



Program

23-28 July

Graz Hub



Graz



La Plata



Montréal



Sydney

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Welcome to Graz! Welcome to ICMPC15/ESCOM10!

Dear colleagues,

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

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

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

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

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

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

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

For Twitter, please use #icmpc15, #escom10, #Sydney, #Graz, #LaPlata, #Montreal.

We congratulate the winners of ESCOM Early Career Researcher Award!

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

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

Liebe Grüße und viel Spaß!

Richard Parncutt (conference chair)

Sabrina Sattmann (conference co-organizer)

Nils Meyer-Kahlen and Katharina Pollack (technology)

Annemarie Seither-Preisler (consultant)

Theresa Schallmoser (hospitality)

Magdalena Ramsey (catering)

Sandra Tanzmeister (finances)

Sabrina Turker (posters)

Andrea Schiavio (session chairs)

Hannes Karlbauer (musical timekeeping)

Tuesday 24 July 2018 *Live Program*

Local Time	UTC	ROOM 1	ROOM 2	ROOM 3	ROOM 4
9:00am	7:00	O1G: Opening Session (Sydney, Graz)			
10:00	8:00	Global break			
		T1G: Music Analysis Chair: Kelly Jakubowski	T2G: Computing Chair: Annemarie Seither-Preisler	T11G: Cognition Chair: Reinhard Kopiez	T4G: Singing Chair: Freya Bailes
10:30	8:30	ID: 384 Melodic segmentation based on temporal information Zuzana Cenkerova	ID: 563 The importance of song context and song order in automated music playlist generation Andreu Vall	ID: 417 Entropy and acceptability: information dynamics and music acceptance Lorena Mihelač	ID: 212 Singing Accuracy in the General Population: A Database Study Steven M Demorest
10:50	8:50	ID: 450 Analysis of the Constructive Functions of Notated and Acoustic Silences in Béla Bartók's Fifth String Quartet, First Movement, Allegro Bohdan Syroyid	ID: 463 Computational model of pitch detection, perceptive foundations, and application to Norwegian fiddle music Olivier Lartillot	ID: 404 Uncertainty modulates musical prediction error: Converging behavioral and neurophysiological evidence David Ricardo Quiroga	ID: 332 Brawlers, Bawlers, and Bastards: Vocal timbre as a marker of recurring archetypal characters in the music of Tom Waits Joshua Albrecht
11:10	9:10	ID: 616 Harmony and Form in Brazilian Choro: A Corpus Study Fabian C. Moss		ID: 495 Shared representations and processes in the perception of transformed auditory and visual patterns: Evidence from priming experiments Michael John Alexander Thorpe	ID: 239 Behavioral and neuro-physical effects of singing and accompaniment on the perception and cognition of song Yke P. Schotanus
11:30	9:30	Global break			
		T5G: Ethnomusicology Chair: Niels Chr. Hansen	T6G: Emotion and Computing Chair: Jochen Steffens	T7G: Performance Chair: Rebecca Schaefer	T8G: Singing Chair: Diana Omigie
12:00 noon	10:00	ID: 750 The Effect of Temperament Systems on Emotional Induction and Learning Firat Altun,	ID: 472 Challenges and opportunities of predicting musical emotions with perceptual and automatized features Elke B Lange	ID: 398 Analysis of Chunk Forming Factors in a Piano Performance Learning System Using Grounded Theory Approach Manami Ishigaki	
12:20 pm	10:20	ID: 714 Testing a Computational Model of Music Enculturation: Evidence from a Free Sorting Task Steven Morrison, Steven Demorest	ID: 271 Emotional Outcomes of Personal Music Listening: Experience Sampling with the MuPsych App William Matthew Randall	ID: 575 An emotional McGurk effect on motion and audio for piano performance: In the case of positive impression piece Shoya Yamaguchi	ID: 291 Evaluating features, feelings and preferences in singing voices in popular music Julia Merrill
12:40	10:40	ID: 585 Aspects of timing in Lithuanian traditional singing Rytis Ambrazevičius	ID: 496 Extracting majorness as a perceptual property of music Anna Aljanaki	ID: 508 The sound of leadership: Effective public speaking draws on ethological signals associated with authority Bradley Alan Almond	ID: 710 Music Aptitude: A Meta-analysis Christina Louise Svec
1:00	11:00	Lunch			
3:00	13:00	O2G: Opening Session (La Plata, Montreal)			
		L12G: Movement Chair: Jan Stupacher	L1G: Consciousness Chair: Andrea Schiavio	L2G: Feedback and Regulation Chair: Jonna Vuoskoski	
3:30	13:30	ID: 359 Music-supported motor learning: Behavioral learning and cue dependence Rebecca Schaefer	ID: 191 – Time-Consciousness as Link between Empirical and Formal Research in Music Jessica Dean Wiskus	ID: 494 Is it me or the music? An experimental study on the contribution of regulatory strategies and music to stress reduction Margarida Baltazar	
4:00	14:00	ID: 626 The effect of hand shape familiarity on guitarists' perceptions of sonic congruence: An analysis using Linear Mixed Effects Models Keith Richard Phillips		ID: 502 The Effect of Feedback on Singing Accuracy Jacob Berglin	
4:30	14:30	W1G: Workshop - "It's making singers think what they need to know in order to make that sound!" (Director Ken). Imagery, Cognition and Vocal Responses in Choral Rehearsals Mary Teresa Black	D1G: Demonstration - Enactive Cognition in Music Theory: Conduction in the Classroom James A Gutierrez	D2G: Demonstration - The Music Mat for encouraging collaborative and embodied music teaching Jukka Louhivuori	
5:30	15:30	Global break			
6:00	16:00	KMG: Keynote Montreal - Riddles of time: Rhythm and temporal structure in language and music			
-	-	Simone Falk			
7:00	17:00				

Tuesday 24 July 2018 Virtual Program

ROOM A

ROOM B

ROOM C

ROOM D

UTC

Local Time

T1M: Language

ID: 481
Readers use duration and intensity variation to signal hierarchical metric structure in child-directed poetic speech
Mara Elizabeth Breen, Ahren B. Fitzroy

ID: 556
Shared Neural Resources of Rhythm and Grammar: An ALE Meta-Analysis
Matthew J. Heard

ID: 244
Behavioral studies on the role of melodic contours in linguistic processing in Chinese musicians and non-musicians
Yun Wang

14:30 **4:30**

14:50 **4:50**

15:10 **5:10**

Wednesday 25 July 2018 *Live Program*

Local Time	UTC	ROOM 1	ROOM 2	ROOM 3	ROOM 4
8:30 am	6:30	L5G: Development Chair: Reinhard Kopiez ID: 192 Development of Musical Abilities: Literature Review and Analysis of Cohort Study Data Paul Elvers, Daniel Müllensiefen	L6G: Everyday Life Chair: José L. Besada ID: 756 Patterns of situational cues and characteristics contributing to music listening in daily life: Towards a taxonomy of music listening situations Jochen Steffens	L7G: Language Chair: Joshua Albrecht ID: 503 Vowel Perception in Congenital Amusia Jasmin Pfeifer	L8G: Memory Chair: Renee Timmers ID: 236 Music-evoked autobiographical memories in a representative UK sample Kelly Jakubowski
9:00	7:00	ID: 790 Musical listening mode predicts talent for learning tonal languages Annemarie Seither-Preisler	ID: 285 Reconceptualising the Functions of Listening in Everyday Life: A Domain-Based Aggregate Thematic Framework and Comparative ESM Study Liam Thomas Maloney	ID: 603 Different processing mechanism of ambiguity in music and language: an empirical approach Yifan Ivan ZOU	ID: 190 How reliable is memory for music? Exploring false memories in music listening Thomas Baker
9:30	7:30	ID: 281 Developing Auditory-Motor Timing Skills to Support Literacy Skills in Dyslexic Children Emma Moore	ID: 487 Situational influences on music selection behavior in daily life: An experience sampling study Fabian Greb	ID: 241 Out-of-key notes and on-beat silences as prosodic cues in sung sentences Yke Paul Schotanus	
10:00	8:00	P1Gs: Poster Speed Presentations			
10:30	8:30	P1G: Posters 1 Location: Foyer			
11:30	9:30	KGG: Keynote Graz - Moved by music: The role of empathy and social cognition in music-induced emotions Jonna Vuoskoski			
-	-				
12:30	10:30				

Wednesday 25 July 2018 Virtual Program

ROOM A	ROOM B	ROOM C	ROOM D	UTC	Local Time
L2S: Musical Structure					
ID: 409 Goodness-of-fit and stability ratings in common and exotic scales Gareth Michael Hearne				6:30	8:30 am
ID: 783 Real-time continuous Timbre Perception and Production Roger T. Dean				07:00	9:00
ID: 460 The Structure of Chord Progressions Influences Listeners' Enjoyment and Absorptive States in EDM Kat R Agres				07:30	9:30
T6S: Dementia					
ID: 751 Musicians with dementia: insights into preserved abilities Ameer Baird				8:30	10:30
ID: 165 Personalized Playlists for People with Dementia: The Influence of Mental Health and Musical Features Sandra Garrido				8:50	10:50
ID: 754 The Music, Mind and Movement (MMM) Program for People with Dementia Olivia Brancatisano				9:10	11:10

Wednesday 25 July 2018 *Live Program*

Local Time	UTC	ROOM 1	ROOM 2	ROOM 3	ROOM 4	
		S5G: Understanding the Role of Music and Emotion in the Human Cognitive Process (Graz+Montreal) Chair: Matthew Joseph Moreno	S6G: What do we hear in contemporary and experimental music? New answers to an old question (Graz+Montreal) Chair: Riccardo Wanke	L9G: Emotion Chair: Tommi Himberg	L10G: Flow and Therapy Chair: Mats Küssner	
3:00 pm	13:00	ID: 599 Music for understanding: A study into the emotions of music during a reading comprehension task Matthew Joseph Moreno	ID: 735 Comparing the Cognition of Abstract and Representational Structures in Electronic Music Anil Çamcı	ID: 276 Orchestrated Sadness: When Instrumentation Conveys Emotion Niels Chr. Hansen	ID: 738 The influence of background and contextual factors on professional orchestral musicians' experiences of flow and music performance anxiety (MPA) Susanna Cohen	
3:30	13:30	ID: 510 Voluntary Background Music and Driving Performance: A Systematic Review, Meta-Analysis, and Theoretical Process Model Barbara Millet	ID: 615 Towards a perceptual framework for spectromorphologies in electroacoustic music Sven-Amin Lembke	ID: 214 Universality in the language of emotions revisited: Towards a revised methodology for interpreting acoustic cues in musical affect Thomas Magnus Lennie	ID: 722 Emotions and Flow in performance: the soloist's perspective Catherine Foxcroft	
4:00	14:00	ID: 723 Musical emotions: The relationship between valence, arousal, salience, and motor responses. Benjamin Schultz	ID: 408 Meaning Beyond Content: Extramusical Associations are Plural but not Arbitrary Jason D. K. Noble	ID: 387 Perceptions in Pregnancy: An investigation of women's perceptions of emotional vocalizations and musical excerpts during the perinatal period Katie Rose Sanfilippo	ID: 675 Clinical Trials of the Encephalophone Music Prosthetic for the Motor Impaired Thomas Andrew Deuel	
4:30	14:30	ID: 515 Moved by Music: A Preliminary Exploration of a Powerful Music-Induced Emotion Tanushree Agrawal	ID: 739 How do we listen at today's experimental and contemporary music? The blind spot in studies on musical perception Riccardo Wanke	ID: 562 Are musical aesthetic emotions embodied? Hauke Egermann, Diana Kayser	ID: 657 Subtle changes of consciousness during performance: A theoretical framework László Pál Stachó	
5:00	15:00	Global break				
		S9G: Moving in synchrony and social harmony Chair: Joshua Bamford	L13G: Musicians' Health Chair: Edith Van Dyck	L3G: Ensemble Chair: Michelle Phillips	L14G: Perception Chair: Jukka Louhivuori	
5:30	15:30	ID: 366 How humans found their groove: Social bonding through music-dance Joshua Bamford	ID: 311 Can high standards really cause anxiety? Examining classical musicians' perfectionism in relation to their levels of music performance anxiety Emese Hruska	ID: 326 Metaphorical cognition in the discourse of professional string quartet rehearsal Su Yin Mak	ID: 150 Formant Distances and the Similarity Perception of Wind Instrument Timbres Christoph Reuter	
6:00	16:00	ID: 551 Effects of cultural background and musical preference on affective social entrainment with music Jan Stupacher	ID: 238 Musicians' health education: Programme design and evaluation Raluca Matei	ID: 385 Development of music rehearsal processes in a newly-formed vocal ensemble: Revealing 'hidden' patterns in verbal interactions Nicola Pennill	ID: 505 Psychological constraints on string-based methods for pattern discovery in polyphonic corpora David R. W. Sears	
6:30	16:30	ID: 687 United we stand, divided we fall: studying group cohesion and resilience with "rhythm battle" Tommi Himberg	ID: 401 Let's face the music: Attitudes on the use of hearing protection in early-career musicians Samuel Couth	ID: 367 Dancers' trait empathy relates to perceived interaction and similarity in dyadic movement Emily Joy Carlson	ID: 650 Investigating the underlying principles of perceived accents using a modelling approach Anders Friberg	
7:00	17:00					ID: 477 Eye movements in film perception: The impact of emotional music and playback speed David Hammerschmidt,

Wednesday 25 July 2018 Virtual Program

ROOM A	ROOM B	ROOM C	ROOM D	UTC	Local Time
L3P: Long Talks 3 – Performance					
ID: 760 The role of the score in amateur choral practice. The perspective of directors against the perspective of choristers. Camila Beltramone				13:00	3:00 pm
ID: 624 Participatory Sense-Making in Joint Sight-Singing Alejandro Pereira Ghiena				13:30	3:30
L2P: Performance					
ID: 529 Self-percieved personality traits and flow experiences on music performers. Nora Blanca Leibovich de Figueroa, Mariel Yanina Gimenez				14:00	4:00
ID: 315 Constructing the conceptual meaning in music: Imaginative dimensions and linguistic descriptions Marcos Nogueira					
ID: 163 Neural Systems underlying Music's Affective Impact in Film Fernando Bravo				14:30	4:30

Thursday 26 July 2018 *Live Program*

Local Time	UTC	ROOM 1	ROOM 2	ROOM 3	ROOM 4
8:20 am	6:20	P2Gs: Poster Speed Presentations 2			
9:00	7:00	T13G: Emotion Chair: Niels Christian Hansen ID: 298 Use of music for experiencing strong sensations is modulated by intelligence and musicianship Leonardo Bonetti	T14G: Cognition Chair: Andrea Schiavio ID: 453 Sharing and Enacting Cognitive Metaphors in Musical Distributed Contexts: A Case Study from IRCAM José L. Besada	T19G: Expression Chair: Olivier Lartillot ID: 189 The Role of Music Performer Gesture in Creating Expressive Sounding Music Emma Allingham	
9:20	7:20	ID: 349 Musical awe: appraisal models and complex emotional experiences Landon Shaffer-Liggett Peck	ID: 444 Inhibitory Control in Transposing Musicians, Non-Transposing Musicians, and Non-Musicians Alvaro M. Chang-Arana	ID: 429 Importance of felt mood and emotion for expressive movement characteristics in pianists Anna Czepiel	
9:40	7:40	ID: 577 Factors Influencing Discrimination of Emotional Expression Conveyed through Music Performance Chloe Lara Stacey MacGregor	ID: 173 Implicit memory and knowledge of musical stimuli in musicians and non-musicians Lisa Thorpe	ID: 128 Musical Expressivity: An Approach from Simulation Theory of Mindreading Hye-yoon Chung	T26G: Education Chair: Elena Alessandri
10:00	8:00	ID: 399 An Investigation into The Effect of Induced Empathy On Emotional Responses to Music. Katherine O'Neill	ID: 382 Mechanisms versus Dynamical Processes: an Examination of Old and New Explanatory Frameworks. JUAN LOAIZA	ID: 486 How do Musical Means of Expression affect the Perception of Musical Meaning? Martin Herzog	ID: 357 When the Fixed Do Tends to Move: The Ambiguity of the Solfège Syllabary Sanja Kiš Žuvela
10:20	8:20	ID: 724 Social-contemplative and Relaxation-sensational Pleasures of Music Sivi Helinä Saarikallio	ID: 140 Music as collective memory Hasan Gürkan Tekman	ID: 614 The Expressive Role of String Register: An Ethological Examination of Fingering Choices in Classical String Instrument Playing Caitlyn Marie Trevor	ID: 513 The Relationship between the Recognition of Songs and Two Song-teaching Strategies among First- to Fourth-Grade Students Ana Isabel Pereira
10:40	8:40	ID: 793 The role of empathy in musical chills Sabrina Sattmann,	ID: 439 Investigating Musical Pattern Ambiguity in a Human Annotated Dataset Iris Yuping Ren		ID: 414 A large scale study on the participants of the „Jugend musiziert“ music competition: Starting points and questions Heiner Gembris
11:00	9:00	P2G: Posters 2 Location: Foyer			
12:00	10:00	KSG: Keynote Sydney - The neuroscience of musical entrainment: insights from EEG frequency-tagging			
-	-				
13:00	11:00	Sylvie Nozaradan			

Thursday 26 July 2018 Virtual Program

ROOM A	ROOM B	ROOM C	ROOM D	UTC	Local Time
<p>T7S: Health</p> <p>ID: 127 Listening to music to cope with everyday stressors Amanda E Krause</p> <p>ID: 536 COMPARATIVE ANALYSIS OF GENRE-BASED MUSICAL INTERVENTIONS' IMPACT ON SLEEP QUALITY IN YOUTH POPULATIONS Milap Rane</p> <p>T5S: Cognition</p> <p>ID: 395 A novel model of nonlinear auditory distortions relevant to music perception Andrew J. Milne</p> <p>ID: 322 Music Reading Expertise Facilitates English but not Chinese sentence reading: Evidence from Eye Movement Behavior Sara T. K. Li</p> <p>ID: 755 Intelligibility of Death Metal lyrics: Effects of genre-specific musical knowledge and music training Kirk N. Olsen</p> <p>ID: 156 Imaginative and creative thought processes of seven-year-old beginner cello players. Stephanie Ryan MacArthur</p> <p>ID: 255 Content, Delivery, and Perception: Investigating the Voice Teacher's Approach in Australia Heather Fletcher</p>				6:40	8:40 am
				7:00	9:00
				7:20	9:20
				7:40	9:40
				8:00	10:00
				8:20	10:20
				8:40	10:40

Friday 27 July 2018 *Live Program*

Local Time	UTC	ROOM 1	ROOM 2	ROOM 3	ROOM 4
7:50 am	5:50	P3Gs: Speed Poster Presentations 3			
8:30	6:30	T9G: Aesthetics Chair: László Stachó ID: 787 Absorption and Self-monitoring as Experiential Predictors for the Aesthetic Appreciation of Music: A Correlational Study Thijs Vroegh	T10G: Emotion Chair: Juan Loaiza ID: 512 Studying children's interaction with sounds: Behavioral and EEG results from a consonance vs dissonance perception study Nicola Di Stefano	T3G: Performance Chair: Tommi Himberg ID: 149 The role of autonomy support from teachers and young children's self-regulation in music education: Introducing and validating an observational instrument Antonia Zachariou	T12G: Musical Imagery Chair: Nicola Pennill ID: 260 Using Involuntary Musical Imagery to Investigate Spontaneous Cognitions Across the Lifespan Georgia, A. Floridou
8:50	6:50	ID: 309 Consider the Source: The Effects of Source Bias on Professional Assessment of Music Quality and Worth Manuel Anglada-Tort	ID: 622 The First-Person Experience of Aesthetic Empathy Emerging during Piano Playing: A Microphenomenological Approach Jin Hyun Kim	ID: 155 The audience as performer: examining the effect of new music written for audience participation John Anthony Sloboda	ID: 483 An experimental investigation of the impact of emotional engagement with music on the experience of musical imagery Freya Bailes
9:10	7:10	ID: 446 Aesthetic experience and musical pleasure in contemporary classical music – an interview study Iris Mencke	ID: 426 The role of audio and visual information in emotion during joint improvisation drum performance Takaaki Sakino, Hiroko Terasawa	ID: 673 Does level of expression and clarity of structure in performance influence perception of elapsed duration? Michelle Phillips	ID: 552 Ear to Mind's Eye: Imagery Routes in Piano Music Listening Graziana Presicce
9:30	7:30	P3G: Posters 3 Location: Foyer			
10:30	8:30	S8G: Music listening, music preference, emotion and everyday life: exploring the effects of engaging with music Chair: Alexandra Lamont ID: 375 "I Want It All": The Positive Associations of Enjoying a Wide Range of Music Steven Caldwell Brown, Amanda Elizabeth Krause	L15G: Musical Skill Chair: Massimo Lumaca ID: 289 Cognitive control disengagement during a music learning task Lauren Victoria Hadley	L16G: Neuroscience Chair: Renee Timmers ID: 438 Application of nonlinear signal processing technique to analyze the brain correlates of happy and sad music conditions during listening to raga elaboration phases of Indian classical music Sushrutha Mahabaleswara Bharadwaj	S3G: Music, emotion, and visual imagery Chair: Mats Küssner ID: 235 Moving images before the mind's eye: how visual mental imagery affects emotional responses to music Mats Küssner
11:00	9:00	ID: 677 Cultural factors in the constitution of emotions in meaningful music listening experiences Sivi Saarikallio	ID: 405 Mental Memorization of Tonal and Non-Tonal Music: A Mixed-Methods Study with Pianists Nina Johanna Loimusalo	ID: 295 MMN amplitude correlates with temporal and inferior-frontal cortex in musicians Leonardo Bonetti	ID: 778 Visual Imagery, Metaphors, and Emotions Evoked by the Sound of Classical Music: Characterization, Classification, and Measurement Simon Schaeerlaeken
11:30	9:30	ID: 564 How do different people talk about music? An exploration of the Desert Island Discs archive by occupation type Alexandra Lamont	ID: 638 A new test of rhythm memory in children and adults: Age, musical sophistication and Kolmogorov complexity predict individual success Daniel Müllensiefen	ID: 411 Expertise-dependent sensitivity to mistuning and melody transposition: MEG study with melodic multi-feature MMN paradigm Marina Kliuchko	ID: 377 Sad Music, Empathy, and Visual Mental Imagery: An fMRI Study Lila Taruffi
12:00 noon	10:00	ID: 473 Music-Evoked Episodic Autobiographical Memories in Depressed Individuals Laura Stavroula Sakka	ID: 340 A Cognitive Model of Sight-reading as the Ear-Eye-Hand Collaborative Processes Yeoeun Lim	ID: 467 Effects of meter on brainstem and cortical encoding of sound Kyung Myun Lee	ID: 443 The Timing of Musically Elicited Emotions and Visual Imagery Responses Robina Anne Day
-	-				
12:30	10:30				

Friday 27 July 2018 Virtual Program

ROOM A ROOM B ROOM C ROOM D UTC Local Time

T3S: Rhythm and Performance

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

T1S: Absolute Pitch

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

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

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

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

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

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

6:10 **8:10 am**

6:30 **8:30**

6:50 **8:50**

7:10 **9:10**

7:30 **9:30**

Friday 27 July 2018 *Live Program*

Local Time	UTC	ROOM 1	ROOM 2	ROOM 3	ROOM 4
		S1G: The mind of the improviser: Brain, body, culture, instruments Chair: Andrew Goldman	S2G: Music perception, hearing impairment, and hearing aids Chair: Kai Siedenburg	L18G: Performance Chair: Olivier Lartillot	L19G: Pitch Chair: Anders Friberg
3:00pm	13:00	ID: 132 Improvisation experience predicts how musicians categorize musical structures Andrew Goldman	ID: 160 Outcomes of an online survey examining challenges and strategies for music listening with hearing aids Alinka Greasley	ID: 683 What musical features influence perception of section boundaries in contemporary music? A live audience study with a bespoke data capture app. Michelle Phillips	ID: 678 Tonal space, perceived: Associations of tonal stability and visual space Neta Maimon
3:30	13:30	ID: 501 Descriptions of improvisational thinking by expert musicians trained in different cultural traditions Martin Norgaard,	ID: 430 Performance of listeners with and without hearing aids on the Adaptive Music Perception test Martin Kirchberger, Frank A. Russo	ID: 319 The communication of timbral intentions between pianists and listeners and its dependence on audio-visual listening conditions Shen Li	ID: 211 Dissociating sensory and cognitive theories of harmony perception through computational modeling Peter M. C. Harrison
4:00	14:00	ID: 532 On the influence of instrument specifics and cognitive load on walking bass improvisation Klaus Frieier	ID: 224 Musical scene analysis of normal and hearing-impaired listeners: Instrument identification with concurrent context tones Kai Siedenburg	ID: 490 Evaluating Music Performance: Processes and Criteria Nicole Sandmeier	ID: 525 The Perceptual Similarity of Tone Clusters: An Experimental Approach to the Listening of Avant-Garde Music Arvid Ong
4:30	14:30	Global break			
5:00	15:00	KPG: Keynote La Plata - Variability, complexity and gender in musical cultures: Insights from experiments with epistemological waste Luiz Naveda			
-	-				
6:00	16:00				

Friday 27 July 2018 Virtual Program

ROOM A

ROOM B

ROOM C

ROOM D

UTC

Local Time

L7M: Neuroscience

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

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

L8M: Psychoacoustics

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

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

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

Sergio Gustavo Siminovich

M1G: ESCOM General Assembly (Room 0)
Escom members please attend!

13:30 **3:30 pm**

14:00 **4:00**

16:00 **6:00**

17:00 **7:00**

Saturday 28 July 2018 *Live Program*

Local Time	UTC	ROOM 1	ROOM 2	ROOM 3	ROOM 4
		T15G: Health Chair: Annemarie Seither-Preisler	T16G: Improvisation Chair: John Sloboda	T17G: Perception Chair: Jonna Vuoskoski	T18G: Choral singing Chair: Birgitta Burger
9:00am	7:00	ID: 740 Health behaviours, personality and flow in South African undergraduate music students Clorinda Rosanna Panebianco	ID: 376 Visual Signals between Improvisers Indicate Attention rather than Intentions Laura Bishop	ID: 145 An information theoretic characterisation of neural predictive coding in rhythm perception Massimo Lumaca	ID: 381 The magic touch? The effect of physical contact on interpersonal physiological coupling during singing. Diana Omigie
9:20	7:20	ID: 229 How do musicians spend their leisure time? A thematic analysis Nellinne Ranaweera	ID: 632 Free collective improvisation and transindividuation Julien Laroche	ID: 397 Relationships between musical imagery and musical listening in everyday life: An experience sampling study. Ioanna Filippidi	ID: 777 Synchronization in singing ensembles: Do performed asynchronies bear a relationship to the synchrony that listeners with a variety of levels of musical experience can perceive? Sara D'Amario
9:40	7:40	ID: 396 Musical training could compensate for the detrimental effects of noise exposure on speech-in-noise processing abilities Samuel Couth	ID: 767 Does the Primary Motor Cortex Contribute to Musical Creativity? A tDCS Study Aydin Anic	ID: 424 Hardware Guitar Amplifier Sounds vs. Simulation by the Kemper Profiling Amp: Discernibility of Sound Sources Nina Düvel	ID: 383 How do conductors shape the way choirs sing in rehearsals? The role of co-construction behaviours and interruptive feedback' Kathryn Emerson
10:00	8:00	Global break			
10:30	8:30	T21G: Therapy and Preference Chair: Joshua Albrecht	T22G: Rhythm Chair: Jan Stupacher	T23G: Education Chair: Dawn Carole Rose	T24G: Musical Skill Chair: László Stachó
10:50	8:50	ID: 170 The effect of a music intervention during caesarean sections on anxiety and stress of the expectant mother Nora K. Schaal	ID: 759 Pupillometry of Groove Daniel Bowling, Pablo Graf Ancochea	ID: 610 Music and social protest: the effect of musical genre and lyrics Naomi Ziv	ID: 198 The Chinese Version of the Gold-MSI: Adaptation and Validation of an Inventory for the Measurement of Musicality in a Taiwanese Sample Hsin-Rui Lin
11:10	9:10	ID: 771 Musically induced archetypal imagery in Guided Imagery and Music therapy (GIM) Helena Dukic	ID: 133 Style preference and familiarity affect the groove experience of individuals listening to Western popular music drum patterns Olivier Senn	ID: 299 Patterns of Social Distinction in Music: A Cross-Cultural Study Erkki Huovinen	ID: 676 Explaining Objective and Subjective Aspects of Musical Sophistication: Insights from General Fluid Intelligence and Working Memory David John Baker
11:30	9:30	ID: 432 Effects of externalized preferred music on the brain's name-discrimination response Lizette Heine	ID: 388 The Effect of Tempo on Non-Isochronous Subdivisions in Performed Samba Groove Mari Romarheim Haugen	ID: 233 It's time for a break - reasons for not listening to mobile music Eva Schurig	ID: 582 Sight reading strategies and personality dimensions Blanka Bogunovic
11:50	9:50	ID: 278 "For The Times They Are A-Changin'": Lifespan Developments in Preferred Musical Performance Tempo Niels Chr. Hansen	ID: 361 Categorizing western popular music drum patterns Lorenz Kilchenmann	ID: 118 Music Performance Analyses Of In-Car Music Engagement During Simulated Driving Warren Brodsky	ID: 457 The relationships of theory of intelligence and musicality with concurrent musical activities and training, academic and social self-concept as well as non-verbal intelligence and overall academic performance Miriam Eisinger
12:10	10:10	ID: 270 Music in the body: How does music listening influence the reality of pain? A scoping review. Claire Anne Howlin	ID: 179 Testing a model of rhythmic syncopation Florian Hoesl	ID: 125 What Infants Hear On TV: A Soundscape Analysis Of Infant-Directed Broadcasts Idit Sulkin	ID: 791 The neurobiology of language learning ability and musicality Sabrina Turker
-12:30	10:30				

Saturday 28 July 2018 *Live Program*

Local Time	UTC	ROOM 1	ROOM 2	ROOM 3	ROOM 4
3:00pm	13:00	L20G: Sociology Chair: Juan Loiza ID: 273 "A little respect"? The influence of background music on the acceptance of gay men in TV advertising Ann-Kristin Herget	L21G: Synchrony Chair: Julien Laroche ID: 421 Non-synchronised coordinated movement in drumming and its prosocial consequences Makiko Sadakata	L22G: Vision Chair: Laura Bishop ID: 492 The pupil entrains to prominent periodicities in music Lauren Fink	L17G: Pitch Chair: Daniel Müllensiefen ID: 435 Vocal similarity predicts the relative attraction of musical chords Daniel Bowling
3:30	13:30	ID: 194 Comparing the effects of music and images on implicit cultural attitudes Jonna K. Vuoskoski	ID: 448 Sensorimotor synchronisation for finger tapping, toe tapping and marching to musical compared with metronome stimuli in people with and without Parkinson's Dawn Carole Rose	ID: 183 Music-colour Synaesthesia: A Review Caroline Curwen	ID: 226 Harmonically presented Western and Arab intervals are categorized differently by Western and Arab listeners Roni Granot
4:00	14:00	ID: 425 Reasons behind disliking music - effects of rationales on the degree to which musical styles and artists are disliked Taren Ackermann	ID: 480 Synchronization accuracy in individual vs. joint swaying to music Birgitta Burger		
4:30	14:30	Global break			
5:00	15:00	D3G: Demonstration - Performers' attentional processes and strategies: Theory and pedagogy László Pál Stachó	D4G: Demonstration - A Proficiency estimation system for violin performance Madoka Okemoto	W3G: Workshop - A health literacy programme for musicians Raluca Matei	T27G: Education Chair: Ioanna Filippidi ID: 394 Music student's ideas about mental practice Stella Kaczmarek ID: 597 Music Learning Spaces Elena Alessandri ID: 232 The association between music lessons and academic achievement in 10- to 12-year-old children: The mediating role of academic self-concept and personality Franziska Degé
5:20	15:20				
5:40	15:40				
6:00	16:00	C2G: Closing Session (Graz, La Plata, Montreal)			
-	-				
7:00	17:00				

Saturday 28 July 2018 Virtual Program

ROOM A	ROOM B	ROOM C	ROOM D	UTC	Local Time
L13M: Movement					
<p>ID: 663 Shared eye movements made in response to choreographic dance Taylor Lindsay, Matthew Harold Woolhouse</p>				13:00	3:00pm
<p>ID: 518 Neurophysiological effects of dance technologies on the development of Parkinson's disease Jotthi Bansal</p>				13:30	3:30
<p>ID: 344 The effect of syncopation on tapping performance and neural entrainment of the motor system Gabriel A Nespoli</p>				14:00	4:00

L15M: Movement		L4S: Long Talks 4 – Preference	
<p>ID: 594 Collective listening: groove, tempo, and visual coupling among audience members affects physical engagement with the music Dobromir Dotov</p>		<p>ID: 770 The new U: Music preference is an inverted-U as a function of exposure by reinventing the Ebbinghaus memory retention curve Anthony Chmiel</p>	
<p>ID: 531 Coupled sway, coupled hearts: The role of body sway and groovy music in romantic attraction Haley E. Kragness</p>		<p>ID: 331 Blurring the lines on melodic similarity: Copyright decisions are influenced by familiarity and liking for songs Miriam Rainsford</p>	

15:00	5:00
15:30	5:30

Poster sessions

P1G: Posters 1 Wednesday 25 July

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

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

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

ID: 174
Decoding the sound of 'hardness' and 'darkness' as perceptual dimensions of music
Isabella Czedik-Eysenberg

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

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

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

ID: 245
Cube Dances: Embodiment and Image Schemas in Neo-Riemannian Analysis
Hannah Elaine Pell

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

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

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

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

ID: 267
Characteristics of eye movements and working memory at sight-reading of the musical text by pianists
Lyubov' Alekseevna Byko, Leonid Viktorovich Tereshchenko

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

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

ID: 288
Variable critical bands
Ludwig Kollenz

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

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

ID: 389
Perceptual differences and preferences between binaural and stereo mixes of music
Simon Adèle

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

ID: 407
The Influence of Extra-harmonic Similarity on Familiarity with Chord Progressions
Ivan Jimenez

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

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

ID: 471
The Effect of a Rhythmic Pulse on the Heart Rate: A Validation of the Rhythmical "Entrainment" and "Synchronization" Hypothesis
Hanna Mütze, Anna Wolf

ID: 476
The Joy and Fear of Music – Influences of False Feedback on the Emotional and Aesthetic Perception of Music
Marik Roos

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

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

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

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

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

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

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

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

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

P2G: Posters 2 Thursday 26 July

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

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

ID: 200
Strong Experiences with Yodel
Andrea Kammermann

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

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

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

ID: 259
"Dance, Dance, Dance" – Towards Integrating Embodied Music Cognition into Music Recommender Services via Smartphone-Assessed Movement
Melanie Irrgang

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

ID: 293
The Effects of Music on Episodic Memory
Rokaia Jedir

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

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

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

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

ID: 380
Can Western Listeners Detect Pitch Deviations in Makam Music Sequences?
Elif Canseza Kaplan

ID: 391
Personality, trait empathy, and kinds of musical reward predict healthy and unhealthy music listening strategies
Anant Mittal, Jonna Vuoskoski

ID: 416
Investigating the effect of musical training on judgments of melodic expectancy
Chara Giannou

ID: 427
The influence of music-based interventions on the cognitive abilities of people with dementia as measured by the MMSE
Sylvia Ingeborg Haering

ID: 468
Dissecting the "Plink": From Guessing to Understanding the Gist of Very Short Musical Elements
Felix Christian Thiesen

ID: 504
Spatial perception in congenital amusia revisited
Jasmin Pfeifer

ID: 530
A preliminary investigation into the use of voluntary musical imagery as an intervention to reduce anxiety
Michelle Ulor

ID: 559
Neural underpinnings of musical tension in preadolescents: a free-listening fMRI study
Pauline Cantou

ID: 606
Preferences for different emotional response scale types in music experience
Maria Emilia Chelkowska-Zacharewicz

ID: 607
The Role of Enculturation in Music-Induced Emotions: A Study on Psychophysiological Responses During Music Listening
Anastasios Mavrolampados

ID: 646
The Screaming Strings of the Silver Screen: Signaling Fear with the Use of Acoustic Features of Human Screams
Caitlyn Marie Trevor

ID: 649
Georgian folk music as a tool for emotional impact
Teona Lomsadze

ID: 653
Exploring the reward prediction error and its relevance to music
Jan Hemming

ID: 679
Investigating the Suspenseful Potential of Drone Tones Using Ambiguous Images
Caitlyn Marie Trevor

ID: 294
Going Beyond the Rhetoric of the 'Mad Creative' Myth – Musicians and Mood Disorders
Michaela Korte

ID: 296
Autopilot revisited – differences in emotion regulation between university based music and non-music students, and music college students
Michaela Korte

P3G: Posters 3

Friday 27 July

ID: 122

Only Good Vibes. Investigation of the production and reception of mood playlists on music streaming services
Nicolas Ruth

ID: 129

Impacts of movements, imaginations and vocal warm ups on development of 10-12 years old children's singing voice
Andrea Asztalos

ID: 138

Songs In Preschoolers TV Shows: A Developmental Approach
Idit Sulkin

ID: 139

Music Engagement with Infants and Toddlers among Orthodox Haredi Jews in Israel
Warren Brodsky, Idit Sulkin

ID: 141

Visualizing Music Psychology: Who, What, When, and Where?
Manuel Anglada-Tort

ID: 153

"Beamer, Benz, or Bentley": Mentions of products in hip hop music
Tim Metcalfe

ID: 188

From Expert Model to Novice Performance - Can Experts Adapt to Novices' Suboptimal Timing in Joint Music Performance?
Thomas Wolf

ID: 219

How do you listen? Music listeners' habits and purchasing strategies
Elena Alessandri

ID: 227

The Origin and Powers of Music according to the 11th Century Islamic Philosopher Ibn Sīnā
Roni Granot

ID: 262

Investigating the auditory effects of neighbor tones
Kodai Makino

ID: 265

Discovering Children's Musical Interests Through a Call-and-Response Singing Repertoire
Hiromi Takasu

ID: 283

How do guitarists read scores from classical repertoire?
María-José Eguilaz

ID: 300

Empirical findings on the influence of artist image in musical evaluation
Alexander Stamatiadis

ID: 342

Identifying individualities of unconscious movements while music performance, based on a directional tendency of neural transmission of the pelvic plexus
Masahiro Niitsuma

ID: 368

What Influences a Musician's Sound Imagery? The Role of Working Memory, Aural Skills, Absolute Pitch and Other Proficiencies
Anna Wolf

ID: 370

Edwin E. Gordon's Advanced Measures of Music Audiation: Are they measuring music aptitude or also short-term memory?
Friedrich Platz

ID: 378

Imagery of music instructors and the effects of the student's well-being
Miki Akaike

ID: 386

Mind-Wandering During Music Listening: Familiarity and Emotion
Lila Taruffi

ID: 406

Exploring the effects of an innovative collective music training on inhibitory control and hyperactivity in early adolescents
María Celeste Fasano

ID: 420

Comparison of expressed on Chinese pipa performance motion
Tian Cong

ID: 433

Music mat, embodiment and collaborative learning
Jukka Louhivuori

ID: 465

"tAPP": The Development and Calibration of a Mobile App for the Measurement of Handedness
Reinhard Kopiez

ID: 470

In Further Search of Tonal Grounds in Short Term Memory of Melodies
Alperen Karan

ID: 493

A study comparing two brief measures of personality to investigate whether formal-informal musical learning and gender are associated with personality traits in contemporary musicians in the UK.
Dawn Carole Rose

ID: 524

The Paradoxes of Jazz Improvisation: A Philosophical Appraisal
Keith Richard Phillips

ID: 561

Analysis of Intonation in Unison Choir Singing
Helena Cuesta

ID: 613

Modeling Aural Skills Dictation
David John Baker

ID: 709

Exploring musical flow in ensemble performance
Catherine Foxcroft

ID: 729

The consumption of music by homeless young people in the UK
Katherine Helen Wareham

ID: 737

A Computational Study of the Role of Tonal Tension in Expressive Piano Performance
Carlos Eduardo Cancino-Chacón

ID: 800

Sell-out or a new way of promotion? How musical endorsement in advertisement influences the attitude toward the artist
Natalia Ewelina Copeland

Excursions on Thursday afternoon

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

1. **Graz old town.** We will check out some beautiful old streets and buildings, the "Island in the Mur", and the Modern Art Museum (*Kunsthhaus*).
2. **Graz Schlossberg.** We will walk up this historic hill in the centre of Graz and admire the view while eating and drinking in a casual outdoor restaurant.
3. **Häuserl im Wald.** We will walk down a quiet suburban street, past the Graz Botanical Gardens and a lake (*Hilmteich*), and up the hill through a forest (*Leechwald*) to a traditional Austrian restaurant.

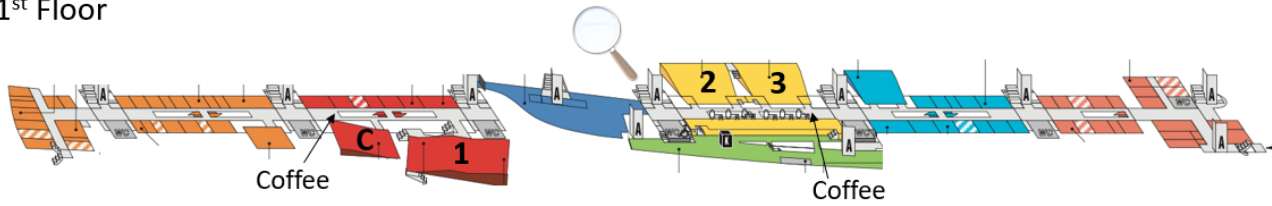
If you would like to join one of these excursions, please let us know at the registration desk on Tuesday.

Music in Graz during the conference

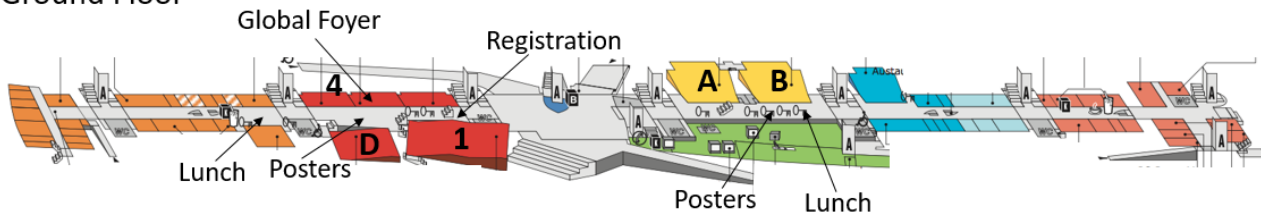
Date	Time	WHAT	WHERE	TICKETS
Monday 23 July	19.30	AIMS Artists in Recital http://www.aimsgraz.at	Pfarrsaal St. Leonhard	Donation
Tuesday 24 July	20.00	Fink / Charlie Winston / Bruno Major	Kasemattenbühne (Schlossberg)	€51
	19.30	AIMS Operetta Concert – Der Walzer liegt im Wiener Blut	Pfarrsaal St. Leonhard	Donation
	21.00	Murinsel Abende 2018 (Summer Movies on the Island in the Mur): New films from SVA School NY	Murinsel (Island in the Mur)	Free
Wednesday 25 July	19.30	Jazz im Generalihof	Generalihof	Free
	19.30	AIMS Operetta Concert – Der Walzer liegt im Wiener Blut	Casino Graz	€11 to €23
	19.30	AIMS – Viva España!	GGZ, Albert-Schweitzer-Gasse 36	Donation
	21.00	Murinsel Abende 2018 (Summer Movies): Starship Troopers	Murinsel (Island in the Mur)	Free
Thursday 26 July	20.00	MurSzene Lena Mentschel & die Boys	Mariahilferplatz	Free entry
	19.30	AIMS Orchestra Concert From the new and old worlds	Stefaniensaal	€9 to €40
Friday 27 July	20.00	MurSzene SKOLKA: Dammawos	Mariahilferplatz	Free entry
	20.00	LaStrada: Compagnie XY http://www.lastrada.at/en/compagnie-xy-fr/	Opera	€41 to €54
Saturday 28 July	20.00	MurSzene Seyduo Traoré & Ensemble Humanité	Mariahilferplatz	Free entry
	all day	LaStrada: http://www.lastrada.at/en/2016/timetable/sa-28-july/		

Rooms

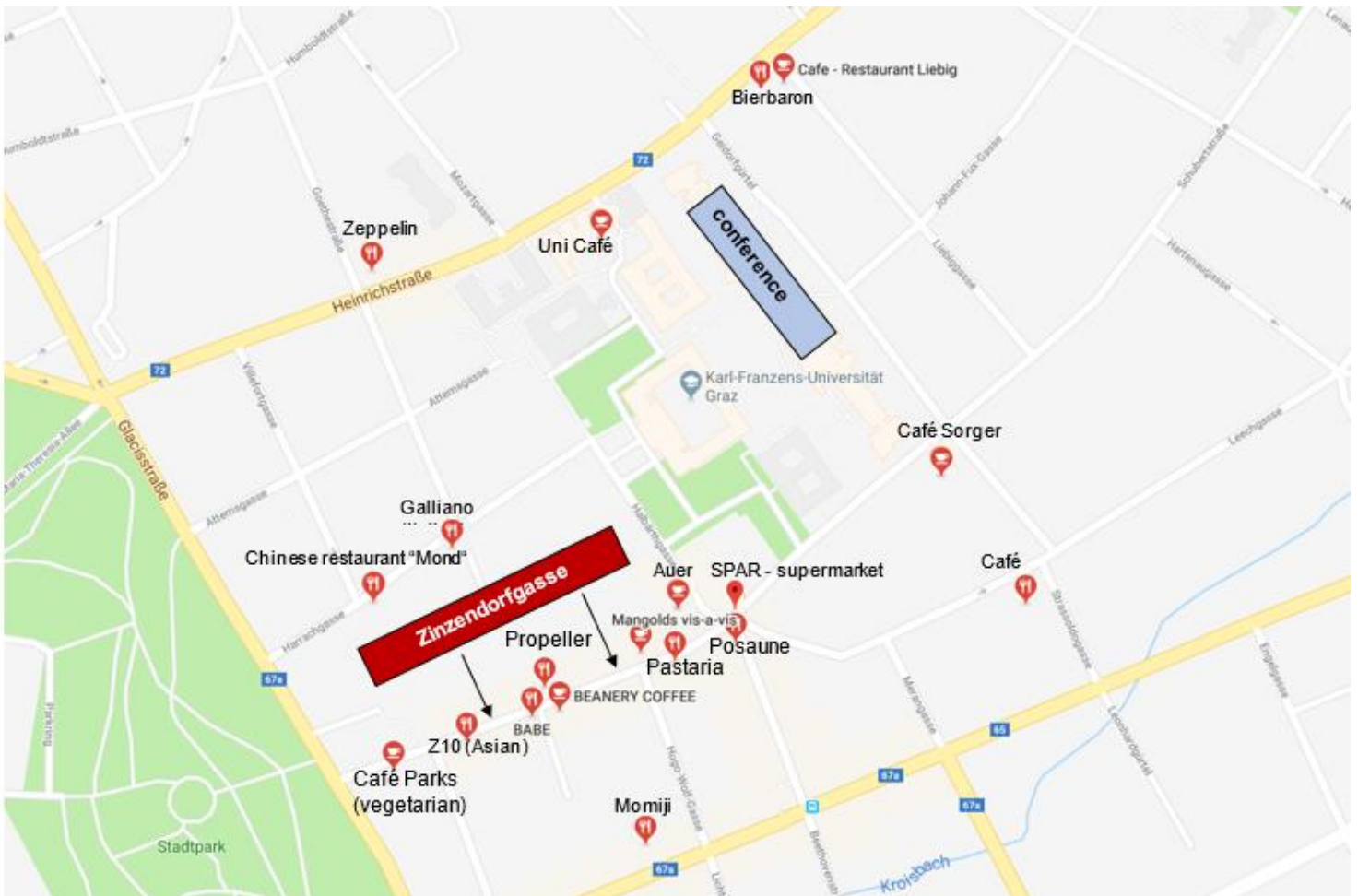
1st Floor



Ground Floor



Nearby restaurants and cafés





sempre:

Society for Education, Music
and Psychology Research



European
Society for the
Cognitive Sciences
Of
Music

