chair)	R05	Computational Models and Analyses II Roger Dean (chair)	
			**** Symposium 5: <i>Musical Dynamics as Adaptive, Flexible Behavior: The Emergence of Meaning and Social Life</i> Organizer: Patricia M. Gray Discussants: Ian Cross, Laurel J. Trainor ** Edward W. Large, Marc J. Velasco, Patricia M. Gray <i>Rhythmic Analysis of Musical Interactions Between Bonobo and Human</i> ** Patricia M. Gray, Ryan Daniels <i>Musicking and Culture Creation: Sound and Time as Agents of Social Cohesion</i> ** Paul J. Thibault <i>Norms, Co-Constructed Body Dynamics, and Interaction in Bonobos and Humans</i> ** James D. Benson, William Southworth Greaves, Ashley Watkins <i>Musical Representation by a Bonobo Resulting from the Assimilation of Meaning Through Bonobo-Human Dialogic Interaction</i>		1 William F. Thompson, Linda Sigmundsdottir, John R. Iversen, Anirudh D. Patel <i>Selective Rhythmic Impairments in Music</i>  2 Jessica Phillips-Silver, Isabelle Peretz, Nathalie Gosselin, Petri Toiviainen, Olivier Piche <i>Does Amusic Mean Unmusical?</i>  3 Emi Hasuo, Yoshitaka Nakajima <i>Effects of Marker Durations on the Perception of Inter-Onset Time Intervals</i>  4 Leigh M. Smith, Henkjan Honing <i>A Multiresolution Model of Rhythmic Expectancy</i>		1 Sofia Dahl, Michael Grossbach, Eckart Altenmuller <i>Influences of Movement and Grip on Perceptual and Measured Tone Quality in Drumming</i>  2 Mary Broughton, Catherine Stevens, Emery Schubert <i>Continuous Self-Report of Engagement to Live Solo Marimba Performance</i>  3 Kiyomi Toyoda, Tsutomu Fujinami <i>An Effective Singing for Musical Expressions</i>  4 Dirk Moelants <i>Hype vs. Natural Tempo: A Long-Term Study of Dance Music Tempi</i>		1 Tiija Rinta, Susan Hallam <i>Exploring Children's Understanding of Music Through the Use of Drawings and Interviews</i>  2 James M. Renwick, Gary E. McPherson, John McCormick <i>Defining Relationships Between Motivational Beliefs and Self-Regulated Practising Behaviours Using a Structural Equation Model (cancel)</i>  3 Yoko Ogawa, Tadahiro Murao, Esther Ho Shun Mang <i>Developing a Music Aptitude Test for Schoolchildren in Asia</i>  4 Richard Parncutt, Nicola Dibben, Margit Painsi, Manuela Marin <i>The Professional Relevance of Music Psychology: An Internet Survey</i>		1 Tomoyasu Nakano, Jun Ogata, Masataka Goto, Yuzuru Hiraga <i>Analysis and Automatic Detection of Breath Sounds in Unaccompanied Singing Voice</i>  2 Yuriko Hoteida, Yuichi Aizawa, Takeshi Takenaka, Kanji Ueda <i>Composition Model of Modal Melody Based on the "Core Note" Concept</i>  3 Michael Connolly Brady <i>A Spectral Timing Mechanism pour L'ART</i>  4 Christian Onyeji <i>A Theory of "Four" in Igbo Culture and Its Application in the Harmonic Structures of Oral and Written Musical Compositions</i>	
	18:00-19:00		Keynote Address Laurel J. Trainor <i>The Origins of Rhythm in Movement</i> (Yuzuru Hiraga (chair))									

Day 3: Aug. 27 (Wed)		Room 1 (Auditorium)		Room 2 (E208)		Room 3 (E214)		Room 4 (E308)		Room 5 (E311) / Room 6 (En-Yu Lounge)*			
Aug. 27 (Wed)	8:30-10:30	3AM1	R01	Symposium 6 Elvira Brattico (organizer)	R02	Timbre I Reinhard Kopiez (chair)	R03	Computational Models and Analyses III Petri Toiviainen (chair)	R04	Memory and Imagery Annabel Cohen (chair)	R05	Performance IV Jane W. Davidson (chair)	
				**** Symposium 6: <i>Aesthetic Evaluation and Cognitive Classification of Music in Experts and Laymen --- Behavioral and Electrophysiological Data</i> Organizer: Elvira Brattico Discussants: David J. Hargreaves (cancel), Tuomas Eerola ** Kjetil Falkenberg Hansen, Roberto Bresin <i>Verbal Description of DJ Recordings</i> ** Sirke Nieminen, Eva Istok, Elvira Brattico, Mari Tervaniemi <i>The Development of Aesthetic Responses to Music and Their Conceptual Basis</i> ** Mira Muller, Lea Hofel, Elvira Brattico, Thomas Jacobsen <i>The Electrophysiology of Aesthetic Music Processing: Comparing Music Experts with Laymen</i> ** Elvira Brattico <i>Brain Oscillatory Responses of Musical Style Classification in Orchestral Musicians</i>		1 Tetsuro Kitahara, Makiko Katsura, Haruhiro Katayose, Noriko Nagata <i>Computational Model for Automatic Chord Voicing Based on Bayesian Network</i>		1 Steven J. Morrison, Steven M. Demorest, Laura A. Stambaugh <i>Enculturation Effects in Music Cognition: The Role of Age and Music Complexity</i>		1 Peter E. Keller, Mirjam Appel <i>Coordination of Body Movements and Sounds in Musical Ensemble Performance</i>			
				2 Steve Everett <i>Auditory Roughness in East Asian Hybrid Compositions</i>		2 Justin de Nooijer, Frans Wiering, Anja Volk, Hermi J.M. Tabachneck-Schijf <i>An Experimental Comparison of Human and Automatic Music Segmentation</i>		2 Terry Clark, Aaron Williamson <i>Beyond the Betts: Exploring Ecologically Valid Methods for Assessing Musicians' Imagery Abilities</i>		2 Lena Nowicki, Peter E. Keller <i>The Influence of Another's Actions on One's Own Synchronization with Music</i>			
				3 Michel Bernays, Caroline Traube <i>Can Pianists Recognize and Consistently Label Gesture-Controlled Timbre Nuances from Hearing Only the Sound?</i>		3 Ichiro Fujinaga, Cory McKay <i>ACE: Autonomous Classification Engine</i>		3 Lassi A. Liikkanen <i>Music in Everymind: Commonality of Involuntary Musical Imagery</i>		3 Neta Spiro, Nicolas Gold, John Rink <i>Plus Ça Change: Analyzing Performances of Chopin's Mazurka Op. 24 No. 2</i>			
				4 Hiroko Terasawa, Jonathan Berger <i>A Hybrid Model for Timbre Perception --- Part 1: The Color of Sound</i>		4 Raymond Whorley, Marcus T. Pearce, Geraint Wiggins <i>Computational Modelling of the Cognition of Harmonic Movement</i>		4 T.C. Chin, N.S. Rickard <i>Music Engagement Predicts Verbal Memory as Effectively as Musicianship</i>		4 Geoff Luck <i>Spatio-Temporal Cues for Synchronization with Conductors' Gestures</i>			
		10:40-12:30	3AM2	Poster Presentation & Demonstration									
		12:30-13:30		Lunch									
		13:30:15:30	3PM1	R01	Symposium 7 Gunter Kreutz (organizer)	R02	Timing and Performance Ichiro Fujinaga (chair)	R03	Music Listening III Emery Schubert (chair)	R04	Emotion in Music III Petri Laukka (chair)	R06	Symposium 8 (* Room 6: En-Yu Lounge) Mitsuyo Hashida (organizer)
				**** Symposium 7. <i>Music and Health: A Paradoxical Relationship</i> Organizer: Gunter Kreutz Discussant: Laura A. Mitchell ** Gunter Kreutz <i>Does Partnered Dance Promote Health?</i> ** Cynthia Quiroga-Murcia <i>Effects of Tango Dancing on Testosterone, Cortisol and Emotional State</i> ** Stephan Bongard, Volker Hodapp, Franziska Langendoerfer <i>Stress in the Orchestra: Interrelationships of Personality, Performance Situation, Performance Anxiety and Coping Strategies</i> (cancel) ** Jane Ginsborg, Gunter Kreutz, Mike Thomas, Aaron Williamson <i>Health Problems, Health-Promoting Behaviours and Their Effects on Music Performance and Non-Music Performance Students in Higher Education Institutions</i>		1 Tomoko Hashida, Takao Sato <i>Accuracy in Time-Interval Production with Contextual Sequences : A Comparison Between Trained and Untrained People</i>		1 Sun-Hee Chang, Eddy Chong <i>Musical Preferences of Secondary and Post-Secondary Students in Singapore</i>		1 Roni Y. Granot, Zohar Eitan <i>Dynamic Auditory Parameters and Perceived Musical Tension</i>		**** Symposium 8. <i>Rencon: Performance Rendering Contest for Automated Music Systems</i> Organizer: Mitsuyo Hashida ** Teresa M. Nakra <i>Musical Analysis of Conducting Gestures Using Methods from Computer Vision</i>	
				2 Olivier Lartillot, Tuomas Eerola, Petri Toiviainen, Jose Fornari <i>Multi-Feature Modeling of Pulse Clarity from Audio</i>		2 Hasan Gurkan Tekman, Gaye Goklu, Vuslat Saglam <i>Relations Between Music Preferences, Personality Characteristics and Values in a Turkish Sample</i>		2 Marina Korsakova-Kreyn, W. Jay Dowling, Joseph Dunlop <i>Affective Response to Tonal Modulation</i> (cancel)		2 Marina Korsakova-Kreyn, W. Jay Dowling, Joseph Dunlop <i>Affective Response to Tonal Modulation</i> (cancel)		Panel Discussion Moderator: Haruhiro Katayose Panelists: Roberto Bresin, Teresa M. Nakra, Manfred Clynes	
			3 Michiko Yoshie, Takeshi Hirano, Akito Miura, Kazutoshi Kudo, Tatsuyuki Ohtsuki <i>Effects of Physiological Arousal on Performing Tempo and Artistic Expression in Pianists</i>		3 Marek Franek <i>Music Preference and Sensation Seeking Tendency in Various Age Groups</i>		3 Don Knox, Gianna Cassidy, Scott Beveridge, Raymond MacDonald <i>Music Emotion Classification by Audio Signal Analysis: Analysis of Self-Selected Music During Game Play</i>		3 Don Knox, Gianna Cassidy, Scott Beveridge, Raymond MacDonald <i>Music Emotion Classification by Audio Signal Analysis: Analysis of Self-Selected Music During Game Play</i>		Commendation Ceremony (Rencon Award)  (* Room 6: En-Yu Lounge)		
			4 Marc R. Thompson, Geoff Luck <i>Effect of Pianists' Expressive Intention on Amount and Type of Body Movement</i>		4 Greg Dunn, Boris de Ruyter <i>Relating Personality to Reported Music Preferences and Listening Behaviour</i>		4 Renzo Vitale, Roberto Bresin <i>Emotional Cues in Knocking Sounds</i>		4 Renzo Vitale, Roberto Bresin <i>Emotional Cues in Knocking Sounds</i>				
	15:45-17:15	3PM2	R01	Symposium 9 Petri Toiviainen (organizer)	R02	Development II Sandra Trehub (chair)	R03	Audio-Visual Interaction Shinichiro Iwamiya (chair)	R04	Music and Language Meagan E. Curtis (chair)	R05	Harmony and Tonality I Carol Krumhansl (chair)	
			**** Symposium 9. <i>Musical Emotions: Effect of Structural and Performance Cues</i> Organizer: Petri Toiviainen Discussant: Isabelle Peretz ** Roberto Bresin, Anders Friberg <i>Influence of Acoustic Cues on the Expressive Performance of Music</i> ** Eva Istok, Mari Tervaniemi, Anders Friberg, Uwe Seifert <i>Effects of Timing Cues in Music Performances on Auditory Grouping and Pleasantness Judgments</i> ** Tuomas Eerola <i>Mapping Musical Features to Perceived Emotions Using Partial Least Squares Regression</i>		1 Nozomi Azechi <i>Young Children's Rhythmic Behaviour in Singing: The Influence of Mother Tongue on Their Development</i>		1 Scott D. Lipscomb, Guerino Mazzola <i>Experiencing Musical Performance: The Effect of a Visual Component on Appreciation of Complex Musical Sound</i>		1 L. Robert Slevc, Jason C. Rosenberg, Aniruddh D. Patel <i>Language, Music, and Modularity: Evidence for Shared Processing of Linguistic and Musical Syntax</i>		1 Benjamin Anderson, Richard D. Ashley <i>Revisiting Local versus Global Processing of Cadences in the Solution of Musical Puzzles</i>		
			2 Laurel J. Trainor, Chao He <i>Development of Pitch Processing in Auditory Cortex Between 2 and 4 Months of Age</i>		2 Siu-Lan Tan, Matthew P. Spackman, Elizabeth Wakefield <i>The Effects of Diegetic and Non-Diegetic Music on Viewers' Interpretations of Film</i>		2 Ghofur Eliot Woodruff <i>Towards an Ecological Theory of Musical Semantics</i>		2 Ghofur Eliot Woodruff <i>Towards an Ecological Theory of Musical Semantics</i>		2 Martin Rohrmeier, Ian Cross <i>Statistical Properties of Tonal Harmony in Bach's Chorales</i>		
			3 Susan Young <i>A Day in the Life Project: Everyday Musical Experiences Among Two Year Old Girls in Seven Different Locations</i>		3 Masashi Yamada <i>The Effect of Music on the Fear Emotion in the Context of a Survival-Horror Video Game</i>		3 Uwe Seifert <i>Cognitive Musicology, Automata Theory, and the Empirical Testability of the Language and Music Faculty Hypothesis</i> (cancel)		3 Uwe Seifert <i>Cognitive Musicology, Automata Theory, and the Empirical Testability of the Language and Music Faculty Hypothesis</i> (cancel)		3 Matthew Woolhouse, Martin Rohrmeier <i>Is There a Relationship Between Pitch Attraction and Generative Grammar in Western Tonal Music?</i>		
	17:30-19:00	3PM3	YRA Presentation (Mayumi Adachi (chair)) The award winners: <b>Bruno Gingras</b> and <b>Bradley W. Vines</b> . Their presentation titles are given right.		Bruno Gingras, Tamara Lagrandeur-Ponce, Bruno L. Giordano, Stephen McAdams <i>Effect of Expressive Intent, Performer Expertise, and Listener Expertise on the Perception of Artistic Individuality in Organ Performance</i> Bradley W. Vines, Andrea C. Norton, Gottfried Schlaug <i>Stimulating Music: Combining Singing with Brain Stimulation to Help Stroke Victims Recover Speech</i>								

Day 4: Aug. 28 (Thu)		Room 1 (Auditorium)	Room 2 (E208)	Room 3 (E214)	Room 4 (E308)	Room 5 (E311)
Aug. 28 (Thu)	8:30-10:30 4AM1	R01 Symposium 10 Scott David Lipscomb (organizer)	R02 Timbre II Minoru Tsuzaki (chair)	R03 Performance V Haruhiro Katayose (chair)	R04 Neuroscience II Jessica A. Grahn (chair)	R05 Body Movement Richard Parncutt (chair)
		**** Symposium 10. <i>Experiencing Musical Multimedia: Empirical Investigations of Cross-Modal Perception &amp; Cognition</i> Organizer: Scott David Lipscomb Discussant: John Hajda ** Roger A. Kendall <i>Stratification of Musical and Visual Structures II: Visual and Pitch Contours</i> ** Zohar Eitan, Assi Schupak, Lawrence E. Marks <i>Louder is Higher: Cross-Modal Interaction of Loudness Change and Vertical Motion in Speeded Classification</i> ** Annabel J. Cohen, Yee-May Siau <i>The Narrative Role of Music in Multimedia Presentations: The Congruence-Association Model (CAM) of Music and Multimedia</i> ** Shin-ichiro Iwamiya <i>Subjective Congruence Between Moving Picture and Sound</i>	1 C. Fritz, A.F. Blackwell, Ian Cross, B.C.J. Moore, J. Woodhouse <i>Investigating English Violin Timbre Descriptors</i> 2 Chen-Gia Tsai, Shwu-Fen Wang, Yio-Wha Shau, Tzu-Yu Hsiao <i>Aggressiveness of the Growl-Like Timbre: Acoustical Features and Biomechanical Mechanisms</i> 3 Michael Oehler, Christoph Reuter <i>Perception of Wind Instrument Vibrato Sounds</i> 4 Werner Goebel, Ichiro Fujinaga <i>Do Key-Bottom Sounds Distinguish Piano Tones?</i>	1 Michael J. Hove, Jane L. Risén <i>It's All in the Timing: Interpersonal Synchrony Increases Affiliation</i> 2 Makiko Sadakata, Alex Brandmeyer, Renee Timmers, Peter Desain <i>The Visual Feedback System with Interactive Contrast Training for Fluent Finger Piano Exercises</i> 3 Hiroshi Kinoshita, Satoshi Obata <i>Fingering Forces in Violin Playing</i> 4 Reinhard Kopiez, Marco Lehmann, Christian Kopp <i>The Influence of the Stage Show on the Evaluation of Rock Guitar Performance</i>	1* Rebecca Sussex, Sarah Wilson, David Reutens <i>Investigating the Language and Music Lexicons Using Repetitive TMS</i> 2 Jun-ok Kim, Moo Kyoung Han, Dongil Chung, Yeojong Choi, Jaeseung Jeong <i>Does Program Music Induce Visual Imagery Better Than Absolute Music? -- An EEG Study</i> 3 Dana Strait, Nina Kraus, Erika Skoe, Richard D. Ashley <i>Musical Experience Influences Subcortical Encoding of Pitch, Timing and Timbre in Vocal Expressions of Emotion</i> 4 Tien-Lin Wu, Yuna-Pin Lin, Shyh-Kang Jeng, Jyh-Hong Chen <i>Automatic Movie Themes Playlist Generation Through Gaps Across Emotion Loci and Curve of GAEL versus Preference</i>	1 L. De Bruyn, M. Leman, Dirk Moelants <i>Quantifying Children's Embodiment of Musical Rhythm in Individual and Group Settings</i> 2 Petri Toivainen, Geoff Luck, Marc R. Thompson <i>Spontaneous Movement with Music: Searching for Common Kinetic Patterns</i> 3 Catherine Stevens, Christian Kroos, Shaun Halovic, Johnson Chen, Emery Schubert, Shuai Wang, Kim Vincs, Julien Tardieu, Garth Paine <i>Analysis of Contemporary Dance Movement in the Presence and Absence of a Musical Soundscape</i> 4 Keiko Asakura <i>The Role of the Body Movement in Listening to a Musical Composition</i>
	10:40-12:40 4AM2	R01 Symposium 11 (invited) Kazuo Okanoya (organizer)	R02 Harmony and Tonality II Kengo Ohgushi (chair)	R03 Music Listening IV David Huron (chair)	R04 Emotion in Music IV Roger Kendall (chair)	R05 Neuroscience III Isabelle Peretz (chair)
		**** Symposium 11 (Invited). <i>Animal Calls, Music, and Language: Search for Common Themes in Evolution</i> Organizer: Kazuo Okanoya Discussants: Kazutoshi Sasahara, Ryo Oda ** Aniruddh D. Patel, Adam T. Tierney, Frank A. Russo <i>Empirical Comparisons of Pitch Patterns in Music, Speech, and Birdsong</i> ** Kazuo Okanoya, Miki Takahasi, Noriko Kudo <i>Vocal-Auditory Segmentation of Sound Sequence in Songbirds and Human Babies</i> ** Yoichi Inoue, Shigeto Yosida, Kazuo Okanoya <i>Gibbon Song Syntax Decodes Behavioral Contexts</i> ** Thomas Geissmann <i>Song-Diversity in a Gibbon Species: The Silvery Gibbon (<i>Hylobates Moloch</i>) from Java (Indonesia)</i>	1 Ludger J. Hofmann-Engl <i>Virtual Pitch and the Classification of Chords in Minor and Major Keys</i> 2 Craig Stuart Sapp <i>Key-Profile Comparisons in Key-Finding by Correlation</i> 3 Marc J. Velasco, Edward W. Large <i>Nonlinear Time-Frequency Transformation: Implications for Pitch &amp; Tonality</i> 4 Matthias Mauch, Daniel Mullensiefen, Simon Dixon, Geraint Wiggins <i>Can Statistical Language Models be Used for the Analysis of Harmonic Progressions?</i>	1 Elizabeth Hellmuth Margulis <i>Linguistic Description and Musical Experience</i> 2 Morwaread Farbood <i>A Global Model of Musical Tension</i> 3 Dorottya Fabian, Emery Schubert, Richard Pulley <i>The Nature of Stylish Expressiveness in Performing Baroque versus 19th-Century Music</i> 4 Anil Kumar Roy, Elizabeth Hellmuth Margulis, Patrick C.M. Wong <i>Bimusicality: A Dual Enculturation Effect on Non-Musicians' Musical Tension and Memory</i>	1 Kyungil Kim, Sung Yub Kim, Yang-Eon Kim <i>Individual Difference in Music Perception: The Influence of Personality and Cognitive Style on the Perception of Musical Melodies</i> 2 Anita Taschler, Richard Parncutt <i>An Intercultural Study of Ecstasy and Trance in Music</i> 3 Meagan E. Curtis, Jamshed J. Bharucha <i>The Minor Third Communicates Sadness in Speech and Music</i> 4 Freya Bailes, Roger T. Dean <i>The Perception of Structure and Affect in Contemporary Sound-Based and Serial Compositions as a Function of Musical Expertise, Liking and Familiarity</i>	1 Heather L. Chapin, Edward W. Large <i>Affective Responses to Music Performance: An fMRI Study</i> 2 Norman D. Cook <i>fMRI Study of Diatonic Triads</i> 3 Andreas A. Ioannides, Armen Sargsyan, Marotesa Voultzidou, Mari Aoki <i>Focal Activations and Properties of Functional Brain Networks Derived from MEG Data While Listening to Music</i> 4 Rebecca S. Schaefer, Marcos Perreau Guimaraes, Peter Desain, Patrick Suppes <i>Detecting Imagined Music from EEG</i>
	12:40-13:40	Lunch				
	13:40-15:30 4PM1	ICMPC General Meeting				

Day 5: Aug. 29 (Fri)		Space 1	Space 2	Atrium 1	Atrium 2	
Aug. 29 (Fri)	9:15-10:45 5AM1	S01 APSCOM3 General Meeting & Symposium Yoshitaka Nakajima (chair)		A01 Ethnomusicology Dirk Moelants (chair)		
		**** APSCOM3 General Meeting & Symposium: <i>The Latest Research Trends in Asia-Pacific Regions</i> Organizer: Sun-Hee Chang Discussant: TBA ** Qian Zhang, Shibin Zhou <i>The Construction and Development of Music Psychology in China</i> ** Catherine Stevens, Emery Schubert <i>Music Perception and Cognition Research in Australia</i> ** Kyungil Kim <i>Research, Activity, and People in Music Perception and Cognition in Korea</i> ** Shin-ichiro Iwamiya <i>The Japanese Society for Music Perception and Cognition</i> ** Eddy Chong <i>Music Psychology Research in Singapore: A Report</i>		1 Rytis Ambrazevcius <i>Psychoacoustical and Cognitive Basis of Sutarlines</i>  2 Lydia Slobodian, Ian Cross <i>Experimental Investigation of Relative Pitch Salience in Northern Mozambican Damba</i>  3 Parag Chordia, Alex Rae <i>What Emotions do Raags Evoke? An Internet-Based Survey of Listener Responses</i>		
	11:00-13:00 5AM2	S01 Psychoacoustics II Masashi Yamada (chair)	S02 Poster Presentation	A01 Mayumi Adachi (chair)		
		1 Joe Wolfe, Emery Schubert <i>They Were Playing Our Song: A Psycho-Acoustic Explanation of Why Non-Vocal Musical Instruments Determined How We Sing</i>  2 Nozomiko Yasui, Masafumi Kinou, Masanobu Miura <i>Evaluations of Proficiency of Fluctuating Musical Sounds Using Fluctuation Strength</i>  3 Kirk N. Olsen, Catherine Stevens, Julien Tardieu <i>Dynamic Changes of Intensity, Duration and Timbre: Effects on Judged Loudness and Emotional Arousal</i>	Poster Presentation (11:00-12:50)	Public Forum & Mini Concert		
	13:00-14:10 Lunch					
	14:10-15:40 5PM1	S01 Performance VI Sun-Hee Chang (chair)	S02 Poster Presentation	A01 Cognitive Processes and Music Psychology Glenn Schellenberg (chair)		
		1 Teruo Yamasaki <i>Communication of Emotions with Different Intensities Through Performances of Professional Musicians and Non Musicians</i>  2 Roberto Caterina, Mario Baroni, Luisa Bonfiglioli, Maria Teresa Storino, Michele Privitera, Iolanda Incasa, Fabio Regazzi <i>Gestures and Music Analysis in Piano Performance</i>  3 Shin Maruyama <i>Discovering the Body: Insights into Music Performance and Education from Highly Practiced Musicians</i>	Poster Presentation (14:10-16:00)	1 Jean-Julien Aucouturier <i>Differences in the Cognitive Processing of Music and Soundscapes Revealed by Performance on Spliced Stimuli</i>  2 Youn Kim <i>"Imagery" and "Force": Conceptual Metaphors in the Early Music Psychology of the Late Nineteenth and Early Twentieth Centuries</i>  3 Satoshi Kobori, Katsunori Takahashi <i>Cognitive Processes During Piano and Guitar Performance: An Eye Movement Study</i>		
	16:10-17:40 5PM2	S01 Neuroscience and Pathology Norman Cook (chair)			A02 Keiko Arakawa (chair)	
		1 Lauren Stewart, Claire McDonald, Sukhbinder Kumar, Diana Deutsch, Timothy D. Griffiths <i>A Role for Pitch Memory in Congenital Amusia</i>  2* Neil McLachlan, Sarah Wilson <i>A Neurobiologically Plausible Schema for Auditory Information Processing Including the Auditory Cortex</i>			Heike Biwa: Lecture and Performance Suzuki, Takatsune	
	18:00-18:50					Farewell Concert
19:00-21:00	Dinner					

**Notes**

1. The presentation order of the symposium talks will be decided by the symposium organizer, so are not numbered in this program.
2. Presentation 4AM1-R04-1 is listed as 5PM2-S01-2 in the Proceedings and printed program.
3. Presentation 5PM2-S02-2 is listed as 5PM2-S01-3 in the Proceedings and printed program.

# Poster Presentation & Demonstration: Aug. 26 (Tue) 10:40-12:30 2AM2

(Last Revised: 08/08/25)

2AM2	Room 7 (E207)	Room 8 (E215)	Room 9 (E216)	Room 10 (E306)	Room 11 (E307)	Room 12 (E312)	Room 13 (E313)	Rooms 16, 17, 18 (N242, N232, N244)
	R07 Musical Scales and Melody Harmony and Tonality Timbre Psychophysics and Music Acoustics  Rie Matsunaga (chair)	R08 Rhythm and Timing Body Movement Memory  Noriyuki Takahashi (chair)	R09 Music Listening and Preferences Development Performance Audio-Visual Interactions Psychoacoustics  Teruo Yamasaki (chair)	R10 Emotional Aspects Rhythm and Timing  Glenn Schellenberg (chair)	R11 Education Performance  Yoko Ogawa (chair)	R12 Performance Neuroscience  Takayuki Sasaki (chair)	R13 Neuroscience  Mariko Osaka (chair)	R16 R17 R18 Demonstration  Masanobu Miura (chair)
	01 Richard Parncutt, Daniela Prem <i>The Relative Prevalence of Medieval Modes and the Origin of the Leading Tone</i>	01 Louis N. Vinke, J. Devin McAuley <i>Effects of Musical Training and Tapping the Beat on Perceived Complexity of a Rhythm</i>	01 Brian A. Silvey <i>Effects of Orchestration on Musicians' and Nonmusicians' Perceptions of Musical Tension</i>	01 Danilo Ramos, Jose Lino Oliveira Bueno, Emmanuel Bigand <i>Music and Emotion: An Experimental Study on Emotional Responses from Musicians and Nonmusicians to Modal Musical Excerpts with Tempo Variation (cancel)</i>	01 Scott D. Lipscomb, Dee Lundell, Corey Sevet, Larry Scripp <i>Rhythm and Reading: Improvement of Reading Fluency Using a Rhythm-Based Pedagogical Technique</i>	01 Christopher Bartlette <i>Effect of Harmonic Distance on Performance Expression</i>	01 Miho Yamauchi, Takuya Hayashi, Akihide Yamamoto, Hiroshi Sato, Hidehiro Iida <i>Neural Mechanism of Melody Perception Revealed by Functional Magnetic Resonance Imaging</i>	R16-1 Yoshitaka Nakajima <i>Illusions Related to "Auditory Grammar": Ten Demonstrations in Musical Contexts</i>
	03 Marco Lehmann, Reinhard Kopiez <i>The Impact of Uniqueness in Musical Scales on Mistuning Detection</i>	03 Charles Wigley, Janet Fletcher, Jane Davidson <i>Examining the Relationship Between Phonological Skills and Temporal Processing in Very Young Children</i>	03 Caroline Davis <i>Musicians' Transformations of the Listening Process: An Exploratory Study</i>	03 Gunter Kreutz, Laura Mitchell, John McDowall, Emery Schubert <i>Cognitive Styles Influence Perceived Musical Coherence</i>	03 Iwao Yoshino <i>Effects of Metacognitive Instruction on Thinking During Piano Practice in Experienced Pianists and Novices</i>	03 Jin Hyun Kim <i>Pre-Symbolic Musical Expressiveness: A Case Study Related to the Performer's Expression in Singing (cancel)</i>	03 Takashi X. Fujisawa, Norman D. Cook <i>Investigating the Perception of Harmonic Triads: An fMRI Study</i>	R17-1 Densil Cabrera, Emery Schubert, Farhan Rizwi, Sam Ferguson <i>Collecting Continuous Data in Music and Listeners: PsySound3 and RTCRR, Two Free Resources</i>
	05 Johanna Devaney, Ichiro Fujinaga <i>Assessing the Role of Sensory Consonance in Trained Musicians' Tuning Preferences</i>	05 Bradley W. Vines, Petr Janata <i>Moving to Music: The Influence of Familiarity, Enjoyment, and Groove on Spontaneous Dance</i>	05 Petri Laukka <i>Who Listens to What Music, and Why? Correlations Between Personality, Music Preferences, and Motives for Listening in a Sample of Older Adults</i>	05 Etsuko Hoshino <i>Comparison Between Perceived Emotion and Felt Emotion in Music Listening: Analysis of Individual Difference and Musical Expertise by Use of Factor Score</i>	05 Jane Davidson, Andrea Lange, Bev McNamara, Sue Jenkins, Gill Lewin, Lorna Rosenwax <i>Stirling Silver: Understanding the Psychology of Group Singing for Health and Wellbeing</i>	05 Ioulia Papageorgi <i>An Investigation into the Relationship Between Student Typologies and the Experience of Performance Anxiety in Adolescent Musicians</i>		
	07 Jose Fornari, Tuomas Eerola <i>Estimating the Perception of Complexity in Musical Harmony</i>	07 Dirk Moelants <i>'Notes Inegales' in Contemporary Performance Practice</i>	07 Douglas Lonie, Patrick West, Graeme Wilson <i>Does Music Taste Last? A Mixed Methods Study of Music Taste Over the Youth-Adult Transition</i>	07 Lauren Velik, N.S. Rickard <i>Relaxing Music Counters Hyperconsolidation of Emotionally Arousing Stimuli</i>	07 Raymond MacDonald, Lana Carlton, Katie Reid, Tom Bancroft, Cerin Richardson <i>Music Provision in Young Children's Education: Scottish Perspectives</i>	07 Shinichi Furuya, Tomoko Aoki, Hidehiro Nakahara, Hiroshi Kinoshita <i>Kinematics and Muscular Activity of Upper Extremity Movements in Piano Keystroke by Professional Pianists</i>	07 Toshie Matsui, Koji Kazai, Minoru Tsuzaki, Haruhiro Katayose <i>Investigation of the Musician's Brain Activation During Different Music Listening Modes: A Near-Infrared Spectroscopy Study</i>	
	09 Hiroko Terasawa, Patty Huang, Jonathan Abel, Jonathan Berger <i>A Hybrid Model for Timbre Perception --- Part 2: The Texture of Sound</i>	09 Jane Ginsborg, Jenny Pitkin <i>Long-Term Memory for Simple and Complex Music: Quantity and Quality of Practice</i>	09 David W. Gerry, Ashley Faux, Laurel J. Trainor <i>The Effects of Kindermusik Training on Infants' Abilities to Encode Musical Rhythm</i>	09 Hidehiro Nakahara, Shinichi Furuya, Tsutomu Masuko, Satoshi Obata, Hiroshi Kinoshita <i>Emotion-Related Autonomic Nerve Activity with Musical Performance and Perception</i>	09 Laura A. Stambaugh, Steven M. Demorest <i>The Effect of Contextual Interference on Instrumental Practice: An Application of a Motor Learning Principle</i>	09 Shizuka Uetsuki, Tatsuya Kakigi, Hiroshi Kinoshita, Kazumasa Yokoyama <i>The Difference in Neural Correlates of Singing a Familiar Song and a Newly Learned Song: An fMRI Study</i>	09 Reinhard Kopiez, Niels Galley, Andreas C. Lehmann, Marco Lehmann, Hauke Egermann <i>Non-Right-Handedness as a Neurophysiological Selection Variable in Musicians: The Influence of Early Beginning and Practice on the Incidence of Handedness</i>	
	11 Eriko Aiba, Minoru Tsuzaki, Satomi Tanaka, Masashi Unoki <i>Effects of Temporal Synchrony Between Two Sounds on Perceptual Impression Space and Its Relation to the Cochlear Delays</i>	11 Jack D. Birchfield, James C. Bartlett, Andrea R. Halpern <i>Nameability: Can Unique Verbal Labels Improve Recollection of Music and Faces?</i>	11 Minoru Saikawa, Kohei Washikita, Masashi Yamada <i>A Perceptual Study on Asynchrony Between Auditory and Visual Stimuli: The Effect of Anticipation by Motion or Periodicity</i>	11 Yuriko Nakanishi, Takayuki Nakata <i>Rhythm Play and Enhanced Emotional Sensitivity in Children</i>		11 Keiko Kamiyama, Kentaro Katahira, Dilshat Abia, Kazuo Okanoya <i>Music Playing Enhances Auditory Memory Trace: Evidence from Event-Related Potentials</i>	11 Sarah Wilson, David Abbott, Anthony Waites, Regula Briellmann, Dean Lusher, Gaby Pell, Jenni Ogden, Michael Saling, Graeme Jackson <i>Comparing Cortical Networks Underpinning Singing with Lyrics and Propositional Language</i>	
	13 Alexandre Torres Porres <i>The Chromelodeon Scale: A Psychoacoustical Model of Roughness versus Harry Partch's One Footed Bridge</i>	13 Freya Bailes, Linda Barwick <i>Memory for Tempo in Oral Music Traditions: Evidence for Absolute Tempo in Aboriginal Ceremonial Song?</i>	13 Tetsuro Kitahara, Masahiro Nishiyama, Hiroshi G. Okuno <i>Computational Model of Congruency Between Music and Video</i>	13 Yo Jung Han, Sun-Hee Chang <i>Steady Beat Production (SBP) with Various External Stimuli by 7th Grade Students</i>	13 Takayuki Nakata, Sandra E. Trehub <i>Timing and Dynamics in Infant-Directed Singing</i>	13 Michiko Ono, Toshihiko Matsuka, Masakazu Iwasaka, Masaki Hara, You Nakayama <i>Comparison Between Expert and Non-Expert Pianists' Cognitive Processes in Piano Playing: Quantitative and Qualitative Studies</i>		

Poster & Demo: Aug. 26 (Tue) 10:40-12:30 2AM2

Poster & Demo: Aug. 26 (Tue) 10:40-12:30 2AM2

**Poster Presentation & Demonstration: Aug. 27 (Wed) 10:40-12:30 3AM2**

3AM2	Room 7 (E207)	Room 8 (E215)	Room 9 (E216)	Room 10 (E306)	Room 11 (E307)	Room 12 (E312)	Room 13 (E313)	Rooms 16, 17, 18 (N242, N232, N244)
Poster & Demo: Aug. 27 (Wed) 10:40-12:30 3AM2	R07 Musical Scales and Melody Harmony and Tonality Timbre Psychophysics and Music Acoustics  Masakata Goto (chair)	R08 Rhythm and Timing Body Movement Memory  Makiko Sadakata (chair)	R09 Music Listening and Preferences Development Performance Audio-Visual Interactions Psychoacoustics  Takayuki Nakata (chair)	R10 Emotional Aspects Rhythm and Timing  Takashi Taniguchi (chair)	R11 Education Performance  Bruno Gingras (chair)	R12 Performance Neuroscience  Bradley Vines (chair)	R13 Neuroscience  Masayuki Satoh (chair)	R16 R17 R18 Demonstration  Masanobu Miura (chair)
	02 Zohar Eitan, Roni Y. Granot <i>Musical Parameters and the Classification of Melodic Motives</i>	02 Yuki Murakami, Masanobu Miura <i>Automatic Classification of Drum-Rhythm Patterns Employed in Popular Music</i>	02 John Whaley <i>Peak Experience in Music Performance: An Investigation of the Precursors and Nature Among Choral Performers</i>	02 Tuomas Eerola, Vinoo Alluri, Rafael Ferrer <i>Emotional Connotations of Isolated Instruments Sounds</i>	02 Petri Laukka, Anders Askenfelt, Kjetil Falkenberg Hansen, Svante Granqvist, Kahl Hellmer <i>VEMUS: An Interactive Practicing Environment for Beginning Wind Instrument Students --- First Year of Evaluations</i>	02 Noriyuki Takahashi, Yoko Oura, Minoru Tsuzaki <i>Analysis of the Tuning Process in the Accompaniments</i>	02 Kosuke Itoh, Shugo Suwazono, Tsutomu Nakada <i>Cortical Processing of Consonance of Pure-Tone Dyads: An Evoked Potential Study</i>	R16-1 Chikashi Fujimoto, Hiroo Konaka, Takefumi Hayashi, Norman D. Cook <i>"Seeing Harmony": A Computer Graphics System for Visualizing Harmony</i>
	04 Rie Matsunaga, Jun-ichi Abe <i>Key Perception in Encountering a Non-Scale Tone</i>	04 Makiko Sadakata, Alex Brandmeyer, Renee Timmers, Akvile Miezlaiskyte, Peter Desain <i>Longitudinal Study of Rhythm Tapping with Visual Feedback</i>	04 Anna Rita Addressi <i>The Musical Dimension of Daily Routines with Under-Four Children</i>	04 Kaori Iwai, Mayumi Adachi <i>Japanese College Students' Emotional Responses to J-POP-Like Songs on Physiological and Psychological Measures</i>	04 Andrea Creech <i>Teacher-Parent-Pupil Trios: The Impact of Interpersonal Interaction on Pupil Satisfaction, Enjoyment and Musical Attainment</i>	04 Haruka Shoda, Toshie Nakamura, Maria Raluca Draguna, Satoshi Kawase, Kenji Katahira, Shoko Yasuda, Mayumi Adachi <i>Emotional Communication of a Pianist's Intended Expression via Acoustical and Visual Information</i>	04 Reiko Shiba, Kazuhiro Hirai, Iku Nemoto <i>Brain Activities Evoked by Musical Intervals in an Octave: Dissonant or Consonant</i>	R17-1 Alexandre Torres Porres <i>A Psychoacoustical Toolbox for Sound/Music Analysis and Sound Design/Music Creation</i>
	06 Hiroshi Arai <i>Ignore the First Chord, Just Appreciate the Second: Can Listeners Control the Predisposition to Process the Interrelationship Between Chords?</i>	06 Takako Mitsudo, Yoshitaka Nakajima, Gerard B. Remijn, Yoshinobu Goto, Shozo Tobimatsu <i>A Psychophysiological Approach to Auditory Temporal Assimilation</i>	06 Adam Ockelford <i>The Impact of Severe Visual Impairment on Musical Development: A Comparison of Two Syndromes --- Retinopathy of Prematurity and Septo-Optic Dysplasia</i>	06 Richard D. Ashley <i>Affective and Perceptual Responses to Very Brief Musical Stimuli</i>	06 N.S. Rickard, P. Appelman, R. James <i>Increased Quality and Frequency of School-Based Music Program Has Limited Benefits on Self-Esteem and Social Skills</i>	06 Kentaro Katahira, Dilshat Abla, Sayaka Masuda, Kazuo Okanoya <i>Auditory Feedback-Based Error Monitoring Processes During Musical Performance: An ERP Study</i>	06 Tatsuya Iwaki, Tomohiko Makimori <i>The Time Needed to Make Decision for Musical Preference and EEG Activities</i>	R18-1 Tomoyasu Taguti <i>Creating the Expression of Cantabile with Software</i>
	08 Matthew Woolhouse, Ian Cross <i>Using Kolmogorov-Smirnov to Determine the Effect of Interval Cycles on the Formation of Krumphansl &amp; Kessler's (1982) Tonal Hierarchies</i>	08 Tommi Himberg <i>Measuring Co-Operability in Tapping Dyads</i>	08 Ayako Sakakibara <i>A Longitudinal Study of the Process of Acquiring Absolute Pitch</i>	08 Eduardo Coutinho, Angelo Cangelosi <i>Psycho-Physiological Patterns of Musical Emotions and Their Relation with Music Structure</i>	08 Susanne Gorges, Georg W. Alpers, Paul Pauli <i>Differences and Common Features of Performance Anxiety During a Musical and a Non-Musical, Social Performance</i>	08 Takako Fujoka, Bernhard Ross <i>Neuromagnetic Alpha Desynchronization Reflects Auditory Processing to Musical and Non-Musical Sound Differently in Children</i>	08 Kari Kallinen <i>Frontal Brain Activation During Listening to Negative vs. Positive and High vs. Low Arousal Music: The Moderating Effects of Impulsivity and Neuroticism-Anxiety Dimensions of Personality</i>	
	10 Chihiro Takeshima, Minoru Tsuzaki, Toshio Irino <i>Sequential Grouping Based on Timbre: Effects of Differences in Size of Resonant Bodies</i>	10 John R. Iversen, Aniruddh D. Patel <i>The Beat Alignment Test (BAT): Surveying Beat Processing Abilities in the General Population</i>	10 Richard Parncutt <i>Towards an Ecological Evolutionary Psychoacoustics of Music</i>	10 Shoko Yasuda, Toshie Nakamura, Maria Raluca Draguna, Satoshi Kawase, Kenji Katahira, Haruka Shoda <i>Psychological Study of Strong Experiences in Listening to Music: Relationship Between Physical Reactions and Acoustic Features of the Music</i>	10 Kenji Katahira, Toshie Nakamura, Satoshi Kawase, Shoko Yasuda, Haruka Shoda, Maria Raluca Draguna <i>Effects of the Relationship Between Co-Performers' Body Movement on Coordination in Ensembles</i>	10 Dilshat Abla, Kentaro Katahira, Kazuo Okanoya <i>Segmentation of Musical Sequence with Statistical Regularities: An Event-Related Potentials Study</i>	10 Masayuki Satoh <i>Anterior Portion of Temporal Lobes Participates in the Perception of Chords: A PET Study</i>	
	12 Hugo Fastl, Florian Volk <i>Inharmonicity of Sounds from Electric Guitars: Physical Flaw or Musical Asset?</i>	12 Jane Davidson <i>The Development of Coordination and Expression in Duo Performance: Body Movements in Focus</i>	12 Yuma Sakabe, Toshimitsu Katsuzaki, Masashi Yamada <i>Effect of Music on the Performance and Impression in a Slot Game</i>	12 Chiharu Araki, Hiroshi Shimazaki, Akira Imai, Yoshimi Ito <i>The Effect of Repetitive Music Listening for Days on Anxiety Reduction</i>	12 Hyunhi Kim, Jane Davidson, Viggo Pettersen <i>The Relationship Between Body Types and Singers' Breathing in Classical Singing</i>	12 Shiho Miyazawa, Shozo Kojima <i>The Brain Activation of Absolute Pitch Possessors: A Near-Infrared Spectroscopy Study</i>		

Poster & Demo: Aug. 27 (Wed) 10:40-12:30 3AM2

**Poster Presentation**  
**Aug. 29 (Fri) 11:00-12:50 5AM2**

Room 14 (E314 / Space 2)	Room 15 (E315 / Space 2)
<p>S02 Music Therapy Evolutional Perspective Development Neuroscience and Disorders Computational Models and Analyses</p> <p style="text-align: right;">Etsuko Hoshino (chair)</p>	
<p>01 Jie Ren, Xiaoping Luo <i>The Effect on Cognition and Ability by Learning to Play the Piano in Senior Year</i></p> <p>(cancel)</p>	<p>13 Kohei Adachi, Takayuki Nakata <i>Deficits in Detecting Pitch Violations in Music and Language in Patients with Right Temporal Lobe Lesion</i></p>
<p>03 S.R. Toukhsati, G. King, L. Greenfield <i>A Comparison of the Psychosocial Effects of Music Therapy, Animal-Assisted Therapy and a 'Discussion Group' in Cognitively Intact, Elderly Participants</i></p>	<p>15 Hayato Watanabe, Harumitsu Murohashi <i>The Influence of Weak Central Coherence in Auditory Processing</i></p>
<p>05 Julie C. De Simone, Raymond MacDonald <i>An Interpretative Phenomenological Analysis (IPA) Study of Musical Participation by Individuals with Mental Health Problems</i></p>	<p>17 Tohshin Go, Yukuo Konishi <i>Change of Movement and Behavior by Music in Patients with Rett Syndrome</i></p>
<p>07 Wilfried Gruhn <i>Evolutionary and Neurobiological Foundations of Speech and Song Development</i></p>	<p>19 Yasushi Konoki, Norio Emura, Masanobu Miura <i>Chord Estimation Using Chromatic Profiles of Sounds Played by an Electric Guitar</i></p>
<p>09 Izumi Kida, Mayumi Adachi <i>The Role of Musical Environment at Home in the Infant's Development (Part 2): Exploring Effects of Early Musical Experiences on the Infant's Physical and Motor Development During the First 2 Years</i></p>	<p>21 Charles Hart, Michael Connolly Brady <i>Jazzbot: An Anthropomorphic Music Cognition Research Tool</i></p>
<p>11 Kumi Matsuda, Mayumi Adachi <i>The Role of Musical Environment at Home in the Infant's Development (Part 4): Japanese Mothers' Involvement in Music and Its Effects on Parenting</i></p>	<p>23 Junko Watanabe, Kaori Watanabe, Norio Emura, Masanobu Miura, Masuzo Yanagida <i>A System Generating Jazz-Style Chord Sequences for Solo Piano</i></p>
	<p>25 Laurence Pearce, Lassi A. Liikkanen <i>MusicKiosk: When Listeners Become Composers -- An Exploration into Affective, Interactive Music</i></p>

Poster: Aug. 29 (Fri) 11:00-12:50 5AM2

**Poster Presentation**  
**Aug. 29 (Fri) 14:10-16:00 5PM1**

Room 14 (E314 / Space 2)	Room 15 (E315 / Space 2)
<p>S02 Music Listening and Preferences Development Methodology</p> <p style="text-align: right;">Hiromichi Mito (chair)</p>	
<p>02 Blas Payri <i>Perceived Fitness of Music and Film Genre: Color, Light, Style and Period Combinations</i></p>	<p>14 Patrick C.M. Wong, Anil Kumar Roy, Elizabeth Hellmuth Margulis <i>The Complex Dynamics of Repeated Musical Exposure</i></p>
	<p>16 Jose M. Inesta, Pedro J. Ponce de Leon, Jose L. Heredia-Agoiz <i>A Ground-Truth Experiment on Melody Genre Recognition in Absence of Timbre</i></p>
<p>06 Yulri Nonaka, Kentaro Katahira, Reiko Shiba, Kazuo Okanoya <i>Development of Infant Cry Acoustics: A Basis of Musical and Linguistic Skills</i></p>	<p>18 Gianna Cassidy, Raymond MacDonald <i>The Role of Music in Videogames: The Effects of Self-Selected and Experimenter-Selected Music on Driving Game Performance and Experience</i></p>
<p>08 Akio Akasaka, Mayumi Adachi, Hitoshi Chino <i>The Role of Musical Environment at Home in the Infant's Development (Part 1): Japanese Mother's Understanding and Practice of Taiko and Its Effects on the Mother's Labor and the Infant's Development</i></p>	<p>20 Takashi Taniguchi <i>When do People Feel a Sense of Incongruity in Listening to Music?</i></p>
<p>10 Mayumi Adachi, Akio Akasaka, Izumi Kida, Shunsuke Kon-no <i>The Role of Musical Environment at Home in the Infant's Development (Part 3): 3-Month-Olds' Responses to Music and Their Subsequent Motor Development</i></p>	<p>22 Junko Matsumoto, Shoko Kobayashi <i>Musical Trends Among Japanese Young People: The Boom of 'J-Pop'</i></p>
<p>12 Raymond MacDonald, Paul Flowers, Jane Oakland, G.N. Caldwell, Julie C. De Simone <i>Interpretative Phenomenological Analysis and Music Psychology: An Overview</i></p>	<p>24 Manuela Kerer, Josef Marksteiner, Elisabeth Weiss <i>Short Term Memory for Music in Patients with MCI and Early Stage of Dementia</i></p>
	<p>26 Takako Fujioaka, Benjamin Zendeel, Bernhard Ross <i>Thinking in Two vs. Three Beats: Metric Structure is Represented in Multiple Cortical Areas as Revealed by Magnetoencephalography in Skilled Musicians</i></p>

Poster: Aug. 29 (Fri) 14:10-16:00 5PM1