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- Hokkaido University Museum Cembalo Academy (co-hosting the harpsichord event)
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- Research Center for Integrative Mathematics, Hokkaido University (restaurant maps)

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- The European Society for Cognitive Sciences of Music (ESCOM)
- The Korean Society for Music Perception and Cognition (KSMPC)
- The Society for Music Perception and Cognition (SMPC)
- The Society for Music Psychology of China (SMPC)
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Welcoming Messages (1)

Mayumi ADACHI
Organizing Chair
Associate Professor, Hokkaido University, Japan

Welcome to Sapporo and the 10th International Conference on Music Perception and Cognition (ICMPC). ICMPC has been advancing the knowledge of music on a scientific basis. Collectively, we approach everyday musical experiences such as listening, singing, performing, composing and learning from such disciplines as acoustics, psychology, sociology, neuroscience, computer science, musicology, music education, and music therapy. Converging synergies from these divergent perspectives give birth to new ideas, research tools, and theories.

It is appropriate that after our first meeting in Kyoto, Japan in 1989, ICMPC returns to Japan. With this opportunity, we, as an organization, must reflect on our contributions toward music research that would not have been possible without our existence. We must also challenge our relevance and ask ourselves “Where are we going?” “What is in our future?”

The policy and the program of this 10th anniversary meeting reflect my version of answers to such challenging questions: incorporating UN Human Development Index for the registration fees, encouraging best practice environmental policies, promoting collaborative efforts to improve research skills of developing researchers through pre-conference workshops, acknowledging the potentials of new researchers through Young Researcher Award, and outreaching our scientific contributions to the public. These special programs have been made possible by the generous donations and various contributions from more than 30 companies and organizations listed in this program.

ICMPC10 strives to provide a community of peers an intellectually challenging and vibrant five days of gathering. We have selected only 78% of more than 500 hopeful presenters for this summer’s conference. The expanding diversity of our contributors reflects the challenges we face in the future. Our commitment toward science demands that we tackle these challenges.

I would like to thank all the international collaborators of APSCOM, SMPC, ESCOM, and SACCOM, more than 80 of whom contributed significant amounts of time in reviewing proposals as Scientific Advisory Board members and/or in reading numerous e-mails from me as Conference Advisory Board members. Both Yoshitaka Nakajima (Japanese representative for APSCOM) and I would like to express sincere thanks to Sun-Hee Chang (Vice President) and Kate Stevens (President) of APSCOM to put together the APSCOM 3 symposium, including two representatives from the Chinese Society for the first time, an important potential ally for APSCOM.
I would like to express my gratitude to James Carlsen, Lola Cuddy, Raymond MacDonald, Sandra Trehub, and Graham Welch for their time and commitment as Young Researcher Award Selection Committee, as well as Jane Davison, Glenn Schellenberg, and Richard Parncutt for their contributions in the Pre-conference Workshop for Developing Researchers, the first attempt at ICMPC. Furthermore, I would like to thank Kazuo Okanoya, Laurel Trainor, Glenn Schellenberg, Takayuki Nakata, and Sandra Trehub for their willingness to hold a public forum, again the first attempt at ICMPC.

My everlasting thanks continues to Ken’ichi Miyazaki, Program Chair who read every single proposal of more than 500 submissions, and his Program Committee members for their dedication to bringing excellence to the conference, to Yuzuru Hiraga, Organizing Co-chair who created and maintained the Submission Website, for thousands of hours of his time and energy contributed to technical and emotional support for the users, and to Yoshitaka Nakajima (another Organizing Co-chair) and to Kengo Ohgushi (ICMPC advisor) for their timely advice for important issues.

I am truly grateful for the fundraising efforts by Takashi Taniguchi, Keiko Arakawa, Masashi Yamada, Yoko Ogawa, Tadahiro Murao, Iwao Yoshino, and Yasuhiro Goto, and for Scott Lipscomb, who introduced me to one of the major sponsors of this conference, as well as for the President and the Trustees of SEMPRE, who contributed a significant amount of travel grants and a generous sponsorship for reception for ICMPC10 participants.

Finally, I would like to express my sincere appreciation for Yoshiaki Nihei (President), Etusko Hoshino (Vice President), Shin-ichiro Iwamiya (Former President), Yoko Oura and Hajime Fukui (Former Vice Presidents), and other Board members of JSMPC, who have given me their full support-financially and emotionally-for my quest toward ICMPC10 since I first wrote the official proposal in December 2004. Now, at the time of this meeting, both Board members and regular (or student) members of JSMPC are working together to operate the conference. What you see in this week, therefore, is the result of the four-year-long collaborative efforts made by all of JSMPC.

I wish you an enjoyable, fruitful, and memorable experience at ICMPC10.
Welcoming Messages (2)

“Memory”
Yoshiaki NIHEI
The 5th President, Japanese Society for Music Perception and Cognition
Professor, Tohoku University, Japan

In 1980, I was a young psychologist and attended the 22nd International Congress of Psychology in Leipzig. The opening gala concert for the Congress was a performance of Gewandhausorchester conducted by Kurt Masur. Ten years later, I went to the Gewandhausorchester concert in Sendai, Japan, where I used to live. That night, I was very fortunate to have an opportunity to sit at the same table with Maestro Masur and his wife during the welcome reception. I told him that I listened to his performance in Leipzig ten years ago. To my amazement, Maestro Mazur remembered every piece in that concert. He asked me, “I put one contemporary piece by Georg Katzer in the program specifically because it was a meeting of psychologists, and I suspected you might like something a little different to other audiences. What did you think of it?” Regrettably, I could not remember that particular piece.

As the President of the Japanese Society for Music Perception and Cognition, I welcome all of you to ICMPC 10. Dr. Mayumi Adachi, the Chair of the Organizing Committee, and other Committee members have thoughtfully prepared a variety of programs for you, just as Kurt Masur did for his audience. I hope that each program and each presentation will leave you with fond memories of this very special 10th meeting in Japan.

Welcoming Messages (3)

Catherine (Kate) STEVENS
President, Asia-Pacific Society for the Cognitive Sciences of Music (APSCOM)
Secretary, Australian Music & Psychology Society (AMPS)
Associate Professor, University of Western Sydney, Australia

Welcome to the 3rd International Conference of the Asia-Pacific Society for the Cognitive Sciences of Music (APSCOM 3) held jointly with the 10th International Conference on Music Perception and Cognition. APSCOM – the Asia-Pacific Society for the Cognitive Sciences of Music – was established in 2000 with the foresight and guidance of Professor Kengo Ohgushi as an umbrella organization for music perception and cognition societies in the Asia-Pacific region.

The participating societies in APSCOM are the Japanese Society for Music Perception and Cognition (JSMPC), the Korean Society for Music Perception
and Cognition (KSMPC), and the Australian Music and Psychology Society (AMPS). APSCOM oversees meetings in the region on a three-year cycle. An inaugural meeting of APSCOM was held at the Kyushu Institute of Design in Fukuoka in May 2001. The first international conference, held jointly with the 7th ICMP, took place in Sydney in July 2002 and the second international conference of APSCOM was convened at Ewha Womans University in Seoul in August 2005.

APSCOM 3 presents a wonderful opportunity to discuss the latest research in the cognitive sciences of music, to renew connections and friendships, and to meet new colleagues and friends. In particular, we welcome graduate students to APSCOM 3 and the 10th ICMP. Although our academic and research worlds are now electronic and automated, conferences provide chances for face-to-face meetings, extended discussions, and enable graduate students and newer researchers to meet and become part of an international research community. We also extend a warm welcome to more established researchers and members of the arts and music communities from Asia-Pacific areas and internationally.

Returning to the Asia-Pacific region for the 10th anniversary of ICMP is significant for a number of reasons. First, it reflects the growth of music perception and cognition research in the region and internationally in the two decades since the ICMP was established and the inaugural meeting held in Kyoto in 1989. Second, it offers a chance for researchers in the region to get to know their colleagues and to foster new research collaborations. In this way, APSCOM 3 allows us to look into our region and make connections. Additionally, it emphasizes for the international community the vital and varied music and cultures of Asia and the Pacific. Our region is a rich source of inspiration and settings for much-needed cross-cultural and intercultural research in music perception and cognition. In this vein, I encourage all 10th ICMP delegates, and especially those from the Asia-Pacific region, to attend the APSCOM General Meeting and the symposium organized by APSCOM Vice-President Dr Sun-Hee Chang entitled “The Latest Research Trends in Asia-Pacific Regions”.

On behalf of the societies that comprise APSCOM, I thank Dr. Mayumi Adachi, Professors Yuzuru Hiraga, Yoshitaka Nakajima, Ken’ichi Miyazaki, Yoko Oura, and Minoru Tsuzuki, and other members of the 10th ICMP Scientific, Technical and Organizing Committees, Professors Yoshiaki Nihei, Etsuko Hoshino, and other Board members in JSMPC for their dedication of time and energy in organizing this diverse and stimulating conference. Thousands of hours of their time, careful thought, and planning are palpable in the 10th ICMP program – we are in their debt for the opportunity to discuss and debate new research ideas and findings in beautiful Sapporo. Enjoy the 10th ICMP incorporating APSCOM 3, savour the scholarship and community that the program stimulates, and we look forward to seeing you at APSCOM events now and in the future.

Kate Stevens
Messages from the Founders of ICMPC

Kengo OHGUSHI  
Organizing Chair, ICMPC 1  
Professor Emeritus, Kyoto City University of Arts, Japan

I am delighted that ICMPC has returned to Japan nearly 20 years later. I would like to take this opportunity to look back at the first ICMPC in Kyoto.

I attended the 81st Audio Engineering Society conference held in Los Angeles in 1986 to present a paper on multi-channel stereophony for the High Definition Television. At that time, I was working for the NHK Science & Technical Research Laboratories in Japan. It was there that I met Professors Edward Carterette and Diana Deutsch, who also attended the conference as guest lecturers. They believed a regular international conference on music perception and cognition should be organized even though it was not the first of its kind. They requested that the first conference be held in Japan. After returning to Japan, I discussed this possibility with T. Umemoto, S. Namba, S. Kuwano, R. Teranishi, T. Koyazu, among others. After some discussion, we decided to hold the first international conference in Kyoto in 1989.

The supporting organization of the conference, the JSMPC (Japanese Society for Music Perception and Cognition) was established in March 1988 prior to ICMPC. The opening ceremony of JSMPC was held in Tokyo (March, 1988) and in Kyoto (April, 1988) with several lectures and music performances. We held an academic meeting semiannually. This tradition has been kept until now. Professor Umemoto took the first presidency of JSMPC. I worked as the secretary of JSMPC and published a report on the society’s activities twice a year with the assistance of S. Morishita (a graduate student at that time).

The first ICMPC was held in Kyoto, during 17-19 November 1989. The conference officers were T. Umemoto (President), E. Carterette (Co-president), K. Ohgushi (Chair), D. Deutsch (Co-chair), S. Namba (Chair of Program Committee), S. Sonoko (Secretary of Program Committee), and other Japanese members. The Advisory Board consisted of W. J. Dowling, L. B. Meyer, J. R. Pierce, R. Plomp, J. C. Risset, M. R. Schroeder, J. A. Sloboda, J. Sundberg, E. Terhardt, W. D. Ward, K. Asai, T. Oyama, O. Kitamura, and H. Sakurabayashi. The conference was a success, thanks to the unified efforts of numerous JSMPC members. Over 200 persons from 12 countries participated in the conference. We received feedback from many participants from overseas saying that they enjoyed various aspects of the conference very much.

I am convinced that the 10th ICMPC in Sapporo will be an exciting and enjoyable conference, supported by the leadership of Mayumi Adachi and the close cooperation of JSMPC members.
“Toward ICMPC 10”
Seiichiro NAMBA
Program Committee Chair, ICMPC 1
Professor Emeritus, Osaka University, Japan

The spring meeting of the Japanese Society for Music Perception and Cognition (JSMPC) was held in May 2008, where a symposium was held under the title “The activity of JSMPC during the last 20 years: Research into music perception and cognition from the past to the future,” and there was an exciting discussion. In order to establish a new scientific society such as JSMPC, a demand for scientific knowledge is necessary.

The 1980s was a remarkable era for the studies of music perception and cognition, since many studies in this field were being actively conducted. Under such background, it was timely that the first International Conference for Music Perception and Cognition (ICMPC) was held in Kyoto in 1989. The success of the first ICMPC triggered ICMPC to be held in various places around the world every two years. The first ICMPC was also a cue for the establishment of JSMPC.

It is a great pleasure that ICMPC is held again in Japan in 2008, about 20 years after the first meeting. I believe that ICMPC 10 will be a milestone for further developments in the study of music perception and cognition.

Diana DEUTSCH
Organizing Co-chair, ICMPC 1
Professor, University of California, San Diego, USA

As one of the founders of the ICMPC series, and Co-Chair of the 1st ICMPC, it is a real pleasure to welcome you to the 10th International Conference on Music Perception and Cognition. It is exciting to see how this conference series has expanded and flourished, and to observe how strongly it has influenced the development of our new and rapidly growing field. It is in large part due to this historic series of meetings that our field has retained the international and interdisciplinary flavor which is so important to its progress.

The 1st ICMPC in Kyoto was a tremendous success, and it is most fitting that the 10th Anniversary of this landmark series should again be held in Japan – this time in the beautiful city of Sapporo. The present conference again has a strong international flavor, with 400 accepted papers from Asia (including Japan, Korea, China, Taiwan, Israel, Turkey, and India), Africa, Australia, the United Kingdom (England and Scotland), the European continent (The
Netherlands, France, Belgium, Germany, Austria, Sweden, Denmark, Norway, Finland, Poland, Spain, and Switzerland), and the Americas (the United States, Canada, and South America). A very broad range of topics is being covered, including music and brain function, cognition of musical structure, perception of musical patterns, music and language, emotional and aesthetic response, development of musical competence, expressive performance, timing issues, computational modeling, music in multimedia settings such as film, cross-cultural issues, social issues, perception of musical instrument sounds, effects of music on health, and unusual musical abilities and disabilities. Particularly noteworthy are the many papers that report findings stemming from collaborations that are both interdisciplinary in subject matter and international in authorship.

Since the time of the 1st ICMPC in 1989, there have been enormous advances in computer technology, so that we now have the means to generate, transform, and analyze sound patterns in ways that were unknown a couple of decades ago. This has hugely expanded the scope of research on music perception, cognition, and performance. Another important set of technological innovations during this time period involved brain scanning and other measures of physiological response, so that research on issues such as modularity of musical processing, relationships between music and language, and the neurological bases of emotional and aesthetic response to music have been greatly facilitated. The use of the web as a tool for recruiting subjects with unusual musical abilities and disabilities, and for close interactions between researchers in different parts of the globe, represents another important advance. All these developments are clear from the many exciting and innovative papers that are presented at this conference, and it is evident that our field is poised to make considerable further strides.

The 10th ICMPC will provide a unique opportunity for researchers and scholars from all over the world to network, initiate collaborations and share information about their latest theoretical ideas and research findings. It will serve as an invaluable experience for all those who attend.

John SLOBODA, FBA
Co-Director, ICMPC6 (UK, 2000)
Executive Council member of ESCOM
Professor, University of Keele, UK

I send my greetings to all participants at ICMPC10. I am very sorry that unusually intense committee duties in the UK make it impossible for me to attend the conference this time. I shall very much miss the excitement, collegiality, and excellent hospitality that I know will characterise this conference.

I was present at the First ICMPC in Kyoto in 1989, and I have the most
wonderful memories of the graciousness and hospitality of our Japanese hosts. It was also an act of great foresight and risk for our Japanese colleagues to take on the hosting of a new series for which the future was unknown. We have remained indebted to them for setting such a high standard from the start. This is not only about academic standards, but also standards of efficiency in organisation, standards of accommodation and equipment, and standards in the facilitation of cultural and social exchange, so that the participants have the best chance to become friends and collaborators, in the presence of excellent food, drink, and entertainment. In all these respects, our Japanese hosts pointed the way for every conference organising team that came after.

I always hoped that there would be another chance for ICMPC to come to Japan, and nearly 20 years later the chance has come, due to the energy and creativity of Mayumi Adachi and her colleagues. Even when there is a well-established tradition, each conference still requires an act of faith on the part of an organiser: faith that there will be sufficient submissions, faith that the finances will work out, faith that he or she is able to gather together enough people to help with the enormous work that such a conference represents, on top of all the normal duties of a faculty member in teaching, research, and administration which, unfortunately do not disappear during the time of a conference. I can say this with some authority, as the co-organiser of ICMPC6 (2000).

The world is a very different place from what it was in 1989. Then there was a great shared optimism that the end of the cold war would create a new global harmony, with better lives for us all. Now, after the shocks of 9/11, Afghanistan and Iraq, tsunamis, typhoons and earthquakes, and the big problems of climate change and resource depletion, many of us face the future with fear and uncertainty. Will it even be possible or affordable to fly around the world to such conferences in 20 years time? We don’t know. I am sure there will be animated discussion on these issues at the conference, whether formal or informal.

One thing we can be certain of. Music will remain an essential resource for people around the world. It will provide comfort, enlightenment, encouragement, and meaning, to people who may be experiencing all sorts of difficulties. If I have one hope for the conference, it is that the ideas and findings that are shared will help to ensure that, however uncertain the future, people of all ages, cultures, and background, will be able to obtain good access to music, and the means to develop their own musical talents to the maximum.

Have a great conference!
Venues

The Center for Research and Development in Higher Education at Hokkaido University

_Hokkaido University_ is based on Sapporo Agricultural College, the nation’s first university awarding bachelor’s degrees established in 1876 with the support of Dr. William Smith Clark (then the President of the Massachusetts Agricultural College, USA). Everyone in Japan knows of Dr. Clark’s name because of his message to his students when he left Sapporo: “Boys, be ambitious!” Four basic philosophies deriving from the school’s foundation have served as the core of Hokkaido University for over a century: Frontier Spirit (“lofty ambition” introduced by Dr. Clark), Global Perspectives (open-mindedness) All-round Education (the development of individuals with a well-rounded character, a high intellect, and a broad range of knowledge), and Practical Learning (return of the fruits of research to society through their application and practical use). _The Center for Research and Development in Higher Education_ was established in 1995 to fulfill the following objectives: the development and the practice of the first-year undergraduate curricula, the research on the efficacy of higher education, the research on life-long learning, and the research on entrance examinations. Descriptions based on “Message from the President” in the Hokkaido University brochure and <http://educate.academic.hokudai.ac.jp/center/inform/purpose.html>.

Glass Pyramid “HIDAMARI” at Moerenuma Park

_Moerenuma Park_ is unique in that the park was constructed on what was once a site for a waste treatment plant. Waste landfill of the site and construction of the park’s foundation began in 1979 and 1982, respectively, and the total amount of waste brought in before the treatment plant was finally closed in 1990 was 2.7 million tons. _Moerenuma Marsh_, a rainwater runoff reservoir for a flood control project of the national government, plays an important role in protecting the area from potential flood damage.

In March 1988, the sculptor Isamu Noguchi visited Sapporo for the first time. Living up to his expectations, the Sapporo Municipal Government entrusted the sculptor with designing the “park that is considered to be one complete sculpture.” Serving as the symbol of Moerenuma Park, _Glass Pyramid_ is its central facility. Filled with sunlight, the atrium overlooks the park and creates an expansive space for rest and relaxation that is integrated with nature. This facility accommodates a gallery introducing sculptor Isamu Noguchi with visuals and books, a multi-purpose space that serves as a place for citizens’ cultural activities, restaurants, shops, etc. It is a place of exchanges, recreation, and relaxation for many visitors, irrespective of the weather or the season. During summer, the facility uses the Green Power Air-Conditioning System, i.e., cooling the entire building with snow from the last winter season stored underground. Descriptions based on <http://www.sapporo-park.or.jp/moere/english.php#03>
ICMPC10 Conference Team

Available only in the printed version of the Program.
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Jane W. Davidson (Sheffield University, UK)
Giovanni De Poli (CSC-DEI, University of Padova, Italy)
Roger Dean (University of Western Sydney, Australia)
Peter Desain (University of Nijmegen, The Netherlands)
Diana Deutsch (University of California, San Diego, USA)
Tuomas Eerola (University of Jyväskyla, Finland)
Ichiro Fujinaga (McGill University, Canada)
Alf Gabrielson (Uppsala University, Sweden)
Robert Gjerdingen (Northwestern University, USA)
Susan Hallam (University of London, UK)
Andrew Halpern (Bucknell University, USA)
David Hargreaves (Roehampton University, UK)
Henkjan Honing (University of Amsterdam, The Netherlands)
Gert ten Hoopen (Leiden University, The Netherlands)
Andrew Horner (Hong Kong University of Science and Technology, Hong Kong)
David Huron (Ohio State University, USA)
Petr Janata (University of California, Davis, USA)
Patrik Justlin (Uppsala University, Sweden)
Roger Kendall (University of California, Los Angeles, USA)
Youn Kim (University of Hong Kong, Hong Kong)
Stefan Koelsch (Max Planck Institute for Human Cognitive and Brain Sciences, Germany)
Reinhard Kopiez (Hanover University of Music and Drama, Germany)
Carol Krumhansl (Cornell University, USA)
Alexandra Lamont (Keele University, UK)
Edward Large (Florida Atlantic University, USA)
Andreas C. Lehmann (School of Music, Wurzburg, Germany)
Scott Lipscomb (University of Minnesota, USA)
Jukka Louhivuori (University of Jyväskyla, Finland)
Elizabeth W. Marvin (Eastman School of Music, USA)
Adam Ockelford (Roehampton University, UK)
Kengo Ohgushi (Kyoto City University of Arts, Japan)
Mariko Osaka (Osaka University, Japan)
Richard Parnscutt (University of Graz, Austria)
Aniruddh Patel (The Neuroscience Institute, USA)
Bruce Pennycook (University of Texas at Austin, USA)
Isabelle Peretz (University of Montreal, Canada)
Bruno H. Repp (Haskins Laboratories, USA)
Nikki Rickard (Monash University, Australia)
Takayuki Sasaki (Miyagi Gakuin Women’s University, Japan)
Glenn Schellenberg (University of Toronto at Mississauga, Canada)
Gottfried Schlaug (Harvard Medical School, USA)
Emery Schubert (University of New South Wales, Australia)
Favio Shifres (University of La Plata, Argentine)
Kate J. Stevens (University of Western Sydney, Australia)
Mari Tervaniemi (University of Helsinki, Finland)
Petri Toivainen (University of Jyväskyla, Finland)
William F. Thompson (Macquarie University, Australia)
Laurel J. Trainor (McMaster University, Canada)
Oliver Vitouch (University of Klagenfurt, Austria)
Sarah Wilson (University of Melbourne, Australia)
Joe Wolfe (University of New South Wales, Australia)
Masuzo Yanagida (Doshisha University, Japan)
Susan Young (University of Exeter, UK)
Marcel R. Zentner (University of Geneva, Switzerland)
Information for Delegates

How to Find a Presentation in the Program

1. Timetable
   The timetable in the program shows an overall schedule of each day. Only the title of each symposium, the topic of each session, and the locations are given for individual presentations. Details of individual presentations are given after all the timetables. The locations of presentation rooms are shown in the diagram provided in the back of this program (see “Main Venue: Center for Research and Development in Higher Education at Hokkaido University”).

2. Details of Individual Presentations
   Each presentation except Keynote Speech is coded by a presentation ID in the following manner.
   
   Ex.  3 AM2-R07-02
       Day  Session  Room  Presentation Order (oral)
       Board Number (poster)
   
   Details of individual presentations include the title, the author, the author’s affiliation, the topic of that session, the presentation room, and the presentation time.

Registration/Help Desk
Registration/Help Desk at the main venue (24-28 August) will be situated in the Entrance Hall of the Center for Research and Development in Higher Education. The opening time is as follows: 15:00-20:00 (24 August), 8:00-18:00 (25-27 August), and 8:00-13:00 (28 August). There will be no Registration but Help Desk available at the additional venue on 29 August, 8:35-17:00, near the entrance to Atrium 1. The Help Desk is the first place you should direct all enquiries during the conference, e.g., registration, accommodation, lunch tickets, social events, conference dinner, excursion, and information about the local area.

Delegate Badge
Admissions to conference sites and to social events will be identified by delegate badge only. Delegates are expected to wear their delegate badges all the time during the conference.

Messages and Notice Boards
There will be a message and notice board next to the Registration/Help Desk. All messages and updated information/announcements will be posted there. Please check this board regularly.

Coffee/Tea Breaks
Coffee/Tea breaks at Hokkaido University will be provided in three locations (Auditorium Foyer, E206, and En-yu Foyer) and those at Glass Pyramid will be provided in a section of Atrium 1. In order to minimize disposable items, no paper/plastic cups are provided. All delegates are expected to use their own cups provided in their registration package. We thank you for your cooperation. Student volunteers of Hokudai Café Project will be serving drinks for the conference with their equipments. We appreciate if each delegate could donate them at least one coin (e.g., 100 yen) per day.

Lunch
Regular lunch meals will be available at North Cafeteria at Hokkaido University. Those who bought organic lunch tickets can pick up their lunches at a specified area of North Cafeteria at Hokkaido University, and at coffee break tables at Glass Pyramid (on 29 August). Because there is no proper cafeteria that can serve many meals in Glass Pyramid, we recommend delegates either to buy organic lunch tickets from us or to bring their own
meals to Glass Pyramid on 29 August. If you bring your own lunch on 29 August, please make sure that the food can be stored in room temperature until lunchtime. If you are not particular about meals, you can find various foods in convenience stores near Hokkaido University or any of the conference hotels.

**Alternative Lunch/Dinner** (Please refer to the campus map in this program.)

The other places for meals on campus are also available during the conference. The locations and operating hours of places for meals on campus are as follows.

- Coop North Cafeteria (main lunch location for the conference): 10:00–18:00 (Mon–Fri), 10:00–14:00 (Sat)
- Restaurant “ELM” (operated by Sapporo Grand Hotel, 7-minute-walk south of the main venue): 11:30–17:00 (25, 28–29 August), 11:30–14:00 (26–27, August).
- Central Cafeteria (next to Restaurant “ELM”): 10:00–20:00 (1F, Mon–Fri), 11:00–19:00 (1F, Sat), 11:00–14:00 (2F, Mon–Fri only).
- Clark Cafeteria (in the first floor of Clark Memorial Hall, see “C” on the campus map): 11:00–19:00 (Mon–Fri), 11:00–14:00 (Sat).

There are hundreds of restaurants and pubs near campus and Sapporo station for your dinner locations. Information for some of the restaurants and pubs is included in the registration package.

**Certificate of Attendance and Receipts**

A certificate of attendance can be issued only upon request. For a purchase at a commercial stand and every service that delegates purchase from Kinki Nippon Tourist Co. (the Conference Secretariat), a receipt will be provided.

**Smoking**

All the conference venues are non-smoking, except in designated smoking rooms and outside the buildings where ashtrays are provided.

**Internet & Printing**

There will be a few computers provided in the North Corner Room of En-yu Gakusha (located north of the main venue). Delegates can use these machines to access to an internet and to print out their documents. The duration of the use may be limited to 15 minutes when others are waiting. Those who wish to use their own computers for internet access at En-yu Gakusha need to make an arrangement at Help Desk.

**Copy Machines**

Copy machines are located in the 2nd floor of Coop North Cafeteria. 10JPY per copy for monochrome of any size, and 50JPY or 80 JPY for full-color, depending on the size of the paper.

**Public Telephone**

A public telephone is located at the entrance of the main venue. A local call costs 10JPY per 3 minutes. A public telephone takes 10–, 50–, and 100–yen coin and/or a telephone card that can be purchased at a convenience store.

**Convenience Stores**

Several convenience stores are located on campus: the 2nd floor of Coop North Cafeteria, the 2nd floor of Central Cafeteria, and the 1st floor of Coop Store (see the campus map in this program). Commercial convenience stores near campus and conference hotels are indicated with orange triangles in the campus map in this program.

**Bank**

There is no bank on campus. If you need to exchange currency, please ask Help Desk.
Post Office (Please refer to the campus map in this program.)

The Post offices (〒) are located at the corner of Kita 17 jo and Nishi 5 chome (N17 W5, on the way from the subway station "Kita 18 jo" to the North Gate of Hokkaido University, see “A” on the campus map) and in the building facing Nishi 5 chome street at Kita 14 jo (N14 W5, see “B”). The operating hours are from 9:00 to 17:00 (weekdays only).

ATM (Please refer to the campus map in this program.)

ATM machines are located in the first floor of Clark Memorial Hall (see “C” on the campus map), in the first floor of Central Cafeteria (see “D”), and in the first floor of Coop North Cafeteria (see “E”). The operating hours vary from one location to another, but usually between 10:00 and 17:00 (weekdays only).

Emergency

In case of emergency at the conference venues, please report to the Help Desk immediately. In case of emergency outside the conference venues, please dial 119 (fire, ambulance) or 110 (crime) on a phone. No coin is required for these numbers. English can be understood by an operator.

Social Events

The following events are available to all delegates and accompanying persons. The events with asterisk (*) require pre-booking. All events are free of charge unless specified.

1. Lunchtime concerts at North Cafeteria
   • 26 August, 12:40-13:20: Bluegrass Band
   • 27 August, 12:40-13:20: Hōgaku (Japanese Traditional Music)
   • 28 August, 12:45-13:25: Hokkaido University Mandolin Orchestra “AURORA”

2. SEMPRE Informal Social Event at North Cafeteria: 26 August, 19:00-20:30
   • Free snacks for delegates. A ticket for the first drink is provided to all the delegates in the registration package. Additional drink tickets can be purchased (300-600JPY per drink) during the social event at North Cafeteria.

3. Cultural Experience & City Walks (organized jointly by Sapporo International Communication Plaza Foundation): 28 August, afternoon. Participants are expected to contribute to the cost of the program (approximately 1,500 to 2,300JPY for materials, transportation, and gratuity for volunteers) on-site.
   • Kitsuke (kimono-wearing) & Origami (the art of paper folding), 15:00-17:00, will be held in En-yu Gakusha, one-story building located north of the main venue (*).
   • Shodo (Japanese calligraphy), 14:00-15:00, will be held in En-yu Gakusha, one-story modern building located north of the main venue (*). Participants can take their works as souvenirs.
   • Sado (tea ceremony) & Shopping, 13:30-16:30 (*). Pre-booked participants will meet at Entrance Hall of the main venue at 13:30, and will fall into two groups. One group will experience Sado at Hotel Okura first; the other group will go shopping first in Tanuki-koji, a shopping district with full of small establishments.
   • Soy Sauce Factory & Japanese Sake Museum/Facotry, 13:30-17:00. Both pre-booked and later-joined participants will meet at Entrance Hall of the main venue at 13:30, and will share a taxi to a local soy sauce factory, Fukuyama Jozu, and then to a local sake museum/factory, Chitosezuru.
   • Okurayama Ski-jump Stadium & Hokkaido Jingu Shrine, 13:30-17:30. Both pre-booked and later-joined participants will meet at Entrance Hall of the main venue at 13:30, and will share a taxi to Okurayama Ski-jump Stadium, where they can see the view of a ski jumper, and can have virtual experience of various winter sports in Winter Sports Museum. Participants will move to Hokkaido Jingu Shrine, resting in its park-like property before they take off.
   • Visiting Otaru with Japanese Participants, 13:40-21:00. Both pre-booked and later-
joined participants will visit Otaru, a charming ocean-side city maintaining historical buildings from Japan’s rapid westernization in Meiji era. Some shops (e.g., LeTao, Kagetsudo) will provide a special service for those who present ICMPC10 delegate badges. The detail of such shops will be available in the registration package. The first group will meet at the Entrance Hall of the main venue at 13:30, and will go from there; other groups will meet at the same location for later departure. The schedule for different departing time for Otaru will be posted at the Notice Board.

4. Poplar Cembalo Concert: 28 August, 17:30–19:00, Inner Space Garden at Kinokuniya Bookstore (co-hosted by Hokkaido University Museum Cembalo Academy)
   · Several participants of ICMPC10 will perform early music for the public along with a harpsichordist, Makiko Mizunaga.

   · In the original blueprint of Moerenuma Park, late Isamu Noguchi drew a 48-meter-diameter circle in the center of the park, a water fountain that could transform its shape into various forms of water sculptures. Noguchi’s image was similar to the water fountain in Bay Front Park in Miami, on which the current water fountain in Moerenuma Park was based. The water can reach up to 25 meters above the ground. Its dynamism symbolizes the cosmos and the birth of a life form, filling the entire park with the joy of life. [The description of Sea Fountain (http://www.sapporo-park.or.jp/moere/moe/guidance2.php) with some modifications]

6. Farewell Concert: 29 August, 18:00–18:50, Atrium 2 at Glass Pyramid, Moerenuma Park
   · Both traditional and original (jazz) shakuhachi performance by John Kaizen Neptune

Post-conference Excursions
Two one-day excursions will be held on 30 August. Each costs 7,500JPY (including lunch). If you have not signed up yet, you can do so at Registration/Help Desk until the lunchtime of 28 August.

Excursion A: Furano, Biei, & Zoo Course
Asahiyama Zoo is well known in Japan as the country’s northernmost zoo and its unique animal displaying methods. It was a sensational news that the monthly visitors to Asahiyama Zoo had exceeded that of Ueno Zoo in Tokyo, very popular for its panda exhibition. At Asahiyama Zoo, you may feel how much the zoo cares the animals’ welfare. You will meet a Borneo orangutan swinging on the rope strung at 17m high, a Polar bear jumping into the water just in front of you, a penguin “flying” in an arch-shaped tank over your head, and many more. Furano and Biei have reputations for their beautiful landscapes and featured in television commercials. The unimaginable beauty of the landscapes has attracted photographers and tourists from all over Japan.

Excursion B: Lake and Volcano Course
Toyama Lake hosted the G8 summit in July. People there have been living with a volcano. You will visit the doughnut-shaped lake and then stroll around the crater that erupted in March 2000. The Ainu are indigenous people in Hokkaido. They had been sole inhabitants before the people from mainland Japan colonized Hokkaido. Porotokotan, “a village by a big lake” in Ainu language, was reconstructed near the Poroto Lake in 1965 as it had been in Siraoi-cho. There are several thatched-roof houses to reproduce the nature-loving atmosphere of the lives of the Ainu people.
AWARDS

ICMPC10 / SEMPRE Young Researcher Award (supported by NAMM)

The development of the field has produced an increasing number of students and young (new) researchers. The purpose of this award is two-fold. For students and young (new) researchers who are ready to apply, this award can identify those who can be the potential leader(s) in the field of music perception and cognition. For those who are not quite ready but are thinking of pursuing a research career, this award can motivate them, setting a goal for what they need to achieve to become a promising researcher. ICMPC10 has been able to establish this award with the generous support from SEMPRE and NAMM.

The award was to be granted to research papers of exceptional qualities submitted by full- or part-time students and young (meaning “new”) researchers who completed their highest degree in the past 3 years in the field of music perception and cognition. Each applicant submitted a paper of up to 3000 words, blind reviewed by YRA Selection Committee consisting of 5 worldly renowned scholars in the related fields of music perception and cognition. A total of 35 applicants submitted their papers. The preliminary screening resulted in nine papers being selected for a short list. Of those, seven were identified as Honorable Mention, and two were selected to receive Outstanding Young Researcher Awards. Each of the two Award winners were granted with 168,000 JPY (including ¥ 550 from SEMPRE) as their travel fund, and seven Honorable Mentions with 18,000 JPY as partial support for their accommodations. Their names and paper titles are given below.

All but one papers are scheduled to be presented. We hope that many of you join their sessions, sharing your knowledge and wisdom with them (if you are senior researchers) or searching what you can learn from them (if you are junior or even senior researchers).

Outstanding Young Researcher Award Recipients*

Bradley W. Vines  Stimulating music: Combining singing with brain stimulation to help stroke victims recover speech
Bruno Gingras  Effect of Expressive Intent, Performer Expertise, and Listener Expertise on the Perception of Artistic Individuality in Organ Performance

* Ceremony and presentations will take place on 27 August at 17:30 (Auditorium)

Honorable Mentions

Jessie Chen  Error corrections in skilled string players
Lassi A. Liikkanen  Music in everymind. Commonality of involuntary musical imagery (3AM1-R04-03)
Molly J. Henry  Perceived ‘closeness’ in pitch depends in part on perceived ‘closeness’ in time: Further support for an auditory motion hypothesis (1PM1-R02-03)
Inbar Rothschild  How music touches: The effects of loudness, pitch, timbre and vibrato on listeners’ auditory-tactile metaphorical mappings (2PM1-R03-01)
Kirk N. Olsen  
_Dynamic Changes of Intensity, Duration and Timbre: Effects on Judged Loudness and Emotional Arousal_ (5AM2-S01-03)

Kat Agres  
_Musical Change Deafness: The Inability to Detect Change in a Non-Speech Auditory Domain_ (1PM2-R02-01)

Jessica Phillips-Silver  
_Does amusic mean unmusical?_ (2PM2-R02-02)

◊ The presentation code in parenthesis shows the day, the session, the room, and the order of the author’s presentation.

‡ The title of the paper may have been changed from the original submission for the award.

**SEMPRE Travel Award**

The Society for Education, Music and Psychology Research (SEMPRE) granted travel awards for many of the ICMPC 10 participants on the basis of merits and necessities. Out of 62 applicants, a total amount of £7,000 was awarded to 28 participants from the following countries: Argentine, Austria, Belgium, Brazil, Czech Republic, Germany, Israel, Nigeria, Republic of Korea, USA, and UK.
NOTES FOR PRESENTERS

Instructions for Presenters in Oral Format

1. Equipments

A laptop PC (Windows XP or Mac OS X) can be arranged only when a presenter requested in advance or in case of emergency. Speakers MUST ensure that their equipments are in good order BEFORE the target session begins. Conference rooms will be open at least 10-15 minutes prior to each session, and technical assistants will be there to offer any support that you may require. It is desirable, however, for each presenter to check equipments well ahead of the session. The time available (other than the last minute opportunity described above) for your equipment-check up is the following.

* 8/24/2008, 15:00-20:00 : all oral presenters on 8/25-28
* 8/25/2008, 8:00-9:15 : all oral presenters on 8/25-28
* 8/25/2008, 11:30-13:00 : Oral presenters in PM sessions of 8/25
* 8/25/2008, 19:00-19:50 : Oral presenters on 8/26
* 8/26/2008, 8:00-8:25 : Oral presenters in AM sessions of 8/26
* 8/26/2008, 19:00-19:50 : Oral presenters on 8/27
* 8/27/2008, 8:00-8:25 : Oral presenters in AM sessions of 8/27
* 8/28/2008, 8:00-8:25 : Oral presenters in AM sessions of 8/28
* 8/28/2008, 13:40- : Oral presenters on 8/29 must arrange equipment check-up in Glass Pyramid with a technical staff in the afternoon or in the evening of 8/28. Each presenter can sign-up for the check-up time at Registration Desk.
* 8/29/2008, 8:45-9:10 : Oral presenters in AM sessions of 8/29
* 8/29/2008, 13:30-14:00 : Oral presenters in PM sessions of 8/29

2. Punctuality

Speakers MUST respect the scheduled time of their presentation. All the presenters in each session MUST report to the session chair (or to the symposium organizer) at least 5 minutes prior to the beginning of that session. The duration of individual presentations in a symposium is up to the symposium organizer; however, the beginning and the ending time of each symposium MUST follow the conference schedule. The duration of an individual presentation in a thematic session is 30 minutes, including 20 minutes for the presentation, 8 minutes for Q & A, and 2 minutes for the preparation for the next presentation. This time schedule should be maintained even in case of paper cancellation. The other presenters are not allowed to extend their presentation or to begin the next presentation earlier than scheduled.
3. Courtesy

Because many of the delegates in this conference are not native speakers of English, please speak slowly and clearly. All presenters are expected to stay even after their turns and to participate in discussions throughout that session.

Instructions for Presenters in Poster Format

1. Display (in general)

All the posters (including those to be presented in Glass Pyramid on 8/29) MUST be posted and kept in the assigned board of the Hokkaido University rooms from 8/25 to 8/28, so that the delegates can explore all the posters regardless of their presentation dates. You can set your poster in the time below. Each poster is assigned with an ID (e.g., 2AM2-R07-01), and should be placed on the poster board with the same ID with pushpins provided in each room. If you come to the conference on 26 August or later, please place your poster in the assigned board as soon as possible.

   * 8/24/2008, 15:00-20:00
   * 8/25/2008, any time between 8:00 and 19:50

2. Display in Glass Pyramid on 8/29

The posters to be presented on the 5th day of the conference will be transferred from Hokkaido University to Glass Pyramid by the conference staff in the afternoon of 8/28. The presenters should check the location of their posters in Space 2 of Glass Pyramid in the morning of 8/29. Note that poster sessions on 8/29 will be open to the general public as a part of the outreaching program, “Exploring the World of Musical Science” (supported by NAMM). Conference staffs will serve as guides for regular visitors of Glass Pyramid, and will walk through posters with them.

3. Removal

Those who present their posters at Hokkaido University on 8/26 or 8/27 should keep their posters until 8/28, and should take them down during (or soon after) the lunchtime of 8/28. All the posters remaining on the poster board after 14:30 of 8/28 will be removed by the conference staff. Those who present their posters in Glass Pyramid on 8/29 should remove their posters after the afternoon poster session is over (i.e., 16:00). The posters remaining on the poster board after 16:30 will be removed by the conference staff.

4. Courtesy

Because many of the delegates in this conference are not native speakers of English, please speak slowly and clearly.
Instructions for Presenters in Demonstration Format

1. Display
   The entire space (43.60 square-meters) of the assigned room can be used. A blackboard and a screen cannot be used at the same time. Audio output is only available through a TV monitor as default. All the equipments should be placed during the coffee break (10:30-10:40, 26 or 27 August) right before the presentation. However, the room setting should be checked in the following time.
   * 8/24/2008, 15:00-20:00
   * 8/25/2008, 8:00-9:15 or during any break throughout the day
   * 8/26/2008, 8:00-8:30
   * 8/27/2008, 8:00-8:30 (only those who will present on that day)

2. Removal
   The presenters MUST remove their equipments from the room right after the session (i.e., during lunch break).

3. Courtesy
   In case of having two or more demonstration sessions during 110 minutes, a presenter MUST post the schedule on the door before the first session begins, so that potential audiences will know when to attend. When a presenter leaves the demonstration site, he/she should post a memo on the door showing the time of the return. Because many of the delegates in this conference are not native speakers of English, please speak slowly and clearly.
## Conference Overview

For the overview, an individual presentation is identified as a code, consisting of the day, the time of the session, the room, and the order of presentation in the target session (for oral) or the number of board in the target room (for poster). For example, “1PM1-R02-01” (oral) means “the first day, the first PM session, Room 2, the first presentation.” Similarly, “2AM2-R07-01” means “the second day, the second AM session, Room 7, Poster Board No. 1.” The detail of individual presentations (i.e., title, author’s name, affiliation) is listed after the conference overview.

### Sunday, 24 August 2008

<table>
<thead>
<tr>
<th>Time</th>
<th>Workshop Room 1 (N242)</th>
<th>Workshop Room 2 (N232)</th>
<th>Workshop Room 3 (N244)</th>
<th>Workshop Room 4 (Auditorium)</th>
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<tbody>
<tr>
<td>12:00 - 13:00</td>
<td>Registration for Pre-conference Workshop for Developing Researchers (Entrance Hall)</td>
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<tr>
<td>13:00 - 15:00</td>
<td><strong>Workshop 1: Qualitative methodology for music psychology</strong>&lt;br&gt;Instructor: Jane W. Davidson&lt;br&gt;<strong>Workshop 2: Quantitative methodology for music psychology</strong>&lt;br&gt;Instructor: Glenn Schellenberg&lt;br&gt;<strong>Workshop 3: Theoretical content and quality control in music psychology</strong>&lt;br&gt;Instructor: Richard Parncutt&lt;br&gt;<strong>Workshop 4: Theoretical content and quality control in music psychology</strong>&lt;br&gt;Instructor: Richard Parncutt</td>
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<td>15:00 - 20:00</td>
<td>ICMPC10 Registration (Entrance Hall)</td>
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<td>15:00 - 20:00</td>
<td>Oral presenters (25-28 August) may check equipments after registration.</td>
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<td>All poster presenters may set their posters in the assigned boards at Hokkaido University.</td>
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<td>16:00 - 19:00</td>
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<td><strong>AIRS International Expert Workshop: Advancing interdisciplinary research in singing</strong>&lt;br&gt;Co-chairs: Annabel J. Cohen; Mayumi Adachi</td>
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<td>8:00 - 18:00</td>
<td>Registration (Entrance Hall)</td>
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<td>8:00 - 19:50</td>
<td>All poster presenters may set their posters in the assigned board at Hokkaido University.</td>
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<td>8:00 - 9:15</td>
<td>Oral presenters in PM1 &amp; PM2 may check equipments during this time.</td>
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<td>9:15 - 11:30</td>
<td>Opening Session (Auditorium)</td>
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<td>9:15 - 9:30</td>
<td>Opening Remarks</td>
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<td>9:30 - 10:20</td>
<td>Keynote Speech—1</td>
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<td>Jun-ichi Abe (Hokkaido University, Japan)</td>
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<td><em>Organization Processes in Music Perception</em></td>
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<td>10:20 - 11:00</td>
<td>Keynote Speech—2</td>
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<td>Ichiro Nakayama (Osaka University of Arts, Japan)</td>
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<td><em>Japanese Voices — A Video Archive of Singing Styles and Techniques in the Japanese Language</em></td>
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<td>11:00 - 11:10</td>
<td>A Message from Rencon</td>
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<td>11:10 - 11:30</td>
<td>Welcome Performance</td>
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<td>11:30 - 13:00</td>
<td>Lunch (North Cafeteria)</td>
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<td>Symposium 1. Music and health: Empirical investigations and theoretical constructs</td>
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<td>12:30 - 13:30</td>
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<td>Symposium 4 (Invited), Absolute pitch and its implications for music perception and cognition</td>
<td>Rhythm, meter, and timing II</td>
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<td>Symposium 5. Musical dynamics as adaptive, flexible behavior: The emergence of meaning and social life</td>
<td>Rhythm, meter, and timing III</td>
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<td>Education III</td>
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<td>18:00 - 19:00</td>
<td>Keynote Speech—3 (Auditorium)</td>
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<td>19:00 - 20:30</td>
<td>SEMPRE Informal Social Event (North Cafeteria): All delegates are welcome!</td>
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**Registration (Entrance Hall)**

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**Coffee Break (Entrance Hall / E206 / En-yu-Foyer)**

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**Lunch & Lunchtime Concert (North Cafeteria)**

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**Coffee Break (Entrance Hall / E206 / En-yu-Foyer)**

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**Coffee Break (Entrance Hall / E206 / En-yu-Foyer)**
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<td>8:30 - 10:30</td>
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<td>Symposium 6. Aesthetic evaluation and cognitive classification of music in experts and laymen: Behavioral and electrophysiological data</td>
<td>Timbre I</td>
<td>Computational models and analyses III</td>
<td>Memory and imagery</td>
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<td>10:40 - 12:30</td>
<td>Poster &amp; Demonstration Sessions</td>
<td>Musical scales and melody / Harmony and tonality / Timbre / Psychophysics and music acoustics</td>
<td>Rhythm and timing / Body movement / Memory</td>
<td>Music listening and preferences / Development / Performance / Audio-visual interactions / Psychoacoustics</td>
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<td>Lunch &amp; Luncheon Concert (North Cafeteria)</td>
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<td>Young Researcher Award Ceremony &amp; Presentation (Auditorium)</td>
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<td>18:00 - 18:30</td>
<td>Bruno Gingras (McGill University, Canada), et al.</td>
<td>Effect of Expressive Intent, Performer Expertise, and Listener Expertise on the Perception of Artistic Individuality in Organ Performance</td>
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<td>18:30 - 19:00</td>
<td>Bradley W. Vines (University of British Columbia, Canada), et al.</td>
<td>Stimulating Music: Combining Singing with Brain Stimulation to Help Stroke Victims Recover Speech</td>
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<td>14:00 - 15:00</td>
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<td>13:30 - 17:00</td>
<td>Soy Sauce Factory &amp; Japanese Sake Museum/Factory</td>
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<td>13:30 - 16:30</td>
<td>Sado (Tea ceremony) &amp; Shopping*</td>
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<td>13:30 - 17:30</td>
<td>Okurayama Ski-jump Stadium &amp; Hokkaido Jingu Shrine</td>
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<td>17:30 - 19:00</td>
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<td>Makiko Mizunaga (Harpsichordist) &amp; ICMPC10 participants</td>
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<td>9:15 - 10:45</td>
<td>APSCOM3 General Meeting &amp; Symposium: The latest research trends in Asia-Pacific regions</td>
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<td>11:00 - 12:30</td>
<td>Psychoacoustics II</td>
<td>Music therapy / Evolutinal perspective / Development / Neuroscience and disorders / Computational models and analyses (until 12:50)</td>
<td>Public Forum &amp; Mini Concert. “What do we know about music and child development?” (until 13:30)</td>
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<td>Oral &amp; Poster Sessions</td>
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<td>16:10 - 17:40</td>
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<td>Neuroscience and pathology</td>
<td>The Heikyoku (Heike-Biwa) Performance (until 17:10)</td>
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* The park offers Water Fountain Show 4 times on 29 August: 10:30 (S), 13:15, 16:15, and 19:15. The morning show is a short version (15min), and the other shows last approximately 40min. The show may be canceled when it rains.
Sunday, 24 August 2008

**Pre-conference Workshop for Developing Researchers (13:00-15:00)**

**WORKSHOP 1: QUALITATIVE METHODOLOGY FOR MUSIC PSYCHOLOGY (N242)**
Jane W. Davidson (University of Western Australia, Australia)

Qualitative research is a term that embraces a wide range of approaches in the social sciences. In essence, qualitative approaches aim to provide in-depth understanding of human behaviours, and traditionally contrast to quantitative approaches. In this workshop we shall begin by understanding the best methods to collect such data. Then, an overview of techniques for data analysis will be made, drawing upon practical examples and carrying out short exercises within the group. Finally, a brief exploration of how best to report these findings will be undertaken. Since qualitative data in music psychology and music education investigations are most typically drawn from interviews, behavioural observation and/or notes (e.g., diaries, field notes, case notes), examples from these three different data sources will be explored.

**About the Instructor**
Jane Davidson is currently the Callaway-Tunley Chair of Music at University of Western Australia. She has also worked for more than 13 years at the University of Sheffield, UK, where she and colleagues have established a strong research grouping and large postgraduate student body working in music psychology. Jane has more than 100 scholarly contributions on topics ranging from expressive body movement in musical performance to music therapy interventions with multiple sclerosis patients. She studied in Newcastle-upon-Tyne, London, Leeds in UK and Quebec in Canada, and has qualifications in vocal performance, dance choreography, counselling and primary school education besides her degrees in music and music psychology research. She has given guest lectures worldwide and has been a visiting professor at the Hong Kong Institute of Education, Universidade de Aveiro (Portugal) and Luzern Konservatorium.

**WORKSHOP 2: QUANTITATIVE METHODOLOGY FOR MUSIC PSYCHOLOGY (N232)**
Glenn Schellenberg (University of Toronto at Mississauga, Canada)

The workshop will examine issues central to empirical research in music psychology that adopts a quantitative approach. Experimental studies, which have random assignment and allow for inferences of causation, will be examined separately from correlational or quasi-experimental studies, which look for associations between the topic of interest and pre-existing differences among individuals (or groups of individuals). In true experiments, our ability to generalize to the population of interest depends on whether we reject the null hypothesis successfully, our sample size, and the degree to which our sample is representative of the population under consideration. In correlational studies, our conclusions are limited to associations; the direction of causation could go either way, and the association may be influenced or mediated by other variables. Each of these issues will be highlighted with specific examples from the literature and Schellenberg’s research, with particular attention to claims that exposure to music gives rise to nonmusical benefits.

**About the Instructor**
Glenn Schellenberg is Professor of Psychology at the University of Toronto at Mississauga and Secretary of the Society for Music Perception and Cognition. His
research focuses on cognitive developmental issues in the auditory domain, particularly on reciprocal influences between basic psychological processes and musical structures. He is best known for his studies of the cognitive (nonmusical) consequences of music listening and formal music lessons. He also studies music preferences and emotional responding to music. He obtained his PhD from Cornell University in 1994, majoring in human experimental psychology with a minor in statistics. Before coming to the University of Toronto in 1998, he held positions at the University of Windsor and Dalhousie University.

WORKSHOP 3: THEORETICAL CONTENT AND QUALITY CONTROL IN MUSIC PSYCHOLOGY (N244)

Richard Parncutt (University of Graz, Austria)

What are the main ingredients of a good theoretical paper, or of the theoretical part of an empirical paper - either spoken or written, in music psychology or any other discipline? I recommend focusing on a single issue or question, and expressing that issue or question as clearly and concisely as possible. Motivate the audience or reader by explaining why your question is interesting (e.g.: What practical implications could different possible answers have?) and by documenting aspects of the problem that have been addressed or neglected in previous research. Then summarize the established background material in relevant disciplines. Break your question into subquestions, and address those in detail in the main part of the presentation. In the conclusion, present a clear thesis that answers the question posed at the beginning, then summarize the main arguments for and against your thesis. As you submit your work for presentation at conferences or publication in journals, it is a good idea to think in advance about how it will be evaluated. How will your reviewers evaluate aspects of your work such as its relevance for a given conference or journal, its overall academic quality, the quality of the presentation, the appropriateness of the title, and the content of the abstract?

About the Instructor

Richard Parncutt is Professor of Systematic Musicology at the University of Graz, Austria. His research addresses musical structure (pitch, consonance, harmony, tonality, melody, counterpoint, tension, rhythm, meter, accent), performance (psychology, piano, applications), the origins of tonality and of music, and musicological interdisciplinarity. He holds qualifications in music and physics from the University of Melbourne and a PhD from the University of New England. He was guest researcher with Ernst Terhardt in Munich, Johan Sundberg in Stockholm, Annabel Cohen in Halifax, Al Bregman in Montreal, and John Sloboda in Keele, England. Until 1998 he was lecturer at the University of Keele.
AIRS International Expert Workshop (16:00-19:00)

ADVANCING INTERDISCIPLINARY RESEARCH IN SINGING (AUDITORIUM)

Co-chairs
Annabel J. Cohen (University of Prince Edward Island, Canada); Mayumi Adachi (Hokkaido University, Japan)

Speakers
Laurel Trainor; Esther Mang; Isabel Peretz; Takayuki Nakata; Sandra Trehub; Bradley Vines; Gottfried Schlaug; Graham Welch; Jane Ginsborg; Godfrey Baldacchino; Maija Fredrikson; Rachel Heydon; Grenville Hancox

A major international research collaboration entitled “AIRS—Advancing Interdisciplinary Research in Singing” (http://vre.upei.ca/airs) includes over 50 scholars from more than a dozen countries. The AIRS Expert Workshop brings together AIRS researchers from countries such as Japan, Canada, Australia, Finland, China, UK, and USA. They will share information among themselves as well as with the greater ICMPC10 audience, both students and faculty. Each of the AIRS research themes will be introduced by a specialist researcher, and papers providing specific research examples within these themes will be presented. Professor Sandra Trehub (University of Toronto, Canada) will provide a commentary on the material presented. Open discussion will follow.
**Opening Session (9:15-11:30), Auditorium**

**Opening Remarks**

Mayumi Adachi (Hokkaido University, Japan)

**Keynote Speech 1**

Organization Processes in Music Perception

Jun-ichi Abe (Hokkaido University, Japan)

*About the Speaker*

Jun-ichi Abe is a Professor in the Department of Psychology of Hokkaido University, Sapporo, JAPAN. Abe received his Bachelor of Engineering in Applied Physics from Hokkaido University in 1969. Then, he changed his field from Applied Physics to Experimental Psychology. In those days in Japan, it was truly difficult to change a field of study at a graduate level. Nevertheless, he received his M.A. in Psychology from Hokkaido University in 1974. One year later, he started his academic career when he became an Instructor (nowadays called Assistant Professor) in the Department of Psychology of Hokkaido University. Ever since, he has been engaged in the research and the education of cognitive psychology and cognitive science at his alma mater. His research is wide-ranged, both thematically and methodologically. His topics include language comprehension, knowledge representation and its use, attention and memory, and music perception while his methodologies encompass behavioral experiments, neuro-imaging experiments, and computational modeling. A number of researchers have received their doctorates (PhD) under his supervision, and some of them are currently recognized as the leaders of research in music perception and cognition in Japan. He was the first Editor of the Journal of Music Perception and Cognition, published by the Japanese Society for Music Perception and Cognition, playing a significant role in establishing the journal for JSMPaC. As the Chair of this year’s Annual Conference of Japanese Psychological Association, he is currently working hard toward a successful program for everyone.

**Keynote Speech 2**

Japanese Voices—A Video Archive of Singing Styles and Techniques in the Japanese Language

Ichiro Nakayama (Osaka University of Arts, Japan)

*About the Speaker*

Dr. Ichiro Nakayama was born in Kanazawa, Japan in 1940. He graduated from Osaka University in 1964, and received M.E. degree and Doctoral degree in 1966 and 1980, respectively, both from Osaka University, Japan. He worked with the Institute of Scientific and Industrial Research, Osaka University from 1969 till 1991. In 1991, he moved to the Department of Musicology, Osaka University of Arts, and since 1996 he has been a professor of musical acoustics. His current research interest is the Japanese singing voice. He received the Grand-Prix in the Recording Section at Art Festival 2005, promoted by the Agency of Cultural Affairs, Japan, for “Mōsō Biwa: NAGATA Hojun’s World.”


**A MESSAGE FROM RENCON**
Rencon members

**WELCOME PERFORMANCE**
Ainu Art Project

*<Traditional Music for Tonkor>*
1. Ikersote (Anti-demon Music)
2. Tokitoranran (Spring Late), etc.

*<Original Music>*
Four seasons, etc.

*<Traditional Dance>*
1. Emus rimuse (Sword Dance)
2. Ku rimuse (Bow Dance)
3. Futare cui (Big Tree Dance)
4. Cikap rimuse (Bird Dance), etc.

*<Contemporary Expressions>*
1. Makunarera (Wind of the History)
2. Atuyso (Over the Ocean)
3. Song of Joy

*About the Performers*

Ainu Art Project was founded in 2000 by a group of young Ainu descendents who got together to re-build the Ainu Ship “Itaomacip” for the first time in 200 years. Later, their families and others also joined this Ainu creative team, currently consisting of 23 members. The goal of Ainu Art Project goes beyond maintaining their traditional culture, exploring spontaneous, modern expressions of Ainu culture. The group performs internationally, participating in Canoe Festivals overseas, contributing their art works in various exhibitions in and out of Hokkaido. The members express their own interpretation of Ainu World through traditional dances and contemporary original performances.

*Members*
Koji Yuki: Woodprint Artist, traditional dancer
Yoshimichi Hayasaka: Sculptor, guitarist, traditional dancer
Shoji Fukumoto: Sculptor, tonkor (Ainu harp) player
Yuka Hayasaka: Embroidery Artist, traditional dance, Sapporo Ainu Center staff
Katsunari Shintani: Sculptor, guitarist, bike shop employee
Shiho Yuki: Embroidery, traditional dancer, mukkur player
Mitsuko Fukumoto: Embroider, keyboard player
Yumi Shintani: Embroidery, traditional dancer
And others (traditional dancers, modern Ainu expressionists, children)
Lunchtime Concert (12:00-12:50), North Cafeteria

TBA

Oral Presentation (13:00-15:00)

SYMPOSIUM 1. MUSIC AND HEALTH: EMPIRICAL INVESTIGATIONS AND THEORETICAL CONSTRUCTS (AUDITORIUM)

Organizer
Laura Anne Mitchell (Glasgow Caledonian University, UK)

1PM1-R01-01 The Influence of Cognitive Style on Pain Relief Using Preferred Music
Laura Mitchell, John McDowall, Raymond MacDonald
Glasgow Caledonian University, UK

1PM1-R01-02 Music and Videogame Play: The Effects of Self-Selected and Experimenter-Selected Music on Performance and Experience
Gianna Cassidy, Raymond MacDonald
Glasgow Caledonian University, UK

1PM1-R01-03 ‘It Just Makes Me Feel Better’: Music and Emotional Health Over the Youth-Adult Transition
Douglas Lonie, Patrick West, Graeme Wilson
MRC Social and Public Health Sciences Unit, UK; Newcastle University, UK

1PM1-R01-04 A Mixed Methods Investigation into the Effects of Music on Individuals with Dementia
Julie C. De Simone, Raymond MacDonald
Glasgow Caledonian University, UK

1PM1-R01-05 Researching the Relationship Between Music and Health: An Overview of Published Research and Key Themes
Raymond MacDonald, Laura Mitchell
Glasgow Caledonian University, UK

Discussant
Eugenia Costa-Giomi (University of Texas at Austin, USA)

Pitch (E208)

1PM1-R02-01 The Correlation Between Absolute Pitch and Adaptation to Transposed Keyboards
Keun-Ah Jeon, Suk Won Yi, Kyungil Kim
Seoul National University, Korea; Ajou University, Korea

1PM1-R02-02 Simultaneous Pitch Perception in Absolute and Non-Absolute Pitch Possessors
David J.T. Marco, Neil McLachlan, Sarah Wilson
University of Melbourne, Australia

1PM1-R02-03 Perceived ‘Closeness’ in Pitch Depends in Part on Perceived ‘Closeness’ in Time: Further Support for an Auditory Motion Hypothesis
Molly J. Henry, J. Devin McAuley
Bowling Green State University, USA
Exposure to Ambiguous Tone Sequences Induces Short-Term Plasticity in Pitch Perception
A. Seither-Preisler, L. Johnson, S. Seither, B. Luetkenhoener
*University of Graz, Austria; Muenster University Hospital, Germany*

**Rhythm, meter, and timing I (E214)**

1PM1-R03-01 Investigating the Human-Specificity of Synchronization to Music
Aniruddh D. Patel, John R. Iversen, Micah R. Bregman, Irena Schulz, Charles Schulz
*The Neurosciences Institute, USA; Birdlovers Only Rescue Service Inc., USA*

1PM1-R03-02 Identifying Timing by Sound: Timbral Qualities of Micro-Rhythm
Anne Danielsen, Carl-Haakon Waadeland, Henrik G. Sundt
*University of Oslo, Norway; Norwegian University of Science and Technology, Norway; Norwegian Network for Technology Acoustics and Music, Norway*

1PM1-R03-03 Stealing Time: How Grace Notes Can Be Added
Peter Desain, Renee Timmers
*Radboud University Nijmegen, The Netherlands*

1PM1-R03-04 Exploration and Imitation of the Timing of Grace Notes
Renee Timmers, Peter Desain
*Radboud University Nijmegen, The Netherlands*

**Education I (E308)**

1PM1-R04-01 Learning Rhythm: The Impact of Visual Presentation
Frank Heuser, Scott D. Lipscomb, Glenn Pohland
*University of California at Los Angeles, USA; University of Minnesota, USA*

1PM1-R04-02 Teaching Expressivity to Advanced Instrumentalists
Katie Zhukov
*Sydney Conservatorium of Music, Australia*

1PM1-R04-03 The Significance of Qualitative Approach in the Research of Musical Cognition: A Study Methodology Using the Concept of Inter-Subjectivity
Yasuko Murakami
*Kyoritsu Women's University, Japan*

1PM1-R04-04 73 Forms of Actions (Diverse Exercises) Included in German Gehoerbildung-Books Published Between 1889 and 1983
Luis Estrada-Rodriguez
*Universidad Nacional Autonóma de México, Mexico*
**Oral Presentation (15:15-17:15)**

**SYMPOSIUM 2. INVESTIGATING MUSICAL PERFORMANCE: ASPECTS OF SELF IN ADVANCED MUSICAL LEARNING ACROSS DIFFERENT MUSICAL GENRES (AUDITORIUM)**

**Organizer**
Graham Frederick Welch (IOE University of London, UK)

**1PM2-R01-01**
Investigating Musical Performance: A Longitudinal Comparison of Advanced Musical Learners’ Attitudes and Perceptions Towards Musical Skills
Ioulia Papageorgi, Andrea Creech, Graham Frederick Welch
*IOE University of London, UK*

**1PM2-R01-02**
Subjective Values and Musical Self-Efficacy: The Relationship Between Musical Self-Efficacy and Time, Effort, Perceived Relevance and Pleasure in Musical Activities Amongst Undergraduate Music Students
Andrea Creech, Ioulia Papageorgi, Graham Frederick Welch
*IOE University of London, UK*

**1PM2-R01-03**
Musical Self, Genre, and Gender as Factors in Higher Education Learning in Music
Graham Frederick Welch, Ioulia Papageorgi, Andrea Creech
*IOE University of London, UK*

**1PM2-R01-04**
Eminence Lessons: Eminent Composers’ Perceptions of Learning and Teaching Practices in Music Composition
Margaret S. Barrett
*University of Queensland, Australia*

**Discussant**
Raymond MacDonald (Glasgow Caledonian University, UK)

**Memory (E208)**

**1PM2-R02-01**
Musical Change Deafness: The Inability to Detect Change in a Non-Speech Auditory Domain
(15:15-15:45)
Kat R. Agres, Carol L. Krumhansl
*Cornell University, USA*

**1PM2-R02-02**
The Effect of Timbre and Pitch Level on the Suzuki Violin Student’s Processing of Familiar Melodies
(15:45-16:15)
Crystal Peebles
*Florida State University, USA*

**1PM2-R02-03**
Modelling Memory Responses in a Melody Recognition Task
(16:15-16:45)
Andrea R. Halpern, Daniel Müllensiefen, Geraint Wiggins
*Bucknell University, USA; Goldsmiths University of London, UK*

**1PM2-R02-04**
An Exploration of How Music Can Modify Long Term Memory
(16:45-17:15)
Sherilene M. Carr, N.S. Rickard
*Monash University, Australia*
**Performance I (E214)**

1PM2-R03-01 Priming Preferred Tempo in Multi-Sectional Music  
15:15-15:45  
Peter Martens  
*Texas Tech University, USA*

1PM2-R03-02 MuSA.RT and the Pedal: The Role of the Sustain Pedal in Clarifying Tonal Structure  
15:45-16:15  
Elaine Chew, Alexandre R. J. François  
*University of Southern California, USA*

1PM2-R03-03 On the Effect of Performance Evaluation in Acquiring Samba Rhythm  
16:15-16:45  
Masato Kawakami, Tsutomu Fujinami  
*JAIST, Japan*

1PM2-R03-04 A Pianist’s Expression in the Role of Co-Performer: Changes in Timing and Dynamics Through Communicative Interaction with a Violinist  
16:45-17:15  
Yuuko Kubota  
*Independent Researcher, Japan*

**Development I (E308)**

1PM2-R04-01 Categorization of Melody During the First Year of Life  
15:15-15:45  
Eugenia Costa-Giomi, Leslie Cohen, Danielle Solan, Ashley Borck  
*University of Texas at Austin, USA*

1PM2-R04-02 Development of Tonal Organization: A Case Study in Melodic Improvisation  
15:45-16:15  
Pirkko A. Paananen  
*University of Jyväskylä, Finland*

1PM2-R04-03 Origin of Singing: Infants’ Vocalization in Solitude  
16:15-16:45  
Yohko Shimada, Shoji Itakura  
*Kyoto University, Japan*

1PM2-R04-04 Music in Our Lives: An Investigation of Music Learning Between 9-19 Years of Age  
16:45-17:15  
Jane Davidson, Paul Evans, Robert Faulkner, Gary E. McPherson  
*University of Western Australia, Australia; University of Illinois at Urbana-Champaign, USA*

**Neuroscience I (E311)**

1PM2-R05-01 Time Courses of Cortical Beta and Gamma-Band Activity During Listening to Metronome Sounds in Different Tempi  
15:15-15:45  
Takako Fujioka, Edward W. Large, Laurel J. Trainor, Bernhard Ross  
*Rotman Research Institute, Canada; Florida Atlantic University, USA; McMaster University, Canada*

1PM2-R05-02 The Effect of Musical Training on the Subcortical Processing of Musical Intervals  
15:45-16:15  
Kyung Myun Lee, Erika Skoe, Nina Kraus, Richard D. Ashley  
*Northwestern University, USA*

1PM2-R05-03 Beat Initiation versus Continued Beat Perception: The Role of Motor Areas in the Brain  
16:15-16:45  
Jessica A. Grahn, James B. Rowe  
*MRC Cognition and Brain Sciences Unit, UK*
Oral Presentation (17:30-19:00)

**Social interaction (AUDITORIUM)**

**1PM3-R01-01** Exploring Enforced Occupational Change in Opera Singers: A Case Study Investigation into the Effects of Musical Identity in the Context of Career Change
(17:30-18:00) Jane Oakland, Raymond MacDonald, Paul Flowers
Glasgow Caledonian University, UK

**1PM3-R01-02** Non-Musician Adult Perspectives on the Role of Music in the Formation and Maintenance of Musical Identities: An Interpretative Phenomenological Analysis (IPA)
(18:00-18:30) G.N. Caldwell, Raymond MacDonald, B. Duncan
Glasgow Caledonian University, UK

**Computational models and analyses I (E208)**

**1PM3-R02-01** Realizing Feature Exaggeration in Scale-Performance on the Piano
(17:30-18:00) Shinya Morita, Norio Emura, Masanobu Miura, Seiko Akinaga, Masazu Yanagida
Ryukoku University, Japan; Shukugawa Gakuin College, Japan; Doshisha University, Japan

**1PM3-R02-02** Development of an Automatic Basso Continuo Playing System for Baroque Music Performers
(18:00-18:30) Masahiro Niizuma, Masaki Matsubara, Hiroaki Saito
Keio University, Japan

**1PM3-R02-03** Gaussian Process Regression for Rendering Music Performance
(18:30-19:00) Keiko Teramura, Hideharu Okuma, Yuusaku Taniguchi, Shimpei Makimoto, Shin-ichi Maeda
NAIST, Japan; Kyoto University, Japan

**Psychoacoustics I (E214)**

**1PM3-R03-01** Sensitivity to Temporal Deviations on the Starting Point or the Ending Point of “Frequency” Glides
(17:30-18:00) Satomi Tanaka, Minoru Tsuzaki, Eriko Aiba, Hiroaki Kato
Kyoto City University of Arts, Japan; ATR-CIS, Japan

**1PM3-R03-02** Factors Influencing Spatial Pattern Recognition in a Musical Context
(18:00-18:30) Blas Payri, José-Luis Miralles-Bono
Universidad Politécnica de Valencia, Spain

**1PM3-R03-03** On the Factors of the Spatial Impressions of Reproduced Music in Surround Sound Comparing Recording Techniques
(18:30-19:00) Toru Kamekawa, Atsushi Marui
Tokyo University of the Arts, Japan
## Perception of musical structures (E308)

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<th>Authors</th>
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<td>1PM3-R04-01</td>
<td>Beginnings, Middles, and Endings: The Effect of Musical Parameters on the Perception of Intrinsic Formal Functionality</td>
<td>Michel Vallières, Daphne Tan, William E. Caplin, Joseph Shenker, Stephen McAdams</td>
<td><em>McGill University, Canada; University of Rochester, USA</em></td>
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<td>1PM3-R04-02</td>
<td>Effects of Leading and Following Contexts on the Music Sound Restoration</td>
<td>Takayuki Sasaki</td>
<td><em>Miyagi Gakuin Women’s University, Japan</em></td>
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<td>1PM3-R04-03</td>
<td>Children’s Impression and Expression of Major, Minor, Whole-Tone, and Korean Traditional Scales</td>
<td>Eunsil Park</td>
<td><em>Seoul National University, Korea</em></td>
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## Music listening I (E311)

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<td>1PM3-R05-01</td>
<td>Metaphors of Motion in Listeners’ Verbal Reports</td>
<td>Riitta Rautio</td>
<td><em>University of Jyväskylä, Finland</em></td>
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<td>1PM3-R05-02</td>
<td>Factors Influencing Music Preference Among Japanese Listeners Over 50 Years Old: Why do They Like Certain Songs?</td>
<td>Eri Hirokawa</td>
<td><em>Nagoya College of Music, Japan</em></td>
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<tr>
<td>1PM3-R05-03</td>
<td>The Enjoyment in Opera — An Empirical Study of Visitors’ Experience in Music Theatre</td>
<td>Johanna Jobst, Sabine Boerner</td>
<td><em>University of Konstanz, Germany</em></td>
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**Oral Presentation (8:30-10:30)**

**SYMPOSIUM 3. APPLYING MUSIC PSYCHOLOGY (AUDITORIUM)**

**Organizer**  
David J. Hargreaves (Roehampton University, UK)

**2AM1-R01-01**  
Learning Musical Skill Through Everyday Musical Activities  
Hiromichi Mito  
*Miyagi University of Education, Japan*

**2AM1-R01-02**  
Musical Identities in Improvising Musicians  
Raymond MacDonald, Graeme Wilson  
*Glasgow Caledonian University, UK, Newcastle University, UK*

**2AM1-R01-03**  
Towards a Music Curriculum for Children with Complex Needs  
Adam Ockelford  
*Roehampton University, UK*

**2AM1-R01-04**  
Music Psychology: Developments and Applications  
David J. Hargreaves  
*Roehampton University, UK*

**Discussant**  
Scott D. Lipscomb (University of Minnesota, USA)

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**Melody (E208)**

**2AM1-R02-01**  
(8:30-9:00)  
Polynomial Contour as a Core Feature for Representing Melodies  
Daniel Müllensiefen, Geraint Wiggins  
*Goldsmiths University of London, UK*

**2AM1-R02-02**  
(9:00-9:30)  
Perceptual Segmentation of Melodies: Ambiguity, Rules and Statistical Learning  
Marcus T. Pearce, Daniel Müllensiefen, Geraint Wiggins, Klaus Frieler  
*Goldsmiths University of London, UK; University of Hamburg, Germany*

**2AM1-R02-03**  
(9:30-10:00)  
Pitch Space Processing and Melodic Expectancies in Tonal and Atonal Contexts  
Juan Fernando Anta  
*National University of La Plata, Argentina*

**2AM1-R02-04**  
(10:00-10:30)  
Recognition of Microtonal Musical Intervals by Performers and Composers  
Terumi Narushima, Greg Schiemer, Emery Schubert, Richard Parn cutoff  
*University of Wollongong, Australia; University of New South Wales, Australia; University of Graz, Austria*
Performance II (E214)

2AM1-R03-01 Experimentally Investigating the Use of Score Features for Computational Models of Expressive Timing
(8:30-9:00) Sebastian Flossmann, Maarten Grachten, Gerhard Widmer
JLU Linz, Austria

2AM1-R03-02 Chopin’s Rubato: A Solution
(9:00-9:30) Manfred Clynnes
Georgetown University, USA

2AM1-R03-03 Intuitive Visualization of Gestures in Expressive Timing: A Case Study on the Final Ritard
(9:30-10:00) Maarten Grachten, Werner Goebl, Sebastian Flossmann, Gerhard Widmer
JLU Linz, Austria; McGill University, Canada

2AM1-R03-04 Timing in Piano Music — Testing a Model of Melody Lead
(10:00-10:30) Johan Bjurling, Roberto Bresin
KTH, Sweden

Emotion in music I (E308)

2AM1-R04-01 Why do Listeners Enjoy Music That Makes Them Weep?
(8:30-9:00) David Huron
Ohio State University, USA

2AM1-R04-02 Construction of a Quantitative Scale for Cheerfulness of Short Melodies
(9:00-9:30) Kenta Shoji, Masashi Yamada
Kanazawa Institute of Technology, Japan

2AM1-R04-03 The Influence of Social Feedback on the Emotional Effects of Music
(9:30-10:00) Hauke Egermann, Oliver Grewe, Reinhard Kopiez, Eckart Altenmüller
Hannover University of Music and Drama, Germany

2AM1-R04-04 Construction and Validation of a Music-Directed Attention Scale (MDAS): A Preliminary Study
(10:00-10:30) Joanna Kantor-Martynuska
Warsaw School of Social Psychology, Poland

Therapy (E311)

2AM1-R05-02 The Effects of Music Therapy on Declarative Memory Processes in Moderately Impaired Dementia Populations
Monash University, Australia; Colorado State University, USA; National Aging Research Institute, Australia

2AM1-R05-03 The Effects of Music Therapy, Animal-Assisted Therapy and Diversional Therapy on Attention and Memory Processes of Individuals with Probable Alzheimer’s Dementia
(9:30-10:00) R. Kharsas, S.R. Toukhsati, D. O’Connor, M. Thaut, P.C. Bennett, B. Barber
Monash University, Australia; Colorado State University, USA; National Aging Research Institute, Australia

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<th>E207</th>
<th>Musical scales and melody / Harmony and tonality / Timbre / Psychophysics and music acoustics I</th>
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| 2AM2-R07-01 | The Relative Prevalence of Medieval Modes and the Origin of the Leading Tone  
Richard Parncutt, Daniela Prem  
*University of Graz, Austria* |
| 2AM2-R07-03 | The Impact of Uniqueness in Musical Scales on Mistuning Detection  
Marco Lehmann, Reinhard Kopiez  
*Hannover University of Music and Drama, Germany* |
| 2AM2-R07-05 | Assessing the Role of Sensory Consonance in Trained Musicians’ Tuning Preferences  
Johanna Devaney, Ichiro Fujinaga  
*McGill University, Canada* |
| 2AM2-R07-07 | Estimating the Perception of Complexity in Musical Harmony  
Jose Fornari, Tuomas Eerola  
*University of Jyväskylä, Finland* |
| 2AM2-R07-09 | A Hybrid Model for Timbre Perception — Part 2: The Texture of Sound  
Hiroko Terasawa, Patty Huang, Jonathan Abel, Jonathan Berger  
*Stanford University, USA* |
| 2AM2-R07-11 | Effects of Temporal Synchrony Between Two Sounds on Perceptual Impression Space and Its Relation to the Cochlear Delays  
Eriko Aiba, Minoru Tsuzaki, Satomi Tanaka, Masashi Unoki  
*Kyoto City University of Arts, Japan; JAIST, Japan* |
| 2AM2-R07-13 | The Chromelodeon Scale: A Psychoacoustical Model of Roughness versus Harry Partch’s One Footed Bridge  
Alexandre Torres Porres  
*University of São Paulo, Brazil* |

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Louis N. Vinke, J. Devin McAuley  
*Bowling Green State University, USA* |
| 2AM2-R08-03 | Examining the Relationship Between Phonological Skills and Temporal Processing in Very Young Children  
Charles Wigley, Janet Fletcher, Jane Davidson  
*University of Western Australia, Australia* |
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<td>Freya Bailes, Linda Barwick</td>
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**E216**

Music listening and preferences / Development / Performance / Audio-visual interactions / Psychoacoustics I

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*University of Minnesota, USA; Minneapolis Public Schools, USA; Music-in-Education National Consortium, USA; New England Conservatory, USA* |
| 2AM2-R11-03 | Effects of Metacognitive Instruction on Thinking During Piano Practice in Experienced Pianists and Novices | Iwao Yoshino  
*Hokkaido University of Education, Japan* |
| 2AM2-R11-05 | Stirling Silver: Understanding the Psychology of Group Singing for Health and Wellbeing | Jane Davidson, Andrea Lange, Bev McNamara, Sue Jenkins, Gill Lewin, Lorna Rosenwax  
*University of Western Australia, Australia; Curtin University of Technology, Australia* |
| 2AM2-R11-07 | Music Provision in Young Children’s Education: Scottish Perspectives | Raymond MacDonald, Lana Carlton, Katie Reid, Tom Bancroft, Cerin Richardson  
*Glasgow Caledonian University, UK; University of Glasgow, UK; ABC Creative Music, UK; Edinburgh City Council, UK* |
| 2AM2-R11-09 | The Effect of Contextual Interference on Instrumental Practice: An Application of a Motor Learning Principle | Laura A. Stambaugh, Steven M. Demorest  
*University of Washington, USA* |
| 2AM2-R11-11 | Influence of Bipolar Disorder on Musical Performance | Veronica Gaspar, Virgil Pavel, Stefan Spulber  
*National University of Music Bucharest, Romania; “Dr. Al. Obregia” Psychiatry Clinical Hospital, Romania; Karolinska Institute, Sweden* |
| 2AM2-R11-13 | Timing and Dynamics in Infant-Directed Singing | Takayuki Nakata, Sandra E. Trehub  
*Future University-Hakodate, Japan; University of Toronto at Mississauga, Canada* |

### E312  Performance / Neuroscience  I

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*Baylor University, USA* |
| 2AM2-R12-03 | Pre-Symbolic Musical Expressiveness: A Case Study Related to the Performer’s Expression in Singing | Jin Hyun Kim  
*University of Cologne, Germany* |
| 2AM2-R12-05 | An Investigation into the Relationship Between Student Typologies and the Experience of Performance Anxiety in Adolescent Musicians | |
Ioulia Papageorgi

**IOE University of London, UK**

2AM2-R12-07  Kinematics and Muscular Activity of Upper Extremity Movements in Piano Keystroke by Professional Pianists
Shinichi Furuya, Tomoko Aoki, Hidehiro Nakahara, Hiroshi Kinoshita

*Kwansei Gakuin University, Japan; Prefectural University of Kumamoto, Japan; Morinomiya University of Medical Sciences, Japan; Osaka University, Japan*

2AM2-R12-09  The Difference in Neural Correlates of Singing a Familiar Song and a Newly Learned Song: A fMRI Study
Shizuka Uetsuki, Tatsuya Kakigi, Hiroshi Kinoshita, Kazumasa Yokoyama

*Hyogo Prefectural Rehabilitation Center Nishi-Harima, Japan; Osaka University, Japan*

2AM2-R12-11  Music Playing Enhances Auditory Memory Trace: Evidence from Event-Related Potentials
Keiko Kamiyama, Kentaro Katahira, Dilshat Abla, Kazuo Okanoya

*RIKEN Brain Science Institute, Japan*

Michiko Ono, Toshihiko Matsuka, Masakazu Iwasaka, Masaki Hara, You Nakayama

*Chiba University, Japan; Yamaha Music Foundation, Japan*

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**E313  Neuroscience**

2AM2-R13-01  Neural Mechanism of Melody Perception Revealed by Functional Magnetic Resonance Imaging
Miho Yamauchi, Takuya Hayashi, Akihide Yamamoto, Hiroshi Sato, Hidehiro Iida

*National Cardiovascular Center Research Institute, Japan*

2AM2-R13-03  Investigating the Perception of Harmonic Triads: An fMRI Study
Takashi X. Fujisawa, Norman D. Cook

*Kansai Gakuin University, Japan; Kansai University, Japan*

2AM2-R13-07  Investigation of the Musician’s Brain Activation During Different Music Listening Modes: A Near-Infrared Spectroscopy Study
Toshiie Matsui, Koji Kazai, Minoru Tsuzaki, Haruhiro Katayose

*JST, Japan; Kwansei Gakuin University, Japan; Kyoto City University of Arts, Japan*

2AM2-R13-09  Non-Right-Handedness as a Neurophysiological Selection Variable in Musicians: The Influence of Early Beginning and Practice on the Incidence of Handedness
Reinhard Kopiez, Niels Galley, Andreas C. Lehmann, Marco Lehmann, Hauke Egermann

*Hannover University of Music and Drama, Germany; University of Cologne, Germany; Hochschule für Musik Würzburg, Germany*

2AM2-R13-11  Comparing Cortical Networks Underpinning Singing with Lyrics and Propositional Language
Sarah Wilson, David Abbott, Anthony Waites, Regula Briellmann, Dean Lusher, Gaby Pell, Jenni Ogden, Michael Saling, Graeme Jackson

*University of Melbourne, Australia; Austin Health, Australia; University of Auckland, New Zealand*
### Demonstration I

2AM2-R16-01  
**Illusions Related to Auditory Grammar: Ten Demonstrations in Musical Contexts**
Yoshitaka Nakajima  
*Kyushu University, Japan*

### Demonstration II

2AM2-R17-01  
**Collecting Continuous Data in Music and Listeners: PsySound3 and RTCRR, Two Free Resources**
Densil Cabrera, Emery Schubert, Farhan Rizwi, Sam Ferguson  
*University of Sydney, Australia; University of New South Wales, Australia*

### Lunchtime Concert (12:40-13:20), North Cafeteria

**Bluegrass Association**

**About the Performing Group**

Greetings! At the Bluegrass Association, we perform “bluegrass,” a music genre originated in the southern part of the US and performed using acoustic instruments. Bluegrass is light music in duple meter, and commonly involves five instruments including the acoustic guitar, mandolin, fiddle (violin), banjo, and upright bass. The lyrics are somewhat melancholic and relate to stories of lost love or nostalgia. Our association primarily performs in individual bands, but all of us also perform jointly with other universities. We hope that the participants of the ICMPC 10 will enjoy our performances of bluegrass music!

### Oral Presentation (13:30-15:30)

**SYMPOSIUM 4 (INVITED). ABSOLUTE PITCH AND ITS IMPLICATIONS FOR MUSIC PERCEPTION AND COGNITION (AUDITORIUM)**

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Andrzej Rakowski, Piotr Rogowski, Sylwia Makomaska  
*Fryderyk Chopin University of Music, Poland; Warsaw University, Poland* |
| 2PM1-R01-02 | **Statistical Learning in Language and Music: Absolute Pitch Without Labeling**  
Elizabeth W. Marvin, Elissa L. Newport  
*University of Rochester, USA* |
| 2PM1-R01-03 | **Developmental Perspectives on Pitch Memory**  
Sandra E. Trehub  
*University of Toronto at Mississauga, Canada* |
| 2PM1-R01-04 | **On the Mental Representation of Pitch: Lessons from Absolute Pitch**  
David Huron  
*Ohio State University, USA* |

**Discussant**  
Carol L. Krumhansl (Cornell University, USA)
### Rhythm, meter, and timing  (E208)

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<td>Olivia Ladinig, Henkjan Honing</td>
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<td>Phase Correction in Sensorimotor Synchronization with Non-Isochronous Rhythms</td>
<td>Bruno H. Repp, Justin London, Peter E. Keller</td>
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### Music listening  (E214)

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<td>Inbar Rothschild, Zohar Eitan</td>
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<td>University of Jyväskylä, Finland</td>
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<td>Jukka Louhivuori</td>
<td>University of Jyväskylä, Finland</td>
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<td>Emery Schubert</td>
<td>University of New South Wales, Australia</td>
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2PM1-R04-04  Evaluating Structure and Performance: Relationships Between Judgments of Tension, Emotion, Expression, and Interest in Different Musical Performances  
(15:00-15:30)  Richard D. Ashley  
Northwestern University, USA

**Education II (E311)**

2PM1-R05-01  The Social Representations of Music, Musicality, Music Child and General Teachers  
(13:30-14:00)  Anna Rita Addessi, Felice Caurgati  
University of Bologna, Italy

2PM1-R05-02  Mobile Music for Children — Experiences of MobiKid  
(14:00-14:30)  Maija Fredrikson, Pirkko A. Paananen  
University of Oulu, Finland; University of Jyväskylä, Finland

2PM1-R05-03  Differences in Conceptions of Musical Ability  
(14:30-15:00)  Susan Hallam  
IOE University of London, UK

2PM1-R05-04  The Impact of Formal and Informal Learning on Students’ Compositional Processes  
(15:00-15:30)  Sylvana Augustyniak  
University of New South Wales, Australia

**Oral Presentation (15:45-17:45)**

**SYMPOSIUM 5. MUSICAL DYNAMICS AS ADAPTIVE, FLEXIBLE BEHAVIOR: THE EMERGENCE OF MEANING AND SOCIAL LIFE (AUDITORIUM)**

**Organizer**  Patricia M. Gray (University of North Carolina at Greensboro, USA)

2PM2-R01-01  Rhythmic Analysis of Musical Interactions Between Bonobo and Human  
Edward W. Large,  Marc J. Velasco, Patricia M. Gray  
Florida Atlantic University, USA; University of North Carolina at Greensboro, USA

2PM2-R01-02  Musicking and Culture Creation: Sound and Time as Agents of Social Cohesion  
Patricia M. Gray, Ryan Daniels  
University of North Carolina at Greensboro, USA

2PM2-R01-03  Norms, Co-Constructed Body Dynamics, and Interaction in Bonobos and Humans  
Paul J. Thibault  
University of Agder, Norway

2PM2-R01-04  Musical Representation by a Bonobo Resulting from the Assimilation of Meaning Through Bonobo-Human Dialogic Interaction  
James D. Benson, William Southworth Greaves, Ashley Watkins  
York University, Canada

**Discussants**  Ian Cross (University of Cambridge, UK), Laurel J. Trainor (McMaster University, Canada)
Rhythm, meter, and timing (E208)

2PM2-R02-01 Selective Rhythmic Impairments in Music
(15:45-16:15) William F. Thompson, Linda Sigmundsdottir, John R. Iversen, Aniruddh D. Patel
Macquarie University, Australia; The Neurosciences Institute, USA

2PM2-R02-02 Does Amusic Mean Unmusical?
(16:15-16:45) Jessica Phillips-Silver, Isabelle Peretz, Nathalie Gosselin, Petri Toiviainen, Olivier Piché
Université de Montréal, Canada; University of Jyväskylä, Finland

2PM2-R02-03 Effects of Marker Durations on the Perception of Inter-Onset Time Intervals
(16:45-17:15) Emi Hasuo, Yoshitaka Nakajima
Kyushu University, Japan

2PM2-R02-04 A Multiresolution Model of Rhythmic Expectancy
(17:15-17:45) Leigh M. Smith, Henkjan Honing
Universiteit van Amsterdam, The Netherlands

Performance (E214)

2PM2-R03-01 Influences of Movement and Grip on Perceptual and Measured Tone Quality in Drumming
(15:45-16:15) Sofia Dahl, Michael Grossbach, Eckart Altenmüller
Hannover University of Music and Drama, Germany

2PM2-R03-02 Continuous Self-Report of Engagement to Live Solo Marimba Performance
(16:15-16:45) Mary Broughton, Catherine Stevens, Emery Schubert
University of Western Sydney, Australia; University of New South Wales, Australia

2PM2-R03-03 An Effective Singing for Musical Expressions
(16:45-17:15) Kiyomi Toyoda, Tsutomu Fujinami
Tokyo Nikikai Opera Foundation, Japan; JAIST, Japan

2PM2-R03-04 Hype vs. Natural Tempo: A Long-Term Study of Dance Music Tempi
(17:15-17:45) Dirk Moelants
Ghent University, Belgium

Education (E308)

2PM2-R04-01 Exploring Children’s Understanding of Music Through the Use of Drawings and Interviews
(15:45-16:15) Tiija Rinta, Susan Hallam
IOE University of London, UK

2PM2-R04-02 Defining Relationships Between Motivational Beliefs and Self-Regulated Practising Behaviours Using a Structural Equation Model
(16:15-16:45) James M. Renwick, Gary E. McPherson, John McCormick
University of Sydney, Australia; University of Illinois at Urbana-Champaign, USA; University of Wollongong, Australia

2PM2-R04-03 Developing a Music Aptitude Test for Schoolchildren in Asia
(16:45-17:15) Yoko Ogawa, Tadahiro Murao, Esther Ho Shun Mang
Tottori University, Japan; Aichi University of Education, Japan; Hong Kong Baptist University, China
The Professional Relevance of Music Psychology: An Internet Survey
Richard Parncutt, Nicola Dibben, Margit Painsi, Manuela Marin
*University of Graz, Austria; University of Sheffield, UK*

**Computational models and analyses II (E311)**

2PM2-R05-01 Analysis and Automatic Detection of Breath Sounds in Unaccompanied Singing Voice
(15:45-16:15) Tomoyasu Nakano, Jun Ogata, Masataka Goto, Yuzuru Hiraga
*University of Tsukuba, Japan; AIST, Japan*

2PM2-R05-02 Composition Model of Modal Melody Based on the "Core Note" Concept
(16:15-16:45) Yuriko Hoteida, Yuichi Aizawa, Takeshi Takenaka, Kanji Ueda
*University of Tokyo, Japan*

2PM2-R05-03 A Spectral Timing Mechanism pour L’ART
(16:45-17:15) Michael Connolly Brady
*Indiana University, USA*

2PM2-R05-04 A Theory of 'Four' in Igbo Culture and Its Application in the Harmonic Structures of Oral and Written Musical Compositions
(17:15-17:45) Christian Onyeji
*Norht-West University, South Africa*

**KEYNOTE SPEECH 3**

The Origins of Rhythm in Movement
Laurel J. Trainor (McMaster University, Canada)

*About the Speaker*
Laurel Trainor (Ph.D., Psychology, University of Toronto) is a professor in the Department of Psychology, Neuroscience and Behaviour at McMaster University, and the Director of the McMaster Institute for Music and the Mind. She has published many pioneering research articles and book chapters on the neuroscience of auditory development and the perception of music, appearing in journals such as Science, Psychological Science, and the Journal of Neuroscience. Her research also has one of the highest media profiles of researchers at McMaster. In 2006 she was ranked by Cormex in the Top 30 Most Frequently-Used Academic Experts in Canada. Her studies show that young infants already have multi-sensory connections between auditory and movement areas of the brain, and that they are like adults in preferring consonant chords compared to dissonant chords. At the same time, Trainor and her colleagues have found that brain responses to sound do not reach adult maturation until about 18 years of age, and that the brains of music students mature differently than the brains on students not taking music lessons. These studies suggest that music can have a profound effect on how brain connections form. Her 2005 study of rhythm processing in infants was rated as one of the top 10 papers by the Centre of Excellence for Early Childhood Development. Her work on the effects of musical training on the brain was rated by the Natural Sciences and Engineering Research Council as one of the top 50 scientific discoveries of 2006. Trainor also has a Bachelor of Music Performance from the University of Toronto, loves playing chamber music, and is currently principal flute of Symphony Hamilton.
Oral Presentation (8:30-10:30)

SYMPOSIUM 6. AESTHETIC EVALUATION AND COGNITIVE CLASSIFICATION OF MUSIC IN EXPERTS AND LAYMEN: BEHAVIORAL AND ELECTROPHYSIOLOGICAL DATA (AUDITORIUM)

Organizer
Elvira Brattico (University of Helsinki, Finland)

3AM1-R01-01
Verbal Description of DJ Recordings
Kjetil Falkenberg Hansen, Roberto Bresin
KTH, Sweden

3AM1-R01-02
The Development of Aesthetic Responses to Music and Their Conceptual Basis
Sirke Nieminen, Eva Istok, Elvira Brattico, Mari Tervaniemi
University of Helsinki, Finland

3AM1-R01-03
The Electrophysiology of Aesthetic Music Processing: Comparing Music Experts with Laymen
Mira Müller, Lea Höfel, Elvira Brattico, Thomas Jacobsen
University of Leipzig, Germany; University of Helsinki, Finland

3AM1-R01-04
Brain Oscillatory Responses of Musical Style Classification in Orchestral Musicians
Elvira Brattico
University of Helsinki, Finland

Discussants
David J. Hargreaves (Roehampton University, UK), Tuomas Eenola (University of Jyväskylä, Finland)

Timbre I (E208)

3AM1-R02-02
Auditory Roughness in East Asian Hybrid Compositions
Steve Everett
Emory University, USA

3AM1-R02-03
Can Pianists Recognize and Consistently Label Gesture-Controlled Timbre Nuances from Hearing Only the Sound?
Michel Bernays, Caroline Traube
Université de Montréal, Canada

3AM1-R02-04
A Hybrid Model for Timbre Perception — Part 1: The Color of Sound
Hiroko Terasawa, Jonathan Berger
Stanford University, USA
### Computational models and analyses (E214)

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<td>Tetsuro Kitahara, Makiko Katsura, Haruhiro Katayose, Noriko Nagata</td>
<td>Kwansei Gakuin University, Japan; JST, Japan</td>
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<td>An Experimental Comparison of Human and Automatic Music Segmentation</td>
<td>Justin de Nooijer, Frans Wiering, Anja Volk, Hermi J.M. Tabachneck-Schiijf</td>
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<td>Ichiro Fujinaga, Cory McKay</td>
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<td>Computational Modelling of the Cognition of Harmonic Movement</td>
<td>Raymond Whorley, Marcus T. Pearce, Geraint Wiggins</td>
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<td>Lassi A. Liikkanen</td>
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<td>T.C. Chin, N.S. Rickard</td>
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<td>Zohar Eitan, Roni Y. Granot</td>
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<td>Hiroshi Arai</td>
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<td>Matthew Woolhouse, Ian Cross</td>
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<td>Chihiro Takeshima, Minoru Tsuzaki, Toshio Iriyono</td>
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### E215  Rhythm and timing / Body movement / Memory II

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<td>Makiko Sadakata, Alex Brandmeyer, Renee Timmers, Akvile Miezlaiskyte, Peter Desain</td>
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John R. Iversen, Aniruddh D. Patel
The Neurosciences Institute, USA

3AM2-R08-12 The Development of Coordination and Expression in Duo Performance: Body Movements in Focus
Jane Davidson
University of Western Australia, Australia

E216 Music listening and preferences / Development / Performance / Audio-visual interactions / Psychoacoustics II

3AM2-R09-02 Peak Experience in Music Performance: An Investigation of the Precursors and Nature Among Choral Performers
John Whaley
Keele University, UK

3AM2-R09-04 The Musical Dimension of Daily Routines with Under-Four Children
Anna Rita Addessi
University of Bologna, Italy

3AM2-R09-06 The Impact of Severe Visual Impairment on Musical Development: A Comparison of Two Syndromes — Retinopathy of Prematurity and Septo-Optic Dysplasia
Adam Ockelford
Roehampton University, UK

3AM2-R09-08 A Longitudinal Study of the Process of Acquiring Absolute Pitch
Ayako Sakakibara
Ichi-onkai Music School, Japan

3AM2-R09-10 Towards an Ecological Evolutionary Psychoacoustics of Music
Richard Parnett
University of Graz, Austria

3AM2-R09-12 Effect of Music on the Performance and Impression in a Slot Game
Yuma Sakabe, Toshimitsu Katsuzaki, Masashi Yamada
Kanazawa Institute of Technology, Japan

E306 Emotional aspects / Rhythm and timing II

3AM2-R10-02 Emotional Connotations of Isolated Instruments Sounds
Tuomas Errola, Vinoo Alluri, Rafael Ferrer
University of Jyväskylä, Finland

3AM2-R10-04 Japanese College Students’ Emotional Responses to J-POP-Like Songs on Physiological and Psychological Measures
Kaori Iwai, Mayumi Adachi
Hokkaido University, Japan
3AM2-R10-06 Affective and Perceptual Responses to Very Brief Musical Stimuli
Richard D. Ashley
Northwestern University, USA

3AM2-R10-08 Psycho-Physiological Patterns of Musical Emotions and Their Relation with Music Structure
Eduardo Coutinho, Angelo Cangelosi
University of Plymouth, UK

3AM2-R10-10 Psychological Study of Strong Experiences in Listening to Music: Relationship Between Physical Reactions and Acoustic Features of the Music
Shoko Yasuda, Toshie Nakamura, Maria Raluca Draguna, Satoshi Kawase, Kenji Katahira, Haruka Shoda
Osaka University, Japan; Hokkaido University, Japan

3AM2-R10-12 The Effect of Repetitive Music Listening for Days on Anxiety Reduction
Chiharu Araki, Hiroshi Shimazaki, Akira Imai, Yoshimi Ito
Nagoya University, Japan; Taisho Gakuin University, Japan; Shinshu University, Japan

E307 Education / Performance II

3AM2-R11-02 VEMUS: An Interactive Practicing Environment for Beginning Wind Instrument Students — First Year of Evaluations
Petri Laukka, Anders Askenfelt, Kjetil Falkenberg Hansen, Svante Granqvist, Kahl Hellmer
Uppsala University, Sweden; KTH, Sweden

3AM2-R11-04 Teacher-Parent-Pupil Trios: The Impact of Interpersonal Interaction on Pupil Satisfaction, Enjoyment and Musical Attainment
Andrea Creech
IOE University of London, UK

3AM2-R11-06 Increased Quality and Frequency of School-Based Music Program Has Limited Benefits on Self-Esteem and Social Skills
N.S. Rickard, P. Appelman, R. James
Monash University, Australia

3AM2-R11-08 Differences and Common Features of Performance Anxiety During a Musical and a Non-Musical, Social Performance
Susanne Gorges, Georg W. Alpers, Paul Pauli
University of Würzburg, Germany

3AM2-R11-10 Effects of the Relationship Between Co-Performers’ Body Movement on Coordination in Ensembles
Kenji Katahira, Toshie Nakamura, Satoshi Kawase, Shoko Yasuda, Haruka Shoda, Maria Raluca Draguna
Osaka University, Japan; Hokkaido University, Japan

3AM2-R11-12 The Relationship Between Body Types and Singers’ Breathing in Classical Singing
Hyunil Kim, Jane Davidson, Viggo Pettersen
University of Sheffield, UK; University of Stavanger, Norway
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Noriyuki Takahashi, Yoko Oura, Minoru Tsuzaki  
Niigata University, Japan; Kyoto City University of Arts, Japan |
| 3AM2-R12-04 | Emotional Communication of a Pianist’s Intended Expression via Acoustical and Visual Information  
Haruka Shoda, Toshie Nakamura, Maria Raluca Draguna, Satoshi Kawase, Kenji Katahira, Shoko Yasuda, Mayumi Adachi  
Hokkaido University, Japan; Osaka University, Japan |
| 3AM2-R12-06 | Auditory Feedback-Based Error Monitoring Processes During Musical Performance: An ERP Study  
Kentaro Katahira, Dilshat Abla, Sayaka Masuda, Kazuo Okanoya  
RIKEN Brain Science Institute, Japan |
| 3AM2-R12-08 | Neuromagnetic Alpha Desynchronization Reflects Auditory Processing to Musical and Non-Musical Sound Differently in Children  
Takako Fujioka, Bernhard Ross  
Rotman Research Institute, Canada |
| 3AM2-R12-10 | Segmentation of Musical Sequence with Statistical Regularities: An Event-Related Potentials Study  
Dilshat Abla, Kentaro Katahira, Kazuo Okanoya  
RIKEN Brain Science Institute, Japan |
| 3AM2-R12-12 | The Brain Activation of Absolute Pitch Possessors: A Near-Infrared Spectroscopy Study  
Shiho Miyazawa, Shozo Kojima  
Waseda University, Japan; Keio University, Japan |

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| 3AM2-R13-02 | Cortical Processing of Consonance of Pure-Tone Dyads: An Evoked Potential Study  
Kosuke Itoh, Shugo Suwazono, Tsutomu Nakada  
University of Niigata, Japan; National Hospital Organization Okinawa Hospital, Japan |
| 3AM2-R13-04 | Brain Activities Evoked by Musical Intervals in an Octave: Dissonant or Consonant  
Reiko Shiba, Kazuhiro Hirai, Iku Nemoto  
RIKEN Brain Science Institute, Japan; Tokyo Denki University, Japan |
| 3AM2-R13-06 | The Time Needed to Make Decision for Musical Preference and EEG Activities  
Tatsuya Iwaki, Tomohiko Makimori  
Hiroshima International University, Japan |
| 3AM2-R13-08 | Frontal Brain Activation During Listening to Negative vs. Positive and High vs. Low Arousal Music: The Moderating Effects of Impulsivity and Neuroticism-Anxiety Dimensions of Personality  
Kari Kallinen  
Helsinki School of Economics, Finland |
Anterior Portion of Temporal Lobes Participates in the Perception of Chords: A PET Study
Masayuki Satoh
Mie St. Cross Hospital, Japan

N242 Demonstration III

Chikashi Fujimoto, Hiroo Konaka, Takefumi Hayashi, Norman D. Cook
Kansai University, Japan

N232 Demonstration IV

A Psychoacoustical Toolbox for Sound/Music Analysis and Sound Design/Music Creation
Alexandre Torres Porres
University of São Paulo, Brazil

N244 Demonstration V

Creating the Expression of Cantablie with Software
Tomoyasu Taguti
Taguti Laboratory of Computation and Analysis, Japan

Lunchtime Concert (12:30-13:20), North Cafeteria
Hogaku (Music of Japanese Traditional Instrument)

About the Performing Group
The Traditional Japanese Music Association at Hokkaido University performs a range of traditional Japanese music from classical to modern, using traditional instruments such as the koto, shamisen, and shakuhachi. Mr. Kanehara from the School of Dentistry, Mr. Sugawara Kuniyoshi, and Ms. Sachiko Takagaki act as our advisors on the techniques and performance practice of the traditional instruments. Currently, we have 30 members. Each and every member of the association has been practicing hard individually as well as rehearsing in groups for our upcoming regular concert in November this year, which will be held at the Sapporo Education and Culture Hall. We endeavor to convey an enjoyable performance of traditional Japanese music to the participants of ICMPC 10.
**Oral Presentation (13:30-15:30)**

**SYMPOSIUM 7. MUSIC AND HEALTH: A PARADOXICAL RELATIONSHIP (Auditorium)**

**Organizer**
Gunter Kreutz (University of Oldenburg, Germany)

**3PM1-R01-01**
Does Partnered Dance Promote Health?
Gunter Kreutz  
*University of Oldenburg, Germany*

**3PM1-R01-02**
Effects of Tango Dancing on Testosterone, Cortisol and Emotional State
Cynthia Quiroga-Murcia  
*University of Frankfurt, Germany*

**3PM1-R01-03**
Stress in the Orchestra: Interrelationships of Personality, Performance Situation, Performance Anxiety and Coping Strategies
Stephan Bongard, Volker Hodapp, Franziska Langendoerfer  
*University of Frankfurt, Germany*

**3PM1-R01-04**
Health Problems, Health-Promoting Behaviours and Their Effects on Music Performance and Non-Music Performance Students in Higher Education Institutions
Jane Ginsborg, Gunter Kreutz, Mike Thomas, Aaron Williamon  
*Royal Northern College of Music, UK; University of Oldenburg, Germany; University of Chester, UK; Royal College of Music, UK*

**Discussant**
Laura, A. Mitchell (Glasgow Caledonian University, UK)

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**Timing and performance (E208)**

**3PM1-R02-01**
Accuracy in Time-Interval Production with Contextual Sequences: A Comparison Between Trained and Untrained People
Tomoko Hashida, Takao Sato  
*University of Tokyo, Japan*

**3PM1-R02-02**
Multi-Feature Modeling of Pulse Clarity from Audio
Olivier Lartillot, Tuomas Eerola, Petri Toivialnen, Jose Fornari  
*University of Jyväskylä, Finland*

**3PM1-R02-03**
Effects of Physiological Arousal on Performing Tempo and Artistic Expression in Pianists
Michiko Yoshie, Takeshi Hirano, Akito Miura, Kazutoshi Kudo, Tatsuyuki Ohtsuki  
*University of Tokyo, Japan*

**3PM1-R02-04**
Effect of Pianists’ Expressive Intention on Amount and Type of Body Movement
Marc R. Thompson, Geoff Luck  
*University of Jyväskylä, Finland*
Music listening (E214)

3PM1-R03-01  Musical Preferences of Secondary and Post-Secondary Students in Singapore
(13:30-14:00)  Sun-Hee Chang, Eddy Chong
   Seoul National University, Korea; Nanyang Technological University, Singapore

3PM1-R03-02  Relations Between Music Preferences, Personality Characteristics and Values in a Turkish Sample
(14:00-14:30)  Hasan Gurkan Tekman, Gaye Goklu, Yuslat Saglam
   Uludag University, Turkey

3PM1-R03-03  Music Preference and Sensation Seeking Tendency in Various Age Groups
(14:30-15:00)  Marek Franěk
   University of Hradec Králové, Czech Republic

3PM1-R03-04  Relating Personality to Reported Music Preferences and Listening Behaviour
(15:00-15:30)  Greg Dunn, Boris de Ruyter
   Philips Research, The Netherlands

Emotion in music (E308)

3PM1-R04-01  Dynamic Auditory Parameters and Perceived Musical Tension
(13:30-14:00)  Roni Y. Granot, Zohar Eitan
   Hebrew University, Israel; Tel Aviv University, Israel

3PM1-R04-02  Affective Response to Tonal Modulation
(14:00-14:30)  Marina Korsakove-Kreyen, W. Jay Dowling, Joseph Dunlop
   University of Texas at Dallas, USA

3PM1-R04-03  Music Emotion Classification by Audio Signal Analysis: Analysis of Self-Selected Music During Game Play
(14:30-15:00)  Don Knox, Gianna Cassidy, Scott Beveridge, Raymond MacDonald
   Glasgow Caledonian University, UK

3PM1-R04-04  Emotional Cues in Knocking Sounds
(15:00-15:30)  Renzo Vitale, Roberto Bresin
   RWTH Aachen University, Germany; KTH, Sweden

SYMPOSIUM 8. ICMPC-RENCON: TOWARD NEW RESEARCH ON DESIGNING EXPRESSION IN MUSICAL PERFORMANCE (EN-YU-LOUNGE)

Organizer  Mitsuyo Hashida (Kwansei Gakuin University, Japan)

3PM1-R06-01  Musical Analysis of Conducting Gestures Using Methods from Computer Vision
(13:30-14:00)  Teresa M. Nakra
   The College of New Jersey, USA

Moderator  Haruhiro Katayose (CrestMuse Project, Kwansei Gakuin University, Japan)

Panelists  Robert Bresin (KTH, Sweden), Tenesa M. Nakra (The College of New Jersey, USA), Manfred Clynes (Georgetown University, USA)

Commendation Ceremony (Rencon Award)
Oral Presentation (15:45-17:15)

SYMPOSIUM 9. MUSICAL EMOTIONS: EFFECT OF STRUCTURAL AND PERFORMANCE CUES (Auditorium)

Organizer
Petri Toiviainen (University of Jyväskylä, Finland)

3PM2-R01-01
Influence of Acoustic Cues on the Expressive Performance of Music
Roberto Bresin, Anders Friberg
KTH, Sweden

3PM2-R01-02
Effects of Timing Cues in Music Performances on Auditory Grouping and Pleasantness Judgements
Eva Istók, Mari Tervaniemi, Anders Friberg, Uwe Seifert
University of Helsinki, Finland; KTH, Sweden; University of Cologne, Germany

3PM2-R01-03
Mapping Musical Features to Perceived Emotions Using Partial Least Squares Regression
Tuomas Erölä
University of Jyväskylä, Finland

Discussant
Isabelle Peretz (McGill University, Canada)

Development II (E208)

3PM2-R02-01 Young Children’s Rhythmic Behaviour in Singing: The Influence of Mother Tongue on Their Development
Nozomi Azechi
IOE University of London, UK

3PM2-R02-02 Development of Pitch Processing in Auditory Cortex Between 2 and 4 Months of Age
Laurel J. Trainor, Chao He
McMaster University, Canada

3PM2-R02-03 A Day in the Life Project: Everyday Musical Experiences Among Two Year Old Girls in Seven Different Locations
Susan Young
University of Exeter, UK

Audio-visual interaction (E214)

3PM2-R03-01 Experiencing Musical Performance: The Effect of a Visual Component on Appreciation of Complex Musical Sound
Scott D. Lipscomb, Guerino Mazzola
University of Minnesota, USA

3PM2-R03-02 The Effects of Diegetic and Non-Diegetic Music on Viewers’ Interpretations of Film
Siu-Lan Tan, Matthew P. Spackman, Elizabeth Wakefield
Kalamazoo College, USA; Brigham Young University, USA

3PM2-R03-03 The Effect of Music on the Fear Emotion in the Context of a Survival-Horror Video Game
Masashi Yamada
Kanazawa Institute of Technology, Japan
Music and language (E308)

3PM2-R04-01 Language, Music, and Modularity: Evidence for Shared Processing of Linguistic and Musical Syntax
(15:45-16:15) L. Robert Slevc, Jason C. Rosenberg, Aniruddh D. Patel
Rice University, USA; University of California at San Diego, USA; The Neurosciences Institute, USA

3PM2-R04-02 Towards an Ecological Theory of Musical Semantics
(16:15-16:45) Ghofur Eliot Woodruff
University of Cambridge, UK

3PM2-R04-03 Cognitive Musicology, Automata Theory, and the Empirical Testability of the Language and Music Faculty Hypothesis
(16:45-17:15) Uwe Seifert
University of Cologne, Germany

Harmony and tonality I (E311)

3PM2-R05-01 Revisiting Local versus Global Processing of Cadences in the Solution of Musical Puzzles
(15:45-16:15) Benjamin Anderson, Richard D. Ashley
Northwestern University, USA

3PM2-R05-02 Statistical Properties of Tonal Harmony in Bach’s Chorales
(16:15-16:45) Martin Rohrmeier, Ian Cross
University of Cambridge, UK

3PM2-R05-03 Is There a Relationship Between Pitch Attraction and Generative Grammar in Western Tonal Music?
(16:45-17:15) Matthew Woolhouse, Martin Rohrmeier
University of Cambridge, UK

YRA Ceremony & Presentation (17:30-19:00), Auditorium

Ceremony by Selection Committee

James C. Carlsen (Chair, University of Washington, USA), Lola L. Cuddy (Queen’s University, Canada), Raymond MacDonald (Glasgow Caledonian University, UK), Sandra E. Trehub (University of Toronto, Canada), Graham Welch (IOE, University of London, UK)

3PM3-R01-01 Effect of Expressive Intent, Performer Expertise, and Listener Expertise on the Perception of Artistic Individuality in Organ Performance
Bruno Gingras, Tamara Lagrandeur-Ponce, Bruno L. Giordano, Stephen McAdams
McGill University, Canada

3PM3-R01-02 Stimulating Music: Combining Singing with Brain Stimulation to Help Stroke Victims Recover Speech
Bradley W. Vines, Andrea C. Norton, Gottfried Schlaug
University of British Columbia, Canada; Harvard University, USA
Thursday, 28 August 2008

Oral Presentation (8:30-10:30)

**SYMPOSIUM 10. EXPERIENCING MUSICAL MULTIMEDIA: EMPIRICAL INVESTIGATIONS OF CROSS-MODAL PERCEPTION & COGNITION (Auditorium)**

Organizer  
Scott D. Lipscomb (University of Minnesota, USA)

4AM1-R01-01  
Stratification of Musical and Visual Structures II: Visual and Pitch Contours  
Roger A. Kendall  
*University of California at Los Angeles, USA*

4AM1-R01-02  
Louder is Higher: Cross-Modal Interaction of Loudness Change and Vertical Motion in Speeded Classification  
Zohar Eitan, Assi Schupak, Lawrence E. Marks  
*Tel Aviv University, Israel; Yale University, USA*

4AM1-R01-03  
The Narrative Role of Music in Multimedia Presentations: The Congruence-Association Model (CAM) of Music and Multimedia  
Annabel J. Cohen, Yee-May Siau  
*University of Prince Edward Island, Canada*

4AM1-R01-04  
Subjective Congruence Between Moving Picture and Sound  
Shin-ichiro Iwamiya  
*Kyushu University, Japan*

Discussant  
John Hajda (University of California at Santa Barbara, USA)

**Timbre II (E208)**

4AM1-R02-01  
Investigating English Violin Timbre Descriptors  
C. Fritz, A.F. Blackwell, Ian Cross, B.C.J. Moore, J. Woodhouse  
*University of Cambridge, UK*

4AM1-R02-02  
Aggressiveness of the Growl-Like Timbre: Acoustical Features and Biomechanical Mechanisms  
Chen-Gia Tsai, Shwu-Fen Wang, Yio-Wha Shau, Tzu-Yu Hsiao  
*National Taiwan University, Taiwan*

4AM1-R02-03  
Perception of Wind Instrument Vibrato Sounds  
Michael Oehler, Christoph Reuter  
*IAMP, Germany; University of Cologne, Germany*

4AM1-R02-04  
Do Key-Bottom Sounds Distinguish Piano Tones?  
Werner Goebel, Ichiro Fujinaga  
*McGill University, Canada*
Performance V (E214)

4AM1-R03-01  It’s All in the Timing: Interpersonal Synchrony Increases Affiliation  
8:30-9:00  
Michael J. Hove, Jane L. Risen  
Cornell University, USA; University of Chicago, USA

4AM1-R03-02  The Visual Feedback System with Interactive Contrast Training for Fluent Finger Piano Exercises  
9:00-9:30  
Makiko Sadakata, Alex Brandmeyer, Renee Timmers, Peter Desain  
Radboud University Nijmegen, The Netherlands

4AM1-R03-03  Fingering Forces in Violin Playing  
9:30-10:00  
Hiroshi Kinoshita, Satoshi Obata  
Osaka University, Japan

4AM1-R03-04  The Influence of the Stage Show on the Evaluation of Rock Guitar Performance  
10:00-10:30  
Reinhard Kopiez, Marco Lehmann, Christian Kopp  
Hannover University of Music and Drama, Germany

Neuroscience II (E308)

4AM1-R04-02  Does Program Music Induce Visual Imagery Better Than Absolute Music – An EEG Study  
9:00-9:30  
Jun-ok Kim, Moo Kyoung Han, Dongil Chung, Yeojeong Choi, Jaeseung Jeong  
KAIST, Korea

4AM1-R04-03  Musical Experience Influences Subcortical Encoding of Pitch, Timing and Timbre in Vocal Expressions of Emotion  
9:30-10:00  
Dana Strait, Nina Kraus, Erika Skoe, Richard D. Ashley  
Northwestern University, USA

4AM1-R04-04  Automatic Movie Themes Playlist Generation Through Gaps Across Emotion Loci and Curve of GAEL versus Preference  
10:00-10:30  
Tien-Lin Wu, Yuna-Pin Lin, Shyh-Kang Jeng, Jyh-Horng Chen  
National Taiwan University, Taiwan

Movement (E311)

4AM1-R05-01  Quantifying Children’s Embodiment of Musical Rhythm in Individual and Group Settings  
8:30-9:00  
L. De Bruyn, M. Leman, Dirk Moelants  
Ghent University, Belgium

4AM1-R05-02  Spontaneous Movement with Music: Searching for Common Kinetic Patterns  
9:00-9:30  
Petri Toiviainen, Geoff Luck, Marc R. Thompson  
University of Jyväskylä, Finland

4AM1-R05-03  Analysis of Contemporary Dance Movement in the Presence and Absence of a Musical Soundscape  
9:30-10:00  
Catherine Stevens, Christian Kroos, Shaun Halovic, Johnson Chen, Emery Schubert, Shuai Wang, Kim Vincs, Julien Tardieu, Garth Paine  
University of Western Sydney, Australia; University of New South Wales, Australia; Deakin University, Australia
4AM1-R05-04  The Role of the Body Movement in Listening to a Musical Composition
(10:00-10:30)  Keiko Asakura
Teikyo University of Science & Technology, Japan

Oral Presentation (10:40-12:40)

SYMPOSIUM 11 (INVITED). ANIMAL CALLS, MUSIC, AND LANGUAGE: SEARCH FOR COMMON THEMES IN EVOLUTION (Auditorium)

Organizer  Kazuo Okanoya (RIKEN Brain Science Institute, Japan)

4AM2-R01-01  Empirical Comparisons of Pitch Patterns in Music, Speech, and Birdsong
Aniruddh D. Patel, Adam T. Tierney, Frank A. Russo
The Neurosciences Institute, USA; Ryerson College, Canada

4AM2-R01-02  Vocal-Auditory Segmentation of Sound Sequence in Songbirds and Human Babies
Kazuo Okanoya, Miki Takahashi, Noriko Kudo
RIKEN Brain Science Institute, Japan

4AM2-R01-03  Gibbon Song Syntax Decodes Behavioral Contexts
Yoichi Inoue, Shigeto Yoshida, Kazuo Okanoya
Nishimaizuru High School, Japan; RIKEN Brain Science Institute, Japan

4AM2-R01-04  Song-Diversity in a Gibbon Species: The Silvery Gibbon (Hylobates Moloch) from Java (Indonesia)
Thomas Geissmann
Zürich University, Switzerland

Discussants  Kazutoshi Sasahara (RIKEN Brain Science Institute, Japan), Ryo Oda (Nagoya Institute of Technology, Japan)

Harmony and tonality II (E208)

4AM2-R02-01  Virtual Pitch and the Classification of Chords in Minor and Major Keys
(10:40-11:10)  Ludger J. Hofmann-Engl
Croydon Family Groups, UK

4AM2-R02-02  Key-Profile Comparisons in Key-Finding by Correlation
(11:10-11:40)  Craig Stuart Sapp
Stanford University, USA

4AM2-R02-03  Nonlinear Time-Frequency Transformation: Implications for Pitch & Tonality
(11:40-12:10)  Marc J. Velasco, Edward W. Large
Florida Atlantic University, USA

4AM2-R02-04  Can Statistical Language Models be Used for the Analysis of Harmonic Progressions?
(12:10-12:40)  Matthias Mauch, Daniel Müllensiefen, Simon Dixon, Geraint Wiggins
Queen Mary University of London, UK; Goldsmiths University of London, UK
### Music listening IV (E214)

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<td>Elizabeth Hellmuth Margulis</td>
<td>University of Arkansas, USA</td>
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<td>4AM2-R03-02</td>
<td>A Global Model of Musical Tension</td>
<td>Morwaread Farbod</td>
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<td>4AM2-R03-03</td>
<td>The Nature of Stylish Expressiveness in Performing Baroque versus 19th-Century Music</td>
<td>Dorottya Fabian, Emery Schubert, Richard Pulley</td>
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<td>4AM2-R03-04</td>
<td>Bimusicality: A Dual Enculturation Effect on Non-Musicians’ Musical Tension and Memory</td>
<td>Anil Kumar Roy, Elizabeth Hellmuth Margulis, Patrick C.M. Wong</td>
<td>Northwestern University, USA; University of Arkansas, USA</td>
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### Emotion in music IV (E308)

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<td>Individual Difference in Music Perception: The Influence of Personality and Cognitive Style on the Perception of Musical Melodies</td>
<td>Kyungil Kim, Sung Yub Kim, Yang-Eon Kim</td>
<td>Ajou University, Korea; Hochschule für Kirchenmusik, Germany</td>
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<td>4AM2-R04-02</td>
<td>An Intercultural Study of Ecstasy and Trance in Music</td>
<td>Anita Taschler, Richard Parn cott</td>
<td>University of Graz, Austria</td>
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<td>4AM2-R04-03</td>
<td>The Minor Third Communicates Sadness in Speech and Music</td>
<td>Meagan E. Curtis, Jamshed J. Bharucha</td>
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<td>4AM2-R04-04</td>
<td>The Perception of Structure and Affect in Contemporary Sound-Based and Serial Compositions as a Function of Musical Expertise, Liking and Familiarity</td>
<td>Freya Bailes, Roger T. Dean</td>
<td>University of Western Sydney, Australia</td>
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### Neuroscience III (E311)

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<td>4AM2-R05-01</td>
<td>Affective Responses to Music Performance: An fMRI Study</td>
<td>Heather L. Chapin, Edward W. Large</td>
<td>Florida Atlantic University, USA</td>
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<td>4AM2-R05-02</td>
<td>fMRI Study of Diatonic Triads</td>
<td>Norman D. Cook</td>
<td>Kansai University, Japan</td>
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<td>4AM2-R05-03</td>
<td>Focal Activations and Properties of Functional Brain Networks Derived from MEG Data While Listening to Music</td>
<td>Andreas A. Ioannides, Armen Sargsyan, Marotesa Voultsidou, Mari Aoki</td>
<td>RIKEN Brain Science Institute, Japan</td>
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Lunchtime Concert (12:40-13:30), North Cafeteria

Hokkaido University Mondolin Orchestra “AURORA”

About the Performing Group

We are honored to have the opportunity to perform to this gathering of music researchers from all around the world. Our official name is Hokkaido University Circolo Mandonistico “AURORA,” and our parent organization, Aurora Mandolin Orchestra, was established in 1921 by late Mr. Shiro Ogawara. The orchestra has a very long history; the current group is the 85th generation. A mandolin orchestra commonly consists of five instruments: three instruments of the mandolin family, a classical guitar, and a contrabass. Plucked string instruments have a characteristic sparkling tone differing from that of bowed string instruments, which you may be more accustomed to hearing. I am sure that this unusual timber will make familiar pieces sound special. We hope that you may sit back and enjoy as we perform our music to you.

ICMPC General Meeting (13:40-15:30), Auditorium

Popular Harpsichord Concert (17:30-19:00), Inner Garden at Kinokuniya Book Store

Makiko Mizunaga (Harpsichordist)

About the Performer

Makiko Mizunaga is a guest lecturer at the Hokkaido University Cembalo Academy. Makiko studied in the Department of Early Music at Toho Gakuen School of Music. Upon completing her studies at the graduate school of Freiburg University of Music, she obtained the German national soloist’s diploma with the highest honors. Makiko was awarded second prize and best performance prize at the Montreal International Harpsichord Competition in 1999. She has released 3 CDs, “Sonatas by Domenico Scarlatti” (Entrée) in 2002, “Rain Dreaming” (Victor) in 2003 and “The English Garden” (Victor) in 2006, all of which received high acclaims. Makiko’s relationship with Hokkaido University goes back to her great grandfather, Masatake Oshima, one of the first graduates of Sapporo Agricultural College (now Department of Agriculture at Hokkaido University). Makiko’s great grandfather studied directly under Dr. William S. Clark, who is known for his famous saying, “Boys, be ambitious!” and whose active spirit as an educator became the foundation for Hokkaido University.

URL <http://neige.fem.jp/makiko-mizunaga/>
A Message from Ms. Mizunaga to ICMPC10 Participants

In 2004, Poplar Avenue in Hokkaido University was destroyed by a typhoon, and this incident deeply saddened many people. However, the uprooted poplar trees were marvelously rebuilt as a harpsichord. I was so impressed with the instrument when I first played it in Clark Memorial Student Center two years ago that I could never forget that moment. Excitement filled the hall. Now, the poplar harpsichord is displayed and used in the University Museum, and is cherished by many people. My mission on this occasion is to play this harpsichord and bring the sound of the poplar trees to you. I am looking forward to sharing this special sound with you.
Oral Presentation (9:15-10:45)

APSCOM3 GENERAL MEETING & SYMPOSIUM: THE LATEST RESEARCH TRENDS IN ASIA-PACIFIC REGIONS (Space 1)

Organizer
Sun-Hee Chang (Seoul National University, Korea)

5AM1-S01-01
The Construction and Development of Music Psychology in China
Qian Zhang, Shibin Zhou
Central Conservatory of Music, China; Capital Normal University, China

5AM1-S01-02
Music Perception and Cognition Research in Australia
Catherine Stevens, Emery Schubert
University of Western Sydney, Australia; University of New South Wales, Australia

5AM1-S01-03
Research, Activity, and People in Music Perception and Cognition in Korea
Kyungil Kim
Ajou University, Korea

5AM1-S01-04
The Japanese Society for Music Perception and Cognition
Shin-ichiro Iwamiya
Kyushu University, Japan

5AM1-S01-05
Music Psychology Research in Singapore: A Report
Eddy Chong
Nanyang Technological University, Singapore

Discussant
Catherine Stevens (University of Western Sydney, Australia)

Ethnomusicology (Atrium 1)

5AM1-A01-01
Psychoacoustical and Cognitive Basis of Sutartinės
Rytis Ambrazevčius
Kaunas University of Technology, Lithuania
(9:15-9:45)

5AM1-A01-02
Experimental Investigation of Relative Pitch Salience in Northern Mozambican Damba
Lydia Slobodian, Ian Cross
University of Cambridge, UK
(9:45-10:15)

5AM1-A01-03
What Emotions do Raags Evoke? An Internet-Based Survey of Listener Responses
Parag Chordia, Alex Rae
Georgia Institute of Technology, USA
(10:15-10:45)
**Oral Presentation (11:00-12:30)**

**Psychoacoustics II (Space 1)**

5AM2-S01-01  
*They Were Playing Our Song: A Psycho-Acoustic Explanation of Why Non-Vocal Musical Instruments Determined How We Sing*  
(11:00-11:30)  
Joe Wolfe, Emery Schubert  
*University of New South Wales, Australia*

5AM2-S01-02  
*Evaluations of Proficiency of Fluctuating Musical Sounds Using Fluctuation Strength*  
(11:30-12:00)  
Nozomiko Yasui, Masafumi Kinou, Masanobu Miura  
*Ryukoku University, Japan*

5AM2-S01-03  
*Dynamic Changes of Intensity, Duration and Timbre: Effects on Judged Loudness and Emotional Arousal*  
(12:00-12:30)  
Kirk N. Olsen, Catherine Stevens, Julien Tardieu  
*University of Western Sydney, Australia*

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**Public Forum & Mini Concert (11:00-13:30), Atrium 1**

**What Do We Know about Music and Child Development?**

**Organizer**  
Mayumi Adachi (Hokkaido University, Japan)

**Moderator**  
Shing-Jen Chen (Hokkaido University, Japan)

**Bird Song and Human Speech: Parallel Learning Mechanisms**  
Kazuo Okanoya (RIKEN Brain Science Institute, Japan)

**Music Perception and Neuroscience for Babies**  
Laurel J. Trainor (McMaster University, Canada)

**Effects of Music on Child Development**  
Glenn Schellenberg (University of Toronto, Canada)

**The Role of Songs and Music for the Development of Children with Cochlear Implant.**  
Takayuki Nakata (Future University—Hakodate, Japan)

**Discussant**  
Sandra E. Trehub (University of Toronto, Canada)

**Mini-concert**  
Jura Margulis (Pianist, University of Arkansas, USA)
About the Performer

Pianist Jura Margulis has been recognized for his compellingly communicative performances, as well as for the range of his tonal palette and his consummate virtuosity. Reviewers from the Los Angeles Times to the Washington Post and Frankfurter Allgemeine Zeitung have praised his artistry, noting the “absolute authority” of his interpretations and the sense of “controlled obsession” he transmits at the keyboard (Fono Forum). His orchestral appearances include performances with the Russian National Orchestra at the Hollywood Bowl, the Montreal Symphony Orchestra under Charles Dutoit, the Sudwestrundfunk Orchestra, the National Orchestra of Venezuela, and the Prague Symphony Orchestra. Margulis’ solo appearances include recitals at the Beppu Music Festival in Japan, the Berliner Festwochen, and the Verbier Festival in Switzerland, as well as recent performances in New York, Chicago, Minneapolis, St. Louis, New Orleans, Atlanta, and Dallas in the US, as well as abroad in Frankfurt, Hamburg, Berlin, Salzburg, Barcelona, and Bangkok. He has recorded six CDs for the Sony, Ars Musici, and Oehms Classics labels. Jura Margulis is a third generation pianist and teacher and piano pedagogy is an integral part of his artistic vision. He regularly gives master classes in the US and abroad, including courses in Germany, Italy, Spain, Portugal, Slovenia, Austria, Russia, and Japan.

**Poster Presentation (11:00-12:50)**

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<th>Music therapy / Evolutonal perspective / Development / Neuroscience and disorders / Computational models and analyses</th>
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| 5AM2-S02-01 | The Effect on Cognition and Ability by Learning to Play the Piano in Senior Year  
Jie Ren, Xiaoping Luo  
*South China Normal University, China; Xinghai Conservatory of Music, China* |
| 5AM2-S02-03 | A Comparison of the Psychosocial Effects of Music Therapy, Animal-Assisted Therapy and a 'Discussion Group' in Cognitively Intact, Elderly Participants  
S.R. Toukhsati, G. King, L. Greenfield  
*Monash University, Australia* |
| 5AM2-S02-05 | An Interpretative Phenomenological Analysis (IPA) Study of Musical Participation by Individuals with Mental Health Problems  
Julie C. De Simone, Raymond MacDonald  
*Glasgow Caledonian University, UK* |
| 5AM2-S02-07 | Evolutionary and Neurobiological Foundations of Speech and Song Development  
Wilfried Gruhn  
*Freiburg University of Music, Germany* |
| 5AM2-S02-09 | The Role of Musical Environment at Home in the Infant’s Development (Part 2): Exploring Effects of Early Musical Experiences on the Infant's Physical and Motor Development During the First 2 Years  
Izumi Kida, Mayumi Adachi  
*Hokkaido University, Japan* |
Kumi Matsuda, Mayumi Adachi
Sapporo Specialty School of Welfare and Child Care, Japan; Hokkaido University, Japan

Deficits in Detecting Pitch Violations in Music and Language in Patients with Right Temporal Lobe Lesion
Kohei Adachi, Takayuki Nakata
Nagasaki Junshin Catholic University, Japan; Future University-Hakodate, Japan

The Influence of Weak Central Coherence in Auditory Processing
Hayato Watanabe, Harumitsu Murohashi
Hokkaido University, Japan

Change of Movement and Behavior by Music in Patients with Rett Syndrome
Tohshin Go, Yukuo Konishi
Tokyo Women's Medical University, Japan

Chord Estimation Using Chromatic Profiles of Sounds Played by an Electric Guitar
Yasushi Konoki, Norio Emura, Masanobu Miura
Ryukoku University, Japan

Jazzbot: An Anthropomorphic Music Cognition Research Tool
Charles Hart, Michael Connolly Brady
Indiana University, USA

A System Generating Jazz-Style Chord Sequences for Solo Piano
Junko Watanabe, Kaori Watanabe, Norio Emura, Masanobu Miura, Masuzo Yanagida
Doshisha University, Japan; Ryukoku University, Japan

MusicKiosk: When Listeners Become Composers – An Exploration into Affective, Interactive Music
Laurence Pearce, Lassi A. Liikkanen
XIM Ltd, UK; Helsinki Institute for Information Technology, Finland

Water Fountain Show in the Park (13:15-13:55)
“Sea Fountain”

Oral Presentation (14:10-15:40)

■Performance 🎸 (Space 1)

Communication of Emotions with Different Intensities Through Performances of Professional Musicians and Non Musicians
Teruo Yamasaki
Osaka-shoin Women’s University, Japan

(14:10-14:40)

5PM1-S01-01

5PM1-S01-02

Gestures and Music Analysis in Piano Performance
Roberto Caterina, Mario Baroni, Luisa Bonfiglioli, Maria Teresa Storino, Michele Privitera, Iolanda Incasa, Fabio Regazzi
University of Bologna, Italy
Cognitive processes and music psychology (Atrium 1)

5PM1-A01-01  Differences in the Cognitive Processing of Music and Soundscapes Revealed by Performance on Spliced Stimuli
(14:10-14:40)  Jean-Julien Aucouturier
University of Tokyo, Japan

5PM1-A01-02  “Imagery” and “Force” : Conceptual Metaphors in the Early Music Psychology of the Late Nineteenth and Early Twentieth Centuries
(14:40-15:10)  Youn Kim
University of Hong Kong, China

5PM1-A01-03  Cognitive Processes During Piano and Guitar Performance: An Eye Movement Study
(15:10-15:40)  Satoshi Kobori, Katsunori Takahashi
Ryukoku University, Japan

Poster Presentation (14:10-16:00)

Space 2  Music listening and preferences / Development / Methodology

5PM1-S02-02  Perceived Fitness of Music and Film Genre: Color, Light, Style and Period Combinations
Blas Payri
Universidad Politécnica de Valencia, Spain

5PM1-S02-06  Development of Infant Cry Acoustics: A Basis of Musical and Linguistic Skills
Yulri Nonaka, Kentaro Katahira, Reiko Shiba, Kazuo Okano
RIKEN Brain Science Institute, Japan

5PM1-S02-08  The Role of Musical Environment at Home in the Infant’s Development (Part 1): Japanese Mother’s Understanding and Practice of Taikyo and Its Effects on the Mother’s Labor and the Infant’s Development
Akio Akasaka, Mayumi Adachi, Hitoshi Chino
Kodoryoku Kenkyukai, Japan; Hokkaido University, Japan

5PM1-S02-10  The Role of Musical Environment at Home in the Infant’s Development (Part 3): 3-Month-Olds’ Responses to Music and Their Subsequent Motor Development
Mayumi Adachi, Akio Akasaka, Izumi Kida, Shunsuke Kon-no
Hokkaido University, Japan; Kodoryoku Kenkyukai, Japan

5PM1-S02-12  Interpretative Phenomenological Analysis and Music Psychology: An Overview
Raymond MacDonald, Paul Flowers, Jane Oakland, G.N. Caldwell, Julie C. De Simone
Glasgow Caledonian University, UK
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<td>Patrick C.M. Wong, Anil Kumar Roy, Elizabeth Hellmuth Margulis</td>
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<td>5PM1-S02-16</td>
<td>A Ground-Truth Experiment on Melody Genre Recognition in Absence of Timbre</td>
<td>José M. Inesta, Pedro J. Ponce de León, José L. Heredia-Agoiz</td>
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<td>5PM1-S02-18</td>
<td>The Role of Music in Videogames: The Effects of Self-Selected and Experimenter-Selected Music on Driving Game Performance and Experience</td>
<td>Gianna Cassidy, Raymond MacDonald</td>
<td>Glasgow Caledonian University, UK</td>
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<td>5PM1-S02-20</td>
<td>When do People Feel a Sense of Incongruity in Listening to Music?</td>
<td>Takashi Taniguchi</td>
<td>Osaka Gakuin University, Japan</td>
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<td>Musical Trends Among Japanese Young People: The Boom of ‘J-Pop’</td>
<td>Junko Matsumoto, Shoko Kobayashi</td>
<td>Nagano College of Nursing, Japan; Suzaka Municipal Office, Japan</td>
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<td>Short Term Memory for Music in Patients with MCI and Early Stage of Dementia</td>
<td>Manuela Kker, Josef Marksteiner, Elisabeth Weiss</td>
<td>Medical University Innsbruck, Austria</td>
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<td>5PM1-S02-26</td>
<td>Thinking in Two vs. Three Beats: Metric Structure is Represented in Multiple Cortical Areas as Revealed by Magnetoencephalography in Skilled Musicians</td>
<td>Takako Fujioka, Benjamin Zendel, Bernhard Ross</td>
<td>Rotman Research Institute, Canada</td>
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**Oral Presentation (16:10-17:40)**

**Neuroscience and pathology (Space 1)**

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<td>A Role for Pitch Memory in Congenital Amusia</td>
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<td>5PM2-S01-02</td>
<td>Investigating the Language and Music Lexicons Using Repetitive TMS</td>
<td>Rebecca Sussex, Sarah Wilson, David Reutens</td>
<td>University of Melbourne, Australia; Monash Medical Center, Australia</td>
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<td>5PM2-S01-03</td>
<td>A Neurobiologically Plausible Schema for Auditory Information Processing Including the Auditory Cortex</td>
<td>Neil McLachlan, Sarah Wilson</td>
<td>University of Melbourne, Australia</td>
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The Heikyoku (Heike-Biwa) Performance (16:10-17:10), Atrium 2

Takatsune Suzuki (Niigata University)

The Heikyoku or Heike-Biwa is an oral performance of “The Tale of the Heike (The Heike Monogatari).” Heikyoku means the music of Heike Monogatari. Heike-Biwa primarily means a type of the instrument Biwa (like a Lute) for playing the Heike, but it also means the music of the Heike itself.

The Tale of the Heike is a narrative chronicle of the war between Genji (Minamoto Clan) and Heike (Taira Clan) in the late 12th century. The war led to a reformation of Japanese politics. After the war, the first government by the shogunate was established in Kamakura, far from Kyoto.

In the Heikyoku, two hundred chapters of the Heike Monogatari are performed. It takes about 30 minutes to sing one chapter on average. It consists of several melodic patterns, such as “Kudoki,” “Shira-ko’e,” “Sho-ju,” “Chu-on,” “San-ju,” “Hiro’i,” “Kou-no-ko’e,” “Ori-ko’e,” “Sashi-ko’e,” “Uta,” and so on. The most important thing of the Heikyoku is transmission of the texts of the Heike Monogatari. While musical intervals of the fourth and the fifth are primarily used in the performance, the fourth is mainly used in the most basic pattern “Kudoki,” and at the opening of each chapter.

It is considered that the original of the Heike Monogatari was composed by 1240. Around this time, the Tale of the Heike was performed by the male blind professionals (Biwa Houshi), who organized their own guilds. Their performance won the hearts and minds of the people in the 14th-15th century. They made two schools: “Ichi-kata” and “Yasaka.” The latter was ended at the end of the 16th century. In the 17th century, not only blind professionals but also amateurs, for example, samurai, became to learn the Heikyoku.

Currently, there are only two professional performers, Tsutomu IMAI (a blind man) and Toshi’ie HASHIMOTO (a non-blind woman). It has been 28 years since I started to learn under Ms. HASHIMOTO. Yet, I’m still an amateur.

About the Excerpts of the Heikyoku to be Performed at ICMPC10

Gi’on Shoja (a name of the temple for the Buddha party):
This is an introductory and fundamental chapter of the whole literary world. A narrator advocates by using a story of Buddha that everything is uncertain in this world.

Chikubu-shima Motde (going to worship at the Chikubu-shima shrine):
On the way to the battle field in Echizen, Tsunemasa TAIARA visited a shrine of Chikubu Island in Lake Biwa. He prayed and played Biwa. Then God appeared in the form of a white dragon.

Nasu no Yo’ichi (Yo’ichi NASU is one of soldier of Genji Clan):
In the battle between Genji and Heike at Yashima, Heike set a fan as a target in a little boat to challenge the enemy. Then Yo’ichi NASU was elected as a shooter. Although the natural condition was very bad, he shot at the target beautifully.
Farewell Concert (18:00-18:50), Atrium 2

John Kaizan Neptune & Takao Naoi

Program
Tsuru no Sugomori (The Nesting Life of the Cranes)
Folk Medley (Itsuki no Komori Uta, Kojo no Tsuki, Sakura)
Two’s Blues
Summertime
Hight on Five
West of Somewhere

About the Performers
John Kaizan Neptune brings to the shakuhachi (bamboo flute) a new and dynamic sound and feeling entirely his own. A California-born American, Neptune received his master’s certificate in the Tozan School of Shakuhachi in 1977, at which time he was awarded the name “Kaizan” (“Sea Mountain”). He is the author of the book SHAKUHACHI, and has performed and recorded in many countries around the world. His second album, BAMBOO, was named Outstanding Record of the Year by the Cultural Affairs Agency of the Japanese Ministry of Education; subsequent albums (23 to date) and his concerts throughout Japan, Asia, Australia, America, and Europe have made his original music, from traditional Japanese to contemporary jazz, widely known and loved by people of all ages. Neptune, who is acknowledged to be among the top masters of the instrument in Japan, now lives in Kamogawa, Chiba-ken, where he continues to make, write for, and experiment with the instrument he had adopted as his own.

URL <http://www.jneptune.com/>

Guitarist, arranger, composer, producer Takao Naoi was born in Tokyo. He began his professional music career in 1968, and in 1970 attended the Manhattan School of Music in New York, where he also was “studying” at many of the different jazz clubs. After returning to Japan he became active not only in jazz and popular music performance, but in composing and arranging as well. He has traveled to many countries around the world and his credits include recordings for all the major record companies of Japan. Composing and arranging for many of Japan’s top vocalists, Naoi is also in demand for radio, TV and commercial work. His recordings with Neptune include: Shogun, Two In Flight, Jazzzen, Sky Spirit, Shakuhachi Mellow Jazz, Steps in Time, and Bamboo Magic.
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Hokudai Café Project

Hello! Welcome to Sapporo and Hokkaido University. Hokudai Café Project, just launched last autumn, is the only functional café on campus. Believe or not, Hokkaido University did not have a café in this vast campus. We believe that having an on-campus café will bring not only students and faculties together, but will also generate a friendlier atmosphere for people with various backgrounds and needs who visit the University. Our mission is to see what happens when people get together in a café, and what new ideas will be generated. Ultimately, we hope to establish a permanent café on campus. It is our great pleasure to serve coffee throughout ICMPC 10, our first major operation for national and international guests. We are still learning how to best operate a café, but we will work hard to serve you good coffee (and tea) and contribute to a successful conference.

Kazuyuki Seino, Director
Hokudai Cafe Project

Hokkaido University Museum Cembalo Academy

Poplar Avenue is a symbol of Hokkaido University. In September 2004, a typhoon caused enormous damage in Hokkaido, and uprooted many poplar trees on Poplar Avenue. Poplars, have been loved for over one hundred years by Japanese people, including the residents of Sapporo. The uprooted trees were reborn in different forms of art. One such art form was the creation of a cembalo (harpsichord), which is displayed and used for performances at the Hokkaido University Museum. The Hokkaido University Museum Cembalo Academy was established to connect the University to the people of Sapporo and to create beautiful music together. We are honored to have the opportunity to co-host an informal joint-concert with talented researchers of ICMPC 10 at Kinokuniya Bookstore on 28 August 2008, and to share the special sound of the cembalo with ICMPC 10 participants.

Yuuki Komata, Ph.D.
Assistant Professor, Museum Education
Hokkaido University Museum
Research Center for Integrative Mathematics, Hokkaido University

In this center, we use mathematics as a common language to search and solve mathematical problems in other research fields, and act as a core of “connected knowledge.” To that end, we relate various research fields within/outside our university to each other, transmit achievements of our educational researches to the world, and raise personnel with cross-disciplinary intellect, transcending boundaries of humanities and sciences. Through these efforts, we aim to contribute towards finding solutions to the issues that human beings need to cope with. For more information, visit our website: <http://www.math.sci.hokudai.ac.jp/center/index.html.en>.

Sapporo International Communication Plaza Foundation

Taking particular advantage of historical, cultural, economic and other characteristics unique to Sapporo, the Sapporo International Communication Plaza Foundation (SICPF) strives to improve ties among people of the world, and to contribute to the cultural and economic development of the region. The SICPF is a semi-governmental organization of Sapporo City, which consists of three sections: Communication Bureau, Sapporo Convention Bureau and Sapporo Film Commission.

Functions of Sapporo Convention Bureau include the promotion and attraction of conventions, support for conventions, public relations and publicity, promotion of related industries and research/statistical studies. We make wide-ranged convention supports from initial stage, i.e., securing and organizing venue(s), arranging equipment and printing, introducing local companies which offer registration service, and introducing unique party venues and local attractions, etc.

Sapporo citizens are also helpful supporters for your convention. We arrange various kinds of social activities that are mainly operated by volunteers. The activities include Japanese cultural programs such as tea ceremony, calligraphy, dressing Kimono and others, and they are designed for delegates and accompanying persons of international conferences and conventions.

We spare no efforts to make conferences/conventions successful by offering sufficient assistance to conference organizers.
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Poster Board Arrangement (Hokkaido University):  

Poster Board Arrangement (Glass Pyramid): Space 2
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また、全24種類のトレーニングバターンも内蔵。
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音楽家、音楽好き、インドンなどに、様々な題材を提供する。

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メディアサービスデータベース（MSDB）について

MSDBは、メディアサービスナビゲーションを推進するにあたり、メディアサービスのクオリティを向上させる基礎を構築することを目的としています。MSDBは単なる音楽の検索やレコメンド、広告サービスを担うDBではなく、今ユーザーが最も求めている情報をユーザーが望む形で提供するという「おもてなしサービス」を実現するための機能群を網羅しています。つまり、MSDBはメディアサービスの質を高めるための基盤となります。

音楽コンテンツにおいてMSDBが実現するサービス

MSDBは、ユーザー個々の属性や現在の状況を踏まえ、人の感情と音楽が持つ感情的な特徴を調和させ、ユーザーが求める音楽を的確に提供することを可能にします。

![音楽コンテンツにおけるMSDBの実現図]

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リタ・アイエロ編著 大串健吾監訳
「人は音楽をどのように認知するのか」という重要で興味深いテーマについて音楽と心理学の両面から最新の研究を紹介した入門書。ジュリアード音楽院でもテキストとして使用されている。音楽心理学、音楽美学、音楽教育、音響学などに関わる人びとの必読書。4725円（税込み）

音楽と感情の心理学者
P. ジュスリン・J. スロボダ編
大串健吾・星野恵子・山田真司監訳
音楽は感情の言語である。すなわち音楽とは、人間の感情経験のダイナミックな流れを形にしたものであり、そして作曲・演奏・音楽鑑賞は感情的な関わり抜きに語ることができない。本書は、最先端の音楽の感情研究の成果から、音楽と“心”の特別な関係をあきらかにする新刊書である。8月刊

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やさしさとか
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夢を持つこととか

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