

The **10th** International Conference on Music Perception and Cognition

ICMPC 10

Program



**25-29 August 2008
Sapporo, Japan**

The main venue ● Hokkaido University

The additional venue ● Glass Pyramid “Hidamari” at Moerenuma Park

SUPPORTED BY:



sempre:
Society for Education, Music
and Psychology Research

NAMM[®]
Foundation

 **YAMAHA MUSIC FOUNDATION**

*Rohm Music
Foundation*
ロームミュージックファンデーション

**GIGA
NETWORKS**

KORG

 **SOCKETS**



HOKKAIDO
2008
Green Power Fund
グリーン電力基金


Hokkaido
Prefecture


Sapporo
City

HOKKAIDO UNIVERSITY
FOUNDED 1876

**CHILD
RESEARCH
NET**

**The Suginome
Memorial
Foundation**

HOSTED BY:



CO-HOSTED BY:

Rencon



APSCOM

List of Supporters for ICMPC10

Exhibits (25-28 August at N233, N234, N245)

- EBSCO Publishing Japan (*Online Academic Database*): N233
- Ichiro Nakayama (*DVD*): N234
- Oxford University Press (*Books*): N245
- SAGE (*Journals*): N234
- *Sibelius* Division, Avid Technology, Inc. (*Sibelius*): N233
- SOCKETS Inc. (*Media Service Database (MSDB)*): N245

Grants/Awards/Honorariums

- Japan Society for the Promotion of Science (*Grant for International Academic Meeting in 2008*)
- Rohm Music Foundation (*Grant for Music Events at ICMPC10*)
- Sapporo International Communication Plaza Foundation (*Grant for ICMPC10 general fund*)
- Society for Education, Music and Psychology Research: SEMPRE (*Travel Award, Young Researcher Award*)
- The Suginome Memorial Fund (*Honorarium for Dr. Trainor's Keynote Speech*)

Donations (Funds)

- GIGA NETWORKS (*general fund*)
- Kitaohji Shobo Ltd. (*general fund*)
- KORG INC. (*general fund*)
- NAMM Foundation (*Pre-conference Workshop for Developing Researchers, Young Researcher Award, Exploring the World of Musical Sciences*)
- Otaru Beer Zenibako Brewery (*general fund*)
- PAL (*general fund*)
- SOCKETS Inc. (*general fund*)
- YAMAHA MUSIC FOUNDATION (*general fund*)

Donations (Materials)

- AKAITOUGARASHI (Red Chilipepper), Inc. (*sweets for coffee breaks*)
- JINRO JAPAN INC. (*Korean drinks for conference dinner*)
- Kagetsudou Co., Ltd. (*sweets for Otaru visitors*)
- SAKURA CHOPS (*organic vegetable sticks for conference dinner*)
- LeTAO (*sweets for coffee breaks*)
- MAMEMASA (*sweets for coffee breaks*)
- NIPPONSEISHU Co., Ltd. (*sake for conference dinner*)
- Otaru Beer Zenibako Brewery (*beer for conference dinner*)
- Rishiriya Minoya (*snacks*)
- SANPACHI Co., LTD. (*sweets for conference dinner*)
- *Sibelius* Division, Avid Technology, Inc. (*memo-pads for registration package*)
- YAMAHA MUSIC HOKKAIDO Co. (*a grand piano for a public forum*)

Advertisement/Leaflet

- Bruel & Kjar, Japan
- ONO SOKKI CO., LTD.
- RION CO., LTD.
- SOCKETS Inc.
- TOYOKO INN Co., Ltd.
- CRYPTON FUTURE MEDIA, INC.
- Kitaohji Shobo Ltd.
- MUSASHINO INSTRUMENT LTD.

- *Sibelius* Division, Avid Technology, Inc.
- TOKYODO PUBLISHING CO., LTD.
- Universe dream selection (*pamphlet*)
- ZEN-ON MUSIC CO., LTD.

- ELM Music, Co., Ltd.
- Music Education and Event Planning: ABE Plan
- Nakanishiya Shuppan
- Seishin Shobo, Co., Ltd.
- Shunjusha Publishing Company
- Hokkaido Branch, YAMAHA Corporation
- YAMAHA MUSIC HOKKAIDO Co.

- Aoisora Nagarerukumo
- GRILL SEIKENKAIKAN
- HORI CO., LTD.
- JAPANESE ACOUSTIC INSTRUMENT YOSHIKAWA
- Kawamura Gakki-ten
- KOIZUMI: Native musical instrument shop
- Plantation
- ROKKATEI CONFECTIONERY CO., LTD.
- Sapporo Branch, ISEKI GAKKI, Inc.

- Cambridge University Press (*leaflet*)
- Noldus Information Technology b.v. (*leaflet*)

Others (Organizations/Groups)

- Child Research Net (CRN) (*advertising ICMPC10 & the public programs on the web*)
- City of Sapporo (*supporting ICMPC10 & the public programs*)
- Educational Bureau of Sapporo (*supporting the public programs*)
- Educational Bureau of Hokkaido (*supporting the public programs*)
- Hamanasu Foundation (*Green Electricity Funds logo*)
- Hokkaido Government (*supporting ICMPC10*)
- Hokkaido University Museum Cembalo Academy (*co-hosting the harpsichord event*)
- Hokudai Café Project (*coffee/tea service*)
- Sapporo Branch, KINOKUNIYA COMPANY LTD. (*supporting the harpsichord event*)
- Research Center for Integrative Mathematics, Hokkaido University (*restaurant maps*)

Others (Academic Allies — Domestic)

- The Acoustical Society of Japan
- Information Processing Society of Japan — Special Interest Group on Music and Computer
- Japan Music Education Society
- The Japan Music Expression Society
- The Japanese Cognitive Science Society
- Japanese Music Therapy Association
- The Musicological Society of Japan
- The Society for Art and Science

Others (Academic Allies — Overseas)

- The Australian Music & Psychology Society (AMPS)
- The Argentine Society for the Cognitive Science of Music (SACCOM)
- 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)

Contents

Welcoming Messages

Messages from ICMPC Founders

Venues

ICMPC10 Conference Team

ICMPC10 Committees

Information for Delegates

Awards

Notes for Presenters

Conference Overview

- Daily Timetable
- Detailed Daily Schedule

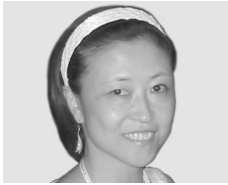
Local Supporters

Diagrams

- Main Venue: The Center for Research and Development in Higher Education at Hokkaido University
- Poster Board Arrangement
- Glass Pyramid

Map: Hokkaido University Campus and Hotel Locations

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.

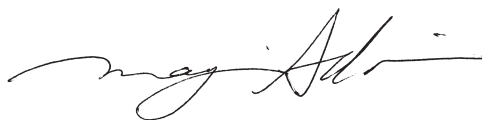
I would like to express my gratitude to James Carlsen, Lola Cuddy, Raymond MacDonald, Sandra Trehub, and Graham Welch for their time and commitment as Young Researcher Award Selection Committee, as well as Jane Davison, Glenn Schellenberg, and Richard Parncutt for their contributions in the Pre-conference 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.

A handwritten signature in black ink, appearing to read 'Miyazaki Ken'ichi', written in a cursive style.

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 ICMPC, 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 ICMPC. 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 ICMPC 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 ICMPC 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 ICMPC 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 Tsuzaki, and other members of the 10th ICMPC 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 ICMPC program – we are in their debt for the opportunity to discuss and debate new research ideas and findings in beautiful Sapporo. Enjoy the 10th

ICMPC 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.



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 dissappear 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. *Moere 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.

ICMPC10 COMMITTEES

ORGANIZING COMMITTEE

- Mayumi Adachi (*Chair*, Hokkaido University, Japan)
Yuzuru Hiraga (*Co-Chair*, Vice President of JSMPC, University of Tsukuba, Japan)
Yoshitaka Nakajima (*Co-Chair*, Vice President of APSCOM, Kyushu University, Japan)
Yasuhiro Goto (Hokusei Gakuen University, Japan)
Takayuki Nakata (Future University-Hakodate, Japan)
Yoko Ogawa (Tottori University, Japan)
Takashi Taniguchi (Osaka Gakuin University, Japan)
Iwao Yoshino (Hokkaido University of Education, Japan)

ICMPC ADVISORY BOARD

- Kengo Ohgushi (*Organizer* of ICMPC1, Kyoto City University of Arts, Japan)
Roger Kendall (*Organizer* of ICMPC2, University of California, Los Angeles, USA)
Irène Deliège (*Organizer* of ICMPC3, Editor of *Musicae Scientiae*, University of Liege, Belgium)
Eugenia Costa-Giomi (*Co-organizer* of ICMPC4, University of Texas, USA)
Suk Won Yi (*Organizer* of ICMPC5, Seoul National University, South Korea)
John A. Sloboda (*Co-organizer* of ICMPC6, Keele University, UK)
Kate J. Stevens (*Organizer* of ICMPC7, President of APSCOM, University of Western Sydney, Australia)
Scott Lipscomb (*Organizer* of ICMPC8, University of Minnesota, USA)
Mario Baroni (*Organizer* of ICMPC9, University of Bologna, Italy)
Jukka Louhivuori (*President* of ESCOM, University of Jyväskylä, Finland)
William F. Thompson (*President* of SMPC, Macquarie University, Australia)
Lola L. Cuddy (*Editor* of *Music Perception*, Queen's University, Canada)
Raymond MacDonald (*Editor* of *Psychology of Music*, Glasgow Caledonian University, UK)

ICMPC10 CONFERENCE ADVISORY BOARD

ICMPC Advisory Board members

- Anna Rita Addressi (*Organizer* of ICMPC9, University of Bologna, Italy)
Roberto Caterina (*Organizer* of ICMPC9, University of Bologna, Italy)
Marco Costa (*Organizer* of ICMPC9, University of Bologna, Italy)
Sun-Hee Chang (Vice President of APSCOM, Seoul National University, South Korea)
Etsuko Hoshino (Vice President of JSMPC, Ueno Gakuen University, Japan)
Shin-ichiro Iwamiya (Kyushu University, Japan)
Kyungil Kim (President of KSMPC, Ajou University, South Korea)
Sonoko Kuwano (Osaka University, Japan)
Tadahiro Murao (Aichi University of Education, Japan)
Seiichiro Namba (Osaka University, Japan)

Yoshiaki Nihei (President of JSMPC, Tohoku University, Japan)
Susan O'Neill (*Co-organizer* of ICMPC6, University of Western Ontario, Canada)
Bruce Pennycook (*Co-organizer* of ICMPC4, University of Texas at Austin, USA)
Favio Shifres (President of SACCOM, University of La Plata, Argentina)

ICMPC10 / SEMPRE YOUNG RESEARCHER AWARD 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 (Institute of Education, University of London, UK)

PROGRAM COMMITTEE

Ken'ichi Miyazaki (*Chair*, Niigata University, Japan)
Yoko Oura (Vice Chair, Niigata University, Japan)
Hiromichi Mito (Miyagi University of Education, Japan)
Yoshitaka Nakajima (Kyushu University, Japan)
Takayuki Nakata (Future University-Hakodate, Japan)
Masayuki Sato (Mie University, Japan)
Minoru Tsuzaki (Kyoto City University of Arts, Japan)
Kazuo Ueda (Kyushu University, Japan)
Masashi Yamada (Kanazawa Institute of Technology, Japan)

STEERING COMMITTEE

Minoru Tsuzaki (*Chair*, Kyoto City University of Arts, Japan)
Keiko Arakawa (Kyoto Women's University, Japan)
Rie Matsunaga (Japan Society for Promotion of Science, Japan)
Masanobu Miura (Ryukoku University, Japan)
Sensaku Suga (Wakayama University, Japan)
Takashi Taniguchi (Osaka Gakuin University, Japan)
Teruo Yamasaki (Osaka Shoin Women's University, Japan)

SCIENTIFIC ADVISORY BOARD

Anna Rita Addessi (University of Bologna, Italy)
Margaret Barrett (University of Tasmania, Australia)
Emmanuel Bigand (University of Bourgogne, France)
Roberto Bresin (KTH School of Computer Science and Communication, Department of Speech, Music and Hearing, Sweden)
Sun-Hee Chang (Seoul National University, South Korea)
Roberto Caterina (University of Bologna, Italy)
Eric Clarke (Oxford University, UK)
Annabel Cohen (University of Prince Edward Island, Canada)
Eugenia Costa-Giomi (University of Texas, USA)
Ian Cross (Cambridge University, UK)
Lori A. Custodero (Columbia University, USA)
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 Jyvaskyla, Finland)
Ichiro Fujinaga (McGill University, Canada)
Alf Gabrielsson (Uppsala University, Sweden)
Robert Gjerdingen (Northwestern University, USA)
Susan Hallam (University of London, UK)
Andrea 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 Juslin (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 Jyvaskyla, 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 Parncutt (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 Toiviainen (University of Jyvaskyla, 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 Cafè 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: *Hogaku* (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/Factory*, 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 Jozo*, 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.
5. **Sea Fountain (Water Fountain Show): 29 August, 13:15-13:55, Moerenuma Park**
 - 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 *Kaizan* 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

Toya 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 168,000JPY (including £ 550 from SEMPRE) as their travel fund, and seven Honorable Mentions with 18,000JPY 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)

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

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, 12:30-13:25 : Oral presenters in PM 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
- * 8/27/2008, 12:30-13:25 : Oral presenters in PM sessions of 8/27
- * 8/27/2008, 19:00-19:50 : Oral presenters on 8/28
- * 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

	Workshop Room 1 (N242)	Workshop Room 2 (N232)	Workshop Room 3 (N244)	Workshop Room 4 (Auditorium)
12:00 - 13:00	Registration for Pre-conference Workshop for Developing Researchers (Entrance Hall)			
13:00 - 15:00	Workshop 1: Qualitative methodology for music psychology Instructor: Jane W. Davidson	Workshop 2: Quantitative methodology for music psychology Instructor: Glenn Schellenberg	Workshop 3: Theoretical content and quality control in music psychology Instructor: Richard Parncutt	
15:00 - 20:00	ICMPC10 Registration (Entrance Hall)			
15:00 - 20:00	Oral presenters (25-28 August) may check equipments after registration. All poster presenters may set their posters in the assigned boards at Hokkaido University.			
16:00 - 19:00				AIRS International Expert Workshop: Advancing interdisciplinary research in singing Co-chairs: Annabel J. Cohen; Mayumi Adachi

Monday, 25 August 2008

	Room 1 (Auditorium)	Room 2 (E208)	Room 3 (E214)	Room 4 (E308)	Room 5 (E311)	Room 6 (En-yu-Lounge)
8:00 - 18:00	Registration (Entrance Hall)					
8:00 - 19:50	All poster presenters may set their posters in the assigned board at Hokkaido University.					
8:00 - 9:15	Oral presenters in PM1 & PM2 may check equipments during this time.					
9:15 - 11:30	Opening Session (Auditorium)					
9:15 - 9:30	Opening Remarks					
9:30 - 10:20	Keynote Speech—1					
	Jun-ichi Abe (Hokkaido University, Japan) <i>Organization Processes in Music Perception</i>					
10:20 - 11:00	Keynote Speech—2					
	Ichiro Nakayama (Osaka University of Arts, Japan) <i>Japanese Voices —A Video Archive of Singing Styles and Techniques in the Japanese Language</i>					
11:00 - 11:10	A Message from Rencon					
	Rencon Members					
11:10 - 11:30	Welcome Performance					
	Ainu Art Project					
11:30 - 13:00	Lunch (North Cafeteria)					
	Oral presenters in PM1 & PM 2 must check equipments during the lunch time (or earlier).					
	Room 1 (Auditorium)	Room 2 (E208)	Room 3 (E214)	Room 4 (E308)	Room 5 (E311)	Room 6 (En-yu-Lounge)
13:00 - 15:00	Symposium 1. Music and health: Empirical investigations and theoretical constructs Oral Sessions Organizer: Laura Anne Mitchell	Pitch	Rhythm, meter, and timing I	Education I		Rencon Event
		1PM1-R02-01	1PM1-R03-01	1PM1-R04-01		
		1PM1-R02-02	1PM1-R03-02	1PM1-R04-02		
		1PM1-R02-03	1PM1-R03-03	1PM1-R04-03		
		1PM1-R02-04	1PM1-R03-04	1PM1-R04-04		
15:00 - 15:15	Coffee Break (Entrance Hall / E206 / En-yu-Foyer)					
15:15 - 17:15	Symposium 2. Investigating musical performance: Aspects of self in advanced musical learning across different musical genres Organizer: Graham Frederick Welch	Memory	Performance I	Development I	Neuroscience I	
		1PM2-R02-01	1PM2-R03-01	1PM2-R04-01	1PM2-R05-01	
		1PM2-R02-02	1PM2-R03-02	1PM2-R04-02	1PM2-R05-02	
		1PM2-R02-03	1PM2-R03-03	1PM2-R04-03	1PM2-R05-03	
		1PM2-R02-04	1PM2-R03-04	1PM2-R04-04	1PM2-R05-04	
17:15 - 17:30	Coffee Break (Entrance Hall / E206 / En-yu-Foyer)					
17:30 - 19:00	Social interaction Oral Sessions	Computational models and analyses I	Psychoacoustics I	Perception of musical structures	Music listening I	
		1PM3-R01-01	1PM3-R02-01	1PM3-R03-01	1PM3-R04-01	1PM3-R05-01
		1PM3-R01-02	1PM3-R02-02	1PM3-R03-02	1PM3-R04-02	1PM3-R05-02
		1PM3-R02-03	1PM3-R03-03	1PM3-R04-03	1PM3-R05-03	
19:00 - 19:50	Oral presenters on 26 August may check equipments during this time (or earlier).					

Tuesday, 26 August 2008

	Room 1 (Auditorium)	Room 2 (E208)	Room 3 (E214)	Room 4 (E308)
8:00 - 18:00	Registration (Entrance Hall)			
8:30 - 10:30 Oral Session	Symposium 3. Applying music psychology Organizer: David Hargreaves	Melody 2AM1-R02-01 2AM1-R02-02 2AM1-R02-03 2AM1-R02-04	Performance II 2AM1-R03-01 2AM1-R03-02 2AM1-R03-03 2AM1-R03-04	Emotion in music I 2AM1-R04-01 2AM1-R04-02 2AM1-R04-03 2AM1-R04-04
10:30 - 10:40	Coffee Break (Entrance Hall / E206 / En-yu-Foyer)			
	Room 7 (E207)	Room 8 (E215)	Room 9 (E216)	Room 10 (E306)
10:40 - 12:30 Poster & Demonstration Sessions	Musical scales and melody / Harmony and tonality / Timbre / Psychophysics and music acoustics 2AM2-R07-01 2AM2-R07-03 2AM2-R07-05 2AM2-R07-07 2AM2-R07-09 2AM2-R07-11 2AM2-R07-13	Rhythm and timing / Body movement/ Memory 2AM2-R08-01 2AM2-R08-03 2AM2-R08-05 2AM2-R08-07 2AM2-R08-09 2AM2-R08-11 2AM2-R08-13	Music listening and preferences / Development / Performance / Audio-visual interactions / Psychoacoustics 2AM2-R09-01 2AM2-R09-03 2AM2-R09-05 2AM2-R09-07 2AM2-R09-09 2AM2-R09-11 2AM2-R09-13	Emotional aspects / Rhythm and timing 2AM2-R10-01 2AM2-R10-03 2AM2-R10-05 2AM2-R10-07 2AM2-R10-09 2AM2-R10-11 2AM2-R10-13
12:30 - 13:30	Lunch & Luncheon Concert (North Cafeteria)			
	Room 1 (Auditorium)	Room 2 (E208)	Room 3 (E214)	Room 4 (E308)
13:30 - 15:30 Oral Session	Symposium 4 (Invited). Absolute pitch and its implications for music perception and cognition Organizer: Ken'ichi Miyazaki	Rhythm, meter, and timing II 2PM1-R02-01 2PM1-R02-02 2PM1-R02-03 2PM1-R02-04	Music listening II 2PM1-R03-01 2PM1-R03-02 2PM1-R03-03 2PM1-R03-04	Emotion in music II 2PM1-R04-01 2PM1-R04-02 2PM1-R04-03 2PM1-R04-04
15:30 - 15:45	Coffee Break (Entrance Hall / E206 / En-yu-Foyer)			
15:45 - 17:45 Oral Session	Symposium 5. Musical dynamics as adaptive, flexible behavior: The emergence of meaning and social life Organizer: Patricia M. Gray	Rhythm, meter, and timing III 2PM2-R02-01 2PM2-R02-02 2PM2-R02-03 2PM2-R02-04	Performance III 2PM2-R03-01 2PM2-R03-02 2PM2-R03-03 2PM2-R03-04	Education III 2PM2-R04-01 2PM2-R04-02 2PM2-R04-03 2PM2-R04-04
17:45 - 18:00	Coffee Break (Entrance Hall / E206 / En-yu-Foyer)			
18:00 - 19:00	Keynote Speech—3 (Auditorium)			
	Laurel J. Trainor (McMaster University, Canada) <i>The Origins of Rhythm in Movement</i>			
19:00 - 19:50	Oral presenters on 27 August may check equipments during this time (or earlier).			
19:00 - 20:30	SEMPRE Informal Social Event (North Cafeteria): All delegates are welcome!			

Room 5 (E311)	Room 6 (En-yu-Lounge)				
Registration (Entrance Hall)					
Therapy					
2AM1-R05-02 2AM1-R05-03 2AM1-R05-04					
Coffee Break (Entrance Hall / E206 / En-yu-Foyer)					
Room 11 (E307)	Room 12 (E312)	Room 13 (E313)	Room 16 (N242)	Room 17 (N232)	Room 18 (N244)
Education / Performance	Performance / Neuroscience	Neuroscience	Demonstration I	Demonstration II	
2AM2-R11-01 2AM2-R11-03 2AM2-R11-05 2AM2-R11-07 2AM2-R11-09 2AM2-R11-11 2AM2-R11-13	2AM2-R12-01 2AM2-R12-03 2AM2-R12-05 2AM2-R12-07 2AM2-R12-09 2AM2-R12-11 2AM2-R12-13	2AM2-R13-01 2AM2-R13-03 (cancel) 2AM2-R13-07 2AM2-R13-09 2AM2-R13-11 (cancel)	2AM2-R16-01	2AM2-R17-01	
Lunch & Lunchtime Concert (North Cafeteria)					
Room 5 (E311)	Room 6 (En-yu-Lounge)				
Education II					
2PM1-R05-01 2PM1-R05-02 2PM1-R05-03 2PM1-R05-04					
Coffee Break (Entrance Hall / E206 / En-yu-Foyer)					
Computational models and analyses II					
2PM2-R05-01 2PM2-R05-02 2PM2-R05-03 2PM2-R05-04					
Coffee Break (Entrance Hall / E206 / En-yu-Foyer)					

Wednesday, 27 August 2008

	Room 1 (Auditorium)	Room 2 (E208)	Room 3 (E214)	Room 4 (E308)	
8:00 - 18:00	Registration (Entrance Hall)				
8:30 - 10:30	Symposium 6. Aesthetic evaluation and cognitive classification of music in experts and laymen: Behavioral and electrophysiological data Organizer: Elvira Brattico	Timbre I	Computational models and analyses III	Memory and imagery	
Oral Session		3AM1-R02-02	3AM1-R03-01 3AM1-R03-02 3AM1-R03-03 3AM1-R03-04	3AM1-R04-01 3AM1-R04-02 3AM1-R04-03 3AM1-R04-04	
10:30 - 10:40		Coffee Break (Entrance Hall / E206 / En-yu-Foyer)			
		Room 7 (E207)	Room 8 (E215)	Room 9 (E216)	Room 10 (E306)
10:40 - 12:30		Musical scales and melody / Harmony and tonality / Timbre / Psychophysics and music acoustics Poster & Demonstration Sessions	Rhythm and timing / Body movement / Memory	Music listening and preferences / Development / Performance / Audio-visual interactions / Psychoacoustics	Emotional aspects / Rhythm and timing
	3AM2-R07-02		3AM2-R08-02 3AM2-R08-04 3AM2-R08-06 3AM2-R08-08 3AM2-R08-10 3AM2-R08-12	3AM2-R09-02 3AM2-R09-04 3AM2-R09-06 3AM2-R09-08 3AM2-R09-10 3AM2-R09-12	3AM2-R10-02 3AM2-R10-04 3AM2-R10-06 3AM2-R10-08 3AM2-R10-10 3AM2-R10-12
12:30 - 13:30	Lunch & Lunchtime Concert (North Cafeteria)				
	Room 1 (Auditorium)		Room 2 (E208)	Room 3 (E214)	Room 4 (E308)
13:30 - 15:30	Symposium 7. Music and health: A paradoxical relationship Organizer: Gunter Kreutz		Timing and performance	Music listening III	Emotion in music III
Oral Session			3PM1-R02-01 3PM1-R02-02 3PM1-R02-03 3PM1-R02-04	3PM1-R03-01 3PM1-R03-02 3PM1-R03-03 3PM1-R03-04	3PM1-R04-01 3PM1-R04-02 3PM1-R04-03 3PM1-R04-04
15:30 - 15:45		Coffee Break (Entrance Hall / E206 / En-yu-Foyer)			
15:45 - 17:15		Symposium 9. Musical emotions: Effect of structural and performance cues Organizer: Petri Toiviainen	Development II	Audio-visual interaction	Music and language
Oral Session			3PM2-R02-01 3PM2-R02-02 3PM2-R02-03	3PM2-R03-01 3PM2-R03-02 3PM2-R03-03	3PM2-R04-01 3PM2-R04-02 3PM2-R04-03
17:15 - 17:30	Coffee Break (Entrance Hall / E206 / En-yu-Foyer)				
17:30 - 19:00	Young Researcher Award Ceremony & Presentation (Auditorium)				
18:00 - 18:30	Bruno Gingras (McGill University, Canada), et al. <i>Effect of Expressive Intent, Performer Expertise, and Listener Expertise on the Perception of Artistic Individuality in Organ Performance</i>				
18:30 - 19:00	Bradley W. Vines (University of British Columbia, Canada), et al. <i>Stimulating Music: Combining Singing with Brain Stimulation to Help Stroke Victims Recover Speech</i>				
19:00 - 19:50	Oral presenters on 28 August may check equipments during this time (or earlier).				

Room 5 (E311)	Room 6 (En-yu-Lounge)				
Registration (Entrance Hall)					
Performance IV					
3AM1-R05-01 3AM1-R05-02 3AM1-R05-03 3AM1-R05-04					
Coffee Break (Entrance Hall / E206 / En-yu-Foyer)					
Room 11 (E307)	Room 12 (E312)	Room 13 (E313)	Room 16 (N242)	Room 17 (N232)	Room 18 (N244)
Education / Performance	Performance / Neuroscience	Neuroscience	Demonstration III	Demonstration IV	Demonstration V
3AM2-R11-02 3AM2-R11-04 3AM2-R11-06 3AM2-R11-08 3AM2-R11-10 3AM2-R11-12	3AM2-R12-02 3AM2-R12-04 3AM2-R12-06 3AM2-R12-08 3AM2-R12-10 3AM2-R12-12	3AM2-R13-02 3AM2-R13-04 3AM2-R13-06 3AM2-R13-08 3AM2-R13-10	3AM2-R16-01	3AM2-R17-01	3AM2-R18-01
Lunch & Lunchtime Concert (North Cafeteria)					
Room 5 (E311)	Room 6 (En-yu-Lounge)				
	Symposium 8. ICMPC- Rencon: Toward new research on designing expression in musical performance				
	Organizer: Mitsuyo Hashida				
Coffee Break (Entrance Hall / E206 / En-yu-Foyer)					
Harmony and tonality I					
3PM2-R05-01 3PM2-R05-02 3PM2-R05-03					
Coffee Break (Entrance Hall / E206 / En-yu-Foyer)					
Oral presenters on 28 August may check equipments during this time (or earlier).					

Thursday, 28 August 2008

	Room 1 (Auditorium)	Room 2 (E208)	Room 3 (E214)	Room 4 (E308)	Room 5 (E311)	Room 6 (En-yu-Lounge)
8:00 - 13:00	Registration (Entrance Hall)					
8:30 - 10:30	Symposium 10. Experiencing musical multimedia: Empirical investigations of cross-modal perception & cognition Organizer: Scott D. Lipscomb	Timbre II	Performance V	Neuroscience II	Movement	
Oral Session		4AM1-R02-01	4AM1-R03-01		4AM1-R05-01	
		4AM1-R02-02	4AM1-R03-02	4AM1-R04-02	4AM1-R05-02	
		4AM1-R02-03	4AM1-R03-03	4AM1-R04-03	4AM1-R05-03	
		4AM1-R02-04	4AM1-R03-04	4AM1-R04-04	4AM1-R05-04	
10:30 - 10:40	Coffee Break (Entrance Hall / E206 / En-yu-Foyer)					
10:40 - 12:40	Symposium 11 (invited). Animal calls, music, and language: Search for common themes in evolution Organizer: Kazuo Okanoya	Harmony and tonality II	Music listening IV	Emotion in music IV	Neuroscience III	
Oral Session		4AM2-R02-01	4AM2-R03-01	4AM2-R04-01	4AM2-R05-01	
		4AM2-R02-02	4AM2-R03-02	4AM2-R04-02	4AM2-R05-02	
		4AM2-R02-03	4AM2-R03-03	4AM2-R04-03	4AM2-R05-03	
		4AM2-R02-04	4AM2-R03-04	4AM2-R04-04	4AM2-R05-04	
12:40 - 13:40	Lunch & Lunchtime Concert (North Cafeteria)					
13:40 - 15:30	ICMPC General Meeting (Auditorium)					
13:40 -	Oral presenters on 29 August must arrange equipment check in Glass Pyramid with a technical staff.					
13:30 -	Social Events (Cultural Experience, City Walk, etc.)					
15:00 - 17:00	<i>Kitsuke</i> (Kimono experience) & <i>Origami</i> (Paper folding)*					
14:00 - 15:00	<i>Shodo</i> (Calligraphy)*					
13:30 - 17:00	Soy Sauce Factory & Japanese <i>Sake</i> Museum/Factory					
13:30 - 16:30	<i>Sado</i> (Tea ceremony) & Shopping*					
13:30 - 17:30	<i>Okurayama</i> Ski-jump Stadium & <i>Hokkaido Jingu</i> Shrine					
(13:40) -	Visiting <i>Otaru</i> with Japanese participants					
	* Pre-booking required.					
17:30 - 19:00	Poplar Harpsichord Concert (Inner Garden at Kinokuniya Book Store)					
	Makiko Mizunaga (Harpsichordist) & ICMPC10 participants					

Friday, 29 August 2008

	Space 1	Space 2		Atrium 1	Atrium 2
9:15 - 10:45	APSCOM3 General Meeting & Symposium: The latest research trends in Asia-Pacific regions Organizer: Sun-Hee Chang			Ethnomusicology 5AM1-A01-01 5AM1-A01-02 5AM1-A01-03	
10:45 - 11:00	Coffee Break (Atrium 1)				
11:00 - 12:30	Psychoacoustics II 5AM2-S01-01 5AM2-S01-02 5AM2-S01-03	Music therapy / Evolutional perspective / Development / Neuroscience and disorders / Computational models and analyses (until 12:50) 5AM2-S02-01 5AM2-S02-03 5AM2-S02-05 5AM2-S02-07 5AM2-S02-09 5AM2-S02-11 5AM2-S02-13 5AM2-S02-15 5AM2-S02-17 5AM2-S02-19 5AM2-S02-21 5AM2-S02-23 5AM2-S02-25		Public Forum & Mini Concert. "What do we know about music and child development?" (until 13:30) Organizer: Mayumi Adachi Pianist: Jura Margulis	
13:00 - 14:10	Lunch Water Fountain Show "Sea Fountain" in the park (13:15 - 13:55)*				
14:10 - 15:40	Performance VI 5PM1-S01-01 5PM1-S01-02 5PM1-S01-03	Music listening and preferences / Development / Methodology (until 16:00) 5PM1-S02-02 (cancel) 5PM1-S02-06 5PM1-S02-08 5PM1-S02-10 5PM1-S02-12 5PM1-S02-14 5PM1-S02-16 5PM1-S02-18 5PM1-S02-20 5PM1-S02-22 5PM1-S02-24 5PM1-S02-26		Cognitive processes and music psychology 5PM1-A01-01 5PM1-A01-02 5PM1-A01-03	
16:00 - 16:10	Coffee Break (Atrium 1)				
16:10 - 17:40	Neuroscience and pathology 5PM2-S01-01 5PM2-S01-02 5PM2-S01-03				The Heikyoku (Heike-Biwa) Performance (until 17:10) Takatsune Suzuki
	Farewell Concert (Atrium 2)				
18:00 - 18:50	John Kaizan Neptune & Takao Naoi				
19:00 - 21:00	Conference Dinner				

* 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.

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 post-graduate 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.

Monday, 25 August 2008

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 JSMPC. 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 "Môsô 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 (13:00-13:30) 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 (13:30-14:00) 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 (14:00-14:30) 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

- 1PM1-R02-04 Exposure to Ambiguous Tone Sequences Induces Short-Term Plasticity in Pitch Perception
 (14:30-15:00) 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
 (13:00-13:30) 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
 (13:30-14:00) 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
 (14:00-14:30) Peter Desain, Renee Timmers
Radboud University Nijmegen, The Netherlands
- 1PM1-R03-04 Exploration and Imitation of the Timing of Grace Notes
 (14:30-15:00) Renee Timmers, Peter Desain
Radboud University Nijmegen, The Netherlands
-

■ Education I (E308)

- 1PM1-R04-01 Learning Rhythm: The Impact of Visual Presentation
 (13:00-13:30) 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
 (13:30-14:00) 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
 (14:00-14:30) 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
 (14:30-15:00) Luis Estrada-Rodriguez
Universidad Nacional Autónoma 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 MuS.A.R.T. 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) Yuriko 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

- 1PM2-R05-04 fMRI Investigation of an Enculturation Effect Among Western and Turkish Listeners
(16:45-17:15) Steven M. Demorest, Steven J. Morrison, Laura A. Stambaugh, Munir N. Beken,
Todd Richards, Clark Johnson
University of Washington, USA; University of California at Los Angeles, USA

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, Masuzo 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, Josè-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)

- 1PM3-R04-01 Beginnings, Middles, and Endings: The Effect of Musical Parameters on the Perception of Intrinsic Formal Functionality
(17:30-18:00) Michel Vallières, Daphne Tan, William E. Caplin, Joseph Shenker, Stephen McAdams
McGill University, Canada; University of Rochester, USA
- 1PM3-R04-02 Effects of Leading and Following Contexts on the Music Sound Restoration
(18:00-18:30) Takayuki Sasaki
Miyagi Gakuin Women's University, Japan
- 1PM3-R04-03 Children's Impression and Expression of Major, Minor, Whole-Tone, and Korean Traditional Scales
(18:30-19:00) Eunsil Park
Seoul National University, Korea
-

■ Music listening I (E311)

- 1PM3-R05-01 Metaphors of Motion in Listeners' Verbal Reports
(17:30-18:00) Riitta Rautio
University of Jyväskylä, Finland
- 1PM3-R05-02 Factors Influencing Music Preference Among Japanese Listeners Over 50 Years Old: Why do They Like Certain Songs?
(18:00-18:30) Eri Hirokawa
Nagoya College of Music, Japan
- 1PM3-R05-03 The Enjoyment in Opera — An Empirical Study of Visitors' Experience in Music Theatre
(18:30-19:00) Johanna Jobst, Sabine Boerner
University of Konstanz, Germany
-

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)
-

■ **Melody (E208)**

- 2AM1-R02-01 **Polynomial Contour as a Core Feature for Representing Melodies**
(8:30-9:00) Daniel Müllensiefen, Geraint Wiggins
Goldsmiths University of London, UK
- 2AM1-R02-02 **Perceptual Segmentation of Melodies: Ambiguity, Rules and Statistical Learning**
(9:00-9:30) Marcus T. Pearce, Daniel Müllensiefen, Geraint Wiggins, Klaus Frieler
Goldsmiths University of London, UK; University of Hamburg, Germany
- 2AM1-R02-03 **Pitch Space Processing and Melodic Expectancies in Tonal and Atonal Contexts**
(9:30-10:00) Juan Fernando Anta
National University of La Plata, Argentina
- 2AM1-R02-04 **Recognition of Microtonal Musical Intervals by Performers and Composers**
(10:00-10:30) Terumi Narushima, Greg Schiemer, Emery Schubert, Richard Parncutt
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
JKU Linz, Austria
- 2AM1-R03-02 Chopin's Rubato: A Solution
(9:00-9:30) Manfred Clynes
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 Goebel, Sebastian Flossmann, Gerhard Widmer
JKU 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 Eggermann, 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
(9:00-9:30) M. Lynch, 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
- 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

- 2AM1-R05-04 **An Empirical Study of Proactive Multimedia Therapy Contents for Public: Production Design and Cognitive Response Measurements**
 (10:00-10:30) Irene Eunyoung Lee, Charles-François Latchoumane, Jaeseung Jeong
KAIST, Korea

Poster Presentation (10:40-12:30)

E207 Musical scales and melody / Harmony and tonality / Timbre / Psychophysics and music acoustics I

- 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

E215 Rhythm and timing / Body movement / Memory I

- 2AM2-R08-01 **Effects of Musical Training and Tapping the Beat on Perceived Complexity of a Rhythm**
 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

- 2AM2-R08-05 **Moving to Music: The Influence of Familiarity, Enjoyment, and Groove on Spontaneous Dance**
Bradley W. Vines, Petr Janata
University of British Columbia, Canada; University of California at Davis, USA
- 2AM2-R08-07 **'Notes Inégales' in Contemporary Performance Practice**
Dirk Moelants
Ghent University, Belgium
- 2AM2-R08-09 **Long-Term Memory for Simple and Complex Music: Quantity and Quality of Practice**
Jane Ginsborg, Jenny Pitkin
Royal Northern College of Music, UK
- 2AM2-R08-11 **Nameability: Can Unique Verbal Labels Improve Recollection of Music and Faces?**
Jack D. Birchfield, James C. Bartlett, Andrea R. Halpern
University of Texas at Dallas, USA; Bucknell University, USA
- 2AM2-R08-13 **Memory for Tempo in Oral Music Traditions: Evidence for Absolute Tempo in Aboriginal Ceremonial Song?**
Freya Bailes, Linda Barwick
University of Western Sydney, Australia; University of Sydney, Australia
-
- E216** **Music listening and preferences / Development / Performance / Audio-visual interactions / Psychoacoustics I**
- 2AM2-R09-01 **Effects of Orchestration on Musicians' and Nonmusicians' Perceptions of Musical Tension**
Brian A. Silvey
University of Texas at Austin, USA
- 2AM2-R09-03 **Musicians' Transformations of the Listening Process: An Exploratory Study**
Caroline Davis
Northwestern University, USA
- 2AM2-R09-05 **Who Listens to What Music, and Why? Correlations Between Personality, Music Preferences, and Motives for Listening in a Sample of Older Adults**
Petri Laukka
Uppsala University, Sweden
- 2AM2-R09-07 **Does Music Taste Last? A Mixed Methods Study of Music Taste Over the Youth-Adult Transition**
Douglas Lonie, Patrick West, Graeme Wilson
MRC Social and Public Health Sciences Unit, UK; Newcastle University, UK
- 2AM2-R09-09 **The Effects of Kindermusik Training on Infants' Abilities to Encode Musical Rhythm**
David W. Gerry, Ashley Faux, Laurel J. Trainor
McMaster University, Canada
- 2AM2-R09-11 **A Perceptual Study on Asynchrony Between Auditory and Visual Stimuli: The Effect of Anticipation by Motion or Periodicity**
Minori Saikawa, Kohei Washikita, Masashi Yamada
Kanazawa Institute of Technology, Japan

2AM2-R09-13 **Computational Model of Congruency Between Music and Video**
Tetsuro Kitahara, Masahiro Nishiyama, Hiroshi G. Okuno
Kwansei Gakuin University, Japan; Kyoto University, Japan

E306 Emotional aspects / Rhythm and timing I

2AM2-R10-01 **Music and Emotion: An Experimental Study on Emotional Responses from Musicians and Nonmusicians to Modal Musical Excerpts with Tempo Variation**
Danilo Ramos, José Lino Oliveira Bueno, Emmanuel Bigand
University of São Paulo, Brazil; University of Bourgogne, France

2AM2-R10-03 **Cognitive Styles Influence Perceived Musical Coherence**
Gunter Kreutz, Laura Mitchell, John McDowall, Emery Schubert
University of Oldenburg, Germany; Glasgow Caledonian University, UK; University of New South Wales, Australia

2AM2-R10-05 **Comparison Between Perceived Emotion and Felt Emotion in Music Listening: Analysis of Individual Difference and Musical Expertise by Use of Factor Score**
Etsuko Hoshino
Ueno Gakuen University, Japan

2AM2-R10-07 **Therapeutic Forgetting? Relaxing Music Counters Hyperconsolidation of Emotionally Arousing Stimuli**
Lauren Velik, N.S. Rickard
Monash University, Australia

2AM2-R10-09 **Emotion-Related Autonomic Nerve Activity with Musical Performance and Perception**
Hidehiro Nakahara, Shinichi Furuya, Tsutomu Masuko, Satoshi Obata, Hiroshi Kinoshita
Morinomiya University of Medical Sciences, Japan; Kwansei Gakuin University, Japan; Mukogawa Women's University, Japan; Osaka University, Japan

2AM2-R10-11 **Rhythm Play and Enhanced Emotional Sensitivity in Children**
Yuriko Nakanishi, Takayuki Nakata
Nagasaki Prefectural Center for Children Women and Persons with Disabilities, Japan; Future University-Hakodate, Japan

2AM2-R10-13 **Steady Beat Production (SBP) with Various External Stimuli by 7th Grade Students**
Yo Jung Han, Sun-Hee Chang
Seoul National University, Korea

E307 Education / Performance I

- 2AM2-R11-01 **Rhythm and Reading: Improvement of Reading Fluency Using a Rhythm-Based Pedagogical Technique**
Scott D. Lipscomb, Dee Lundell, Corey Sevett, Larry Scripp
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

- 2AM2-R12-01 **Effect of Harmonic Distance on Performance Expression**
Christopher Bartlette
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
- 2AM2-R12-13 **Comparison Between Expert and None-Expert Pianists' Cognitive Processes in Piano Playing: Quantitative and Qualitative Studies**
Michiko Ono, Toshihiko Matsuka, Masakazu Iwasaka, Masaki Hara, You Nakayama
Chiba University, Japan; Yamaha Music Foundation, Japan

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
Kansei 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**
Toshie 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

N242 Demonstration I

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

N232 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)

- Organizer** Ken’ichi Miyazaki (Niigata University, Japan)
- 2PM1-R01-01 Absolute Pitch as a Measuring Device in Psychoacoustic Experiments
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 II (E208)

- 2PM1-R02-01 An Empirically Validated Model of Complexity: Longuet-Higgins and Lee Reconsidered
(13:30-14:00) Olivia Ladinig, Henkjan Honing
Universiteit van Amsterdam, The Netherlands
- 2PM1-R02-02 Musical Rhythm Parsing Using Mixture Probabilistic Context-Free Grammar
(14:00-14:30) Makoto Tanji, Daichi Ando, Hitoshi Iba
University of Tokyo, Japan
- 2PM1-R02-03 Role of Partner's Feedback Information in Rhythm Production
(14:30-15:00) Taiki Ogata, Takeshi Takenaka, Kanji Ueda
University of Tokyo, Japan
- 2PM1-R02-04 Phase Correction in Sensorimotor Synchronization with Non-Isochronous Rhythms
(15:00-15:30) Bruno H. Repp, Justin London, Peter E. Keller
Haskins Laboratories, USA; Carleton College, USA; MPI CBS, Germany
-

■ Music listening II (E214)

- 2PM1-R03-01 How Music Touches: The Effects of Pitch, Loudness, Timbre and Vibrato on
Listeners' Audiotactile Metaphorical Mappings
(13:30-14:00) Inbar Rothschild, Zohar Eitan
Tel Aviv University, Israel
- 2PM1-R03-02 The Effect of Music Listening on Spatial Skills: The Role of Processing Time
(14:00-14:30) Doris Grillitsch, Richard Parncutt
University of Graz, Austria
- 2PM1-R03-03 Continuous Measurement of Musical Impression by the Color Image
(14:30-15:00) Hiroshi Kawakami
Nihon University, Japan
- 2PM1-R03-04 Aesthetic Reactions to Music in Elementary School Children: Revisiting the Open-
Earedness Hypothesis
(15:00-15:30) Marco Lehmann, Reinhard Kopiez
Hannover University of Music and Drama, Germany
-

■ Emotion in music II (E308)

- 2PM1-R04-01 Cross-Cultural Investigation of Adolescents' Use of Music for Mood Regulation
(13:30-14:00) Suvi Saarikallio
University of Jyväskylä, Finland
- 2PM1-R04-02 Strong Emotional Experiences in Choir Singing – A Cross-Cultural Approach
(14:00-14:30) Jukka Louhivuori
University of Jyväskylä, Finland
- 2PM1-R04-03 Orientation Effect in Continuous Emotional Response Tasks
(14:30-15:00) Emery Schubert
University of New South Wales, Australia

- 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 Addressi, 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 III (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 III (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 III (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

- 2PM2-R04-04 The Professional Relevance of Music Psychology: An Internet Survey
(17:15-17:45) 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 Eerola (University of Jyväskylä, Finland)
-

■ **Timbre I (E208)**

- 3AM1-R02-02 Auditory Roughness in East Asian Hybrid Compositions
(9:00-9:30) Steve Everett
Emory University, USA
- 3AM1-R02-03 Can Pianists Recognize and Consistently Label Gesture-Controlled Timbre Nuances from Hearing Only the Sound?
(9:30-10:00) Michel Bernays, Caroline Traube
Université de Montréal, Canada
- 3AM1-R02-04 A Hybrid Model for Timbre Perception – Part 1: The Color of Sound
(10:00-10:30) Hiroko Terasawa, Jonathan Berger
Stanford University, USA
-

■ Computational models and analyses III (E214)

- 3AM1-R03-01 Computational Model for Automatic Chord Voicing Based on Bayesian Network
(8:30-9:00) Tetsuro Kitahara, Makiko Katsura, Haruhiro Katayose, Noriko Nagata
Kwansei Gakuin University, Japan; JST, Japan
- 3AM1-R03-02 An Experimental Comparison of Human and Automatic Music Segmentation
(9:00-9:30) Justin de Nooijer, Frans Wiering, Anja Volk, Hermi J.M. Tabachneck-Schijf
Fortis ASR, The Netherlands; Utrecht University, The Netherlands
- 3AM1-R03-03 ACE: Autonomous Classification Engine
(9:30-10:00) Ichiro Fujinaga, Cory McKay
McGill University, Canada
- 3AM1-R03-04 Computational Modelling of the Cognition of Harmonic Movement
(10:00-10:30) Raymond Whorley, Marcus T. Pearce, Geraint Wiggins
Goldsmiths University of London, UK
-

■ Memory and imagery (E308)

- 3AM1-R04-01 Enculturation Effects in Music Cognition: The Role of Age and Music Complexity
(8:30-9:00) Steven J. Morrison, Steven M. Demorest, Laura A. Stambaugh
University of Washington, USA
- 3AM1-R04-02 Beyond the Betts: Exploring Ecologically Valid Methods for Assessing Musicians' Imagery Abilities
(9:00-9:30) Terry Clark, Aaron Williamon
Royal College of Music, UK
- 3AM1-R04-03 Music in Everymind: Commonality of Involuntary Musical Imagery
(9:30-10:00) Lassi A. Liikkanen
Helsinki Institute for Information Technology, Finland
- 3AM1-R04-04 Music Engagement Predicts Verbal Memory as Effectively as Musicianship
(10:00-10:30) T.C. Chin, N.S. Rickard
Monash University, Australia
-

■ Performance IV (E311)

- 3AM1-R05-01 Coordination of Body Movements and Sounds in Musical Ensemble Performance
(8:30-9:00) Peter E. Keller, Mirjam Appel
MPI CBS, Germany; Eberhard Karls Universität Tübingen, Germany
- 3AM1-R05-02 The Influence of Another's Actions on One's Own Synchronization with Music
(9:00-9:30) Lena Nowicki, Peter E. Keller
MPI CBS, Germany
- 3AM1-R05-03 Plus Ça Change: Analyzing Performances of Chopin's Mazurka Op. 24 No. 2
(9:30-10:00) Neta Spiro, Nicolas Gold, John Rink
Royal Holloway University of London, UK; King's College London, UK
- 3AM1-R05-04 Spatio-Temporal Cues for Synchronization with Conductors' Gestures
(10:00-10:30) Geoff Luck
University of Jyväskylä, Finland

Poster Presentation (10:40-12:30)

E207

Musical scales and melody / Harmony and tonality / Timbre /
Psychophysics and music acoustics II

- 3AM2-R07-02 **Musical Parameters and the Classification of Melodic Motives**
Zohar Eitan, Roni Y. Granot
Tel Aviv University, Israel; Hebrew University, Israel
- 3AM2-R07-04 **Key Perception in Encountering a Non-Scale Tone**
Rie Matsunaga, Jun-ichi Abe
JSPS, Japan; Hokkaido University, Japan
- 3AM2-R07-06 **Ignore the First Chord, Just Appreciate the Second: Can Listeners Control the Predisposition to Process the Interrelationship Between Chords?**
Hiroshi Arao
Hiroshima International University, Japan
- 3AM2-R07-08 **Using Kolmogorov-Smirnov to Determine the Effect of Interval Cycles on the Formation of Krumhansl & Kessler's (1982) Tonal Hierarchies**
Matthew Woolhouse, Ian Cross
University of Cambridge, UK
- 3AM2-R07-10 **Sequential Grouping Based on Timbre: Effects of Differences in Size of Resonant Bodies**
Chihiro Takeshima, Minoru Tsuzaki, Toshio Irino
Kyoto City University of Arts, Japan; Wakayama University, Japan
- 3AM2-R07-12 **Inharmonicity of Sounds from Electric Guitars: Physical Flaw or Musical Asset?**
Hugo Fastl, Florian Völk
Technische Universität München, Germany

E215

Rhythm and timing / Body movement / Memory II

- 3AM2-R08-02 **Automatic Classification of Drum-Rhythm Patterns Employed in Popular Music**
Yuki Murakami, Masanobu Miura
Ryukoku University, Japan
- 3AM2-R08-04 **Longitudinal Study of Rhythm Tapping with Visual Feedback**
Makiko Sadakata, Alex Brandmeyer, Renee Timmers, Akvile Miezlaiskyte, Peter Desain
Radboud University Nijmegen, The Netherlands
- 3AM2-R08-06 **A Psychophysiological Approach to Auditory Temporal Assimilation**
Takako Mitsudo, Yoshitaka Nakajima, Gerard B. Remijn, Yoshinobu Goto, Shozo Tobimatsu
Kyushu University, Japan; Kanazawa University, Japan; International University of Health and Welfare, Japan
- 3AM2-R08-08 **Measuring Co-Operability in Tapping Dyads**
Tommi Himberg
University of Jyväskylä, Finland

- 3AM2-R08-10 **The Beat Alignment Test (BAT): Surveying Beat Processing Abilities in the General Population**
 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 Addressi
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 Parncutt
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 Eerola, 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; Taisei 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**
Hyunhi Kim, Jane Davidson, Viggo Pettersen
University of Sheffield, UK; University of Stavanger, Norway

E312 Performance / Neuroscience II

- 3AM2-R12-02 **Analysis of the Tuning Process in the Accompaniments**
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

E313 Neuroscience III

- 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

3AM2-R13-10 Anterior Portion of Temporal Lobes Participates in the Perception of Chords: A PET Study
Masayuki Satoh
Mie St. Cross Hospital, Japan

N242 Demonstration III

3AM2-R16-01 “*Seeing Harmony*” : A Computer Graphics System for Visualizing Harmony
Chikashi Fujimoto, Hiroo Konaka, Takefumi Hayashi, Norman D. Cook
Kansai University, Japan

N232 Demonstration IV

3AM2-R17-01 A Psychoacoustical Toolbox for Sound/Music Analysis and Sound Design/Music Creation
Alexandre Torres Porres
University of São Paulo, Brazil

N244 Demonstration V

3AM2-R18-01 Creating the Expression of *Cantabile* 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. Kanehira 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)
-

■ Timing and performance (E208)

- 3PM1-R02-01 **Accuracy in Time-Interval Production with Contextual Sequences : A Comparison Between Trained and Untrained People**
(13:30-14:00) Tomoko Hashida, Takao Sato
University of Tokyo, Japan
- 3PM1-R02-02 **Multi-Feature Modeling of Pulse Clarity from Audio**
(14:00-14:30) Olivier Lartillot, Tuomas Eerola, Petri Toiviainen, Jose Fornari
University of Jyväskylä, Finland
- 3PM1-R02-03 **Effects of Physiological Arousal on Performing Tempo and Artistic Expression in Pianists**
(14:30-15:00) 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**
(15:00-15:30) Marc R. Thompson, Geoff Luck
University of Jyväskylä, Finland
-

■ Music listening III (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, Vuslat 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 III (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-Kreyn, 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
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 Toivainen (University of Jyväskylä, Finland)
- 3PM2-R01-01 Influence of Acoustic Cues on the Expressive Performance of Music
Roberto Bresin, Anderes 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 Eerola
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
(15:45-16:15) Nozomi Azechi
IOE University of London, UK
- 3PM2-R02-02 Development of Pitch Processing in Auditory Cortex Between 2 and 4 Months of Age
(16:15-16:45) 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
(16:45-17:15) 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
(15:45-16:15) 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
(16:15-16:45) 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
(16:45-17:15) 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
(8:30-9:00) 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
(9:00-9:30) 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
(9:30-10:00) Michael Oehler, Christoph Reuter
IAMP, Germany; University of Cologne, Germany
- 4AM1-R02-04 Do Key-Bottom Sounds Distinguish Piano Tones?
(10:00-10:30) 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. Risén
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 Takahasi, Noriko Kudo
 RIKEN Brain Science Institute, Japan

4AM2-R01-03 Gibbon Song Syntax Decodes Behavioral Contexts
 Yoichi Inoue, Shigeto Yosida, 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)

- 4AM2-R03-01 Linguistic Description and Musical Experience
(10:40-11:10) Elizabeth Hellmuth Margulis
University of Arkansas, USA
- 4AM2-R03-02 A Global Model of Musical Tension
(11:10-11:40) Morwaread Farbood
New York University, USA
- 4AM2-R03-03 The Nature of Stylish Expressiveness in Performing Baroque versus 19th-Century Music
(11:40-12:10) Dorottya Fabian, Emery Schubert, Richard Pulley
University of New South Wales, Australia
- 4AM2-R03-04 Bimusicality: A Dual Enculturation Effect on Non-Musicians' Musical Tension and Memory
(12:10-12:40) Anil Kumar Roy, Elizabeth Hellmuth Margulis, Patrick C.M. Wong
Northwestern University, USA; University of Arkansas, USA
-

■ Emotion in music IV (E308)

- 4AM2-R04-01 Individual Difference in Music Perception: The Influence of Personality and Cognitive Style on the Perception of Musical Melodies
(10:40-11:10) Kyungil Kim, Sung Yub Kim, Yang-Eon Kim
Ajou University, Korea; Hochschule für Kirchenmusik, Germany
- 4AM2-R04-02 An Intercultural Study of Ecstasy and Trance in Music
(11:10-11:40) Anita Taschler, Richard Parncutt
University of Graz, Austria
- 4AM2-R04-03 The Minor Third Communicates Sadness in Speech and Music
(11:40-12:10) Meagan E. Curtis, Jamshed J. Bharucha
Tufts University, USA
- 4AM2-R04-04 The Perception of Structure and Affect in Contemporary Sound-Based and Serial Compositions as a Function of Musical Expertise, Liking and Familiarity
(12:10-12:40) Freya Bailes, Roger T. Dean
University of Western Sydney, Australia
-

■ Neuroscience III (E311)

- 4AM2-R05-01 Affective Responses to Music Performance: An fMRI Study
(10:40-11:10) Heather L. Chapin, Edward W. Large
Florida Atlantic University, USA
- 4AM2-R05-02 fMRI Study of Diatonic Triads
(11:10-11:40) Norman D. Cook
Kansai University, Japan
- 4AM2-R05-03 Focal Activations and Properties of Functional Brain Networks Derived from MEG Data While Listening to Music
(11:40-12:10) Andreas A. Ioannides, Armen Sargsyan, Marotesa Voultzidou, Mari Aoki
RIKEN Brain Science Institute, Japan

4AM2-R05-04
(12:10-12:40)

Detecting Imagined Music from EEG
Rebecca S. Schaefer, Marcos Perreau Guimaraes, Peter Desain, Patrick Suppes
Radboud University Nijmegen, The Netherlands; Stanford University, USA

Lunchtime Concert (12:40-13:30), North Cafeteria

Hokkaido University Mandolin 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 Mandolinistico “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

Poplar 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.



Friday, 29 August 2008

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*
(9:15-9:45) Rytis Ambrazevičius
Kaunas University of Technology, Lithuania
- 5AM1-A01-02 Experimental Investigation of Relative Pitch Salience in Northern Mozambican Damba
(9:45-10:15) Lydia Slobodian, Ian Cross
University of Cambridge, UK
- 5AM1-A01-03 What Emotions do *Raags* Evoke? An Internet-Based Survey of Listener Responses
(10:15-10:45) Parag Chordia, Alex Rae
Georgia Institute of Technology, USA

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

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)

Space 2

Music therapy / Evolutional perspective / Development / Neuroscience and disorders / Computational models and analyses

- 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

- 5AM2-S02-11 **The Role of Musical Environment at Home in the Infant's Development (Part 4): Japanese Mothers' Involvement in Music and Its Effects on Parenting**
Kumi Matsuda, Mayumi Adachi
Sapporo Specialty School of Welfare and Child Care, Japan; Hokkaido University, Japan
- 5AM2-S02-13 **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
- 5AM2-S02-15 **The Influence of Weak Central Coherence in Auditory Processing**
Hayato Watanabe, Harumitsu Murohashi
Hokkaido University, Japan
- 5AM2-S02-17 **Change of Movement and Behavior by Music in Patients with Rett Syndrome**
Tohshin Go, Yukuo Konishi
Tokyo Women's Medical University, Japan
- 5AM2-S02-19 **Chord Estimation Using Chromatic Profiles of Sounds Played by an Electric Guitar**
Yasushi Konoki, Norio Emura, Masanobu Miura
Ryukoku University, Japan
- 5AM2-S02-21 **Jazzbot: An Anthropomorphic Music Cognition Research Tool**
Charles Hart, Michael Connolly Brady
Indiana University, USA
- 5AM2-S02-23 **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
- 5AM2-S02-25 **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 VI (Space 1)

- 5PM1-S01-01 **Communication of Emotions with Different Intensities Through Performances of Professional Musicians and Non Musicians**
(14:10-14:40) Teruo Yamasaki
Osaka-shoin Women's University, Japan
- 5PM1-S01-02 **Gestures and Music Analysis in Piano Performance**
(14:40-15:10) Roberto Caterina, Mario Baroni, Luisa Bonfiglioli, Maria Teresa Storino, Michele Privitera, Iolanda Incasa, Fabio Regazzi
University of Bologna, Italy

5PM1-S01-03 Discovering the Body: Insights into Music Performance and Education from Highly Practiced Musicians
(15:10-15:40) Shin Maruyama
 Rikkyo University, Japan

■ **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 Politécnic 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 Okanoya
 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

- 5PM1-S02-14 **The Complex Dynamics of Repeated Musical Exposure**
Patrick C.M. Wong, Anil Kumar Roy, Elizabeth Hellmuth Margulis
Northwestern University, USA; University of Arkansas, USA
- 5PM1-S02-16 **A Ground-Truth Experiment on Melody Genre Recognition in Absence of Timbre**
José M. Iñesta, Pedro J. Ponce de León, José L. Heredia-Agoiz
Universidad de Alicante, Spain
- 5PM1-S02-18 **The Role of Music in Videogames: The Effects of Self-Selected and Experimenter-Selected Music on Driving Game Performance and Experience**
Gianna Cassidy, Raymond MacDonald
Glasgow Caledonian University, UK
- 5PM1-S02-20 **When do People Feel a Sense of Incongruity in Listening to Music?**
Takashi Taniguchi
Osaka Gakuin University, Japan
- 5PM1-S02-22 **Musical Trends Among Japanese Young People: The Boom of ‘J-Pop’**
Juniko Matsumoto, Shoko Kobayashi
Nagano College of Nursing, Japan; Suzaka Municipal Office, Japan
- 5PM1-S02-24 **Short Term Memory for Music in Patients with MCI and Early Stage of Dementia**
Manuela Kerer, Josef Marksteiner, Elisabeth Weiss
Medical University Innsbruck, Austria
- 5PM1-S02-26 **Thinking in Two vs. Three Beats: Metric Structure is Represented in Multiple Cortical Areas as Revealed by Magnetoencephalography in Skilled Musicians**
Takako Fujioka, Benjamin Zendel, Bernhard Ross
Rotman Research Institute, Canada

Oral Presentation (16:10-17:40)

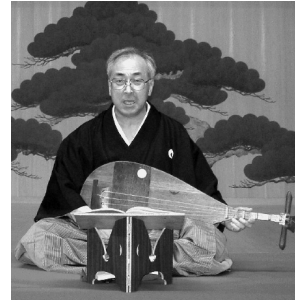
■ **Neuroscience and pathology (Space 1)**

- 5PM2-S01-01 **A Role for Pitch Memory in Congenital Amusia**
(16:10-16:40) *Goldsmiths University of London, UK; Newcastle University, UK*
- 5PM2-S01-02 **Investigating the Language and Music Lexicons Using Repetitive TMS**
(16:40-17:10) Rebecca Sussex, Sarah Wilson, David Reutens
University of Melbourne, Australia; Monash Medical Center, Australia
- 5PM2-S01-03 **A Neurobiologically Plausible Schema for Auditory Information Processing Including the Auditory Cortex**
(17:10-17:40) Neil McLachlan, Sarah Wilson
University of Melbourne, Australia

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’e 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 Moude (going to worship at the Chikubu-shima shrine):

On the way to the battle field in Echizen, Tsunemasa TAIRA 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

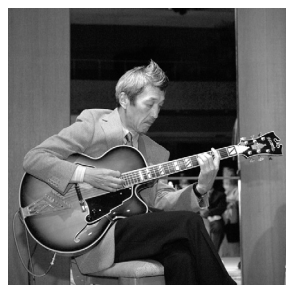
John Kaizan Neptune & Takao Naoi

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, Jazzen, Sky Spirit, Shakuhachi Mellow Jazz, Steps in Time, and Bamboo Magic.

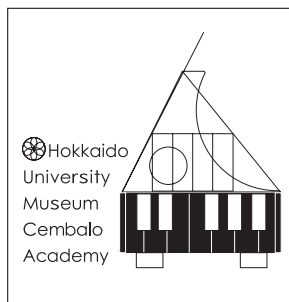
LOCAL SUPPORTERS

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



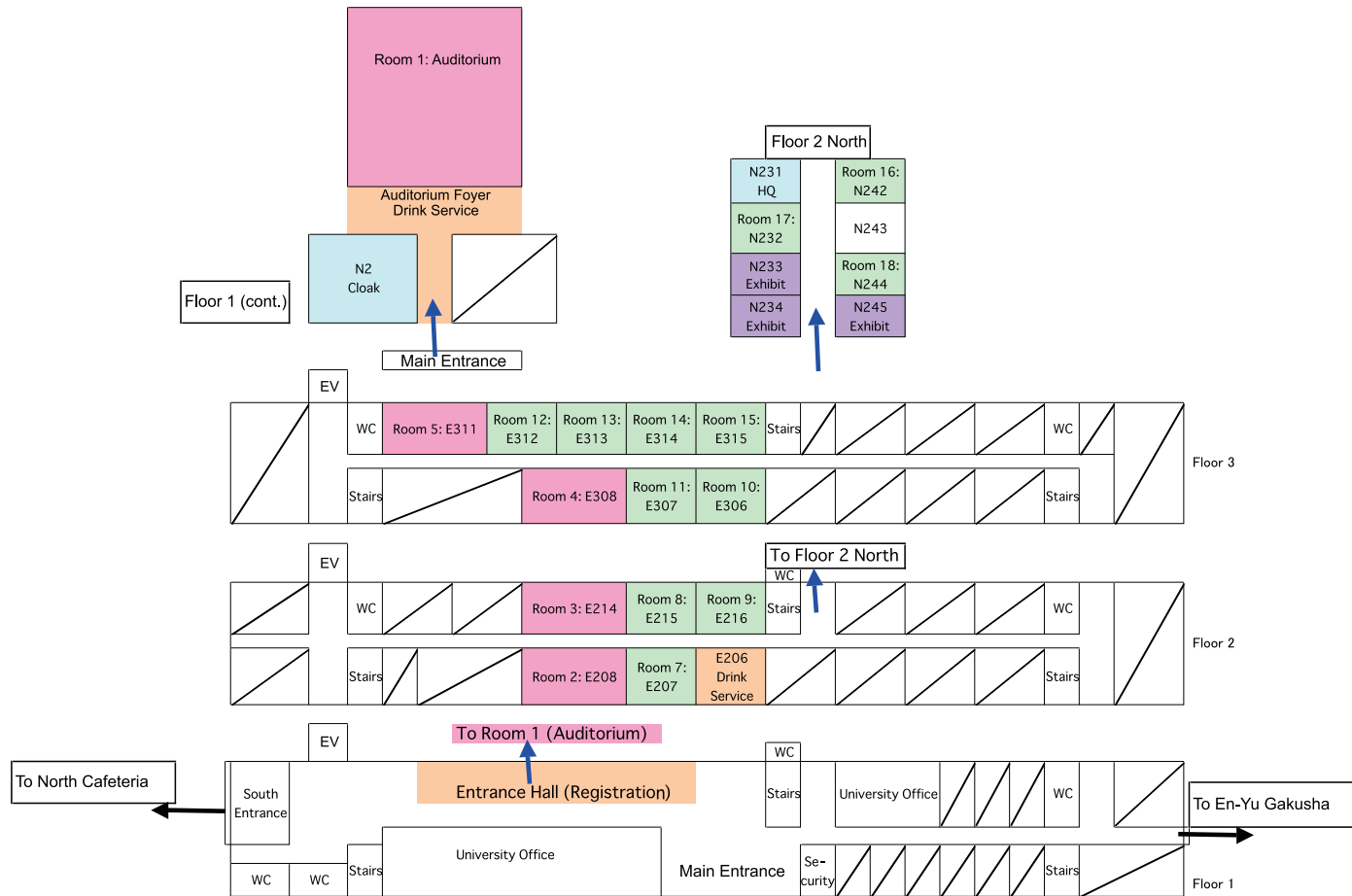
Taking particular advantage of historical, cultural, economic and other characteristics unique to Sapporo, the Sapporo International Communication Plaza Foundation (SICPF) strives to improve ties among people of the world, and to contribute to the cultural and economic development of the region. The 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.

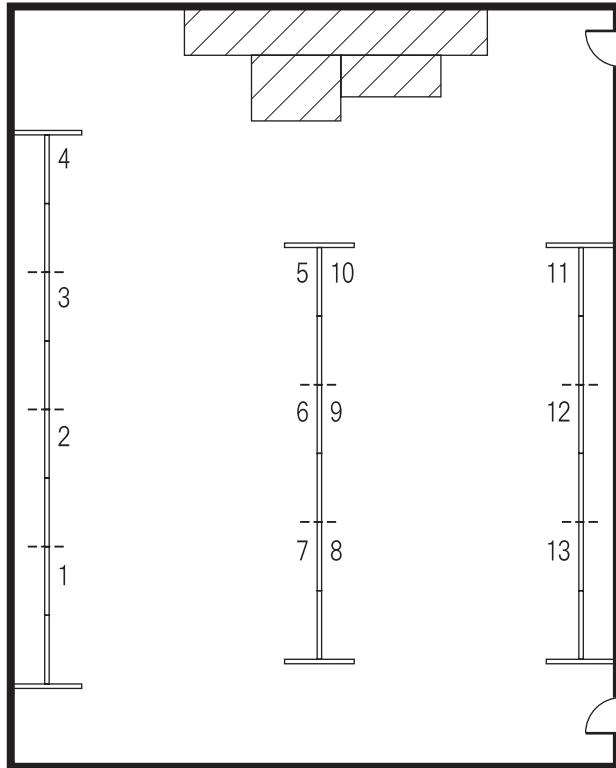
Sapporo citizens are also helpful supporters for your convention. We arrange various kinds of social activities that are mainly operated by volunteers. The activities include Japanese cultural programs such as tea ceremony, calligraphy, dressing Kimono and others, and they are designed for delegates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

We spare no efforts to make conferences/conventions successful by offering sufficient assistance to conference organizers.

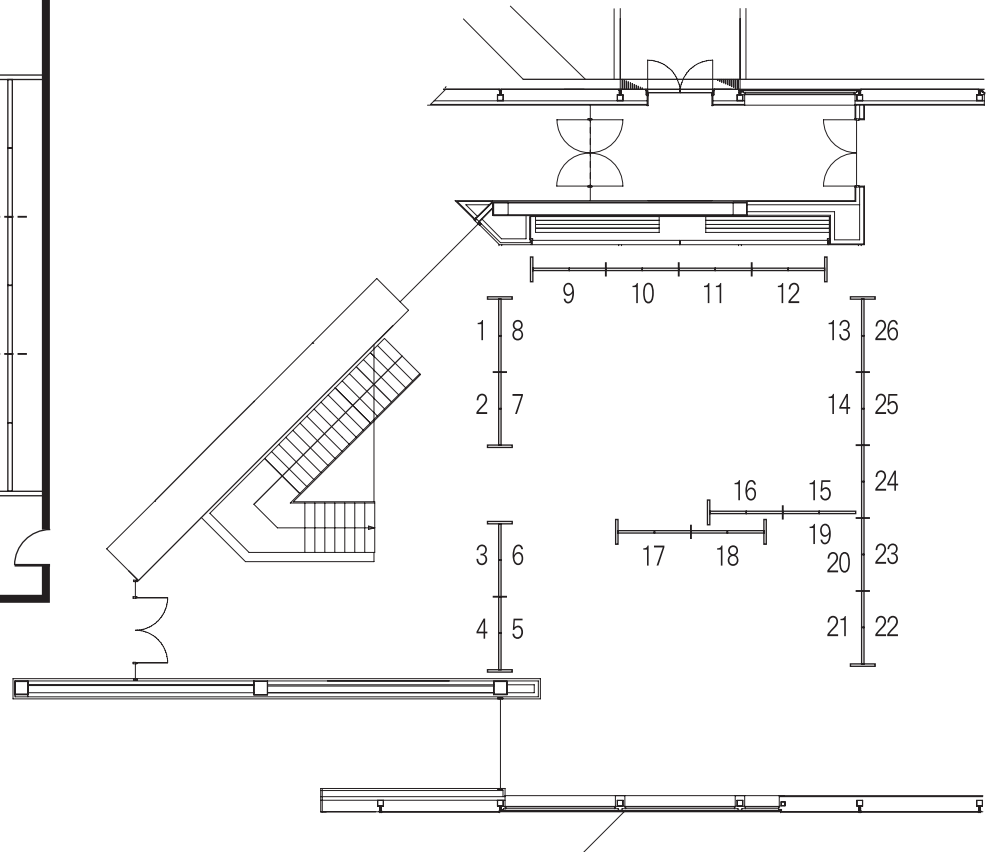
Main Venue: The Center for Research and Development in Higher Education at Hokkaido University



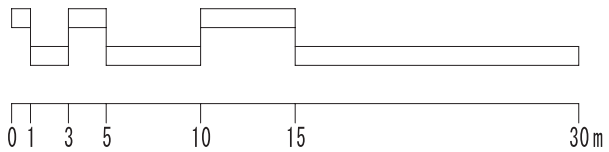
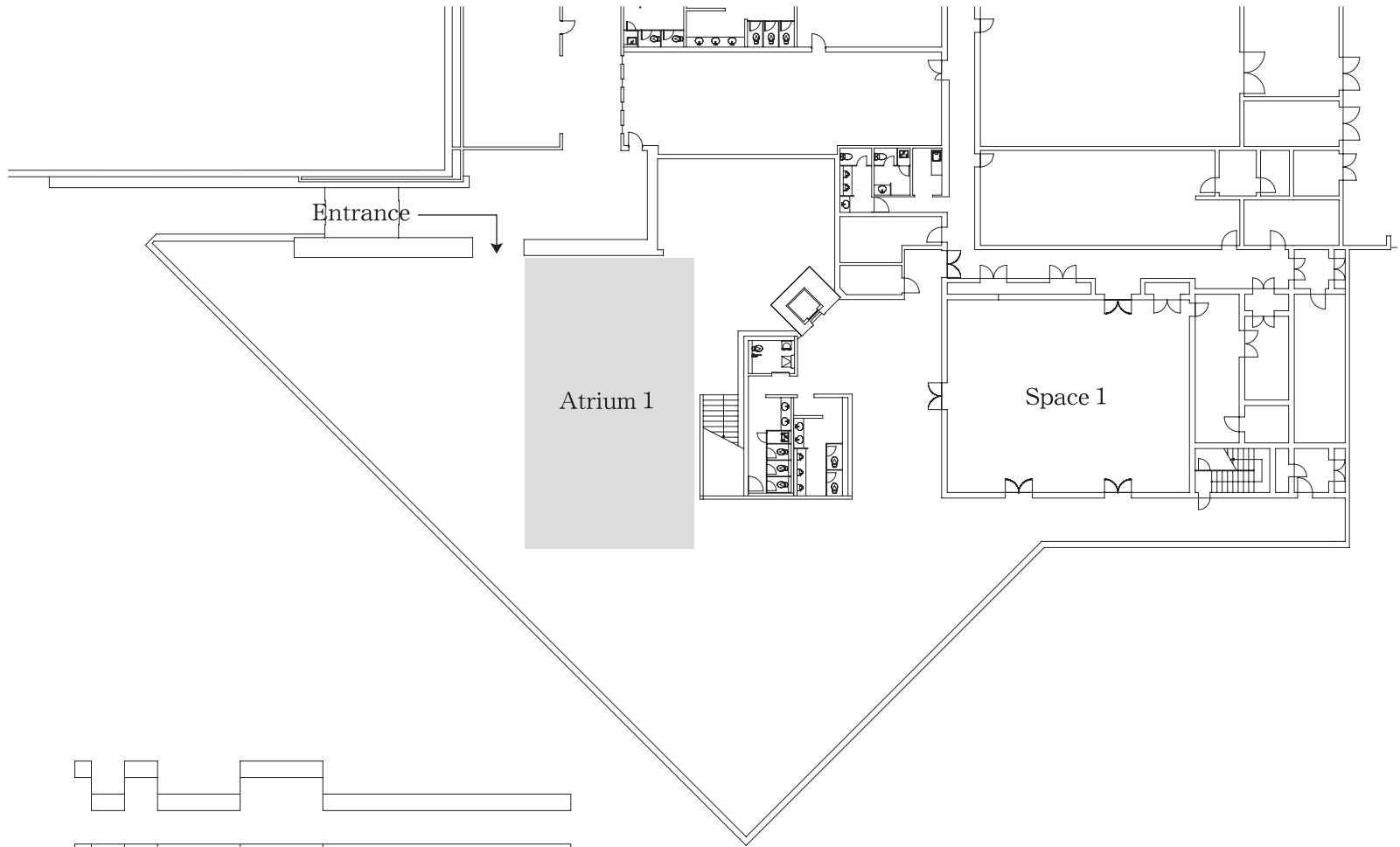
Poster Board Arrangement (Hokkaido University) :
E207, E215, E216, E306, E307, E312, E313, E314, E315



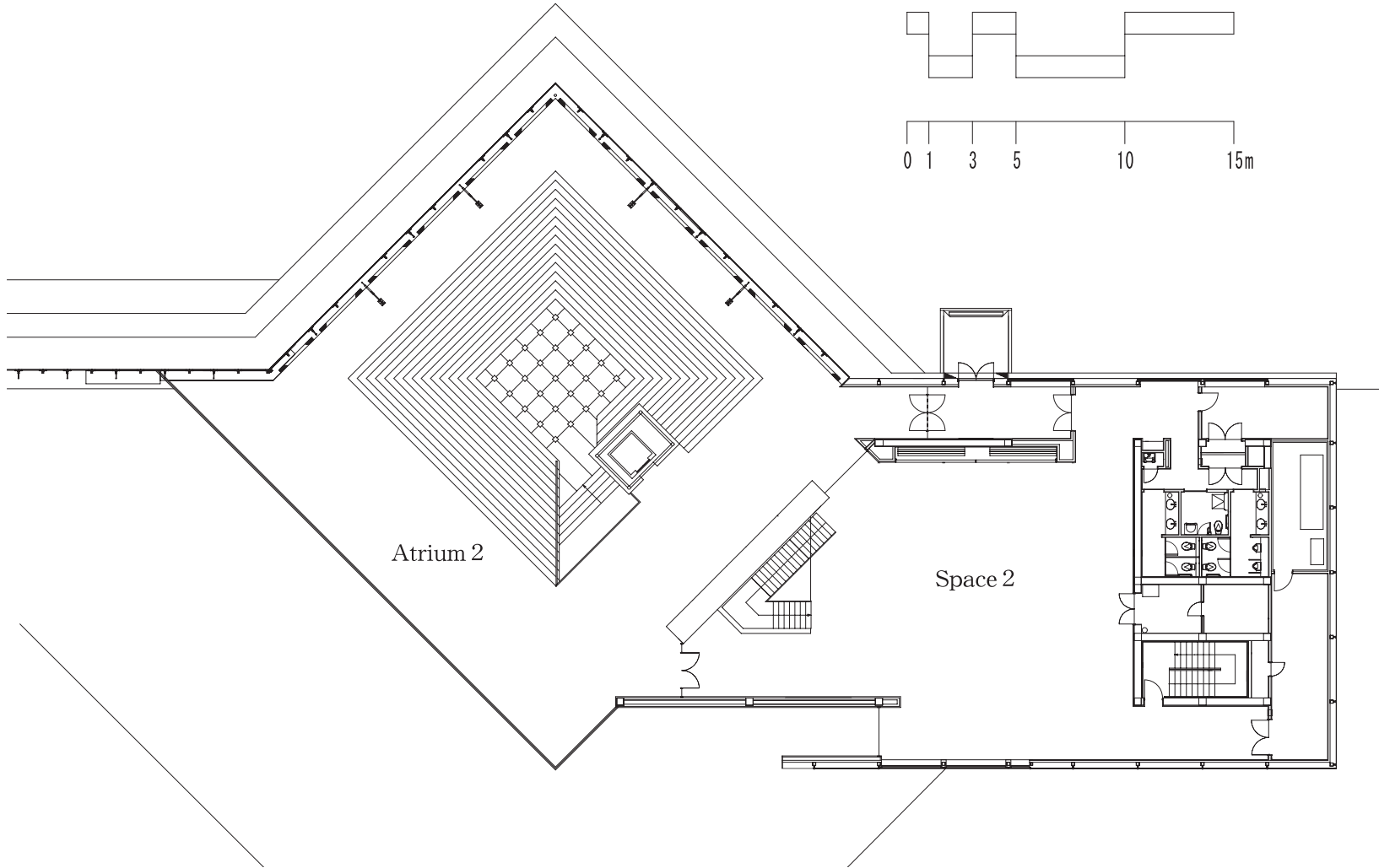
Poster Board Arrangement (Glass Pyramid) : Space 2



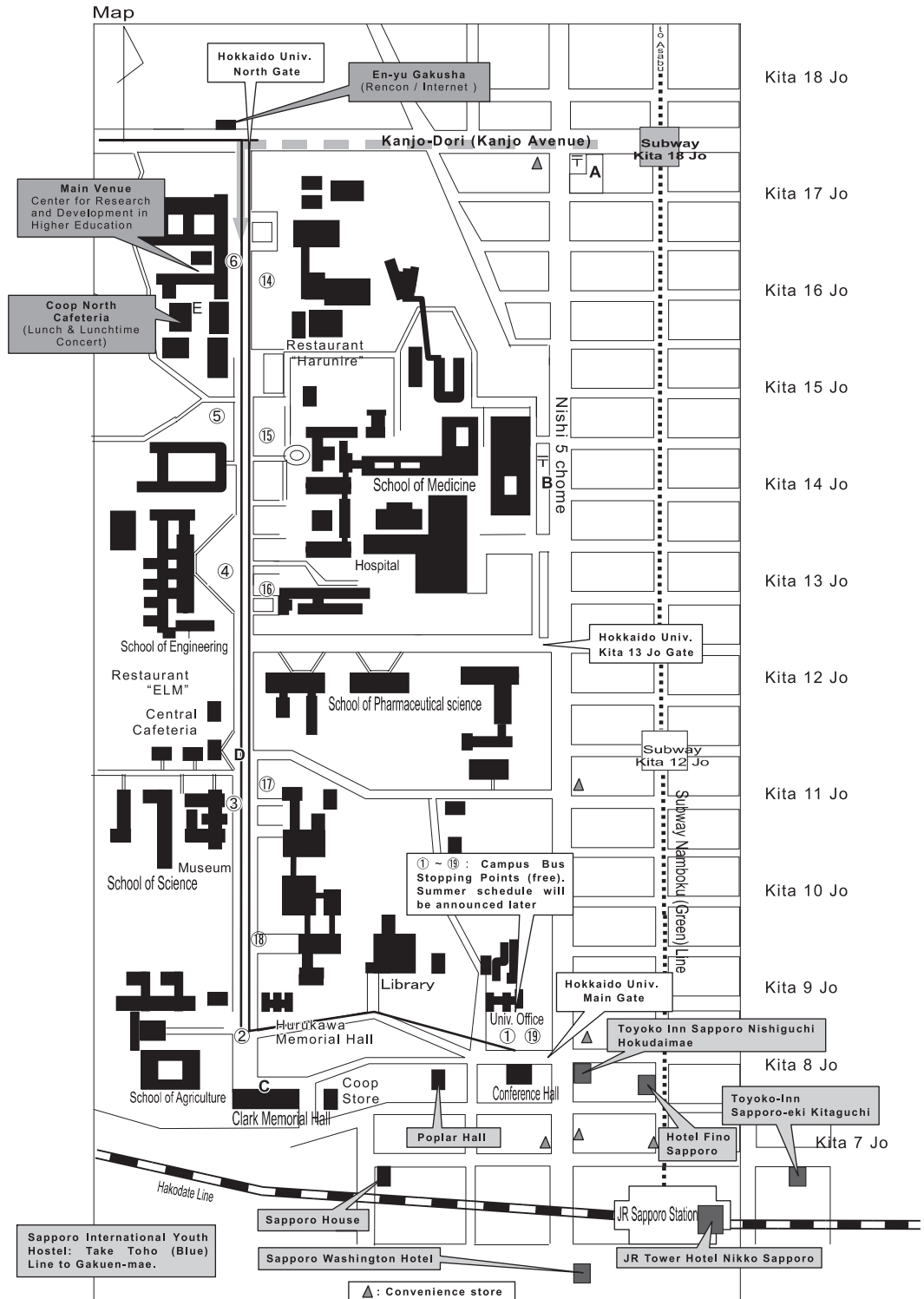
Glass Pyramid Floor 1



Glass Pyramid Floor 2



Hokkaido University Campus and Hotel Locations



●●●●●
みるみる上達。

ルーディメンツ搭載のメトロノーム、BEATLAB、登場。

スネア・ドラムの最強トレーニング、ルーディメンツ・パターンを39種内蔵。あらかじめパターンが内蔵されているから、スイッチ・オンで即、トレーニング・スタート。マーチング・ドラムなどの基礎練習の決定版、BEATLAB[ビートラボ]!

BEATLAB

DIGITAL METRONOME

¥12,600(本体価格¥12,000)

●142(W)x104(D)x28(H)mm●240g(電池含む)

●ロール、バラディドル、フラム、ラフなどの、スタンダード・ルーディメンツとして広く知られているなかから39種のルーディメンツ・パターンを内蔵。●3連符はもちろん、5-9連符も指定可能。●テンポ、ビート、各リズム音の音量を24種プログラムできるプログラム・モードを搭載。プログラムの順序を設定し、連続再生できるチェイン・モードも搭載。●ボタンをタップして、テンポ設定できるタップ・テンポ機能。●音量調節可能。ヘッドホン端子付き。●スライダ、キーなどを使いやすく配慮したレイアウトで、操作、設定も簡単。●バックライト付きの見やすいディスプレイ。●電池(アルカリ単4x4本)とアダプター(オプションKA181¥2,100/税込み)での使用が可能。

音に加えて、緑と赤で右手、左手の叩くタイミングをしっかりガイド。



新開発コンダクティング・モーションを実現!
大型LCDでテンポを見やすく表示。



約50×80mmの大型LCDを活かして、3本のラインが実際に指揮をしているようなユニークな動きをする、コルグ・オリジナルの新開発コンダクティング表示を実現。従来のメトロノームと同様に、テンポに合わせて左右にメーター部が動くL/R動作表示も行え、L/R動作表示とコンダクティング表示との併用と合わせ、3タイプの表示から選択して使用することが可能です。

LMA-120

DIGITAL METRONOME

¥9,975(本体価格¥9,500)

●101(W)x84(D)x22(H)mm●148g(電池含む)

●大型バックライト付きLCDを搭載したデジタル・メトロノーム●指揮棒の動きのように、より自然なテンポ感を実現したコンダクティング・モーション表示。●“ベンデラム”、1Hzステップ刻みの“フル”の2種類のテンポ・ステップを選択可能。●10種のビートと6種のリズムを組み合わせて使用可能。●タップ機能で好みのテンポを設定可能。●練習をサポートする最大99分のタイマー/ストップウォッチ機能付き。●基準音発信機能とキャリブレーション機能装備でチューニングも可能。

コルグ・ホームページ
<http://www.korg.co.jp>

コルグ・オンライン・ドット・コム
<http://www.korgonline.com>

株式会社コルグ

製品、イベントなど、様々な情報を掲載しています。 コルグ製品取扱店のご紹介をしています。

メール・ニュース配信登録、ユーザー登録もこちらから。

●製品についてのお問い合わせは、お客様相談窓口 TEL : 03-5355-5056まで。

総合カタログ、資料のご請求は
住所、氏名、年齢、電話番号、商品名をご明記のうえ、〒206-0812 東京都稲城市
矢野口4015-2 株式会社コルグPR課
ICMP係までご請求ください。



SOCKETS
The Emotion Provider®

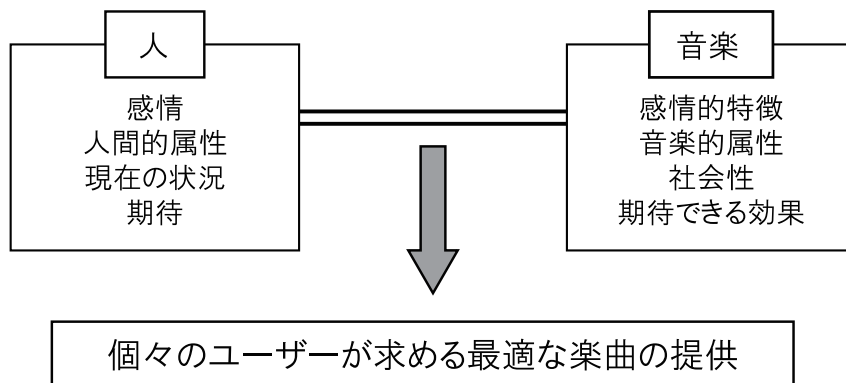
Media Service Database (MSDB)について

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。



LOVEX COMMUNICATION=PEACE



We are SOCKETS !

To Understand *Sound*

With over 60 years as pioneers within the world of sound and vibration, Brüel&Kjær presents its innovative 4th generation of hand-held instruments for sound and vibration measurement.



HEADQUARTERS: DK-2850 Nærum · Denmark · Telephone: +45 4580 0500
Fax: +45 4580 14 05 · www.bksv.com · info@bksv.com

Australia (+61)29889-8888 · Austria (+43)18657400 · Brazil (+55)115188-8166
Canada (+1)514695-8225 · China (+86)1068029906 · Czech Republic (+420)267021100
Finland (+358)9-755950 · France (+33)169907100 · Germany(+49)42117870
Hong Kong (+852)25487486 · Hungary (+36)12158305 · Ireland (+353)18037600
Italy (+39)025768061 · Japan (+81)357151612 · Republic of Korea (+82)234730605
Netherlands (+31)318 55 9290 · Norway (+47)66771155 · Poland (+48)228167556
Portugal (+351)2147711453 · Singapore (+65)3774512 · Slovak Republic (+421)254430701
Spain (+34)915590820 · Sweden (+46)84498600 · Switzerland (+41)18807035
Taiwan (+886)227139303 · United Kingdom (+44)1438739000 · USA (+1)8003322040

Japan
Tel:(03)5715-1612 URL:www.bksv.jp E-mail:info_jp@bksv.com

Type 2250

Brüel & Kjær 

Direct Plug-in with sound and vibration sensors




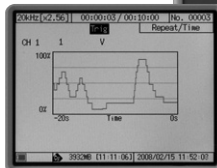
NEW

8ch Data Recorder

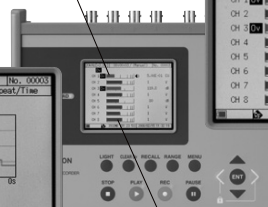
DA-40

- Reproduced analog signals can be processed by FFT analyzer.
- Can be used under vibration or high humidity environment.
- Voice recording available.
- User-friendly key layout.
- No mechanical noise.

 **Battery Life**
Operating time
When using six IEC LR14 alkaline batteries
Approx. 8 hours*
*lifetime varies on settings measurement of DA-40



Overload indication



Level bar graph

 **RION CO., LTD.** <http://www.rion.co.jp/english/>

S&V Measuring Instrument Sales Department

3-20-41, Higashimotomachi, Kokubunji, Tokyo 185-8533 Japan Tel:+81-42-359-7887 FAX:+81-42-359-7458

小型・軽量・高機動・高性能。
現場のニーズを、この1台に凝縮。



ポータブル2チャンネルFFTアナライザ

データパレット 新たに ドラッキング解析に対応

時代に即した、より使いやすく、より高精度なFFTアナライザを目指して、CFシリーズのパフォーマンスを大幅アップ。「データパレット」は、コンパクトなボディに、あらゆる現場のニーズを凝縮した、次世代デファクト・スタンダード機です。

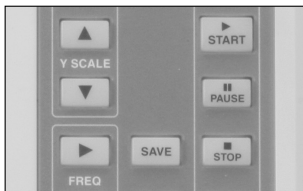
持ち運び楽々、置き方自在。
軽量A4ファイルサイズ。

本体に、PCに、ケーブルに、電源に…計測前の煩雑な準備は、もうありません。質量約3.5kg、A4ファイルサイズの軽量コンパクトなボディに、騒音・振動の計測・解析に必要な機能をフル装備。あらゆる現場で柔軟に活躍します。



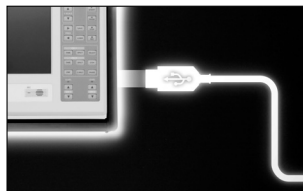
ダイレクトボタン&タッチ
パネルで、直感操作を実現。

データパレットには、マウスやパッドによる操作はありません。「ボタンを指で押す」ことが操作の全てです。解析のスタート/ストップから、基本的な関数の表示まで、クリック感にこだわったボタンと、10.4型TFT液晶タッチパネルで、即時操作が可能です。



USB・CFカード対応。
PC環境と容易にデータ共有。

USBマストレージ機能により、専用ソフト不要、USBケーブル一本で、データをPCに転送可能。さらに2GBまでの大容量CF（コンパクトフラッシュメモリー）カードに対応し、大きなコードデータの長時間記録を実現。PC環境との親和性を大幅に強化しました。



最先端の技術を駆使して、
信頼のハイスペックを実現。

- 周波数分析レンジ —— 10mHz～100kHz
- 電圧入力レンジ —— 10mVr～31.62Vr
- データレコード —— 2ch 100kHz
- 分析点数 —— 最大6400点

細部にまで行き届いたこだわりで
現場での使いやすさをサポート。

- スタイラスペンで計測画面にメモを直書き可能
- TEDS、CGLD対応
- 回転センサをダイレクト駆動
- ケーブル断線を自動検知
- ORF/DAT/BMP/TXT形式で同時保存可能
- リチウム充電電池でコードレス4時間駆動
- USB接続のサーマルプリンタ（推奨品）対応
- リモコン（オプション）操作OK

株式会社 小野測器 お客様相談室 ☎フリーダイヤル0120-388841 URL: <http://www.onosokki.co.jp/>

〒226-8507 神奈川県横浜市緑区白山1-16-1 TEL. (045) 935-3888 E-mail: webinfo@onosokki.co.jp

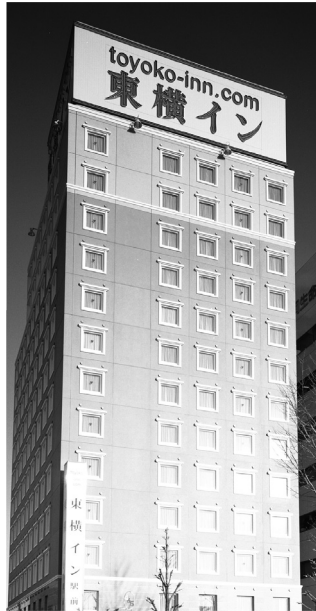
Toyoko Inn Hotel chain

..... Cleanliness • Reliability • Reasonable Cost

Single room

¥3,950 ~ ¥7,140
(inc.tax) (inc.tax)

※Room rates are different in each hotels. Please visit our homepage for further details.



Toyoko Inn Network

● Hokkaido	14hotels	● Kinki	23hotels
● Tohoku	21hotels	● Chugoku • Shikoku	20hotels
● Kanto	62hotels	● Kyushu • Okinawa	26hotels
● Koshinetsu • Chubu	26hotels	● Korea	2hotels

194 hotels as of the end of November 2008.(Scheduled)

Open Campaign

Single room **¥3,950** (inc.tax)

Please visit our homepage for details of campaign information.

Toyoko Inn Online Reservation

From Cell Phone

General Information

toyoko-inn.com

<http://www.toyoko-inn.com/i/>

03-5714-5489 (9:00~22:30)



北大路書房

〒603-8303

京都市北区紫野十二坊町12-8

☎ 075-431-0361 FAX 075-431-9393

http://www.kitaohji.com

振替 01050-4-2083

▶価格は定価(税込)で表示しています

音は心の中で音楽になる

—音楽心理学への招待— 谷口高士編著 A5・286頁・2940円 音楽にまつわる人の認識、志向、感情のメカニズムやプロセスについて研究する分野である音楽心理学の本格的入門書。この分野の本格的入門書として若手音楽心理学者で執筆・編集。研究のための参考文献も懇切に紹介。

音楽と感情

—音楽の感情価と聴取者の感情的反応に関する認知心理学的研究— 谷口高士著 A5上製・176頁・4410円 音楽によってもたらされる感情状態は私たちの行動にまで影響を与えるが、それはどこまで一般化でき普遍性をもつのだろうか。これらの問題に認知心理学的な立場でアプローチを試みる。

音楽教師のための行動分析

—教師が変われば子どもが変わる— 吉富功修・石井信生・野波健彦他 A5・162頁・2415円 学校での子どもと教師をめぐるさまざまな問題の対応・改善として「音楽教育」に現在、注目が寄せられている。現場で音楽教育に関わるすべての教師を対象として「行動分析」に基づいた実践の方法をわかりやすく紹介。

単純接触効果研究の最前線

宮本聡介・太田信夫編著 A5上製・208頁・3360円 心理学の領域で発見され、マーケティングの世界では広く認知されている「単純接触効果」。近年、新たな知見が明らかにされ、特に記憶研究の分野で、重要な知見が多く報告され始めた同研究の最先端を、歴史をふり返りつつ論じる。

心理学の哲学

渡辺恒夫・村田純一・高橋澤子編 6090円

エンサイクロペディア心理学研究方法論

W. J. レイ著/岡田圭二訳 5040円

大学講義の改革

—BRD(当日レポート方式)の構築— 宇田 光著 1890円

心理学物語

R. C. ボールズ著/富田達彦訳 7140円

よく初歩の統計の本

吉田寿夫著 2625円

大学基礎講座 改増版

藤田哲也編著 1995円

通史 日本の心理学

佐藤達哉・溝口 元編著 4725円

心理学マニュアル研究法レッスン

大野木裕明・中澤 潤編著 1890円

就職活動をはじめの前に読む本

浦上昌則・三宅章介・横山明子著 1365円

日本の伝統〈雅楽〉〈能楽〉

雅楽・演奏・学校教具におすすしします。画期的な独習用ビデオ

鳳笙／龍笛／箏／能管／小鼓／
楽琵琶／太鼓／ビデオ／
雅楽譜／CD／カセット

ビデオでおぼえる雅楽〈越天楽〉

監修＝安倍季昌〈宮内庁楽部楽師〉

■全4巻VHS(楽譜付) 15,750円

第1巻 概説合奏、着付 2,940円

第2巻 龍笛 5,040円

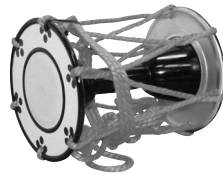
第3巻 箏 5,040円

第4巻 笙 5,040円



龍笛

小鼓



楽琵琶

笙



ビデオでおぼえる森田流能笛入門

■VHS(楽譜付) 6,300円

新刊の
ご案内

初心者のための雅楽教則本

初めての人にもわかりやすく解説してあります。
五線譜に対応したポップスの箏楽楽譜(運指・解説付)

はじめての雅楽

笙・箏・能管を吹いてみよう 笹本武志著(CD付き) 定価2,940円

箏でポップス

渡部聡著 定価1,680円

ムサシノ雅楽教室のご案内 雅楽でもっとも有名な「越天楽」を演奏できるようになることを第一目標に、雅楽演奏の基本である3つの管弦楽(笙・箏・龍笛)の教室を開催しております。初心・初級者を対象に楽器の取り扱い方・楽器の読み方からいねいにグループレッスンいたします。教室の見学希望・ご加入についてお気軽にお問い合わせください。

■取扱品目 笙・龍笛・箏・楽琵琶・和琴・能管・小鼓・雅楽用調子箱・独習雅楽カセット・雅楽譜・CD・修理・調律及び付属品一式

■カタログご請求、及びご注文、お問い合わせは下記まで ■地方発送いたします。



株式
会社

武蔵野楽器

〒114-0003 東京都北区豊島1-5-6

TEL.03-5902-7281 FAX.03-5902-7282

http://musashino.gagaku.net

図解 日本音楽史

〈最新刊〉

田中健次著 雅楽・能楽・尺八・箏曲・三味線・民謡など幅広い日本音楽の概要を初心者でも図表を見て短時間に理解できるように編集している。必要事項をテーマごとに右頁に解説し、左頁は図表で構成。ビジュアルで大変わかりやすい邦楽の入門書として最適な一冊。A5判 三二〇頁 定価二七三〇円

箏と箏曲を知る事典

宮崎まゆみ編 〇八年七月刊行予定
箏の伝来と発展、平安時代から現代にかけての箏曲の歴史をたどる。日本音楽史の流れの中での箏と箏曲の基礎知識がわかる。 定価二九四〇円

はじめての雅楽

笙・篳篥・龍笛
を吹いてみよう 笹本武志著

雅楽の歴史、文化的背景の解説と雅楽の楽器の紹介、使い方、譜面の見方、歌い方などを解説する。模範演奏を収録したCD付。定価二九四〇円

平安朝の雅楽

―古楽譜による唐楽
曲の楽理的研究― 田邊尚雄賞受賞

遠藤 徹著 平安時代を起源とする古楽譜の詳細な分析をもとに、唐代の楽理がどのように受容され変容したのかを実証的に論究。定価一六八〇〇円

おもしろ日本音楽の楽しみ方

釣谷真弓著

箏曲・雅楽・能楽・歌舞伎・民謡を中心に写真・イラストを多数盛り込みながらプロの視点から邦楽の世界を紹介。日本音楽を親しむ最適な書。定価二三一〇円

おもしろ日本音楽史

釣谷真弓著

雅楽から現代邦楽まで日本音楽の流れをわかりやすく解説、ほかに、箏と琴の違い、童歌と民謡の共通性などのエピソードを紹介。定価二一〇〇円



東京堂出版

〒101-0051 東京都千代田区神田神保町1-17
電話03-3233-3741 FAX 03-3233-3746

〈価格税込〉

ZEN-ON CONTEMPORARY MUSIC SERIES

International Composition Competition & Groupe des Quatre et ses ami(e)s

PIANO 2006

Fifteen new pieces for piano from the annual concert series 'Group of Four and their friends' and the laureates of the International Composition Competition 'PIANO 2006' organized by Zen-On Music.



a celebration of the Centenary of the birth

SHOSTAKOVITCH

International Composition Competition
"PIANO 2006"

with CD

PIANO 2006



■22.7cm×30.3cm / pp.160
ZN 168421 / ISMN:M223320832

■ CONTENTS

- AZUMA, Shunsuke**
Spike III 'Interplay and Transformation'
- BASTAROLI, Pierre**
Trois pièces brèves pour piano sur le nom de D.D.Chostakovitch
- FAGIN, Lucas**
Austral
- FUKUSHI, Norio**
A Misty Morning
- HISADA, Noriko**
Two Chairs - Sea Nettles
- HISATOME, Tomoyuki**
Dulcis Melos in DSCH - Shostakovich Code
- IKEBE, Shin-ichiro**
How to Quote ?

- ISAJI, Sunao**
García tenía frío (García was cold)
- KANEKO, Hitomi**
Scherzo
- KITAZUME, Michio**
Secret Folk Song
- MINAMI, Satoshi**
Inset diagrams - I (Transit-s) op.52 no.2
- NIIMI, Tokuhide**
March S
- NISHIMURA, Akira**
Scherzo in D
- SATOH, Somei**
Interrupted Epitaph
- TERASHIMA, Rikuya**
Portraits of D.S.

Fifteen Original Compositions for Piano + CD

Zen-On Music Company Limited

2-13-3 Kami Ochiai, Shinjuku-ku, Tokyo 161-0034, Japan
Tel: (+81 3 3227 6283 Fax: (+81 3 3227 6288 E-mail: export-sales@zen-on.co.jp URL: http://www.zen-on.co.jp

VOCALOID 2

キャラクター・ボイカル・シリーズ
CHARACTER VOCAL SERIES

VIRTUAL VOCALISTS modelled on the voice of professional Japanese voice actresses, and powered by the innovative YAMAHA VOCALOID2 Singing Synthesis Technology. Once this software is installed into your PC it will allow you to create synthesized singing of unprecedented quality and remarkable realism!



初音ミク
HATSUNE MIKU



鏡音リン・レン
KAGAMINE RIN/LEN



HATSUNE MIKU



KAGAMINE RIN/LEN

CRYPTON
CRYPTON FUTURE MEDIA, INC
[HTTP://WWW.CRYPTON.CO.JP](http://www.crypton.co.jp)

大切な研究の記録・成果をカタチに

データ処理から印刷製本まで
「自社一貫生産」だからこそ
可能な高品質低価格。
短納期でも安心して
お任せください。



学会・シンポジウム

■抄録集	■演題集	■会報
■プログラム	■ポスター	■ネームカード
■看板	■テープ起こし	■封筒
■横断幕	■CD・DVD制作	■封入発送業務

研究・発表・記念誌

■報告書	■ニューズレター	■調査票
■記念誌	■ゼミ論集	■研究論文
■年報	■名簿	

HPP 北海道印刷企画株式会社
TEL (011)562-0075 E-Mail info@hpp-c.jp
FAX (011)562-0355 URL <http://www.hpp-c.jp>
〒064-0811 札幌市中央区南11条西9丁目3番35号

楽譜作成ソフト

Sibelius 5

日本語版



More time for your music

Sibelius は100カ国以上の国々で、著名な音楽家を始め100万人以上の人々に愛用されています。英国、オーストラリア、ニュージーランドでは75%以上の小、中、高校の学校音楽教育現場で使用されています。



PhotoScore Ultimate 5

手書きの楽譜もスキャンして読み込み
Sibeliusに取り込むことが可能な究
極の楽譜スキャン・編集ソフト
メーカー希望小売価格 39,900円(税込)

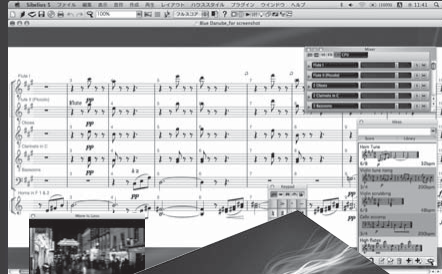
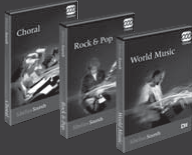
音源の選択肢をさらに広げる サウンドライブラリー

World Music
キューバンパーカッションや太鼓アンサンブルを
含む様々な世界の楽器音色集
メーカー希望小売価格 25,200円(税込)

Choral
ソプラノ、アルト、テノール、バスのソロやアンサ
ンブル音色他、オルガンやピアノ音色集
メーカー希望小売価格 25,200円(税込)

Rock & Pop
ジャズ、ギター、キーボード、ドラム幅広い種類の
楽器ロックやポップス用の音色集
メーカー希望小売価格 38,850円(税込)

その他サウンドライブラリ
Tapspace Virtual Drumline: マーチングバン
ド用ピッチ/ノンピッチパーカッションサウンド
メーカー希望小売価格 36,750円(税込)



Sibelius 5の新機能

- アイデアハブ ● 150以上の高音質音源 ● VST及びAudio Units対応
- パノラマ ● インスタントキュー ● 楽器変更 ● 空白ページの挿入
- 高度な小節番号 ● Reprise™ フォントやその他の音楽フォント
- 実行の取り消し可能なプラグイン及び新規プラグイン

メーカー希望小売価格 (税込)		
通常版	84,000円	5ライセンスパック 105,000円
アカデミック版	50,400円	10ライセンスパック 183,750円

表示価格は予告なしに変更になる場合があります。予めご了承ください。

その他新機能についての詳細、シベリウス製品取り扱い店舗検索は、www.sibelius.jp をご覧ください。

販売元: アビッド テクノロジー株式会社 シベリウス事業部 お問い合わせ先: Tel. 03-3505-7963 / E-Mail. infoJP@sibelius.com

Music Education and Event Planning

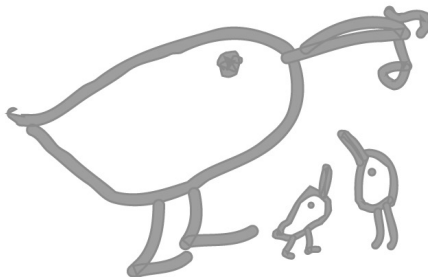
ABE Plan

Abeno, OSAKA

<http://www.abeplan.com>

Kazuko ABE, Yoshiyuki ABE, Minako ABE

Tel.06-6635-0049 Fax.06-6635-0059 E-mail: info@abeplan.com



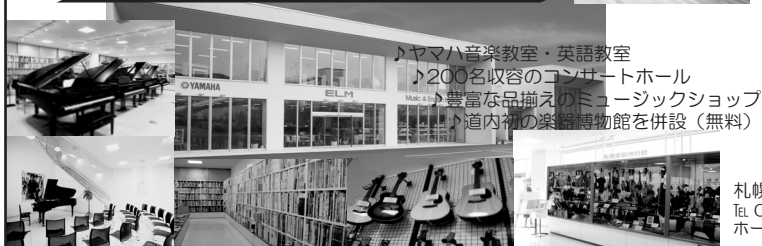
♪音楽を通じて人とつながりたい
音楽企画 あべぷらん
大塚・あべの

札幌最大の音楽複合施設



音楽と人と、創造と

エルム楽器



- ♪ヤマハ音楽教室・英語教室
- ♪200名収容のコンサートホール
- ♪豊富な品揃えのミュージックショップ
- ♪道内初の楽器博物館を併設（無料）

100台無料駐車場完備



札幌市手稲区西宮の沢3条2丁目
Tel. 011-350-1111(代表) 011-350-1113(店舗)
ホームページ <http://www.elm-t.co.jp>



楽譜・楽書・CDコーナー

あらゆるジャンルの音楽情報が集まっています。



札幌・琴似・小樽・旭川・函館〈全道5店舗をネットする〉
株式会社ヤマハミュージック北海道

各種楽器・レッスン・音響・楽譜・CD 〈音楽のトータルアドバイザー〉

ヤマハ札幌店

札幌市中央区南10条西1丁目 容512-6111
(ヤマハセンター1F) (011)

営業時間 ◆平日 / 11:00AM - 7:00PM
◆土曜 / 10:00AM - 7:00PM
◆日曜・祝日 / 10:00AM - 6:00PM

定休日 / 毎週火曜<祝祭日は営業>
HOME PAGE - <http://www.ymh.co.jp>



感動を・ともに・創る

音づくりの原点にこだわり、丹念に仕上げること。それは、進化というより熟成というニュアンスに近い。



GRAND PIANO C SERIES

C1 ¥1,365,000(税込) C2 ¥1,575,000(税込) C3 ¥1,890,000(税込) C5 ¥2,100,000(税込) C6 ¥2,520,000(税込) C7 ¥2,940,000(税込)

ヤマハ株式会社

音楽の認知心理学

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

P. ジュスリン・J. スロボダ編
大串健吾・星野悦子・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斬新な書である。 8 月刊

誠信書房

〒112-0012 東京都文京区大塚 3-20-6
電話 03-3946-5666 FAX 03-3945-8880
URL : <http://www.seishinshobo.co.jp/>

音の世界の心理学

重野 純 著 2730円

人間は音をどのように感じ、認知し、行動するのかを総合的に解説。言語聴覚士・音楽療法士を目指す人のテキストとしても最適。

音楽文化学のすすめ

いま、ここにある音楽を理解するために

小西潤子・仲万美子・志村 哲 編 2625円

音楽を注意深く聴きながらその文化に目を向けた瞬間に立ち現れてくることは——文化現象としての音楽への多彩なアプローチ法を示す、音楽文化学への誘い。

ナカニシヤ出版

〒606-8161
京都市左京区一乗寺木ノ本町15

TEL: 075-723-0111 FAX: 075-723-0095
web site : <http://www.nakanishiya.co.jp>

サウンドスケープの詩学

フィールド篇

音の風景、五感の旅

●鳥越けい子 日本各地の「音の風景」を今日的な視点から解説した文化論。サウンドスケープの考え方を環境学習・社会教育・政策に導入し、昨今の環境問題に取り組む有効な視点を提供する。 2625円

春秋社 東京都千代田区外神田2-18-6 ☎ 03-3255-9611 <http://www.shunjusha.co.jp/> (価格は税込)

最新刊

音さがしの本

好評既刊

リトル・サウンド・エデュケーション
●R. M. シェーファー／今田匡彦 1890円

フィールド・オブ・プレイ

音楽療法の「体験の場」で起きていること
●C. ケニー／近藤里美訳 2520円

音楽する人間

●C. ロビンズ
生野里花訳 3360円

ノード・ロビンズ
創造的音楽療法への遙かな旅

DVD付

Organic Café

Aoisora Nagarerukumo

青い空流れる雲

1-7 Minami 1-jo Nishi 22-chome,
Chuo-ku, Sapporo

Tel/Fax: 011-623-3887

aoisora2000@nifty.com

Tue - Thur: 11:30-18:00 / Fri - Sun: 11:30-22:00

GRILL SEIKENKAIKAN

グリル生研会館

京都市左京区下鴨森本町 15

電話 075-721-2933

12:00 ~ 14:00 17:00 ~ 20:00

(木曜日定休)

夕張メロンピュアゼリー

株式会社 ホリ

北海道砂川市西1条北19丁目2-1
TEL: 0120-054-315
<http://www.e-hori.com>

菓子製造

六花亭製菓株式会社

北海道帯広市西24条北1丁目3-19
(お客様相談室) 電話 0120-012-666
FAX 0120-504-666
<http://www.rokatei.co.jp>

和楽器専門店 琴・三弦

(有) 川村楽器店

札幌市中央区南3条西2丁目
KT 三条ビル
Phone: 011-221-4970
Fax: 011-221-2442

和楽器専門店

吉崎楽器店

札幌市南区澄川6条8丁目12-1
ミントハウス101
TEL: 011-584-2225 FAX: 011-584-2238
[http://homepage2.nifty.com/2225/
so-ul.yoshizaki@nifty.com](http://homepage2.nifty.com/2225/so-ul.yoshizaki@nifty.com)

ピアノ・管弦楽器

井関楽器札幌店

札幌市中央区南3条西7丁目6-2
TEL: 011-214-8833
FAX: 011-214-8838
<http://www.iseki-gakki.co.jp>

Musical Instruments and Accessories

民族楽器コイズミ

京都市中京区寺町御池下がる518
TEL 075-231-3052 FAX 075-211-1906
<http://www.koizumigakki.com>
info@koizumigakki.com

地球音楽あります。
WORLD MUSIC CD/LP/DVD/CASSETTE

Plantation

大阪市中央区西心斎橋 1-9-28
リーストラクチャー西心斎橋 3F 302号
TEL&FAX: 06-4704-5660 火曜日定休

釜めし・やきとり

はん

札幌市中央区北5条西4丁目7
大丸札幌店8階
Tel & Fax: 011-252-3451

JOURNAL OF
MUSIC PERCEPTION AND COGNITION

Published by THE JAPANESE SOCIETY FOR MUSIC PERCEPTION AND COGNITION

日本音楽知覚認知学会

音
楽
知
覚
認
知
研
究

Editor

Masashi YAMADA, *Kanazawa Institute of Technology*

Associate Editors

Ken-ichi MIYAZAKI, *Niigata University*

Tadahiro MURAO, *Aichi University of Education*

Yoshitaka NAKAJIMA, *Kyushu University*

Yoko OURA, *Niigata University*

Takayuki SASAKI, *Miyagi Gakuin Women's University*

Minoru TSUZAKI, *Kyoto City University of Arts*

Kazuo UEDA, *Kyushu University*

Masuzo YANAGIDA, *Doshisha University*

Consulting Editors

Mayumi ADACHI, *Hokkaido University*

Keiko ARAKAWA, *Kyoto Women's University*

Hajime FUKUI, *Nara University of Education*

Chiyuki FURUYA, *Hiroshima Bunka College*

William M. HARTMANN, *Michigan State University*

Yuzuru HIRAGA, *University of Tsukuba*

Etsuko HOSHINO, *Ueno Gakuen University*

Shin-ichiro IWAMIYA, *Kyushu University*

Sonoko KUWANO, *Osaka University*

Masanobu MIURA, *Ryukoku University*

Takayuki NAKATA, *Future University-Hakodate*

Ichiro NAKAYAMA, *Osaka University of Arts*

Seiichiro NAMBA, *Osaka University*

Yoshiaki NIHEI, *Tohoku University*

Yoko OGAWA, *Tottori University*

Mariko OSAKA, *Osaka University of Foreign Studies*

Masayuki SATOH, *Mie St. Cross Hospital*

Sumi SHIGENO, *Aoyama Gakuin University*

Sensaku SUGA, *Wakayama University*

Yoshimori SUGANO, *Kyushu Sangyo University*

Takashi TANIGUCHI, *Osaka Gakuin University*

Teruo YAMASAKI, *Osaka Shoin Women's University*

See the *JSMPC* Web Site
<http://www.soc.nii.ac.jp/jsmpc/>



UNIVERSITY OF
CALIFORNIA PRESS
JOURNALS + DIGITAL PUBLISHING

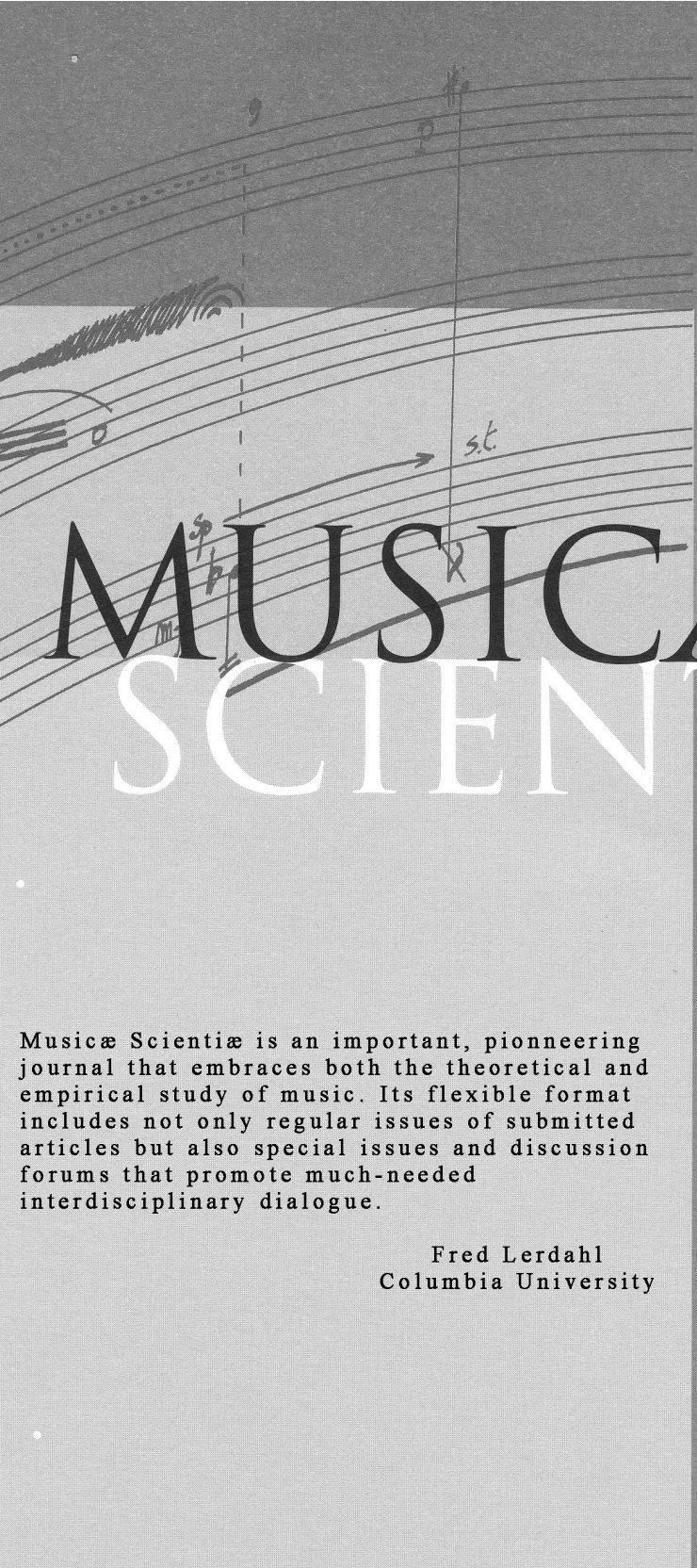
Music

MUSIC PERCEPTION

EDITOR // Lola L. Cuddy

Fostering communications between scientists and musicians interested in the study of music phenomena, Music Perception publishes original theoretical and empirical papers, methodological articles, and critical reviews concerning the study of music.

WWW.UCPRESSJOURNALS.COM



THE JOURNAL
OF THE EUROPEAN
SOCIETY FOR THE
COGNITIVE
SCIENCES
OF MUSIC

MUSICÆ SCIENTIÆ

Musicæ Scientiæ is an important, pioneering journal that embraces both the theoretical and empirical study of music. Its flexible format includes not only regular issues of submitted articles but also special issues and discussion forums that promote much-needed interdisciplinary dialogue.

**Fred Lerdahl
Columbia University**

Editor

Irène Deliège

Associate editors

Mario Baroni

Eric F. Clarke

Nicholas Cook

David J. Hargreaves

Patrik N. Juslin

Andreas C. Lehmann

Richard Parncutt


Gottfried Schlaug

John Sloboda

Petri Toivainen

Geraint A. Wiggins

EUROPEAN
SOCIETY FOR THE
COGNITIVE SCIENCES
OF
MUSIC



“Science may set limits to
knowledge, but should not
set limits to imagination.”

– Bertrand Russell (1872 – 1970)

The NAMM Foundation® proudly supports
the 10th International Conference on Music
Perception and Cognition.

www.nammfoundation.org

NAMM
Foundation®



創造性と貢献
Creativity & Contribution

YAMAHA MUSIC FOUNDATION

音楽は
やさしさとか
勇気とか
夢を持つこととか
目には
見えないけれど
お父さんや
お母さんが
子どもに伝えたい
いちばん大切なことに
つながっていると思う。

財団法人ヤマハ音楽振興会

<http://www.yamaha-mf.or.jp/>

Sign up for Contents Alerting Now! <http://pom.sagepub.com>

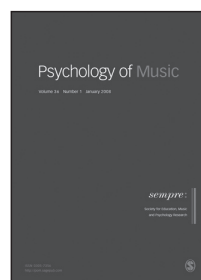
Journals of the Society for Education, Music and Psychology Research (SEMPRE)

We are pleased to announce that from 2008 *Psychology of Music* and *Research Studies in Music Education* will be published by SAGE on behalf of SEMPRE

Psychology of Music - newly accepted into ISI Web of Science!

Editor: **Raymond A.R. MacDonald**
Glasgow Caledonian University, UK

Psychology of Music and SEMPRE provide an international forum for researchers working in the fields of psychology of music and music education, to encourage the exchange of ideas and to disseminate research findings. Psychology of Music publishes peer-reviewed papers directed at increasing the scientific understanding of any psychological aspect of music.

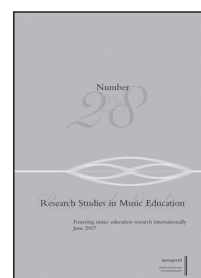


Published quarterly in January, April, July, October
ISSN: 0305-7356 <http://pom.sagepub.com>

Research Studies in Music Education

Editor: **Margaret S. Barrett**
University of Queensland, Australia

This international peer-reviewed journal promotes the dissemination and discussion of high quality research in music and music education. The journal encourages the interrogation and development of a range of research methodologies and their application to diverse topics in music education theory and practice.



Twice a year: April and October
ISSN: 1321-103X <http://rsm.sagepub.com>

Subscription Hotline +44 (0)20 7324 8701 **Email** subscription@sagepub.co.uk

www.sagepublications.com

