

Schedule Overview

Tentative Subject to Change

* **Presenting Speaker**

Thursday, August 4, 2022

1:00 – 1:30 PM	Poster Session A Set-Up, <i>Colonel Lindbergh Ballroom</i>
1:00 – 5:30 PM	On-site Registration & Pre-Registration Check In, <i>Mezzanine</i>
2:00 – 3:30 PM	Opening Welcome, <i>Queen Marie Ballroom</i> President Lecture, <i>Queen Marie Ballroom</i> Awards Ceremony, <i>Queen Marie Ballroom</i>
3:30 - 4:00 PM	Coffee Break, <i>Queen Marie Pre-Function Room</i>
4:00 – 5:00 PM	Session 1: Emotion , Psyche Loui, Chair, <i>Queen Marie Ballroom</i>
▶ 4:00 – 4:15 PM	S1.1 - An Experimental Study on the Effect of Music and Lyrics on Induced Emotions, <i>Julian Cespedes-Guevara (Universidad Icesi)*</i>
▶ 4:15 – 4:30 PM	S1.2 - Effects of Stimuli, Personality, and Rating Scale on Perceived and Induced Affect of Timbre, <i>Iza R Korsmit (McGill University)*; Marcel Montrey (McGill University); Alix Yok Tin Wong-Min (McGill University), Stephen McAdams (McGill University)</i>
▶ 4:30 - 4:45 PM	S1.3 - The Role of Style in Harmonic Expression of Emotion: A Constructionist Approach, <i>Mauro Orsini Windholz (Princeton University)*</i>
▶ 4:45 - 5:00 PM	S1.4 - Interbrain synchrony is higher when people share an emotional experience during a live concert, <i>Thibault Chabin (Western University)*, Damien Gabriel, Alexandre Comte, Thierry Moulin, Lionel Pazart, Emmanuel Haffen (eUniversité Bourgogne Franche-Comté, Besançon)</i>
5:00 - 6:00 PM	Poster Session A , <i>Colonel Lindbergh Ballroom</i>
6:00 - 6:15 PM	Poster Session A Take-Down, <i>Colonel Lindbergh Ballroom</i>

Friday, August 5, 2022

8:30 AM – 6:00 PM	On-site Registration & Pre-Registration Check In, <i>Mezzanine</i>
9:00 - 10:30 AM	Session 2: Aesthetics and Expectation , Dominique Vuvan, Chair, <i>Queen Marie Ballroom</i>
▶ 9:00 - 9:15 AM	S2.1 - Individual Perceptual Mediation of the Influence of Stimulus Properties on liking for Music, <i>Ana Clemente (University of Barcelona)*; Marcus Pearce (Queen Mary University of London)</i>

- ▶ 2:45 - 3:00 PM S19.4 - Absolute Pitch in Involuntary Musical Imagery, *Matthew G Evans (University of California, Santa Cruz)*; Pablo Gaeta (University of California, Santa Cruz); Claire Yballa (University of California, Santa Cruz); Emma Carpenter (University of California, Santa Cruz); Andrea Estrada (University of California, Santa Cruz); Veda Reddy (University of California, Santa Cruz); Joy Churchill (University of California, Santa Cruz); Moorea Welch (University of California, Santa Cruz); Nicolas Davidenko (University of California, Santa Cruz)*
- ▶ 3:00 - 3:15 PM S19.5 - Musical Scales induce False Memories for Individual Notes in Melodies, *Omri Raccach (New York University)*; Michael Seltenreich (New York University); Fred Lerdahl (Columbia University); David Poeppel (NYU and Max Planck Institute for Empirical Aesthetics)*
- ▶ 3:15 - 3:30 PM S19.6 - Earworms and Neural Replay of Mental Representations for Recently Heard Music, *Benjamin M Kubit (Princeton University)*; Elizabeth H. Margulis (Princeton University); Ken Norman (Princeton University); Petr Janata (UC Davis)*
- 3:30 - 4:00 PM Coffee Break, *Queen Marie Pre-Function Room*
- 4:30 - 5:45 PM** **Session 20: Development and Rhythm**, *Haley Kragness, Chair, Fireside Room*
- ▶ 4:30 - 4:45 PM S20.1 - Simple and Complex Auditory-Motor Synchronization in Children with Developmental Coordination Disorder, *Chantal Carrillo (McMaster University)*; Andrew Chang (New York University); Hannah Armstrong (McMaster University); John Cairney (University of Queensland); Devin McAuley (Michigan State University); Laurel Trainor (McMaster University)*
- ▶ 4:45 - 5:00 PM S20.2 - Sensorimotor Synchronization and Auditory Working Memory Jointly Predict Rhythm Discrimination in Children, *Hyun-Woong Kim (The University of Texas at Dallas)*; Kyung Myun Lee (KAIST); Yune S Lee (The University of Texas at Dallas)*
- ▶ 5:00 - 5:15 PM S20.3 - From Music to Animacy: The Development of Causal Reasoning about Musical Sounds, *Minju Kim (University of California at San Diego)*; Adena Schachner (UCSD)*
- ▶ 5:15 - 5:30 PM S20.4 - Validation of a Rhythm-Based Serious Game on a Tablet for Telerehabilitation in Children with ADHD, *Kevin Jamey (International Laboratory of Brain, Music and Sound Research, University of Montreal)*; Hugo Laflamme (International Laboratory of Brain, Music and Sound Research, University of Montreal); Nicholas E. V. Foster (International Laboratory of Brain, Music and Sound Research, University of Montreal); Simon Rigoulot (International Laboratory of Brain, Music and Sound Research, University of Quebec at Trois-Rivières); Sonja Kotz (Maastricht University); Simone Dalla Bella (University of Montreal)*
- ▶ 5:30 - 5:45 PM S20.5 - Children with and without Autism use Different Predictive Strategies when Engaging with Temporally Unpredictable Child-Directed Singing, *Noah R Fram (Vanderbilt University Medical Center; Department of Music, Center for Computer Research in Music and Acoustics, Stanford University)*; Camila Alviar (Vanderbilt University Medical Center); Youjia Wang (Vanderbilt University); Shivaang Chawla (Emory University); Laura Edwards (Emory University); Warren Jones (Emory University); Miriam Lense (Vanderbilt University Medical Center)*
- 4:30 - 5:45 PM** **Session 21: Social Music**, *Edward Large, Chair, Gevurtz Room*
- ▶ 4:30 - 4:45 PM S21.1 - Proposing a Tight-Loose Paradigm for Understanding the Social Affordances of Musical Performance, *Tal Chen Rabinowitch (Haifa University)*; Tamar Hadar (Haifa University)*
- ▶ 4:45 - 5:00 PM S21.2 - Audience Reconstructed: Fan Interactions on Twitter during Livestreamed BTS Concerts, *Finn Upham (University of Oslo)**
- ▶ 5:00 - 5:15 PM S21.3 - People think of Others as more Prosocial when their Musical Behavior is Motivated by Aesthetics vs. Functional Goals, *Tanushree Agrawal (UCSD)*; Adena Schachner (UCSD)*
- ▶ 5:15 - 5:30 PM **S21.4 - Examining a Crowd-Sourced COVID-19 Pandemic Playlist**, *Amanda E Krause (James Cook University)*; Kaila Putter (JCU); Dianna Vidas (The University of Queensland)*
- ▶ 5:30 - 5:45 PM S21.5 - Would you like to Participate? Prospects and Pitfalls of Designing Engaging and Intrinsically Motivating Music Cognition Experiments, *David J Baker (University of Amsterdam)*; Jiaxin Li (University of Amsterdam); John Ashley Burgoyne (University of Amsterdam); Henkjan Honing (University of Amsterdam)*
- 4:30 - 5:45 PM** **Session 22: Meet the Editors**, *Queen Marie Ballroom*
Kate Stevens, Chair. Panelists: Erin Hannon, Psyche Loui, Elizabeth Margulis, Richard Ashley and Frank Russo
- ▶ 4:30 - 5:45 PM S22.1 - Meet the editors with Kate Stevens
- 5:45 - 6:00 PM Poster Session B Take-Down, *Colonel Lindbergh Ballroom*
- 8:00 – 11:00 PM** **SMPC Party** feat. DJs Crystal Feathers, TJO, and Marcelo Caetano (All attendees are welcome and will receive 1 free drink ticket with their registration)

Examining a Crowd-Sourced COVID-19 Pandemic Playlist

Amanda E Krause (James Cook University)*; Kaila Putter (JCU); Dianna Vidas (The University of Queensland)

An examination of charting popular music before and during the first six months of the COVID-19 pandemic indicated that popular music lyrics during turbulent socioeconomic conditions had more negatively valenced words. However, the use of chart data cannot speak to what individuals are listening to against the backdrop of COVID-19. The present mixed-methods study examined a crowd-sourced, collaborative, publicly available playlist (n = 55 songs) created by Australian residents who were currently experiencing extended lockdown in September-October 2021 in order to continue to develop our understanding of how music can influence our well-being. Qualitative analysis of the song lyrics of the chosen music expresses a sense of uncertainty, loneliness, and resilience, as well as references to hygiene and illness, community, perseverance and a will to survive. Quantitative analyses were performed to compare the chosen 'pandemic playlist' songs to charting songs during the first six months of the pandemic in 2020 and the same period in 2021 (n = 28 and 26 songs respectively). Analyses considered the musical features (using data scraped using the Spotify API) and the lyrical content (using Diction). Findings indicated that the songs included in the 'pandemic playlist' differed significantly from the charting songs in 2020 and 2021 by being higher in energy and less acoustic. Additionally, the lyrics of the songs in the 'pandemic playlist' had significantly more positively valenced words. These findings broaden our understanding of music listening behaviours and well-being in the context of significant global events, such as extended lockdowns to combat COVID-19.