

# CURRICULUM VITAE

## PETER Q. PFORDRESHER

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166 Huxley Drive  
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## EDUCATION

December, 2001	Ph.D., Cognitive/Experimental Psychology The Ohio State University, Columbus, Ohio
November, 1994	M.Sc., Experimental Methods in Psychology University College London, London, UK
May, 1993	B.A., Psychology Georgetown University, District of Columbia

## PROFESSIONAL APPOINTMENTS

*University at Buffalo, State University of New York, College of Arts & Sciences*  
June 2021 – Associate Dean for Academic Affairs

*University at Buffalo, State University of New York, Department of Psychology*  
August, 2018 – June 2021 Department Chair  
January 2015 – January 2018 Director of Undergraduate Studies  
August, 2014 – Present Professor  
August, 2007 – August, 2014 Associate Professor (with tenure)  
August, 2006 – August, 2007 Assistant Professor

*University of Texas at San Antonio, Department of Psychology & Institute for Music Research*  
August, 2001 – May, 2006 Assistant Professor  
(Awarded tenure and promotion in 2006)

## RESEARCH INTERESTS

Auditory-motor interactions during sequence production; the relationship between music and language; the role of auditory feedback in sequence production; vocal imitation of pitch.

## EXTRAMURAL FUNDING

Royal Society Te Apārangi, Rutherford Discovery Fellowship 22-UOA-040

The music-language continuum: A global analysis

Role on project: Collaborator (.03 FTE, not funded, PI Patrick Savage)

Dates: October 2023 – September 2027

Grammy Museum Foundation Grant

*Basic cognitive functions underlying singing accuracy: Causal flow or reciprocal interactions?* (\$20,000 total costs)

Role on project: Principal Investigator

Dates: July 2019 – June 2021(extended to February 2023)

National Science Foundation Grant BCS-1848930

*Cognitive and motor factors in vocal imitation* (\$250,00 total costs)

Role on project: Principal Investigator

Dates: July 2019 – June 2021(extended to June 2022)

Fulbright Canada Research Chair in Brain, Language and Music

*Temporal bases of planning in music and language* (\$25,000 travel and research)

Host institution: McGill University

Dates: April 2018 – July 2018

ERC Starting Grant ERC-2015-StG

*Cracking the pitch code in music and language: Insights from congenital amusia and autism spectrum disorders* (£ 1,488,814)

Role on project: Consultant (not funded, PI Fang Liu)

Dates: 2016 – 2022

National Science Foundation Grant BCS-1256964

*Internal models and vocal imitation* (\$362,920 total costs)

Role on project: Principal Investigator

Dates: March 2013 – February 2016 (extended to February 2017)

National Association for Music Education

*Construction and Validation of a Computerized Assessment of Children's Singing Accuracy* (\$10,000 total costs)

Role on project: Co-Investigator (PI Steven Demorest)

Dates: September 2013 – August 2015 (Extended to August 2016)

Canadian Foundation for Innovation, Project #21370

*Auditory Interaction and Communication in Complex Environments: Neural, Developmental and Applied Aspects* (\$2,346,412 Canadian CFI costs)

Role on project: Co-Investigator (“secondary user”, contributor to proposal)

Dates: 2009 – present, grant to fund infrastructure at McMaster University.

National Science Foundation Grant BCS-0642592  
*Perception and action in sequential behavior* (\$325,000 direct costs)  
Role on project: Principal Investigator  
Dates: March 2007 – February 2010 (Extended to February 2011)

San Antonio Life Sciences Institute Grant #121075  
*Towards a Neural Basis of Vocal Imitation* (\$147,695 direct costs)  
Role on project: Consultant (Originally principal investigator, but had to be replaced upon departure from San Antonio region)  
Dates: July 2005 – June 2006 (Extended to June 2007)

Grammy Foundation Grant  
*Towards a Neural Basis of Tone Deafness* (\$20,000 total costs)  
Role on project: Co-Investigator (Steven Brown, PI)  
Dates: March 2005 – March 2006 (Extended to March 2007)

National Science Foundation Grant BCS-0344892  
*Auditory Feedback in Sequence Production* (\$137,880 total costs)  
Role on project: Principal Investigator  
Dates: August 2004 – July 2006 (Extended to July 2007 under new #0704516)

## **PUBLICATIONS: BOOKS**

Tan, S. L., Pfordresher, P. Q., & Harré, R. (under contract). *Psychology of music: From sound to significance* (3<sup>rd</sup> Edition). London: Routledge.

Pfordresher, P. Q. (2019). *Sound and action in music performance*. San Diego, CA: Elsevier and Academic Press.

Tan, S. L., Pfordresher, P. Q., & Harré, R. (2018). *Psychology of music: From sound to significance* (2<sup>nd</sup> Edition). London: Routledge.

Tan, S. L., Pfordresher, P. Q., & Harré, R. (2010, Paperback 2013). *Psychology of music: From sound to significance*. London: Routledge and Psychology Press.

## **PUBLICATIONS: JOURNAL ARTICLES**

2024 Van Hedger, S., Halpern, A. R., Vollweiler, D. J., Smith, E. E., & Pfordresher, P. Q. (in press). Is Hey Jude in the Right Key? Cognitive Components of Absolute Pitch Memory. *Memory & Cognition*. <https://doi.org/10.3758/s13421-024-01530-x>

- 2023 Ozaki, Y., Tierney, A., Pfordresher, P. Q., McBride, J., Benetos, E., Proutskouva, P., Chiba, G., Liu, F., Jacoby, N., Purdy, S. C., Opondo, P., Fitch, W. T., Rocamora, M., Thorne, R., Nweke, F., Sadaphal, D., Sadaphal, P., Hadavi, S., Fujii, S., ... Savage, P. E. [80 coauthors] (Accepted ["Recommended"]). Globally, songs are slower, higher, and use more stable pitches than speech [Stage 2 Registered Report]. *Peer Community in Registered Reports*. Preprint: <https://doi.org/10.31234/osf.io/jr9x7>
- Honda, C., & Pfordresher, P. Q. (2023). An acoustic analysis and comparison between remotely collected and in-person laboratory collected data in vocal imitation of pitch. *Auditory Perception & Cognition*, *6*, 215-232.
- Honda, C., Pruitt, T. A., Greenspon, E. B., Liu, F., & Pfordresher, P. Q. (2023). The effect of musical training and language background on vocal imitation of pitch in speech and song. *Journal of Experimental Psychology: Human Perception and Performance*, *49*, 1296-1309.
- Greenspon, E. G., Gentile, A. M., Pruitt, T. A., Halpern, A. R., & Pfordresher, P. Q. (2023). Subvocalization during preparatory and non-preparatory auditory imagery. *Auditory Perception & Cognition*, *6*, 108-127.
- 2022 Pfordresher, P. Q. (2022). Singing accuracy across the lifespan. *Annals of the New York Academy of Sciences*, *1515*, 120-128.
- Berglin, J., Pfordresher, P. Q., & Demorest, S. M. (2022). The effect of visual and auditory feedback on adult poor-pitch remediation. *Psychology of Music*, *50*, 1077-1090.
- Pfordresher, P. Q., Mantell, J. T., & Pruitt, T. A. (2022). Effects of intention in the imitation of sung and spoken pitch. *Psychological Research*, *86*, 792-807.
- Pfordresher, P. Q. (2022). A reversal of the song advantage in vocal pitch imitation. *JASA Express Letters*, *2*, 034401.
- Halpern, A. R., & Pfordresher, P. Q. (2022). What do less accurate singers remember? Pitch matching ability and long-term memory for music. *Attention, Perception, & Psychophysics*, *84*, 260-269.
- 2021 Wang, L., Pfordresher, P. Q., Jiang, C., & Liu, F. (2021). Individuals with autism spectrum disorder are impaired in absolute but not relative pitch and duration matching in speech and song imitation. *Autism Research*, *14*, 2355-2372.
- Pfordresher, P. Q., Honda, C., Greenspon, E. B., Chow, K. (2021). Generalization of novel sensorimotor associations among pianists and non-pianists: More evidence that musical training effects are constrained. *Psychological Research*, *85*, 1932-1942.

- Pfordresher, P. Q., Greenspon, E. B., Friedman, A. L., & Palmer, C. (2021). Spontaneous production rates in music and speech. *Frontiers in Psychology, 12*, 611867.
- Pfordresher, P. Q., & Demorest, S. M. (2021). The prevalence and correlates of accurate singing. *Journal of Research in Music Education, 69*, 5-23.
- 2020 Greenspon, E. B., Pfordresher, P. Q., & Halpern, A. R. (2020). The role of long-term memory in mental transformations of pitch. *Auditory Perception & Cognition, 3*, 76-93.
- Scheurich, R., Pfordresher, P. Q., & Palmer, C. (2020). Musical training enhances temporal adaptation of auditory-motor synchronization. *Experimental Brain Research, 238*, 81-92.
- 2019 Pfordresher, P. Q., & Nolan, N. P. (2019). Testing convergence between singing and music perception accuracy. *Auditory Perception & Cognition, 2*, 67-81.
- Greenspon, E. B., & Pfordresher, P. Q. (2019). Pitch specific contributions of auditory imagery and auditory memory in vocal pitch imitation. *Attention, Perception & Psychophysics, 81*, 2473-2481.
- Pfordresher, P. Q., & Chow, K. (2019). A cost of musical training? Sensorimotor flexibility in musical sequence learning. *Psychonomic Bulletin & Review, 26*, 967-973.
- Pruitt, T. A., Halpern, A. R., & Pfordresher, P. Q. (2019). Covert singing in anticipatory auditory imagery. *Psychophysiology, 56*, e13297.
- 2018 Larrouy-Maestri, P., & Pfordresher, P. Q. (2018). Pitch perception in music: do scoops matter? *Journal of Experimental Psychology: Human Perception and Performance, 44*, 1523-1541.
- Demorest, S. M., Nichols, B. E., & Pfordresher, P. Q. (2018). The effect of focused instruction on young children's singing accuracy. *Psychology of Music, 46*, 488-499.
- 2017 Brown, S., Pfordresher, P. Q., & Chow, I. (2017). A musical model of speech rhythm. *Psychomusicology: Music, Mind, and Brain, 27*, 95-112.
- Greenspon, E. B., Pfordresher, P. Q., & Halpern, A. R. (2017). Pitch imitation ability in mental transformations of melodies. *Music Perception, 35*, 585-604.
- Pfordresher, P. Q., & Kobrina, A. (2017). Sensitivity to meter in auditory feedback during music performance. *Psychomusicology: Music, Mind, and Brain, 27*, 54-62.
- Pfordresher, P. Q. & Brown, S. (2017). Vocal mistuning reveals the origin of musical scales. *Journal of Cognitive Psychology, 29*, 35-52.

- Demorest, S. M., Kelley, J., & Pfordresher, P. Q. (2017). Singing ability, musical self-concept and future music participation. *Journal of Research in Music Education*, 64, 405-420.
- 2016 Belyk, M., Pfordresher, P. Q., Liotti, M., & Brown, S. (2016). The neural basis of vocal pitch imitation in humans. *Journal of Cognitive Neuroscience*, 28, 621-635.
- Jebb, A. T., & Pfordresher, P. Q. (2016). Exploring perception-action relations in music production: The asymmetric effect of tonal class. *Journal of Experimental Psychology: Human Perception and Performance*, 42, 658-670.
- 2015 Pfordresher, P. Q., & Larrouy-Maestri, P. (2015). On drawing a line through the spectrogram: How do we understand deficits of vocal pitch imitation? *Frontiers in Human Neuroscience*, 9, 271.
- Pruitt, T. A., & Pfordresher, P. Q. (2015). The role of auditory feedback in speech and song. *Journal of Experimental Psychology: Human Perception and Performance*, 41, 152-166.
- Loui, P., Demorest, S. M., Pfordresher, P. Q., & Iyer, J. (2015). Neurological and developmental approaches to poor pitch perception and production. *Annals of the New York Academy of Sciences*, 1337, 263-271.
- Demorest, S. M., & Pfordresher, P. Q. (2015). Singing accuracy development from K-adult: A comparative study. *Music Perception*, 32, 293-302.
- Pfordresher, P. Q., Halpern, A. R., & Greenspon, E. B. (2015). A Mechanism for Sensorimotor Translation in Singing: The Multi-Modal Imagery Association (MMIA) Model. *Music Perception*, 32, 242-253.
- Zamm, A., Palmer, C., & Pfordresher, P. Q. (2015). Temporal coordination in joint music performance: Effects of endogenous rhythms and auditory feedback. *Experimental Brain Research*, 233, 607-615.
- Mathias, B., Pfordresher, P. Q., & Palmer, C. (2015). Context and meter enhance long-range planning in music performance. *Frontiers in Human Neuroscience*, 8, 1040.
- 2014 Pfordresher, P. Q., & Beasley, R. T. E. (2014). Making and monitoring errors based on altered auditory feedback. *Frontiers in Psychology*, 5, 914.
- Mercado, E., III, Mantell, J. T., & Pfordresher, P. Q. (2014). Imitating Sounds: A Cognitive Approach to Understanding Vocal Imitation. *Comparative Cognition & Behavior Reviews*, 9, 17-74.

- Pfordresher, P. Q., Mantell, J. T., Brown, S., Zivadinov, R., & Cox, J. L. (2014). Brain responses to altered auditory feedback during musical keyboard production: An fMRI study. *Brain Research, 1556*, 28-37.
- Acevedo, S., Temperley, D., & Pfordresher, P. Q. (2014). Effects of metrical encoding on melody recognition. *Music Perception, 31*, 370-384.
- Pfordresher, P. Q., & Mantell, J. T. (2014). Singing with yourself: Evidence for an inverse modeling account of poor-pitch singing. *Cognitive Psychology, 70*, 31-57.
- Pfordresher, P. Q. (2014). "Deafness" effects in detecting alterations to auditory feedback during sequence production. *Psychological Research, 78*, 96-112.
- 2013 Liu, F. Jiang, C., Pfordresher, P. Q., Mantell, J. T. Xu, X., Yang, Y. & Stewart, L. (2013). Individuals with congenital amusia imitate pitches more accurately in singing than in speaking: Implications for music and language processing. *Attention, Perception & Psychophysics, 75*, 1783-1798.
- Wisniewski, M. G., Mantell, J. T., & Pfordresher, P. Q. (2013). Transfer effects in the vocal imitation of speech and song. *Psychomusicology: Music, Mind and Brain, 23*, 82-99.
- Pfordresher, P. Q., & Halpern, A. R. (2013). Auditory imagery and the poor-pitch singer. *Psychonomic Bulletin & Review, 20*, 747-753.
- Mantell, J. T., & Pfordresher, P. Q. (2013). Vocal imitation of song and speech. *Cognition, 127*, 177-202.
- Kulpa, J. D., & Pfordresher, P. Q. (2013). Effects of delayed auditory and visual feedback on sequence production. *Experimental Brain Research, 224*, 69-77.
- 2012 Prince, J. B., & Pfordresher, P. Q. (2012). The role of pitch and temporal diversity in the perception and production of musical sequence. *Acta Psychologica, 141*, 184-198.
- Pfordresher, P. Q. (2012). Musical training and the role of auditory feedback during performance. *Annals of the New York Academy of Sciences, 1252*, 171-178.
- Couchman, J. J., Beasley, R. & Pfordresher, P. Q. (2012). Auditory feedback, self-attribution, and the experience of agency in sequence production. *Consciousness and Cognition, 21*, 186-203.
- Pfordresher P. Q., & Mantell, J. T. (2012). Effects of altered auditory feedback across effector systems: Production of melodies by keyboard and singing. *Acta Psychologica, 139*, 166-177.

- 2011 Giuliano, R., Pfordresher, P. Q., Stanley, E., Narayana, S., & Wicha, N. (2011). Native experience with a tone language enhances pitch discrimination and the speed of neural responses to pitch change. *Frontiers in Psychology, 2*, 146.
- Pfordresher, P. Q. & Kulpa, J. D. (2011). The dynamics of disruption from delayed auditory feedback: Further evidence for a dissociation of sequencing and timing. *Journal of Experimental Psychology: Human Perception and Performance, 37*, 949-967.
- Pfordresher, P. Q., Keller, P. E., Koch, I., Palmer, C., & Yildirim, E. (2011). Activation of learned action sequences by auditory feedback. *Psychonomic Bulletin & Review, 18*, 544-549.
- Pfordresher, P. Q. & Dalla Bella, S. (2011). Delayed auditory feedback and movement. *Journal of Experimental Psychology: Human Perception and Performance, 37*, 566-579.
- 2010 Pfordresher, P. Q., Brown, S., Meier, K., Belyk, M., & Liotti, M. (2010). Imprecise singing is widespread. *Journal of the Acoustical Society of America, 128*, 2182-2190.
- 2009 Pfordresher, P. Q., Brown, S., (2009). Enhanced production and perception of musical pitch in tone language speakers. *Attention, Perception & Psychophysics, 71*, 1385-1398.
- Brown, S., Laird, A. R., Pfordresher, P. Q., Thelen, S. M., Tugeltau, P., Liotti, M. (2009). The somatotopy of speech: Phonation and articulation in the human motor cortex. *Brain and Cognition, 70*, 31-41.
- 2008 Pfordresher, P. Q. (2008). Auditory feedback in music performance: The role of transition-based similarity. *Journal of Experimental Psychology: Human Perception and Performance, 34*, 708-725.
- 2007 Pfordresher, P. Q. & Brown, S. (2007). Poor-pitch singing in the absence of “tone deafness.” *Music Perception, 25*, 95-115.
- Pfordresher, P. Q. & Benitez, B. (2007). Temporal coordination between actions and sound during sequence production. *Human Movement Science, 26*, 742-756.
- Pfordresher, P. Q. Palmer, C., & Jungers, M. (2007). Speed, accuracy, and serial order in sequence production. *Cognitive Science, 31*, 63-98.
- 2006 Pfordresher, P. Q. (2006). Coordination of perception and action in music performance. *Advances in Cognitive Psychology, 2*, 183-198.
- Pfordresher, P. Q. & Palmer C. (2006). Effects of hearing the past, present, or future during music performance. *Perception & Psychophysics, 68*, 362-376.

- <2006 Pfordresher, P. Q. (2005). Auditory feedback in music performance: The role of melodic structure and musical skill. *Journal of Experimental Psychology: Human Perception and Performance*, 31, 1331-1345.
- Pfordresher, P. Q. (2003b). Auditory feedback in music performance: Evidence for a dissociation of sequencing and timing. *Journal of Experimental Psychology: Human Perception and Performance*, 29, 949-964.
- Pfordresher, P. Q. (2003a). The role of melodic and rhythmic accents in musical structure. *Music Perception*, 20, 431-464.
- Palmer, C. & Pfordresher, P. Q. (2003). Incremental planning in sequence production. *Psychological Review*, 110, 683–712.
- Pfordresher, P. Q. & Palmer, C. (2002). Effects of delayed auditory feedback on timing of music performance. *Psychological Research*, 66, 71-79.
- Jones, M. R. & Pfordresher, P.Q. (1997). Tracking musical patterns using Joint Accent Structure. *The Canadian Journal of Experimental Psychology*, 51, 271-291.

## **PUBLICATIONS: SOFTWARE**

- Demorest, S. M. & Pfordresher, P. Q. (2015). *Seattle Singing Accuracy Protocol – SSAP* [Measurement instrument]. <https://ssap.music.northwestern.edu/>

## **PUBLICATIONS: INTRODUCTIONS, CHAPTERS, AND COMMENTARY**

- 2023 Pfordresher, P.Q., & Honda, C. (2023, December 13). How music and language are connected in your brain. Duolingo Blog. <https://blog.duolingo.com/music-and-language-in-the-brain/>.
- 2022 Pfordresher, P. Q. (2022). Music performance. In O. Braddick (Ed.) *Oxford Research Encyclopedia of Psychology*. <https://doi.org/10.1093/acrefore/9780190236557.013.492>
- Larrouy-Maestri, P., Poeppel, D., & Pfordresher, P. Q. (2022). Pitch units in music and speech prosody (pp. 17-41). In R. Wiese & M. Scharinger (Eds). *How language speaks to music: prosody from a cross-domain perspective*. Berlin: de Gruyter.
- 2021 Pfordresher, P. Q. (2021). Music production deficits and social bonding: The case of poor-pitch singing. *Behavioral and Brain Sciences*. 44, E86.

- 2020 Pfordresher, P. Q., & Demorest, S. M. (2020). Construction and validation of the Seattle Singing Accuracy Protocol (SSAP): An automated online measure of singing accuracy. In F. Russo, B. Ilari, & A. Cohen (Eds). *Routledge Companion to Interdisciplinary Studies in Singing: Vol. 1 Development* (pp. 322-333). London: Routledge.
- 2015 Pfordresher, P. Q., Demorest, S. M., Dalla Bella, S., Hutchins, S., Loui, P., Rutkowski, J., & Welch, G. F. (2015). Theoretical perspectives on singing accuracy: An introduction to the special issue on singing accuracy (Part 1). *Music Perception, 32*, 227-231.
- Demorest, S. M., Pfordresher, P. Q., Dalla Bella, S., Hutchins, S., Loui, P., Rutkowski, J., & Welch, G. F. (2015). Methodological perspectives on singing accuracy: In introduction to the special issue on singing accuracy (Part 2). *Music Perception, 32*, 266-271.
- 2012 Altenmüller, E., Demorest, S. M., Fujioka, T., Halpern, A. R., Hannon, E. E., Loui, P., Majno, M., Oechslin, M. S., Osborne, N., Overy, K., Palmer, C., Peretz, I., Pfordresher, P. Q., Särkämö, T., Wan, C. Y., & Zatorre, R.J. (2012). Introduction to The Neurosciences and music IV: learning and memory. *Annals of the New York Academy of Sciences, 1252*, 1-16.
- 2007 Pfordresher, P. Q. (2007). Review of *Music, Motor Control, and the Brain*, edited by E. Altenmüller, M. Wiesendanger, & J. Kesslerling. *Music Perception, 25*, 75-80.
- 2004 Pfordresher, P. Q. (2004). Can altered auditory information affect planning? Evidence from music performance. *Stammering Research, 1*, 51-53.

## **PUBLICATIONS: ABSTRACTS AND CONFERENCE PROCEEDINGS**

- 2023 Pfordresher, P. Q., Vollweiler, D. J., Pruitt, T. A., Greenspon, E., Halpern, A. R. (2023). Effectiveness of vocal pitch training, but no evidence for transfer. *Abstracts of the Psychonomic Society, 28*, 237.
- Van Hedger, S. C., Halpern, A. R., Vollweiler, D. J., Smith, E., & Pfordresher, P. Q. (2023). Is ‘Hey Jude’ in the right key? Cognitive and sensorimotor components of absolute pitch memory. *Abstracts of the Psychonomic Society, 28*, 234.
- 2022 Ozaki, Y., Kuroyanagi, J., McBride, J., Proutskova, P., Tierney, A. T., Pfordresher, P. Q., Benetos, E., Liu, F., & Savage, P. E. (2022). Similarities and differences in a cross-linguistic sample of song and speech recordings. *Proceedings of the 2022 Joint Conference on Language Evolution*, 569–572. <https://doi.org/10.17617/2.3398549>
- Ozaki, Y., Sato, S. McBride, J., Pfordresher, P. Q., Tierney, A. T., Six, J., Fujii, S., & Savage, P. E. (2022). Automatic acoustic analyses quantify pitch discreteness within and between human music, speech, and bird song. *Proceedings of the 10th International Folk Music Analysis Workshop (FMA 2022)*. <https://psyarxiv.com/7ywxm/>

- 2021 Pfordresher, P. Q., Greenspon, E. B., Pruitt, T. A., & Halpern, A. R. (2021). The role of subvocalization in vocal pitch imitation. *Abstracts of the Psychonomic Society*, 27, 107.
- Ozaki, Y., McBride, J., Benetos, E., Pfordresher, P., Six, J., Tierney, A. T., Proutskova, P., Sakai, E., Kondo, H., Fukatsu, H., Fujii, S., & Savage, P. E. (2021). Agreement among human and automated transcriptions of global songs. *Proceedings of the 22nd International Conference on Music Information Retrieval (ISMIR 2021)*, 500-508.
- 2019 Pfordresher, P. Q., Greenspon, E. B., Friedman, A., & Palmer, C. (2019). Spontaneous tempo in music and speech production. *Abstracts of the Psychonomic Society*, 24, 7.
- Kuroyanagi, J., Sato, S., Ho, M.-J., Chiba, G., Six, J., Pfordresher, P., Tierney, A., Fujii, S., & Savage, P. E. (2019, June). Automatic comparison of human music, speech, and bird song suggests uniqueness of human scales. In *Proceedings of the 9th International Workshop on Folk Music Analysis (FMA2019)*. <https://doi.org/10.31234/osf.io/kt7py>
- Sato, S., Six, J., Pfordresher, P., Fujii, S., & Savage, P. E. (2019, June). Automatic comparison of global children's and adult songs supports a sensorimotor hypothesis for the origin of musical scales. In *Proceedings of the 9th International Workshop on Folk Music Analysis (FMA2019)*. <https://doi.org/10.31234/osf.io/zpv5w>
- 2018 Pfordresher, P. Q., & Chow, K. (2018). Musical training constraints auditory/motor sequence learning. *Abstracts of the Psychonomic Society*, 23, 19.
- Halpern, A. R., & Pfordresher, P. Q. (2018). Singing accuracy and memory for music. *Abstracts of the Psychonomic Society*, 23, 19.
- Greenspon, E. B., & Pfordresher, P. Q. (2018). Predictors of pitch reproduction ability: Pitch specific relationships with imagery and memory. *Abstracts of the Psychonomic Society*, 23, 178.
- 2016 Demorest, S., & Pfordresher, P. Q. (2016). The Seattle Singing Accuracy Protocol: An automated measure of singing accuracy. In *Proceedings of the 14th International Conference on Music Perception & Cognition (ICMPC10)* (p. 576). Adelaide: Causal Productions, 576.
- Demorest, S., Nichols, B. & Pfordresher, P. Q. (2016). The effect of focused instruction on young children's singing accuracy. In *Proceedings of the 14th International Conference on Music Perception & Cognition (ICMPC10)* (p. 576). Adelaide: Causal Productions, 576.
- Greenspon, E. B., Palmer, C., & Pfordresher, P. Q. (2016). Spontaneous rates: Evaluating domain-specific and domain-general factors in production timing. *Abstracts of the Psychonomic Society*, 21, 216.

- Pfordresher, P. Q., Kovacs, P., & Prince, J. B. (2016). Effects of pitch and rhythmic prototypicality in music perception and performance. *Abstracts of the Psychonomic Society, 21*, 76.
- 2015 Greenspon, E. B., Pfordresher, P. Q., & Halpern, A. R. (2015). Mental transformations of pitch: An auditory imagery task. *Abstracts of the Psychonomic Society, 20*, 202.
- Pruitt, T. A., Pfordresher, P. Q., Mantell, J. T., & Wright, M. D. (2015). Intentional and incidental vocal pitch imitation during speech and song. *Abstracts of the Psychonomic Society, 20*, 247.
- 2014 Demorest, S. M., Pfordresher, P. Q., & Kelly, J. (2014). School music participation: Exploring the role of students' self-concept and singing ability. In M. K. Song (Ed). *Proceedings of the 13<sup>th</sup> International Conference on Music Perception and Cognition* (p. 213). Younsei University: Seoul, South Korea.
- 2013 Zamm, A., Palmer, C., & Pfordresher, P. Q. (2013). Temporal coordination in music ensemble performance: Probing forward models. *Abstracts of the Psychonomic Society, 18*, 195.
- 2012 Pfordresher, P. Q. & Mantell, J. T. (2012). Self-imitation and the role of inverse models in poor-pitch singing. *Abstracts of the Psychonomic Society, 17*, 34.
- 2011 Beasley, R., Kraus, B. T., & Pfordresher, P. Q. (2011). Altered feedback produces dissociation between perceived and produced errors in a musical keyboard task. *Abstracts of the Psychonomic Society, 16*, 202.
- Pruitt, T. A., & Pfordresher, P. Q. (2011). The effects of altered auditory feedback (AAF) on speech and music production. *Abstracts of the Psychonomic Society, 16*, 139.
- Mathias, B., Palmer, C., Pfordresher, P. Q. & Anderson, M. (2011). Context effects on the serial recall of music. *Abstracts of the Psychonomic Society, 16*, 115.
- Pfordresher, P. Q. (2011). Poor pitch singing as an inverse model deficit: Imitation and estimation. In A. Williamon, D. Edwards & L. Bartel (Eds.) *Proceedings of the International Symposium on Performance Science* (pp. 539-544). Association Européenne des Conservatoires : Utrecht, the Netherlands.
- Mathias, B., Anderson, M. F., Palmer, C. & Pfordresher, P. Q. (2011). Effects of meter and serial position on memory retrieval during music performance. In A. Williamon, D. Edwards & L. Bartel (Eds.) *Proceedings of the International Symposium on Performance Science* (pp. 405-410). Association Européenne des Conservatoires : Utrecht, the Netherlands.

- 2010 Couchman, J. J., & Pfordresher, P. Q. (2010). Altered auditory feedback, self-attribution, and the experience of agency in sequence production. In S. M. Demorest, S. J. Morrison, & P. S. Campbell (Eds.) *Proceedings of the 11<sup>th</sup> International Conference on Music Perception and Cognition* (pp. 807-808). University of Washington: Seattle, Washington.
- Mantell, J. T., & Pfordresher, P. Q. (2010). Modular processing? Phonetic information facilitates speech and song imitation. In S. M. Demorest, S. J. Morrison, & P. S. Campbell (Eds.) *Proceedings of the 11<sup>th</sup> International Conference on Music Perception and Cognition* (pp. 338-339). University of Washington : Seattle, Washington.
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- 2009 Pfordresher, P. Q. & Kulpa, J. D. (2009). The dynamics of disruption from altered auditory feedback. *Abstracts of the Psychonomic Society, 14*, 43.
- Pfordresher, P. Q., & Mantell, J. T. (2009). Singing as a Form of Vocal Imitation: Mechanisms and Deficits. In J. Louhivouri, T. Eerola, S. Saarikallio, T. Himberg, & P.-S. Eerola (Eds.) *Proceedings of the 7<sup>th</sup> Triennial Conference of European Society for the Cognitive Sciences of Music (ESCOM 2009)* (pp. 425-430). Jyväskylä, Finland.  
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- 2008 Pfordresher, P. Q., & Palmer, C. (2008). The role of tactile feedback in synchronization tapping. *Abstracts of the Psychonomic Society, 13*, 75.
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- 2007 Pfordresher, P. Q. & Shan, X. (2007). Disruption of timing by delayed auditory feedback as a function of movement kinematics. *Abstracts of the Psychonomic Society, 12*, 8.

- Pfordresher, P. Q. (2007). Response/effect congruity and disruption of timing by delayed auditory feedback during sequence production. *Journal of Cognitive Neuroscience, Supplement*, 150.
- 2006 Pfordresher, P. Q. (2006). Relationships between movement trajectories and pitch trajectories in musical sequence production. *Abstracts of the Psychonomic Society, 11*, 44.
- <2006 Pfordresher, P. Q., & Benitez, B. (2005). Temporal coordination of actions and auditory feedback in sequence production. *Abstracts of the Psychonomic Society, 10*, 137.
- Pfordresher, P. Q. (2004). Auditory feedback in music performance: Effects of sequence structure and musical skill. *Abstracts of the Psychonomic Society, 9*, 55.
- Pfordresher, P. Q., Palmer, C., & Jungers, M. (2003). Speed/Accuracy tradeoffs and planning in sequence production. *Abstracts of the Psychonomic Society, 8*, 13.
- Pfordresher, P.Q. (2002). Everyone makes mistakes: What performance errors mean for memory and learning. In *Learning Brain Expo Conference Proceedings*. San Antonio, Texas.
- Pfordresher, P. Q. (2002). Manipulations of time-scale relationships between action and perception in piano performance: An application of music technology. *Proceedings of the Ninth International Conference on Technological Directions in Music Learning*. San Antonio, TX: University of Texas at San Antonio.
- Pfordresher, P. Q., Palmer, C., & Baldwin, G. (2001). Effects of delayed and advanced auditory feedback on music performance. *Abstracts of the Psychonomic Society, 6*, 79.
- Palmer, C. & Pfordresher, P.Q. (2000). The faces of meter in performance and perception. in C. Woods, G. Luck, R. Brochard, F. Seddon & J. A. Sloboda (Eds.) *Proceedings of the 6<sup>th</sup> International Conference on Music Perception and Cognition*. Keele, UK : Keele University Department of Psychology.
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## INVITED PRESENTATIONS

- 2023 Pfordresher, P. Q. (2023, April). Pitch production in song and speech: Interaction of stimulus-based and experience-based factors. *Delivered to the Science of Art, Music, and Brain Activity (SAMBA) colloquium series*. Arizona State University. Delivered virtually from Buffalo, NY

- 2022 Pfordresher, P. Q. (2022, June). Human singing: Misunderstood, accessible, and important. *Paper presented at the panel discussion, "Music and the Mind" hosted by Renee Fleming.* Center for the Arts, University at Buffalo.
- 2021 Pfordresher, P. Q., (2021, June). Singing accuracy across the lifespan: Problems and predictors. *Invited paper presented at the symposium "Sensorimotor Integration with Music Across the Lifespan", The Neurosciences of Music – IV (Connecting with Music Across the Lifespan).* Aarhus, DK. [Postponed due to COVID-19, was 2020]. Delivered virtually from Buffalo, NY
- Pfordresher, P. Q. (2021, April). Remapping of sensorimotor associations in music learning as foil or facilitator of performance. *Invited lecture delivered to the University of California at San Diego course "Cognitive Science."* Delivered virtually from Buffalo, NY.
- Pfordresher, P. Q. (2021, March). Pitch accuracy in singing: What is it, who has it and what is it for? *Invited lecture delivered to the Princeton University course "Music Cognition."* Delivered virtually from Buffalo, NY.
- Carr, B., Aplin, T. C., Race, E., & Pfordresher, P. Q. (2021, March). Music careers in preservation and research. *Panel discussion delivered at the Grammy in the Schools Fest.* Delivered virtually from Buffalo, NY.
- 2020 Pfordresher, P. Q. (2020, March). Pitch accuracy in singing: The good, the bad, and the why. *Invited lecture delivered to the Princeton University course "Music Cognition."* Delivered virtually from Buffalo, NY.
- 2019 Pfordresher, P. Q. (2019, May). Pitch accuracy in singing: What is it, where does it come from, and what is it for? *Invited keynote address presented at the Voice Foundation's 48<sup>th</sup> Annual Symposium on Care of the Professional Voice.* Philadelphia, PA.
- 2018 Pfordresher, P. Q. (2018, May). Sensorimotor Associations in Music Learning. *Invited paper presented at the Montreal Neurological Institute's "Cognition and Circuits" Lecture series.* Montreal, QC.
- Pfordresher, P. Q. (2018, April). Cognitive Bases of Vocal Imitation. *Invited paper presented at the Center for Research on Brain, Language and Music, McGill University.* Montreal, QC.
- 2017 Pfordresher, P. Q. (2017, August). Cognitive and sensorimotor factors in singing: Implications for music information retrieval. *Invited paper presented at the Institute of High Performance Computing (IHPC): Agency for Science, Technology and Research (A\*STAR).* Singapore.

- Pfordresher, P. Q. (2017, February). Cognitive and sensorimotor factors in singing: Implications for music information retrieval. *Invited paper presented at the North East Music Informatics Special Interest Group workshop*. Rochester, New York.
- Pfordresher, P. Q. (2017, February). Sensorimotor interactions in sequence production. *Invited paper presented at the University of Montreal*. Montréal, Québec.
- 2016 Pfordresher, P. Q., (2016, June). The role of auditory feedback in music performance. *Invited paper presented at the "Music Learning Across the Lifespan" retreat, Western University*. London, Ontario.
- Pfordresher, P. Q. (2016, May). Auditory imagery in singing. *Invited paper presented at the International Symposium on Music Performance: Art and Neuroscience in Dialogue*. Tübingen. Germany.
- Demorest, S. M., & Pfordresher, P. Q. (2016, March). Construction and validation of a computerized assessment of children's singing accuracy. *Invited paper presented at the National Association for Music Education annual meeting*. Atlanta, Georgia. [Co-presented by both authors.]
- Pfordresher, P. Q. (2016, March). Sound and action in music performance. *Invited public lecture given at the University of Arkansas*. Fayetteville, Arkansas.
- Pfordresher, P. Q. (2016, March). Measuring singing (pitch) accuracy on the internet: The Seattle Singing Accuracy Protocol. *Invited lecture at "Wednesday Recital Hour" (a course for music undergraduates) at the University of Arkansas*. Fayetteville, Arkansas.
- 2015 Pfordresher, P. Q. (2015, May). How do performers hear themselves? The role of auditory feedback. *Invited lecture given at the Northwestern University for the course "Psychology for Musicians."* Evanston, Illinois.
- Pfordresher, P. Q., (2015, April). How to build a "bad" singer. *Invited paper presented at the Psychology Department Colloquium Series, University at Buffalo*. Buffalo, New York.
- 2014 Pfordresher, P. Q. (2014, September). Sensorimotor translation in singing. *Invited paper presented at the University at Buffalo Center for Cognitive Science*. Buffalo, New York.
- Demorest, S. M., & Pfordresher, P. Q., (2014, May). Poor-pitch singing: A developmental view. *Invited paper presented at the workshop "The problem of poor-pitch singing: From internal mechanisms to pedagogical intervention", The Neurosciences of Music – V (Cognitive Stimulation and Rehabilitation)*. Dijon, FR. [Presented by Steven Demorest]

- Pfordresher, P. Q. (2014, April). The development of singing accuracy: Theory and data. *Invited paper presented at the Workshop on Perspectives on Music Cognition and Pedagogy, Center for Interdisciplinary Research in Music Media and Technology (CIRMMT), McGill University. Montréal, Québec, Canada.*
- 2013 Pfordresher, P. Q. (2013, November). A mind for singing. *Invited keynote lecture/concert at the 2013 Neuromusic Conference "Modeling the Musical Experience", at McMaster University. Hamilton, Ontario, Canada.*
- Pfordresher, P. Q. (2013, October). The role of auditory imagery in singing accuracy. *Invited paper presented at the Seattle Workshop on Singing Accuracy. Seattle, Washington.*
- Pfordresher, P. Q. (2013, February). "I can talk, why can't I sing" Mechanisms and (possible) domains-specific constraints for poor-pitch singing. *Invited paper presented at the 42<sup>nd</sup> meeting of the Lake Ontario Visionary Establishment (LOVE). Niagara Falls, Ontario, Canada.*
- 2012 Pfordresher, P. Q. (2012, October). How do performers hear themselves? The role of auditory feedback. *Invited lecture given at the University of Washington for the course "Psychology for Musicians." Seattle, Washington.*
- Pfordresher, P. Q. (2012, October). Poor-pitch singing: Psychological considerations for music education. *Invited workshop presentation given to the Music Education Research group at the University of Washington. Seattle, Washington.*
- Pfordresher, P. Q. (2012, August). Causes and consequences of poor-pitch singing. *Invited paper presented at the Brain, Music, and Sound (BRAMS) Laboratory. Montréal, Québec.*
- Pfordresher, P. Q. (2012, March). Poor-pitch singing as a deficit of inverse modeling? Behavioral evidence and neural predictions. *Invited paper at the symposium, "Music as a Medium for Perception and Action", at the 2012 meeting of the Cognitive Neuroscience Society. Chicago, Illinois.*
- 2011 Pfordresher, P. Q. (2011, November). Perceptual illusions: How the mind's making sense leads to nonsense. *Invited public lecture given at the "Science and Art Cabaret #5: The Prestige", sponsored by Hallwalls, Buffalo Museum of Science, and the College of Arts and Sciences of the University at Buffalo. Buffalo, New York.*
- Pfordresher, P. Q., (2011, November). The role of auditory feedback during music performance: Toward a theory of perception/action representation. *Invited paper presented at the symposium "Can you feel it? Sensorimotor interactions in music", at McMaster University. Hamilton, Ontario.*

- Pfordresher, P. Q., (2011, August). Poor-pitch singing as an inverse model deficit: Imitation and estimation. *Invited paper presented at the symposium "Multimodal Models of Music Performance", International Society of Performance Science 2011*. Toronto, Ontario.
- Pfordresher, P. Q., (2011, June). Effects of musical training on the role of auditory feedback during music performance. *Invited paper presented at the symposium "Memory and Learning in Music Performance", The Neurosciences of Music – IV (Learning and Memory)*. Edinburgh, UK.
- Pfordresher, P. Q. (2011, March). "Stand in the back and sing": Frequency, etiology, and cognitive bases of poor-pitch singing. *Invited paper presented at Bucknell University*. Lewisburg, PA.
- 2010 Pfordresher, P. Q. (2010, February). The neural bases of disruption from altered auditory feedback. *Invited paper presented at the first meeting of the Buffalo Neuroimaging group*, Buffalo, NY.
- Pfordresher, P. Q., & Mantell, J. T. (2009, August). Singing as a Form of Vocal Imitation: Mechanisms and Deficits. *Invited paper presented at the symposium, "Music Performance: Disturbances and Rehabilitation", at the 7<sup>th</sup> Triennial Conference of European Society for the Cognitive Sciences of Music (ESCOM 2009)*. Jyväskylä, Finland.
- 2009 Pfordresher, P. Q. (2009, February). Vocal imitation in song and speech. *Invited paper presented at McMaster University*. Hamilton, Ontario
- 2008 Pfordresher, P. Q. (2008, May). Surface composition and synchronization. *Invited paper given at the Workshop on Musical Movement and Synchronization, Max Planck Institute for Human Cognitive and Brain Sciences*. Leipzig, Germany.
- Pfordresher, P. Q. (2008, March). Why are so many people bad singers yet good talkers (or are they)? *Invited public lecture given to the "Cutting Edge" lecture series, University at Buffalo Humanities Institute*. Buffalo, New York.
- Pfordresher, P. Q. (2008, March). Modeling retrieval in sequence production. *Invited paper presented at the University at Buffalo Center for Cognitive Science*. Buffalo, New York.
- 2007 Pfordresher, P. Q., & Brown, S. (2007, August). How do "bad" singers sing? *Invited paper presented at the symposium, "The Biological Foundations of Singing", at the 3<sup>rd</sup> Conference on Interdisciplinary Musicology*. Tallin, Estonia.
- Pfordresher, P. Q. (2007, April). Sensitivity to Melodic Organization in Auditory Feedback. *Invited paper presented at the Eastman School of Music*, Rochester, NY.

- 2006 Pfordresher, P. Q. (2006, January). Producing, perceiving, and planning in sequential behaviors. *Invited paper presented at the University at Buffalo, State University of New York*. Amherst, NY.
- 2005 Pfordresher, P. Q., & Brown, S. (2005, August). Cognitive, perceptual, and motor mechanisms in singing. *Invited paper presented at the Society for Music Perception and Cognition (SMPC) 2005 Workshop: "Evaluation of Impaired and Spared Musical Abilities"*. The Neurosciences Institute, San Diego, CA.
- Pfordresher, P. Q. (2005, April). Producing, perceiving, and planning in sequential behaviors. *Invited paper presented at Keele University*. Keele, UK.
- Pfordresher, P. Q. (2005, February). Music performance as coordination of perception and action. *Invited paper presented at Trinity University*. San Antonio, TX.
- 2004 Pfordresher, P. Q. (2004, October). Musical communication in perception and performance. *Invited paper presented to the Student Psychological Association*. The University of Texas at San Antonio, San Antonio, TX.
- Pfordresher, P.Q. (2004, May). How do performers hear themselves? *Invited paper presented at the "More Power for Performers" workshop*. The University of Texas at San Antonio, San Antonio, TX.
- Pfordresher, P.Q. (2004, April). The role of sound in music performance. *Invited keynote address presented at the College of Liberal and Fine Arts Graduate Conference*. The University of Texas at San Antonio, San Antonio, TX.
- Pfordresher, P.Q. (2004, January). Action, perception, structure, and skill in music performance. *Invited paper presented at the University of Montréal*. Montréal, Québec, Canada.
- <2004 Pfordresher, P. Q. (2003, October). Music performance as coordination of perception and action. *Invited paper presented at the University of Texas at Austin*. Austin, Texas.
- Pfordresher, P.Q. (2002, August). Everyone makes mistakes: What performance errors mean for memory and learning. *Invited lecture presented at the Learning Brain Expo*. San Antonio, TX.
- Pfordresher, P. Q. (2001, April). Auditory feedback in music performance. *Invited paper presented at Elmhurst College*. Elmhurst, Illinois.
- Pfordresher, P Q. (2001, March). Cognitive plans in music performance. *Invited paper presented at the University of Texas at San Antonio*. San Antonio, Texas.

Pfordresher, P.Q. (2001, February). Cognitive plans in sequence production. *Invited paper presented at Lake Forest College*. Lake Forest, Illinois.

## CONFERENCE/WORKSHOP PRESENTATIONS

2022 Coleman, N., Palmer, C., & Pfordresher, P. Q. (2022, August). Spontaneous rates in music and speech: Effector systems or domain specificity? *Paper presented at the Society for Music Perception and Cognition Conference*. Portland, OR, U.S.A. [Presented by Nicole Coleman]

Honda, C., Pruitt, T. A., Greenspon, E. B., Liu, F., & Pfordresher, P. Q. (2022, August). The effects of musical and language background and acoustic structures on pitch imitation ability. *Paper presented at the Society for Music Perception and Cognition Conference*. Portland, OR, U.S.A. [Presented by Chihiro Honda]

McBride, J., Pfordresher, P. Q., Tierney, A., Savage, P. (2022, August). Quantifying pitch discreteness in speech and song across cultures. *Paper presented at the Society for Music Perception and Cognition Conference*. Portland, OR, U.S.A. [Presented by John McBride]

Ozaki, Y., Kuroyanagi, J., McBride, J., Protskouva, P., Tierney, A., Pfordresher, P., Benetos, E., Liu, F., & Savage, P. E. (2022, August). Similarities and differences in a cross-linguistic sample of song and speech recordings. *Paper presented at the Society for Music Perception and Cognition Conference*. Portland, OR, U.S.A. [Presented by Yuto Ozaki]

Pfordresher, P. Q., Vollweiler, D. J., Halpern, A. H., Greenspon, E. B., & Pruitt, T. A. (2022, August). You can tune a piano; can you tune a singer? *Paper presented at the Society for Music Perception and Cognition Conference*. Portland, OR, U.S.A.

Vollweiler, D. J., & Pfordresher, P. Q. (2022, August). Is involuntary musical imagery (INMI) associated with singing accuracy and music perception? *Paper presented at the Society for Music Perception and Cognition Conference*. Portland, OR, U.S.A. [Presented by David Vollweiler]

2021 Pfordresher, P. Q., Greenspon, E. B., Pruitt, T. A., Halpern, A. H. (2021, November.). The role of subvocalization in vocal pitch imitation. *Paper presented at the annual meeting of the Psychonomic Society*. Virtual conference due to COVID

- Honda, C., Pruitt, T. A., Greenspon, E. B., Liu, F., & Pfordresher, P. Q. (2021, November). Effects of musical and language background on pitch imitation ability. *Paper presented at the Auditory Perception, Cognition, and Action Meeting*. Virtual conference due to COVID [Presented by Chihiro Honda].
- Pfordresher, P. Q., (2021, July) What do you do with a poor-pitch singer? *Paper presented at the International Conference for Music Perception and Cognition*. Sheffield, UK [Delivered remotely from Buffalo due to COVID].
- Honda, C., Pruitt, T. A., Greenspon, E. B., Liu, F., & Pfordresher, P. Q. (2021, July). Effects of musical and language background on pitch imitation ability. *Paper presented at the International Conference for Music Perception and Cognition*. Sheffield, UK [Delivered remotely from Buffalo due to COVID, by Chihiro Honda].
- 2019 Pfordresher, P. Q., Greenspon, E. B., Friedman, A., & Palmer, C. (2019, November). Spontaneous tempo in music and speech production. *Paper presented at the annual meeting of the Psychonomic Society*. Montréal, Québec.
- Pfordresher, P. Q., Greenspon, E. B., Friedman, A., & Palmer, C. (2019, August). Spontaneous tempo in music and speech production: Domain-specific tuning of endogenous oscillations? *Paper presented at the Society for Music Perception and Cognition Conference*. New York, NY.
- Greenspon, E. B., & Pfordresher, P. Q. (2019, August). The Roles of Pitch Imagery and Pitch Short-term Memory in Vocal Pitch Imitation. *Paper presented at the Society for Music Perception and Cognition Conference*. New York, NY [Presented by Emma Greenspon].
- Larrouy-Maestri, P., Huan, S. E. G., & Pfordresher, P. Q. (2019, August). The perception of scoops in judgments of singing performances. *Paper presented at the Society for Music Perception and Cognition Conference*. New York, NY [Presented by Pauline Larrouy-Maestri].
- 2018 Pfordresher, P. Q., & Chow, K. (2018, November). Musical training constraints auditory/motor sequence learning. *Paper presented at the annual meeting of the Psychonomic Society*. New Orleans, LA.
- Halpern, A. R., & Pfordresher, P. Q. (2018, November). Singing accuracy and memory for music. *Paper presented at the annual meeting of the Psychonomic Society*. New Orleans, LA [Presented by Andrea Halpern].
- Pfordresher, P. Q., Schendel, Z., & Palmer, C. (2018, November). Planning serial order in production of music and language. *Paper presented at the annual Auditory Perception, Cognition and Action Meeting*. New Orleans, LA.

- Pfordresher, P. Q., & Chow, K. (2018, August). A cost of musical training? Acquiring novel sensorimotor associations in musical keyboard performance. *Paper presented at the 15<sup>th</sup> International Conference on Music Perception and Cognition*. Montréal, Québec.
- Berglin, J., Demorest, S. M., Pfordresher, P. Q. (2018, August). The Effect of Feedback on Singing Accuracy. *Paper presented at the 15<sup>th</sup> International Conference on Music Perception and Cognition*. Graz, Austria [Presented by Jacob Berglin].
- Demorest, S. M., & Pfordresher, P. Q. (2018, August). Singing Accuracy In The General Population: A Database Study. *Paper presented at the 15<sup>th</sup> International Conference on Music Perception and Cognition*. Graz, Austria [Presented by Steven Demorest].
- Halpern, A. R., Greenspon, E. B., Pruitt, T. A., & Pfordresher, P. Q. (2018, July). The Role of Singing Accuracy and Imagery Self-Report in Auditory Imagery Tasks. *Paper presented at the 15<sup>th</sup> International Conference on Music Perception and Cognition*. Montréal, Québec [Presented by Andrea Halpern].
- Demorest, S. M., & Pfordresher, P. Q. (2018, March). Singing Accuracy In The General Population: A Database Study. *Paper presented at the National Association for Music Education Conference*. Atlanta, GA [Presented by Steven Demorest].
- 2016 Greenspon, E. B., Pfordresher, P. Q., & Palmer C. (2016, October). Endogenous rhythms in music and speech production. *Paper presented at the Eastman School of Music*, Rochester, NY. [Co-presented with Emma Greenspon]
- Demorest, S., & Pfordresher, P. Q. (2016, July). The Seattle Singing Accuracy Protocol: An automated measure of singing accuracy. *Paper presented at the 14th International Conference on Music Perception & Cognition (ICMPC10)*, San Francisco, CA. [Presented by Steven Demorest]
- Demorest, S., Nichols, B. & Pfordresher, P. Q. (2016, July). The effect of focused instruction on young children's singing accuracy. *Paper presented at the 14th International Conference on Music Perception & Cognition (ICMPC10)*, San Francisco, CA. [Presented by Steven Demorest]
- 2015 Sharif, M., & Pfordresher, P. Q. (2015, November). Effects of accompaniment during vocal pitch imitation reflect use of forward internal models. *Paper presented at the Auditory Perception, Cognition and Action Meeting*. Chicago, IL. [Presented by Malak Sharif]
- Demorest, S. M. & Pfordresher (2015, August). The Seattle Singing Accuracy Protocol: Creating an online measure of accurate singing. *Paper presented at the Society for Music Perception and Cognition conference, symposium on singing*. Nashville, Tennessee. [Both authors co-presented]

- Greenspon, E. B., Pfordresher, P. Q., & Halpern, A. R. (2015, August). Mental transformations of novel and familiar melodies. *Paper presented at the Society for Music Perception and Cognition conference*. Nashville, Tennessee. [Presented by Emma Greenspon]
- Larrouy-Maestri, P. & Pfordresher (2015, August). How do “scoops” influence the perception of singing accuracy? *Paper presented at the Society for Music Perception and Cognition conference, symposium on singing*. Nashville, Tennessee. [Presented by Pauline Larrouy-Maestri]
- Pfordresher, P. Q. & Brown, S. (2015, August). The origin of scale structure from vocal mistuning. *Paper presented at the Society for Music Perception and Cognition conference*. Nashville, Tennessee.
- Sharif, M., & Pfordresher, P. Q. (2015, August). Singing in a choir may reduce accuracy of poor-pitch singers. *Paper presented at the Society for Music Perception and Cognition conference*. Nashville, Tennessee. [Presented by Malak Sharif]
- 2014 Pfordresher, P. Q., Brown, S. (2014, November). Nobody sings in tune and what that means for the origins of tonality. *Paper presented at the Auditory Perception, Cognition and Action Meeting*. Long Beach, California. [Presented remotely due to severe snow storm.]
- Demorest, S. M., Pfordresher, P. Q., & Kelly, J. (2014, August). School music participation: Exploring the role of students’ self-concept and singing ability. *Paper presented at the 13<sup>th</sup> International Conference on Music Perception and Cognition*. Seoul, South Korea. [Presented by Steven Demorest].
- 2013 Pfordresher, P. Q., & Brown, S. (2013, August). Of tonality, tuning and tweets: Micro-tuning aspects of singing across species and across humans differing in signing skill. *Paper presented at the Society for Music Perception and Cognition conference*. Toronto, Canada.
- Demorest, S. M., & Pfordresher, P.Q. (2013, August). Singing accuracy in the general population: A comparison of kindergarten and adult data. *Paper presented at the Society for Music Perception and Cognition conference*. Toronto, Canada. [Presented by Steven Demorest]
- Pruitt, T. A., & Pfordresher, P. Q. (2013, August). The role of auditory feedback in speech and song. *Paper presented at the Society for Music Perception and Cognition conference*. Toronto, Canada. [Presented by Tim Pruitt]
- 2012 Pfordresher, P. Q. & Mantell, J. T. (2012, November). Self-imitation and the role of inverse models in poor-pitch singing. *Paper presented at the annual meeting of the Psychonomic Society*. Minneapolis, Minnesota.

- Pfordresher, P.Q. (2012, August). "Deafness" effects in detecting alterations to auditory feedback during sequence production. *Paper presented at the Auditory Perception, Action, and Cognition Meeting*. Minneapolis, Minnesota.
- 2011 Pfordresher, P. Q., Tilton, A., & Mantell, J. T. (2011, August). Singing with yourself: The influence of self-similarity and prototypicality in vocal imitation. *Paper presented at the Society for Music Perception and Cognition conference*. Rochester, New York.
- Pfordresher, P. Q. (2011, February). Coordinating perception and action at different timescales in music performance: Evidence from fMRI and behavior. *Paper presented at WEST*. Santa Barbara, California.
- 2010 Mantell, J. T., & Pfordresher, P. Q. (2010, August). Modular processing? Phonetic information facilitates speech and song imitation. *Paper presented at the 11<sup>th</sup> International Conference on Music Perception and Cognition*. Seattle, Washington. [Presented by James Mantell]
- Pfordresher, P. Q., & Varco, T. (2010, August). Altered auditory feedback effects on keyboard and singing performance. *Paper presented at the 11<sup>th</sup> International Conference on Music Perception and Cognition*. Seattle, Washington.
- Prince, J., & Pfordresher, P. Q. (2010, June). Pitch/time diversity effects on perception and production. *Paper presented at the Lake Ontario Auditory Neuroscience workshop*. Buffalo, New York. [Presented by Peter Pfordresher]
- Pfordresher, P. Q. (2010, June). Comparing the effects of altered auditory feedback across effectors: Piano and singing. *Paper presented at the Lake Ontario Auditory Neuroscience workshop*. Buffalo, New York.
- Pfordresher, P. Q. (2010, March). Testing the generality of disruption by altered auditory feedback. *Paper presented at the twentieth annual New England Sequencing and Timing (NEST) meeting*. Yale University, New Haven, Connecticut.
- Pfordresher, P. Q. (2010, February). The production and perception of musical pitch among tone language speakers: Behavioral advantages, neural bases. *Paper presented at the Eastman School of Music*, Rochester, NY.
- 2009 Pfordresher, P. Q. & Kulpa, J. D. (2009, November). The dynamics of disruption from altered auditory feedback. *Paper presented at the annual meeting of the Psychonomic Society*. Boston, Massachusetts.
- Pfordresher, P. Q. (2009, October). Dynamical approaches to music cognition. *Paper presented at the Eastman School of Music*, Rochester, New York.

- Pfordresher, P. Q., & Couchman, J. J. (2009, October). Does altered auditory feedback sound like feedback? *Paper presented at Canadian Acoustics Week 2009*. Niagara-on-the-Lake, Ontario, Canada.
- Brown, S., & Pfordresher, P. Q. (2009, October). Imprecise singing is widespread. *Paper presented at Canadian Acoustics Week 2009*. Niagara-on-the-Lake, Ontario, Canada. [Presented by P. Q. Pfordresher]
- Pfordresher, P. Q. & Kulpa, J. D. (2009, August). After-effects of alterations to the timing and pitch of auditory feedback during sequence production at the keyboard. *Paper presented at the Society for Music Perception and Cognition Conference*. Indianapolis, Indiana.
- Mantell, J. T., & Pfordresher, P. Q. (2009, August). Vocal imitation of speech and song: Effects of phonetic information and temporal regularity. *Paper presented at the Society for Music Perception and Cognition Conference*. Indianapolis, Indiana. [Presented by James Mantell]
- 2008 Pfordresher, P. Q., & Kulpa, J. D. (2008, November). After-effects of delayed auditory feedback. *Paper presented at the Auditory Perception, Action, and Cognition Meeting*. Chicago, Illinois.
- 2007 Pfordresher, P. Q., & Shan, X. (2007, November). Disruption of timing by delayed auditory feedback as a function of movement kinematics. *Paper presented at the annual meeting of the Psychonomic Society*. Long Beach, California.
- Pfordresher, P. Q. & Shan, X. (2007, August). Disruption of rhythm production by delayed auditory feedback: The role of movement. *Paper presented at the Society for Music Perception and Cognition Conference*. Montreal, Canada.
- 2006 Pfordresher, P. Q. (2006, November). Relationships between movement trajectories and pitch trajectories in musical sequence production. *Paper presented at the annual meeting of the Psychonomic Society*. Houston, Texas.
- Pfordresher, P. Q., & Brown, S. (2006, November). Linguistic background influences the production and perception of musical intervals. *Paper presented at the Auditory Perception, Action, and Cognition Meeting*. Houston, Texas.
- Pfordresher, P. Q. (2006, June). Modeling period adaptation in responses to delayed auditory feedback. *Paper presented at the Symposium in Honor of Mari Riess Jones*. Ohio State University, Columbus, OH.
- 2005 Pfordresher, P. Q. & Benitez, B. (2005, July). Timing relations between actions and sound in music performance. *Paper presented at the eighth international Rhythm Perception and Production workshop*. Landcommanderij Alden Biesen, Belgium.

- 2004 Pfordresher, P. Q. (2004, November). Matching movement trajectories to melodic trajectories in music performance. *Paper presented at the Auditory Perception, Action, and Cognition Meeting*. Minneapolis, Minnesota.
- Peretz, I., Pfordresher, P. Q., Hébert, S., & Bouchard, B. (2004, June). Tone-deafness in a possessor of absolute pitch. *Paper presented at the First Workshop on Brain, Music, and Sound (BRAMS)*. Montreal, Quebec, Canada. [Presented by Isabelle Peretz]
- 2004 Pfordresher, P. Q., Palmer, C. & Jungers, M. (2003, June). Does planning contribute to speed/accuracy tradeoffs in music performance? *Paper presented at the Biennial Conference of the Society for Music Perception and Cognition*. The University of Nevada at Las Vegas, Las Vegas, Nevada.
- 2002 Pfordresher, P. Q., Palmer, C. & Baldwin, G. (2002, November). Hearing the past, present or future during music performance. *Paper presented at the Auditory Perception, Cognition, and Action Meeting*. Kansas City, Missouri.
- Pfordresher, P.Q. (2002, March). Temporal relationships between actions and auditory feedback in music performance. *Paper presented at the twelfth annual New England Sequencing and Timing (NEST) meeting*. Yale University, New Haven, Connecticut.
- Pfordresher, P. Q. (2002, January). Manipulations of time-scale relationships between action and perception in piano performance: An application of music technology. *Paper presented at the Ninth International Conference on Technological Directions in Music Learning*. San Antonio, TX.
- 2001 Pfordresher, P. Q. (2001, March). Auditory feedback and planning of music performance. *Paper presented at the eleventh annual New England Sequencing and Timing (NEST) meeting*. Yale University, New Haven, Connecticut.
- 2000 Pfordresher, P. Q. (2000, August). Auditory feedback and timing in music performance. *Paper presented at the eighth international Rhythm Perception and Production workshop*. Losehill Hall, Castleton, UK.
- 1999 Palmer, C., Pfordresher, P.Q. & Brink, D. (1999, November). Speech errors, music errors, and planning constraints. *Paper presented at the annual meeting of the Psychonomic Society*. Los Angeles, California. [Presented by Caroline Palmer]
- Pfordresher, P.Q. & Palmer, C. (1999, August). Role of auditory feedback in performance: Control of timing. *Paper presented at the Biennial Conference of the Society for Music Perception and Cognition*, Northwestern University, Evanston, Illinois.

Tacka, P. & Pfordresher, P.Q. (1999, April). Music perception and cognition. *Paper presented at the Annual Conference of American Kodály Educators*. Columbus, Ohio. [Both authors presented.]

<1999 Pfordresher, P.Q. & Jones, M.R. (1997, May). The effect of simple and complex Joint Accent Structures on the perception of time structure in melodies. *Paper presented at the sixty-ninth annual meeting of the Midwestern Psychological Association*. Chicago, Illinois.

Pfordresher, P. Q. & Howell, P. (1995, June). The production and perception of emphasized notes in trumpet performance: An acoustic analysis. *Paper presented at the Biannual Conference of the Society for Music Perception and Cognition*. Berkeley, California.

Pfordresher, P.Q. & Howell, P. (1994, September). The production and perception of emphasis in musical expression. *Presented at the fifth international Workshop on Rhythm Perception and Production*, University of Sheffield, Sheffield, UK.

## CONFERENCE/WORKSHOP POSTERS

2022 Chen, Y., Tierney, A., & Pfordresher, P. Q. (2022, August). Speech-to-song transformation in perception and production. *Poster presented at the Society for Music Perception and Cognition Conference*. Portland, OR, U.S.A.

2019 Honan, A., Pruitt, T. A., Greenspon, E. B., & Pfordresher, P. Q. (2019). The role of subvocalization in the mental transformation of melodies. *Poster presented at the Society for Music Perception and Cognition Conference*. New York, NY.

Honda, C., Chow, K., Greenspon, E. B., & Pfordresher, P. Q. (2019). Generalization of Novel Sensorimotor Associations among Pianists and Non-pianists. *Poster presented at the Society for Music Perception and Cognition Conference*. Montréal, Québec.

Honda, C., Chow, K., Greenspon, E. B., & Pfordresher, P. Q. (2019). Generalization of Novel Sensorimotor Associations among Pianists and Non-pianists. *Poster presented at the Society for Music Perception and Cognition Conference*. New York, NY.

2018 Greenspon, E. B., & Pfordresher, P. Q. (2018). Predictors of pitch reproduction ability: Pitch specific relationships with imagery and memory. *Poster presented at the annual meeting of the Psychonomic Society*. New Orleans, LA.

2017 Chow, K., & Pfordresher, P. Q. (2017). Increased piano training constrains flexibility of learning novel pitch to space mappings. *Poster presented at the Auditory Perception, Cognition and Action Meeting*. San Diego, CA.

- Greenspon, E. B., Pfordresher, P. Q., & Halpern, A. H. (2017). The Roles of Familiarity, Imagery, and Memory in Mental Transformation of Melodies. *Poster presented at the Society for Music Perception and Cognition Conference*. San Diego, CA.
- 2016 Greenspon, E. B., Palmer, C., & Pfordresher, P. Q. (2016). Spontaneous rates: Evaluating domain-specific and domain-general factors in production timing. *Poster presented at the annual meeting of the Psychonomic Society*. Boston, MA.
- Pfordresher, P. Q., Kovacs, P., & Prince, J. B. (2016). Effects of pitch and rhythmic prototypicality in music perception and performance. *Poster presented at the annual meeting of the Psychonomic Society*. Boston, MA.
- 2015 Greenspon, E. B., Pfordresher, P. Q., & Halpern, A. R. (2015). Mental transformations of pitch: An auditory imagery task. *Poster presented at the annual meeting of the Psychonomic Society*. Chicago, IL.
- Pruitt, T. A., Pfordresher, P. Q., Mantell, J. T., & Wright, M. D. (2015). Intentional and incidental vocal pitch imitation during speech and song. *Poster presented at the annual meeting of the Psychonomic Society*. Chicago, IL.
- Mantell, J. T., Pfordresher, P. Q., Pruitt, T. A., Wright, M., & Tapley, K. M. (2015, August). Accuracy, intent, and signal clarity in vocal pitch imitation. *Poster presented at the Society for Music Perception and Cognition Conference*. Nashville, Tennessee.
- Pruitt, T. A., Halpern, A. R. & Pfordresher, P. Q. (2015, August). Using surface electromyography (sEMG) to measure laryngeal and facial activity during both visual and auditory imagery. *Poster presented at the Society for Music Perception and Cognition Conference*. Nashville, Tennessee.
- Sharif, M., & Pfordresher, P. Q. (2015, February). Poor pitch singers may perform worse in the presence of an accurate singer: Effects of augmented feedback on the accuracy of pitch matching. *Poster presented at the 44<sup>th</sup> meeting of the Lake Ontario Visionary Establishment (LOVE)*. Niagara Falls, Ontario, Canada.
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- 2013 Greenspon, E., Pfordresher, P. Q., & Halpern, A. R. (2013, August). Mental transformations of auditory images during vocal imitation. *Poster presented at the Society for Music Perception and Cognition Conference*. Toronto, Ontario, Canada.
- Pruitt, T. A., Neilans, E. G., Pfordresher, P. Q., & Dent, M. L. (2013, August). Chord discrimination in the Zebra Finch (*Taeniopygia gutta*), Budgerigar (*Melopsittacus undulatus*), and Human (*Homo sapiens*). *Poster presented at the Society for Music Perception and Cognition Conference*. Toronto, Canada.

- Zamm, A., Palmer, C., & Pfordresher, P. Q. (2013, August). Temporal coordination in piano duet performance of musical rounds. *Poster presented at the Society for Music Perception and Cognition Conference*. Toronto, Canada.
- 2012 Pfordresher, P. Q., Palmer, C., Dalla Bella, S. & Kraus, B. T. (2012, November). Delayed auditory feedback and movement, revisited: Bimanual versus unimanual coordination. *Poster presented at the Auditory Perception, Action, and Cognition Meeting*. Minneapolis, Minnesota.
- 2011 Beasley, R., Kraus, B. T., & Pfordresher, P. Q. (2011). Altered feedback produces dissociation between perceived and produced errors in a musical keyboard task. *Poster presented at the annual meeting of the Psychonomic Society*. Seattle, WA.
- Pruitt, T. A., & Pfordresher, P. Q. (2011). The effects of altered auditory feedback (AAF) on speech and music production. *Poster presented at the annual meeting of the Psychonomic Society*. Seattle, WA.
- Mathias, B., Anderson, M. F., Palmer, C. & Pfordresher, P. Q. (2011, August). Effects of meter and serial position on memory retrieval during music performance. *Poster presented at the International Symposium for Performance Science 2011*, Toronto, Canada.
- Acevedo, S., Temperley, D., & Pfordresher, P. Q. (2011, August). Does the change of a melody's meter affect tonal pattern perception? *Poster presented at the Society for Music Perception and Cognition Conference*. Rochester, New York.
- Mantell, J. T., Schafheimer, B., & Pfordresher, P. Q. (2011, August). Automatic Imitation of Pitch in Speech but not Song. *Poster presented at the Society for Music Perception and Cognition Conference*. Rochester, New York.
- Mathias, B., Anderson, M. F., Palmer, C. & Pfordresher, P. Q. (2011, August). Sequence Context Affects Memory Retrieval in Music Performance. *Poster presented at the Society for Music Perception and Cognition Conference*. Rochester, New York.
- Pruitt, T. A. & Pfordresher, P. Q. (2011, August). The Effects of Altered Auditory Feedback on Speech and Music Production. *Poster presented at the Society for Music Perception and Cognition Conference*. Rochester, New York.
- Wisniewski, M. G., Mantell, J. T., & Pfordresher, P. Q. (2011, August). Transfer Effects in the Vocal Imitation of Speech and Song. *Poster presented at the Society for Music Perception and Cognition Conference*. Rochester, New York.
- 2010 Prince, J. B., & Pfordresher, P. Q. (2010, August). Pitch/time diversity effects in perception and production. *Poster presented at the 11<sup>th</sup> International Conference on Music Perception and Cognition*. Seattle, Washington.

- Couchman, J. J., & Pfordresher, P. Q. (2010, August). Altered auditory feedback, self-attribution, and the experience of agency in sequence production. *Poster presented at the 11<sup>th</sup> International Conference on Music Perception and Cognition*. Seattle, Washington.
- Pfordresher, P.Q., Cox, J. L., Andrews, M., Mantell, J. T., Brown, S., & Zivadinov, R. (2010, May). Neural stratification of sequencing and timing ? An fMRI study. *Poster presented at the annual Cognitive Neuroscience Conference*. Montréal, Québec.
- 2009 Pfordresher, P. Q., Keller, P. E., Koch, I., Palmer, C., & Yildirim, E. (2009, November). Auditory feedback and melody switching in music performance. *Poster presented at the Auditory Perception, Action, and Cognition Meeting*. Boston, Massachusetts.
- Pfordresher, P. Q., Cox, J. L., Andrews, M., Mantell, J. T., & Zivadinov, R. (2009, August). Neural stratification of sequencing and timing in auditory feedback? An fMRI study. *Poster presented at the Society for Music Perception and Cognition Conference*. Indianapolis, Indiana.
- 2008 Pfordresher, P. Q., & Palmer, C. (2008, November). The role of tactile feedback in synchronization tapping. *Poster presented at the annual meeting of the Psychonomic Society*. Chicago, Illinois.
- Stanley, E., Narayana, S., Pfordresher, P., & Wicha, N. (2008). Advantage of tonal language speakers on pitch perception. *Poster presented at the annual Cognitive Neuroscience conference*. San Francisco, California.
- 2007 Walsh, J. & Pfordresher, P. Q. (2007, August). Vocal imitation of prosody in music and speech. *Poster presented at the Society for Music Perception and Cognition Conference*. Montréal, Québec.
- Pfordresher, P. Q. (2007, May). Response/effect congruity and disruption of timing by delayed auditory feedback during sequence production. *Poster presented at the annual Cognitive Neuroscience Conference*. New York, New York.
- 2005 Gallemore, E. M., & Pfordresher, P. Q. (2005, November). Familiar melodies enhance tone recognition. *Poster presented at the Auditory Perception, Action, and Cognition Meeting*. Toronto, Ontario.
- Pfordresher, P. Q., & Benitez, B. (2005, November). Temporal coordination of actions and auditory feedback in sequence production. *Poster presented at the annual meeting of the Psychonomic Society*. Toronto, Ontario.

- Benitez, B. & Pfordresher, P. Q., (2005, August). Effects of Altered Auditory Feedback in Music Performance: The Role of Impulsivity, Musical Aptitude, and General Intelligence. *Poster presented at the Society for Music Perception and Cognition (SMPC) 2005 Workshops*. The Neurosciences Institute, San Diego, CA.
- 2004 Pfordresher, P. Q. (2004, November). Auditory feedback in music performance: Effects of sequence structure and musical skill. *Poster presented at the annual meeting of the Psychonomic Society*. Minneapolis, Minnesota.
- Pfordresher, P.Q. (2004, April). The role of perception/action similarity in music performance. *Poster presented at the 50<sup>th</sup> Annual Convention of the Southwestern Psychological Association*. San Antonio, Texas.
- 2003 Pfordresher, P. Q., Palmer, C., & Jungers, M. (2003, November). Speed/Accuracy tradeoffs and planning in sequence production. *Poster presented at the annual meeting of the Psychonomic Society*. Vancouver, British Columbia.
- Pfordresher, P.Q., Lipscomb, S.D., Jones, M.R., & Gallemore, E. G. (2003, November). The influence of musical structure and attentional focus on illusory conjunctions of pitch and duration in musical sequences. *Poster presented at the Auditory Perception, Cognition, and Action Meeting*. Van Couver, British Columbia, CA.
- <2003 Pfordresher, P. Q., Palmer, C., & Baldwin, G. (2001, November). Effects of delayed and advanced auditory feedback on music performance. *Poster presented at the annual meeting of the Psychonomic Society*. Orlando, Florida.
- Pfordresher, P.Q. & Jones, M. R. (2000, August). Period and phase relationships among accents in melodies and their effect on attentional tracking. *Poster presented at the eighth international Rhythm Perception and Production workshop*. Losehill Hall, Castleton, UK.
- Pfordresher, P. Q. & Jones, M. R. (1997, October). Tracking musical accents using joint accent structure. *Poster presented at Cogfest*. Columbus, Ohio.
- Calvert, S. & Pfordresher, P.Q. (1994, August). Impact of a televised song on students' memory of information. *Presented at the Annual Meeting of the American Psychological Association*, Los Angeles, CA.

## HONORS AND AWARDS

### In Field

Fellow of the Association for Psychological Science, January 2024

Elected to position of President, October 2021  
Society for Music Perception and Cognition  
(President Elect 2022, President 2023-2024, Past President 2025)

Fulbright Canada Research Chair in Brain, Language and Music  
McGill University, April – July 2018

Included in Who's Who in Fine Arts Higher Education, December 2005  
AcademicKeys (<http://FineArts.academickeys.com>)

Elected to board of directors (member-at-large), November 2005  
Society for Music Perception and Cognition (Term 2006-2009)  
Re-elected for 2012-2014 term (ended 2013 based on new appointment)

Elected to position of Secretary, October 2012  
Society for Music Perception and Cognition (Term 2013-2015)

University of Texas at San Antonio

Faculty Research Award, December 2002 (\$5,000)  
The University of Texas at San Antonio

Grant Development Award, September 2002 (\$1,500)  
The University of Texas at San Antonio

Faculty Summer Research Grant, March 2002 (\$3,000)  
The University of Texas at San Antonio, College of Liberal and Fine Arts

Ohio State University

The James M. Klein award for best dissertation proposal, January 2000  
The Ohio State University Department of Psychology, Cognitive/Experimental Area

Professional Development Fund Travel Award, May 2000  
The Ohio State University Council of Graduate Students

Honorable mention, Teaching Excellence Award, June 1998  
The Ohio State University Department of Psychology

William James award for best student poster, November 1997  
The Ohio State University Center for Cognitive Science

Summer Research Fellowship in Cognitive Science, June-August 1997  
The Ohio State University Center for Cognitive Science

Five-Year Departmental Fellowship, August 1995  
The Ohio State University Department of Psychology

Other

Graduation with distinction, November 1994  
University College London

Cum Laude Graduate, May 1993  
Georgetown University

Psi Chi, Psychology Student Honors Society, May 1993  
Georgetown University Department of Psychology

Alpha Sigma Nu, Jesuit Honors Society, January 1993  
Georgetown University

**SERVICE**

Professional Service

Associate editor:

*Music Perception* (2009 – present)  
*Psychological Research* (2011 – 2018)

Consulting editor:

*Journal of Experimental Psychology: Human Perception and Performance*  
(2007 – 2011)  
*Attention, Perception & Psychophysics* (2008 – present)  
*Auditory Perception & Cognition* (2018 – present)

Ad hoc journal reviewer for:

*Acta Psychologica*  
*Advances in Cognitive Psychology*  
*Auditory Perception & Cognition*  
*Behavioral Research Methods*  
*Brain & Cognition*  
*Cognition*  
*Cognitive Science*  
*Cortex*  
*European Journal of Cognitive Psychology*  
*Frontiers in Psychology*  
*Frontiers in Human Neuroscience*  
*International Journal of Psychology*  
*iScience*  
*Journal of Cognitive Neuroscience*  
*Journal of Computer Assisted Learning*  
*Journal of Experimental Psychology: Learning, Memory and Cognition*  
*Journal of Experimental Psychology: General*

*Journal of New Music Research*  
*Journal of Motor Behavior*  
*Journal of Speech, Language and Hearing Research*  
*Journal of the Acoustical Society of America*  
*Musicae Scientiae*  
*Perception*  
*PLoS One*  
*Proceedings of the National Academy of Sciences (USA)*  
*Psychomusicology*  
*Psychonomic Bulletin & Review*  
*Quarterly Journal of Experimental Psychology*  
*Scandinavian Journal of Psychology*

Grant reviewer for:

*The National Institutes of Health* (Ad hoc panel member, October 2009)  
*The National Science Foundation*  
*National Science and Engineering Research Council of Canada*  
*Israel Science Foundation*  
*Research Grants Council of Hong Kong*

Textbook reviews for *Prentice/Hall, Thompson Learning*

Conference organization

Music Cognition Symposium Steering Committee (2008 – present)  
(A consortium including the Eastman School of Music, University of Rochester, Cornell University, and University at Buffalo)  
Auditory Perception, Cognition, and Action Meeting (2005 – present)  
Society for Music Perception and Cognition meeting  
Programming committee member, 2003, 2009  
Programming committee chair, 2011  
Scientific review committee, 2019

Conference reviewing

ISPS 2013  
ICMPC 2012, 2016, 2018, 2021  
ESCOM 2009  
CogSci 2005 (5 paper-length submissions)

University Service (University at Buffalo)

University

UB Research Data Management Committee (Spring 2023 – Present)  
Graduate Student Data Support Subcommittee (Spring 2023)  
President's Advisory Council on Race, Graduate Diversification (Spring 2023)  
CATT Advisory Council for Assessment (2022 – present)  
Faculty Senate Committee on Academic Policies and Grading (2022 – present)  
UB Curriculum Steering Committee (2021 – present)

Undergraduate Associate Dean Council (2021 – present)  
Graduate Associate Dean Council (2021 – present)  
Middle States Accreditation Steering Committee (2022 – present)  
UB Curriculum Diversity Learning Committee (2018 – present)  
    Committee Chair (2021 – present)  
President’s Advisory Council on Race, Curriculum Subcommittee (2021, Fall)  
Working group on Graduate and Postdoctoral center (2021, Fall)  
Search Committee, VAP for Admissions (Spring 2022)

College of Arts and Sciences

Search committee, CAS advising (Spring 2023)  
Search committee, CAS Success Coaches (Fall 2022)  
Search committee, Data Management IT Staff (2022)  
Search committee, Dean’s office staff support (Spring 2023)  
PhD Excellence Oversight Committee, ex officio (2021 – present)  
CAS Curriculum Committee, ex officio (2021 – present)  
Experiential Learning Advisory Board, Chair (2021 – present)  
Graduate Divisional Committee, ex officio (2021 – present)  
Graduate Fellowship Committee, Chair (2021 – present)  
Undergraduate Retention Task Force (2021)  
Search committee, Director of CAS Advising (Fall 2021)

Department of Psychology

Interim Cognitive Area Head (Spring 2023)  
Policy and Planning Committee (2007 – 2012, 2016 – 2018, 2022-2024)  
Website Planning Committee (2017)  
Assessment Committee (2015 – 2017)  
Grievance Committee (2015 – 2017)  
Director of Undergraduate Studies (2015 – 2017)  
Cognitive Area Head (2008 –2014)  
Personnel Committee (2008 – 2010, 2015 – 2017)  
Chair, Cognitive Search Committee (2006 – 2007, 2013 – 2014)  
Cognitive Search Committee (2014 – 2015)  
Rice Award Committee (2010)

University Service (UTSA)

University

Institutional Review Board (2004 – 2006)  
Faculty senate (2004, fall)

College of Liberal and Fine Arts

Lecture series committee (2003 – 2006)

Department of Psychology

Merit advisory (2005 – 2006)  
Graduate studies (2003 – 2006)

Psi-Chi Faculty co-advisor (2003 – 2006)  
 Coordinator of Research Speaker Series (2001- 2006)  
 Library liaison for Department of Psychology (2003 – 2004)  
 Laboratory Space Committee (2002 - 2004)  
 Department Faculty Advisory Committee (2002 - 2003)  
 Cognitive Search Committee (2001-2002)

Department of Music Committees  
 Member of the Institute for Music Research (2001- 2006)  
 Music Theory Search Committee, Institute for Music Research (2001-2002)

University Service (Ohio State)

University Committee  
 Professional development fund (Fall, 2000 – Winter, 2001)

**SUPERVISION OF STUDENTS**

<i>Student</i>	<i>Date(s)</i>	<i>Role</i>
<u>Postdoctoral Advising (UB – psychology)</u>		
Tim Pruitt	Fall 2019 – Summer 2020	Primary adviser
Emma Greenspon	Fall 2018 – Summer 2019	Primary adviser
Pauline Larrouy-Maestri	Spring 2014	Primary adviser
Jon Prince	Fall 2009 – Fall 2010	Primary adviser
<u>Doctoral Student Advising (UB - psychology)</u>		
Nicole Coleman	Fall 2020 – Present	Primary adviser
Yan Chen	Fall 2020 – Present	Primary adviser
Chihiro Honda	Fall 2018 – Present	Primary adviser
Karen Chow	Fall 2015 – Fall 2017	Primary adviser
Malak Sharif	Fall 2014 – Spring 2017	Primary adviser
Emma Greenspon	Fall 2012 – Spring 2018	Primary adviser
Timothy Pruitt	Fall 2010 – Spring 2019	Primary adviser
Robertson Beasley	Fall 2010 – Spring 2012	Primary adviser
John Kulpa	Fall 2008 – Spring 2009	Primary adviser
James Mantell	Fall 2007 – Spring 2013	Primary adviser
Jennifer Walsh	Fall 2006 – Spring 2008	Primary adviser
Payton Charlton	Fall 2018 – Present	Mentoring committee
Emily Barker	Fall 2017 – Present	Mentoring committee
Avery Malone	Fall 2012 – Present	Mentoring committee
Grace Ong	Spring 2013 – Spring 2016	Mentoring committee
Anastasiya Kobrina	Fall 2012 – Fall 2015	Mentoring committee
Alexandria Zakrzewski	Spring 2011 – Fall 2013	Mentoring committee
Malte Viebahn	Spring 2009 – Spring 2011	Mentoring committee
Matthew Wisniewski	Fall 2007 – Spring 2011	Mentoring committee
Sam Soliemany	Fall 2007 – Spring 2010	Mentoring committee

Thomas Welch	Fall 2006 – Spring 2009	Mentoring committee
Kelly Radziwon	Fall 2006 – Spring 2012	Mentoring committee
Steven Berg	Fall 2006 – Fall 2011	Mentoring committee
Thomas Welch	Fall 2006 – Spring 2009	Mentoring committee
Webster (Alex) Tilton	Fall 2006 – Spring 2011	Mentoring committee

Masters Thesis Advising (UB - psychology)

Nathan Zak	Fall 2022 – Present	Primary adviser
Yan Chen	Fall 2019 – Spring 2020	Primary adviser
Thomas Gadelrab	Fall 2016 – Spring 2017	Primary adviser
Paul Kovacs	Fall 2015 – Spring 2019	Primary adviser
Eric Herberger	Fall 2015 – Spring 2016	Reader
Anastasiya Kobrina	Fall 2011 – Spring 2015	Primary adviser
Andrew Jebb	Fall 2011 – Spring 2013	Primary adviser
Robertson Beasley	Fall 2010 – Spring 2012	Primary adviser
Stefanie Acevedo	Fall 2010 – Spring 2012	Primary adviser

Dissertation Committees (UB - psychology)

Anthony Ngyuen	Spring 2023 – Present	Chair
Boyang Qin	Spring 2020 – June 2021	Committee member
Elaine Paravati	Fall 2018 – January 2020	Committee member
Tommy Saltsman	Spring 2017 – January 2020	Committee member
Emma Greenspon	Fall 2016 – July 2018	Chair
Tim Pruitt	Fall 2015 – May 2019	Chair
Laurel Screven	Summer 2016 – April 2018	Committee member
Kimberly Plyler	Fall 2014 – Fall 2016	Committee member
James Mantell	Spring 2012 – Spring 2013	Chair
Milen Radell	Summer 2012 – Summer 2013	Committee member
Matthew Wisniewski	Spring 2012 – Spring 2013	Committee member
Kelly Radziwon	Spring 2012 – Fall 2012	Committee member
Justin Couchman	Spring 2010 – Summer 2011	Committee member
Thomas Welch	Spring 2009 – Summer 2010	Committee member
Keri Shiels	Spring 2009 – Summer 2010	Committee member

Dissertation Committees (UB - linguistics)

Timothy Tilbe	Fall 2013 – Spring 2017	Dissertation reader
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Dissertation Committees (UB - music)

Krista Johnson	Spring 2008 – Fall 2013	Dissertation reader
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Dissertation Committees (UB - neuroscience)

Xuedi Wang	Spring 2020 – Winter 2021	Dissertation reader
Thomas Covey	Fall 2013 – Summer 2016	Dissertation reader

Dissertation Committees (UB – industrial engineering)

Erin Brunelle	Spring 2021 – present	Dissertation reader
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David Lavergne	Fall 2014– Spring 2018	Dissertation reader
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Undergraduate Honors Thesis Committee (UB)

Elizabeth Goldstein	Spring 2023 – Present	Committee Chair
Omeed Tartak	Spring 2023	Reader
Emily Demieri	Spring 2022	Reader
David Vollweiler	Spring 2020 – Spring 2021	Committee Chair
Ryan O’Donnell	Spring 2021	Reader
Lauren Seilheimer	Spring 2020	Reader
Sabrina Kachurka	Spring 2019	Reader
Joseph Nathanson	Spring 2017	Reader
Anna Honan	Fall 2019 – Spring 2019	Committee Chair
Nicholas Nolan	Fall 2016 – Spring 2017	Committee Chair
Nicole Hunter	Spring 2016	Reader
Andrew Kothen	Spring 2015	Reader
Amanda Russo	Spring 2015	Reader
Paul Kovacs	Fall 2014 – Spring 2015	Committee chair
Amanda Haskell	Spring 2014	Reader
Troy Schedin	Spring 2013	Reader
Malak Sherif	Fall 2013 – Spring 2014	Committee chair
Eric Herberger	Spring 2012	Reader
Michael Giblin	Fall 2011 – Spring 2012	Committee chair
Camille Toramino	Spring 2011	Reader
Todd Reeves	Spring 2007	Reader

Other students mentored (UB, G = graduate, U = undergraduate)

Payton Charlton (G)	Fall 2019 – Present	Qualifying project
Mary Flahrty (G)	Fall 2010 – Fall 2013	Qualifying project
Matthew Wisniewski (G)	Fall 2009 – Fall 2011	Qualifying project
Justin Couchman (G)	Fall 2008 – Spring 2009	Qualifying project
Brooke Romania (U)	Fall 2022 – present	Independent study
Emma Boiano (U)	Fall 2022 –Present	Independent study
Emma Gandolfi(U)	Fall 2022 – present	Independent study
Julie Aronsky (U)	Fall 2022	Independent study
Katherine Magrich(U)	Fall 2022 – present	Independent study
Leyla Skopjak (U)	Fall 2022	Independent study
Mythili Thamilchelvan (U)	Fall 2022 – present	Independent study
Renee Branch (U)	Fall 2022	Independent study
Richard Nicosia(U)	Fall 2022 – present	Independent study
Saar Bratton (U)	Fall 2022	Independent study
Yu Ning Liao U)	Fall 2022 – present	Independent study
Elizabeth Goldstein(U)	Spring 2022 – present	Independent study
Lihui De (U)	Spring 2022 – Spring 2024	Independent study
Rachel Kim (U)	Spring 2022	Independent study
Arshpreet Grewhal(U)	Fall 2021 – Spring 2022	Independent study
Avani Gulati (U)	Fall 2021 – Spring 2022	Independent study

Bina Dahal (U)	Fall 2021 – Spring 2022	Independent study
Bidya Dahal(U)	Fall 2022	Volunteer
Chantel Fatorma (U)	Fall 2021 – Spring 2022	Volunteer
Jianghan Ren(U)	Fall 2021 – Spring 2022	Independent study
Thamara Bouz (U)	Fall 2021 - Fall 2022	Independent study
Kelli Eckenrode (U)	Fall 2021	Independent study
Noah Ortiz (U)	Fall 2021	Independent study
Ray Huang(U)	Fall 2021 – Spring 2022	Independent study
Sanskriti Singh(U)	Fall 2021 – Spring 2022	Independent study
Sneha George(U)	Fall 2021 – Spring 2022	Independent study
Jason Ji (U)	Spring 2021	Independent study
Jianghan Ren (U)	Spring 2021	Independent study
Omeed Tartak	Fall 2020 – Spring 2021	Independent study
Jason Caballes (U)	Spring 2020 – Fall 2021	Volunteer
Kaithlyn Massiah (U)	Spring 2020 – Spring 2022	Independent study
Andreane Syra Cruz (U)	Spring 2020 – Spring 2021	Volunteer
Faith Moka (U)	Spring 2020	Volunteer
Corey Eltime (U)	Spring 2020 – Fall 2020	Independent study
Jonathan Liow (U)	Fall 2019 – Spring 2020	Independent study
Kayden Koh (U)	Fall 2019 – Spring 2020	Independent study
Esther Song (U)	Fall 2019 – Spring 2020	Volunteer
Elija Cone (U)	Fall 2019	Independent study
Imran Khan (U)	Fall 2019 – Spring 2020	Independent Study
Gina George (U)	Spring 2019 – Spring 2020	Independent study
Nicole Pereira (U)	Spring 2019	Independent study
Zachary Russilo (U)	Fall 2018 – Spring 2019	Independent study
Nicholas Wojcik (U)	Fall 2018 – Spring 2019	Independent study
Shi En Gloria Huan (U)	Fall 2018	Independent study
Bethany Hodgson (U)	Fall 2018	Independent study
Aaron Carter (U)	Fall 2018 – Spring 2019	Independent study
Anna Honan (U)	Fall 2017 – Spring 2018	Independent study
Catherine Moore (U)	Fall 2017 – Spring 2018	Independent study
Christopher Falk (U)	Fall 2017 – Spring 2018	Independent study
Elizabeth Levy (U)	Fall 2017 – Spring 2018	Independent study
Francesca D'Allesandro (U)	Fall 2017 – Spring 2018	Independent study
Gilbert Rogers (U)	Fall 2017 – Spring 2018	Independent study
Hazma Tariq (U)	Fall 2017 – Spring 2018	Independent study
Jacob Dubin (U)	Fall 2017	Independent study
Naaimea Khan (U)	Fall 2017 – Fall 2018	Independent study
Paras Khan (U)	Fall 2017 – Spring 2018	Independent study
Taylor Zaccarine (U)	Fall 2017 – Spring 2018	Independent study
Tiffany Mai (U)	Fall 2017 – Spring 2018	Independent study
William Hiltz (U)	Fall 2017 – Spring 2018	Independent study
Win Phyo (U)	Fall 2017 – Spring 2018	Independent study
Alexa Feiner (U)	Fall 2017 – Spring 2018	Volunteer
Mikayla Fao (U)	Fall 2016 – Spring 2017	Independent study

Anthony Nagib (U)	Fall 2016	Independent study
Sarah Teh (U)	Fall 2016 – Spring 2017	Independent study
Anthony Khoury (U)	Fall 2016	Independent study
Amy O'Leary (U)	Fall 2016 – Fall 2017	Independent study
Melissa Mercado (U)	Fall 2016 – Spring 2017	Independent study
Haley Haner (U)	Fall 2016 – Spring 2017	Independent study
Tiffany Thavisin (U)	Fall 2016 – Spring 2017	Independent study
Jaclyn Stoebe (U)	Fall 2016 – Spring 2017	Volunteer
Ryan Rondinaro (U)	Fall 2016 – Spring 2017	Volunteer
Patrick McGuire (U)	Fall 2016 – Spring 2017	Volunteer
James Dickinson (U)	Fall 2016 – Spring 2017	Volunteer
Brian Kaweck (U)	Fall 2015 – Spring 2016	Independent study
Thomas Galderab (U)	Fall 2015 – Spring 2016	Independent study
Karen Li (U)	Fall 2015 – Spring 2016	Volunteer
Michelle Lei (U)	Fall 2015 – Spring 2016	Independent study
Joshua Michales (U)	Fall 2015 – Spring 2016	Independent study
Callin Schupbach (U)	Fall 2015 – Spring 2016	Independent study
Anthony DelGaudio (U)	Summer 2015 – Fall 2015	Independent study
Paul Lauen (U)	Summer 2015 – Fall 2015	Volunteer
Anthony Nagib (U)	Summer 2015 – Spring 2016	Independent study
Daniel Tallie (U)	Spring 2015	Independent study
Jacquelyn Stoebe (U)	Spring 2015 – Present	Independent study
Zahra Malakotipour (U)	Fall 2014 – Spring 2015	Independent study
David Lavergne (G)	Fall 2013	Independent study
Michael Wright (U)	Fall 2013 – Spring 2014	Independent study
Paul Kovacs (U)	Fall 2013 – Spring 2015	Independent study
Klara Chomiccka (U)	Fall 2013 – Spring 2014	Independent study
Alex Woodruff	Fall 2012 – Spring 2013	Independent Study
Esther Song (U)	Fall 2011 – Spring 2013	Independent study
Brian Kraus (U)	Fall 2011 – Spring 2012	Independent study
Rebecca Bergemann (U)	Fall 2011	Independent study
Andrea Claiflin (U)	Spring 2010 – Spring 2012	Independent study
Thomas Varco (U)	Spring 2009 – Spring 2010	Independent study
Joseph Gibson (U)	Spring 2009	Independent study
Ryan Coppolo (U)	Fall 2008 – Spring 2009	Independent study
Mariana Sobczak (U)	Spring 2008	Independent study

Research Assistants (UB), with funding source (G = graduate, U = undergraduate)

Esther Song (U)	Spring 2021	NSF
Chihiro Honda (G)	Fall 2019 – Present	NSF
Swathi Das (U)	Fall 2019 – Spring 2020	NSF
Chantel Fatorma (U)	Fall 2019 – Spring 2021	NSF
David Vollweiler (U)	Fall 2019 – Spring 2020	Grammy Foundation
Tim Pruitt (G)	Fall 2015 – Spring 2016	NSF
Garnettha Sari (U)	Fall 2014 – Spring 2015	German govt.
Emma Greenspon (G)	Fall 2014 – Spring 2015	NSF

Michael Wright (U)	Fall 2014 – Spring 2015	NSF
Andrew Kothen (U)	Fall 2013 – Spring 2015	NSF
Malak Sharif (U)	Fall 2013 – Spring 2014	NSF
Brian Schafheimer (U)	Spring 2011	NSF
Anastaysia Kobriana (U)	Spring 2011	NSF
Robertson Beasley (G)	Fall 2010	NSF
Brian Schafheimer (U)	Fall 2010	NSF
Anastaysia Kobriana (U)	Fall 2010	NSF
Rebecca O'Connor (U)	Fall 2009	NSF
James Mantell (G)	Spring, Summer 2009 & 2010	NSF
Thomas Varco (U)	Fall 2009	NSF
Ryan Coppolo (U)	Fall 2009	NSF
Xiaojun Shan (G)	Spring 2007, 2008	NSF
Thomas Beal-Schwab (U)	January 2008 – May 2008	NSF
John Kulpa (G)	January 2008 – May 2008	NSF
Jennifer O'Sullivan (U)	January 2007 – May 2008	NSF
David Ricotta (U)	September 2007 – Present	NSF
Ece Yildirim (U)	January – August 2007	NSF
Jennifer Walsh (G)	Fall 2006 – Spring 2008	University startup
<u>Masters Thesis Committees (UTSA)</u>		
Erik M. Gallemore	Spring 2005 – Fall 2005	Adviser /Thesis Chair
Brian Benitez	Fall 2004 – Summer 2005	Adviser /Thesis Chair
Andrew Dodson	Summer 2004 – Spring 2006	Reader
Christina Hinjosa	Spring 2003 – Summer 2003	Reader
<u>Undergraduate Honors Thesis Committee (UTSA)</u>		
Mai-Anh Ngoc	Spring 2009 – Spring 2010	Reader
Elaine M. Tamez	Fall 2004 – Spring 2005	Reader
<u>Other students mentored (UTSA)</u>		
Lourdes Guajardo	Fall 2005	Independent study
Jorge Garza	Fall 2005	Independent study
Julliann Canady	Spring 2003 - 2004	Independent study
Tyler Vance	Fall 2003	Independent study
William Lopez	Summer 2003	Independent research
Augusto Petacchi	Fall 2002 – Spring 2003	Adviser (MS)
<u>Research Assistants (UTSA), with funding source</u>		
Danielle Maddock	Fall 2005 – Spring 2006	SALSI
Zachary Clay	Fall 2005 – Spring 2006	NSF
Lilly-Ann Flores	Fall 2005 – Spring 2006	NSF
Brian Benitez	Fall 2004 – Fall 2005	NSF
Julliann Canady	Fall 2004 – Spring 2005	NSF
Erik Gallemore	Summer 2003 – Fall 04	Inst. for Music Res.

Augusto Petacchi  
David Luxton

Spring 2003 – Summer 03  
Spring 2002 – Spring 2003

Grant Dev. Award  
Inst. for Music Res.

## MEMBERSHIP IN PROFESSIONAL SOCIETIES

Society for Music Perception and Cognition (Member, 1998 – present)  
Psychonomic Society (Associate Member, 2002 – 2007, Member– 2014, Fellow - present)  
Cognitive Neuroscience Society (Member, 2005 – 2008, 2010 – 2012)  
Association for Psychological Science (Member, 2013 – 2015)

## COURSES TAUGHT

### UB Undergraduate (Semester and year)

PSY 207B Psychological Statistics (Sp. & Fa. 2007, Sp. 2009, Su. 2011, Su. 2015)  
PSY 343 Sensory Processes & Perception (Su. 2011, Sp. 2014)  
PSY 447 Psychology of Music (Sp. 2007, Every Fa. 2007-present except 2012)

### UB Graduate (Semester and Year)

CSE/LIN/PHI/PSY 575 APY 526 Introduction to Cognitive Science (Sp. 2012)  
PSY 608 Advanced Topics in Statistics (Sp. 2011, Every Sp. – present)  
PSY 627 Perception (Sp. 2008, Sp. 2010, Sp. 2013)  
PSY 864 Timing and Dynamical Systems (Fa. 2008)  
PSY 864 Auditory Perception (Fa. 2006, Sp. 2011)

### University of Rochester Undergraduate (Adjunct Instructor, Brain and Cognitive Sciences)

Auditory Perception (Sp. 2012, Sp. 2013)

### UTSA Undergraduate (Semester and year)

Introduction to Psychology  
(Fa. 2001, Sp. & Fa. 2002, Sp. 2003, Sp. & Fa. 2004, Sp. 2005)  
Sensation and Perception  
(Fa. 2001, Sp. 2002, Sp. 2003, Fa. 2003, Sp. 2004, Sp. 2006)  
Statistics for Psychology (Fa. 2002, Sp. 2003, Fa. 2005)  
The Perception of Sound (Fa. 2003)  
Independent study (Undergraduate: Fa. 2003, Sp. 2004, Fa. 2005)

### UTSA Graduate (Semester and year)

Research Paradigms in Psychology (Fa. 2004)  
Independent Study (Fa. 2002, Sp. 2003, Su. 2003, Fa. 2004)

### Ohio State (Academic year)

Introduction to Psychology (1996 – 1997, 1997 – 1998, 1999 – 2000)  
Guest lectures in Sensation and Perception (1999 – 2000)