

## for the 15<sup>th</sup> International Conference on Music Perception and Cognition (ICMPC) combined with the 10th triennial conference of the European Society for the Cognitive Sciences of Music (ESCOM).

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## Welcome to Sydney!

Dear colleagues,

### General matters concerning all hubs:

Welcome to the Sydney hub of ICMPC15/ESCOM10. We hope you enjoy the conference, 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 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 early before the morning and afternoon sessions. We ask speakers to prepare 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 'beaming-out' and virtual 'beaming-in' 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 Graz, La Plata, and Montreal.

### Specific matters about the Sydney Hub:

- The conference venue is the John Niland Scientia Building at the University of New South Wales (UNSW), at the main, Kensington Campus, Sydney: [Campus map reference is G19](#).
- The conference coincides with the first week of university teaching. You are strongly advised not to drive to the conference. There will be plenty of [public transport](#) (which we encourage you to use).
- Please **register between 3pm and 5 pm on Tuesday 24 July**. Registration takes place in the Gallery II room. When you register you will receive a conference bag, and be asked to sign a document regarding use-of-media.
- Peter Farrell Room will be used for all presentations given at (i.e. 'beamed-out' from) the Sydney hub. **If you are presenting**, please make sure you follow the instructions for preparing your Presentations Slides and hand your presentation media to the technical staff in the room before the session in which you are presenting begins. Please read the [Talks](#) section of the [conference guidelines](#).
- Gallery II (Tyree room on Wednesday) will be used for the selection of papers chosen to be 'beamed-in' from other hubs. While there will be an assistant in the room to monitor proceedings, chairs for those sessions will be from the other hub if live. Some sessions will be 'delayed' playback, meaning that they

occurred earlier in another hub, and are being played back. In those cases, there will be no live chair, and Sydney delegates are invited to make comments and ask questions (text commenting in YouTube is only available for those with a Google account—it is also possible to make text comments in Moodle), or to connect with the presenter via Skype or other social media, if the presenter is available.

- Gallery II (Tyree room on Wednesday) will also be the location of the information desk, which is where you will register, and is your first point of contact **if you have any enquiries**. It is also the ‘Global Foyer’ where breaks, breakfast, lunch as supper will take place, and where you can mingle with each other at the Sydney hub and at the other hubs using the interfaces provided or your own electronic device.
- The Sydney Hub program shows session days, times, and codes, and contains hotlinks to the [main conference program](#), which contains the most up-to-date information about the conference program. Please note that the Sydney Hub program uses Australian Eastern Standard Time (AEST), while the main conference web page uses Coordinated Universal Time (UTC). To convert UTC time to Sydney (AEST), just add 10 hours. Please check session timings carefully, and note that there are different durations for different kinds of talks: 20 minute (session code contains T, as in ‘T6S’), 30 minute (L as in ‘L3S’), 60 minutes (keynotes), 1 minute (speed poster presentations) and varied (for symposia).
- You will have access to all presentations from all hubs through your **Moodle account**, details of which registered participants receive by email.
- The **conference lunch** takes place on [Friday 27 July](#) in Coogee. See Sydney hub program entry for Friday 27 July for details, below, for details. If you have not booked for the lunch, but would still like to attend, please ask at the information desk until Wednesday 25 July 4.30pm.
- The **excursion day** will be held on [Saturday 28 July](#). Everyone is welcome to attend, no booking is required, and participants pay individually for the activities they in participate (ferry ride, lunch, etc.). See Sydney hub program entry for Saturday 28 July, below, for details.
- The conference is taking place across four hubs. In the morning, the Sydney hub will have some live, overlapping time with the La Plata and Montreal hubs. The aim of the international programming committee is to keep the conference content to no more than about 8 hours per day, while making starting and ending times reasonable for local delegates. This is why the Sydney hub commences at 8.30am (0830) on Wednesday and Thursday. After lunch, the hub closes down so that all delegates have some free time (except for Friday when the Conference Lunch takes place). The afternoon session overlaps with the Graz hub, concluding at 8.30pm (2030) on Wednesday and Friday.

If you have a question of any kind, we are here to help. Just ask at the conference information desk or anyone who is wearing a conference T-shirt.

Greeting and have fun!

Emery Schubert (Sydney hub organiser)

Riza Veloso (hub co-organiser)

Kim Burwell (hub co-organiser)

Anthony Chmiel (technology)

Diana Zhang (hospitality and program)

Keely Soulsby, Sarah Wang, Wei Ting, Marco Susino, Holly Champion (assistants)

Nick Djukanovic, Jerold Chan (production coordination and event technician, UNSW Hospitality)

Melissa Dennis (event coordinator, UNSW Hospitality)

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<p style="text-align: center;"><b>Beamed-out, live presentations</b></p> <p>Please check the online <a href="#">ConfTool program</a> for the most up-to-date details            Greyed out = no scheduled events</p>	<p style="text-align: center;"><b>Beamed-in, virtual presentations</b></p> <p>This space is shared with the information desk and global foyer. Additional presentations can be viewed via your Moodle account. Please check the online <a href="#">ConfTool program</a> for the most up-to-date details            Greyed out = no scheduled events</p>
<b>Tuesday 24 July — Gallery II</b>	
	<p><b>1500-1700: Registration</b></p> <p>It is important that all conference delegates register before the opening ceremony so that they can access all the required digital resources, upon which the conference hinges.            Registration desk will be open from 3pm until 5pm.</p>
	<p><b>1700-1800: O1S Opening Ceremony (Sydney-Graz) and Technical Meeting</b></p> <p>CHAIRS: Kim Burwell; Richard Parncutt</p>
	<p style="text-align: center;"><b>1830-1930: T1G <a href="#">Music Analysis</a></b></p> <p>• <b>Melodic segmentation based on temporal information</b>  <b>Zuzana Cenkerova<sup>1</sup>, Martin Hartmann<sup>2</sup>, Petri Toiviainen<sup>2</sup></b>  <sup>1</sup>Slovak Academy of Sciences, Slovak Republic; <sup>2</sup>University of Jyväskylä, Finland</p> <p>• <b>Analysis of the Constructive Functions of Notated and Acoustic Silences in Béla Bartók's Fifth String Quartet, First Movement, Allegro</b>  <b>Bohdan Syrovid</b>            University of Leuven, Belgium</p> <p>• <b>Harmony and Form in Brazilian Choro: A Corpus Study</b>  <b>Fabian C. Moss<sup>1</sup>, Willian Fernandes de Souza<sup>2</sup>, Martin Rohrmeier<sup>1</sup></b>  <sup>1</sup>Ecole Polytechnique Fédérale de Lausanne, Switzerland; <sup>2</sup>Universidade Federal do Rio de Janeiro, Brazil</p>
	<b>1930-2000: GLOBAL BREAK</b>
<b>Wednesday 25 July — Peter Farrell Room</b>	<b>Tyree Room (Wednesday 25 July only)</b>
<b>0830-0900: Meeting for session chairs</b>	<b>0830-0900: GLOBAL BREAK</b>
<p><b>0900-1100: L1S <a href="#">Movement and Perception</a></b>            CHAIR: Emery Schubert</p> <p>• <b>Expressive body movements of professional flautists preparing and performing solo flute repertoire</b>  <b>Simone Maria Maurer<sup>1</sup>, Jane Davidson<sup>1,2</sup>, Amanda Krause<sup>1,2</sup></b>  <sup>1</sup>University of Melbourne, Australia; <sup>2</sup>ARC Centre for the History of Emotions, Australia</p> <p>• <b>Effect of Short-Term Motor Training on Rhythm Imagery Accuracy</b>  <b>Rebecca W. Gelding<sup>1,3</sup>, William Forde Thompson<sup>2,3</sup>, Blake W. Johnson<sup>1,3</sup></b>  <sup>1</sup>Macquarie University, Australia; <sup>2</sup>Macquarie University, Australia; <sup>3</sup>ARC Centre of Excellence in Cognition and Its Disorders, Australia</p> <p>• <b>The effect of music on word learning among young adults</b>  <b>Jia Hoong Ong, Hannah Si Min Ong, Eliana Yixin Law, Alice H. D. Chan</b>            Nanyang Technological University, Singapore</p> <p>• <b>Absolute pitch and sound-colour synaesthesia provide for unique learning opportunities</b>  <b>Beat Meier<sup>2</sup>, Solange Glasser<sup>1</sup></b>  <sup>1</sup>University of Melbourne, Australia; <sup>2</sup>University of Bern, Switzerland</p>	<p><b>0900-1100: L2M <a href="#">Rhythm</a></b></p> <p>• <b>Where is the beat in that note? Effects of attack, frequency, and duration on the p-centers of musical and quasi-musical sounds</b>  <b>Justin London<sup>1</sup>, Anne Danielsen<sup>2</sup>, Kristian Nymo<sup>2</sup></b>  <sup>1</sup>Carleton College, United States of America; <sup>2</sup>University of Oslo, Norway</p> <p>• <b>Examining the Effects of Rhythmic Variability and Metric Structure on Tempo Agreement in Bach's Solo Violin Music</b>  <b>Stacey Davis</b>            University of Texas at San Antonio, United States of America</p> <p>• <b>Relation between melodic characteristics and tempo determination</b>  <b>Leigh VanHandel, Audrey Drotos, Devin McAuley</b>            Michigan State University, United States of America</p> <p>• <b>Backbeat placement affects tempo judgment</b>  <b>Bryn Hughes</b>            The University of Lethbridge, Canada</p>
	<b>1100-1130: GLOBAL BREAK</b>
<p><b>1130-1230: T2S <a href="#">Performance and Timbre</a></b>            CHAIR: Peter Keller</p> <p>• <b>Contribution of Visual and Auditory Information in Pianists' Performance of Their Repertoire: Observation with Positional and Moving Error Analyses</b>  <b>Chie Ohsawa<sup>1,3</sup>, Ken-ichi Sawai<sup>2</sup>, Minoru Tsuzaki<sup>1</sup></b>  <sup>1</sup>Kyoto City University of Arts, Japan; <sup>2</sup>University of Tokyo, Japan; <sup>3</sup>Mukogawa Women's University, Japan</p> <p>• <b>Perception thresholds for timbral change in gap-free sounds</b>  <b>Felix Alexander Dobrowohl, Andrew Milne, Roger Dean</b>            Western Sydney University, Australia</p> <p>• <b>Voices within voices: developing a new analytical technique for vocal timbre through examining the interplay of emotional vocal timbres and lyrics</b>  <b>Kristal Lee Spreadborough</b>            University of New England, Australia</p>	<p style="text-align: center;"><b>1130-1230: KMS <a href="#">Keynote</a> Montreal</b></p> <p><b>Riddles of time: Rhythm and temporal structure in language and music</b>  <b>Simone Falk</b></p>
	<b>1230-1330: LUNCH</b>
	<b>1330-1600: FREE TIME</b>

Wednesday 25 July — Peter Farrell Room CONTINUED	Tyree Room (Wednesday 25 July only) CONTINUED
<p>1600-1630: Meeting for session chairs</p> <p>1630-1800: <b>L2S Musical Structure</b> CHAIR: Jon Prince</p> <ul style="list-style-type: none"> <li>• <b>Goodness-of-fit and stability ratings in common and exotic scales</b> <b>Gareth Michael Hearne, Andrew Milne</b> The MARCS Institute, Australia</li> <li>• <b>Real-time continuous Timbre Perception and Production</b> <b>Roger T. Dean<sup>1</sup>, Kirk Olsen<sup>1,2</sup>, Felix Dobrowohl<sup>1</sup>, An Yu Yvonne Leung<sup>1,3</sup></b> <sup>1</sup>The MARCS Institute, Australia; <sup>2</sup>Macquarie University, Australia; <sup>3</sup>University of New South Wales, Australia</li> <li>• <b>The Structure of Chord Progressions Influences Listeners' Enjoyment and Absorptive States in EDM</b> <b>Kat R Agres<sup>1</sup>, Dorien Herremans<sup>1,2</sup></b> <sup>1</sup>A*STAR, Singapore; <sup>2</sup>Singapore University of Technology and Design, Singapore</li> </ul>	<p>1600-1630: GLOBAL BREAK</p> <p>1630-1800: <b>L5G Development</b></p> <ul style="list-style-type: none"> <li>• <b>Development of Musical Abilities: Literature Review and Analysis of Cohort Study Data</b> <b>Paul Elvers<sup>1</sup>, Daniel Müllensiefen<sup>2</sup></b> <sup>1</sup>University of Hamburg, Germany; <sup>2</sup>University of London, United Kingdom</li> <li>• <b>Musical listening mode predicts talent for learning tonal languages</b> <b>Annemarie Seither-Preisler<sup>1,2</sup>, Sabrina Turker<sup>1</sup>, Jan Benner<sup>3,4</sup>, Peter Schneider<sup>3,4</sup></b> <sup>1</sup>Karl-Franzens University Graz, Austria; <sup>2</sup>BioTechMed Graz, Austria; <sup>3</sup>University Hospital Heidelberg, Germany; <sup>4</sup>University Hospital Heidelberg, Germany</li> <li>• <b>Developing Auditory-Motor Timing Skills to Support Literacy Skills in Dyslexic Children</b> <b>Emma Moore, Holly Branigan, Katie Overy</b> University of Edinburgh, United Kingdom</li> </ul>
<p>1830-1930: <b>T6S Dementia</b> CHAIR: Kat Agres</p> <ul style="list-style-type: none"> <li>• <b>Musicians with dementia: insights into preserved abilities</b> <b>Amee Baird, William Thompson</b> Macquarie University, Australia</li> <li>• <b>Personalized Playlists for People with Dementia: The Influence of Mental Health and Musical Features</b> <b>Sandra Garrido, Stevens Catherine, Dunne Laura, Chang Esther, Perz Janette</b> Western Sydney University, Australia</li> <li>• <b>The Music, Mind and Movement (MMM) Program for People with Dementia</b> <b>Olivia Brancatisano<sup>1,2</sup>, Ameen Baird<sup>1,2</sup>, William Forde Thompson<sup>1,2</sup></b> <sup>1</sup>Macquarie University, Australia; <sup>2</sup>ARC Centre of Excellence in Cognition and its Disorders, Australia</li> </ul>	<p>1800-1830: GLOBAL BREAK</p> <p>1830-1930: <b>T6G Emotion Computing</b></p> <ul style="list-style-type: none"> <li>• <b>Challenges and opportunities of predicting musical emotions with perceptual and automatized features</b> <b>Elke B Lange<sup>1</sup>, Klaus Friele<sup>2</sup></b> <sup>1</sup>Max-Planck-Institute for Empirical Aesthetics, Germany; <sup>2</sup>University of Music "Franz Liszt", Germany</li> <li>• <b>Emotional Outcomes of Personal Music Listening: Experience Sampling with the MuPsych App</b> <b>William Matthew Randall, Suvi Helinä Saarikallio</b> University of Jyväskylä, Finland</li> <li>• <b>Extracting majorness as a perceptual property of music</b> <b>Anna Aljanaki, Gerhard Widmer</b> Johannes Kepler University Linz, Austria</li> </ul>
	<p>1930-2030: <b>KGG Keynote Graz</b> <b>Moved by music: The role of empathy and social cognition in music-induced emotions</b> <b>Jonna Vuoskoski</b></p>
Thursday 26 July — Peter Farrell Room	Thursday 26 July — Gallery II
<p>0900-1000: <b>KSS Keynote Sydney</b> CHAIR: Kim Burwell</p> <p><b>The neuroscience of musical entrainment: Insights from EEG frequency-tagging</b> <b>Sylvie Nozaradan</b></p>	<p>0830-0900: LIGHT BREAKFAST</p>
<p>1000-1100: <b>T4S Pitch</b> CHAIR: Andrew Milne</p> <ul style="list-style-type: none"> <li>• <b>Distributional analysis of 7-note scales within a multi-dimensional feature space</b> <b>Gareth Michael Hearne</b> The MARCS Institute, Australia</li> <li>• <b>Developing a psychometrically advanced version of the Pitch Imagery Arrow Task</b> <b>Rebecca W. Gelding<sup>1,5</sup>, Peter M.C. Harrison<sup>2,3</sup>, Blake W. Johnson<sup>1,5</sup>, William Forde Thompson<sup>4,5</sup>, Daniel Müllensiefen<sup>3</sup></b> <sup>1</sup>Macquarie University, Australia; <sup>2</sup>Queen Mary University of London, United Kingdom; <sup>3</sup>University of London, United Kingdom.; <sup>4</sup>Macquarie University, Australia; <sup>5</sup>ARC Centre of Excellence in Cognition and Its Disorders, Australia</li> <li>• <b>Modelling novice and expert listeners' ability to detect changes in short melodies</b> <b>Kat R Agres<sup>1</sup>, David Meredith<sup>2</sup></b> <sup>1</sup>A*STAR, Singapore; <sup>2</sup>Aalborg University, Denmark</li> </ul>	<p>1000-1100: <b>T5M Performance</b></p> <ul style="list-style-type: none"> <li>• <b>Understanding mental representations during performance practice through the experience of expert musicians</b> <b>Gabriela Pérez-Acosta</b> Centro Nacional de Investigación, Documentación e Información Musical CENIDIM, España</li> <li>• <b>A cost of musical training? Acquiring novel sensorimotor associations in musical keyboard performance</b> <b>Peter Pfordresher, Karen Chow</b> University at Buffalo, United States of America</li> <li>• <b>Self-Compassion and Music Performance Anxiety</b> <b>Alison Farley<sup>1</sup>, Jamey Kelley<sup>2</sup></b> <sup>1</sup>University of Georgia, United States of America; <sup>2</sup>University of North Texas, United States of America</li> </ul>
<p>1130-1300: <b>L3S Violence</b> CHAIR: Amanda Krause</p> <ul style="list-style-type: none"> <li>• <b>Enhanced processing of violent imagery among fans and non-fans of violent music</b> <b>Yanan Sun<sup>1</sup>, Xuejing Lu<sup>2</sup>, Mark Williams<sup>3</sup>, Bill Thompson<sup>1</sup></b> <sup>1</sup>Macquarie University, Australia; <sup>2</sup>Institute of Psychology, China; <sup>3</sup>Macquarie</li> </ul>	<p>1100-1130: GLOBAL BREAK</p> <p>1130-1300: <b>S9G Moving in synchrony and social harmony</b></p> <ul style="list-style-type: none"> <li>• <b>How humans found their groove: Social bonding through music-dance</b></li> </ul>

<p>University, Australia</p> <ul style="list-style-type: none"> <li>• <b>The enjoyment of music with violent themes</b></li> </ul> <p><b>William Forde Thompson</b>, Kirk Olsen, Andrew Geeves Macquarie University, Australia</p>	<p><b>Joshua Bamford</b> University of Oxford, United Kingdom</p> <ul style="list-style-type: none"> <li>• <b>Effects of cultural background and musical preference on affective social entrainment with music</b></li> </ul> <p><b>Jan Stupacher</b>, <b>Guilherme Wood</b> University of Graz, Austria</p> <ul style="list-style-type: none"> <li>• <b>United we stand, divided we fall: studying group cohesion and resilience with "rhythm battle"</b></li> </ul> <p><b>Tommi Himberg</b><sup>1,2</sup>, <b>Julien Laroche</b><sup>2,3</sup>, <b>Laura Hicks</b><sup>2</sup>, <b>Clint Lutes</b><sup>2</sup>, <b>Simone Dalla Bella</b><sup>4,5</sup>, <b>Asaf Bachrach</b><sup>2,6</sup> <sup>1</sup>Aalto University, Finland; <sup>2</sup>Université Paris 8, France; <sup>3</sup>Akoustic Arts, France; <sup>4</sup>BRAMS, Canada; <sup>5</sup>University of Montpellier, France; <sup>6</sup>Université Paris 8, France</p>
<p>Thursday 26 July — Peter Farrell Room <b>CONTINUED</b></p>	<p>Thursday 26 July — Gallery II <b>CONTINUED</b></p>
	<p>1300-1400: LUNCH</p>
	<p>1400-1600: FREE TIME</p>
	<p>1600-1620: GLOBAL BREAK</p>
<p>1620-1720: <b>T7S*</b> <a href="#">Health</a> CHAIR: Kirk Olsen</p> <ul style="list-style-type: none"> <li>• <b>Listening to music to cope with everyday stressors</b></li> </ul> <p><b>Amanda E Krause</b><sup>1,2</sup> <sup>1</sup>University of Melbourne, Australia; <sup>2</sup>Curtin University, Australia</p> <ul style="list-style-type: none"> <li>• <b>Comparative analysis of genre-based musical interventions' impact on sleep quality in youth populations</b></li> </ul> <p><b>Milap Rane</b><sup>1</sup>, Meenakshi Rane<sup>2</sup> <sup>1</sup>Georgia Tech Center for Music Technology, United States of America; <sup>2</sup>Ayurnaad Music Therapy</p>	<p>1700-1900: <b>T13G</b> <a href="#">Emotion</a></p> <ul style="list-style-type: none"> <li>• <b>Use of music for experiencing strong sensations is modulated by intelligence and musicianship</b></li> </ul> <p><b>Leonardo Bonetti</b><sup>1</sup>, <b>Elvira Brattico</b><sup>1</sup>, <b>Peter Vuust</b><sup>1</sup>, <b>Marina Kliuchko</b><sup>1</sup>, <b>Suvi Saarikallio</b><sup>2</sup> <sup>1</sup>Aarhus University, Denmark; <sup>2</sup>University of Jyväskylä, Finland</p>
<p>1720-1900: <b>T5S*</b> <a href="#">Cognition</a> CHAIR: Janet Hsiao</p> <ul style="list-style-type: none"> <li>• <b>A novel model of nonlinear auditory distortions relevant to music perception</b></li> </ul> <p><b>Andrew J. Milne</b> Western Sydney University, Australia</p> <ul style="list-style-type: none"> <li>• <b>Music Reading Expertise Facilitates English but not Chinese sentence reading: Evidence from Eye Movement Behavior</b></li> </ul> <p><b>Sara T. K. Li</b><sup>1</sup>, <b>Belinda H. J. Chung</b><sup>1</sup>, <b>Jeffery C. N. Yip</b><sup>1</sup>, <b>Antoni B. Chan</b><sup>2</sup>, <b>Janet H. Hsiao</b><sup>1</sup> <sup>1</sup>University of Hong Kong, China; <sup>2</sup>City University of Hong Kong, China</p> <ul style="list-style-type: none"> <li>• <b>Intelligibility of Death Metal lyrics: Effects of genre-specific musical knowledge and music training</b></li> </ul> <p><b>Kirk N. Olsen</b>, <b>William Forde Thompson</b>, <b>Iain Giblin</b> Macquarie University, Australia</p> <ul style="list-style-type: none"> <li>• <b>Imaginative and creative thought processes of seven-year-old beginner cello players.</b></li> </ul> <p><b>Stephanie Ryan MacArthur</b>, <b>Jane W Davidson</b>, <b>Amanda E Krause</b> University of Melbourne, Australia</p> <ul style="list-style-type: none"> <li>• <b>Content, Delivery, and Perception: Investigating the Voice Teacher's Approach in Australia</b></li> </ul> <p><b>Heather Fletcher</b><sup>1</sup>, <b>Jane Davidson</b><sup>1,2</sup> <sup>1</sup>University of Melbourne, Australia; <sup>2</sup>ARC Centre of Excellence for the History of Emotions, Australia</p>	<ul style="list-style-type: none"> <li>• <b>Musical awe: appraisal models and complex emotional experiences</b></li> </ul> <p><b>Landon Shaffer-Liggett Peck</b> University of Oxford, United Kingdom</p> <ul style="list-style-type: none"> <li>• <b>Factors Influencing Discrimination of Emotional Expression Conveyed through Music Performance</b></li> </ul> <p><b>Chloe Lara Stacey MacGregor</b>, <b>Daniel Müllensiefen</b> University of London, United Kingdom</p> <ul style="list-style-type: none"> <li>• <b>An Investigation into The Effect of Induced Empathy On Emotional Responses to Music</b></li> </ul> <p><b>Katherine O'Neill</b>, <b>Hauke Egermann</b> University of York, United Kingdom</p> <ul style="list-style-type: none"> <li>• <b>Social-contemplative and Relaxation-sensational Pleasures of Music</b></li> </ul> <p><b>Suvi Helinä Saarikallio</b><sup>1</sup>, <b>Johanna Maksimainen</b><sup>1,2</sup>, <b>William Randall</b><sup>1</sup> <sup>1</sup>University of Jyväskylä, Finland; <sup>2</sup>Max Planck Institute for Empirical Aesthetics, Germany</p> <ul style="list-style-type: none"> <li>• <b>The role of empathy in musical peak experiences</b></li> </ul> <p><b>Sabrina Sattmann</b>, <b>Richard Parncutt</b> University of Graz, Austria</p>
<p>1900-2000: <b>P1S</b> <a href="#">Posters 1 [Speed papers]</a> CHAIR: Emery Schubert</p> <ul style="list-style-type: none"> <li>• <b>Melody Recognition Patterns as a Window to Listeners' Similarity in Music Perception</b></li> </ul> <p><b>Steffen A. Herff</b><sup>1</sup>, <b>Roger T. Dean</b><sup>1</sup>, <b>Kirk N. Olsen</b><sup>2</sup> <sup>1</sup>Western Sydney University, Australia; <sup>2</sup>Macquarie University, Australia</p> <ul style="list-style-type: none"> <li>• <b>Using the Three-Component Model of the Musician Definition, A Musician is Someone Who Has Six Years of Musical Expertise</b></li> </ul> <p><b>J. Diana Zhang</b><sup>1</sup>, <b>Marco Susino</b><sup>1</sup>, <b>Gary McPherson</b><sup>2</sup>, <b>Emery Schubert</b><sup>1</sup> <sup>1</sup>University of New South Wales, Australia; <sup>2</sup>University of Melbourne, Australia</p> <ul style="list-style-type: none"> <li>• <b>Music, language, and gesture: Oscillations and relations</b></li> </ul> <p><b>Courtney Bryce Hilton</b><sup>1</sup>, <b>Micah Goldwater</b><sup>2</sup>, <b>Michael Jacobson</b><sup>3</sup> <sup>1</sup>University of Sydney, Australia; <sup>2</sup>University of Sydney, Australia; <sup>3</sup>University of Sydney, Australia</p>	<p>1900-2000: <b>P1S</b> <a href="#">Posters 1</a> Poster session continues after poster speed papers, LIGHT SUPPER provided.</p>

0830-0930 FREE TIME

<p>1000-1100: <b>T1S</b> <a href="#">Absolute Pitch</a> CHAIR: Dorien Herremans</p> <ul style="list-style-type: none"> <li>• <b>The tip of the iceberg: redefining absolute pitch through the lens of synaesthesia</b> <b>Solange Glasser</b> University of Melbourne, Australia</li> <li>• <b>Defining the phenotype of absolute pitch</b> <b>Jane Elizabeth Bairnsfather<sup>1</sup>, Margaret Osborne<sup>1</sup>, Colin Gallagher<sup>2</sup>, Catherine Martin<sup>1</sup>, Sarah Wilson<sup>1</sup></b> <sup>1</sup>University of Melbourne, Australia; <sup>2</sup>Swinburne University of Technology, Australia</li> </ul>	<p>0930-1000: LOCAL BREAK (La Plata and Montreal hubs' Excursion day - no live beamed-in talks)</p>
<p>1100-1200: <b>L4S</b> <a href="#">Preference</a> CHAIR: Yanan Sun</p> <ul style="list-style-type: none"> <li>• <b>The new U: Music preference is an inverted-U as a function of exposure by reinventing the Ebbinghaus memory retention curve</b> <b>Anthony Chmiel, Emery Schubert</b> University of New South Wales, Australia</li> <li>• <b>Blurring the lines on melodic similarity: Copyright decisions are influenced by familiarity and liking for songs</b> <b>Miriam Rainsford, James Sauer, Matthew Palmer</b> University of Tasmania, Australia</li> </ul>	<p>1100-1200: <b>T6P</b> <a href="#">Performance</a></p> <ul style="list-style-type: none"> <li>• <b>Something to tell: musical work interpretations of the performer as narrator</b> <b>Matías Germán Tanco</b> National University of La Plata, Argentina</li> <li>• <b>Expressive timing in choir: An interactive study between choristers and conductor</b> <b>Manuel Alejandro Ordás, Isabel Cecilia Martínez</b> National University of La Plata, Argentina</li> <li>• <b>Consonant length as expressive resource in sung Spanish</b> <b>Mariano Nicolás Guzmán, Favio Shifres</b> National University of La Plata, Argentina</li> </ul>
<p>1200-1600: <b>CONFERENCE LUNCH</b> Location: Barzura, Coogee <a href="#">Address</a>: 62 Carr St. Coogee Beach NSW 2034 Telephone: (02) 9665 5546 Transport: a) Courtesy vehicles: Depart UNSW at 12.20pm and return from Coogee at 3.00pm.</p>	<p>b) Bus (need Opal card): route 370 from Barker Street (near Gate 14, UNSW) [25 minutes]. c) Foot: walk up High Street, continue all the way down Coogee Bay Road, turn right at Coogee beach, Barzura is first street on the left [35 minutes]. Menu: See online <a href="#">website</a>. DRINKS AT OWN EXPENSE. Late Bookings \$60 at information desk, Gallery II (Card payment only). Bookings close 4pm Wednesday 25 July</p>
<p>1610-1750: <b>T3S*</b> <a href="#">Rhythm and Performance</a> CHAIR: Jia Hoong Ong</p> <ul style="list-style-type: none"> <li>• <b>Misaligning the tonal and metric hierarchies in normal melodies decreases goodness and beat clarity</b> <b>Jon Prince<sup>1</sup>, Jeanelle Tan<sup>1</sup>, Mark Schmuckler<sup>2</sup></b> <sup>1</sup>Murdoch University, Australia; <sup>2</sup>University of Toronto, Canada</li> <li>• <b>Visual cues in musical synchronisation: The influence of a virtual conductor and movements of a co-performer</b> <b>Ian Colley, Manuel Varlet, Jennifer MacRitchie, Peter Keller</b> The MARCS Institute, Australia</li> <li>• <b>Evaluating Individual Differences in Musical Performance: A Study of Stylistic Approach to Tempo Fluctuation in the Music of Chopin and Liszt by Contemporary Pianists</b> <b>Danny Zhou</b> University of New South Wales, Australia</li> <li>• <b>Constructing, delivering, and perceiving emotion in Passion, Lament, Glory, a staged pasticcio oratorio</b> <b>Jane W Davidson, Amanda E Krause</b> University of Melbourne, Australia</li> <li>• <b>The investigation of practice and supportive activities in advanced classical singers</b> <b>Hannah F Dahlenburg, Jane W Davidson, Amanda E Krause</b> University of Melbourne, Australia</li> </ul>	<p>1610-1630: <b>E1S</b> Evaluation (of conference format)</p> <p>1630-1730: <b>T9G</b> <a href="#">Aesthetics</a></p> <ul style="list-style-type: none"> <li>• <b>Absorption and Self-monitoring as Experiential Predictors for the Aesthetic Appreciation of Music: A Correlational Study</b> <b>Thijs Vroegh</b> Max Planck Institute for Empirical Aesthetics, Germany</li> <li>• <b>Consider the Source: The Effects of Source Bias on Professional Assessment of Music Quality and Worth</b> <b>Manuel Anglada-Tort<sup>1</sup>, Steve Keller<sup>2</sup>, Jochen Steffens<sup>1</sup>, Daniel Müllensiefen<sup>3</sup></b> <sup>1</sup>Technische Universität Berlin, Germany; <sup>2</sup>iV Audio Branding, United States of America; <sup>3</sup>University of London, United Kingdom</li> <li>• <b>Aesthetic experience and musical pleasure in contemporary classical music – an interview study</b> <b>Iris Mencke<sup>1,2</sup>, Christoph Seibert<sup>1</sup>, Elvira Brattico<sup>2</sup>, Melanie Wald-Fuhrmann<sup>1</sup></b> <sup>1</sup>Max Planck Institute for Empirical Aesthetics, Germany; <sup>2</sup>Aarhus University, Denmark</li> </ul>

Friday 27 July CONTINUED	1750-1830: GLOBAL BREAK
<p style="text-align: center;">1830-2030:</p> <p style="text-align: center;"><b>S3G Symposium: Music, emotion, and visual imagery</b></p> <ul style="list-style-type: none"> <li>• <b>Moving images before the mind's eye: how visual mental imagery affects emotional responses to music</b> <b>Mats Küssner</b> Humboldt-Universität zu Berlin, Germany</li> <li>• <b>Visual Imagery, Metaphors, and Emotions Evoked by the Sound of Classical Music: Characterization, Classification, and Measurement</b> <b>Simon Schaerlaeken<sup>1,2</sup>, Donald Glowinski<sup>1,2</sup>, Didier Grandjean<sup>1,2</sup></b> <sup>1</sup>University of Geneva, Switzerland; <sup>2</sup>University of Geneva, Switzerland</li> <li>• <b>Sad Music, Empathy, and Visual Mental Imagery: An fMRI Study</b> <b>Liila Taruffi<sup>1</sup>, Corinna Pehrs<sup>2</sup>, Stavros Skouras<sup>1</sup>, Stefan Koelsch<sup>3</sup></b> <sup>1</sup>Freie Universität Berlin, Germany; <sup>2</sup>Northwestern University, United States of America; <sup>3</sup>University of Bergen, Norway</li> </ul> <p style="text-align: center;"><b>S3S Symposium: Music, emotion, and visual imagery</b></p> <ul style="list-style-type: none"> <li>• <b>The Timing of Musically Elicited Emotions and Visual Imagery Responses</b> <b>Robina Anne Day, William Forde Thompson</b> Macquarie University, Australia</li> </ul>	<p style="text-align: center;">1830-2030: <b>S8G Music listening, music preference, emotion and everyday life: exploring the effects of engaging with music</b></p> <ul style="list-style-type: none"> <li>• <b>“I Want It All”: The Positive Associations of Enjoying a Wide Range of Music</b> <b>Steven Caldwell Brown<sup>1</sup>, Amanda Elizabeth Krause<sup>2</sup></b> <sup>1</sup>The University of Strathclyde, United Kingdom; <sup>2</sup>The University of Melbourne, Australia</li> <li>• <b>Cultural factors in the constitution of emotions in meaningful music listening experiences</b> <b>Suvi Saarikallio<sup>1</sup>, Vinoo Alluri<sup>2</sup>, Johanna Maksimainen<sup>1</sup></b> <sup>1</sup>University of Jyväskylä, Finland; <sup>2</sup>International Institute of Information Technology, Hyderabad, India</li> <li>• <b>How do different people talk about music? An exploration of the Desert Island Discs archive by occupation type</b> <b>Alexandra Lamont<sup>1</sup>, Emil Fiederle<sup>1</sup>, Don Knox<sup>2</sup>, Raymond MacDonald<sup>3</sup></b> <sup>1</sup>Keele University, United Kingdom; <sup>2</sup>Glasgow Caledonian University, United Kingdom; <sup>3</sup>Edinburgh University, United Kingdom</li> <li>• <b>Music-Evoked Episodic Autobiographical Memories in Depressed Individuals</b> <b>Laura Stavroula Sakka<sup>1</sup>, Suvi Saarikallio<sup>2</sup></b> <sup>1</sup>Uppsala University, Sweden; <sup>2</sup>University of Jyväskylä</li> </ul>
<b>EXCURSION DAY (Saturday 28 July)</b>	
<p><b>Excursion day to Watsons Bay</b> All delegates are welcome; no bookings required.</p> <p>All Sydney ICMPC delegates are warmly invited to join us for our excursion day to Watsons Bay - one of the picturesque ocean views and walking tracks in Sydney.</p> <p>Estimated cost: approx. AUD\$80 (\$50 budget) (most locations accept paywave/credit card). Please bring an <a href="#">Opal card</a> or purchase single-use paper tickets for all public transport. Bring a warm jacket and if you plan to go for a walk after lunch, a hat, water and comfortable shoes. We recommend that you check the <a href="#">official weather forecast</a>.</p> <p>We will meet at the outside of <a href="#">Watsons Bay Boutique Hotel</a> at 12:45pm. If you would like to catch the ferry from Circular Quay Wharf, the F4 Line going towards Watsons Bay departs every 30 minutes; the Sydney hub committee will be boarding the <a href="#">12:17pm service</a> so please feel free to join us for some harbour views! For <a href="#">alternate scenic routes</a>, there are several bus routes to Watsons Bay. The closest bus stop to the meeting place is the last stop for all Watsons Bay bus services, and the hotel is a 3-minute walk down the hill through Robertson park, then to the right.</p>	<p>We will then have lunch at Watsons Bay Boutique Hotel. ICMPC will buy a round of drinks, and mains range in <a href="#">price</a> from AUD\$23.00-\$70.00. After lunch we are planning to walk towards The Gap Lookout, where there are plenty of opportunities for cliffside photos and exploration of the <a href="#">walking tracks</a>. Those who are keen could plan a walk to <a href="#">Hornby Lighthouse</a>, or the <a href="#">Gap Park</a>.</p> <p>The day will be casual, and apart from the suggested meeting place and time, and drink, there is be no formal program. Explore and enjoy the day freely, spend time with your colleagues and new acquaintances, and take care!</p> <p style="background-color: yellow;">We also invite you to view the final of the four conference keynotes, this one from the La Plata hub: KPP: <a href="#">Keynote</a> La Plata - Variability, complexity and gender in musical cultures: Insights from experiments with epistemological waste, presented by Luiz Naveda</p> <p style="text-align: center;">We look forward to seeing you at the excursion day. <a href="#">ICMPC Sydney Hub Committee</a></p>