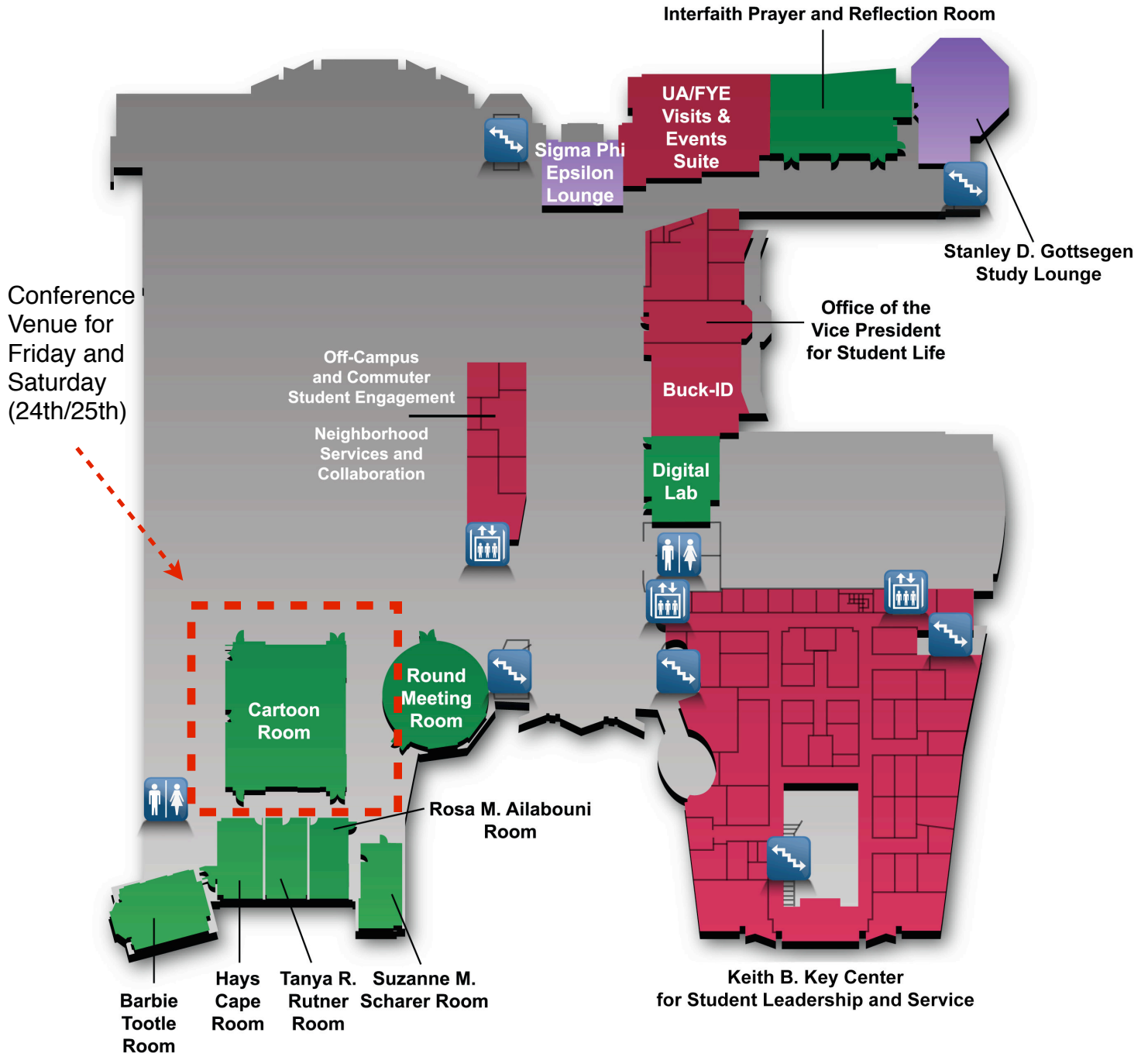




Midwest Music  
Cognition Symposium  
Ohio State University  
May 24–26, 2013

Third Floor of the Ohio State Student Union.

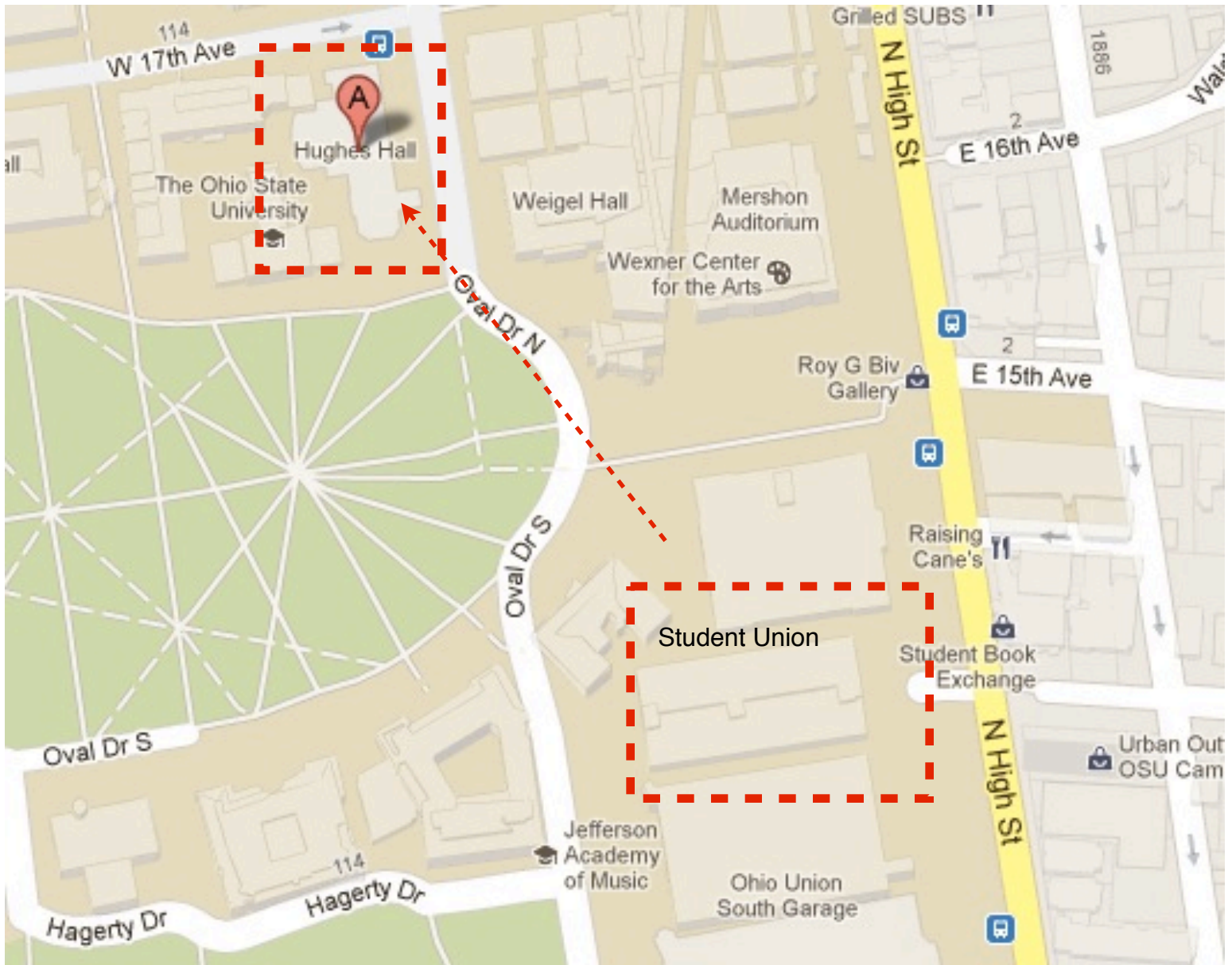
High Street



# Hughes Hall

Conference Venue for Sunday  
(May 26th)

Hughes Hall



## Symposium Schedule

	Friday	Saturday	Sunday
<b>8:45</b>	Welcome		
<b>9:00</b>	Pedagogy	Rhythm	Cues
<b>9:30</b>			
<b>10:00</b>			
<b>10:30</b>			
<b>11:00</b>	Poster Session I	Poster Session II	Break
<b>11:30</b>			Keynote
<b>12:00</b>	Lunch	Lunch	Lunch
<b>12:30</b>			
<b>13:00</b>	Listening	Musicology I	Lyrics
<b>13:30</b>			
<b>14:00</b>			
<b>14:30</b>	Break/Poster Session I	Break/Poster Session II	Break
<b>15:00</b>	Brain	Musicology II	Timing and Dynamics
<b>15:30</b>			
<b>16:00</b>			
<b>16:30</b>	Break/Poster Session I	Break/Poster Session II	Closing
<b>17:00</b>	Keynote	Keynote	
<b>17:30</b>			

**Friday, May 24<sup>th</sup>**

**8:45–9:00 – Welcome**

**9:00–11:00 – Pedagogy**

- Stephen C. Hedger, Serena Klos, Howard C. Nusbaum “Individual differences in the short and long-term training of absolute pitch” University of Chicago, USA
- Ivan Jimenez “Emphasizing Saliency: Promoting the Role of Secondary Musical Parameters in Undergraduate Music Theory” University of Pittsburgh, USA
- Catherine Massie-Laberge and Isabelle Cossette “Between traditional teaching strategies and modernity” McGill University, Canada
- Rita Di Ghent “Expert and Novice Learning Strategies in Music” York University, Canada

**11:00–12:00 – Poster Session I**

- Artur C. Jaschke and Erik J.A. Scherder “Music intervention as system: reversing Hyper Systemizing in Autism Spectrum Disorders” VU University Amsterdam, The Netherlands
- Ralph Lorenz “Aural Tracking of Modulations: Does It Matter? Is It Possible?” Kent State University, USA
- Steven Parker “The Effect of Timbre Differences on Musical Intonation Judgment: A Signal Detection Approach” University of Colorado, Boulder, USA
- Ana Luisa Santo “Singing in Tune: Insights from Music Educators and Psychological Researchers” York University, Canada
- Silvia Velardi “Music training and simultaneous interpreting”
- Yung-Ching Yu “The Effects of Melodic Intonation Therapy on Nonfluent Aphasia”

**12:00–1:00 – Lunch**

**1:00–14:30 – Listening**

- Thomas Schäfer<sup>1</sup>, Peter Sedlmeier<sup>1</sup>, Christine Städtler<sup>1</sup>, David Huron<sup>2</sup> “The psychological functions of music listening” <sup>1</sup>Chemnitz University of Technology, Germany<sup>2</sup>Ohio State University, USA
- Marina Korsakova-Kreyn “Emotion in music: affective response to reorientation in tonal space”
- Gary Yim, “Implicit measures for dynamic musical affect” Ohio State University, USA

**14:30–15:00 – Break/Poster Session I**

15:00–16:30 – Brain

- Amy M. Belfi, A.E. Rhone, B. McMurray, H. Oya, H. Kawasaki, and M.A. Howard “The effect of expectancy on musical chord perception: behavioral and intracranial responses” University of Iowa, USA
- Artur C. Jaschke and Erik J.A. Scherder “Thalamic multisensory integration: creating a neural network map of involved brain areas in music perception, processing and execution” VU University Amsterdam, The Netherlands
- Margaret Moore “The Neuroaesthetics of Musical Beauty: A Philosophical Evaluation” University of Tennessee, USA

**16:30–17:00 – Break/Poster Session I**

**17:00–18:00 – Keynote**

- Glenn Schellenberg “Music training and nonmusical abilities” University of Toronto at Mississauga

**Saturday, May 25<sup>th</sup>**

**9:00–10:30 – Rhythm**

Niall Klyn, Erin T. Allen, YongJeon Cheong, and Udo Will “Short term memorization of vocal and instrumental rhythms and effects of concurrent rhythm tasks” Ohio State University, USA

Colin Raffel “Quantifying Rhythmic Synchrony” Columbia University

Fiona Manning and Michael Schutz “Timing perception and production in expert musicians and nonmusicians” McMaster University, Canada

**10:30–11:30 – Poster Session II**

Joshua Albrecht “Empirical Approaches to Defining Affective Expression Terms for the Beethoven Piano Sonatas” University of Mary Hardin-Baylor, USA

Jenine Brown “Hearing Anton Webern’s Concerto for Nine Instruments, Op. 24/iii” Eastman School of Music, USA

Nathaniel Condit-Schultz “A Music Theory of Flow: The Musicality of Rap Delivery” Ohio State University, USA

Lincoln G. Craton, C.R. Poirier, D.S. Juergens, H.R. Michalak, K. Ackerman, E. Hackney, S. Hill, M. Tardiff, and S. Waller “Explicit Knowledge of Rock Harmony: The Effect of Musical Training” Stonehill College, USA

Larissa Padula Ribeiro da Fonseca “The child musical memory: an exploratory study about audiation of timbristic sequences by children between 4 and 12 years”

Olivier Gagnon “Investigation of the influence of harmony on the perception of emotion”

Lúcia de Fátima Ramos Vasconcelos and Adriana Giarola Kayama “Translating song: meter, rhythm and rhymes as structural and expressive factors” UNICAMP, Brazil

**11:30–12:30 – Lunch**

**12:30–14:30 – Musicology I**

Brian A. Miller “Coding Schenker: Case Studies in Automated Cadence Detection” University of Kansas, USA

Jenine Brown “The Psychological Representation of Trichords in a Twelve-Tone Context” Eastman School of Music, USA

Claire Arthur “Caution: Octave Ahead! A Perceptual Account of the Direct Octaves Rule” Ohio State University, USA

Joshua Albrecht “A New Key-Finding Algorithm Using Euclidean Distance: An Improved Treatment of the Minor Mode” University of Mary Hardin-Baylor, USA

**14:30–15:00 – Break/Poster Session II**

**15:00–16:30 – Musicology II**

Trevor de Clercq “How Melody Engenders Cadence in the Chorales of J. S. Bach: A Corpus Study” Ithaca College, USA

Kelly J. Maynard “‘The Auricular Sense of Space’: Medicine and Music in Fin-de-Siècle France” Grinnell College, USA

Mark Yeary “Stravinsky’s Passport: The Design and Use of Memorable Chords” Indiana University, USA

**16:30–17:00 – Break/Poster Session II**

**17:00–18:00 – Keynote**

Robert Gjerdingen “Counting on Corpora in Music: What Should We Count?” Northwestern University, USA

**Sunday, May 26<sup>th</sup>**

**9:00–10:30 – Cues**

Michael Schutz “Exploring the evolution of cues for emotion in 24 piece set piano preludes”  
McMaster University, Canada

Kirsten Nisula “Distinguishing Sad from Sleepy and Relaxed Musical Expressions: Speech  
Prosody vs Animal Signaling Interpretations” Ohio State University, USA

Laura K. Cirelli, Kathleen M. Einarson, and Laurel J. Trainor “When in infancy does  
interpersonal motor synchrony become a social cue: Do babies prefer others after  
bouncing to music with them?” McMaster University, Canada

**10:30–11:00 – Break**

**11:00–12:00 – Keynote**

Elizabeth West Marvin “Building Bridges: Music Cognition and Music Theory Instruction”  
Eastman School of Music, USA

**12:00–1:00 – Lunch**

**1:00–2:30 – Lyrics**

Janet Bourne “Listeners Reconcile Music and Lyrics Mismatch in Song Interpretation”  
Northwestern University, USA

Bethany Barker “Impact of Music on Processing Public Service Announcements” Ohio  
State University, USA

Nathaniel Condit-Schultz “Catching the Lyrics: The Intelligibility of Lyrics in Twelve  
Genres” Ohio State University, USA

**2:30–3:00 – Break**

**3:00–4:30 – Timing and Dynamics**

Jess Gillard and Michael Schutz “Advocating the specification of temporal structure”  
McMaster University, Canada

Pedro Paulo Bondesan dos Santos “Ambiguous beat: developing experiments on beat  
perception” Universidade de São Paulo, Brazil

Joseph Plazak “Lost in translation: realizing the dynamic “ramp” archetype in performances  
of notated music” Illinois Wesleyan University, USA

**4:30–5:00 – Closing**

## Keynote Address: “Music Training and nonmusical abilities”

Music *listening* can lead to improvements in nonmusical abilities because of improved moods and arousal levels. Music *training* is a more complicated story. In childhood, music lessons are associated with listening skills, visuospatial abilities, language skills, memory, general intelligence, and academic achievement. Because most research is correlational, however, the direction of causation is unclear. Moreover, associations with professional musicians are inconsistent. Music training does not appear to be linked to social or emotional abilities except when listening is involved. Musically trained individuals tend to have different personalities than untrained individuals, and personality may be a better predictor of music training than cognitive abilities. Because individuals who take music lessons differ from other individuals in terms of demographics, cognitive abilities, and personality, a simple explanation of the available data is that pre-existing differences influence who takes music lessons and for how long. The burden of proof lies with those who claim that music lessons improve nonmusical abilities in systematic ways.

**Glenn Schellenberg** is a Professor of Psychology at the University of Toronto at Mississauga, where he is cross-appointed in the Faculty of Music. He holds degrees in psychology and linguistics from the University of Toronto (BSc), and in psychology, cognitive studies, and statistics from Cornell University (PhD). His research focuses on reciprocal influences between music and cognition—how psychological predispositions influence musical structures and how exposure to music affects cognitive abilities. Two provocative findings from his laboratory indicate that: (1) the so-called “Mozart effect” is a consequence of the listener’s mood and arousal level, and (2) music lessons are associated with small but general enhancements in IQ. He is also interested in emotional responses to music, including the musical dimensions that influence such responses as well as listeners’ preferences for certain pieces and genres. Since obtaining his PhD in 1994, he has published more than 90 scholarly chapters and articles, including papers in *Psychological Science*, *JEP:General*, *JEP:LMC*, and *Cognition*. In 2002, he received the Premier’s Research Excellence Award from the Canadian province of Ontario. His teaching responsibilities include courses in developmental psychology and statistics. Throughout his childhood and adolescence, he trained as a pianist. He subsequently performed in many rock bands and composed music for film and television, including the theme song for a children’s television program.



## **Keynote Address: "Counting on Corpora in Music: What Should We Count?"**

Corpora of speech and written texts have, over recent decades, had a profound effect on studies of language. The promise of computational corpus studies in music is great, but realizing that promise may depend on improved ideas of what should get counted. The talk will focus on three areas where research in music cognition and music history can help: 1) the single-stream hypothesis, 2) adjacency vs non-adjacency, and 3) the scope of reference.

**Robert Gjerdingen** is the author of books, articles, and reviews in the fields of music theory, music perception, and 18th-century musical style. He has served on the editorial boards of Music Theory Spectrum, the Journal of Music Theory, the Journal of the American Musicological Society, and as editor of Music Perception. Gjerdingen was also Vice President for Music Taxonomy at MoodLogic, Inc., an on-line music company in Silicon Valley at the peak of the Internet revolution. His work on the teaching methods of the Neapolitan conservatories in the days of Bach and Mozart can be found through an internet search for the term "partimenti."

## Keynote Address: “Building Bridges: Music Cognition and Music Theory Instruction”

Twenty years have now passed since Butler and Lockstampfor (1993) issued a call for a closer alliance between music-cognitive research and music-theory pedagogy, characterizing the relationship between the two with the metaphor “Bridges Unbuilt.” Since that time, numerous studies with implications for music teaching and learning have been published by cognitive scientists, music theorists, and collaborating teams, yet ties to those teaching in the field remain fuzzy. This presentation updates two previous essays (Marvin 1995, 2007) in which I surveyed recent empirical research—my own research and that of others—to suggest teaching approaches based on sound cognitive principles. Among the areas to be explored are: implicit learning and its effect on scale-degree identification, meter induction, key finding, and formation of musical schemas; contextual pitch memory and the phenomenon of incipient absolute pitch; theories of dynamic attending and expectation and their impact on musical recognition and prediction; the challenge of students with apparent tone deafness; and, finally, emotion in music as intrinsic motivation for study.

**Elizabeth West Marvin** is Professor of Music Theory at the Eastman School of Music; she holds a secondary appointment at the University of Rochester's Department of Brain and Cognitive Sciences, where she teaches a large-enrollment course on “Music and the Mind.” In 2013, Dr. Marvin was awarded the Gail Boyd de Stwolinski Prize for Lifetime Achievement in Music Theory Teaching and Scholarship. Dr. Marvin is a past president of the Society for Music Theory and the Music Theory Society of New York State, and former Academic Dean of the Eastman School of Music. She currently serves as Chair of the Test Development Committee for AP Music Theory. Marvin is co-author of *The Musician's Guide to Theory and Analysis* and *The Musician's Guide to Aural Skills*, now in their 2nd edition from W.W. Norton, and *The Musician's Guide to Fundamentals* (Norton, 2012). Her articles on music analysis, pedagogy, and cognition appear in *Music Theory Spectrum*, *Journal of Music Theory*, *Music Perception*, and *Journal of Music Theory Pedagogy*, among others.

# Places to Eat

## **Heirloom**

The in-house cafe for the Wexner Center. Offers sandwiches, wraps, salads, and a wide assortment of teas and coffee. When exiting the Union on High St., turn left, and then another left on the sidewalk opposite 15th. Upon entrance into the Wexner Center, it will be down the stairs and to the left.

## **Eddie George's Grille 27**

The local sports bar. At Chittenden and High, just south of the Union. Turn right when exiting the main entrance of the Union, and head down about two blocks (1636 N High)

## **Pera Fresh Istanbul Food**

Burrito bar setting with a Turkish-style menu. Affordable wraps and salads. North of the Student Union (right when exiting) and on the East (opposite) side of high street (1980 N. High)

## **Apollo's Restaurant and Spirits**

Affordable Greek restaurant and popular student dining (1758 N. High)

## **Q'Doba**

Burrito bar setting, Mexican menu (1956 N. High) Exiting from the Union, head left (North) up High St.

## **Diaspora**

Korean food, also with Thai on the menu and a Sushi bar (2118 N. High St) Exiting from the Union, head left (North) up High St.

## **Noodles and Company**

2124 N High St. (Exiting from the Union, head left (North) up High St.).

## **Panera**

1619 N. High St. (Exiting from the Union, head right (South) on High St.).

# SCHOOL OF MUSIC



## CENTER FOR **COGNITIVE AND BRAIN SCIENCES**

This conference was made possible through funding provided by the Center for Cognitive and Brain Sciences, The School of Music, and a Research Enhancement Grant from the College of Arts and Sciences at Ohio State University.

Daniel Shanahan, **Symposium Chair**

**Program Committee:**

Johanna Devaney, **Chair**  
Leigh van Handel  
Elizabeth Hellmuth Margulis  
Steven McAdams  
Richard Randall  
Frank Russo  
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