**SMPC Kingston: DAY 1**

**Room A**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>9:30 - 10:20</td>
<td>Welcoming Addresses&lt;br&gt;Lola Cuddy, Bill Thompson, Carol Krumhansl</td>
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<tr>
<td>Lunch: 12:00 - 1:30</td>
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<td>Break: 2:30 - 2:50</td>
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<tr>
<td>4:00 - 5:30: Poster Session</td>
<td>Posters will be displayed in the main hall: see page 4 for a list of presenters &amp; titles</td>
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**Room B**

<table>
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<td>Lunch: 12:00 - 1:30</td>
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<td>4:00 - 5:00</td>
<td>Analyses of performance&lt;br&gt;Ashley: Expressive Vocal Performance in Paul McCartney’s Recordings&lt;br&gt;Riley-Butler: Comparative Performance Analysis Through Feedback Technology&lt;br&gt;Mendonca, Rolnick &amp; Wallace: Cognition in Jazz Improvisation: Three Exploratory Studies</td>
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DAY 2

Room A

9:10 - 10:30
Neural Basis of Music
Cook, Callan, & Callan: An fMRI Study of Resolved and Unresolved Chords
Bharucha, Tillmann & Janata: Culture and the Brain: An fMRI Study of the Perception of Music and Speech by Western and Indian Listeners
Cariani: Interspike Intervals Provide a Possible Neural Basis for Musical Tonality
McKinney, Tramo & Delgutte: Neural Correlates of the Dissonance of Musical Intervals in the Inferior Colliculus

11:00 - 12:00
Keynote: Leonard Meyer
Introduction by John Sloboda
Lunch: 12:00 - 1:30

1:30 - 4:10
Emotion and Music: Assessment & Mechanisms
Husain, Thompson & Schellenberg: Arousal, Mood, and the “Mozart effect”: Effects of Tempo and Mode
Dalla Bella, Peretz, Rousseau, Gosselin, Ayotte & Lavoie: Development of the Happy-Sad Distinction in Music Appreciation
Break: 2:30 - 2:50
Khalfa, Peretz, Blondin & Robert: Emotion Differentiation Using Skin Conductance Responses for Musical and Verbal Emotions
Trainor & Schmidt: The Development of Frontal Responses to Emotion in Music
Balkwill & Thompson: Perception of Emotion in North Indian and Western Music by Canadian and Japanese Listeners
Ardila: A New Face for the Study of Affective Responses to Music

Room B

9:10 - 10:30
Performance Symposium: Learning Expressivity in Music Performance
Woody: Eliciting Expressive Music Performance: Instructional Approaches
Juslin, Friberg, Lindström & Bresin: Play it Again with Feeling: Feedback Learning of Musical Expression
Johnson: Technically Proficient, but Musically Uninspired: The Role of Rubato in Making a Performance Musical
Riley-Butler: Teaching Expressivity Through Feedback and Replication

Lunch: 12:00 - 1:30

1:30 - 2:30
Theoretical & Historical Accounts
Brods: Joseph Schillinger - Music Science Promethean
Aksnes: Music Listening, a Matter of Body and Mind: Perspectives from Cognitive Neuroscience
Eitan: (Re)constituting Musical Motives

2:50 - 3:30
Selected Issues in Tonality
Takaoka: Diatonic Implications of Atonal Pitch Organization
Randall: The Roles of Contour and Scale-Degree in the Encoding of Tonal Melodies
**Room A**

9:10 - 11:30  
Melody  
von Hippel: Melodic-Expectation Rules as Learned Heuristics  
Narmour: Toward a Theory of Automatic Composition Employing the Implication-Realization Model  
Russo, Lee & Cuddy: Influence of Hierarchical Structure in Serial Reconstruction and Perceived Cohesion of Tone Sequences  
Break: 10:10 - 10:30  
Koh, Cuddy & Gutoski: Learning Methods and Perceptual Cues in Pitch Recall of Folk Melodies  
Martínez: The Use of Prolongation in Music Attending  
Davis: Relieving Melodic Monotony: The Role of Implied Polyphony in Bach's Unaccompanied String Works  

Lunch: 12:00 - 1:30

1:30 - 3:50  
Harmony & Tonality  
Mencl, Pugh, Fulbright, Constable, Skudlarski, Lacadie & Gore: Explicit Versus Implicit Measures of Harmonic Sensitivity  
Parncutt: Key Profiles as Pitch Salience Profiles of Final Triads in Renaissance Music  
Lerdahl & Krumhansl: Modeling Tonal Tension and Attraction in Chromatic Contexts  
Break: 2:30 - 2:50  
Aoyagi: Perception of Non-Diatonic Intervallelic Structure: Effect of Cognitive Schemata  
Tillmann, Janata & Bharucha: The Costs and Benefits of Tonal Centers for Chord Processing  
Carter, Brown & Eaglestone: A Comparison of Folk Music Analysis using Lerdahl and Jackendoff’s GTTM and a Group of Human Listeners

**Room B**

9:10 - 11:10  
Rhythm & Time  
Dixon, Goeb & Cambouropoulos: Beat Extraction from Expressive Musical Performances  
Mountain: Superpulse: Clarifications, Refinements, and Implications  
Yoshida & Nakanishi: Musical Expression and Entrainment in Rhythm  
Break: 10:10 - 10:30  
Vazan & Schober: On-Beat or Off-Beat? Cues for Meter in Syncopated Passages  
Brodsky: The Effects of Music Tempo on Driving Performance

Lunch: 12:00 - 1:30

1:30 - 3:50  
Selected Issues in Performance  
Shifres: The Communication of the Voice Leading from an Interpretative Perspective  
Timmers: Stolen Times and Inflexible Duration in the Timing of Ornaments  
Clynes: Musical Microstructure: What does it Teach Us?  
Break: 2:30 - 2:50  
Clynes: Performance Demonstration (2:50 - 3:50)
Posters
Dalla Bella & Peretz: Discrimination and Ordering of Musical Styles: Effects of Training and Exposure
Flowers: Patterns of Attention in Music Listening
Hannon, Snyder, Eerola & Krumhansl: Fitting the Meter to the Melody: The Effects of Pitch Contour on the Perception of Meter
Ilari: On Music and Social Bonding: The Effects of Music on Interpersonal Attraction, Choice of Partners and Romantic Relationships
Jacobs: Incorporating Musical Considerations into an Ergonomic Model of Keyboard Fingering
Janata, Tillmann & Bharucha: Neural Circuits Underlying Attentive Listening to Music
Kim & Werner: Infants’ Perception of Transposed Melodies
Kim, Cuddy & Lantz: Tonal Hierarchies in Western and Korean Music
Lesiuk: The Effect of Music Listening on the Quality of Work of Computer Information Systems Developers
MacKenzie: Effects of Micro- and Macro-Level Time Structure on Perceived Pitch
Mauléon & Gurlekian: Analysis of Stop Consonants in Singing
Midorikawa: The Role of Short-Term Memory in Musical Writing
Nicholson, Baum, Cuddy & Munhall: Amusia Accompanied by Multimodal Aprosodia Following a Right Hemisphere Stroke
Safari: Music Pedagogy: The Tone Language Nexus
Samplaski: The Relative Perceptual Salience of Tn and Tni