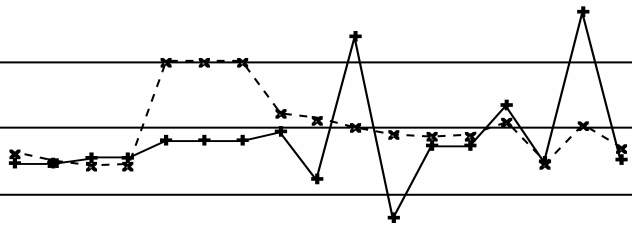


Music Mind Machine



The
University
Of
Sheffield.

Music Mind Machine in Sheffield Research Centre

Department of Music, The University of Sheffield



The International Conference on the Multimodal Experience of Music

PROGRAM

Welcome

On behalf of the entire Organising Committee, we are truly delighted to welcome you to Sheffield for the first International Conference on the Multimodal Experience of Music (ICMEM). After having hosted a broad range of events, activities, summer schools and conferences in the last few years, we are once again excited by the possibility to provide the growing community of scholars and researchers in music psychology and cognition with a unique occasion to share knowledge and disseminate their own research findings.

The ICMEM 2015 program features keynotes, symposia, papers, posters, concerts and demonstrations, which will engender an exploration of different aspects of human musical experience, examined through the lenses of multimodality and interactivity. In addition to the plenary sessions by key figures in the field - Prof Amir Amedi and Prof Nicolas Cook - the schedule contains 13 paper sessions, 2 poster sessions, a symposium on music and language and a symposium on cross-modality and emotion, a concert with talks, and a final roundtable chaired by two eminent scholars in the field: Prof Eric Clarke and Prof Peter Walker.

We would like to thank our speakers, and also you for coming to Sheffield and contributing to what we hope will be a very successful event that will provide great scientific impact. Thanks for bringing your expertise into this gathering and welcome to ICMEM 2015!

ICMEM Committee:

Renee Timmers, Nicola Dibben, Zohar Eitan, Roni Granot, Victoria Williamson &
Andrea Schiavio

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- Monday 23 March 2015

- 10.00 Welcome & Plenary 1
- 11.00 Break
- 11.30 Paper session 1 & 2
- 13.00 Lunch
- 14.00 Poster session 1 & performance
- 15.00 Break
- 15.30 Paper session 3 & 4

- Tuesday 24 March 2015

- 9.00 Paper sessions 5 & 6
- 10.30 Break
- 11.00 Symposium, Paper session 7
- 13.00 Lunch
- 14.00 Poster session 2 & demonstrations
- 15.00 Break
- 15.30 Paper sessions 8 & 9
- 19.30 Concert with 2 talks

- Wednesday 25 March 2015

- 9.00 Symposium, Paper session 10
- 11.00 Break
- 11.30 Paper sessions 11 & 12
- 13.00 Lunch
- 14.00 Plenary 2
- 14.50 Break
- 15.20 Round Table & Closure

Day 1: Monday 23 March 2015

10.00 Welcome & Plenary 1
 11.00 Break
 11.30 Paper session 1 & 2
 13.00 Lunch
 14.00 Poster session 1 & performance
 15.00 Break
 15.30 Paper session 3 & 4
 17.30

10.00

Location: The Edge, High Tor 1

- Welcome: **Renee Timmers**
- Plenary 1: **Amir Amedi**

Musical representation of depth, 2D visual images and full 3D: technologies, psychophysics and neuronal correlates [1]

11.00 Break

11.30

Location: The Edge, High Tor 2

- Paper session 1: *Music & Motor Responses*

Eaves, Burridge, Griffiths, McBain, & Butcher	Action observation modulates both the desire to move and the perception of ‘groove’ while listening to percussive music [2]
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Küssner & Caramiaux	Motor invariants in gestural responses to music [3]
Su	How an observed human movement shapes auditory rhythm perception [4]

11.30

Location: The Edge, High Tor 5

- Paper session 2: *Acousmatic music and new technology*

Moore	Cross-modality in acousmatic music: the physical and virtual in music where there's 'nothing to see' [5]
Dack	Multimodal references in translating Schaeffer's 'Traité' [6]
Penalba, Valles , Partesotti, Costañón & Angeles Sevillano	Types of interaction in the use of MotionComposer, a device that turns movement into sound [7]

13.00 Lunch (The Edge, Meeting Room)

14.00

Location: The Edge, High Tor 2 and Meeting Room

- Poster session 1 [8-24]

15.00 Break

15.30

Location: The Edge, High Tor 2

- Paper session 3: *Melody and Pitch Perception*

Black , Margulis, Eitan & Cohen- Shani	Some Crossmodal Associations with Probe Tones [25]
Costa-Giomi	The effects of mode of presentation on infants' recognition of melodies and voices [26]
Granot	Musical improvisations on cross-modal prompts [27]

15.30

Location: The Edge, High Tor 5

- Paper session 4: *Performance I*

Moelants , Van Dyck, VanSteenkiste & Leman	Visual and Auditory Cues in Music Performance [28]
Rozé , Aramaki, Bourdin, Chadefaux, Dufrenne, Kronland-Martinet, Voinier & Ystad	Exploring the influence of cellists' postural movements on musical expressivity [29]
Bamford & Davidson	Moving in Character: a Pilot Study into Music, Movement, and Empathy [30]
Fulford , Ginsborg, Hopkins, Seiffert & Mate-Cid	Multimodal sensory interaction effects resulting from D/deafness and artificial attenuation of auditory stimuli in music performance [31]

Day 2: Tuesday 24 March 2015

9.00 Paper sessions 5 & 6
 10.30 Break
 11.00 Symposium, Paper session 7
 13.00 Lunch
 14.00 Poster session 2 & demonstrations
 15.00 Break
 15.30 Paper sessions 8 & 9
 17.00

19.30 Concert with 2 talks

09.00

Location: The Edge, High Tor 2

- Paper session 5: *Creativity; Tactile experience of music*

Nagy	The Multimodality of Creative Experience: Towards the Embodiment of Musical Creativity [32]
Merchel & Altinsoy	Designing Auditory-Tactile Perception of Music [33]
McKenzie, Lennox & Wiggins	Inside-Outside: 3-D music through Tissue conduction [34]

09.00

Location: The Edge, High Tor 5

- Paper session 6: *Music Analysis*

Atkinson	Without Narrative: Meaning in <i>Einstein on the Beach</i> from Sonic and Visual Domains [35]
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Piilonen	Messiaen, Composer of 'Awe': The Cross-Modal Pursuit of Divine Fear in Apparition de l'Église éternelle [36]
Kozak	Listeners' Bodies in Music Analysis [37]

10.30 Break

11.00

Location: The Edge, High Tor 2

- Symposium on Music & Language: *Multimodal roots of communication in infancy*

François , Teixido, Agut, Bosch & Rodriguez-Fornells	Songs facilitate speech segmentation in 2 days-old neonates [38]
Van Puyvelde & Franco	The interaction of music and language in the ontogenesis of human communication: A multimodal parent-infant co-regulation system [39]
Costa-Giomi	The role of words and the human voice in infants' attraction to song [40]
Franco , Sobolewska, Stewart & Waller	Infant-directed song and speech: Attention deployment to sound and articulatory gesture in infancy [41]

11.00

Location: The Edge, High Tor 5

- Paper session 7: *Performance 2*

Meals , Morrison &	Effects of Temporal Congruence on Evaluations of Conductor
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Confredo	Efficacy [42]
Fabian	Analysing classical music performance: how limiting are audio-only approaches? [43]
Vuoskoski, Thompson, Spence & Clarke	A novel method to investigate the interaction of sight and sound in the perception of musical performance [44]
McKeigue	A Compositional Perspective on the Exploitation of the Visual in Performance in "Letting the Tail Wag the Dog" for string octet and "When I am at my best" for solo Bb clarinet [45]

13.00 Lunch (The Edge, Meeting Room)

14.00

Location: The Edge, High Tor 2 and Meeting Room

- Poster session 2 and demonstration [46-61]
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15.00 Break

15.30

Location: The Edge, High Tor 2

- Paper session 8: *Multimedia*

Herbert	Designing Experience: Everyday Multimodal Listening, Sound Art and Multisensory Experiential Marketing [62]
Hammerschmidt & Wöllner	The influence of image compression rate on perceived audio quality in music video-clips [63]

Ireland & Windsor	Measuring and modeling perceived emotion and audiovisual incongruence between film and music [64]
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15.30

Location: The Edge, High Tor 5

- Paper session 9: *Imagery and shape*

Bretherton, Ng, Wilson & Watt	Music, Doodles and the Autonomic Nervous System [65]
Prior	Multi-modal understandings of musical shape [66]
Filippidi	Musical Imagery as the Unconditioned Response of Music in Everyday Life [67]

19.30

Location: FIRTH HALL

- Concert with talks: *Tactile experience in performance*

Davidovic	Reading the Style: the use of auditory and visual texts in historically-informed performance practice [68]
Doğantan-Dack	Hearing through touch: correspondences between tactile and aural sensations in artistic pianism [69]

Day 3: Wednesday 25 March 2015

9.00 Symposium, Paper session 10

11.00 Break

11.30 Paper sessions 11 & 12

13.00 Lunch

14.00 Plenary 2

14.50 Break

15.20 Round Table & Closure

17.00

09.00

Location: The Edge, High Tor 2

- Symposium on *Cross-modality and Musical Emotions*

Isbilen & Krumhansl	The Color of Music: Synesthesia or emotion-mediated cross-modal associations? [70]
Eitan & Timmers	Cross-modality and Emotion in Schubert's Die Stadt [71]
Bravo	Human emotion processing investigated through musical information within controlled audiovisual paradigms [72]
Bhattacharya	Crossmodal transfer of musical emotion: An implicit process? [73]

09.00

Location: The Edge, High Tor 5

- Paper session 10: *Musical learning*

Hawes & Gee	Silent score reading with and without audio: an eye-tracking
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	and self-report study [74]
Glasser	The impact of idiopathic synaesthesia on musical abilities [75]
Schiavio & Cummins	An inter(en)active approach to musical agency and learning [76]
Wöllner & Halpern	Auditory, visual, and verbal working memory in different musical professions [77]

11.00 Break

11.30

Location: The Edge, High Tor 2

- Paper session 11: *Body knowledge and Indian music*

Pearson	Hand gestures in South Indian vocal lessons: The exploitation of cross-modality as a pedagogic tool [78]
Paschalidou & Clayton	Towards a sound-gesture analysis in Hindustani dhrupad vocal music: effort and rag space [79]
Bremmer	What the body knows about teaching music. Pedagogical content knowledge viewed from an embodied cognition perspective [80]

11.30

Location: The Edge, High Tor 5

- Paper session 12: *Tempo and movement*

Jakubowski, Farrugia & Stewart	Probing imagined tempo for music: Effects of motor engagement and musical background [81]
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London , Burger, Thompson & Toiviainen	Speed on the Dance Floor: Interactions Between Visual and Auditory Cues for Tempo [82]
Metcalf	Assessing the contribution of different musical variables to the effect of background music on motor behaviour [83]

13.00 Lunch (The Edge, Meeting Room)

14.00

Location: The Edge, High Tor 2

- Plenary 2: **Nicolas Cook**

Seeing sound [84]

14.50 Break

15.20

Location: The Edge, High Tor 2

- Round Table: Perspectives on cross-modality

Eric Clarke

Cross-modality or plenisentience? Ecological encounters of a realist kind [85]

Peter Walker

Cross-sensory correspondences and simple sounds [86]

Renee Timmers

Perspectives from the conference contributions [87]

- Closure: **Renee Timmers**

Poster session 1 and performance: Emotion, Neuroscience, Performance, New Technology, Personality

- Performance with discussion

Eyes	‘Song for Aberfan’ – Investigating the interplay of musical performance, film and narrative [8]
Rudenko	Imagery in Piano Pedagogy: Visualisation of musical language in children’s cycle. Musical Toys, Sofia Gubaidulina [9]

- Poster session 1: *Emotion*

Christensen	Comparing the emotional responses of multimodal haptic audio sources with similar unimodal audio sources. [10]
Ancelle, Tietze & Hunter	Differences in psychophysiological responses to self-selected music [11]
Kwok	Emotion perception of multi-modal interaction between music and image [12]
Weisgerber, Gilson & Vermeulen	The influence of music on the processing of emotional faces [13]

- Poster session 1: *Neuroscience*

Ata, Kutluk, Calli, Gonul, Oguz & Aksoy	The Musician's Brain: Increased Grey Matter Volume and White Matter Integrity. A Voxel Based Morphometry and Diffusion Tensor Imaging Study [14]
Pérez-Acosta & Ramos-Amézquita	A study on the effect of musical imagery on spontaneous otoacoustic emissions in musicians and non-musicians [15]

- Poster session 1: *New Technology*

Mycroft, Reiss & Stockman	The effect of differing user interface presentation styles on audio mixing [16]
Brophy, Neff,	Evaluating the cueing efficiency of sound icon designs in a

Fitzpatrick, Pitt & Noonan	multimodal system during acoustically chaotic events [17]
Stirnat	Perceived Spaciousness in Music Presented through Headphones, Loudspeakers and Wave Field Synthesis [18]

- Poster session 1: *Performance*

Ricketson	Listen with your eyes [19]
Waddell & Williamon	The effects of visual performance cues on continuous ratings of musical performance quality [20]
Wilson, Bertolin & Stafford	Musicians make more music mistakes, non-musicians make more motor mistakes [21]
Zhou	Hearing and Visual Complementation: Discussion on Three Findings of Accent [22]

- Poster session 1: *Personality*

Gasselseder	A ludosonic personality [23]
Loaiza	Music as a social other? The experience of music via an Enactive theory of social cognition [24]

Poster session 2 and demonstrations: Analysis and composition, Creativity, Education, Evolution, Movement, Perception and Cognition, Special Population

- Demonstrations

Brereton & Kearney	Multi-modal experience of a virtual concert hall: A tool for exploring the influence of the visual modality in interactive real-time room acoustic simulations [46]
McKenzie, Lennox & Wiggins	Inside-Outside: 3-D music through Tissue conduction [47]

- Poster session 2: *Analysis and Composition*

Deng, Wang & Kang	Soundscape Composition as a New Music Genre [48]
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- Poster session 2: *Education*

Godinho	Miming to recorded music: multimodality and education [49]
Larrouy-Maestri	Evaluation of pitch accuracy in ecological contexts: What about non-musical variables? [50]
Nijs, & Leman	The Music Paint Machine: A multimodal approach to instrumental music learning and teaching [51]
Olivera	Testing the multitasking ability of musicians and conference interpreters [52]

- Poster session 2: *Evolution*

Miani	Where are the icons, indexes, and symbols in musical meaning? An evolutionary account [53]
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- Poster session 2: *Movement*

London, Burger, Thompson & Toiviainen	Changing speeds: Dancing faster changes the character of one's movement [54]
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- Poster session 2: *Perception and Cognition*

Antović, Stamenković, & Figar	Is distinction between “inherent” and “ad-hoc” musical meanings psychologically real? An experimental study [55]
Gomez, Rodriguez-Cuadrado, Puigcerver, & Navarra	Spatial recording of acoustic loudness [56]
Menouti, Akiva-Kabiri, Banissy, & Stewart	Characterizing timbre-colour synaesthesia [57]
Li, & Timmers	Spatial representations of pitch: a comparison between pianists and flautists [58]
Schiavio & Timmers	Cross-modal facilitation in learning atonal melodies [59]

- Poster session 2: *Special Population*

Fernandez, Caprile, Gómez-Berrocal, López-Sala, Póo-Argüelles, Pons, & Navarra	Visuospatial and auditory deficits in preadolescents and adolescents with nonverbal learning disorder [60]
Jack, McPherson & Stockman	Hearing Impairment and the Vibrotactile Experience of music [61]