



7th International Conference on Music Perception and Cognition

17-21 July, 2002
Sydney, Australia

Organised by MARCS Auditory Laboratories, University of Western Sydney
Conference Chair, Kate Stevens: kj.stevens@uws.edu.au

Wednesday July 17

10.00-4.30 pm	Registration Webster Building, Room 334, Level 3
4.00-4.30 pm	Technical Meeting – Thursday Session Chairs, Speakers and Assistants Webster Building, Room G17, Ground Floor
5.00 pm	Conference opens – Sir John Clancy Auditorium, University of New South Wales ICMPC7 Fanfare Opening by Richard Letts, Executive Director, Music Council of Australia
5.30-6.30 pm	Keynote Address: Isabelle Peretz, University of Montreal, Canada Brain specialization for music Chair: Gary McPherson Sir John Clancy Auditorium
6.30-6.45 pm	A tribute to Jeffrey Lynne Pressing – A man extraordinaire Jeff Summers, University of Tasmania Tony Gould, Victorian College of the Arts
6.45-8.30 pm	Opening Reception – Sir John Clancy Auditorium Foyer

Thursday July 18

8.30am-4.00 pm Registration, Room 334, Webster Building Level 3

	STREAM A New South Global Webster Level 1	STREAM B Webster Lecture Theatre B Level 2	STREAM C Room 327 Webster Level 3	STREAM D Room G17 Webster Ground	STREAM E Room G18 Webster Ground
	<i>SYMPOSIUM:</i> <i>Creation and perception of a contemporary musical work: 'The Angel of Death' by Roger Reynolds Pt 1</i> <i>Convenor & Chair: Stephen McAdams</i>	<i>SYMPOSIUM:</i> <i>Art meets Science</i> <i>Convenor & Chair: Richard Parncutt</i>	<i>THEMATIC SESSION</i> <i>Music, Meaning, Language</i> <i>Chair: Andreas Lehmann</i>	<i>THEMATIC SESSION</i> <i>Harmony & Tonality I</i> <i>Chair: Kengo Ohgushi</i>	<i>THEMATIC SESSION</i> <i>Timing & Expressive Performance</i> <i>Chair: Bruno Repp</i>
8.30 am	Roger Reynolds, UCSD Compositional strategies in The Angel of Death for piano, chamber orchestra and computer processed sound	Richard Parncutt, Graz & R. Pascal, Wales Middle-out music analysis and its psychological basis	Ian Cross & I. Morley, Cambridge Music and evolution: the nature of the evidence	David Huron, Ohio State A new theory of sensory dissonance: A role for perceived numerosity	Simon Dixon & W. Goebel, Austrian Research Inst for AI Pinpointing the beat: Tapping to expressive performances
9.00 am	Presentation of "The Angel of Death" (Sound recording)	Alexandra Lamont, Keele & N. Dibben, Sheffield Listeners' understandings of similarity relations in music	Bjorn Merker, Royal University College of Music, Stockholm The core principle of music	Joshua Veltman & D. Huron, Ohio State A cognitive approach to the medieval modes	Neil Todd & C. Lee, Manchester Beat finding in the fugues from the Well-Tempered Clavier by J S Bach: Human vs machine performance
9.30 am	Stephen McAdams, CNRS, France, & R. Reynolds, UCSD Problem-solving strategies in the composition of The Angel of Death	Laura-Lee Balkwill, B. Thompson, York & E. Schubert, UNSW Rhetoric revisited: Cues to affective content in music and speech	Aniruddh Patel & J. Daniele, Neurosciences Inst The imprint of linguistic prosody on Western classical music	Sarah Creel & E. Newport, Rochester Tonal profiles of artificial scales: implications for music learning	Tânia Lisboa, A. Williamson, Royal College of Music & M. Zicari, H. Eiholzer, Conservatorio della Svizzera Italiana An alternative to MIDI data: Analysing timing and dynamics of string performances
10.00 am	Sandrine Vieillard, S. McAdams, O. Houix, CNRS, France & R. Reynolds, UCSD Perceptual and cognitive criteria used in the categorization of thematic excerpts from a contemporary musical piece	Roberto Bresin, KTH & N. Nettheim, MARCS UWS Displaying the expressive parameters of music performance	Elizabeth Tolbert, Johns Hopkins, The evolution of music, vocal mimesis and the problem of deceptive communication	Hasan Gürkan Tekman & N. B. Atalay, Middle East Technical, Turkey Chord priming beyond associative networks	
10.30-11.00	Morning tea, Room 334, Webster Level 3 Please move to Leighton Hall, Scientia Building at 10.50 am				
11.00-11.30	Premiere of a new Australian work "The Art of Perception" by Raffaele Marcellino, commissioned for ICMPC7 and performed by members of the Australia Ensemble Leighton Hall, Scientia Building				
11.30-12.30	Keynote Address: Carol Krumhansl, Cornell University, USA Music as Cognition: Mental Maps and Models Chair: Kate Stevens Leighton Hall, Scientia Building				
12.30-2.00	Lunch, Kensington Rooms, SquareHouse				

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	<i>SYMPOSIUM:</i> <i>Creation and perception of a contemporary musical work: 'The Angel of Death' by Roger Reynolds Pt 2</i> <i>Convenor & Chair: Stephen McAdams</i>	<i>SYMPOSIUM:</i> <i>Musical Identities I</i> <i>Convenor: Alexandra Lamont</i> <i>Chair: Jane Davidson</i>	<i>SYMPOSIUM:</i> <i>Expressivity in music performance Pt 1</i> <i>Convenor: Patrik Juslin</i> <i>Chair: Gary McPherson</i>	<i>THEMATIC SESSION</i> <i>Timbre</i> <i>Chair:</i> <i>Yoshitaka Nakajima</i>	<i>THEMATIC SESSION</i> <i>Pitch Perception</i> <i>Chair: Andrea Halpern</i>
2.00 pm	Emanuel Bigand, S. Vieillard, CNRS France, F. Madurell, Paris IV, S. McAdams & B. Poulin, CNRS France Effects of instrumentation on the memorization of musical materials	Raymond MacDonald, Glasgow Caledonian, D. Miell, Open & D. Hargreaves, Surrey Roehampton What are musical identities, and why are they important?	Stephen Davies, Auckland A philosophical perspective on expression in music performance	James Beauchamp, U Illinois & S. Lakatos, Washington State U. New spectro-temporal measures of musical instrument sounds used for a study of timbral similarity of rise-time and centroid-normalised musical sounds	Ranil Sonnadara & L. J. Trainor, McMaster The octave illusion: How is information combined across the ears?
2.30 pm	Emanuel Bigand, D. D'Adamo, CNRS France, F. Madurell, Paris IV, & B. Poulin, CNRS France A preliminary investigation of the perceptual structure of musical materials in The Angel of Death	Alexandra Lamont, Keele Children's participation in and identification with music and self-esteem	Erik Lindström, P. Juslin, Uppsala, R. Bresin, KTH, & A. Williamon, Royal College of Music Students' views on expressivity in music performance: A questionnaire study	Roger Kendall, UCLA Musical timbre beyond a single note (II)	A. Rakowski & Andrzej Miskiewicz, Chopin Academy of Music Pitch discrimination in low-frequency pure tones
3.00 pm	Sandrine Vieillard, E. Bigand, CNRS France, F. Madurell, Paris IV, S. McAdams, CNRS France, & R. Reynolds, UCSD Can listening to excerpts of original versions of contemporary musical materials facilitate recognition of their transformed versions?	Mark Tarrant, Keele, Adolescents' attribution for their own and others' musical behaviour	Petri Laukka, Uppsala, R. Bresin, KTH & E. Lindström, Uppsala The teacher's perspective on expression in music performance: preliminary evidence from music conservatories	Neil McLachlan, RMIT & D. Cabrera, Sydney Calculated pitch sensations for new musical bell designs	Sangyeop Kwak, & R. A. Kendall, UCLA The effect of otoacoustic emissions on the efferent auditory feedback in music cognition
3.30 pm	Stephen McAdams, B. K. Smith, S. Vieillard, E. Bigand, CNRS France, & R. Reynolds, UCSD Real-time perception of a contemporary musical work in a live concert setting	Mark Tarrant, Keele, D. Hargreaves, Surrey Roehampton & A. North, Leicester Music and national identity	Patrik N. Juslin, Uppsala, A. Friberg, & R. Bresin, KTH Computational Modeling of Different Aspects of Expressivity: The GERM Model	Thomas Stainsby, Cambridge, H. J. McDermott, C. M. McKay, & G. M. Clark, Melbourne Musical timbre perception with cochlear implants: investigations using forward masking	C. Torii, S. Kobayashi & Yoshitaka Nakajima, Kyushu Inst Design The effects of frequency modulation on the auditory organization of inharmonic complex tones
4.00 pm	Afternoon tea, Room 334, Webster Level 3 THE FEDERATION BELLS (McLachlan) – Sound installation, Webster Room 331				

	STREAM A New South Global Webster Level 1	STREAM B Webster Lecture Theatre B Level 2	STREAM C Room 327 Webster Level 3	STREAM D Room G17 Webster Ground	STREAM E Room G18 Webster Ground
	<i>SYMPOSIUM: Enhancing musical performance Convenor & Chair: Aaron Williamon</i>	<i>SYMPOSIUM : Musical Identities 2 Convenor: Alexandra Lamont Chair: Raymond MacDonald</i>	<i>SYMPOSIUM: Expressivity in music performance Pt 2 Convenor & Chair: Patrik Juslin</i>	<i>THEMATIC SESSION Ethnomusicology Chair: Bjorn Merker</i>	<i>THEMATIC SESSION Rhythm Perception Chair: Peter Desain</i>
4.30 pm	Aaron Williamon, Royal College of Music Enhancing musical performance: Prospects and limits	Colwyn Trevarthen, Edinburgh Origins of musical identity: evidence from infancy	Richard Ashley, Northwestern Musical expressivity within ensembles	Peter Dunbar-Hall, Sydney Con Developing culturally aware music education through ethnomusicological activities: Pre-service students' reactions to Gamelan experiences	P. Desain & Henkjan Honing, Nijmegen Rhythmic stability as explanation of category size
5.00 pm	John Gruzelier, T. Egner, Imperial College Science, Technology & Medicine, E. Valentine, U London & A. Williamon, Royal College of Music Comparing learned EEG self-regulation and the Alexander technique as a means of enhancing musical performance	A. Ivaldi & Susan O'Neill, Keele The influence of role models on adolescents' involvement and aspirations in music	Anders Friberg, E. Schoonderwaldt, KTH, P. Juslin, Uppsala & R. Bresin, KTH Automatic extraction of expressive cues in music performance for cognitive feedback	Jukka Louhivuori, Jyväskylä Cross-cultural approach in music perception and cognition	Marie Rivenez, A. Gorea, CNRS France, D. Pressnitzer, IRCAM & C. Drake, CNRS France The tolerance window for sequences of musical, environmental and artificial sounds
5.30 pm	David Wasley & A. Taylor, De Montfort U The effect of physical activity and fitness on psycho-physiological responses to a musical performance and laboratory stressor	Karen Burland, Sheffield Influential factors in professional musical development	Roberto Bresin, KTH, Sweden Color feedback in expressive music performance	Kathryn Marsh, Sydney Con Children's song acquisition: An ethnomusicological perspective	Ludger Hofmann-Engl, Keele (presented by Richard Parncutt) Rhythmic similarity: a theoretical and empirical approach
6.00 pm		Jane Davidson, Sheffield An exploration of the solo classical singer's skills	Emery Schubert, UNSW Continuous response methodology applied to expressive performance	Luis Alfonso Estrada-Rodriguez, M. Gomez-Gama, R. Valle-Gomez-Tagle, R. Avila-Corona, Nacional Autonoma de Mexico & D. Romera-Garibay, Inst Nacional de Bellas Artes, Mexico Ear-training perception development in Mexican music schools	Samia Toukhsati & N. S. Rickard, Monash The long-term memory enhancing effects of exposure to rhythmic auditory stimuli in the day-old chick
6.30-6.45	Technical Meeting – Friday Session Chairs, Speakers and Assistants Webster Building, Room G17, Ground Floor				

Friday July 19

8.30 am-12.00 noon Registration, Room 334, Webster Building Level 3

	STREAM A New South Global Webster Level 1	STREAM B Burrows Lecture Theatre	STREAM C Room 327 Webster Level 3	STREAM D Room G17 Webster Ground	STREAM E Room G18 Webster Ground
	<i>THEMATIC SESSION</i> Musical Development 1 Chair: Alexandra Lamont	<i>SYMPOSIUM:</i> Understanding performance practice through music perception Convenor & Chair: Emery Schubert Discussant: Jane Davidson	<i>THEMATIC SESSION</i> Rhythm & Metre Chair: Neil Todd	<i>THEMATIC SESSION</i> Memory for Music Chair: Nicola Dibben	<i>SYMPOSIUM:</i> A cultural approach to music philosophy and performance Convenor & Chair: Yaroslav Senyshyn
8.30 am	Andreas Lehmann, Würzburg, K. A. Ericsson, Florida State & J. Hetzer, Würzburg How different was Mozart's music and educational training: a historical analysis comparing the music development of Mozart to that of his contemporaries	Emery Schubert & Dorothea Fabian, UNSW Dotting your ears: Some implications of the kerning illusion in the study of performance practice	Michael Grossbach, Inst Music Physiology, Hannover & E. Altenmüller, Hannover How do drummers process rhythm and metre? A DC-EEG study	Tobias Overath, W. Auhagen, Humboldt & K-E Behne, Hannover Effects of context and imagery on memory for music	Yaroslav Senyshyn, Simon Fraser U, BC The philosophy and psychology of performance anxiety and its subjective, relational and discursive potential
9.00 am	Alf Gabrielsson & H. Örnkloo, Uppsala Children's decoding and encoding of emotion in singing and speech	John Napier, UNSW How soon is immediately? The delay in accompaniment in North Indian singing	Peter Freeman & L. Lacey, Qld Swing and groove: Contextual rhythmic nuance in live performance	Richard Ashley, R. Hasty & P. Kosower, Northwestern Auditory imagery, mental rehearsal and expressive performance	Susan O'Neill, Keele Finding a narrative for the "object" of study in the social construction of music performance
9.30 am	Erin Hannon & S. P. Johnson, Cornell Infants' categorization of rhythms on the basis of metrical structure	Richard Pulley, UNSW A statistical analysis of tempi in Bach's D Minor Partita	Edward Large, Florida Atlantic & J. London, Carleton College Non-isochronous accent structures and meter perception	Daniel Phillips & R. A. Pipes, College of New Jersey Enhancement of memory for musical detail by coordinated video information	Robert Walker, UNSW Culture is the real driver in music perception
10.00 am		Dorothea Fabian & Emery Schubert, UNSW Is there only one way of being expressive in Musical performance? Lessons from listeners' reactions to performance of J S Bach's music	Joel Snyder, Cornell & E. Large, Florida Atlantic Neurophysiological correlates of meter perception	J. Landre & Craig Speelman, Edith Cowan U, WA Repetition priming of melodies	Myung-Sook Auh, UTS Reasons for liking music: Differences by country and gender among Australian, Korean and American university students
10.30-11.00	Morning tea, Room 334, Webster Level 3 Morning tea and meeting for participants from Asia-Pacific region (including APSCOM -JSMPC, KSMPC & AMPS members), Room 332, Webster Level 3				
11.00-12.00	Keynote Address: Shin-ichiro Iwamiya, Kyushu Institute of Design, Japan Multimodal Communication by Music and Motion Picture Chair: Denis Burnham Burrows Lecture Theatre				
12.00-1.30	BBQ Lunch, Kensington Rooms, Square House				

	STREAM A New South Global Webster Level 1	STREAM B Burrows Lecture Theatre	STREAM C Room 327 Webster Level 3	STREAM D Room G17 Webster Ground	STREAM E Room G18 Webster Ground	STREAM F Room 250 Webster Level 2
	<i>SYMPOSIUM</i> <i>Music cognition and its neurobiological foundations across the lifespan Part 1</i> <i>Convenor & Chair: Sarah Wilson</i>	<i>THEMATIC SESSION</i> <i>Cross-Cultural Studies</i> <i>Chair: Ian Cross</i>	<i>THEMATIC SESSION</i> <i>Tempo Perception & Memory</i> <i>Chair: Peter Keller</i>	<i>THEMATIC SESSION</i> <i>Music & Motivation</i> <i>Chair: Aaron Williamon</i>	<i>THEMATIC SESSION</i> <i>Music & Emotion 1</i> <i>Chair: Alf Gabrielsson</i>	<i>THEMATIC SESSION</i> <i>Composition & Invention:</i> <i>Chair: Stephen Malloch</i>
1.30	Sarah Wilson, Melbourne, G. O'Keefe, Austin & Repatriation Medical Centre & D. C. Reutens, Melbourne Using absolute pitch to examine brain plasticity and cognitive skill development	Laura Bischoff-Renninger, Shepherd College, West Virginia, M. Wilson, Illinois & E. Donchin, Sth Florida The processing of pitch and scale: An ERP study of musicians trained outside of the Western musical system	Dirk Moelants, Ghent Preferred tempo reconsidered	Susan O'Neill, Keele Motivation and children's in-school and out-of-school engagement in instrumental music: A longitudinal analysis of social support mediators	Nicola Dibben & S. Hanson, Sheffield Attributions of emotion to music	Alex Cameron & Jane Davidson, Sheffield Creative practices: investigating the compositional process
2.00	Andrea Halpern, Bucknell & R. J. Zatorre, M. Bouffard, & J. A. Johnson, Montreal Neurological Inst & McGill An fMRI study of timbre perception and imagery	Kengo Ohgushi, Kyoto City U of Arts Comparison of dotted rhythm expression between Japanese and Western pianists	Rasmus Reed, Stavanger University College How precise and stable is our conception of tempo in music?	James Renwick, G. E. McPherson, & J. McCormick, UNSW Motivational influences on children's self-regulated learning and musical performance achievement	Andrew Gregory & A. O'Connor, Manchester Tracking the emotional response to expected or unexpected musical sequences	Emanuel Schmidt, Sydney Con Tension between invention and convention in jazz performance: Some effects on the listener
2.30	Bruce Barber, Z. Khalil & L. Jeremijenko, National Ageing Research Inst, Melb Neural and vascular correlates of music reception in patients with Alzheimer's disease and in healthy older people	Takahiro Aoyagi, UCLA Effects of cognitive schemata in the perception of non-diatonic intervallic structure in Arab music	David Brennan & C. Stevens, MARCS UWS An experimental investigation of preferred simple integer relationships between pitch and tempo	Tânia Lisboa, Royal College of Music Children's practice: A multi-modal approach to teaching and learning	Nikki Rickard, Monash Skin conductance differentiates emotionally powerful music from other arousing and emotional stimuli	James Rutherford, Edinburgh & G. Wiggins City University, London An experiment in the automatic creation of music which has specific emotional content
3.00	Dinesh Nair, E. W. Large, F. Steinberg & J. S. Kelso, Florida Atlantic Perceiving emotion in expressive piano performance: A functional MRI study	Carolyn Drake, CNRS France & J. B. Hani, Paris V Do you hear this music in the same way as me? Intercultural differences in the perception of musical structure	Marek Franek, Ostrava, H. Fabiánová, Charles U Prague & A. Sokolova, Ostrava Factors affecting short-term memorization of tempo	Bradley Merrick, UNSW Student expectations, self-regulation and student composition with computers	Kimiko Ohta, Communications Research Lab Kyoto, K. Arakawa, Kyoto Women's U & H. Isahara, Communications Research Lab Kyoto Expressive index of adjectives for piano performances	Danielle Carey, Sydney Con Musical repertoire choice in empirical studies, 1994-2000
3.30-4.30	Poster Session 1 & Refreshments, Room 334, Webster Level 3 THE FEDERATION BELLS (McLachlan) – Sound installation, Webster Room 331					

	STREAM A New South Global Webster Level 1	STREAM B Burrows Lecture Theatre	STREAM C Room 327 Webster Level 3	STREAM D Room G17 Webster Ground	STREAM E Room G18 Webster Ground
	<i>SYMPOSIUM:</i> <i>Music cognition and its neurobiological foundations across the lifespan Part 2</i> <i>Convenor: Sarah Wilson</i> <i>Chair: Steven Demorest</i>	<i>THEMATIC SESSION</i> <i>Music & Spatial Cognition</i> <i>Chair: Craig Speelman</i>	<i>THEMATIC SESSION</i> <i>Learning & Representation</i> <i>Chair: Carol Krumhansl</i>	<i>THEMATIC SESSION</i> <i>Sensorimotor Synchronization</i> <i>Chair: Justin London</i>	<i>THEMATIC SESSION</i> <i>Music & Emotion 2</i> <i>Chair: Patrik Juslin</i>
4.30	Donald Hodges, Texas at San Antonio Across the bridge: from neuromusical research to music education	Jennifer Leu, National Taitung Teachers College, Taiwan Effects of early music instruction on spatial tasks performance	Carine Rochez, Carolyn Drake, CNRS France & A. Berthoz, Collège de France Mental representation and motor control on music learning	Bruno Repp, Haskins Effects of metrical structure on phase resetting in sensorimotor synchronization	Gunter Kreutz, S. Bongard, J. von Jussis & V. Hodapp, J. W. Goethe U Cardiovascular effects of music listening in musicians and nonmusicians
5.00	Emanuel Bigand, B. Poulin, CNRS France, F. Madurell, Paris IV, & D. D'Adamo, CNRS France Musically untrained listeners: Are they musical experts?	Rudi Crnec, S. J. Wilson, Melbourne & M. Prior, Royal Children's Hospital Hold the music: No evidence for a Mozart effect in school aged children	Wilfried Gruhn, Freiburg, N. Galley, Cologne & C. Kluth, Freiburg Musical expertise – training or talent?	Shelrie Houlton, Florida Atlantic Synchronization with expressive musical performances	Göran Krantz, Steiner College, Sweden Responses to melodic intervals
5.30	Steven M. Demorest, S. J. Morrison, E. H. Aylward, S. C. Cramer & K. R. Maravilla, U of Washington An fMRI study of crosscultural music comprehension	Renaud Brochard, A. Dufour & O. Despres, CNRS France Effect of musical expertise on visuo-spatial abilities: evidence from reaction times and mental imagery	Bengt Edlund, Lund Tonal reduction and interpretation	Peter Keller, Haskins Do metric accents assist off-beat tapping?	Muthuswamy Hariharan, Pondicherry & G. Kuppuswamy, Mysore Emotional perspectives of Indian music in relation to behavioural attitudes
6.00-6.15	Technical Meeting – Saturday Session Chairs, Speakers and Assistants Webster Building, Room G17, Ground Floor				

Saturday July 20

10.00 am-12.00 noon Registration, Room 334, Webster Building Level 3

	STREAM A New South Global Webster Level 1	STREAM B Webster Lecture Theatre B Level 2	STREAM C Room 327 Webster Level 3	STREAM D Room G17 Webster Ground	STREAM E Room G18 Webster Ground
	<i>SYMPOSIUM:</i> <i>Musicality, Communication,</i> <i>Gesture Pt 1</i> <i>Convenor: Stephen Malloch</i> <i>Chair: Kate Stevens</i>	<i>THEMATIC SESSION</i> <i>Computational Models 1</i> <i>Chair: James Beauchamp</i>	<i>THEMATIC SESSION</i> <i>Music Perception</i> <i>Chair: Masashi Yamada</i>	<i>THEMATIC SESSION</i> <i>Personality & Individual</i> <i>Differences</i> <i>Chair: Susan O'Neill</i>	<i>THEMATIC SESSION</i> <i>Harmony & Tonality 2</i> <i>Chair: Roger Kendall</i>
8.30	Stephen Malloch, MARCS UWS Musicality: the art of human gesture	Simon Durrant, Ohio State A modular neural network approach to dynamic music perception	David Howard, York, G. Welch, Inst Education U London, J. Szymanski, York Can listeners tell the difference between boys and girls singing the top line in cathedral music?	Nancy Barry, Oklahoma Practice and personality: Relationships among musicians' practice preferences, gender and Jung-Myers-Briggs personality type	Erik Jansen, Nijmegen Harmonic processing of tonal melodic sequences
9.00	Colwyn Trevarthen, Edinburgh The natural science of musical time, and of gestures of musicality in communication	S. P.-Amnuaisuk, Multimedia U, Malyasia, A. Smail, Edinburgh & Geraint Wiggins, City U A computational model for chorale harmonisation in the style of J S Bach	Shimpei Tsunashima & Y. Nakajima, Kyushu Inst Design Demonstrations of the gap transfer illusion	Felicia Chadwick, Newcastle, Aust Parents' perception of cognitive attributes of gifted young performing musicians	Norman Cook, Kansai The psychoacoustics of harmony: tension is to chords as dissonance is to intervals
9.30	Bjorn Merker, Royal University College of Music, Stockholm Principles of interactive behavioral timing	Tim Horton, Cambridge Some data that falsify spreading- activation accounts of global context effects in tonal music	Helen Gavin, Univ West of England The effects and perception of intrusive episodes of music	Katalin Nagy & C. Szabo, Debrecen, Hungary Individual differences in musical involvement	Bénédicte Poulin, E. Bigand, CNRS France & F. Madurell, Paris IV Diminished chords: Cognitive vs sensory priming
10.00	Alf Gabriellsson, Uppsala Expression, communication, musicality	David Howard, S. Rimell, A. Hunt, R. Kirk & A. Tyrell, York Tactile feedback in the control of a physical modelling musical synthesiser	William Thomson The tonality frame as structural property of melody	Samantha Pickering, Sydney The contrasting self- and context- categorizations of music students in the process of instrument choice for the Higher School Certificate: An amalgamation of methodological approaches	Greg Schiemer, Sydney Con Tempered Dekanies: Chorus effect using microtonal intervals based on just intonation
10.30	Morning Tea, Room 334, Webster Level 3 SERENADE (Cabrera & Wright), CLASSIC REMIX (Schubert) – Sound installations, Webster Room 331				

	STREAM A Room 332 Webster Level 3	STREAM B Webster Lecture Theatre B Level 2	STREAM C Room 327 Webster Level 3	STREAM D Room G17 Webster Ground	STREAM E Room G18 Webster Ground
	<i>SYMPOSIUM: Musicality, Communication, Gesture Pt 2 Convenor: Stephen Malloch Chair: Colwyn Trevarthen</i>	<i>THEMATIC SESSION Pitch Memory Chair: Mayumi Adachi</i>	<i>SYMPOSIUM: What is the role of philosophy in music psychology? Convenor & Chair: Margaret Barrett</i>	<i>THEMATIC SESSION Computational Models 2 Chair: Geraint Wiggins</i>	<i>THEMATIC SESSION Musical Development 2 Chair: Carolyn Drake</i>
11.00	Shirley McKechnie, Victorian College of the Arts Movement as metaphor: The construction of meaning in the choreographic art	Kathrin Hahn, Humboldt Absolute memory for melody: A study with choir singers	Iain Giblin, UNSW Naturalising aesthetics	Hiroshi Yokoyama & Yuzuru Hiraga, U Library & Information Science, Tsukuba Recognition of music structures based on incremental pattern matching	D. G. Moore, East London, Jane Davidson, K. Burland, Sheffield Which childhood factors contribute to adult professional musical involvement?
11.30	<i>Dance Performance:</i> Rachel Jess, Victorian College of the Arts	Hye Jin Lee, Seoul National The various factors influencing string performers' pitch-class perception: Timbre, pitch register, and pitch-classes of open string	Margaret Barrett, Tasmania Popper's black swan: philosophical possibilities for a developmental psychology of music	Andranik Tangian, FernUniversitaet Hagen Evaluating melodies with regard to their polyrhythmic complexity	Fred Seddon, Open The relationship between instrumental experience, adolescent self-perceived competence in computer-based music composition & teacher evaluation of composition
12.00	Catherine Stevens, S. Malloch, R. Haszard Morris, MARCS, UWS & S. McKechnie, VCA Shaped time: A dynamical systems analysis of contemporary dance	Zohar Eitan, Tel Aviv, & Naomi Ziv, Yizre'el Valley College, Israel Perceiving thematic structure: Similarity judgments vs categorization tasks	Robert Walker, UNSW The poet and the peasant: the isolation of music psychology	Petri Toiviainen & T. Eerola, Jyväskylä A computational model of melodic similarity based on multiple representations and self-organising maps	Janet Mills, Royal College of Music & S. O'Neill, Keele Different points of view? Evaluating the school music provision for children aged 10-11 years
12.30	Helen Shoemark, Royal Children's Hospital, Melb & Jacinta Calabro, Monash Medical Centre The application of music in a children's hospital	Olin Parker, Georgia Absolute pitch: encoded long-term memory?	Discussants Peter Slezak, UNSW & Richard Toop, Conservatorium, U Sydney	Tillman Weyde, Osnabrück Integrating segmentation and similarity in melodic analysis	Jay McPherson, Newcastle Musical performance: Holistic assessment using the SOLO taxonomy
1.00-2.30	Lunch, Kensington Rooms, Square House				
2.30-3.30	Poster Session 2, Room 334, Webster Level 3 SERENADE (Cabrera & Wright), CLASSIC REMIX (Schubert) – Sound installations, Webster Room 331				

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	<i>THEMATIC SESSION Melodic Memory Chair: Suk Won Yi</i>	<i>THEMATIC SESSION Music Education & Musicology Chair: Nancy Barry</i>	<i>THEMATIC SESSION Vocal Performance Chair: Jane Davidson</i>	<i>SYMPOSIUM: Children's self- initiated generative music processes: Perspectives on children's musical thinking Convenor & Chair: Margaret Barrett</i>	<i>THEMATIC SESSION Musical Expectancy Chair: Andrew Gregory</i>
3.30	Paul von Hippel, Ohio State Melodic expectation rules as learned heuristics	Eva Brand, Bar-Ilan University Emotional and cognitive components in music teaching	Philip Fine, Buckingham Note-finding strategies in singing: An interview study on Schnittke's Bussvers XII	Sandra Stauffer, Arizona State Revisiting revision in children's composition processes	Eugene Narmour, U. Penn Parametric content, motivic form, and the implication-realization model
4.00	Steven M. Demorest & D. A. Kim, U of Washington The effect of temporal vs. melodic cues on recall of familiar songs	David Rawlings, Melb, N. Ziv, Yizre'el Valley College, Israel & M. Hill, Melb Personality and liking for music excerpts categorized according to mood quality: a cross-cultural study	Lynda Moorcroft, Natl Voice Centre, U Sydney Embracing alternative methodologies: science and imagery in the teaching and performance of singing	Esther Mang, Hong Kong Baptist U, China Vocal play as agent of musical creativity	Bret Aarden, Ohio State Expectancy vs retrospective perception: Reconsidering the effects of schema & continuation on measures of melodic expectancy
4.30	Yoko Oura, Niigata & G. Hatano U of the Air, Chiba Parsing and memorizing melodies of different styles	Edward McDonald, National University of Singapore Through a linguistic glass darkly: A critique of theories of music from a social semiotic perspective	Antonio Salgado, Aveiro, Portugal (Presented by Jane Davidson) New approach to understanding emotional musical meaning in vocal performance	Margaret Barrett, Tasmania Taking note: An exploration of the function of invented notations in children's musical thinking processes (ages 4-5)	Tuomas Eerola, P. Toiviainen, Jyväskylä & C. L. Krumhansl, Cornell Real-time prediction of melodies: Continuous predictability judgements and dynamic models
5.00-5.30	Plenary session – Speech and music, effability and ineffability: A structured debate Joe Wolfe, Jane Davidson, John Napier, Emery Schubert Burrows Lecture Theatre				
5.30-5.45	Technical Meeting – Sunday Session Chairs, Speakers and Assistants Burrows Lecture Theatre				
7.00	Conference Dinner – Skyline Terrace, Sydney Convention Centre, Darling Harbour				

	STREAM A New South Global Webster Level 1	STREAM B Webster Lecture Theatre B Level 2	STREAM C Room 327 Webster Level 3	STREAM D Room G17 Webster Ground	STREAM E Room G18 Webster Ground
	<i>SYMPOSIUM: Creativity across different cultural practices Pt 1 Convenor: Robert Walker</i>		<i>THEMATIC SESSION Neuropsychology Chair: Bruce Barber</i>	<i>THEMATIC SESSION Tonal Structures Chair: Eugene Narmour</i>	<i>THEMATIC SESSION Timing Chair: Richard Ashley</i>
8.30	Robert Walker, UNSW The Western search in music for novelty, sensationalism, and progress, and how these become confused with creativity		Vanessa Lim, Melb, J. L. Bradshaw, Monash, M. E. R. Nicholls, Melb & E. Altenmüller, Germany Deficits in judging time: Musicians with focal dystonia		Hiromi Hashimoto & Masashi Yamada, Osaka U of Arts Temporal fluctuation in equal interval tapping using various muscle groups
9.00	Tadahiro Murao, Aichi U What is creative in Japanese traditional music?		Akira Midorikawa, Chuo & M. Kawamura, Showa Rhythm disturbances in Parkinson's disease	Isabel Martinez, Nacional de la Plata Argentina Prolongation and music attending: A click localization study	Justin London, Carleton College Temporal asymmetries as period markers in isochronous & non- isochronous meters
9.30	John Napier, UNSW A subtle novelty: The valorisation of creativity within North Indian classical music		Hee-Jin Chung, Ewha Womans University, Korea The effects of rhythmic auditory stimulation (RAS) on gait performance of children with cerebral palsy	Favio Shifres & I. C. Martinez, La Plata The acquisition of prolongation as a structural constituent in musical attending	Werner Goebel, Austrian Research Inst for AI, R. Parncutt, Graz The influence of relativity intensity on the perception of onset asynchronies
10.00- 11.00	Keynote Address: Gary McPherson, University of New South Wales, Australia From Child to Musician: Skill Development During the First Three Years of Learning an Instrument Chair: Alf Gabrielsson Burrows Lecture Theatre				
11.00	Morning Tea, Room 334, Webster Level 3				

	STREAM A New South Global Webster Level 1	STREAM B Webster Lecture Theatre B Level 2	STREAM C Room 327 Webster Level 3	STREAM D Room G17 Webster Ground	STREAM E Room G18 Webster Ground
	<i>SYMPOSIUM: Creativity across different cultural practices Pt 2 Convenor: Robert Walker</i>	<i>THEMATIC SESSION Musical Development 3 Chair: Wilfried Gruhn</i>	<i>THEMATIC SESSION Neurophysiology of Rhythm Perception Chair: Thomas Stainsby</i>	<i>THEMATIC SESSION Visual Processes Chair: Denis Burnham</i>	<i>THEMATIC SESSION Multimedia Chair: Emery Schubert</i>
11.30	Myung-Sook Auh, UTS & Sun- hee Chang, Ewha Woman's U, Korea Creativity in performances of Korean Pansori	Mayumi Adachi, Yamanashi, T. Nakata, Toronto & Y. Kotani, Yamanashi Infants encountering music: An exploration of musical affordances	Phil Harris, R. B. Silberstein, G. E. Nield & A. Pipingas, Swinburne U Rhythmic grouping: An EEG investigation	Geoff Luck, Keele, Conductors' gestures: Perception of, and synchronisation with, visual beats	Ian Cross & M. Lavy, Cambridge Effects of music-track and story alignment on the experience of film
12.00	Rosemary Ross Johnston, UTS Creativity: Children's literature as creative art	Wendy Vlismas, S. Malloch & D. Burnham, MARCS UWS Enhancing mother-infant interactions using music and movement	Neil Todd, Manchester On the electrophysiology of groove 1: Beat induction	Tony Souter Manipulating working memory to improve sight reading skills	Masahi Yamada, Osaka University of Arts The effect of music on the performance and impression in a racing video game
12.30		Emily Ap, UNSW Parental socialization in music: A cross-cultural perspective	Renaud Brochard, CNRS France & D. Abecasis, Keele An EEG measure of subjective accents in isochronous sequences	Sam Thompson, Royal College of Music, E. Valentine, U London & A. Williamon, Royal College of Music Error patterns in piano sight reading	Mirjam Schlemmer, Technische Universitat Berlin Affective reactions to music videos in relation to the synchrony between sound and pictures
1.00	Business Meeting – ICMPC8 New South Global Lecture Theatre, Webster Level 1				
1.30-2.30	Lunch and conference close Kensington Rooms, Square House				

Poster Session #1: Friday July 19, 3.30-4.30

Room 334, Webster Level 3

Posters for Session 1 to be put up after 12 noon on Friday July 19 and removed by 9.00 am Saturday July 20.

Bd #	Title	Author	Affiliation
1	Defining systematic musicology through practices in North America	Aoyagi, Takahiro	UCLA
2	Play: Beyond the preschool years-An investigation into the common properties between play and the self-determination theory (Deci & Ryan)	Cheng, Michael	SMPC
3	Musical perception as cognitive activity and its relationship to mathematical activity	Cohen, Dalia	Hebrew University of Jerusalem
4	Metric space as a cognitive-structural model of musical pitch	Collins, Denis Pavlovic, B.	Queensland Griffith
5	Vector graphic waveform modulation for pitched synthesis	Flax, Matthew	New South Wales
6	Implicit memory for rhythm: An effect of pitch height and timbre for repetition priming of musical tone sequence	Goto, Yasuhiro	Hokusei Gakuen University
7	A six component theory of auditory evoked emotion	Huron, David	Ohio State
8	Using neuroimaging to study neural correlates of music over wide spatial and temporal scales	Ioannides, Andreas	Riken Brain Sciences Institute
9	Music teaching self-efficacy: factors and influences on perceptions of teaching confidence and competence in primary music education	Kane, Jan	Macquarie University
10	The musicians' glance: A pilot study comparing eye movement parameters in musicians and non-musicians	Kopiez, Reinhard Galley, N.	Hanover Cologne
11	Does a separate pitch memory system exist?	Lee, Kyung Myun	Seoul National U
12	Developing performance confidence: A holistic training strategies program for managing practice and performance in music	Liertz, Carmel	U of Canberra
13	Perceived tension in music: A computational model	Lindstrom, Erik Friberg, A.	Uppsala KTH
14	The development of tonal hierarchies: A case study of a child's improvisations	Louhivuori, Aino	University of Jyväskylä
15	An experimental investigation of the relationship between flow and creativity	MacDonald, Raymond Byrne, C. Carlton, L.	Glasgow Caledonian Strathclyde Glasgow Caledonian
16	Finger-position determination and tablature generation for novice guitar players	Miura, Masanobu Yanagida, M.	Doshisha Doshisha
17	The free musician: Discourses of identity in accounts of performance	Munro, Gemma	Adelaide
18	Temporal shrinking and metric representation in production of rhythm	Nakai, Yusuke	Nagoya
19	Coloring-in Piano: A piano that allows a performer to concentrate on musical expression	Oshima, Chika Miyagawa, Y. Nishimoto, K.	Japan Advanced Institute of Science and Technology
20	Music education technology	Pan, Kok Chang	University of Malaya
21	Tapping to the beat of auditory and visual rhythmic sequences	Patel, Aniruddh Iversen, J. R. Chen, Y. Repp, B. H.	The Neurosciences Institute The Neurosciences Institute The Neurosciences Institute Haskins Laboratories
22	Expectancy in familiar melodies: an ERP investigation	Schmidt, Bjorn-Helmer Gunter, T. C. Kotz, S. A.	Max Planck Institute Max Planck Institute Max Planck Institute
23	Recognition of isolated instrument tones by conservatory students	Srinivasan, Asha Sullivan, D. Fujinaga, I.	Johns Hopkins Johns Hopkins Johns Hopkins
24	Rhythm, accent, and hierarchy in Renaissance motets	Veltman, Joshua	Ohio State

Poster Session #2: Saturday July 20, 2.30 pm

Room 334, Webster Level 3

Posters for Session 2 to be put up after 12 noon on Saturday July 20 and removed by 9.00 am Sunday July 21.

Bd #	Title	Author	Affiliation
1	Subjective meaning of pitch- and timing-related parameters in music and speech intonations	Almayev, Nickolay	Russian Academy of Science
2	Factors affecting pre-service teachers' ability to recognize creativity in music teaching	Auh, Myung-Sook Power, A.	University of Technology, Sydney University of Western Sydney
3	Perspectives on musical imagery	Bailes, Freya	Sheffield
4	Musical ratios in geometrical spacing of outer hair cells in the cochlea	Bell, Andrew	Australian National University
5	Learning to sing	Callaghan, Jean	Western Sydney
6	So what we goin' to do? Understanding collaborative music technology compositions in formal and non-formal environments	Dillon, Teresa	Open University
7	"Una furtiva lagrima": Might group work help in reducing music performance anxiety?	Frances, Ruth	Melbourne
8	Music learning: from imitation to anticipation	Faller, Wolfgang Gruhn, Wilfried	Freiburg
9	Preference for musical tuning systems: How cognitive anatomy interacts with cultural shaping	Hahn, Kathrin Vitouch, O.	Max Planck Inst for Human Development, Germany Max Planck Inst for Human Development, Germany
10	Musical anomalies: four case studies	Hodges, Donald	Texas, San Antonio
11	The effect of musical interaction on children with reactive attachment disorder	In Ryoung, Song	Ewha Womans University
12	Spectral motion aftereffects and the tritone paradox among Australian listeners	Lacherez, Philippe Broerse, Jack Smith, Glenn A.	Queensland
13	Toddler's musical preferences	Lamont, Alexandra	Keele
14	Statistical structure of expressive piano performances in four musical styles	Large, Edward Fink, P. Houlton, S.	Florida Atlantic Brown Florida Atlantic
15	Accuracy of communication of emotions in speech and music performance	Laukka, Petri Juslin, P.	Uppsala Uppsala
16	The effect of temporal ordering of pitches on key perception	Matsunaga, Rie Abe, J-I	Hokkaido Hokkaido
17	Computer-based composition in the primary school	Mellor, Liz	York St John
18	Signal or music: relation between instruction and psychological assessment	Ogawa, Yoko Yamasaki, T. Kuвано, S.	Tottori University Osaka Shoin Osaka
19	How is the synchronisation of tapping to a visual isochronous pulse affected by an interfering auditory pulse?	Peryer, Guy Sloboda, J. A. Nte, S.	Keele Keele Keele
20	A longitudinal study of the process of acquiring absolute pitch	Sakakibara, Ayako	Ichionkai Music School
21	Music induced mood and prosocial behaviour	Tarrant, Mark North, A. C.	Keele Leicester
22	Use of questioning techniques in tertiary instrumental music lessons	Zhukov, Katie	Sydney Con