The 2019 biennial meeting of the
Society for Music Perception and Cognition

SMPC | 2019

CONFERENCE PROGRAM

Edited by
PETER MARTENS, FINN UPHAM
and MORWAREAD FARBOOD

NEW YORK UNIVERSITY

New York City
August 5-7, 2019
## Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Welcome Address</td>
<td>4</td>
</tr>
<tr>
<td>Committees</td>
<td>5</td>
</tr>
<tr>
<td>Conference Information</td>
<td>8</td>
</tr>
<tr>
<td>Participants</td>
<td>8</td>
</tr>
<tr>
<td>Talk Presentations</td>
<td>8</td>
</tr>
<tr>
<td>Poster Presentations</td>
<td>8</td>
</tr>
<tr>
<td>Conference Events</td>
<td>9</td>
</tr>
<tr>
<td>Reception</td>
<td>9</td>
</tr>
<tr>
<td>Lunchtime panels</td>
<td>9</td>
</tr>
<tr>
<td>Dinner Cruise</td>
<td>9</td>
</tr>
<tr>
<td>Keynote</td>
<td>10</td>
</tr>
<tr>
<td>SMPC Code of Conduct</td>
<td>11</td>
</tr>
<tr>
<td>Condensed Schedule</td>
<td>13</td>
</tr>
<tr>
<td>August 5th Presentations</td>
<td>14</td>
</tr>
<tr>
<td>August 6th Presentations</td>
<td>23</td>
</tr>
<tr>
<td>August 6th Posters</td>
<td>30</td>
</tr>
<tr>
<td>August 7th Presentations</td>
<td>36</td>
</tr>
<tr>
<td>August 7th Posters</td>
<td>42</td>
</tr>
<tr>
<td>Index</td>
<td>49</td>
</tr>
<tr>
<td>Maps</td>
<td>55</td>
</tr>
</tbody>
</table>
Welcome Address

It is our great pleasure to welcome you to the 2019 meeting of the Society for Music Perception and Cognition, hosted by New York University. It’s an exciting time for NYU, which has recently seen the development of new interdisciplinary endeavors in music and science. The Music and Audio Research Laboratory (MARL), which originated as the research arm of the Music Technology Program at NYU and has music cognition as one of its focus areas, is now an official Center at NYU. This past spring, NYU and the Max Planck Institute for Empirical Aesthetics in Frankfurt established the Max Planck-NYU Center for Language, Music and Emotion (CLaME). We’re thrilled to be able to host SMPC 2019 at NYU and hope that both SMPC and the university will benefit from the potential research cross-pollination and collaboration opportunities that will arise from the conference events.

We had a record number of submissions this year, resulting in 156 talks, 164 posters, and 7 symposia on the program. We are also excited to have a large international contingent, hailing from around the world. Back by popular demand are the faculty-student lunches, as well as two early career panels. There will also be a panel featuring journal editors and a seminar on applying to grad school. We have two big social events planned: our opening reception on August 5 and a Circle Line dinner cruise around Manhattan on August 6. As you experience the conference, please feel free to add your comments and reflections on the SMPC conference Facebook page and on Instagram and Twitter (#smpc2019).

You will also notice a shorter format for both the conference itself and the paper presentations compared to recent years. In order to make it financially accessible for as many attendees as possible, we limited the conference events to three days and secured dorm housing to help reduce travel costs. We shortened the talk time slots to 15 minutes to allow us to remain inclusive in the more limited time frame. We also opted for a dinner cruise instead of a traditional banquet to provide an opportunity for SMPC attendees to experience New York City while connecting with each other in a more open social format.

This conference would not be possible without the help of the many colleagues and administrative staff who contributed to all aspects of the conference. We are able to present a diverse and extensive program thanks to our 88-person scientific committee and meta-reviewers, whose contributions made it possible to assign three reviews per submission. Special thanks also to the administrative and technical staff in the Department of Music and Performing Arts Professions, the Steinhardt School, and the Kimmel Center, whose time and dedication have been crucial to the success of this conference.

Sincerely,

Mary Farbood and Johanna Devaney, Conference Chairs
Peter Martens, Program Chair
Finn Upham, Publicity and Publication Chair
Committees

Conference Organizers
Morwaread Farbood, Conference Chair
New York University
Johanna Devaney, Conference Chair
Brooklyn College and CUNY Graduate Center
Peter Martens, Program Chair
Texas Tech University
Finn Upham, Publication and Publicity Chair
New York University

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Tom Doczi, Recording Supervisor
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Birgitta Burger
University of Jyvaskyla
Blake Butler
Western University
Daniel Cameron
Western University
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UCI
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Ohio State
Lola Cuddy
Queen’s University
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Western Sydney University
Steven M. Demorest
Northwestern University
W. Jay Dowling
The University of Texas at Dallas
Tuomas Eerola
Durham University
Hauke Eggermann
University of York
Zohar Eitan
Tel Aviv University
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UC Davis
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University of Helsinki  
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Skidmore College  
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UCSF  
Lawrence M. Zbikowski  
University of Chicago  
Jennifer Zuk  
Harvard University

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Dominique Vuvan, At-Large Board Member  
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David Baker, Student Member

Supporting Organizations

NYU Department of Music and Performing Arts Professions
NYU Steinhardt School of Culture, Education, and Human Development
Society for Music Perception and Cognition

Travel Award Recipients

Congratulations to all the SMPC Travel Award Recipients for their excellent submissions

Tanushree Agrawal  
Gladys Heng  
Talia Liu  
Jessica Nave-Blodgett  
Tzu-Han Cheng  
Yeo-eun Lim  
Neerjah Skantharajah  
Alissandra Reed  
Lindsay Warrenburg
Conference Information

Check-in and Registration: Early check-in and registration will be available Sunday, August 4 from 2pm to 8pm in the lobby of the Education Building at 35 W. 4th Street. On August 5-7 the registration desk will be located in the Kimmel Center lobby. On August 5, it will be open from 8am to 8pm; on August 6, it will be open from 8:30am to 5pm; on August 7, it will be open from 8:30am to noon.

Wi-Fi: Guest Wi-Fi access is available in the Kimmel Center. The network password, which is changed weekly, will be available at the registration desk and posted on signs in all of the presentation spaces. Conference attendees can also connect to the internet using eduroam if their home institution has enabled eduroam authentication (IdP). For more information on eduroam see https://www.eduroam.org.

Social Media: The hashtag for the conference is #SMPC2019. To discuss a specific talk session, add the session code #SMPC2019 #E4 to help organize content. Feel free to link to abstracts posted on the website as needed. If you would like the tweet to be retweeted by the SMPC2019 account, please mention us @smpc2019.

Lactation Room: A lactation room will be made available upon request. Please speak to a staff member to coordinate.

Talk Presentation Information

Presentation Equipment: You have the choice of using your own laptop or a Windows-based laptop in the presentation room. If you are not using your own laptop, you must bring your slides on a USB drive or have it accessible on the internet so it can be loaded onto the room machine prior to your talk. If you are using your own laptop, the available connections are both VGA and HDMI; please bring any adapters necessary for your machine. NOTE: the aspect ratio of all projectors in the Kimmel Center is 16:9; please format your presentations accordingly to prevent information from being obscured or other visual distortions.

Presentation Setup: All presenters must test their setup or upload their files to the room computer during one of the breaks prior to their session. Presentation rooms will be available in the mornings starting at 8:30am.

Presentation Timing and Chairing: Each spoken presentation will have a session chair, who will introduce speakers by name, affiliation, and talk title. If you are not the primary author and are presenting, please let the chair know so that you can be introduced correctly. Talks are 12 minutes, with 3 minutes for questions and transition. The chair will communicate timing with the following:

- 1 bell = 2 minutes left
- 3 bells = time is up
- ongoing bell ringing = you have used up even your Q&A time and are about to eat into the next presentation. You are done.

Poster Presentation Information

All poster sessions take place on the 10th floor of the Kimmel Center, in the Rosenthal Pavilion. Those presenting the afternoon of Tuesday, August 6 must put up their posters in the designated locations between 1:00-3:00pm on August 6. Those presenting the morning of Wednesday, August 7 must put up their posters between 9:00-10:30am on August 7. Each posterboard space will be labeled, and the precise posting locations for each presenter will be available on-site at the registration desk and Rosenthal.
Conference Events

In addition to talks and poster sessions, there are several conference events that attendees are encouraged to attend.

Opening Reception

Following the Keynote and President's Address in Loewe Theater in August 5th, all attendees are welcome to the opening reception. Hors d'oeuvres, drink tickets, and a live jazz trio will be in the Rosenthal Pavilion, 10th floor of the Kimmel Center, starting at 6:45 PM.

Lunch Time Forums

Three forums on aspect of academic life are scheduled during the lunch breaks:

Grad Student Forum
A panel of grad students and postdocs share their experience in navigating grad school via Q&A, coordinated by SMPC student board member, David Baker.

Early Career Forum
A panel early career researchers share their experience getting established via Q&A, coordinated by SMPC student board member, David Baker.

Meet the Editors Panel
This session will give an overview of trends in academic publishing with a focus on the journal Music Perception. There will be time for Q&A and an opportunity to meet some of the editors. Coordinated by Kate Steven, Editor of Music Perception.

Dinner Cruise

The conference dinner cruise is on Tuesday evening. Ticket holders are encouraged to go directly from the last poster session to the port for boarding.

By Taxi
Use the following address as the destination if hailing a taxi or Uber:
- Circle Line Sightseeing Cruises
- Pier 83, W 42nd St, New York, NY 10036

By Subway
- Walk to the W. 4th Street subway station. The closest entrance to this station from the Kimmel Center is on the corner of W. 3rd Street and 6th Avenue (5 minute walk).
- Take an uptown (Manhattan or Queens-bound) A, C, or E train to Times Square 42nd St.
- Navigate to 42nd Street from the subway station.
- Walk towards 12th Avenue while traveling down 42nd Street. Pier 83 will be just past 12th Avenue on the Hudson River.

Be sure to check the MTA homepage at https://new.mta.info to see if there are any service changes. An MTA worker will be available at W. 4th Street station should you have any questions or are in need of directions to Times Square

By Bus from Midtown
From 42nd Street, take the M42 bus going West, directly to the Circle Line Pier. From 49th Street, take the M50 bus directly to the Circle Line Pier.
Keynote

The keynote address for SMPC 2019, *Fire and Ice: A Case Study for the Sounds of Poetry Viewed as Music*, will be given by Fred Lerdahl, Professor Emeritus at Columbia University, in Loewe Theater at 5:30 PM on August 5th.

Abstract

The sounds of poetry, like those of music, combine perceptually into hierarchically organized structures, making it possible to treat poetic sounds as if they were music. Using Ray Jackendoff’s and my cognitively oriented music theory along with contemporary work in generative phonology, I explore this idea by developing a rule system that assigns to poetic lines the following structures: word groupings, stress and metrical grids, syllable durations, intonation contours, and hierarchical patterns of syllabic repetition and contrast. I illustrate these structures through an analysis of a short poem by Robert Frost, *Fire and Ice*. Three audio readings of the poem are compared to the analysis. In addition to providing a systematic method of poetic analysis, this study reveals structural features that poetry and music do and do not share. The talk closes with a presentation of my piece *Fire and Ice*, which is based in part on the foregoing poetic analysis and audio readings.

Biography

Fred Lerdahl’s music has been commissioned and performed by major chamber ensembles and orchestras in the United States and around the world, and he has been resident composer at leading institutions and festivals. His music is published by Schott Music Corporation and has been widely recorded for various labels including Bridge Records, which is producing an ongoing series of his music. Lerdahl is a member of the American Academy of Arts and Letters. His seminal book *A Generative Theory of Tonal Music*, co-authored with linguist Ray Jackendoff, is a foundational document in the cognitive science of music. His second book, *Tonal Pitch Space*, which extends ideas from the earlier book, won the 2003 distinguished book award from the Society for Music Theory and an ASCAP-Deems Taylor award. A third book, *Composition and Cognition: Reflections on Contemporary Music and the Musical Mind*, based on his 2011 Bloch Lectures at UC/Berkeley, brings together his dual activity as composer and theorist; it will be published in November 2019. He has also published many articles in music theory and cognition, including “Timbral Hierarchies,” “Cognitive Constraints on Compositional Systems,” “Atonal Prolongational Structure,” and “Modeling Tonal Tension” (co-authored with music psychologist Carol Krumhansl).

Lerdahl studied at Lawrence, Princeton, and Tanglewood. He taught at UC/Berkeley, Harvard, and Michigan, and from 1991 to 2019 he was Fritz Reiner Professor of Musical Composition at Columbia, where he directed the composition program for 20 years.
SMPC Code of Conduct

The Society for Music Perception and Cognition is dedicated to providing a harassment-free conference experience for everyone regardless of gender, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age or religion. We do not tolerate harassment of conference participants in any form. Sexual language and imagery is not appropriate for any conference venue, including talks. Conference participants violating these rules may be sanctioned or expelled from the conference at the discretion of the conference organizers.

Harassment includes, but is not limited to:

- Verbal comments that reinforce social structures of domination (related to gender, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, or religion)
- Sexual images in public spaces
- Deliberate intimidation, stalking, or following
- Harassing photography or recording
- Sustained disruption of talks or other events
- Inappropriate physical contact
- Unwelcome sexual attention
- Advocating for, or encouraging, any of the above behaviour

Enforcement

Participants asked to stop any harassing behavior are expected to comply immediately. If a participant engages in harassing behaviour, event organizers retain the right to take any actions to keep the event a welcoming environment for all participants. This includes warning the offender or expulsion from the conference.

Event organizers may take action to redress anything designed to, or with the clear impact of, disrupting the event or making the environment hostile for any participants. We expect participants to follow these rules at all event venues and event-related social activities. We think people should follow these rules outside event activities too!

Reporting

If someone makes you or anyone else feel unsafe or unwelcome, please report it as soon as possible. Harassment and other code of conduct violations reduce the value of the SMPC meeting for everyone.

You can make a report either personally or anonymously.

Anonymous Report


We can’t follow up an anonymous report with you directly, but we will fully investigate it and take whatever action is necessary to prevent a recurrence.

Personal Report

You can make a personal report by emailing any of the SMPC Board members:

- Elizabeth Margulis (President): margulis@princeton.edu
- Michael Schutz (Secretary): schutz@mcmaster.ca
- Erin Hannon (Treasurer): erin.hannon@unlv.edu
When taking a personal report, we’ll ask you to tell us about what happened. This can be upsetting, but you won’t be asked to confront anyone and we won’t tell anyone who you are.

SMPC leaders will be happy to help you contact hotel/venue security, local law enforcement, local support services, provide escorts, or otherwise assist you to feel safe for the duration of the event. We value your attendance.
<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Activity</th>
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<tbody>
<tr>
<td>9:00 AM</td>
<td>KC 802</td>
<td>Registration open (Kimmel Lobby, from 9:00 AM)</td>
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<tr>
<td>9:15 AM</td>
<td>KC 802</td>
<td>Poster session 1 (KC 802, with coffee &amp; snacks)</td>
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<tr>
<td>9:30 AM</td>
<td>KC 802</td>
<td>Beat &amp; Meter 1: Timbre 1 [B1]</td>
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<td>9:45 AM</td>
<td>KC 802</td>
<td>Coffee and snacks (available 9:30 AM-12:00 PM in KC 903)</td>
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<tr>
<td>10:00 AM</td>
<td>KC 802</td>
<td>Poster session 2 (KC 905/907, with coffee &amp; snacks)</td>
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<td>10:30 AM</td>
<td>KC 802</td>
<td>Performance 1: Improvisation [B4]</td>
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<td>11:00 AM</td>
<td>KC 802</td>
<td>Poster session 3 (KC 909, with coffee &amp; snacks)</td>
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<td>11:15 AM</td>
<td>KC 802</td>
<td>Beat &amp; Meter 2: Time [B3]</td>
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<td>11:30 AM</td>
<td>KC 802</td>
<td>Lunch break</td>
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<td>12:00 PM</td>
<td>KC 802</td>
<td>Poster session 4 (KC 914, with coffee &amp; snacks)</td>
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<td>12:30 PM</td>
<td>KC 802</td>
<td>Lunch break</td>
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<td>1:00 PM</td>
<td>KC 802</td>
<td>Poster session 5 (KC 802, with coffee &amp; snacks)</td>
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<td>KC 802</td>
<td>Lunch break</td>
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<td>1:30 PM</td>
<td>KC 802</td>
<td>Poster session 6 (KC 905/907, with coffee &amp; snacks)</td>
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<td>KC 802</td>
<td>Lunch break</td>
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<td>2:00 PM</td>
<td>KC 802</td>
<td>Poster session 7 (KC 909, with coffee &amp; snacks)</td>
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<td>KC 802</td>
<td>Lunch break</td>
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<td>2:30 PM</td>
<td>KC 802</td>
<td>Poster session 8 (KC 914, with coffee &amp; snacks)</td>
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<td>2:45 PM</td>
<td>KC 802</td>
<td>Lunch break</td>
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<td>3:00 PM</td>
<td>KC 802</td>
<td>Poster session 9 (KC 802, with coffee &amp; snacks)</td>
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<td>KC 802</td>
<td>Lunch break</td>
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<td>3:30 PM</td>
<td>KC 802</td>
<td>Poster session 10 (KC 905/907, with coffee &amp; snacks)</td>
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<td>KC 802</td>
<td>Lunch break</td>
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<td>4:00 PM</td>
<td>KC 802</td>
<td>Poster session 11 (KC 909, with coffee &amp; snacks)</td>
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<td>KC 802</td>
<td>Lunch break</td>
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<td>4:30 PM</td>
<td>KC 802</td>
<td>Poster session 12 (KC 914, with coffee &amp; snacks)</td>
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<td>4:45 PM</td>
<td>KC 802</td>
<td>Lunch break</td>
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<td>5:00 PM</td>
<td>KC 802</td>
<td>Poster session 13 (KC 802, with coffee &amp; snacks)</td>
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<td>5:15 PM</td>
<td>KC 802</td>
<td>Lunch break</td>
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<tr>
<td>5:30 PM</td>
<td>KC 802</td>
<td>Poster session 14 (KC 905/907, with coffee &amp; snacks)</td>
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<td>5:45 PM</td>
<td>KC 802</td>
<td>Lunch break</td>
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<tr>
<td>6:00 PM</td>
<td>KC 802</td>
<td>Poster session 15 (KC 909, with coffee &amp; snacks)</td>
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<td>6:15 PM</td>
<td>KC 802</td>
<td>Lunch break</td>
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<tr>
<td>6:30 PM</td>
<td>KC 802</td>
<td>Poster session 16 (KC 914, with coffee &amp; snacks)</td>
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<td>6:45 PM</td>
<td>KC 802</td>
<td>Lunch break</td>
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<td>7:00 PM</td>
<td>KC 802</td>
<td>Poster session 17 (KC 802, with coffee &amp; snacks)</td>
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<td>7:15 PM</td>
<td>KC 802</td>
<td>Lunch break</td>
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<td>7:30 PM</td>
<td>KC 802</td>
<td>Poster session 18 (KC 905/907, with coffee &amp; snacks)</td>
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<td>KC 802</td>
<td>Lunch break</td>
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<td>8:00 PM</td>
<td>KC 802</td>
<td>Poster session 19 (KC 909, with coffee &amp; snacks)</td>
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August 5th Talks

A1 Beat & Meter 1
KC802
9:30-10:15 AM
9:30 AM A1-1 Recent experience effects in complex rhythm processing
Carson G Miller Rigoli1, Sarah C Creel1
1 University of California, San Diego
9:45 AM A1-2 Recurrent timing nets for rhythmic expectancy
Peter A Cariani1
1 Boston University
10:00 AM A1-3 Children synchronize their finger taps to rhythms through iterated reproduction
Karli Nave1, Nori Jacoby2, Jessica Mussio1, Erin Hannon1, Chantal Carrilo3, Laurel Trainor3
1 University of Nevada, Las Vegas, 2 Max Planck Institute for Empirical Aesthetics, 3 McMaster University

A2 Crossing Cultures
KC905/907
9:30-10:15 AM
9:30 AM A2-1 The Stories Music Tells: Cross-Cultural Narratives for Wordless Music
Elizabeth Margulis1, Patrick Wong2, Natalie Phillips1, Rhimmon Simchy-Gross1, Gabrielle Kindig3, Devin McAuley3
1 University of Arkansas, 2 Chinese University of Hong Kong, 3 Michigan State University
Timbre’s role in communicating emotions between performers and listeners from Western art music and Chinese music cultures
Lena Heng1
1 McGill University
10:00 AM A2-3 Similar acoustic events lead to strong emotional responses in music across cultures.
Eleonora J Beier1, Petr Janata1, Justin Hulbert2, Fernanda Ferreira1
1 University of California, Davis, 2 Bard College

A3 Aging
KC909
9:30-10:15 AM
9:30 AM A3-1 Psychological Mechanisms underlying musical emotions in dementia
Gonçalo T Barradas1
1 Uppsala Universitet
9:45 AM A3-2 Group singing improves psychosocial wellbeing in older adults
Arla Good1, Alexander Pachete1, Gunter Kreutz2, Alexandra Fiocco1, Fran Copelli1, Frank Russo1
1 Ryerson University, 2 University of Oldenburg
Effects of short-term choir participation on speech-in-noise perception and auditory processing in older adults with hearing loss.
Ella Dubinsky1, Gabriel Nespoli1, Emily A Wood1, Frank Russo1
1 Ryerson University
**A4  Ensemble Performance 1**

KC914  9:30-10:15 AM

9:30 AM A4-1  **Role of ears, heads, and eyes in vocal duet performance**  
Caroline Palmer¹, Frances Spidle¹, Erik Koopmans¹, Peter Schubert¹  
¹McGill University  

9:45 AM A4-2  **Individual Musician’s Spontaneous Performance Rates Affect Interpersonal Synchrony in Joint Musical Performance: A Dynamical Systems Model.**  
Adrian S Roman¹, Iran R Roman²  
¹University of California, Davis, ²Stanford University  

10:00 AM A4-3  **Balancing self and other during live orchestral performance as reflected by neural alpha oscillations**  
Justin Christensen¹, Lauren Slavik², Jennifer Nicol¹, Janeen Loehr¹  
¹University of Saskatchewan, ²University of Alberta

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**B1  Beat & Meter 2**

KC802  10:15-11:00 AM

10:15 AM B1-1  **The Production of the “Pocket”: Beats as Domains in a Corpus of Drum Grooves**  
Fred Hosken¹  
¹Northwestern University  

10:30 AM B1-2  **The Search for the Tactus: A Statistical Investigation of Metric Hierarchies in Popular and Classical Music**  
Nathaniel Condit-Schultz¹  
¹Georgia Institute of Technology  

10:45 AM B1-3  **Tracking the Beat: A Historical Analysis of Drum Beats in Anglo-American Popular Music**  
Seth T Holland¹, Nathaniel Condit-Schultz¹  
¹Georgia Institute of Technology

---

**B2  Timbre 1**

KC905/907  10:15-11:00 AM

10:15 AM B2-1  **The Screaming Strings of the Silver Screen: Signaling Fear Using an Acoustic Feature of Human Screams**  
Caitlyn Trevor¹, David Huron¹, Larry Feth¹, Luc Arnal²  
¹Ohio State University, ²Université de Genève  

10:30 AM B2-2  **Preferences and emotional responses to film music using orchestral and/or synthesized sounds**  
Renee Timmers¹, Richard Ashley²  
¹University of Sheffield, ²Northwestern University  

10:45 AM B2-3  **Investigating the role of timbre on melodic alarm recognizability**  
Sharmila Sreetharan¹, Cameron Anderson¹, Joseph Schlesinger², Mike Schutz¹  
¹McMaster University, ²Vanderbilt University Medical Center
Presentations on Day 1, August 5, 2019

B3  Having Vision
KC909  10:15-11:00 AM

Follow that beat: Using visual rhythm to regulate attention and plan eye-movements
Melissa Brandon¹
¹Bridgewater State University

Effect of Audio-Visual Asynchrony on a Simple Performance Task by Instrumental Musicians
Taina Lorenz¹, Steven Morrison¹
¹University of Washington

Make your space: An investigation on effects of different musical training on perception of space
Yong Jeon Cheong¹, Udo Will¹
¹Ohio State University

B4  Ensemble Performance 2: Improvisation
KC914  10:15-11:00 AM

The Neural Substrates of High-Quality Improvisations among Jazz Guitarists
David S Rosen¹
¹Stockton University

Live coding helps distinguish between propositional and embodied improvisation
Andrew Goldman¹
¹University of Western Ontario

An fMRI study of the brain networks involved in jazz improvisation in a naturalistic setting.
Karl G Helmer¹, Ronny Preciado¹, Richard Falco², Frederick Bianchi²
¹Massachusetts General Hospital, ²Worcester Polytechnic Institute

C1  The Voice 1
KC802  11:30-12:15 PM

From opera to pop: Do we all like the same voices?
Pauline Larrouy-Maestri¹, Edward Vessel², Camila Bruder³, Susan Rogers³, David Poeppel⁴
¹Max-Planck-Institute for Empirical Aesthetics, ²Max Planck Institute for Empirical Aesthetics, ³Berklee College of Music, ⁴New York University

The Roles of Pitch Imagery and Pitch Short-term Memory in Vocal Pitch Imitation
Emma B Greenspon¹, Peter Pfordresher²
¹University at Buffalo, ²University at Buffalo, SUNY
**C2  Timbre 2**

**KC905/907** 11:30-12:15 PM

**Color and Tone Color: Audio-visual Crossmodal Correspondences with Musical Instrument Timbre**

**11:30 AM C2-1**

Lindsey E Reymore¹, Delwin Lindsey²

¹Ohio State University, ²Psychology, Ohio State University

**Spectrotemporal modulation timbre cues in musical dynamics**

Charalampos Saitis¹, Luca Marinelli², Athanasios Lykartsis², Stefan Weinzierl²

¹Centre for Digital Music, Queen Mary, University of London, ²Audio Communication Group, TU Berlin

**11:45 AM C2-2**

**A Reinvestigation of the Source Dilemma Hypothesis**

Douglas A Kowalewski¹, Ronald S Friedman¹, Stan Zavoyskiy¹, Trammell Neill¹

¹University at Albany, SUNY

**12:00 PM C2-3**

**C3  Personal Music Listening 1**

**KC909** 11:30-12:15 PM

**Discrete Emotions Emerge from Violation of Musical Expectancies and Contextual Information**

**11:30 AM C3-1**

Julian Céspedes-Guevara¹, Kelly Sierra², Steven Vargas²

¹Department of Psychological Studies, Universidad Icesi, ²Universidad Icesi

**Musical Taste and Identity: Favorite Songs May Provide Cues About Personal Characteristics of the Listener**

Meagan Curtis¹, Sarah Brothers¹

¹Purchase College, SUNY

**11:45 AM C3-2**

**Personal music listening for emotion regulation: Distinguishing primary from secondary motives**

Elizabeth E Kinghorn¹

¹University of Western Ontario

**12:00 PM C3-3**

**C4  Symposium: LIVELab Part 1**

**KC914** 11:30-12:15 PM

**Coordination during music making among musicians and audiences: Studies in realistic settings using the LIVELab**

**C4-1**

Laurel Trainor¹, Andrew Chang¹, Haley Kragness¹, Daniel Bosnyak¹, Elger Baraku¹, Molly Henry², Daniel Cameron³, Dana Swarbrick¹, Jessica Grahn⁴, Dobri Dotov¹, Ian Bruce¹, Larissa Taylor¹, Ranil Sonnadara¹

¹McMaster University, ²Max Planck Institute for Empirical Aesthetics, ³Brain and Mind Institute, University of Western Ontario, ⁴University of Western Ontario

**Body sway reflects interpersonal coordination among musicians**

Andrew Chang¹, Haley Kragness¹, S Livingstone², Daniel Bosnyak¹, Elger Baraku¹, Laurel Trainor¹

¹McMaster University, ²NA

**Emergent coordination dynamics in quartets of synchronized drummers differ qualitatively from those of dyads**

Dobri Dotov¹, Daniel Bosnyak¹, Laurel Trainor¹

¹McMaster University
D1  The Voice 2  
KC802  12:15-1:00 PM  
12:15 PM D1-1 Enhanced memory for vocal music does not involve the motor system  
Michael Weiss¹, Isabelle Peretz²  
¹BRAMS, University of Montreal, ²University of Montreal  
12:30 PM D1-2 The perception of scoops in judgments of singing performances  
Pauline Larrouy-Maestri¹, Shi En Gloria Huan², Peter Pfördresher²  
¹Max-Planck-Institute for Empirical Aesthetics, ²University at Buffalo, SUNY  
Simultaneous dual-plane, real-time magnetic resonance imaging videos of the vocal tract in advanced trombone players show a close coupling of movements measured in different planes  
Matthias Heyne³, Peter Iltis², Jens Frahm³, Dirk Voit³, Arun Joseph³, Lian Atlas²  
³Boston University, Sargent College of Health & Rehabilitation Sciences, Boston, MA, ²Gordon College, ³Biomedical NMR, Max-Planck-Institute for Biophysical Chemistry, Göttingen  
12:45 PM D1-3  

D2  The Listener  
KC905/907  12:15-1:00 PM  
12:15 PM D2-1 Hearing water temperature: A case study in the development of extracting meaning from sound  
Tanushree Agrawal¹, Michelle Lee¹, Amanda Calcetas¹, Danielle Clarke¹, Naomi Lin¹, Adena Schachner¹  
¹University of California, San Diego  
The aesthetic experience of live concerts reflected in psychophysiological reactions  
Julia Merrill¹  
¹Max Planck Institute for Empirical Aesthetics  
Perspectival Listening: Analysis of Acousmatic music via an Embodiment Approach  
Hubert Ho¹  
¹Northeastern University  
12:45 PM D2-3  

D3  Personal Music Listening 2: Ethics  
KC909  12:15-1:00 PM  
12:15 PM D3-1 Effects of violent music on psychophysiological desensitisation to real-life acts of violence  
Kirk N Olsen¹, Wayne Warburton², Merrick Powell², Bill Thompson²  
¹Macquarie University, ²Macquarie University  
The moral consequences of music: Cognitive bases of the link between music and prosocial behavior  
Tanushree Agrawal¹, Josh Rottman², Adena Schachner³  
¹UCSD, ²Franklin & Marshall College, ³University of California, San Diego  
12:45 PM D3-3 Emotional, cognitive, and social functions and outcomes of violent music  
Merrick Powell¹, Kirk N Olsen¹, Bill Thompson¹  
¹Macquarie University
D4  Symposium: LIVELab Part 2

**D4-1**

**Hyper EEG scanning of audience members reveals social neural networks during listening to live music**

Molly Henry\(^1\), Daniel Cameron\(^2\), Dana Swarbrick\(^3\), Daniel Bosnyak\(^3\), Laurel Trainor\(^3\), Jessica Grahn\(^4\)

\(^1\)Max Planck Institute for Empirical Aesthetics, \(^2\)Brain and Mind Institute, University of Western Ontario, \(^3\)McMaster University, \(^4\)University of Western Ontario

**Improving audience experiences for people with hearing aids at live music concerts**

Larissa Taylor\(^1\), Daniel Bosnyak\(^1\), Ranil Sonnadara\(^1\), Laurel Trainor\(^1\), Ian Bruce\(^1\)

\(^1\)McMaster University

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E1  Ensemble Performance 3: Synchronization

**E1-1**

**Inter-brain synchrony in a piano trio: Mobile EEG evidence**

Anna V Kasdan\(^1\), Georgios Michalareas\(^2\), Jess Rowland\(^3\), Ido Davidesco\(^3\), David Poeppel\(^3\), Suzanne Dikker\(^4\)

\(^1\)Vanderbilt University, \(^2\)Max Planck Institute for Empirical Aesthetics, \(^3\)New York University, \(^4\)New York University and Utrecht University

**Using a bidirectional delay-coupled dynamical model to understand synchronisation in joint music performance**

Alexander P Demos\(^1\), Hamed Layeghi\(^2\), Marcelo Wanderley\(^2\), Caroline Palmer\(^2\)

\(^1\)University of Illinois at Chicago, \(^2\)McGill University

**Joint synchrony, temporal variability and performance rates**

Pauline Tranchant\(^1\), Eleonore Scholler\(^1\), Caroline Palmer\(^1\)

\(^1\)McGill University

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E2  Harmony 1: Expectation

**E2-1**

**Model-based fMRI reveals modulation of reward network activity to predictions in tonal harmony**

Vincent KM Cheung\(^1\), Peter Harrison\(^2\), Lars Meyer\(^1\), Marcus Pearce\(^2\), John-Dylan Haynes\(^3\), Stefan Koelsch\(^4\)

\(^1\)Max Planck Institute for Human Cognitive and Brain Sciences, \(^2\)Queen Mary University of London, \(^3\)Bernstein Center for Computational Neuroscience, \(^4\)University of Bergen

**Can musical training change the perception of dissonance? A study about broken harmonic expectations**

Carlota Pagès\(^1\), Juan M Toro\(^2\)

\(^1\)Center for Brain and Cognition, Universitat Pompeu Fabra, \(^2\)Universitat Pompeu Fabra & ICREA

**Harmonic Attraction: Flexible Local and Global Processing**

Carol L Krumhansl\(^1\)

\(^1\)Cornell University

**Style impacts listeners’ tonal-harmonic representation of Western music**

Dominique T Vuvan\(^1\), Bryn Hughes\(^2\)

\(^1\)Skidmore College & International Laboratory for Brain, Music, and Sound Research, \(^2\)The University of Lethbridge
E3  Facial Emotion

KC909  2:30-3:30 PM

2:30 PM E3-1  Evaluation of Facial, Musical and Prosody Emotion Recognition in Patients with Parkinson’s Disease
Shantala Hegde1, Babina Asem Asem1, Abhishek Lenka1, Mariamma Philip1, Pramod Kumar Pal1

1 National Institute of Mental Health and Neuro Sciences

2:45 PM E3-2  Recognizing Facial Emotion during Shared Music Listening Experiences in Individuals with Autism Spectrum Disorders
Lucas J Hess1, Peter A Martens1, Hannah Percival1, David Sears1

1 Texas Tech University

3:00 PM E3-3  Priming effects of speech and song on facial emotion recognition: A comparative study between individuals with congenital amusia and high autistic traits
Yik Nam Florence Leung1, Can Zhou2, Cunmei Jiang2, Fang Liu1

1 University of Reading, 2 Shanghai Normal University

3:15 PM E3-4  The Effects of Real-Time Emotions and Music on Emotion Regulation During a Reading Comprehension Task
Matthew Moreno1, Earl Woodruff1

1 University of Toronto

E4  Symposium: Music Training and Executive Function

KC914  2:30-3:30 PM

E4-1  Symposium (integrated special session): Music Training and Executive Functions
Franziska Degé1

1 Max Planck Institute for Empirical Aesthetics

E4-1  Multimodal Music Training on Executive Functions in Preschool Children: A Randomized Controlled Trial
Jennifer A Bugos1

1 University of South Florida

E4-2  The effect of music lessons on executive functions and IQ in 6- to 7-year old children
Ulrike Frischen1, Gudrun Schwarzer1, Franziska Degé2

1 Justus-Liebig-University Giessen, 2 Max Planck Institute for Empirical Aesthetics

E4-3  The association between music lessons and specific cognitive abilities in 9- to 12-year-old children: the mediating role of executive functions
Gudrun Schwarzer1, Franziska Degé2

1 Justus-Liebig-University Giessen, 2 Max Planck Institute for Empirical Aesthetics

E4-4  Best practices for investigating transfer effects from musical training
Robert Slevc1

1 University of Maryland
### F1  Aesthetic Responses

**KC802**  3:45-4:45 PM

3:45 PM F1-1  **Musical chills: Effects of stimulus properties, stylistic preference and familiarity**  
Rémi de Fleurian\(^1\), Marcus Pearce\(^1\)  
\(^1\)Queen Mary University of London

4:00 PM F1-2  **What Causes Musical Chills? Testing Theories of Auditory Looming and Fear**  
Scott Bannister\(^1\)  
\(^1\)Department of Music, Durham University, United Kingdom

4:15 PM F1-3  **Melancholy versus Grief: Has research on musical “sadness” conflated two different affective states?**  
Lindsay Warrenburg\(^1\)  
\(^1\)Ohio State University

4:30 PM F1-4  **On the Enjoyment of Sad Music: Pleasurable Compassion Theory and the Role of Trait Empathy**  
David Huron\(^1\), Jonna K Vuoskoski\(^2\)  
\(^1\)Ohio State University, \(^2\)University of Oslo

### F2  Development 1

**KC905/907**  3:45-4:45 PM

3:45 PM F2-1  **Musical Instrument Practice Predicts White Matter Microstructure and Cognitive Abilities in Childhood**  
Psyche Loui\(^1\)  
\(^1\)Northeastern

4:00 PM F2-2  **Effects of Music Training on Inhibitory Control and Associated Neural Networks in School-Aged Children: A Longitudinal Study**  
Sarah L Hennessy\(^1\), Matthew Sachs\(^1\), Beatriz Ilari\(^1\), Assal Habibi\(^1\)  
\(^1\)University of Southern California

4:15 PM F2-3  **It’s all in your head: A meta-analysis on the effects of music training on cognitive measure in schoolchildren**  
Patrick Cooper\(^1\)  
\(^1\)University of South Florida

4:30 PM F2-4  **Do young children synchronize better with music or a metronome?**  
Sean Hutchins\(^1\)  
\(^1\)The Royal Conservatory

### F3  Modeling the Brain

**KC909**  3:45-4:45 PM

3:45 PM F3-1  **Neural selectivity for music, speech, and song in human auditory cortex**  
Samuel V Norman-Haignere\(^1\), Jenelle Feather\(^2\), Peter Brunner\(^1\), Anthony Ritaccio\(^3\), Josh McDermott\(^3\), Gerwin Schalk\(^3\), Nancy Kanwisher\(^2\)  
\(^1\)Columbia University, \(^2\)Massachusetts Institute of Technology, \(^3\)Albany Medical College, Wadsworth Center, SUNY

4:00 PM F3-2  **Statistical context sensitivity of ERP components in an unattended tone sequence**  
Tamar I Regev\(^1\), Geffen Markusfeld\(^1\), Israel Nelken\(^1\), Leon Deouell\(^1\)  
\(^1\)The Hebrew University of Jerusalem

4:15 PM F3-3  **Maurice Ravel’s Sonatine and Computational Models of the Midbrain: A Case Study of Discriminability**  
Braden Maxwell\(^1\)  
\(^1\)University of Rochester

4:30 PM F3-4  **Tracking musical tension properties in naturalistic listening conditions: decoding intracranial EEG signal**  
Claire Pelofi\(^1\), Clare Clingain\(^1\), Marc Scott\(^1\), Daniele Schon\(^2\), Morwaread Farbood\(^1\)  
\(^1\)New York University, \(^2\)Institut de Neurosciences des Systems
F4 Symposium: Music-Evoked Autobiographical Memories

F4-1 Music-evoked autobiographical memories: Current methods and perspectives
Kelly Jakubowski¹, Amy Belfi², Petr Janata³, Amee Baird⁴
¹Durham University, ²Missouri University of Science and Technology, ³University of California, Davis, ⁴Macquarie University
A comparison of methods for analyzing music-evoked autobiographical memories
Amy Belfi¹, Elena Bai¹, Daniel B Vatterott¹
¹Department of Psychological Science, Missouri University of Science and Technology

F4-2 Music-evoked autobiographical memories in everyday life
Kelly Jakubowski¹, Anita Ghosh¹, Amy Belfi²
¹Department of Music, Durham University, UK, ²Department of Psychological Science, Missouri University of Science and Technology

F4-3 Locating music-evoked autobiographical memories in the brain
Petr Janata¹
¹University of California, Davis

F4-4 Music-evoked autobiographical memories in people with neurological conditions
Amee Baird¹
¹Macquarie University
August 6th Talks

**G1 Beat & Meter 3: Time**

**KC802**

9:30-10:15 AM

**9:30 AM G1-1**

*Motown, Disco, and Drumming: The Effects of Beat Salience and Song Memory on Tempo Perception*

Justin London

1 Carleton College

**Timing is Everything… or is it? Effects of Timing Style and Timing Reference on Drum-Kit Sound in Groove Performance**

Guilherme S Câmara1, Anne Danielsen1, Kristian Nymoen1

1 University of Oslo

**10:00 AM G1-3**

*Time and Timelessness in 20th-Century Music: An Experimental Study*

Jason Noble1, Stephen McAdams1, Tanor Bonin1

1 McGill University

**G2 Harmony 2**

**KC905/907**

9:30-10:15 AM

**9:30 AM G2-1**

*Harmonicity and Consonance Within an Unconventional Tuning System*

Ronald S Friedman1

1 University at Albany, SUNY

**9:45 AM G2-2**

*Identifying prototypical harmonic progressions across (tertian) styles*

David Sears1, David Forrest1

1 Texas Tech University

**10:00 AM G2-3**

*Harmonic Grammar, Chord Frequency, and Database Structure*

Christopher W White1, Emily Schwitzgebel2

1 University of Massachusetts Amherst, 2 Uni

**G3 Neuroscience 1**

**KC909**

9:30-10:15 AM

**9:30 AM G3-1**

*Prevalence of BDNF polymorphism in musicians: Evidence for compensatory motor learning strategies in music?*

Tara L Henechowicz1, Joyce L Chen1, Leonardo G Cohen3, Michael Thaut1

1 University of Toronto, 2 NIH/NINDS

**Enhanced subcortical responses of musicians to sounds presented on metrically strong beats**

Kyung Myun Lee1

1 Korea Advanced Institute of Science and Technology

**10:00 AM G3-3**

*Neural time-frequency characteristics of auditory and visual rhythm entrainment*

Daniel C Comstock1, Ramesh Balasubramaniam1

1 University of California, Merced
**G4**  
**Effects of Music Training**  
9:30-10:15 AM  

**9:30 AM G4-1**  
**Auditory processing abilities in formally trained and self-taught musicians**  
Benjamin Zendel\(^1\), Emily Alexander\(^1\)  
\(^1\) Memorial University of Newfoundland

**9:45 AM G4-2**  
**Musical training and decision making ability: A resting-state amplitude of low frequency fluctuations (ALFF) study**  
Jiancheng Hou\(^1\), Qinghua He\(^2\), Chuansheng Chen\(^1\), Qi Dong\(^4\), Vivek Prabhakaran\(^5\)  
\(^1\) University of Wisconsin-Madison, \(^2\) Faculty of Psychology, Southwest University, \(^3\) Department of Psychology and Social Behavior, University of California, \(^4\) State Key Laboratory of Cognitive Neuroscience and Learning, Beijing Normal University, \(^5\) School of Medicine and Public Health, University of Wisconsin-Madison

**10:00 AM G4-3**  
**Musical Training and Emotion: Does Experience Affect Perception?**  
Aimee E Battcock\(^1\), Mike Schutz\(^1\)  
\(^1\) McMaster University

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**H1**  
**Beat & Meter 4: Processing**  
10:15-11:00 AM  

**10:15 AM H1-1**  
**A neurocomputational model of beat-based temporal processing**  
Jonathan J Cannon\(^1\), Ani Patel\(^2\)  
\(^1\) Meridian Academy, \(^2\) Tufts University

**10:30 AM H1-2**  
**Differential Effects of Internal and External Cues on Gait Kinematics in Parkinson Disease**  
Elinor C Harrison\(^1\), Adam P Horin\(^1\), Gammon Earhart\(^1\), Peter Myers\(^1\), Marie McNeely\(^2\), Kerri Rawson\(^1\), Ellen N Sutter\(^3\)  
\(^1\) Washington University in St. Louis, \(^2\) Unfold Productions, LLC, \(^3\) University of Minnesota

**10:45 AM H1-3**  
**Feeling the Beat: A neural and behavioural investigation into vibrotactile beat perception**  
Sean A Gilmore\(^1\), Phuong-Nghi T Pham\(^1\), Frank Russo\(^1\)  
\(^1\) Ryerson University

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**H2**  
**Learning**  
10:15-11:00 AM  

**10:15 AM H2-1**  
**What is happening in a student's mind when they perform melodic dictation?**  
David J Baker\(^1\)  
\(^1\) Louisiana State University

**10:30 AM H2-2**  
**Mediating effect of cognitive load in song learning with visually presented lyrics**  
Yo-Jung Han\(^1\)  
\(^1\) University of Maryland

**10:45 AM H2-3**  
**Learning and memory for tonal and atonal melodies in exceptional musicians**  
Michael Weiss\(^1\), Isabelle Peretz\(^2\)  
\(^1\) BRAMS, University of Montreal, \(^2\) University of Montreal
H3  Neuroscience 2
KC909  10:15-11:00 AM
10:15 AM H3-1  The neural representation of pitch – height versus chroma
Tamar I Regev^1, Israel Nelken^1, Leon Deouell^1
^1 The Hebrew University of Jerusalem
Source analysis of the frequency following response to pitch-shifted stimuli with high-density EEG
Karl D Lerud^1, Ed Large^1
^1 University of Connecticut
10:45 AM H3-3  Tracking the building blocks of pitch perception in auditory cortex
Ellie B Abrams^1
^1 New York University

H4  Absolutes
KC914  10:15-11:00 AM
10:15 AM H4-1  Implicit Learning, Cultural Encoding, and the ‘Heightened Tonal Memory’ Model of Absolute Pitch Ability
Suyin Mak^1, Betsy Marvin^2
^1 Chinese University of Hong Kong, ^2 Eastman School of Music
Robust absolute pitch representations in the general population: Evidence from popular melodies
Stephen C Van Hedger^1, Shannon Heald^2, Howard Nusbaum^2
^1 Western University, ^2 University of Chicago
10:45 AM H4-3  Absolute Memory for Loudness
Daniel J Levitin^1
^1 McGill University

I1  Memory
KC802  11:30-12:15 PM
11:30 AM I1-1  Music lessons and verbal memory: Mechanism underlying this association in children and adults
Franziska Degé^1, Tina Roeske^1, Gudrun Schwarzer^2, Melanie Wald-Fuhrmann^1
^1 Max Planck Institute for Empirical Aesthetics, ^2 Justus-Liebig-University Giessen
From Melody to Memory: Contribution of Surface Features to Nonadjacent Key Relationships
Joanna Spyra^1, Matthew H Woolhouse^1
^1 McMaster University
12:00 PM I1-3  Associations between Music Perception Skills and Episodic Musical Memory
Gladys Heng^1, Nur Diyanah Abdul Wahab^1, Annabel Chen^1
^1 Nanyang Technological University
I2  Melody 1: Topography
KC905/907  11:30-12:15 PM
11:30 AM I2-1  Wayfinding in tonal pitch space
Richard Ashley¹
¹Northwestern University
11:45 AM I2-2  For tonics, turn left and go high: Spatial mappings of tonal stability
Zohar Eitan¹, Neta Maimon¹, Dominique Lamy¹
¹Tel Aviv University
12:00 PM I2-3  What tone-scramble experiments reveal
Charles Chubb¹, Tyler Dean¹, Solena Mednicoff¹, Joselyn Ho¹, Sebastian C Waz¹, Christopher Douthitt², Kyle Comishen³, Scott A Adler³
¹University of California, Irvine, ²Princeton University, ³York University

I3  Embodiment
KC909  11:30-12:15 PM
11:30 AM I3-1  Adolescents’ drumming as emotion embodiment
Suvi H Saarikallio¹, Birgitta Burger², Geoff Luck¹, Laura Hakula¹, Linnea Vallius¹
¹University of Jyväskylä, ²University of Jyväskylä
11:45 AM I3-2  Performer-Generated Aspects of Musical Structure in Rock and Pop Music
Nicholas Shea¹, Leo Glowacki¹, Daniel Shanahan¹
¹Ohio State University
12:00 PM I3-3  Motion Patterns of Feet’s Movements and Metrical Structure in Electronic Music’s Dance Style
María Marchiano¹, Isabel Cecilia Martinez¹
¹Laboratorio para el Estudio de la Experiencia Musical, Universidad Nacional de La Plata

I4  Symposium: Open Science Part 1
KC914  11:30-12:15 PM
11:30 AM I4-1  SMPC Symposium on Open Science, Part 1: The Open Science Process
Dominique T Vuvan¹, David J Baker², Haley Kragness³, Psyche Loui¹, Finn Upham⁵, Robert Slevc⁶
¹Skidmore College & International Laboratory for Brain, Music, and Sound Research, ²Louisiana State University, ³McMaster University, ⁴Northeastern, ⁵New York University, ⁶University of Maryland
11:45 AM I4-1  Pre-registration
Dominique T Vuvan¹
¹Skidmore College & International Laboratory for Brain, Music, and Sound Research
11:45 AM I4-2  Open data
Psyche Loui¹
¹Northeastern
11:45 AM I4-3  Open access and self-archiving publications
Haley Kragness¹
¹McMaster University
### J1  Music Training 2: Language

**KC802**  
**12:15-1:00 PM**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Title</th>
<th>Presenter(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:15 PM J1-1</td>
<td>Speech Interval Preference: Does Musical Training Impact Linguistic Pitch Perception?</td>
<td>Natalie Miller(^1)</td>
<td>The University of Texas at Austin</td>
</tr>
<tr>
<td>12:30 PM J1-2</td>
<td>Finding Common Time: Sensitivity to the Beat in Culturally Familiar and Unfamiliar Music is Related to Speech Segmentation Ability</td>
<td>Jessica E Nave-Blodgett(^1), Joel Snyder(^1), Erin Hannon(^1)</td>
<td>University of Nevada, Las Vegas</td>
</tr>
<tr>
<td>12:45 PM J1-3</td>
<td>Iconic associations between vowel acoustics and musical patterns</td>
<td>Gertraud Fenk-Oczlon(^1)</td>
<td>Alpen-Adria-universität</td>
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</table>

### J2  Methodology

**KC905/907**  
**12:15-1:00 PM**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Title</th>
<th>Presenter(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:15 PM J2-1</td>
<td>Embodying Expectation: An Expansion of Predictive Coding Approaches to Musical Agency</td>
<td>Bree K Guerra(^1)</td>
<td>University of Texas at Austin</td>
</tr>
<tr>
<td>12:30 PM J2-2</td>
<td>Implicit Tonal Effects in Music Processing</td>
<td>Olivia M Podolak(^1), Mark Schmuckler(^1), Dominique T Vuvan(^2)</td>
<td>University of Toronto Scarborough, Skidmore College</td>
</tr>
<tr>
<td>12:45 PM J2-3</td>
<td>Meta-analysis of the prevalence of hypothesis testing in corpus studies</td>
<td>Joshua Albrecht(^1)</td>
<td>The University of Mary Hardin-Baylor</td>
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</tbody>
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### J3  Music Therapy

**KC909**  
**12:15-1:00 PM**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td>12:15 PM J3-1</td>
<td>Dance for enhancing motor and cognitive skills in children with cerebellar developmental anomalies</td>
<td>Valentin Begel(^1), Asaf Bachrach(^2), Simone Dalla Bella(^3), Julien Laroche(^3), Sylvain Clément(^1), Arnaud Delval(^1), Audrey Riquet(^4), Delphine Dellacherie(^1)</td>
<td>Université de Lille, Centre national de la recherche scientifique, University of Montreal, CHU Lille</td>
</tr>
<tr>
<td>12:30 PM J3-2</td>
<td>Parent-Child Integrated Music Program for Preschoolers with ASD: Feasibility and Preliminary Efficacy</td>
<td>Miriam Lense(^1), Sara Beck(^2), Adam Summers(^3), Rita Pfeiffer(^4), Christina Liu(^1), Nicole Diaz(^4), Nia Goodman(^4), Megan Lynch(^4)</td>
<td>Vanderbilt University Medical Center, Randolph College, Belmont University, Vanderbilt University</td>
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<tr>
<td>12:45 PM J3-3</td>
<td>What Makes a Music Therapist? An Examination of Therapist Behaviors</td>
<td>Kimberly Sena Moore(^1), Deanna Hanson-Abromeit(^2)</td>
<td>University of Miami, University of Kansas</td>
</tr>
</tbody>
</table>
J4  Symposium: Open Science Part 2

KC914  12:15-1:00 PM

J4-1  SMPC Symposium on Open Science, Part 2: Open Science Ecosystem
Dominique T Vuvan1, David J Baker2, Haley Kragness3, Psyche Loui4, Finn Upham5, Robert Slevc6
1 Skidmore College & International Laboratory for Brain, Music, and Sound Research, 2 Louisiana State University, 3 McMaster University, 4 Northeastern, 5 New York University, 6 University of Maryland

J4-1  The open science ecosystem
Finn Upham1
1 New York University

J4-2  Open source code
David J Baker1
1 Louisiana State University

J4-3  Impacts of open science
Robert Slevc1
1 University of Maryland

K1  Social Interventions

KC802  2:30-3:00 PM

2:30 PM K1-1  Parental views of participation in music programs and children’s socio-emotional skills and personality: A longitudinal report
Beatriz Ilari1, Priscilla Perez1, Alison Wood1, Assal Habibi1
1 University of Southern California

2:45 PM K1-2  A new view on classical music listeners: Consumer habits and the influence of professional music review
Elena Alessandri1, Antonio Baldassarre1, Olivier Senn1, Katrin Szamatulski1, Victoria J Williamson2
1 Lucerne University of Applied Sciences and Arts, 2 Department of Music, University of Sheffield

K2  Form 1

KC905/907  2:30-3:00 PM

2:30 PM K2-1  Acoustic cues for emotion distinguish classical sonatas and rondos
Jonathan De Souza1, Adam Roy1, Andrew Goldman1
1 University of Western Ontario

2:45 PM K2-2  Music and categorical thought: Evidence from perception of form
Richard Ashley1
1 Northwestern University

K3  Medical Interventions

KC909  2:30-3:00 PM

2:30 PM K3-1  The Effect of Acetaminophen on Music, Speech, and Natural Sounds
Lindsay Warrenburg1
1 Ohio State University

2:45 PM K3-2  The influence of listening to music during caesarean sections on patients’ anxiety levels
Nora Schaal1, Philip Hepp2
1 Heinrich Heine University, 2 Clinic for Gynecology and Obstetrics, HELIOS University Hospital Wuppertal
<table>
<thead>
<tr>
<th>Session</th>
<th>Title</th>
<th>Time</th>
<th>Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>K4</strong></td>
<td><strong>Melody 2</strong></td>
<td>2:30-3:00 PM</td>
<td>Shoichiro Sato¹, Shinya Fujii¹, Patrick E Savage¹</td>
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<td></td>
<td><strong>Automatic comparison of global children’s and adult songs supports a sensorimotor hypothesis of scale origin</strong></td>
<td></td>
<td>Keio University</td>
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<td></td>
<td><strong>A contextual constraint approach to studying melodic expectation: behavioral, computational, and neural studies</strong></td>
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<td>Allston R Fogel¹, Emily Morgan², Gina Kuperberg¹, Ani Patel¹</td>
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<td></td>
<td><strong>Keio University</strong></td>
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<td><strong>Tufts University, University of California, Davis</strong></td>
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<tr>
<td><strong>L1</strong></td>
<td><strong>Mental Representations</strong></td>
<td>3:00-3:30 PM</td>
<td>Ani Patel¹, Nathaniel J Zuk², Grant Steinhauer¹</td>
</tr>
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<td></td>
<td><strong>Ratios that attract the mind: A hidden resemblance between the perception of pitch and rhythm</strong></td>
<td></td>
<td>Tufts University, Trinity College Dublin</td>
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<td></td>
<td><strong>Music Stimulus-Encoding-Model Reconstruction for Validation of Cognitive Representations in fMRI</strong></td>
<td></td>
<td>Dartmouth College, Massachusetts Institute of Technology</td>
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<tr>
<td><strong>L2</strong></td>
<td><strong>Form 2: Closure</strong></td>
<td>3:00-3:30 PM</td>
<td>Xiangbin Teng¹, Pauline Larrouy-Maestri², David Poeppel³</td>
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<td></td>
<td><strong>Neurophysiological tracking of musical phrases in Bach</strong></td>
<td></td>
<td>Max Planck Institute for Empirical Aesthetics, Max-Planck-Institute for Empirical Aesthetics, New York University</td>
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<td></td>
<td><strong>Melodic Prototypes as Cues in the Perception of Tonal Cadences: A Corpus Study</strong></td>
<td></td>
<td>Washington University in St. Louis</td>
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<tr>
<td><strong>L3</strong></td>
<td><strong>Music in the Hands</strong></td>
<td>3:00-3:30 PM</td>
<td>Laura Stambaugh¹</td>
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<td><strong>Finger Kinematics During the First Days of Playing a Wind Instrument</strong></td>
<td></td>
<td>Georgia Southern</td>
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<td></td>
<td><strong>Hand Shape Familiarity Affects Guitarists’ Perception of Sonic Congruence</strong></td>
<td></td>
<td>Royal Northern College of Music, University of Western Ontario, St. John’s University</td>
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<tr>
<td><strong>L4</strong></td>
<td><strong>Beat &amp; Meter 5: Non-Human Perspectives</strong></td>
<td>3:00-3:30 PM</td>
<td>Alexandre Celma Miralles¹, Juan M Toro²</td>
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<td></td>
<td><strong>Rhythmic discrimination in a non-vocal learner</strong></td>
<td></td>
<td>Universitat Pompeu Fabra, Universitat Pompeu Fabra &amp; ICREA</td>
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<td></td>
<td><strong>Nuancing the beat: Distinguishing beat perception from isochrony perception</strong></td>
<td></td>
<td>University of Amsterdam</td>
</tr>
</tbody>
</table>
August 6th Posters

Poster Session P1, 3:30-4:45 PM

P1-1 Implicit learning of tetrachords in an atonal context
   Jenine L Brown¹, Nathan Cornelius¹
   ¹ Peabody Conservatory of Music - Johns Hopkins University

P1-3 Introducing the Melody Annotated String Quartet (MASQ) dataset
   Sarah A Sauvé¹
   ¹ Memorial University of Newfoundland

P1-5 Validation of a Paired-Comparison Speech-In-Noise Test Against the HINT Test:
   Betsy Marvin¹, Hannah Dick¹, Charles Babb², Anne Luebke³
   ¹ Eastman School of Music, ² University of Rochester

P1-7 Introducing the Melody Annotated String Quartet (MASQ) dataset
   Sarah A Sauvé¹
   ¹ Memorial University of Newfoundland

P1-9 The Effect of Temperament System on Makam Recognition Performance: A
   Cross-Cultural Comparison
   Firat Altun¹, Hauke Eggermann¹
   ¹ University of York

P1-11 A Multi-Modal Investigation of Woodwind Articulation Performance
   Laura Stambaugh¹, Carolyn Bryan²
   ¹ Georgia Southern, ² Georgia Southern University

P1-13 Auditory categorical learning is shaped by inherent musical listening skills
   Kelsey Mankel¹, Gavin Bidelman¹
   ¹ University of Memphis

P1-15 Anxiety assessed as an ensemble
   Kate L Schwarz¹, Martin Norgaard¹
   ¹ Georgia State University

P1-17 The Famous Melodies Stimulus Set: Development and normative data
   Amy Belfi¹, Kaelyn Kacirek¹
   ¹ Missouri University of Science and Technology

P1-19 The relationship between small music ensemble and empathy: A cross-sectional study
   Jeoung Yeoun Han¹, Eun Cho²
   ¹ Pai Chai University, ² University of California, Riverside

P1-21 Revisiting timbral brightness perception
   Charalampos Saitis¹, Kai Siedenburg², Christoph Reuter³
   ¹ Centre for Digital Music, Queen Mary, University of London, ² Department of Medical Physics and Acoustics, Carl von Ossietzky University of Oldenburg, ³ Institute of Musicology, University of Vienna
Poster Session P1, 3:30-4:45 PM, continued

P1-25 Item Difficulty and Performance Accuracy on Interval Identification and Melodic Dictation Tasks
Bryan Nichols1, D Gregory Springer2
1 Penn State University, 2 Florida State University

P1-27 Schematic Differences Between Two Performances of Woody Guthrie’s “This Land Is Your Land”
Alfred W Cramer1
1 Pomona College

P1-29 The Importance of Utilizing Emotional Granularity in Music and Emotion Research
Lindsay Warrenburg1
1 Ohio State University

P1-31 Bimodal Distribution of Performance in Discriminating Major/Minor Modes in 6-Month-Old Infants
Kyle Comishen1, Charles Chubb2, Scott A Adler1
1 York University, 2 University of California, Irvine

P1-33 Testing the innateness of low-pitch timing superiority
Haley Kragness1, Laura K Cirelli2
1 McMaster University, 2 University of Toronto Scarborough

P1-35 Music Emotion and Pupillary Responses to Timbre: Analyzing Orchestral Sounds Through Arousal/Valence and Verbal Ivan Eiji Simurra1
1 University of ABC

P1-37 Hemispheric differences in the role of the parietal cortex in auditory beat perception.
Jessica Ross1, Shannon Proksch2, John Iversen3, Ramesh Balasubramaniam2
1 Harvard Medical School, 2 University of California, Merced, 3 University of California, San Diego

P1-39 Nature of Young Adults’ Music Engagement and its Therapeutic Implications
Durgesh K Upadhyay1
1 Department of Psychology, Mahatma Gandhi Kashi Vidyapith

P1-41 Stimulating linguistic competences through singing. An experimental study with adult migrants
Lea M Siekmann1, Vera Busse2, Gunter Kreutz1
1 University of Oldenburg, 2 University of Vechta

P1-43 Vowel Perception in Congenital Amusia
Jasmin Pfeifer1, Silke Hamann2
1 Heinrich-Heine-University, 2 University of Amsterdam

P1-45 How Undergraduates Engage with Music Cognition: A Content Analysis of Students’ Experiment Proposals
D Gregory Springer1, Amanda L Schlegel2
1 Florida State University, 2 University of South Carolina, School of Music

P1-47 The Role of Bilingualism in Rhythm Perception and Grammar Development
Courtney K Rooker1, Reyna Gordon2, Tonya Bergeson1
1 Butler University, 2 Vanderbilt University Medical Center

P1-49 Pattern Discovery using Melodic-Harmonic Reductions of Bach Chorales
Jonathan E Verbeten1, David Sears1
1 Texas Tech University

P1-51 Preference and Perceived Complexity for Rhythms in Isolation and Embedded in Real-World Music
Jay Appaji1, Blair Kaneshiro2
1 Southern Methodist University, Dallas, Texas USA, 2 Stanford University

P1-53 Sound pattern recognition: a comparative approach
Paola Crespo-Bojorque1, Alexandre Celma Miralles1, Juan M Toro2
1 Universitat Pompeu Fabra, 2 Universitat Pompeu Fabra & ICREA
Poster Session P1, 3:30-4:45 PM, continued

P1-55  Psychoacoustic Etudes: The Composer as Cognitionist  
Ira L Braus  
1 Hartt School/University of Hartford  
Children’s Facial Affect on Singing Tasks: Results of Imitated and Improvised Vocal Responses  
Jennifer A Bugos  
1 University of South Florida  
A randomized controlled study to examine the effects of music training on mathematical achievements and working memory performances  
Ingo Roden  
1 Carl von Ossietzky University Oldenburg  
American Listeners Perceive Culturally Unfamiliar Music as Faster than Culturally Familiar Music, Regardless of Actual Tempo  
Jared W Leslie  
1 University of Nevada, Las Vegas  
The influence of rhythmic and sequential structure on classifying major vs. minor tone-scrambles  
Joselyn Ho  
1 University of California, Irvine  
A Corpus-based Listening Experiment: Evaluating Probability Versus Chord-Distance Models of Harmonic Surprise  
Claire Arthur  
1 Georgia Institute of Technology  
Steady State Evoked Potentials Reflect Context-Induced Perception of Musical Beat in an Ambiguous Rhythm  
Karli Nave  
1 University of Nevada, Las Vegas  
Dancers’ Auditory Perception of Microtiming Deviations Within Drum Grooves  
Benjamin Guerrero  
1 Eastman School of Music  
Changed Appreciation of Novel Interpretations after Focused Training in a Specific Historical Performance Practice  
Song Hui Chon  
1 Belmont University, 2 Orpheus Institute  
Does Musical Training Protect Against Auditory Distractions?  
Katherine M Vukovics  
1 Louisiana State University  
An EEG Study of Speech and Music Processing in Children with Autism Spectrum Disorder  
Sylvie Goldman  
1 Columbia University Medical Center, 2 Columbia University  
Cortical thickness and beat processing ability in patients with schizophrenia  
Karin Matsushita  
1 Keio University  
“Donut” Studies as a Simplified Paradigm for Music Cognition Research  
Christopher W White  
1 University of Massachusetts Amherst
Poster Session P2, 4:45-6:00 PM

P2-2 Toward an Understanding of Amotivation and Role of Social Support in Music Education
Hyesoo Yoo

1 Virginia Tech

P2-4 Music, social engagement, and empathic decision making
Aaron Colverson

1 University of Florida

The Sound of Music: Stimulus Features that Differentiate Organized Sound Sequence Categories
Elizabeth Phillips

1 UNR

P2-8 Musical syntax: can tonal functions elicit metrical structure?
Alexandre Celma Miralles, Carlota Pagès, Juan M Toro

1 Universitat Pompeu Fabra, 2 Center for Brain and Cognition, 3 Universitat Pompeu Fabra & ICREA

Fundamentally different? Variations between musicians and non-musicians in a pitch discrimination task
Lauren H Vomberg, John Vokey, Scott Allen

1 University of Lethbridge, 2 University of Queensland

Florence E Nweke

1 Department of Creative Arts, Faculty of Arts, University of Lagos, Nigeria

P2-12 Involuntary Musical Imagery Characteristics Across the Adult Lifespan
Georgia Floridou, Victoria J Williamson, Daniel Müllensiefen

1 University of Sheffield, 2 Department of Music, University of Sheffield, 3 Goldsmiths

Interaction between music genre and musical training during reading comprehensiveness
Dominique T Vuvan, Helen Gray-Bauer

1 Skidmore College & International Laboratory for Brain, Music, and Sound Research, 2 Skidmore College

Evaluation of Bimanual Coordination: Enhanced Synchronization and Accuracy in Music
adrian iordache, Jennifer A Bugos

1 University of South Florida

P2-16 High intellectual abilities might not be necessary for early and exceptional musical talent
Chanel Marion-St-Onge, Megha Sharda, Margot Charignon, Isabelle Peretz

1 University of Montreal

Reduced pain while listening to music is influenced by music attribute preferences
Krzysztof Basiński, Agata Zdun-Ryżewska, Mikołaj Majkowicz

1 Medical University of Gdańsk, 2 Pomeranian University in Słupsk

Tapping to your own beat: experimental setup for exploring subjective tacti distribution and pulse clarity
Martin A Miguel, Mariano Sigman, Diego Fernandez Slezak

1 LIAA, DC, UBA, 2 LNI, UTDT

P2-20 Measuring musical expectation using reaction time
Joshua Albrecht, Juan Pablo Correa-Ortega

1 The University of Mary Hardin-Baylor, 2 The Autonomous University of Aguascalientes, Mexico

Valence Specific Emotional Perception of Music in Individuals with Autism Spectrum Disorder
Hannah Bachmann, Lindsay Warrenburg, Daniel Shanahan

1 Ohio State University
Poster Session P2, 4:45-6:00 PM, continued

P2-30 The Effect of a Drumming-to-Speech Intervention on Prosody Perception in Preschoolers with Cochlear Implants: An Exploratory Study
Jessica MacLean
1Frost School of Music, University of Miami

Biases, Stereotypes, and Prejudices against Artificial Intelligence Music Composition
Jisang Ahn1, Kyanho Kim2
1Bellarmine College Preparatory, 2SK Hynix Memory Solutions

There's more to timbre than musical instruments: a meta-analysis of timbre semantics in singing voice quality perception
Charalampos Saitis1, Johanna Devaney2
1Centre for Digital Music, Queen Mary, University of London, 2Brooklyn College

Development of Musical Skills in Underprivileged Children Enrolled in a Community-Based Music Training Program
Assal Habibi1, Priscilla Perez1, Beatriz Ilari2
1University of Southern California, 2USC

Examining the role of the motor system in the vocal memory advantage
Emily A Wood1, Frank Russo1
1Ryerson University

Memory for Harmony in Popular Music
Ivan E Jimenez1, Tuire Kuusi1, Christopher Doll2
1Sibelius Academy, UNIARTS Helsinki, 2Rutgers University

Stability ratings in novel, microtonal scales
Gareth Hearne1
1The MARCS Institutes

Cognitive Coupling Between Stress and Meter
Alissandra Reed1, Braden Maxwell2, David Temperley1
1Eastman School of Music, 2University of Rochester

Neural correlates of beat tracking in Williams Syndrome
Anna Kasdan1, Miriam Lense2, Reyna Gordon2
1Vanderbilt University, 2Vanderbilt University Medical Center

Developing an avian model for human rhythm perception
Andrew Rouse1, Ani Patel1, Mimi Kao1
1Tufts University

The Reliability of iOS Application of the Harvard Beat Assessment Test: Consistency between Different Versions of iPad Devices
Rei Konno1, Gottfried Schlaug2, Patrick E Savage1, Shinya Fujii1
1Keio University, 2Harvard University

The role of subvocalization in the mental transformation of melodies
Anna Honan1, Tim Pruitt1, Emma B Greenspon1, Peter Pfordresher2
1University at Buffalo, SUNY, 2University at Buffalo

The Frequency Facilitation Hypothesis
David J Baker1
1Louisiana State University

The effects of music and mental singing on gait and finger tapping variability in healthy adults and people with Parkinson disease
Adam P Horin1, Elinor C Harrison1, Kerri Rawson1, Gammon Earhart1
1Washington University in St. Louis

Can Music Induce Interbrain Synchronization in Clinical Settings?
Kyurim Kang1, Michael Thaut1, Tom Chau2
1University of Toronto, 2Holland Bloorview Kids Rehabilitation Hospital
Poster Session P2, 4:45-6:00 PM, continued

**P2-60 When unfamiliar music becomes familiar: Perceptual and neural responses in a probe-tone paradigm**

Anja-X Cui¹, Nikolaus F Troje², Lola L Cuddy¹

¹Queen's University; ²York University

**The effect of arts integration instruction on cognitive flexibility and creativity with middle school students**

Martin Norgaard¹, Christy Todd²

¹Georgia State University; ²Rising Starr Middle School

**P2-64 Rhythmic priming improves grammar processing in children with and without Specific Language Impairment**

Eniko Ladányi¹, Agnes Lukács², Judit Gervain³

¹Vanderbilt University Medical Center; ²Budapest University of Technology and Economics; ³Université Paris Descartes

**P2-66 Marches, not Pastorals: The Influence of Contextual Information and Topics on Narrative Experiences of Music**

Janet Bourne¹, Sami Alsalloom¹, Tim Bausch¹, Heather Cardoz de la Torre¹, Michelle Dalarossa¹, Tommy Kan¹, Annie Lai¹, Gregory Moreno¹, Jishing Yu¹

¹University of California, Santa Barbara

**P2-68 The effect of tempo on learning performance and real-time emotions of adolescents in a learning task**

Matthew Moreno¹, Earl Woodruff¹

¹University of Toronto

**P2-70 The effects of group singing on pain threshold and beta-endorphins in older adults with and without Parkinson’s disease**

Alexander Pachete¹, Arla Good¹, Fran Copelli¹, Frank Russo¹

¹Ryerson University

**P2-72 Shared variance in contextual auditory discrimination ability and accuracy of instrumental music performance**

Bob Duke¹, Sarah Allen², Lani Hamilton³, Carla Cash⁴, Amy Simmons¹

¹The University of Texas at Austin; ²Southern Methodist University; ³University of Missouri- Kansas City; ⁴Texas Tech University

**P2-76 The Influence of Familiarity on Beat Perception and Oscillatory Entrainment**

Joshua Hoddinott¹, Molly Henry², Jessica Grahn³

¹Western University; ²Max Planck Institute for Empirical Aesthetics; ³University of Western Ontario

**P2-78 It Looks Like It Sounds: Transcribing Young Children’s Music Vocalizations**

Kathleen K Arrasmith¹

¹University of South Carolina

**P2-80 Differences Between Melodic and Harmonic Consonance Preferences in Westerners Suggest Influence of Exposure Statistics**

Nori Jacoby¹, Malinda McPherson², Marion Cousineau³, Claire Pelofi⁴, Josh McDermott⁵

¹Max Planck Institute for Empirical Aesthetics; ²Harvard University; ³University of Montreal; ⁴New York University; ⁵Massachusetts Institute of Technology
August 7th Talks

**M1**  Symposium: Everyday Music in Infancy  
**KC802**  
9:30-10:30 AM  
9:30 AM M1-1  
Everyday music in infancy  
Jennifer K Mendoza¹, Caitlin Fausey¹  
¹ University of Oregon  
9:45 AM M1-2  
Play it again, mama: Music at home as a scaffolding to language development?  
Nina Politimou¹, Lauren Stewart², Daniel Müllensiefen³, Mirco Fasolo⁴, Giuliana Genovese⁵, Aspa Papadimitriou², Nora Schaal⁶, Catherine Smith⁷, Fabia Franco¹  
¹ Middlesex University London, ² Goldsmiths University of London, ³ Goldsmiths, ⁴ Chieti-Pescara University, ⁵ Milan-Bicocca University, ⁶ Heinrich-Heine-Universität Düsseldorf, ⁷ Goldsmiths University of London  
10:00 AM M1-3  
The content and timing of music in infants' home environments  
Jennifer K Mendoza¹, Caitlin Fausey¹  
¹ University of Oregon  
10:15 AM M1-4  
Music in the lives of American and Tanzanian infants and toddlers: A daylong sampling  
Lucia Benetti¹, Eugenia Costa-Giomi¹  
¹ The Ohio State University  
Theoretical modeling of a music intervention to decrease symptoms of neonatal abstinence syndrome in NICU hospitalized infants  
Deanna Hanson-Abromeit¹  
¹ University of Kansas

**M2**  Beat & Meter 6: Syncopation  
**KC905/907**  
9:30-10:30 AM  
9:30 AM M2-1  
Assessments of statistical measures of syncopation: Two approaches  
Noah R Fram¹  
¹ Stanford University  
9:45 AM M2-2  
Modeling Syncopation: Beyond Onset Pattern  
David Temperley¹  
¹ Eastman School of Music  
10:00 AM M2-3  
The relation between groove and syncopation is intricate – not any pattern will do  
George Sioros¹, Guy Madison², Diogo Cocharro³, Fabien Gouyon³  
¹ University of Oslo, ² University of Umeå, Department of Psychology, ³ INESC-TEC  
10:15 AM M2-4  
Neural Resonance to Syncopated Rhythms: Model Predictions and Experimental Tests  
Ed Large¹, Yi Wei¹, Charles S Wasserman¹  
¹ University of Connecticut
M3  Speech
KC909  9:30-10:30 AM
Do Elements of Musicians’ Speech Prosody Influence Their Created Vocal Melodies?
Alissandra Reed¹
¹ Eastman School of Music

9:45 AM M3-2
Parsing ungrammatical sentences lead to preference for non-congruent musical pieces
Mythili Menon¹, Drew Colcher¹
¹ Wichita State University

10:00 AM M3-3
Is turn prediction accuracy across language and music dependent on the idiosyncrasies of one’s own experience?
Nina Fisher¹, Lauren Hadley², Martin Pickering¹
¹ The University of Edinburgh, ² The University of Edinburgh

10:15 AM M3-4
Spontaneous tempo in music and speech production: Domain-specific tuning of endogenous oscillations?
Peter Pfordresher¹, Emma B Greenspon¹, Amy Friedman², Caroline Palmer²
¹ University at Buffalo, SUNY, ² McGill University

M4  Symposium: Musical Expression in the Eye of the Beholder
KC914  9:30-10:30 AM
Musical expression in the eye of the beholder: Relating movement features to perception
Jonna K Vuoskoski¹, Birgitta Burger², Marc Thompson², Petri Toiviainen²
¹ University of Oslo, ² University of Jyväskylä

M4-1
The contribution of visual and auditory cues to the perception of emotion in musical performance
Jonna K Vuoskoski¹, Marc Thompson²
¹ RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, Department of Musicology & Department of Psychology, University of Oslo, ² University of Jyväskylä

M4-2
Everything but the sound: Investigating the relationships between movement features and perceptual ratings of silent music performances
Marc Thompson¹, Jonna K Vuoskoski²
¹ University of Jyväskylä, ² RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, Department of Musicology & Department of Psychology, University of Oslo

M4-3
Relationships between movement characteristics and perception of emotions in dance
Birgitta Burger¹, Petri Toiviainen²
¹ Finnish Centre for Interdisciplinary Music Research, Department of Music, Art and Culture Studies, University of Jyväskylä, ² University of Jyväskylä

M4-4
Kinematics of perceived dyadic interaction in music-induced movement
Petri Toiviainen¹, Martin Hartmann², Tasos Mavrolampados², Emma Allingham², Emily Carlson², Birgitta Burger²
¹ University of Jyväskylä, ² Finnish Centre for Interdisciplinary Music Research, Department of Music, Art and Culture Studies, University of Jyväskylä
## N1  Perceived Emotion 1

**KC802**

**2:30-3:30 PM**

### N1-1

**The influence of interpretative choices on conveyed musical emotions**

Aimee E Battcock\(^1\), Mike Schutz\(^1\)

\(^1\)McMaster University

**2:45 PM N1-2**

**Live jazz audience members with greater perspective-taking ability more accurately identify musically expressed emotion**

Omer Leshem\(^1\), Michael F Schober\(^1\)

\(^1\)The New School

### N1-3

**Music influences the appreciation of contemporary art work**

Bruna De Oliveira\(^1\), Giulia Ventorim\(^1\), Claudia Feitosa-Santana\(^2\), Patricia Maria Vanzella\(^1\)

\(^1\)Federal University of ABC, \(^2\)Fundação Dom Cabral

**Tonics laugh, chromatics cry: children associate tonal hierarchy with emotional valence**

Assaf Suberry\(^1\), Zohar Eitan\(^2\)

\(^1\)Levinsky college, \(^2\)Tel Aviv University

## N2  Modeling Performance

**KC905/907**

**2:30-3:30 PM**

### N2-1

**Variations on a theme of eye-hand span: An integrated perspective on sight-reading skills**

Yoeoun Lim\(^1\), Joel Popkin\(^2\), Suk Won Yi\(^1\)

\(^1\)Seoul National University, \(^2\)University of Massachusetts Medical School

**Synchronization and Desynchronization in the Performance of Steve Reich’s Drumming: A Dynamical Systems Perspective**

Ji Chul Kim\(^1\), Mike Schutz\(^2\)

\(^1\)University of Connecticut, \(^2\)McMaster University

### N2-2

**Measuring Intra- and Inter-Brain Dynamics during Joint Rhythmic Tasks**

Rebecca Scheurich\(^1\), Alexander P Demos\(^2\), Anna Zamm\(^1\), Brian Mathias\(^1\), Caroline Palmer\(^1\)

\(^1\)McGill University, \(^2\)University of Illinois at Chicago

**A Dynamic Model of Polyrhythmic Bimanual Coordination: Hebbian Plasticity and Long-Term Retention of Personal Styles**

Ji Chul Kim\(^1\), Se-Woong Park\(^2\), Dagmar Sternad\(^2\), Ed Large\(^1\)

\(^1\)University of Connecticut, \(^2\)Northeastern University

## N3  Dance

**KC909**

**2:30-3:30 PM**

### N3-1

**How music moves us: The influence of salient acoustic features on continuous movements**

Birgitta Burger\(^1\), Henkjan Honing\(^2\), Benjamin Schultz\(^3\)

\(^1\)University of Jyväskylä, \(^2\)University of Amsterdam, \(^3\)Maastricht University

### N3-2

**Multimodal Emotion Associations in Music and Dance**

Lindsay Warrenburg\(^1\), Lindsey E Reymore\(^1\), Daniel Shanahan\(^1\)

\(^1\)Ohio State University

### N3-3

**Small-Group Interactions with Music and Others in Social Dance**

María Marchiano\(^1\), Isabel Cecilia Martinez\(^1\)

\(^1\)Laboratorio para el Estudio de la Experiencia Musical, Universidad Nacional de La Plata

**How auditory cues travel in Argentine tango: Behavioral and perceptual evidence**

Olivia Xin Wen\(^1\), Birgitta Burger\(^2\), Joshua S Bamford\(^3\), Vivian Zayas\(^1\), Petri Toiviainen\(^4\)

\(^1\)Cornell University, \(^2\)University of Jyväskylä, \(^3\)Finnish Centre for Interdisciplinary Music Research, University of Jyväskylä, \(^4\)University of Jyväskylä
N4 Symposium: The ACTOR Project Part 1

Interdisciplinary Studies in Orchestration and Timbre: The ACTOR Project (2-part symposium proposal, SMPC 2019)

Jason Noble¹, Kit V Soden², Stephen McAdams¹, Robert Hasegawa¹, Julie Delisle¹, Zachary Wallmark³, Manda Fischer⁴, Caroline Traube⁵, Victor Cordero⁶, Carmine-Emanuele Cella⁷, Lawrence Marks⁸, Étienne Thoret¹, Max Henry¹, Meghan Goodchild⁹

¹ McGill University, ² McGill University, CIRMMT, ³ Southern Methodist University, ⁴ University of Toronto, ⁵ Université de Montréal, ⁶ Haute école de musique Genève – Neuchâtel, ⁷ University of California, Berkeley, ⁸ Yale University, ⁹ Queen’s University

Playing techniques and timbre spaces: Comparing instrumental sounds with acoustical descriptors
Julie Delisle¹
¹ McGill University

On relationships of timbral properties of instruments across sections and families, and how to group them accordingly
Kit V Soden¹, Victor Cordero²
¹ McGill University, CIRMMT, ² Haute école de musique Genève – Neuchâtel

The role of timbre in perceptual segregation in orchestral music
Manda Fischer¹, Kit V Soden², Stephen McAdams³
¹ University of Toronto, ² McGill University, CIRMMT, ³ McGill University

Orchestration analysis from the standpoint of auditory grouping principles
Stephen McAdams¹, Meghan Goodchild², Kit V Soden³
¹ McGill University, ² Queen’s University, ³ McGill University, CIRMMT

O1 Perceived Emotion 2

Interrogating Reasons for Inter-rater Disagreement in Time-varying Music Emotion Perception
Simin Yang¹, Mathieu Barthet², Elaine Chew³
¹ Centre for Digital Music, Queen Mary University of London, ² QMUL, ³ Centre for Digital Music, Queen Mary University of London, UK

Deconstruction of Perceived Emotional Expression in Music
Annaliese Micallif Grimaud¹
¹ Durham University

Predicting emotion ratings for music versus sound using psychoacoustic features
David Sears¹, Akbar Siami Namin², Keith Jones¹
¹ Texas Tech University, ² Computer Science Department, Texas Tech University

Are musical emotions different from emotions experienced in everyday life?
Diana Kayser¹, Hauke Egermann¹
¹ University of York
O2  Expert Performance
KC905/907  3:45-4:45 PM
3:45 PM O2-1  The relationship between motion patterns, performance precision, and expertise in a single-handed drumming task
Bryony Buck\textsuperscript{1}, Gerard Breaden Madden\textsuperscript{1}, Scott Beveridge\textsuperscript{2}, Scott Beveridge\textsuperscript{2}, Hans-Christian Jabusch\textsuperscript{1}
\textsuperscript{1}Institute of Musicians’ Medicine University of Music Carl Maria von Weber, \textsuperscript{2}Institute of High Performance Computing - Social & Cognitive Computing Department Agency for Science, Technology and Research
Does ‘Almost too serious’ mean ‘Almost too metrical?’ Two (of many) ways to perform the 2/8 meter in Robert Schumann’s ‘Fast zu ernst’, from ‘Kinderszenen’, op.15
4:00 PM O2-2  Ira L Braus\textsuperscript{1}
\textsuperscript{1}Hartt School/University of Hartford
Expressivity and creativity in expert musical performance: A case study of two elite cellists
Stacey Davis\textsuperscript{1}
\textsuperscript{1}University of Texas at San Antonio
4:15 PM O2-3  Violinists employ more expressive gesture around musical resolutions: a motion capture study
Aditya Chander\textsuperscript{1}, Madeline Huberth\textsuperscript{1}, Stacey Davis\textsuperscript{2}, Samantha Silverstein\textsuperscript{3}, Takako Fujioka\textsuperscript{3}
\textsuperscript{1}Stanford University, \textsuperscript{2}University of Texas at San Antonio, \textsuperscript{3}Center for Computer Research in Music and Acoustics, Stanford University

O3  Development 2
KC909  3:45-4:45 PM
3:45 PM O3-1  Infants Mismatch Response to Omitted Sounds
David Prete\textsuperscript{1}
\textsuperscript{1}McMaster University
4:00 PM O3-2  Analysis of infant vocalisations in a structured context of music classes
Helga R Gudmundsdottir\textsuperscript{1}
\textsuperscript{1}University of Iceland
Auditory and Auditory-Motor Timing Deficits in Children with Developmental Coordination Disorder
Chantal Carrillo\textsuperscript{1}, Andrew Chang\textsuperscript{1}, Yao-Chuen Li\textsuperscript{2}, Jennifer Chan\textsuperscript{1}, John Cairney\textsuperscript{1}, Laurel Trainor\textsuperscript{1}
\textsuperscript{1}McMaster University, \textsuperscript{2}China Medical University, \textsuperscript{3}University of Toronto
Beat Perception in Children with Specific Language Impairment and Typical Developing Peers: an EEG Investigation
Leyao Yu\textsuperscript{1}, Anna Kasdan\textsuperscript{1}, Olivia Boorom\textsuperscript{2}, Devin McAuley\textsuperscript{1}, Reyna Gordon\textsuperscript{2}
\textsuperscript{1}Vanderbilt University, \textsuperscript{2}Vanderbilt University Medical Center, \textsuperscript{3}Michigan State University
O4 Symposium: The ACTOR Project Part 2
KC914 3:45-4:45 PM

Interdisciplinary Studies in Orchestration and Timbre: The ACTOR Project – Part 2
O4-1

Applying Musical Timbre and Orchestration
Caroline Traube\(^1\), Zachary Wallmark\(^2\), Lawrence Marks\(^3\), Robert Hasegawa\(^4\), Étienne Thoret\(^4\), Max Henry\(^4\)
\(^1\) Université de Montréal, \(^2\) Southern Methodist University, \(^3\) Yale University, \(^4\) McGill University

Multimodal production and perception of piano timbre
Caroline Traube\(^1\), Felipe Verdugo\(^1\), Justine Pelletier\(^1\)
\(^1\) Université de Montréal

“Bright” timbres modulate visual brightness discrimination
Zachary Wallmark\(^1\), Lawrence Marks\(^2\)
\(^1\) Southern Methodist University, \(^2\) Yale University

Timbre, interference effects, and room acoustics in Pascale Criton’s Wander Steps
Robert Hasegawa\(^1\)
\(^1\) McGill University

Metaphorical Associations in Sound-Based Music as Mappings between Acoustical Properties and Semantic Domains
Jason Noble\(^1\), Étienne Thoret\(^1\), Max Henry\(^1\)
\(^1\) McGill University
August 7th Posters

Poster Session P3, 10:30-11:45 AM

P3-1  Learning by singing: results from intervention studies in language education  
Vera Busse¹, Ingo Roden², Gunter Kreutz³  
¹University of Vechta, ²Carl von Ossietzky University Oldenburg, ³University of Oldenburg

P3-3  Rhythmic timing in music and speech: Evidence for shared resources.  
Rhimmon Simchy-Gross¹, Elizabeth Margulis¹  
¹University of Arkansas

P3-5  The impact of aging on neurophysiological entrainment to a metronome  
Sarah A Sauvé¹, Emily Bolt¹, Sylvie Nozaradan², David Fleming¹, Benjamin Zendel¹  
¹Memorial University of Newfoundland, ²University of California, Louvain

P3-7  Brain activity and network dynamics during singing an opera aria  
Shoji Tanaka¹  
¹Sophia University

P3-9  Musical deficits in Schizophrenia and its relation with cognitive functions and emotion recognition  
Shantala Hegde¹, Nisha Chandrashekaran¹, Ganesan Venkatasubramanian¹  
¹National Institute of Mental Health and Neuro Sciences

P3-11  Singing to learn: How melodic content affects encoding and retrieval  
Rachel M Thompson¹, James Mantell¹  
¹St. Mary's College of Maryland

P3-13  The mnemonic effect of songs after stroke and the underlying cognitive and neural mechanisms  
Vera Leo¹, AJ Sihvonen¹, T Linnavalli¹, M Tervaniemi¹, M Laine², S Soinila³, T Sarkamo¹  
¹University of Helsinki, ²Åbo Akademi University, ³University of Turku

P3-15  Acoustic Characteristics used to Differentiate Speech from Song and Individual  
Xin Qi¹  
¹Western University Brain and Mind Institute

P3-17  A continuous model of pulse clarity: towards inspecting affect through expectations in time  
Martin A Miguel¹, Mariano Sigman², Diego Fernandez Slezak³  
¹LIAA, DC, UBA; ICC, CONICET, ²LNI, UTDT, ³LIAA, DC, UBA

P3-19  Childhood Music Training Induces Change in Brain Structure: Results from Longitudinal and Cross-sectional Studies  
Assal Habibi¹, Katrina Heine¹, Hanna Damasio¹  
¹University of Southern California

P3-21  Timbre ordering and timbre networks  
Roger T Dean¹, Yvonne Leung², Felix Dobrowohl³  
¹The MARCS Institute for Brain, Behaviour and Development, Western Sydney University, ²University of New South Wales, ³MARCS Institutes

P3-23  Melodic similarity in music copyright law: An experimental investigation  
Sho Oishi¹, Rei Konno¹, Charles Cronin², Daniel Müllensiefen³, Quentin Atkinson⁴, Shinya Fuji¹, Patrick E Savage¹  
¹Keio University, ²George Washington University Law School, ³Goldsmiths, ⁴University of Auckland

P3-25  Auditory Attentional Blink and Musical Expertise  
Merve Akca¹  
¹University of Oslo
That syncing feeling: Physiological arousal in response to observed social
synchrony
Haley Kragness1, Laura K Cirelli1
1University of Toronto Scarborough

Catching the Theme: Aligning Musical Analogs in a Classical Theme and
Variation
Nicholas B Swett1
1University of Sheffield

Musical Texture as an inducer of cross-modal associations: synaesthesia cases
Svetlana Rudenko1
1Trinity College Dublin

The Effect of Musical Play on Interactions Between Children with ASD and their
Parents
Olivia Boorom1, Meredith Watson1, Rongyu Xin2, Valerie Munoz1, Miriam Lense1
1Vanderbilt University Medical Center, 2Vanderbilt University

The power of music surpasses the power of suggestion: No effect of titles on
imaginative music listening
Naomi Benecasa1
1University of Sheffield

The Contributions of Auditory and Visual Cues to Social Rhythmic Entrainment
Youjia Wang1, Michael Z Burchesky2, Miriam Lense2
1Vanderbilt University, 2Vanderbilt University Medical Center

Effects of Genre Tag Complexity on Popular Music Enjoyment
Lauren M Shepherd1, Elizabeth Margulis1
1University of Arkansas

Does cold stimulation enhance musical frisson? Effect of cold stimulation on
perceptual rating of consonant and dissonant intervals
Yuri Ishikawa1, Patrick E Savage1, Masashi Nakatani1, Shinya Fujii1
1Keio University

The perception of musical structure: a comparative approach
Paola Crespo-Bojorque1, Juan M Toro2
1Universitat Pompeu Fabra, 2Universitat Pompeu Fabra & ICREA

Synchronization to vibrotactile rhythms in Deaf individuals
Phuong-Nghi T Pham1, Sean A Gilmore1, Frank Russo1
1Ryerson University

ERP Components of Attentional Control in Anxious Musicians
Sarah ER Lade1, Laurel Trainor1, Daniel Bosnyak1, Dave Thompson1
1McMaster University

Towards an Understanding of Musical Expressions: A functionalistic Approach
Kework Kalustian1
1Max Planck Institute for Empirical Aesthetics

A New Roadmap for Research in Neurologic Music Therapy Regarding
Individuals with Autism Spectrum Disorders
Nicole Richard1, Michael Thaut1
1University of Toronto

Quantifying Karnātaka: Raga Knowledge on Expectations of Melodic Conformity
Neerjah Skantharajah1, Matthew H Woolhouse1
1McMaster University

Synchronization abilities correlate with performance on a melodic intonation
therapy task and reading fluency
Yi Wei1, Ed Large1
1University of Connecticut
Poster Session P3, 10:30-11:45 AM, continued

**P3-57 Influence of rhythm and beat priming on receptive grammar task**
Singyi Yen¹, David Bendoly¹, Matthew Heard¹, Yune S Lee¹

¹Ohio State University

**P3-59 Towards a Historical Perception of Music: An Empirical Study of a Galant Schema**
Sammy Gardner¹

¹University of North Texas

**P3-61 The Effects of Musical Improvisation Instruction on Visual and Auditory Statistical Learning**
Martin Norgaard¹, Joanne A Deocampo¹, Christopher Conway²

¹Georgia State University, ²Boys Town National Research Hospital

**P3-63 Tablet version of the Battery for the Assessment of Auditory Sensorimotor and Timing Abilities (BAASTA)**
Mélody Blais¹, Naem Komelipoor², Camille Gaillard², Hugo Laflamme², Melissa Kadi², Agnès Zagala², Simon Rigoulot¹, Sonja A Kotz³, Simone Dalla Bella⁵

¹BRAMS, ²BRAMS, University of Montreal, ³BRAMS, University of Montreal & Université du Québec à Trois Rivières, ⁴BRAMS, University of Maastricht & Max Planck Institute for Human Cognitive and Brain Sciences, ⁵University of Montreal

**P3-65 Songbooks Increase Parent-Child Social Interactions in Preschoolers with and without ASD**
Talia Liu¹, Danielle Dai¹, Benjamin Schultz², Christina Liu¹, Olivia Boorom¹, Miriam Lense¹

¹Vanderbilt University Medical Center, ²Maastricht University

**P3-67 Heartbeat entrainment: A physiological role for empathy in the act of music listening?**
Michael Winters¹, Bruce Walker¹, Grace Leslie¹

¹Georgia Institute of Technology

**P3-69 Investigating the Role of Amplitude Envelope Manipulation on Melodic Alarm Recognition in a Divided Attention Task**
Sharmila Sreetharan¹, Rebecca Benjamin¹, Joseph Schlesinger², Mike Schutz¹

¹McMaster University, ²Vanderbilt University Medical Center

**P3-71 Jazz and Raga: A hierarchical temporal structure comparison**
Butovens Médé¹, Ramesh Balasubramaniam¹, Christopher Kello¹

¹University of California, Merced

**P3-73 The beat processing abnormality in patients with treatment-resistant schizophrenia**
Shiori Honda¹, Ryosuke Tarumi¹, Yoshihiro Noda¹, Karin Matsushita¹, Natsumi Nomiyama¹, Ryo Ochi¹, Sakiko Tsugawa¹, Patrick E Savage¹, Shinichiro Nakajima¹, Masaru Mimura¹, Shinya Fujii¹

¹Keio University

**P3-75 Effects of Attentional Focus to Modeled Pitch and Timbre on Pitch Accuracy Among Collegiate Wind Instrumentalists: A Pilot Study**
Amanda L Schlegel¹, D Gregory Springer⁵, Ann Harrington³

¹University of South Carolina, School of Music, ²Florida State University, ³Ball State University

**P3-77 College Wind Instrumentalists**
Amanda L Schlegel¹, William Melven²

¹University of South Carolina, School of Music, ²University of South Carolina

**P3-79 Exploring the Structure of German Folksong**
Andrew W Brinkman¹

¹Ohio State University

**P3-81 Pivot chords as harmonic garden paths: Cognitive revision from key change**
Sami Alsalloom¹, Tim Bausch¹, Tommy Kan¹, Kyle Douglas¹, Gregory Moreno¹, Harini Pathak¹, Heather Cardoz de la Torre¹, Michelle McKee¹, Janet Bourne¹

¹University of California, Santa Barbara
Poster Session P4, 11:45 AM-1:00 PM

**P4-2**  
Musical Movement Quality and Psychomotor Development in Preschool Children  
Michał Kierzkowski$^1$, Katarzyna Kierzkowska$^1$  
$^1$The Stanislaw Moniuszko Academy of Music in Gdansk

**P4-4**  
MUSIC AND VISUAL IMAGES: A STUDY OF SELECTED PAINTINGS OF BOLAJI OGUWNO.  
Florence E Nweke$^1$, Bolaji Ogunwo$^1$  
$^1$Department of Creative Arts, Faculty of Arts, University of Lagos, Nigeria

**P4-6**  
Music rhythm processing reflected in the autonomic nervous system  
Tian Zhao$^1$  
$^1$University of Washington

**P4-8**  
Singers’ Gaze Fixation While Performing with a Conductor: A Pilot Study  
Steven M Demorest$^1$, Adam White$^1$  
$^1$Northwestern University

**P4-10**  
Music to facilitate sleep: Do musical characteristics matter?  
Renee Timmers$^1$, Tim Metcalfe$^1$, Franziska Goltz$^2$, Maan van de Werken$^3$  
$^1$University of Sheffield, $^2$Radboud University Nijmegen, $^3$BrainTrain2020 Ltd.

**P4-12**  
Specialized high-level processing of speech and music revealed with EEG  
Nathaniel J Zuk$^1$, Emily Teoh$^1$, Edmund Lalor$^2$  
$^1$Trinity College Dublin, $^2$University of Rochester

**P4-14**  
Pop melodies have become more repetitive throughout the Billboard era  
Joshua Albrecht$^1$  
$^1$The University of Mary Hardin-Baylor

**P4-16**  
Aesthetic responses to microtonal intervals  
Meng-Jou Ho$^1$, Rei Konno$^1$, James Tomokane$^1$, Josh McDermott$^2$, Nao Tokui$^1$, Shinya Fujii$^1$, Patrick E Savage$^1$  
$^1$Keio University, $^2$Massachusetts Institute of Technology

**P4-18**  
Music and cooperation: Disentangling causal mechanisms  
Momoka Yamauchi$^1$, Miri Hamaguchi$^1$, Aya Kato$^1$, Yoichi Kitayama$^1$, Shinya Fujii$^1$, Patrick E Savage$^1$  
$^1$Keio University

**P4-20**  
Protest songs’ framing and their effect on empathy  
Naomi Ziv$^1$  
$^1$College of Management - Academic Studies

**P4-22**  
How Electrical Muscle Stimulation Assists in Rapid Drumming Training  
Reo Anzai$^1$, Rei Konno$^1$, Kazuaki Honda$^1$, Patrick E Savage$^1$, Pedro Lopes$^2$, Shinya Fujii$^1$  
$^1$Keio University, $^2$University of Chicago

**P4-24**  
Musical Training Mediates the Relation Between Auditory Working Memory and Preference for Musical Complexity  
Ethan Simon$^1$, David J Baker$^3$, Elizabeth Monzingo$^3$, Emily Elliott$^2$, Dominique T Vuvan$^4$  
$^1$Skidmore College, $^2$Louisiana State University, $^3$Ohio State University, $^4$Skidmore College & International Laboratory for Brain, Music, and Sound Research

**P4-26**  
The Roles of Contrast and Enculturation in the Generation of Musical Narratives  
Lucas Bellaiche$^1$, Elizabeth Margulis$^1$, Devin McAuley$^2$  
$^1$University of Arkansas, $^2$Michigan State University

**P4-28**  
IS PARTICIPATION IN MUSIC FESTIVALS A SELF-EXPANSION OPPORTUNITY?  
IDENTITY, SELF-PERCEPTION, AND THE IMPORTANCE OF MUSIC'S  
FUNCTIONS.  
Rafal Lawendowski$^1$  
$^1$Department of Social Sciences, University of Gdansk
Poster Session P4, 11:45 AM-1:00 PM, continued

P4-30 Effect of prime variability on harmonic priming in rock and classical contexts
Rachel Chang1, Bryn Hughes2, Dominique T Vuvan3
1 Skidmore College, 2 The University of Lethbridge, 3 Skidmore College & International Laboratory for Brain, Music, and Sound Research

P4-32 How do you feel the beats: An EEG study of beat imagination
Tzu-Han Cheng1, John Iversen1
1 University of California, San Diego

P4-34 Case studies suggesting a role for timbral cues and motor imagery in instrument-specific absolute pitch
Lindsey E Reymore1, Niels C Hansen2
1 The Ohio State University, 2 MARCS Institute for Brain, Behaviour, and Development, Western Sydney University

P4-36 Spatial perception in congenital amusia revisited
Jasmin Pfeifer1, Silke Hamann2
1 Heinrich-Heine-University, 2 University of Amsterdam

P4-38 Categorical rhythms shared between songbirds and humans
Tina Roeske1
1 Max Planck Institute for Empirical Aesthetics

Yiqing Ma1, Emily Elliott1, David J Baker1, Connor Davis1, Katherine M Vukovics1
1 Louisiana State University

P4-40 Human Perception of Rhythm Similarity: A Multidimensional Scaling Evaluation
Matthew R Moritz1, Matthew Heard1, Yune S Lee1
1 Ohio State University

Modeling Infants’ Perceptual Narrowing to Musical Rhythms: Neural Oscillation and Hebbian Plasticity
Parker Tichko1
1 University of Connecticut

P4-42 Generalization of Novel Sensorimotor Associations among Pianists and Non-pianists
Chihiro Honda1, Karen Chow1, Emma B Greenspon2, Peter Pfordscher1
1 University at Buffalo, 2 University at Buffalo, SUNY

P4-44 This is how we do it - the influence of musical training on music genre perception & categorization
Peer Herholz1
1 Montréal Neurological Institute, McGill University

P4-46 Hey, You’ve Got to Hide Your Love Away: Private vs Public Musical Preferences
Selena Bordeaux1, Meagan Curtis1
1 Purchase College, SUNY

The Accuracy of the Stereotypes Associated with the Fans of Different Genres of Music
Tiana Pistillo1, Meagan Curtis1
1 Purchase College, SUNY

P4-48 Redefining perfect pitch to be less perfect
Stephen C Van Hedger1, John Veillette2, Shannon Heald2, Howard Nusbaum2
1 Western University, 2 University of Chicago

Comparing Brain Responses to Music and Language Stimuli to Classify Consciousness
Steven L Meister1, Yelena Bodien1, David Zhou2, Brian Edlow1
1 Massachusetts General Hospital, 2 Massachusetts Institute of Technology
Poster Session P4, 11:45 AM-1:00 PM, continued

P4-60 The Origins of Dance: Characterizing infants’ earliest spontaneous dance behavior
Minju Kim1, Adena Schachner1
1University of California, San Diego

Synchronizing to Stimuli that Appear to Change in Tempo: How do Pitch-Induced Temporal Illusions Affect Tapping Behavior?
Toni M Smith1, Ed Large1
1University of Connecticut

P4-64 Individual differences in rhythmic neural entrainment and grammar production
Valentina Persici1, Olivia Boorom2, Reyna Gordon2
1University of Milano - Bicocca, 2Vanderbilt University Medical Center

Examining the effects of tempo on psychophysiological response of adolescents during a learning task
Matthew Moreno1, Earl Woodruff1
1University of Toronto

P4-68 Evidence of a single neural mechanism underlying scale-sensitivity
Sebastian C Waz1, Charles Chubb1
1University of California, Irvine

P4-70 The career choice of singer-songwriter: Internal and external influences
Quincy Beck1, Annabel Cohen2
1Brown University, 2University of Prince Edward Island

Using psycholinguistic inquiry to measure felt emotion in autobiographical memories of musical experiences
Olivia S Yinger1, D Gregory Springer2
1University of Kentucky, 2Florida State University

P4-72 Contributions of absolute and relative pitch to the long-term memory of familiar melodies
Shannon Heald1, Stephen C Van Hedger2, Howard Nusbaum1
1University of Chicago, 2Western University

P4-74 Seashore, Science, and the Measure of a Singer
Annabel Cohen1
1University of Prince Edward Island

P4-76 Evaluating effects of electrical muscle stimulation in time duration reproduction
Rei Konno1, Reo Anzai1, Kazuaki Honda1, Patrick E Savage1, Pedro Lopes2, Shinya Fujii1
1Keio University, 2University of Chicago

Universal constraints on rhythm revealed by large-scale cross-cultural comparisons of rhythm priors
Nori Jacoby1, Rainer Polak2, Jessica Grahn1, Daniel Cameron4, Shinya Fuji5, Patrick E Savage6, Kyung Myun Lee6, Kelly Jakubowski7, Martin Clayton7, Elizabeth Margulis6, Patrick Wong9, Eduardo Undurraga4,0, Ricardo Godoy1,1, Tomas Huanca2,2, Timon Thalwitzer1,3, Esra Mungan1,4, Ece Kaya1,5, Luis Jure6,6, Martin Rocamora1,6, Daniel Goldberg1,7, Andre Holzapfel1,8, Josh McDermott1,9
1Max Planck for Empirical Aesthetics, 2Max Planck Institute for Empirical Aesthetics, 3University of Western Ontario, 4Brain and Mind Institute, University of Western Ontario, 5Keio University, 6Korea Advanced Institute of Science and Technology, 7Durham University, 8University of Arkansas, 9Chinese University of Hong Kong, 10Universidad Católica de Chile, 11Brandeis University, 2CBIDSI Bolivia, 3University of Vienna, 4Bogazici University, Psychology Department, 5Bogazici University, 6Universidad de la República, 7University of Connecticut, 8KTH Royal Institute of Technology in Stockholm, 9Massachusetts Institute of Technology
Casey, Michael A, 29
Cash, Carla, 35
Cella, Carmine-Emanuele, 39
Chan, Jennifer, 40
Chander, Aditya, 40
Chandrashekaran, Nisha, 42
Chang, Andrew, 17, 40
Chang, Rachel, 46
Charignon, Margot, 33
Chau, Tom, 34
Chen, Annabel, 25
Chen, Chuansheng, 24
Chen, Joyce L, 23
Cheng, Tzu-Han, 46
Cheong, Yong Jeon, 16
Cheung, Vincent KM, 19
Chew, Elaine, 39
Cho, Eun, 30
Chon, Song Hui, 32
Chow, Karen, 46
Christensen, Justin, 15
Chubb, Charles, 26, 31, 32, 47
Cirelli, Laura K, 31, 43
Clarke, Danielle, 18
Clayton, Martin, 47
Clingain, Clare, 21
Clément, Sylvain, 27
Cocharro, Diogo, 36
Cohen, Annabel, 47
Cohen, Leonardo G, 23
Colcher, Drew, 37
Colverson, Aaron, 33
Comishen, Kyle, 26, 31
Comstock, Daniel C, 23
Condit-Schultz, Nathaniel, 15
Conway, Christopher, 44
Cooper, Patrick, 21
Copelli, Fran, 14, 35
Cordero, Victor, 39
Cornelius, Nathan, 30
Correa-Ortega, Juan Pablo, 33
Costa-Giomi, Eugenia, 36
Cousineau, Marion, 35
Cramer, Alfred W, 31
Cree, Sarah C, 14
Crespo-Bojorque, Paola, 31, 43
Cronin, Charles, 42
Cuddy, Lola L, 35
Cui, Anja-X, 35
Curtis, Meagan, 17, 46
Céspedes-Guevara, Julian, 17
Câmara, Guilherme S, 23
Dai, Danielle, 44
Dalarossa, Michelle, 35
Damasio, Hanna, 42
Danielsen, Anne, 23
Davidesco, Ido, 19
Davis, Connor, 46
Davis, Stacey, 40
Dean, Roger T, 42
Dean, Tyler, 26
Degé, Franziska, 20, 25
Delisle, Julie, 39
Dellacherie, Delphine, 27
Delval, Arnaud, 27
DeMarie, Darlene, 32
Demorest, Steven M, 45
Demos, Alexander P, 19, 38
Deocampo, Joanne A, 44
Deouell, Leon, 21, 25
Devaney, Johanna, 34
Diaz, Nicole, 27
Dick, Hannah, 30
Dikker, Suzanne, 19
Dobrowohl, Felix, 42
Doll, Christopher, 34
Dong, Qi, 24
Dotov, Dobri, 17
Douglas, Kyle, 44
Douthitt, Christopher, 26
Duane, Ben, 29
Dubinsky, Ella, 14
Duke, Bob, 35
Earhart, Gammon, 24, 34
Edlow, Brian, 46
Egermann, Hauke, 30, 39
Eitan, Zohar, 26, 38
Elliott, Emily, 32, 45, 46
Falco, Richard, 16
Farbood, Morwaread, 21
Fasolo, Mirco, 36
Fausey, Caitlin, 36
Feather, Jenelle, 21
Feitosa-Santana, Claudia, 38
Fenk-Oczlon, Gertraud, 27
Ferreira, Fernanda, 14
Feth, Larry, 15
Fiocco, Alexandra, 14
Fischer, Manda, 39
Fisher, Nina, 37
Flaten, Erica, 30
Fleming, David, 42
Fleurian, Rémi de, 21
Floridou, Georgia, 33
Fogel, Allison R, 29
Forrest, David, 23
Frahm, Jens, 18
Fram, Noah R, 36
<table>
<thead>
<tr>
<th>Name</th>
<th>Pages</th>
<th>Pages</th>
<th>Pages</th>
<th>Pages</th>
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<td>27, 34, 43, 44</td>
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<td>Leo, Vera</td>
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<td>32</td>
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<td>27, 44</td>
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<td>45, 47</td>
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<td>16</td>
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<td>Loui, Psyche</td>
<td>21, 26, 28</td>
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<td>Luck, Geoff</td>
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<td>32, 46</td>
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Mentch, Jefferey, 29
Merrill, Julia, 18
Metcalfe, Tim, 45
Meyer, Lars, 19
Michalareas, Georgios, 19
Miguel, Martin A, 33, 42
Miller, Natalie, 27
Mimura, Masaru, 32, 44
Miralles, Alexandre Celma, 29, 31, 33
Monzingo, Elizabeth, 45
Moore, Kimberly Sena, 27
Moore, Natalie, 27
Müllensiefen, Daniel, 33, 36, 42
Médé, Butovens, 21
Morgan, Emily, 29
Morgenstern, Matthew, 46
Morrison, Steven, 16
Mungan, Esra, 47
Nakajima, Shinichiro, 32, 44
Nakatani, Masashi, 43
Namin, Akbar Siami, 39
Neill, Trammell, 17
Nelken, Israel, 21, 25
Nespoli, Gabriel, 14
Nichols, Bryan, 31
Nicol, Jennifer, 15
Noble, Jason, 23, 39, 41
Noda, Yoshihiro, 32, 44
Nomiyama, Natsumi, 32, 44
Norgaard, Martin, 30, 35, 44
Norman-Haignere, Samuel, 21
Nozaradan, Sylvie, 42
Nusbaum, Howard, 25, 46, 47
Nweke, Florence E, 33, 45
Nymoen, Kristian, 23
Ochi, Ryo, 32, 44
Ogunwo, Bolaji, 45
Oishi, Sho, 42
Oliveira, Bruna De, 38
Olsen, Kirk N, 18
Oaten, Tim, 20
Pagès, Carlota, 19, 33
Pal, Pramod Kumar, 20
Palmer, Caroline, 15, 19, 37, 38
Papadimitriou, Aspa, 36
Park, Se-Woong, 38

Patel, Ani, 24, 29, 34
Pathak, Harini, 44
Pearce, Marcus, 19, 21
Pelletier, Justine, 41
Pelofi, Claire, 21, 35
Percival, Hannah, 20
Peretz, Isabelle, 18, 24, 33
Perez, Priscilla, 28, 34
Persici, Valentina, 47
Pfeifer, Jasmin, 31, 46
Pfeiffer, Rita, 27
Pfordresher, Peter, 16, 18, 34, 37, 46
Pong, Phuong-Nghi T, 24, 43
Philip, Marianna, 20
Phillips, Elizabeth, 33
Phillips, Keith, 29
Phillips, Natalie, 14
Pickering, Martin, 37
Pistillo, Tiana, 46
Podolak, Olivia M, 27
Poeppel, David, 16, 19, 29
Polak, Rainer, 47
Politimou, Nina, 36
Potkin, Joel, 38
Powell, Merrick, 18
Prabhakaran, Vivek, 24
Preciado, Ronny, 16
Prete, David, 40
Proksch, Shannon, 31
Pruitt, Tim, 34
Qi, Xin, 42
Rawson, Kerri, 24, 34
Reed, Alissandra, 34, 37
Regev, Tamar I, 21, 25
Reuter, Christoph, 30
Reymore, Lindsey E, 17, 38, 46
Richard, Nicole, 43
Rigoli, Carson G Miller, 14
Rigoulot, Simon, 44
Riquet, Audrey, 27
Ritaccio, Anthony, 21
Rocamora, Martin, 47
Roden, Ingo, 32, 42
Roeske, Tina, 25, 46
Rogers, Susan, 16
Roman, Adrian S, 15
Roman, Iran R, 15
Rooker, Courtney K, 31
Rosen, David S, 16
Ross, Jessica, 31
Rottman, Josh, 18
Rouse, Andrew, 34
Rowland, Jess, 19
Roy, Adam, 28
Rudenko, Svetlana, 43
Russo, Frank, 14, 24, 34, 35, 43
Saarikallio, Suvi H, 26
Sachs, Matthew, 21
Saitis, Charalampos, 17, 30, 34
Sarkamo, T, 42
Sato, Shoichiro, 29
Sauvé, Sarah A, 30, 42
Savage, Patrick E, 29, 32, 34, 42–45, 47
Schaal, Nora, 28, 36
Schachner, Adena, 18, 47
Schalk, Gerwin, 21
Scheurich, Rebecca, 38
Schlaug, Gottfried, 34
Schlegel, Amanda L, 31, 44
Schlesinger, Joseph, 15, 44
Schmuckler, Mark, 27
Schober, Michael F, 38
Scholler, Eleonore, 19
Schon, Daniele, 21
Schubert, Peter, 15
Schultz, Benjamin, 38, 44
Schutz, Mike, 15, 24, 38, 44
Schwarz, Kate L, 30
Schwarzer, Gudrun, 20, 25
Schwartz, Kate L, 30
Schwalbe, Beatrice, 25
Schwieterskjold, Pia, 23
Scott, Marc, 21
Sears, David, 20, 23, 31, 39
Senn, Olivier, 28
Setzler, Matthew, 19
Shanahan, Daniel, 26, 33, 38
Sharma, Megha, 33
Shea, Nicholas, 26
Shepherd, Lauren M, 43
Sidtis, Diana, 46
Siedenburg, Kai, 30
Siekmann, Lea M, 31
Sierra, Kelly, 17
Sigman, Mariano, 33, 42
Sihvonen, Anu, 42
Silcott, Alejandra, 32
Silverstein, Samantha, 40
Simchy-Gross, Rhamon, 14, 42
Simmons, Amy, 35
Simon, Ethan, 45
Simurra, Ivan Eiji, 31
Sioros, George, 36
Skantharajah, Neerja, 43
Slavik, Lauren, 15
Slevc, Robert, 20, 26, 28
Slezak, Diego Fernandez, 33, 42
Smith, Catherine, 36
Smith, Toni M, 47
Snyder, Joel, 27, 32
Soden, Kit V, 39
Soinila, S, 42
Sonnadarao, Ranil, 17, 19
Souza, Jonathan De, 28
Spidle, Frances, 15
Springer, D Gregory, 31, 44, 47
Spyra, Joanna, 25
Sreetharan, Sharmila, 15, 44
Stambaugh, Laura, 29, 30
Steinhauer, Grant, 29
Sternad, Dagmar, 38
Stewart, Lauren, 36
Suberry, Assaf, 38
Summers, Adam, 27
Sutter, Ellen N, 24
Swarbrick, Dana, 17, 19
Swett, Nicholas B, 43
Szamatulski, Katrin, 28
Tanaka, Shoji, 42
Tarumi, Ryosuke, 32, 44
Taylor, Larissa, 17, 19
Temperley, David, 34, 36
Teng, Xiangbin, 29
Teoh, Emily, 45
Tervaniemi, M, 42
Thalwitzer, Timon, 47
Thaut, Michael, 23, 34, 43
Thompson, Bill, 18
Thompson, Dave, 43
Thompson, Marc, 37
Thompson, Rachel M, 42
Thorat, Etienne, 39, 41
Tichko, Parker, 46
Timmers, Renee, 15, 45
Todd, Christy, 35
Toiviainen, Petri, 37, 38
Tokui, Nao, 45
Tomokane, James, 45
Toro, Juan M, 19, 29, 31, 33, 43
Torre, Heather Cardoz de la, 35, 44
Torres, Miranda, 32
Tottenham, Nim, 32
Trainor, Laurel, 14, 17, 19, 30, 40, 43
Tranchant, Pauline, 19
Traube, Caroline, 39, 41
Trevor, Caitlyn, 15
Troje, Nikolaus F, 35
Tsugawa, Sakiko, 32, 44
Undurraga, Eduardo, 47
Upadhyay, Durgesh K, 31
Upham, Finn, 26, 28
Vallius, Linnea, 26
Vanzella, Patricia Maria, 38
Vargas, Steven, 17
Vatterott, Daniel B, 22
Veillette, John, 46
Venkatasubramanian, Ganesan, 42
Ventorim, Giulia, 38
Verbeten, Jonathan E, 31
Verrudo, Felipe, 41
Vessel, Edward, 16
Voit, Dirk, 18
Vokey, John, 33
Vomberg, Lauren H, 33
Vuoskoski, Jonna K, 21, 37
Vuvan, Dominique T, 19, 26–28, 33, 45, 46

Wahab, Nur Diyanah Abdul, 25
Wald-Fuhrmann, Melanie, 25
Walker, Bruce, 44
Wallmark, Zachary, 39, 41
Wanderley, Marcelo, 19
Wang, Youjia, 43
Warburton, Wayne, 18
Warrenburg, Lindsay, 21, 28, 31, 33, 38
Wasserman, Charles S, 36
Watson, Meredith, 43
Waz, Sebastian C, 26, 47
Wei, Yi, 36, 43
Weinzierl, Stefan, 17
Weiss, Michael, 18, 24
Wen, Olivia Xin, 38
Werken, Maan van de, 45
White, Adam, 45
White, Christopher W, 23, 32
Will, Udo, 16
Williamson, Victoria J, 28, 33
Winters, Michael, 44
Wolfson, David, 30
Wong, Patrick, 14, 47
Wood, Alison, 28
Wood, Emily A, 14, 34
Woodruff, Earl, 20, 35, 47
Woolhouse, Matthew H, 25, 43
Wyne, Sophia, 32
Xin, Rongyu, 43
Yamane, Natasha, 32
Yamauchi, Momoka, 45
Yang, Simin, 39
Yen, Singyi, 44
Yi, Suk Won, 38
Yinger, Olivia S, 47
Yoo, Hyesoo, 33
Yu, Jishing, 35
Yu, Leyao, 40
Zagala, Agnès, 44
Zamm, Anna, 38
Zavoyskiy, Stan, 17
Zayas, Vivian, 38
Zdun-Ryżewska, Agata, 33
Zendel, Benjamin, 24, 42
Zhao, Tian, 45
Zhou, Can, 20
Zhou, David, 46
Ziv, Naomi, 45
Zuk, Nathaniel J, 29, 45