

# ***APCAM 2004***

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**3<sup>rd</sup> Annual Auditory, Perception, Cognition  
and Action Meeting**

**Thursday, November 18<sup>th</sup>**

**The Hyatt Regency Hotel**

**Minneapolis, MN**

<b>APCAM 2004 Program</b>	
<b>8:00</b>	<b>Registration</b>
<b>8:25</b>	<b>Opening remarks</b>
<i>Perception of Auditory Sources and Events</i>	
<b>8:30</b>	Organization of sounds based on event properties <b>Carmody &amp; Heller</b>
<b>8:50</b>	Source, sound, perception, ideal observer modeling of posture contrasts in human gait <b>Pastore, Flint, Solomon, &amp; Gaston</b>
<b>9:10</b>	Gibson versus Euclid: Perceptual judgments of nearby sounds varying in 2-dimensions <b>Russell</b>
<b>9:30</b>	Spectral information for detection of acoustic time-to-arrival <b>Gordon, Russo, MacDonald, &amp; Schneider</b>
<b>9:50</b>	Multisensory integration of looming signals in Monkeys <b>Neuhoff, Maier, Logothetis, &amp; Ghazanfar</b>
<b>10:10</b>	<b>Break</b>
<i>Auditory Perception, Attention, and Cognition</i>	
<b>10:20</b>	Harmony perception: Behavioral data, psychophysical model, and fMRI findings <b>Cook &amp; Fujisawa</b>
<b>10:40</b>	Nonlinear time-frequency analysis and auditory perception <b>Large</b>
<b>11:00</b>	Human steady-state cortical activity reflects auditory stream segregation <b>Snyder, Alain, &amp; Picton</b>
<b>11:20</b>	The auditory kappa effect revisited <b>MacKenzie &amp; Jones</b>
<b>11:40</b>	Rhythmic oscillation in auditory attention <b>Dowling &amp; Tillman</b>
<b>12:00</b>	<b>Lunch</b>
<i>Poster Session (1:00 – 2:00)</i>	
<b>2:00</b>	<b>Keynote Address: In the beginning there was music</b> <b>Professor Sandra Trehub</b> <b>University of Toronto at Mississauga</b>
<b>3:00</b>	<b>Break</b>
<i>Music Perception and Performance</i>	
<b>3:10</b>	The acquisition of culture-specific rhythmic biases through passive exposure to music <b>Hannon &amp; Trehub</b>
<b>3:30</b>	Segmenting musical phrases: A comparison of approaches <b>Hutchison &amp; Hubbard</b>
<b>3:50</b>	Matching movement trajectories to melodic trajectories in music <b>Pfordresher</b>
<b>4:10</b>	The effect of tempo on dynamics in piano performance: A motion capture study <b>Dalla Bella &amp; Palmer</b>
<b>4:30</b>	Music evokes mixed emotions <b>Hunter, Schellenberg, &amp; Schimmack</b>
<b>4:50</b>	<b>Closing remarks</b>

## POSTERS

1. Absolute and relatives in Jazz microtiming  
**Benadon**
2. Controlling the clock during auditory event timing  
**Curtin, Kosakowski, Miller, & McAuley**
3. Tonal patterns in language and music: a critical look at some assumptions of linguistic theories  
**Dilley**
4. Global and local context mediate the perception of concurrent auditory objects  
**Dyson & Alain**
5. Evaluating sound synthesis models using a metric for auditory realism  
**Harbke, Lakatos, & Cook**
6. Repetition priming in a music production task  
**Hutchins & Palmer**
7. The influence of presentation method on auditory perception of dropped-rod length  
**Kirkwood**
8. Investigations into the effectiveness of frequency and location as retrieval cues  
**Leboe**
9. Auditory distraction and cognitive performance: Influence of random vocal utterances  
**Liska**
10. Dimensions of sound in auditory displays: The effects of redundant dimensions  
**Peres & Lane**
11. Duration judgment of auditory and visual stimuli: Is more change perceived as longer?  
**Sandor**
12. The effect of hearing protection type on localization ability  
**Scharine**
13. The systematic relationship between intensity and spectrum in natural speech predicts loudness  
**Schwartz**