Program
23-28 July
Graz Hub
Welcome to Graz! Welcome to ICMPC15/ESCOM10!

Dear colleagues,

*This electronic program has been revised since printing. Changes are in italics.*

Welcome to the first semi-virtual conference on music perception and cognition! We hope you enjoy the event, meet new research colleagues (at all four hubs!), learn a lot about current international research in your field, and get some brilliant ideas for your future research. The aim of this local program booklet is to inform you about the main program events and help you decide what talks to attend during parallel sessions.

The opening and closing events at the Graz hub are as follows.

- Registration on Monday is 12 noon – 6 pm local time. On other days, 8 am to 4 pm.
- The reception in Graz Town Hall is on Monday at 6:30 pm local time.
- The banquet is in the main building of Uni Graz, first floor, Aula, Saturday 7pm. Tickets at registration.

To find the abstract and stream of any presentation, search for the ID number in Moodle. In this program, only first authors are listed (unless the presenter is not the first author). *To understand the session labels (e.g. “T1G” = short talk session 1 in Graz), see global overview program (program page, conference homepage).*

The entire program will run exactly on time, so you can easily change rooms after almost any talk in any session. We ask you to be seated 60 seconds before the start of each talk and to arrive at the conference venue 15 minutes before the morning and afternoon sessions begin. Speakers should be prepared to speak for between 10 and 12 minutes (short talks) and between 15 and 19 minutes (long talks); if there is a technical difficulty, the shorter time will apply (see main conference homepage under guidelines).

Please take advantage of the semi-virtual conference format by moving back and forth between live and virtual sessions. When you give your talk, you will be glad to receive interesting feedback from another hub, so please support the spirit of the conference by giving feedback to presenters in Sydney, La Plata, and Montreal.

*For Twitter, please use #icmcp15, #escom10, #Sydney, #Graz, #LaPlata, #Montreal.*

We congratulate the winners of ESCOM Early Career Researcher Award!

1. Lindsay Reymore, Ohio State University, USA (Graz hub)
2. Nayana Di Giuseppe Germano, UNESP, San Paulo Brazil (Graz hub)
3. Yong Jeon (YJ) Cheong, Ohio State University, USA (Montreal hub)

If you have a question of any kind, we are here to help. Feel free anyone who is wearing a conference T-shirt.

Liebe Grüße und viel Spaß!

Richard Parncutt (conference chair)
Sabrina Sattmann (conference co-organizer)
Nils Meyer-Kahlen and Katharina Pollack (technology)
Annemarie Seither-Preisler (consultant)
Theresa Schallmoser (hospitality)
Magdalena Ramsey (catering)
Sandra Tanzmeister (finances)
Sabrina Turker (posters)
Andrea Schiavio (session chairs)
Hannes Karlbauer (musical timekeeping)
## Tuesday 24 July 2018 Live Program

<table>
<thead>
<tr>
<th>Local Time</th>
<th>UTC</th>
<th>ROOM 1</th>
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<tbody>
<tr>
<td>9:00am</td>
<td>7:00</td>
<td>O1G: Opening Session (Sydney, Graz)</td>
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<td>10:00</td>
<td>8:00</td>
<td><strong>Global break</strong></td>
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</table>
| 10:30      | 8:30| T1G: Music Analysis  
Chair: Kelly Jakubowski  
ID: 384  
Melodic segmentation based on temporal information  
Zuzana Cenkerova |
| 10:50      | 8:50| T2G: Computing  
Chair: Annemarie Seifther-Pfister  
ID: 563  
The importance of song context and song order in automated music playlist generation  
Andreu Vall  
ID: 463  
Computational model of pitch detection, perceptive foundations, and application to Norwegian fiddle music  
Olivier Larillot |
| 11:30      | 9:30| **Global break** |
| 12:00 noon | 10:00| T3G: Ethnomusicology  
Chair: Niels Chr. Hansen  
ID: 750  
The Effect of Temperament Systems on Emotional Induction and Learning  
Firat Altun  
ID: 714  
Testing a Computational Model of Music Emotion: Evidence from a Free Sorting Task  
Steven Morrison, Steven Demorest  
ID: 585  
Aspects of timing in Lithuanian traditional singing  
Rytis Ambrazavičius |
| 12:20 pm   | 10:20| T4G: Emotion and Computing  
Chair: Jochen Steffens  
ID: 472  
Challenges and opportunities of predicting musical emotions with perceptual and automatized features  
Elke B Lange  
ID: 271  
Emotional Outcomes of Personal Music Listening: Experience Sampling with the MuPsych App  
William Matthew Randall  
ID: 496  
Extracting majorness as a perceptual property of music  
Anna Aljanaki |
| 12:40      | 10:40| T5G: Performance  
Chair: Rebecca Schaefer  
ID: 398  
Analysis of Chunk Forming Factors in a Piano Performance Learning System Using Grounded Theory Approach  
Manami Ishigaki  
ID: 575  
An emotional McGurk effect on motion and audio for piano performance: In the case of positive impression piece  
Shoya Yamaguchi  
ID: 508  
The sound of leadership: Effective public speaking draws on ethological signals associated with authority  
Bradley Alan Almond |
| 1:00       | 11:00| Lunch |
| 3:00       | 13:00| O2G: Opening Session (La Plata, Montreal) |
| 3:30       | 13:30| L1G: Movement  
Chair: Jan Stupacher  
ID: 359  
Music-supported motor learning: Behavioral learning and cue dependence  
Rebecca Schaefer  
ID: 626  
The effect of hand shape familiarity on guitarists’ perceptions of sonic congruence: An analysis using Linear Mixed Effects Models  
Keith Richard Phillips |
| 4:00       | 14:00| L2G: Consciousness  
Chair: Andrea Schiavio  
ID: 191 –  
Time-Consciousness as Link between Empirical and Formal Research in Music  
Jessica Dean Wiskus  
ID: 494  
Is it me or the music? An experimental study on the contribution of regulatory strategies and music to stress reduction  
Margarida Baltazar  
ID: 502  
The Effect of Feedback on Singing Accuracy  
Jacob Berglin |
| 4:30       | 14:30| L3G: Feedback and Regulation  
Chair: Jonna Vuoskoski  
ID: 508  
Extracting majorness as a perceptual property of music  
Anna Aljanaki  
ID: 685  
The sound of leadership: Effective public speaking draws on ethological signals associated with authority  
Bradley Alan Almond |
| 5:30       | 15:30| **Global break** |
| 6:00       | 16:00| KMG: Keynote Montreal - Riddles of time: Rhythm and temporal structure in language and music  
Simone Falk |
| 7:00       | 17:00| **Closing Session** |
**T1M: Language**

<table>
<thead>
<tr>
<th>ID</th>
<th>Title</th>
<th>Presenter(s)</th>
<th>Room</th>
<th>Time</th>
<th>UTC</th>
<th>Local Time</th>
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<tbody>
<tr>
<td>481</td>
<td>Readers use duration and intensity variation to signal hierarchical metric structure in child-directed poetic speech</td>
<td>Mara Elizabeth Breen, Ahren B. Fitzroy</td>
<td>A</td>
<td>14:30</td>
<td>4:30</td>
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<tr>
<td>556</td>
<td>Shared Neural Resources of Rhythm and Grammar: An ALE Meta-Analysis</td>
<td>Matthew J. Heard</td>
<td>A</td>
<td>14:50</td>
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<tr>
<td>244</td>
<td>Behavioral studies on the role of melodic contours in linguistic processing in Chinese musicians and non-musicians</td>
<td>Yun Wang</td>
<td>A</td>
<td>15:10</td>
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<td>Local Time</td>
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<td>8:30 am</td>
<td>6:30</td>
<td>L5G: Development</td>
<td>L6G: Everyday Life</td>
<td>L7G: Language</td>
<td>L8G: Memory</td>
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<td></td>
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<td>Chair: Reinhard Kopiez</td>
<td>Chair: José L. Besada</td>
<td>Chair: Joshua Albrecht</td>
<td>Chair: Renee Timmers</td>
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<tr>
<td>9:00</td>
<td>7:00</td>
<td>ID: 790 Musical listening mode predicts talent for learning tonal languages Annemarie Seither-Preisler</td>
<td>ID: 285 Reconceptualising the Functions of Listening in Everyday Life: A Domain-Based Aggregate Thematic Framework and Comparative ESM Study Liam Thomas Maloney</td>
<td>ID: 603 Different processing mechanism of ambiguity in music and language: an empirical approach Yifan Ivan ZOU</td>
<td>ID: 190 How reliable is memory for music? Exploring false memories in music listening Thomas Baker</td>
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<tr>
<td>10:00</td>
<td>8:00</td>
<td>P1Gs: Poster Speed Presentations</td>
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<td>10:30</td>
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<td>P1G: Posters 1 Location: Foyer</td>
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<tr>
<td>11:30</td>
<td>9:30</td>
<td>KGG: Keynote Graz - Moved by music: The role of empathy and social cognition in music-induced emotions Jonna Vuoskoski</td>
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<td>12:30</td>
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</table>
### L2S: Musical Structure

**ID: 409**
- Goodness-of-fit and stability ratings in common and exotic scales
- Gareth Michael Hearne

**ID: 783**
- Real-time continuous Timbre Perception and Production
- Roger T. Dean

**ID: 460**
- The Structure of Chord Progressions Influences Listeners' Enjoyment and Absorptive States in EDM
- Kat Agres

### T6S: Dementia

**ID: 751**
- Musicians with dementia: insights into preserved abilities
- Amee Baird

**ID: 165**
- Personalized Playlists for People with Dementia: The Influence of Mental Health and Musical Features
- Sandra Garrido

**ID: 754**
- The Music, Mind and Movement (MMM) Program for People with Dementia
- Olivia Brancatisano

<table>
<thead>
<tr>
<th>Room</th>
<th>Event</th>
<th>Time (UTC)</th>
<th>Time (Local)</th>
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<tbody>
<tr>
<td>A</td>
<td>L2S: Musical Structure</td>
<td>6:30</td>
<td>8:30 am</td>
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<tr>
<td>B</td>
<td>T6S: Dementia</td>
<td>8:30</td>
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<tr>
<td>4:00 pm</td>
<td>14:00</td>
<td>ID: 723 Musical emotions: The relationship between valence, arousal, salience, and motor responses. Benjamin Schultz</td>
<td>ID: 408 Meaning Beyond Content: Extramusical Associations are Plural but not Arbitrary Jason D. K. Noble</td>
</tr>
<tr>
<td>4:00 pm</td>
<td>14:00</td>
<td>ID: 515 Moved by Music: A Preliminary Exploration of a Powerful Music-Induced Emotion Tanushree Agrawal</td>
<td>ID: 739 How do we listen at today’s experimental and contemporary music? The blind spot in studies on musical perception Riccardo Wanke</td>
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<tr>
<td>5:00 pm</td>
<td>15:00</td>
<td>Global break</td>
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<tr>
<td>5:00 pm</td>
<td>15:00</td>
<td>S9G: Moving in synchrony and social harmony Chair: Joshua Bamford</td>
<td>L13G: Musicians’ Health Chair: Edith Van Dyck</td>
</tr>
<tr>
<td>5:30 pm</td>
<td>15:30</td>
<td>ID: 366 How humans found their groove: Social bonding through music-dance Joshua Bamford</td>
<td>ID: 311 Can high standards really cause anxiety? Examining classical musicians’ perfectionism in relation to their levels of music performance anxiety Emese Hruska</td>
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<tr>
<td>6:00 pm</td>
<td>16:00</td>
<td>ID: 551 Effects of cultural background and musical preference on affective social entrainment with music Jan Stupacher</td>
<td>ID: 238 Musicians’ health education: Programme design and evaluation Raluca Matei</td>
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<tr>
<td>6:30 pm</td>
<td>16:30</td>
<td>ID: 687 United we stand, divided we fall: studying group cohesion and resilience with “rhythm battle” Tommi Himberg</td>
<td>ID: 401 Let’s face the music: Attitudes on the use of hearing protection in early-career musicians Samuel Couth</td>
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<td>7:00 pm</td>
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<td>Time</td>
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<tr>
<td>13:00</td>
<td>Room A</td>
<td>ID: 760 The role of the score in amateur choral practice. The perspective of directors against the perspective of choristers. Camila Beltramone</td>
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<tr>
<td>13:30</td>
<td>Room B</td>
<td>ID: 624 Participatory Sense-Making in Joint Sight-Singing Alejandro Pereira Ghiena</td>
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<td>14:00</td>
<td>Room C</td>
<td>ID: 315 Constructing the conceptual meaning in music: Imaginative dimensions and linguistic descriptions Marcos Nogueira</td>
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<td>14:30</td>
<td>Room D</td>
<td>ID: 163 Neural Systems underlying Music's Affective Impact in Film Fernando Bravo</td>
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<tr>
<td>8:20 am</td>
<td>6:20</td>
<td>P2Gs: Poster Speed Presentations 2</td>
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<tr>
<td>9:00</td>
<td>7:00</td>
<td>T13G: Emotion</td>
<td>T14G: Cognition</td>
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<td>Chair: Niels Christian Hansen</td>
<td>Chair: Andrea Schiavio</td>
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<tr>
<td></td>
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<td>ID: 298 Use of music for experiencing strong sensations is modulated by intelligence and musicianship</td>
<td>ID: 453 Sharing and Enacting Cognitive Metaphors in Musical Distributed Contexts: A Case Study from IRCAM</td>
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<tr>
<td></td>
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<td>Leonardo Bonetti</td>
<td>José L. Besada</td>
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<tr>
<td>9:20</td>
<td>7:20</td>
<td>ID: 349 Musical awe: appraisal models and complex emotional experiences</td>
<td>ID: 444 Inhibitory Control in Transposing Musicians, Non-Transposing Musicians, and Non-Musicians</td>
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<td>Landon Shaffer-Liggett Peck</td>
<td>Alvaro M. Chang-Arána</td>
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<td>Chloe Lara Stacey MacGregor</td>
<td>Lisa Thorpe</td>
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<td>10:00</td>
<td>8:00</td>
<td>T26G: Education</td>
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<td>Chair: Elena Alessandri</td>
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<td>ID: 357 When the Fixed Do Tends to Move: The Ambiguity of the Solfege Syllabary</td>
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<td>Sanja Kiš Züvela</td>
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<td>Suvi Helinä Saarikallio</td>
<td>JUAN LOAIZA</td>
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<tr>
<td>10:40</td>
<td>8:40</td>
<td>ID: 793 The role of empathy in musical chills</td>
<td>ID: 140 Music as collective memory</td>
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<td></td>
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<td>Sabrina Sattmann</td>
<td>Hasan Gürkan Tekman</td>
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<tr>
<td>11:00</td>
<td>9:00</td>
<td>P2G: Posters 2</td>
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<tr>
<td>12:00</td>
<td>10:00</td>
<td>KSG: Keynote Sydney - The neuroscience of musical entrainment: insights from EEG frequency-tagging</td>
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<td>Sylvie Nozaradan</td>
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<td>13:00</td>
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## Thursday 26 July 2018 Virtual Program

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<tr>
<th>ROOM A</th>
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<tr>
<td>T7S: Health</td>
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<tr>
<td>ID: 127</td>
<td>Listening to music to cope with everyday stressors</td>
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<tr>
<td>Amanda E Krause</td>
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| T5S: Cognition | | | | | |
| ID: 36 | COMPARATIVE ANALYSIS OF GENRE-BASED MUSICAL INTERVENTIONS’ IMPACT ON SLEEP QUALITY IN YOUTH POPULATIONS | | | | |
| Milap Rane | | | | | |

| ID: 395 | A novel model of nonlinear auditory distortions relevant to music perception | | | | |
| Andrew J. Milne | | | | | |

| ID: 322 | Music Reading Expertise Facilitates English but not Chinese sentence reading: Evidence from Eye Movement Behavior | | | | |
| Sara T. K. Li | | | | | |

| ID: 755 | Intelligibility of Death Metal lyrics: Effects of genre-specific musical knowledge and music training | | | | |
| Kirk N. Olsen | | | | | |

| ID: 156 | Imaginative and creative thought processes of seven-year-old beginner cello players. | | | | |
| Stephanie Ryan MacArthur | | | | | |

| ID: 255 | Content, Delivery, and Perception: Investigating the Voice Teacher’s Approach in Australia | | | | |
| Heather Fletcher | | | | |
### Live Program

**Friday 27 July 2018**

<table>
<thead>
<tr>
<th>Local Time</th>
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<th>ROOM 1</th>
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<tr>
<td>7:50 am</td>
<td>5:50</td>
<td>P3Gs: Speed Poster Presentations 3</td>
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</table>
| 8:30       | 6:30| T9G: Aesthetics  
Chair: László Stachó | T10G: Emotion  
Chair: Juan Loaiza | T3G: Performance  
Chair: Tommi Himberg | T12G: Musical Imagery  
Chair: Nicola Pentrilli |
| ID: 787    |     | Absorption and Self-monitoring as Experiential Predictors for the Aesthetic Appreciation of Music: A Correlational Study  
Thijs Vroogh | ID: 512  
Studying children’s interaction with sounds: Behavioral and EEG results from a consonance vs dissonance perception study  
Nicola Di Stefano | ID: 149  
The role of autonomy support from teachers and young children’s self-regulation in music education: Introducing and validating an observational instrument  
Antonia Zachariou | ID: 260  
Using Involuntary Musical Imagery to Investigate Spontaneous Cognitions Across the Lifespan  
Georgia, A. Fandou |
| 8:50       | 7:50| ID: 309  
Consider the Source: The Effects of Source Bias on Professional Assessment of Music Quality and Worth  
Manuel Anglada-Tort | ID: 622  
The First-Person Experience of Aesthetic Empathy Emerging during Piano Playing: A Microphenomenological Approach  
Jin Hyun Kim | ID: 155  
The audience as performer: examining the effect of new music written for audience participation  
John Anthony Slobooda | ID: 483  
An experimental investigation of the impact of emotional engagement with music on the experience of musical imagery  
Freya Bailes |
| 9:10       | 8:10| ID: 446  
Aesthetic experience and musical pleasure in contemporary classical music – an interview study  
Iris Mencke | ID: 426  
The role of audio and visual information in emotion during joint improvisation drum performance  
Takaaki Sakine, Hiroko Terasawa | ID: 673  
Does level of expression and clarity of structure in performance influence perception of elapsed duration?  
Michelle Philips | ID: 552  
Ear to Mind’s Eye: Imagery Routes in Piano Music Listening  
Graziana Precice |
| 9:30       | 8:30| P3G: Posters 3  
Location: Foyer |        |        |        |
| 10:30      | 9:30| S8G: Music listening, music preference, emotion and everyday life: exploring the effects of engaging with music  
Chair: Alexandra Lamont | L15G: Musical Skill  
Chair: Massimo Lumaca | L16G: Neuroscience  
Chair: Renee Timmers | S3G: Music, emotion, and visual imagery  
Chair: Mats Küssner |
| ID: 375    |     | "I Want It All": The Positive Associations of Enjoying a Wide Range of Music  
Steven Caldwell Brown, Amanda Elizabeth Krause | ID: 289  
Controlled disengagement during a music learning task  
Lauren Victoria Hadley | ID: 436  
Application of nonlinear signal processing technique to analyze the brain correlates of happy and sad music conditions during listening to raga elaboration phases of Indian classical music  
Sushrutha Mahabaleswara Bharadwaj | ID: 235  
Moving images before the mind’s eye: how visual mental imagery affects emotional responses to music  
Mats Küssner |
| 11:00      | 10:00| ID: 677  
Cultural factors in the constitution of emotions in meaningful music listening experiences  
Suvi Saarikallio | ID: 405  
Mental Memory of Tonal and Non-Tonal Music: A Mixed-Methods Study with Pianists  
Nina Johanna Loimusalo | ID: 295  
MMN amplitude correlates with temporal and inferior-frontal cortex in musicians  
Leonardo Bonetti | ID: 778  
Visual Imagery, Metaphors, and Emotions Evoked by the Sound of Classical Music: Characterization, Classification, and Measurement  
Simon Schearlaeken |
| 11:30      | 10:30| ID: 564  
How do different people talk about music?  
An exploration of the Desert Island Discs archive by occupation type  
Alexandra Lamont | ID: 638  
A new test of rhythm memory in children and adults: Age, musical sophistication and Kolmogorov complexity predict individual success  
Daniel Müllensiefen | ID: 411  
Expertise-dependent sensitivity to mistuning and melody transposition: MEG study with melodic multi-feature MMN paradigm  
Marina Kluchko | ID: 377  
Sad Music, Empathy, and Visual Mental Imagery: An fMRI Study  
Lilia Taruffi |
| 12:00 noon | 11:00| ID: 473  
Music-Evoked Episodic Autobiographical Memories in Depressed Individuals  
Laura Stavroula Sakka | ID: 340  
A Cognitive Model of Sight-reading as the Ear-Eye-Hand Collaborative Processes  
Yeoesun Lim | ID: 467  
Effects of meter on brainstem and cortical encoding of sound  
Kyuung Myun Lee | ID: 443  
The Timing of Musically Elicited Emotions and Visual Imagery Responses  
Robina Annix Day |
### T3S: Rhythm and Performance

**ID: 356**  
Misaligning the tonal and metric hierarchies in normal melodies decreases goodness and beat clarity  
Jon Prince

**ID: 392**  
Visual cues in musical synchronisation: The influence of a virtual conductor and movements of a co-performer  
Ian Colley

**ID: 784**  
Evaluating Individual Differences in Musical Performance: A Study of Stylistic Approach to Tempo Fluctuation in the Music of Chopin and Liszt by Contemporary Pianists  
Danny Zhou

### T1S: Absolute Pitch

**ID: 785**  
The tip of the iceberg: redefining absolute pitch through the lens of synaesthesia  
Solange Glasser

**ID: 786**  
Defining the phenotype of absolute pitch  
Jane Elizabeth Bairnsfather

**ID: 143**  
Constructing, delivering, and perceiving emotion in Passion, Lament, Glory, a staged pasticcio oratorio  
Jane W Davidson

**ID: 313**  
The investigation of practice and supportive activities in advanced classical singers  
Hannah F Dahlenburg

<table>
<thead>
<tr>
<th>Time</th>
<th>Room</th>
<th>Speaker(s)</th>
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</table>
| 6:10 am UTC | A | T3S: Rhythm and Performance  
ID: 356  
Jon Prince |
| 6:30 am UTC | B | T1S: Absolute Pitch  
ID: 785  
Solange Glasser |
| 6:50 am UTC | C | T1S: Absolute Pitch  
ID: 786  
Jane Elizabeth Bairnsfather |
| 7:10 am UTC | D | Constructing, delivering, and perceiving emotion in Passion, Lament, Glory, a staged pasticcio oratorio  
ID: 143  
Jane W Davidson |
| 7:30 am UTC | A | The investigation of practice and supportive activities in advanced classical singers  
ID: 313  
Hannah F Dahlenburg |
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<tr>
<td>3:00pm</td>
<td>13:00</td>
<td><strong>S1G: The mind of the improviser: Brain, body, culture, instruments</strong></td>
<td><strong>S2G: Music perception, hearing impairment, and hearing aids</strong></td>
<td><strong>L18G: Performance</strong></td>
<td><strong>L19G: Pitch</strong></td>
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<tr>
<td></td>
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<td>Chair: Andrew Goldman</td>
<td>Chair: Kai Siedenburg</td>
<td>Chair: Olivier Lartifot</td>
<td>Chair: Anders Friberg</td>
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<td>3:30</td>
<td>13:30</td>
<td>Improvisation experience predicts how musicians categorize musical structures</td>
<td>Outcomes of an online survey examining challenges and strategies for music listening with hearing aids</td>
<td>What musical features influence perception of section boundaries in contemporary music? A live audience study with a bespoke data capture app.</td>
<td>Tonal space, perceived: Associations of tonal stability and visual space</td>
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<td>ID: 430</td>
<td>ID: 319</td>
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<td>Descriptions of improvisational thinking by expert musicians trained in different cultural traditions</td>
<td>Performance of listeners with and without hearing aids on the Adaptive Music Perception test</td>
<td>The communication of timbral intentions between pianists and listeners and its dependence on audio-visual listening conditions</td>
<td>Dissociating sensory and cognitive theories of harmony perception through computational modeling</td>
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<td>Martin Norgaard,</td>
<td>Martin Kirchberger, Frank A. Russo</td>
<td>Shen Li</td>
<td>Peter M. C. Harrison</td>
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<td>ID: 224</td>
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<td>5:00</td>
<td>15:00</td>
<td>On the influence of instrument specifics and cognitive load on walking bass improvisation</td>
<td>Musical scene analysis of normal and hearing-impaired listeners: Instrument identification with concurrent context tones</td>
<td>Evaluating Music Performance: Processes and Criteria</td>
<td>The Perceptual Similarity of Tone Clusters: An Experimental Approach to the Listening of Avant-Garde Music</td>
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<td>Kai Siedenburg</td>
<td>Kai Siedenburg</td>
<td>Nicole Sandmeier</td>
<td>Arvid Ong</td>
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</tbody>
</table>

**KPG: Keynote La Plata - Variability, complexity and gender in musical cultures:**

Insights from experiments with epistemological waste

Luiz Naveda
## L7M: Neuroscience

**ID: 580**  
Resting-state functional connectivity to motor cortex shows top-down modulation in music-supported rehabilitation for upper-extremity in chronic stroke  
Takahiro Fujikawa

**ID: 712**  
Musicking as Emergent Ecological Behavior: Linking Cognition, Culture and Neuroscience  
Michael David Golden

## L8M: Psychoacoustics

**ID: 705**  
The Music-In-Noise Task: a tool for dissecting complex auditory perception  
Emily B.J. Coffey, Isabelle Arseneau-Bruneau

**ID: 566**  
Perceiving Musical Intervals: a test case for categorical perception  
Michal Goldstein

## W1P: Workshop - Possible innovations in concert formats of classical music

**Sergio Gustavo Siminovich**

- **13:30 - 14:00**  
- **3:30 pm - 4:00**

## M1G: ESCOM General Assembly (Room 0)

Escom members please attend!

- **16:00 - 17:00**  
  - **6:00 - 7:00**
<table>
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<tbody>
<tr>
<td><strong>9:00am</strong></td>
<td>7:00</td>
<td><strong>T15G: Health</strong>&lt;br&gt;Chair: Annemarie Seither-Priester</td>
<td><strong>T16G: Improvisation</strong>&lt;br&gt;Chair: John Siebodd</td>
<td><strong>T17G: Perception</strong>&lt;br&gt;Chair: Jonna Vuoskoski</td>
<td><strong>T18G: Choral singing</strong>&lt;br&gt;Chair: Birgitta Burger</td>
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<tr>
<td>7:00</td>
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<td>ID: 740 Health behaviours, personality and flow in South African undergraduate music students&lt;br&gt;Clorinda Rosanna Panbianco</td>
<td>ID: 376 Visual Signals between Improvisers Indicate Attention rather than Intentions&lt;br&gt;Laura Bishop</td>
<td>ID: 145 An information theoretic characterisation of neural predictive coding in rhythm perception&lt;br&gt;Massimo Lumaca</td>
<td>ID: 381 The magic touch? The effect of physical contact on interpersonal physiological coupling during singing.&lt;br&gt;Diana Osmie</td>
</tr>
<tr>
<td><strong>9:20</strong></td>
<td>7:20</td>
<td>ID: 229 How do musicians spend their leisure time? A thematic analysis&lt;br&gt;Nellinne Ranaweera</td>
<td>ID: 632 Free collective improvisation and transindividuation&lt;br&gt;Julien Laroche</td>
<td>ID: 397 Relationships between musical imagery and musical listening in everyday life: An experience sampling study.&lt;br&gt;Ioanna Filippid</td>
<td>ID: 777 Synchronization in singing ensembles: Do performed asynchronies bear a relationship to the synchrony that listeners with a variety of levels of musical experience can perceive?&lt;br&gt;Sara D'Amario</td>
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<tr>
<td><strong>9:40</strong></td>
<td>7:40</td>
<td>ID: 396 Musical training could compensate for the detrimental effects of noise exposure on speech-in-noise processing abilities&lt;br&gt;Samuel Couth</td>
<td>ID: 767 Does the Primary Motor Cortex Contribute to Musical Creativity? A tDCS Study&lt;br&gt;Aydin Aric</td>
<td>ID: 424 Hardware Amplifier Sounds vs. Simulation by the Kemper Profiling Amp: Discernibility of Sound Sources&lt;br&gt;Nina Duvel</td>
<td>ID: 383 How do conductors shape the way choirs sing in rehearsals? The role of co-construction behaviours and interruptive feedback?&lt;br&gt;Kathryn Emerson</td>
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<tr>
<td><strong>10:00</strong></td>
<td>8:00</td>
<td><strong>Global break</strong></td>
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<tr>
<td><strong>10:30</strong></td>
<td>8:30</td>
<td><strong>T21G: Therapy and Preference</strong>&lt;br&gt;Chair: Joshua Albrecht</td>
<td><strong>T22G: Rhythm</strong>&lt;br&gt;Chair: Jan Skupacher</td>
<td><strong>T23G: Education</strong>&lt;br&gt;Chair: Dawn Carole Rose</td>
<td><strong>T24G: Musical Skill</strong>&lt;br&gt;Chair: László Stachó</td>
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<td><strong>10:50</strong></td>
<td>8:50</td>
<td>ID: 771 Musically induced archetypal imagery in Guided Imagery and Music therapy (GIM)&lt;br&gt;Helena Dukic</td>
<td>ID: 133 Style preference and familiarity affect the groove experience of individuals listening to Western popular music drum patterns&lt;br&gt;Oliver Senn</td>
<td>ID: 299 Patterns of Social Distinction in Music: A Cross-Cultural Study&lt;br&gt;Erik Huovinen</td>
<td>ID: 676 Explaining Objective and Subjective Aspects of Musical Sophistication: Insights from General Fluid Intelligence and Working Memory&lt;br&gt;David John Baker</td>
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<tr>
<td><strong>11:10</strong></td>
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<td>ID: 432 Effects of externalized preferred music on the brain’s name-discrimination response&lt;br&gt;Lizette Heine</td>
<td>ID: 388 The Effect of Tempo on Non-Isochronous Subdivisions in Performed Samba Groove&lt;br&gt;Mari Romanhem Haugen</td>
<td>ID: 233 It's time for a break - reasons for not listening to mobile music&lt;br&gt;Eva Schurig</td>
<td>ID: 582 Sight reading strategies and personality dimensions&lt;br&gt;Blanka Bogunovic</td>
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<tr>
<td><strong>11:30</strong></td>
<td>9:30</td>
<td>ID: 278 &quot;For The Times They Are A-Changin&quot;: Lifespan Developments in Preferred Musical Performance Tempo&lt;br&gt;Neia Chr.-Hansen</td>
<td>ID: 361 Categorizing western popular music drum patterns&lt;br&gt;Lorenz Kilchenmann</td>
<td>ID: 118 Music Performance Analyses Of In-Car Music Engagement During Simulated Driving&lt;br&gt;Warren Brodsly</td>
<td>ID: 457 The relationships of theory of intelligence and musicality with concurrent musical activities and training, academic and social self-concept as well as non-verbal intelligence and overall academic performance&lt;br&gt;Miriam Eisinger</td>
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<tr>
<td><strong>11:50</strong></td>
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<td>ID: 365 The times they are a-changin': Lifespan Developments in Preferred Musical Performance Tempo&lt;br&gt;Neia Chr.-Hansen</td>
<td>ID: 125 What Infants Hear On TV: A Soundscape Analysis Of Infant-Directed Broadcasts&lt;br&gt;Idit Sulkin</td>
<td>ID: 781 The neurobiology of language learning ability and musicality&lt;br&gt;Sabrina Turker</td>
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<td><strong>12:10</strong></td>
<td>10:10</td>
<td>ID: 270 Music in the body: How does music listening influence the reality of pain? A scoping review.&lt;br&gt;Claire Anne Howlin</td>
<td>ID: 179 Testing a model of rhythmic synchronisation&lt;br&gt;Florian Hoesl</td>
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<td><strong>-12:30</strong></td>
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<td>ID: 125 What Infants Hear On TV: A Soundscape Analysis Of Infant-Directed Broadcasts&lt;br&gt;Idit Sulkin</td>
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*Note: The schedule includes sessions on various topics such as music in the body, how music listening influences pain, the reality of pain, and the effect of music on anxiety and stress.*
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**T6P: Performance**

**ID: 598**
Something to tell: musical work interpretations of the performer as narrator
Matías Germán Tanco

**ID: 509**
Expressive timing in choir: An interactive study between choristers and conductor
Manuel Alejandro Ordás

**ID: 292**
Consonant length as expressive resource in sung Spanish
Mariano Nicolás Guzmán

**E1G: Evaluation**

**Location: Room 0**

Discussion of semi-virtual conference format
<table>
<thead>
<tr>
<th>Local Time</th>
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<tr>
<td>3:00pm</td>
<td>13:00</td>
<td><strong>L20G: Sociology</strong>&lt;br&gt;Chair: Juan Loaiza&lt;br&gt;ID: 273&lt;br&gt;&quot;A little respect&quot;? The influence of background music on the acceptance of gay men in TV advertising&lt;br&gt;Ann-Kristin Herget</td>
<td><strong>L21G: Synchrony</strong>&lt;br&gt;Chair: Julien Laroche&lt;br&gt;ID: 421&lt;br&gt;Non-synchronised coordinated movement in drumming and its prosocial consequences&lt;br&gt;Makiko Sadakata</td>
<td><strong>L22G: Vision</strong>&lt;br&gt;Chair: Laura Bishop&lt;br&gt;ID: 492&lt;br&gt;The pupil entrains to prominent periodicities in music&lt;br&gt;Lauren Fink</td>
<td><strong>L17G: Pitch</strong>&lt;br&gt;Chair: Daniel Müllensiefen&lt;br&gt;ID: 435&lt;br&gt;Vocal similarity predicts the relative attraction of musical chords&lt;br&gt;Daniel Bowling</td>
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<td>3:30pm</td>
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<td><strong>ID: 194</strong>&lt;br&gt;Comparing the effects of music and images on implicit cultural attitudes&lt;br&gt;Jonna K. Vuoskoski</td>
<td><strong>ID: 448</strong>&lt;br&gt;Sensorimotor synchronisation for finger tapping, toe tapping and marching to musical compared with metronome stimuli in people with and without Parkinson’s&lt;br&gt;Dawn Carole Rose</td>
<td><strong>ID: 183</strong>&lt;br&gt;Music-colour Synaesthesia: A Review&lt;br&gt;Caroline Curwen</td>
<td><strong>ID: 226</strong>&lt;br&gt;Harmonically presented Western and Arab intervals are categorized differently by Western and Arab listeners&lt;br&gt;Roni Granot</td>
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<td>4:00pm</td>
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<td><strong>ID: 425</strong>&lt;br&gt;Reasons behind disliking music - effects of rationales on the degree to which musical styles and artists are disliked&lt;br&gt;Taren Ackermann</td>
<td><strong>ID: 480</strong>&lt;br&gt;Synchronization accuracy in individual vs. joint swaying to music&lt;br&gt;Birgitta Burger</td>
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<td>5:00pm</td>
<td>15:00</td>
<td><strong>D3G: Demonstration - Performers' attentional processes and strategies:</strong> Theory and pedagogy&lt;br&gt;László Pál Stachó</td>
<td><strong>D4G: Demonstration - A Proficiency estimation system for violin performance</strong>&lt;br&gt;Madoka Okemoto</td>
<td><strong>W3G: Workshop - A health literacy programme for musicians</strong>&lt;br&gt;Raluca Matei</td>
<td><strong>T27G: Education</strong>&lt;br&gt;Chair: Ioanna Filippidi&lt;br&gt;ID: 394&lt;br&gt;Music student’s ideas about mental practice&lt;br&gt;Stella Kaczmarek&lt;br&gt;ID: 597&lt;br&gt;Music Learning Spaces&lt;br&gt;Elena Alessandri&lt;br&gt;ID: 232&lt;br&gt;The association between music lessons and academic achievement in 10-to 12-year-old children: The mediating role of academic self-concept and personality&lt;br&gt;Franziska Degé</td>
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<td>6:00pm</td>
<td>16:00</td>
<td><strong>C2G: Closing Session</strong>&lt;br&gt;(Graz, La Plata, Montreal)</td>
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## Saturday 28 July 2018 Virtual Program

### ROOM A

**L13M: Movement**

- **ID: 663**
  - Shared eye movements made in response to choreographic dance
  - Taylor Lindsay, Matthew Harold Woolhouse

- **ID: 518**
  - Neurophysiological effects of dance technologies on the development of Parkinson's disease
  - Jotthi Bansal

- **ID: 344**
  - The effect of syncopation on tapping performance and neural entrainment of the motor system
  - Gabriel A Nespoli

### ROOM B

**L13M: Movement**

- **ID: 594**
  - Collective listening: groove, tempo, and visual coupling among audience members affects physical engagement with the music
  - Dobromir Dolov

- **ID: 331**
  - Coupled sway, coupled hearts: The role of body sway and groovy music in romantic attraction
  - Haley E. Kragness

### ROOM C

**L4S: Long Talks 4 – Preference**

- **ID: 770**
  - The new U: Music preference is an inverted U as a function of exposure by reinventing the Ebbinghaus memory retention curve
  - Anthony Chmiel

- **ID: 331**
  - Blurring the lines on melodic similarity: Copyright decisions are influenced by familiarity and liking for songs
  - Miriam Rainsford

### ROOM D

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<th>Event Description</th>
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<td>3:30</td>
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<tr>
<td>L13M: Movement</td>
<td>14:00</td>
<td>4:00</td>
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<tr>
<td>L4S: Long Talks 4 – Preference</td>
<td>15:00</td>
<td>5:00</td>
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<tr>
<td>L4S: Long Talks 4 – Preference</td>
<td>15:30</td>
<td>5:30</td>
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Poster sessions

P1G: Posters 1
Wednesday 25 July

ID: 137
Blindside By Music: A Driving Simulator Study Employing Eye Tracking With Music Background
Dana Oliver, Warren Brodsky

ID: 144
The Influx of Different Language Rhythms and Cultures into Musical Rhythms because of the Occupation by Other Countries
Tomomi Hida

ID: 152
Towards the physical correlates of musical timbre(s)
Siddig Saleh

ID: 174
Decoding the sound of ‘hardness’ and ‘darkness’ as perceptual dimensions of music
Isabella Ceizdk-Eysenberg

ID: 176
Lexical decision task in music for words differentiated on affective dimensions
Maria Emilia Chełkowska-Zacharewicz

ID: 201
Music listening and visual interpretations: Music as soundtrack provoking listeners’ imaginary film
Ulrika Varankaite

ID: 234
Psychometric Features to Assess Absolute Pitch: Looking for Construct Validity Evidence Regarding Isolated Pitch Tasks in Undergraduate Brazilian Music Students
Nayana Di Giuseppe Germano

ID: 245
Cubie Cubes: Embedding and Image Schemas in Neo-Riemannian Analysis
Hannah Elaine Pol

ID: 251
Positioning Learning Support System for Violin Beginners using Multimodal Information
Yoshinari Takegawa

ID: 253
Aesthetic preferences and perceptual discrimination of microrhythmic variations in music: A comparative study across three cultures
Kelly Jakubowski

ID: 263
Analyzing the Effects of Music Videos on Listening Experiences
Johanna Nancy Wilson

ID: 264
Visualising Sound: A Cross-Cultural Study in Crossmodal Correspondences
Konstantina Orlandatou

ID: 267
Characteristics of eye movements and working memory at sight-reading of the musical text by pianists
Lysyov/Aleksieeva Byko, Leonid Viktorovich Tereschenko

ID: 268
Effective soundtrack? Influence of background music on the emotional and cognitive processing of documentaries by Ann-Kristin Herget

ID: 279
Do Dotted Rhythms Increase Performance Precision: Why Marches Have Dotted Rhythms
Niels Chr. Hansen

ID: 280
Variable critical bands
Ludwig Reymore

ID: 316
Identifying the Perceptual Dimensions of Musical Instrument Timbre
Lindsey Elizabeth Reymore

ID: 321
Absolute Memory for Pitch as a Hypothetical Cognitive Component for Tonic Retention
Arthur Rinaldi, Nayana Di Giuseppe Germano

ID: 389
Perceptual differences and preferences between binural and stereo mixes of music
Simon Adlile

ID: 403
“Played it till my fingers bled”: Domain-related fields of practicing and gaining expertise in popular music
Jonas Menze

ID: 407
The Influence of Extra-harmonic Similarity on Familiarity with Chord Progressions
Ivoriana Bez

ID: 461
Rhythmic processing of music and language: A review and implications
Anna Fire aquel

ID: 464
Control of Headphone and Loudspeaker Characteristics in Online Experiments
Yves Wycisk

ID: 471
The Effect of a Rhythmic Pulse on the Heart Rate: A Validation of the Rhythm “Entrainment” and “Synchronisation” Hypothesis
Hanna Mültze, Anna Wolf

ID: 476
Mark Roos

ID: 549
Similarity versus rule-based processing of musical scales in the Maqam system of Arabic Music
Naji Essmaeel

ID: 570
Is vocal mimicry needed for octave equivalence?
Marisa Hoeschele

ID: 579
Musical scales and timing: Implications from music psychology for Eastern-European ethnomusicology and vice versa
Rylis Ambrazievicius

ID: 593
Complexity in musical rhythms: beat content, liking and urge to move
Iza Korsmit, Rebecca Schaefer

ID: 620
An Expectancy-Based Model for Measuring and Visualising Musical Variability
Christian Benvenuti

ID: 630
Are musicians at an advantage when processing speech in babble noise?
Ell Canseza Kaplan

ID: 639
Does visual working memory predict musical discrimination abilities in children?
Stine Derdaau Sørensen

ID: 652
Associations between musical and linguistic abilities in first-grade children: The short-term effects of a movement-based elementary school music educational program
Borbala Lukacs

ID: 731
Design and Implementation of a Support Tool for Piano Teachers to Identify Bad Fingering Habits
Yoshinari Takegawa, Asami Hasegawa

ID: 124
Anxiety in music performance: The clinical effects of cognitive hypnotherapy and eye movement desensitisation and reprocessing when applied to advanced pianists
Mary Elizabeth Brooker

ID: 169
Reasons for liking sad music in a population from Turkey: Relations with music empathy and rumination
Hasan Gürkan Tekman

ID: 200
Strong Experiences with Yodel
Andrea Kammersmann

ID: 221
The impact of memory and stimulus features in inducing sadness and melancholy
Johanna Maksimainen, Suvi Saarikallio

ID: 242
Off-beat phrasing and the interpretation of the singer’s tone of voice
Yke Paul Schotanus

ID: 254
Enhanced Pitch Discrimination Ability in Williams Syndrome: A Case Study with Newly-Invented Non-Verbal Assessment
Yuzuki Kitamura

ID: 259
“Dance, Dance, Dance” – Towards Integrating Embedded Music Cognition into Music Recommender Services via Smartphone-Assessed Movement
Melanie Imang

ID: 290
Are Chills Specific or Variable Experiences? Effects of Musical and Non-Musical Stimuli
Scott Craig Bannister

ID: 293
The Effects of Music on Episodic Memory
Rokas Aledris

ID: 303
Neural correlates of movement cued with heard and imagined music
Georgia A. Fiondou

ID: 317
Musical Affect and Embodiment: Fear, Threat, and Danger in the Music of The Lord of the Rings
Lindsey Elizabeth Reymore

ID: 353
Effects of background music on the mental health and task performance of office workers
Teru Yamasaki

ID: 371
Multi-modal communicative behaviours in music therapy as markers of depression
Sarah Knight, Neta Spiro

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Excursions on Thursday afternoon

If you have signed up for the trip to a **Buschenschank in Southern Styria**, the bus will leave from near the conference venue at 1:30 pm. If not, you are free to join one of the following three additional excursions, departing from the conference venue by foot at 1:30 pm. Pay for your own food and drinks.

1. **Graz old town.** We will check out some beautiful old streets and buildings, the "Island in the Mur", and the Modern Art Museum (*Kunsthaus*).

2. **Graz Schlossberg.** We will walk up this historic hill in the centre of Graz and admire the view while eating and drinking in a casual outdoor restaurant.

3. **Häuserl im Wald.** We will walk down a quiet suburban street, past the Graz Botanical Gardens and a lake (*Hilmteich*), and up the hill through a forest (*Leechwald*) to a traditional Austrian restaurant.

If you would like to join one of these excursions, please let us know at the registration desk on Tuesday.

Music in Graz during the conference

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<th>Time</th>
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<th>WHERE</th>
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<td>Monday 23 July</td>
<td>19.30</td>
<td>AIMS Artists in Recital <a href="http://www.aimsgraz.at">http://www.aimsgraz.at</a></td>
<td>Pfarrsaal St. Leonhard</td>
<td>Donation</td>
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<td></td>
<td>20.00</td>
<td>Fink / Charlie Winston / Bruno Major</td>
<td>Kasemattenbühne (Schlossberg)</td>
<td>€51</td>
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<td>Tuesday 24 July</td>
<td>19.30</td>
<td>AIMS Operetta Concert – Der Walzer liegt im Wiener Blut</td>
<td>Pfarrsaal St. Leonhard</td>
<td>Donation</td>
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<td>21.00</td>
<td>Murinsel Abende 2018 (Summer Movies on the Island in the Mur): New films from SVA School NY</td>
<td>Murinsel (Island in the Mur)</td>
<td>Free</td>
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<td>Wednesday 25 July</td>
<td>19.30</td>
<td>Jazz im Generalihof</td>
<td>Generalihof</td>
<td>Free</td>
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<td></td>
<td>19.30</td>
<td>AIMS Operetta Concert – Der Walzer liegt im Wiener Blut</td>
<td>Casino Graz</td>
<td>€11 to €23</td>
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<td></td>
<td>19.30</td>
<td>AIMS – Viva España!</td>
<td>GGZ, Albert-Schweitzer-Gasse 36</td>
<td>Donation</td>
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<td></td>
<td>21.00</td>
<td>Murinsel Abende 2018 (Summer Movies): Starship Troopers</td>
<td>Murinsel (Island in the Mur)</td>
<td>Free</td>
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<td>Thursday 26 July</td>
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<td>MurSzene Lena Mentschel &amp; die Boys</td>
<td>Mariahilferplatz</td>
<td>Free entry</td>
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<td></td>
<td>19.30</td>
<td>AIMS Orchestra Concert – From the new and old worlds</td>
<td>Stefaniensaal</td>
<td>€9 to €40</td>
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<td>Friday 27 July</td>
<td>20.00</td>
<td>MurSzene SKOLKA: Dammawos</td>
<td>Mariahilferplatz</td>
<td>Free entry</td>
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<tr>
<td>Saturday 28 July</td>
<td>20.00</td>
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<td>Mariahilferplatz</td>
<td>Free entry</td>
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Rooms

1st Floor

Ground Floor

Nearby restaurants and cafés