# CAROLINE PALMER
# VITA

**WORK ADDRESS**: Department of Psychology
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**CITIZENSHIP:** Canada and USA

## EDUCATION:

Doctor of Philosophy in Cognitive Psychology, August 1988, Cornell University, Ithaca, NY.
Master of Science in Clinical Psychology, October 1984, Rutgers University, NJ.
Bachelor of Science with honors, majors in statistics and psychology, minor in music, May 1981, University of Michigan, Ann Arbor, MI.

## PROFESSIONAL POSITIONS:

Canada Research Chair (Tier 1), McGill University, 2003-present.
Professor, Dept. of Psychology, McGill University, 2003-present.
Associate Member, Faculty of Music, McGill University, 2003 – present.
Director, NSERC-Create Training program in Complex Dynamics, 2017-2023.
Director, Undergraduate Program, Department of Psychology, McGill University, 2015-2017.
Director, NSERC-Create Training program in Auditory Cognitive Neuroscience, 2009-2015.
Member, Integrated Program in Neuroscience, McGill University, 2011-present.
Member, Centre for Interdisc Res in Music Media & Technology, McGill University, 2005-present.
Member, Centre for Research on Brain, Language and Music, McGill University, 2003 – present.
Professor, Dept. of Psychology, Ohio State University, 2002 – 2003.
Associate Professor, Dept. of Psychology, Ohio State University, 1994 – 2002.
Associate Professor, Dept. of Speech and Hearing Science, Ohio State University, 1999 – 2002.
Member, Center for Cognitive Science, Ohio State University, 1992 – 2003.
Assistant Professor, Dept. of Psychology, Ohio State University, 1988 – 1994.

## SCHOLARSHIPS AND FELLOWSHIPS:

Fellow, Royal Society of Canada, 2017.
Fellow, Canadian Society for Brain, Behaviour, and Cognitive Sciences, 2017.
Visiting Scholar, University of Montpellier, France, Spring 2015.
Visiting Scholar, University of Birmingham, England, Fall 2014.
Fellow, Association for Psychological Science, Washington, DC, 2011.
Fellow, Psychonomic Society, US, 2010.
Visiting Scholar, Max Planck Institute, Leipzig, Germany, 2008.
Fellow, Macquarie University, Sydney, Australia, 2007.
Fellow, American Psychological Association, Washington, DC, 2005.
Scholar in Residence, Nijmegen Institute for Cognition and Information, The Netherlands, 1998.
Fellow, Center for Advanced Study in the Behavioral Sciences, Stanford, CA, 1993 – 1994.
Fellow, Summer Program in Cognitive Neuroscience, Dartmouth College, 1992.

Scholar in Residence, Queen's University, Kingston, Ontario, 1992.
Predoctoral Graduate Fellowship, National Science Foundation, 1985 – 1988.
Catlin Memorial Research Fund, Psychology Department, Cornell University, 1987 – 1988.
Psychology Department Research Fund, Cornell University, 1987 – 1988.
Walter C. Russell Fellowship, Rutgers University, 1982 – 1984.
Graduate Scholars Award, Rutgers University, 1982 – 1984.
Music Scholarship, University of Michigan, 1978 – 1979.
University Grant, University of Michigan, 1977 – 1978.

**EXTERNAL GRANTS AND AWARDS:**

Estes Fund Award, Assoc for Psychological Sciences US (PI), "Nonlinear dynamics in the life sciences", 2021.
Canada Research Chair (Tier 1), "Cognitive neuroscience of performance," 2017 – 2024.
NSERC Discovery Grant (PI), "Group dynamics and temporal coordination", 2020-2025.
NSERC-Create Grant (PI), "Complex Dynamics in Brain and Behaviour", 2017 – 2023.
GRAMMY Museum Grant (PI), "Autobiographical memory enhancements with musical training", 2019-2022 (co-PI: S Sheldon).
CRBLM Research Incubator Award (PI), "Timing deficits in ADHD", 2020-2021.
FQRNT (co-PI; D Klein, PI), "Regroupment stratégique CRBLM", 2017 – 2023.
Quebec Brain-Imaging Network (co-PI with S Sheldon), "Neural mechanisms of retrieving the sights and sounds from a memory", 2019-2020.
Estes Fund, Assoc for Psychol Sciences, US (PI), "Nonlinear Dynamics for the Life Sciences", 2018.
CRBLM Research Incubator Award (co-PI with S Sheldon), "Auditory imagery and memory: impact of musical training", 2017-2018.
NSERC-Discovery Grant (PI), "Temporal coordination in performance," 2015 – 2020.
NSERC-Equipment Grant (PI), "High-density EEG for auditory cognitive neuroscience," 2015.
Canada Foundation for Innovation (co-PI; M. Wanderley, PI), "Live expression in situ: Musical and audiovisual performance and reception," 2015-2020.
FRQNT (co-PI; M Wanderley, PI), "Regroupment stratégique CIRMMT," 2014 – 2020.
Erasmus-Mundus Student Exchange Grant, EU (co-PI; M Schoenwiesner, PI), "Auditory cognitive neuroscience," 2014 – 2017.
FRQNT (co-PI; V Gracco, PI), "Regroupment stratégique CRBLM," 2011 – 2017.
Canada Research Chair (Tier 1), "Cognitive neuroscience of performance," 2010 – 2017.
NSERC Accelerator Award (PI), "Auditory sequence production," 2010 – 2014.
Erasmus-Mundus Student Exchange Grant, EU (co-PI; M Schoenwiesner, PI), "Auditory cognitive neuroscience," 2010 – 2014.
NSERC-Create Grant (PI), "Auditory cognitive neuroscience," 2009 – 2015.
NSERC Discovery Grant (PI), "Memory and motor control in production," 2009 – 2015.
Australian Research Council (co-PI; W Thompson, PI), "Vocal emotional communication," 2009 – 2013.
Canada Foundation for Innovation (co-PI; I Peretz, PI), "Lab in Music Neuroscience," 2008 – 2014.
NSERC Major Resource Support Grant (S McAdams, PI), "CIRMMT," 2007 – 2009.
NSERC Equipment Grant (PI), "Motion capture of fine finger movements," 2006 – 2007.
CIHR Operating Grant (co-PI; K Steinhauer, PI), "Electrophysiological investigations of prosodic processing," 2004 – 2008.
NSERC Discovery Grant (PI), "Memory processes in sequence production," 2004 – 2009.
Canada Foundation for Innovation (PI), "Sequence Production," 2003 – 2007.
Canada Research Chair, "Cognitive neuropsychology of performance," 2003 – 2010.
Ohio State University Academic Enrichment Grant, "Music cognition," 1996 – 2003.

Distinguished Scientific Award for Early Career Contribution in perception and motor performance, American Psychological Association, 1996.
National Institute of Mental Health (PI), R01, "Constraints on cognitive theories of sequence production," 1998 – 2003.
NIH Institutional National Service Award (Consultant): Multidisciplinary Research Training Program in Speech and Hearing Science, 1996 – 2001.
National Science Foundation, Grant toward Fellowship at Center for Advanced Study in the Behavioral Sciences, SES-9022192, 1993 – 1994.
FIRST Award, National Institute of Mental Health (PI), "Constraints on cognitive theories of performance," 1990 – 1996.

**EDITORIAL CONSULTING:**

Editorships:
Associate Editor, *Music Perception*, 1997 – 2011.

Editorial Boards:
C*anadian Journal of Experimental Psychology,* 2019 - present.
*Journal of Experimental Psychology: Human Perception & Performance*, 1995 – 2011.
*Music Perception*, 1995 – 1997; 2011 – present.
*Psychology of Music*, 1994 – 1996.

Grant Panels:
Member, NSERC Review Panel, Brain, Behavior, and Cognitive Science, 2004 – 2007.
Member, NSF Review Panel, Perception, Action and Cognition, 2008 – 2009.

Ad-hoc Reviewer *Attention, Perception & Psychophysics; Behavior Research Methods, Instruments, Computers; Canadian Journal of Experimental Psychology; Cognition; Experimental Brain Research; Frontiers in Psychology; Journal of the Acoustical Society of America; Journal of Cognitive Neuroscience; Journal of Experimental Psychology: Human Perc & Performance; PLoS One; Psychological Science; Psychonomic Bulletin & Review.*

Ad-Hoc Grants Reviewer: National Science Foundation (US); Natural Science and Engineering Research Council (Canada); Canada Foundation for Innovation (Canada); Economic and Social Research Council (Great Britain); Australian Research Council

**PEER-REVIEWED PUBLICATIONS** (* = trainee):

Pfordresher, P. Q., Greenspon, E.B., Friedman, A.L. & Palmer, C. (2021). Spontaneous production rates in music and speech. *Frontiers in Psychology*, 12, 611867. doi: 10.3389/fpsyg.2021.611867

Scheurich, R., Palmer, C., Kaya, B., Agostino, C., & Sheldon, S. (2021) Evidence for a visual bias when recalling complex narratives. *PLos One*, 16(4): e0249950. doi:10.1371/journal.pone.0249950

*Wright, S.E., & Palmer, C. (2020). Physiological and behavioural factors in musicians' performance tempo. *Frontiers in Human Neuroscience.* doi: 10.3389/fnhum.2020.00311

*Mathias, B.M., *Zamm, A., *Gianferrara, P.G., Ross, B., & Palmer, C. (2020) Rhythm complexity modulates behavioural and neural dynamics during auditory-motor synchronization. *Journal of Cognitive Neuroscience, 32*, 1864-1880.

*Scheurich, R., Pfordresher, PQ, & Palmer, C (2020). Musical training enhances temporal adaptation of auditory-motor synchronization. *Experimental Brain Research, 1,* 81-92.

*Demos, A.P., *Layeghi, H., Wanderley, M.M., & Palmer, C. (2019). Staying together: A bidirectional delay-coupled approach to joint action. *Cognitive Science, 43*. doi: 10.1111/cogs.12766

*Scheurich, R., *Demos, A., *Zamm, A., *Mathias, B., & Palmer, C. (2019). Capturing intra- and inter-brain dynamics with recurrence quantification analysis. In AK Goel, CM Seifert, & C Freksa (Eds), *Proceedings of the 41st Annual Meeting of the Cognitive Science Society* (pp. 2748-2754). Montreal, QC: Cognitive Science Society.

Lagrois, M.-E., Palmer, C., & Peretz, I. (2019). Poor synchronization to musical beat generalizes to speech. *Brain Sciences, 9*(157), 1-20. doi:10.3390/brainsci9070157.

Palmer, C., *Spidle, F., *Koopmans, E., & Schubert, P. (2019). Ears, head and eyes: When singers synchronize. *Quarterly Journal of Experimental Psychology.* doi:/10.1177/1747021819833968

*Zamm, A., Palmer, C., Bauer, A-K.R., Bleichner, M.G., *Demos, A.P., & Debener, S. (2019). Synchronizing MIDI and wireless EEG measurements during natural piano performance. *Brain Research, 1716,* 27-38.

*Schultz, B.G., & Palmer, C. (2019). The roles of musical expertise and sensory feedback in beat keeping and joint action. *Psychological Research, 83*(3), 419–431. doi:10.1007/s00426-019-01156-8.

*Mathias, B., Gehring, W.J., & Palmer, C. (2019). Electrical brain responses reveal sequential constraints on planning during music performance. *Brain Sciences, 9*(25). doi:10.3390/brainsci9020025

*Zamm, A., *Wang, Y., & Palmer, C. (2018). Musicians' natural frequencies of performance display optimal temporal stability. *Journal of Biological Rhythms, 33,* 432-440.

*Scheurich, B., *Zamm, A., & Palmer, C. (2018). Tapping into rate flexibility: Musical training facilitates synchronization around spontaneous production rates. *Frontiers in Psychology*. doi:10.3389/fpsyg.2018.00458.

*Zamm, A., Debener, D., Bauer, A.-K.R., Bleichner, M.G., *Demos, A.P., & Palmer, C. (2018). Amplitude envelope correlations measure synchronous cortical oscillations in performing musicians. *Annals of the New York Academy of Sciences*. doi:10.1111/nyas.13728.

*Caramiaux, B., Bevilacqua, F., Wanderley, M., & Palmer, C. (2018). Dissociable effects of practice variability on learning motor and timing skills. *PLoS One*, *13*(3): e0193580.

*Zamm, A., Palmer, C., Bauer, A-K.R., Bleichner, M.G., *Demos, A.P., & Debener, S. (2017). Synchronizing MIDI and wireless EEG measurements during natural piano performance. *Brain Research.* doi: http://dx.doi.org/10/1016/j.brainres.2017.07.001.

*Caramiaux, B., Bevilacqua, F., Palmer, C., & Wanderley, M. (2017). Individuality in piano performance depends on skill learning. *Proceedings of the 4th International Conference on Movement Computing,* London UK; https://doi.org/10.475/123_4.

*Demos, A.P., *Carter, D.J., Wanderley, M.M., & Palmer, C. (2017). The unresponsive partner: Roles of social status, auditory feedback, and animacy in coordination of joint music performance. *Frontiers in Psychology,* 10.3389/fpsyg.2017.00149.

*Mathias, B., Gehring, W. J., & Palmer, C. (2017). Auditory N1 reveals planning and monitoring processes during music performance. *Psychophysiology*, *54*, 235-247.

*Schultz, B.G., *O'Brien, I., Phillips, N., McFarland, D.H., Titone, D., & Palmer, C. (2016). Speech rates converge in turn-taking conversations between a confederate and naive participants. *Applied Psycholinguistics, 37,* 1201-1220. http://dx.doi.org/10.1017/S0142716415000545

*Mathias, B., Tillman, B., & Palmer, C. (2016). Sensory, cognitive, and sensorimotor learning effects in recognition memory for music. *Journal of Cognitive Neuroscience, 28,* 1111-1126. doi:10.1162/jocn_a_00958

*Gingras, B., Palmer, C., Schubert, P.N., & McAdams, S. (2016). Influence of melodic emphasis, texture, salience, and performer individuality on performance errors. *Psychology of Music, 44,* 847-863.

*Zamm, A., *Wellman, C., & Palmer, C. (2016). Endogenous rhythms influence interpersonal synchrony. *Journal of Experimental Psychology: Human Perception & Performance. 42,* 161-166. http://dx.doi.org/10.1037/xhp0000201.

*Livingstone, S.R., & Palmer, C. (2016). Head movements encode emotions during speech and song. *Emotion*, 16, 365-380. http://dx.doi.org/10.1037/emo0000106.

*Mathias, B., *Lidji, P., Honing, H., Palmer, C., & Peretz, I. (2016). Electrical brain responses to beat irregularities in two cases of beat deafness. *Frontiers in Neuroscience*. doi: 10.3389/fnins.2016.00040.

*Van Hedger, S.C., Hogstrom, A., Palmer, C., & Nusbaum, H.C. (2015). Sleep consolidation of musical competence. *Music Perception*, *33,* 163-178.

*Livingstone, S.R., Thompson, W.F., Wanderley, M.M., & Palmer, C. (2015). Common cues to emotion in the dynamic facial expressions of speech and song. *Quarterly Journal of Experimental Psychology, 68,* 952-970.

*Maes, P.-J., Wanderley, M., & Palmer, C. (2015). The role of working memory in the temporal control of discrete and continuous movements. *Experimental Brain Research*, *233,* 263-273. doi: 10.1007/s00221-014-4108-5.

*Mathias, B., Pfordresher, P.Q., & Palmer, C. (2015). Context and meter enhance long-range planning in music performance. *Frontiers in Human Neuroscience*, *8*, 1040. doi: 10.3389/fnhum.2014.01040.

Palmer, C. (2015). Listening, imagining, performing: Melody as a life cycle of musical thought. *Music Perception, 33,* 3-11.

*Zamm, A., Pfordresher, P.Q., & Palmer, C. (2015). Temporal coordination in joint music performance: Effects of endogenous rhythms and auditory feedback. *Experimental Brain Research*, *233*, 607-615. doi: 10.1007/s00221-014-4140-5.

*Mathias, B., Palmer, C., Perrin, F., & Tillmann, B. (2014). Sensorimotor learning enhances expectations during auditory perception. *Cerebral Cortex.* doi: 10.1093/cercor/bhu030.

*Maes, P.-J., Leman, M., Palmer, C., & Wanderley, M. (2014). Action-based effects on music perception. *Frontiers in Psychology. 4***,** 1008. doi: 10.3389/fpsyg.2013.01008.

Palmer, C., *Lidji, P., & Peretz, I. (2014). Losing the beat: Deficits in temporal coordination. *Philosophical Transactions of the Royal Society: Biological Sciences, 369.* doi: 10.1098/rstb.2013.0405.

Quinto, L.R., Thompson, W.F., Kroos, C., & Palmer, C. (2014). Singing emotionally: A study of pre-production, production, and post-production facial expressions. *Frontiers in Psychology, 5.* doi: 10.3389/fpsyg.2014.00262.

*Brown, R.M., & Palmer, C. (2013). Auditory and motor imagery modulate learning in music performance. *Frontiers in Human Neuroscience*, *7*:320. doi: 10.3389/fnhum.2013.00320.

*Brown, R.M., Chen, J., Hollinger, A., Penhune, V., Palmer, C., & Zatorre, R. (2013). Repetition suppression in auditory-motor regions to pitch and temporal structure in music. *Journal of Cognitive Neuroscience, 25,* 313-328.

*Goebl, W., & Palmer, C. (2013). Temporal control and hand movement efficiency in skilled music performance. *PLoS One 8:* e50901. doi:10.1371/journal.pone.0050901.

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.

*Brown, R.M., & Palmer, C. (2012). Auditory-motor learning influences auditory memory for music. *Memory & Cognition, 40,* 567-578.

*Livingstone, S.R., Palmer, C., & Schubert, E. (2012). Emotional response to musical repetition. *Emotion, 12,* 552-567.

Palmer, C., *Mathias, B., & *Anderson, M. (2012). Sensorimotor mechanisms in music performance: Actions that go partially wrong. *Annals of the New York Academy of Sciences, 1252,* 181-191.

Pivneva, I., Palmer, C., & Titone, D. (2012). Inhibitory control and L2 proficiency modulate bilingual language production: Evidence from spontaneous monologue and dialogue speech. *Frontiers in Cognition, 3,* 57.

*Dalla Bella, S., & Palmer, C. (2011). Rate effects on timing, key velocity, and finger kinematics in piano performance. *PLoS One, 6*:6; e20518. doi: 10.1371.

*Lidji, P., Palmer, C., Peretz, I., & *Morningstar, M. (2011). Entrainment to speech and song. In A. Williamon, D. Edwards, & L. Bartel (Eds.)*, Proceedings of the International Symposium on Performance Science* (pp. 123-128). EAC: Utrecht, The Netherlands.

*Lidji, P., Palmer, C., Peretz, I., & *Morningstar, M. (2011). Listeners feel the beat: Entrainment to English and French speech rhythms. *Psychonomic Bulletin & Review*, *18,* 1035-1041.

*Livingstone, S., Palmer, C., Wanderley, M.M., Thompson, W.F., & *Lissemore, J. (2011). Facial expressions in vocal performance: Visual communication of emotion. In A. Williamon, D. Edwards, & L. Bartel (Eds.)*, Proceedings of the International Symposium on Performance Science* (pp. 545-550). EAC: Utrecht, The Netherlands.

*Loehr, J.D., & Palmer, C. (2011). Temporal coordination between performing musicians. *The Quarterly Journal of Experimental Psychology*, *64*, 2153-2167.

*Loehr, J.D., Large, E.W., & Palmer, C. (2011). Temporal coordination and adaptation to rate change in music performance. *Journal of Experimental Psychology: Human Perception and Performance, 37,* 1292-1309.

*Mathias, B., Palmer, C., Pfordresher, P., & *Anderson, M. (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). EAC: Utrecht, The Netherlands.

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.

Phillips-Silver, J., Toiviainen, P., Gosselin, N., Piché, O., Nozaradan, S., Palmer, C., & Peretz, I. (2011). Born to dance but beat deaf: A new form of congenital amusia. *Neuropsychologia, 49, 9*61-969.

*Goebl, W., & Palmer, C. (2009). Synchronization of timing and motion among performing musicians. *Music Perception, 26*, 427-438.

*Goebl, W., & Palmer, C. (2009). Finger motion in piano performance: Touch and tempo. In A. Williamon, S. Pretty, & R. Buck (Eds.)*, Proceedings of the International Symposium on Performance Science* (pp. 65-70). EAC: Utrecht, The Netherlands.

*Livingstone, S., Schubert, E., *Loehr, J.D., & Palmer, C. (2009). Emotional arousal and the automatic detection of musical phrase boundaries. In A. Williamon, S. Pretty, & R. Buck (Eds.), *Proceedings of the International Symposium on Performance Science* (pp. 445-450). EAC: Utrecht, The Netherlands.

*Loehr, J.D., & Palmer, C. (2009). Sequential and biomechanical factors constrain timing and motion in tapping. *Journal of Motor Behavior, 41*, 128-136.

*Loehr, J.D., & Palmer, C. (2009). Subdividing the beat: Auditory and motor contributions to synchronization. *Music Perception, 26*, 415-425.

Palmer, C., *Koopmans, E., *Carter, C., *Loehr, J.D., & Wanderley, M. (2009). Synchronization of motion and timing in clarinet performance. In A. Williamon, S. Pretty, & R. Buck (Eds.), *Proceedings of the International Symposium on Performance Science* (pp. 159-164). EAC: Utrecht, The Netherlands.

Palmer, C., *Jewett, L.R., & Steinhauer, K. (2009). Effects of context on electrophysiological response to musical accents. *Annals of the New York Academy of Sciences, 1169,* 470-480.

Palmer, C., *Koopmans, E., *Loehr, J.D., & *Carter, C. (2009). Movement-related feedback and temporal accuracy in clarinet performance. *Music Perception, 26*, 439-449.

*Goebl, W. & Palmer, C. (2008). Tactile feedback and timing accuracy in piano performance. *Experimental Brain Research, 186,* 471-479.

*Hutchins, S., & Palmer, C. (2008). Repetition priming in music. *Journal of Experimental Psychology: Human Perception and Performance, 34,* 693-707.

Palmer, C. (2008). Music and the pursuit of truth. *Music Perception. 25*, 487.

Palmer, C., *Carter, C., *Koopmans, E., & *Loehr, J.D. (2007). Movement, planning and music: Motion coordinates of skilled performance. In E. Schubert, K. Buckley, R. Eliott, B. Koboroff, J. Chen, C. Stevens (Eds.), *Proceedings of the International Conference on Music Communication Science* (pp.119-122). Sydney: University of Western Sydney.

*Schendel, Z.A., & Palmer, C. (2007). Suppression effects in musical and verbal memory. *Memory & Cognition,* 35*,* 640-650.

*Loehr, J.D., & Palmer, C. (2007). Cognitive and biomechanical influences in pianists' finger tapping. *Experimental Brain Research, 178*, 518-528.

Pfordresher, P.Q., Palmer, C., & *Jungers, M.K. (2007). Speed, accuracy, and serial order in sequence production. *Cognitive Science, 31*, 63-98.

Pfordresher, P.Q. & Palmer, C. (2006). Effects of hearing the past, present, or future during music performance. *Perception & Psychophysics, 68*, 362-376.

Palmer, C. (2005). Sequence memory in music performance. *Current Directions in Psychological Science, 14*, 247-250.

Palmer, C. (2005). Timecourse of retrieval and movement preparation in music performance. *Annals of the New York Academy of Sciences, 1060*, 360-367.

*Highben, Z., & Palmer, C. (2004). Effects of auditory and motor mental practice in memorized piano performance. *Bulletin of the Council for Research in Music Education, 159*, 58-65.

Dalla Bella, S., & Palmer, C. (2004). Tempo and dynamics in piano performance: the role of movement amplitude. In S.D. Lipscomb, R. Ashley, R. O. Gjerdingen, & P.Webster (Eds),

*Proceedings of the International Conference on Music Perception and Cognition* (pp.256-257). Adelaide, Australia: Causal Productions.

*Baldwin, G., & Palmer, C. (2004). The effects of meter on musical task-switching. In S.D. Lipscomb, R. Ashley, R.O. Gjerdingen, & P.Webster (Eds.), *Proceedings of the International Conference on Music Perception and Cognition* (pp.433-434). Adelaide, Australia: Causal Productions.

Palmer, C., & *Pfordresher, P.Q. (2003). Incremental planning in sequence production. *Psychological Review, 110*, 683-712.

*Meyer, R.K., & Palmer, C. (2003). Temporal and motor transfer in music performance. *Music Perception, 21*, 81-104.

*Finney, S.A. & Palmer, C. (2003). Auditory feedback and memory for music performance: Sound evidence for an encoding effect. *Memory & Cognition, 31*, 51-64.

Palmer, C., & *Jungers, M.K. (2003). Music cognition. In L. Nadel (Ed.), *Encyclopedia of cognitive science* (pp. 155-159). London: Macmillan.

*Jungers, M.K., Palmer, C., & Speer, S.R. (2002). Time after time: The coordinating influence of tempo in music and speech. *Cognitive Processing*, *2*, 21-35.

*Large, E.W., & Palmer, C. (2002). Perceiving temporal regularity in music. *Cognitive Science, 26*, 1-37.

*Pfordresher, P.Q., & Palmer, C. (2002). Effects of delayed auditory feedback on timing of music performance. *Psychological Research, 16*, 71-79.

Palmer, C., *Jungers, M.K., & Jusczyk, P.W. (2001). Episodic memory for musical prosody. *Journal of Memory and Language, 45*, 526-545.

Palmer, C., & *Meyer, R.K. (2000). Conceptual and motor learning in music performance. *Psychological Science, 11*, 63-68.

*Drake, C., & Palmer, C. (2000). Skill acquisition in music performance: Relations between planning and temporal control. *Cognition, 74*, 1-32.

Palmer, C., & *Pfordresher, P.Q. (2000). From my hand to your ear: The faces of meter in performance and perception. In C. Woods, G. B. Luck, R. Brochard, F. Seddon, & J.A. Sloboda (Eds.), *Proceedings of the Sixth International Conference on Music Perception and Cognition* [CD-ROM]. Keele, UK: Keele University Department of Psychology.

*Meyer, R.K., Palmer, C., & Mazo, M. (1998). Affective and coherence responses to Russian laments. *Music Perception, 16*, 135-150.

Palmer, C. & *Drake, C. (1997). Monitoring and planning capacities in the acquisition of music performance skills. *Canadian Journal of Experimental Psychology, 51,* 369-384.

Palmer, C. (1997). Music performance. *Annual Review of Psychology, 48*, 115-138.

Palmer, C. (1996). On the assignment of structure in music performance. *Music Perception, 14*, 23-56.

Palmer, C. (1996). Anatomy of a performance: Sources of musical expression. *Music Perception, 13,* 433-453.

Palmer, C., & *van de Sande, C. (1995). Range of planning in music performance. *Journal of Experimental Psychology: Human Perception & Performance, 21*, 947-962.

*Large, E.W., Palmer, C., & Pollack, J.B. (1995). Reduced memory representations for music. *Cognitive Science, 19*, 53-96.

Palmer, C., & *Holleran, S. (1994). Harmonic, melodic, and frequency height influences in the perception of multivoiced music. *Perception & Psychophysics, 56*, 301-312.

Palmer, C., & *van de Sande, C. (1993). Units of knowledge in music performance. *Journal of Experimental Psychology: Learning, Memory, & Cognition, 19*, 457-470.

*Drake, C., & Palmer, C. (1993). Accent structures in music performance. *Music Perception, 10*, 343-378.

Palmer, C., & Kelly, M.H. (1992). Linguistic prosody and musical meter in song. *Journal of Memory and Language, 31*, 525- 542.

Palmer, C. & Brown, J.C. (1991). Investigations in the amplitude of sounded piano tones. *Journal of the Acoustical Society of America, 90*, 60-66.

Drake, C., Dowling, W.J., & Palmer, C. (1991). Accent structures in the reproduction of simple tunes by children and adult pianists. *Music Perception, 8*, 315-334.

Drake, C., & Palmer, C. (1991). Recovering structure from expression in music performance. In *Proceedings of the Cognitive Science Society* (pp.688-692). Hillsdale, NJ: Erlbaum.

Large, E.W., Palmer, C., & Pollack, J. (1991). A connectionist model of intermediate representations for musical structure. In *Proceedings of the Cognitive Science Society* (pp.412-417). Hillsdale, NJ: Erlbaum.

Palmer, C., & Krumhansl, C.L. (1990). Mental representations for musical meter. *Journal of Experimental Psychology: Human Perception & Performance, 16*, 728-741.

Palmer, C. (1989). Mapping musical thought to musical performance. *Journal of Experimental Psychology: Human Perception & Performance, 15*, 331-346.

Palmer, C. (1989). Computer graphics in music performance research. *Behavior Research Methods, Instruments, and Computers, 21*, 265- 270.

Palmer, C. (1989). Structural representations of music performance. In *Proceedings of the Cognitive Science Society* (pp.349-356). Hillsdale, NJ: Erlbaum.

Palmer, C., Rowe, R., & Landel, K. (1988). Making music with computers. *Readme, 3*, 2-12.

Palmer, C., & Krumhansl, C.L. (1987). Independent temporal and pitch structures in determination of musical phrases. *Journal of Experimental Psychology: Human Perception and Performance, 13,* 116-126.

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**BOOK CHAPTERS:**

Palmer, C. & *Scheurich, R. (2019). Musicians in action: Solo and ensemble performance. In J. Rentfrow, & D. Levitin (Eds), *Foundations of Music Psychology: Theory and Research* (pp.751-779). Cambridge, MA: MIT Press.

Palmer, C., & *Zamm, A. (2017). Interactions in ensemble music performance: Empirical and mathematical accounts. In M. Lesaffre, M. Leman, P.-J. Maes (Eds), *The Routledge Companion to Embodied Music Interaction* (pp.370-379). London: Routledge.

Palmer, C., & *Loehr, J.D. (2013). Meeting of two minds in duet piano performance. In L. Bernstein and A. Rozin (Eds.), *Musical Implications: Essays in Honor of Eugene Narmour* (pp. 323-338). Hillsdale, NY: Pendragon Press.

Palmer, C. (2013). Music performance: Movement and coordination. In D. Deutsch (Ed.), *Psychology of Music* (3rd Ed; pp.405-422). Amsterdam: Elsevier.

Palmer, C. (2006). Nature of memory for music performance skills. In E. Altenmueller, J. Kesselring & M. Wiesendanger (Eds.), *Music, motor control, and the brain* (pp. 39-53). Oxford: Oxford University Press.

Palmer, C., & *Hutchins, S. (2006). What is musical prosody? In B. H. Ross (Ed.), *Psychology of Learning and Motivation, 46* (pp.245-278). Amsterdam: Elsevier Press.

*Large, E.W., Palmer, C., & Pollack, J.B. (1999). Reduced memory representations for music. In N. Griffith and P.M. Todd (Eds.), *Musical Networks: Parallel Distributed Perception and Performance* (pp. 279-312). Cambridge, MA: MIT Press.

Palmer, C. (1992). The role of interpretive preferences in music performance. In M.R. Jones and S. Holleran (Eds.), *Cognitive Bases of Musical Communication* (pp.249-262). Wash., D.C.: American Psychological Association.

**PUBLISHED ABSTRACTS:**

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Palmer, C., Tranchant, P., & Scholler, E. (2019). Partner differences in temporal coordination. *Abstracts of the Psychonomic Society*, *24*, 29.

Pfordresher, P.Q., Greenspon, E., Friedman, A., & Palmer, C. (2019). Spontaneous tempo in music and speech production. *Abstracts of the Psychonomic Society, 24*, 30.

Scheurich, R., Palmer, C., & Sheldon, S. (2019). Memory for complex events: Contributions of visual and auditory perceptual information. *Abstracts of the Psychonomic Society, 24*, 5167.

Scheurich, R., Zamm, A., Brown-Notargiacomo, A., & Palmer, C. (2017). Role of production rates and musical expertise in auditory-motor synchronization. *Abstracts of the Psychonomic Society, 22*, 215.

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Scheurich, R., Zamm, A., Bogetti, C. & Palmer, C. (2016). Spontaneous production rates are similar across motor tasks with comparable acoustic outcomes. *Abstracts of the Psychonomic Society, 21*, 5019.

Zamm, A., Palmer, C., Bauer, A-K.R., Bleichner, M.G., Demos, A., & Debener, S. (2016). Behavioral and electrophysiological bases of interpersonal synchrony during joint music performance. *Abstracts of the Psychonomic Society*, *21*, 3023.

Greenspon, E., Palmer, C., & Pfordresher, P.Q. (2016). Spontaneous rates: Evaluating domain-specific and domain-general factors in production timing. *Abstracts of the Psychonomic Society*, *21,* 3190.

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Palmer, C., Mathias, B., Zamm, A., & Ross, B. (2016). Neural responses during movement with auditory rhythms. *Journal of Cognitive Neuroscience,* C139

Zamm, A., Palmer, C., Bauer, A.-K. R., Bleichner, M.G., Demos, A., Debener, S. (2016). Neural correlates of endogenous rhythms in performing musicians. *Journal of Cognitive Neuroscience*, C141.

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Mathias, B., Guberman, G., Gehring, W.J., & Palmer, C. (2015). Neural correlates of musicians' compensatory timing adjustments following altered auditory feedback during performance. *Journal of Cognitive Neuroscience.* C114.

Palmer, C., Spidle, F., Koopmans, E., & Schubert, P. (2013). Temporal coordination in musical ensembles: Influence of group roles and individual differences. *Abstracts of the Psychonomic Society*, *18*, 156.

Zamm, A., Palmer, C., & Pfordresher, P. (2013). Temporal coordination in music ensemble performance: Probing forward models. *Abstracts of the Psychonomic Society*, *18*, 4009.

Palmer, C., Lidji, P., Peretz, I. (2012). Losing the beat: Adaptation to temporal perturbations, *Abstracts of the Psychonomic Society*, Minneapolis, *17,* 33.

Brown, R. M., Tikasz, A., & Palmer, C. (2012). Auditory and motor imagery abilities influence music learning, *Abstracts of the Psychonomic Society*, *17*, 134.

Mathias, B., Palmer, C., Perrin, F., & Tillmann, B. (2012). Motor experience affects neural responses to perceived music. *Abstracts of the Psychonomic Society*, *17*, 199.

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Mathias, B., Palmer, C., Pfordresher, P. Q., & Anderson, M. F. (2011). Context effects on serial recall of music. *Abstracts of the Psychonomic Society*, *16,* 115.

Livingstone, S. R., Palmer, C., Wanderley, M., & Thompson, W. F. (2011). Rapid identification of emotional expression in faces. *Abstracts of the Psychonomic Society*, *16,* 140.

Brown, R., Chen, J., Hollinger, A., Penhune, V., Palmer, C., & Zatorre, R. (2010). Premotor activity in auditory-motor integration during music performance. *J Neuroscience Program No. 170.6*, San Diego, CA: Society for Neuroscience.

Lidji, P., Morningstar, M., Peretz, I., & Palmer, C. (2010). Coordinating speech and tapping: Effect of rhythmic structure. *Journal of Cognitive Neuroscience,* D37.

Brown, R., Chen, J., Hollinger, A., Penhune, V., Palmer, C., & Zatorre, R. (2010). Behavioral and neural basis for auditory-motor interactions in music performance. *Journal of Cognitive Neuroscience*, D41.

Livingstone, S. R., Palmer, C., Wanderley, M.M., & Thompson, W. F. (2010). Facial expressions in speech and singing. In M.M. Wanderley, J.Wild, & S.X. Wei (Eds.), *International Conference on Music and Gesture* (pp.9-10). Montreal: Schulich School of Music.

Hutchins, S., Palmer, C., & Steinhauer, K. (2009). Repetition priming in music: An ERP study. *Journal of Cognitive Neuroscience*, H55.

Goebl, W., & Palmer, C. (2007). Proprioceptive feedback aids timing accuracy in complex finger sequences. *Journal of Cognitive Neuroscience*, D134.

Palmer, C., & Schendel, Z.A. (2007). Rhythmic effects in verbal and spatial working memory. *Journal of Cognitive Neuroscience*, F93.

Hutchins, S. & Palmer, C. (2007). The role of sensory and cognitive processes in repetition priming in music, *Journal of Cognitive Neuroscience*, F145.

Loehr, J., & Palmer, C. (2007). Effects of rate and finger independence on timing and motion in tapping sequences. *Journal of Cognitive Neuroscience*, D135.

Dalla Bella, S., & Palmer, C. (2006). Personal identifiers in musicians' finger movement dynamics. *Journal of Cognitive Neuroscience*, 18, G84.

Goebl, W., & Palmer, C. (2006). Anticipatory motion in piano performance. *Journal of the Acoustical Society of America, 120* (5), 3002.

Hutchins, S., & Palmer, C. (2005). Repetition priming in music production. *Abstracts of the Psychonomic Society, 10*, 106.

Palmer, C., & Dalla Bella, S. (2004). Movement amplitude and tempo change in piano performance. *Journal of the Acoustical Society of America, 115*, 2590.

Palmer, C., & Baldwin, G. (2004). Task-switching in music performance. *Abstracts of the Psychonomic Society, 9*, 9.

Schendel, Z.A., & Palmer, C. (2004). Working memory in language and music. *Abstracts of the Psychonomic Society, 9*, 59.

Pfordresher, P.Q., Palmer, C., & Jungers, M.K. (2003). Speed/accuracy tradeoffs and planning in sequence production. *Abstracts of the Psychonomic Society, 8*, 13.

Palmer, C., & Schendel, Z. (2002). Working memory constraints in sequence production: Speech and music. *Abstracts of the Psychonomic Society, 7*, 30.

Jungers, M.K., Palmer, C., & Speer, S.R. (2002). Prosodic persistence in music performance and speech production. *Journal of the Acoustical Society of America, 111*, 2394.

Palmer, C., & Jungers, M.K. (2001). In Memoriam: Peter W Jusczyk. *Journal of Memory and Language, 45*, 525.

Palmer, C., Blakeslee, M.K., & Jusczyk, P.W. (1999). Recognition of prosodic cues in music performance. *Journal of the Acoustical Society of America, 106*, 2235.

Palmer, C. (1996). Musical communication and theories of the stimulus. *Journal of the Acoustical Society of America, 106*, 2522.

Meyer, R.K., Palmer, C., & Meyer, L.B. (1996). Rate change effects on the performance of musical sequences. *Journal of the Acoustical Society of America, 99*, 2482.

Large, E.W., & Palmer, C. (1996). Nonlinear dynamics of rhythm perception in performed music. *Journal of the Acoustical Society of America, 99*, 2481.

Palmer, C. (1989). Timing in skilled music performance. *Journal of the Acoustical Society of America, 85*, S66.

Palmer, C., & Brown, J. (1989). Influence of hammer velocity in piano sound. *Journal of the Acoustical Society of America, 85*, S142.

Roberts, L.A., Millen, D.L., Palmer, C., & Tartter,V.C. (1983). Modality and suffix effects in memory for music. *Journal of the Acoustical Society of America, 74*, S22.

**SELECTED INVITED TALKS:**

Begel, V., Demos, A., & Palmer, C. (2021). Do we make good partners? Delay-coupling models of auditory-motor synchronization in a turn-taking context. International Conference on Music Perception and Cognition, UK [online], July.

Palmer, C., & Demos, A. (2021). Explaining entrainment and synchrony with predictive coding and dynamical systems. Rhythm Production and Perception Workshop, Oslo [online], June.

Palmer, C. (2021). Role of cardiac rhythms and circadian rhythms in musicians' performance tempo. Invited colloquium, Brain and Mind Institute, Western University, London.

Palmer, C. (2020). What makes a training grant successful? Invited presentation, Healthy Cities Initiative, CIHR [online], September.

Palmer, C. (2020). Startups in the life sciences, panel moderator. Symposium in Nonlinear Dynamics, Montreal [online], August.

Palmer, C. (2019). Physiological markers of music performance: Cardiac rhythms and musical rhythms. Invited speaker, Radcliffe Seminar on Music and the Heart. Harvard University, Boston, November.

Palmer, C. (2019). Working well together: Interpersonal synchrony in sound, mind, and body. Keynote speaker, Rhythm Production and Perception Workshop, Michigan: June.

Palmer, C. (2019). Demystifying skill development. Invited speaker, Women in Cognitive Science-Canada meeting, Waterloo: June.

Palmer, C. (2019). Prosodic accommodation in ensemble music and speech conversation. Keynote speaker, meeting of the Generative Linguistics in the Old World, Oslo, Norway: May.

Palmer, C. (2019). Workshop on music learning and neural plasticity. Invited speaker, Concordia University, May.

Palmer, C. (2019). Timing and social interaction in music performance. Invited speaker, Symposium in Cross-disciplinary perspectives in timing and social coordination, Columbia University, New York: March.

Palmer, C. (2019). Ears, head and eyes: When singers synchronize. Cognitive Research at McGill symposium, Montreal, February.

Palmer, C. (2018). What's the deal with science funding? Psychology Forum, Dept of Psychology, McGill University, Montreal, December.

Palmer, C. (2018). Cognitive neuroscience of musical behavior. Humanities, Social Sciences and Arts Café Presentations, Meeting of the Royal Society of Canada, Halifax, November.

Palmer, C. (2018). Music-making, social interaction, and group synchrony. Homecoming Hebb Lecture, McGill University, October.

Palmer, C. (2018). Nonlinear dynamics of temporal coordination in group behavior. Summer School in Nonlinear Dynamics, Montreal, June.

Palmer, C. (2018). Decoding mental states in music performance. Music and the Brain Symposium, Stanford University, May.

Palmer, C. (2017). Behavioural and neural dynamics of interpersonal synchrony in music performance. Cognitive Science colloquium, Indiana University, Indiana, Sept.

Palmer, C. (2017). Endogenous rhythms in music performance: Playing well together. School of Music Colloquium, Concordia University, Sept.

Palmer, C. (2017). Group dynamics: Nonlinear interactions in joint coordination tasks. Symposium in Nonlinear Dynamics of Brain and Behavior, Montreal, August.

Palmer, C. (2017). Modeling group coordination in rhythmic tasks. Colloquium, University of Montpellier, Montpellier, France, June.

Palmer, C. (2017). Temporal coordination in music performance: Adapting to a partner. Plasticity in Language and Music symposium, ACFAS, Montreal, May.

Palmer, C. (2017). Playing well together: The science of temporal coordination among performing musicians. Cutting Edge Lectures, McGill University, April.

Palmer, C. (2017). Temporal coordination in musical groups: Scaling up from smaller models. Colloquium, Department of Psychology, Concordia University, February.

Palmer, C. (2017). Endogenous rhythms in music performance: Influences on group coordination. Dept of Psychology, University of Montreal, January.

Palmer, C. (2016). Temporal dynamics of joint music performance. University of Cincinnati, October.

Palmer, C. (2016). Temporal coordination among performing musicians. Eastman School of Music, Rochester, October.

Palmer, C. (2016). Starting an academic career: What I wish I had known. Women in Cognitive Science Canada, Ottawa, June.

Palmer, C. (2015). Negotiating in academics. Women in Cognitive Science, Chicago, November.

Palmer, C. (2015). Auditory-motor integration in music performance. BRAMS: the Next Ten Years Symposium. University of Montreal, Canada, October.

Palmer, C. (2015). How do groups coordinate their timing in action sequences? Extending beyond individuals and pairs. Dept. of Psychology, University of Oldenburg, Germany, July.

Palmer, C. (2015). Endogenous rhythms influence group coordination in music. Symposium on Temporal Sequencing and Coordination, Lab Parole et Langage, Aix en Provence, France, April.

Palmer, C. (2015). Synchronization can be lame if endogenous rhythms ain't the same. Auditory Cognitive Neuroscience Society, Tucson, January.

Palmer, C. (2014). Intentional and spontaneous forms of temporal coordination in music performance. Department of Psychology, University College, London, United Kingdom, November.

Palmer, C. (2014). Spontaneous and intentional coordination in joint music performance. Distinguished Lecture Series Seminar, Queen Mary University, London, United Kingdom November.

Palmer, C. (2014). Listening, imagining, and performing: A life cycle of musical thought. Keynote talk at Milestones in Music Cognition Symposium, Montreal, July.

Palmer, C (2014). Auditory-motor integration in ensemble music performance. Keynote talk at International Seminar on Speech Production Conference, Cologne, Germany, May.

Palmer, C (2014). Playing well together: The science of temporal coordination among musicians. Vanier College, Montreal, March.

Palmer, C. (2014). Playing well together: The science of temporal coordination among performing musicians. Mini-Science series, Faculty of Science, McGill University, March.

Palmer, C. (2014). Sensorimotor coordination in musical ensembles. Faculty of Science, McGill University, January.

Palmer, C. (2013). Coordinating actions and sounds in group music performance. Euromov Motion capture workshop, Montpellier, France, May.

Palmer, C. (2013). Musical talent: Practice is not everything. Symposium on "What is musical talent?" University of Montreal, January.

Palmer, C. (2012). Conveying emotional prosody in music and speech. Sensory Network Workshop, Toronto, May.

Palmer, C. (2012). Temporal dynamics of auditory-motor integration in music performance. Symposium, Cognitive Neuroscience Meeting, Chicago, March.

Palmer, C. (2012). Connecting movement to sound: Performer response in ensembles. CIRMMT symposium, Montreal, March.

Palmer, C. (2011). Prosody in a musical context: Comparisons of emotional prosody in song and speech. Experimental and Theoretical Advances in Prosody, Montreal, September.

Palmer, C., & Loehr, J. (2011). Sensorimotor integration in solo and duet performance, International Symposium on Performance Science, Toronto, August.

Palmer, C. (2011). Contextual influences on performers' memory retrieval processes. The Neurosciences and Music IV, Edinburgh, Scotland, June.

Palmer, C. (2011). Temporal coordination by performing musicians. Colloquium, University of Chicago, May.

Palmer, C. (2010). It takes two to tango: Synchronization in ensemble performance. Cognitive Science Colloquium, University of British Columbia, Vancouver, Dec.

Palmer, C. (2010). Sensorimotor integration in music performance. Colloquium, Cognitive Science Research Day, McGill University, Sept.

Palmer, C. (2010). Sensorimotor integration in music performance. Cognitive Neuroscience Meeting, Satellite Workshop in Auditory Cognitive Neuroscience, Montreal, August.

Palmer, C. (2010). Sensorimotor integration in music. First Choice Science Colloquium, Dawson College, Montreal, April.

Palmer, C. (2009). Sensory feedback in music performance. Society for Music Theory meeting, Symposium on Empirical Methods, Montreal, Nov.

Palmer, C. (2009). Sensorimotor integration. Auditory Cognitive Neuroscience Workshop, Montreal, August.

Palmer, C. (2009). Coordination in music performance. International Congress on Music Physiology and Musicians' Medicine, Freiburg, Germany, March.

Palmer, C. (2008). Music performance: When it takes two to tango. Cognitive Science Colloquium, University of Buffalo, Dec.

Palmer, C. (2008). Cafe scientifique: In a musical state of mind (CIHR). Montreal, August.

Palmer, C. (2008). Experimental and imaging methods in performance. Neurosciences of Music Conference, Montréal, July.

Palmer, C., Jewett, L., Capota, C., & Steinhauer, K. (2008). Perceiving music in context. Neurosciences of Music Conference, Montreal, July.

Palmer, C., Koopmans, E., Loehr, J.D., & Carter, C. (2008). The ups and downs of clarinet performance: finger motion and temporal accuracy. Musical Movement and Synchronization, Max Planck Institute, Leipzig, Germany, May.

Palmer, C. (2008). Movement, planning and music. Institute of Music Physiology and Musicians' Medicine, University of Music and Drama, Hannover, Germany, April.

Palmer, C. (2008). Preparing musical sequences for performance: How flexible is action planning? Psychology Department Colloquium, University of Michigan, Ann Arbor, Feb.

Palmer, C. (2007). Knowing how: Goal-directed movement in music performance. Psychology Department, University of Western Sydney, Australia, Dec.

Palmer, C. (2007). Preparing musical sequences for performance: How flexible is movement planning? Psychology Department Colloquium, Macquarie University, Sydney, Australia, Dec.

Palmer, C. (2007). Movement, planning, and music. Keynote Speech, International Conference on Music Communication Science, University of New South Wales, Australia, Dec.

Palmer, C. (2007). Goal-directed movement in music performance. Invited lecture, NICI, Radboud University Nijmegen, Netherlands, Oct.

Palmer, C. (2007). Goal-directed action in music performance. Max Planck Institute for Human Cognitive and Brain Science, Leipzig, Germany, Oct.

Palmer, C. (2007). Anticipatory motion in music performance. Special Symposium: Motion capture in music performance. Society for Music Perception and Cognition, Montreal, August.

Palmer, C., & Hutchins, S. (2006). What is musical prosody? Special Symposium: Music and Cognition. Cognitive Science Society, Chicago, July.

Palmer, C. (2006). Articulatory motion in music performance. Music and the Brain Symposium, School of Music, University of Ottawa, June.

Palmer, C., & Dalla Bella, S. (2006). Individual differences in pianists' finger dynamics. Special Symposium: Functional Data Analysis, Psychometric Society, Montreal, June.

Palmer, C. (2006). Articulatory motion in music performance. Psychology Dept Colloquium, University of Texas, San Antonio, Feb.

Palmer, C. (2006). Music and movement: The rhythms of production. Invited speaker, McMaster Institute for Music and the Mind, Hamilton, Ont., Nov.

Palmer, C. (2005). Working memory, digit span, and phonological loop: Verbal or auditory? Special Symposium: Brain, Behavior and Cognitive Science Conference, Montreal, July.

Palmer, C. (2005). Planning and movement in music performance. Dept of Psychology Colloquium, University of Finance. Warsaw, Poland, June.

Palmer, C. (2005). Memory and motion in music performance. Plenary speaker, Neuroscience and Music Conference. Leipzig, Germany, May.

Palmer, C. (2005). Characterizing motion in music performance. Max Planck Institute, Leipzig, Germany, May.

Palmer, C. (2005). Dynamical coordination in music performance. Montreal Neurological Institute, Montreal, Feb.

Palmer, C., (2005). Cognitive development of musical skill. Conservatoire de Musique, St-Lambert, Feb.

Palmer, C. (2005). Memory for music: When more is less. Psychology Dept Colloquium, Concordia University, Montreal, March.

Palmer, C. (2004). Role of prosody in music. Workshop on music and language. Universite de Montreal, Oct.

Palmer, C. (2004). Thinking ahead and moving ahead in music performance. Brain, Music and Sound (BRAMS) conference, Montreal, June.

Palmer, C. (2004). Memory processes in the production of music and speech. Montreal Neurological Institute, Montreal, April.

Palmer, C. (2004). Memory for music performance: 3 short stories. Graduate Colloquium, Faculty of Music, McGill University, April.

Palmer, C. (2004). Are musicians different speakers? Behavioral and Brain Sciences Seminar, Cornell University, New York, April.

Palmer, C. (2004). Memory for speech and music production. Psychology Dept Colloquium, Cornell University, New York, April.

Palmer, C. (2004). Working memory constraints in speech and music performance. Cognitive Science Colloquium, University of Rochester, NY, Jan.

Palmer, C. (2004). Interpretive influences on memory for music performance. Eastman School of Music, Rochester, NY, Jan.

Palmer, C. (2003). Working memory processes in speech and music. Center for Research on Language, Mind, and Brain, McGill University, Dec.

Palmer, C. (2002). Interpretive influences in music performance. Invited address, Society for Music Theory, Columbus, Ohio, Oct.

Palmer, C. (2002). Nature of memory in music performance. Invited address, Conference on Mind, Music, and Motor Control, Ascona, Switzerland, April.

Palmer, C. (2002). Role of intentions in memory for music performance. Keynote Speaker, Southern Society for Philosophy and Psychology, Nashville, TN, March.

Palmer, C. (2002). Cognitive processes in learning to perform music. Ohio Music Teachers Association, Columbus, Feb.

Palmer, C. (2001). Dynamic approaches to high-level cognition. Symposium, Psychonomic Society, Florida, Nov.

Palmer, C. (2001). Retrieval issues in music performance. Psychology Dept. Colloquium, University of Illinois, Feb.

Palmer, C. (2000). Time course of planning in music performance. Cognitive Science Colloquium, Northwestern University, Evanston, Oct.

Palmer, C. (2000). Music performance: when novices outshine experts. School of Music Colloquium, University of Western Ontario, London, Oct.

Palmer, C. (2000). Study of music performance: when novices outshine experts. Keynote address, International Conference in Music Perception and Cognition, Keele University, England, August.

Palmer, C. (2000). Planning constraints in sequence production: speech and music. Psychology Dept. Colloquium series, Johns Hopkins University, March.

Palmer, C. (1999). Speech errors, music errors, and planning constraints in sequence production. Cognitive Science Colloquium, University of Pennsylvania, Sept.

Palmer, C. (1999). Learning to perform music. Music Cognition Symposium, Ohio State University, May.

Palmer, C. (1998). Temporal constraints on the performance of musical sequences. Cognitive Science Dept. Colloquium, UC-Irvine, Oct.

Palmer, C. (1998). Tutorial in music performance. Invited Fellow in Residence, Nijmegen Insitute for Cognition and Information, Nijmegen, Netherlands, March.

Palmer, C. (1998). Planning ahead in music performance. Psychology Dept. colloquium, Catholic University of Nijmegen, Netherlands, March.

Palmer, C. (1997). Planning processes in music performance. Cognitive Psychology colloquium, University of Michigan, Oct.

Palmer, C. (1997). Planning processes underlying music performance. Conference on Language and Music Processing, CNRS, Marseilles, France, Sept.

Palmer, C. (1997). Antecedents of action in music performance. Psychology Dept. Colloquium, University of Paris, France, Sept.

Palmer, C. (1997). Cognitive bases of musical performance skills. Early Career Award Invited talk, Meeting of the American Psychological Association, Chicago, August.

Palmer, C. (1997). Temporal constraints on the planning of music performance. IRCAM and University of Paris V Colloquium, Paris, France, May.

Palmer, C. (1997). Musical communication and theories of the stimulus. IRCAM Colloquium, Paris, France, May.

Palmer, C. (1997). Temporal constraints on the planning and performance of music. Cognitive Science Colloquium, Beckman Institute, University of Illinois, Bloomington, April.

Palmer, C. (1996). Musical communication and theories of the stimulus. Invited talk, Special session on Music and Speech, Acoustical Society of America, Indianapolis, May.

Palmer, C. (1995). Anatomy of a performance: Sources of musical expression. Invited symposium, Society for Music Perception and Cognition, Berkeley, June.

Palmer, C. (1995). Knowledge sources in music performance. Psychology Dept. Colloquium Series, Kent State University, Oct.

Palmer, C. (1995). Reduced memory representations for music. Cognitive Science Colloquium Series, University of Iowa, April.

Palmer, C. (1994). Sources of knowledge in skilled performance. Neuropsychology Colloquium Series, University of Montreal, Montreal, Dec.

Palmer, C. (1994). The time course of planning music performance: Developmental trends. Rhythm Perception and Production conference, Sheffield, England, Sept.

Palmer, C. (1994). Cues to recovery of structure in music performance. Colloquium, Center for Computer Research in Musical Acoustics, Stanford, CA, July.

Palmer, C. (1994). Sources of knowledge in planning music performance: Some notes about putting your fingers on the keys to the problem. Colloquium, Center for Advanced Study in the Behavioral Sciences, Stanford, CA, Feb.

Palmer, C. (1994). Cognitive constraints on music performance. Colloquium, Psychology Dept., UC-Berkeley, Berkeley, CA, Feb.

Palmer, C. (1994). Interpretive preferences and expressive performance. Ron Alexander Memorial Musicology Lecture Series, Stanford, CA, Jan.

Palmer, C. (1992). Measurement of skilled musical performance. Interdisciplinary Conference on Advanced Musical Performance, Concordia University, Montreal, Oct.

Palmer, C. (1992). Sources of knowledge in planning music performance. Visiting Scholar, Queens University, Kingston, Ontario, Sept.

Palmer, C. (1992). Range of planning in music performance. Colloquium, Psychology Dept., Dartmouth College, July.

Palmer, C. (1991). Cognitive processes in skilled music performance. Psychology Dept. Colloquium, Oberlin College, Dec.

Palmer, C. (1991). Planning in skilled music performance. Midwestern Psychological Association, Chicago, May.

Palmer, C. (1991). Plans underlying skilled music performance. Cognitive Science Colloquium series, University of Pennsylvania, Jan.

Palmer, C. (1990). Interpretive preferences in skilled music performance. Central Ohio Chapter of the Acoustical Society of America meeting, Oct.

Palmer, C. (1990). Structural representations of music performance. Cognitive Bases of Musical Communication symposium, Columbus, Ohio, April.

Palmer, C., & Brown, J. (1989). Influence of hammer velocity in piano sound. Acoustical Society of America, Syracuse, May.

Palmer, C. (1989). Mental representations underlying skilled music performance. Cognitive Science Colloquium, Ohio State University, May.

Palmer, C. (1988). Understanding music performance with graphical aids. Sloan Foundation Conference on Technology in Education, Dartmouth, Sept.

Palmer, C. (1988). Mapping intention to action in skilled music performance: What pianists do and how they do it. M.I.T. Media Lab Colloquium, August.

**SELECTED PRESENTATIONS:**

Begel, V., Demos, A., & Palmer, C. (2021). Delay-coupled modeling of spontaneous rate differences in turn-taking synchronization in social contexts. Rhythm Perception and Production Workshop, Oslo [online], June.

Scheurich, R., Sahlas, E., & Palmer, C. (2021). Mechanisms underlying musician's enhanced auditory-motor synchronization flexibility. Rhythm Perception and Production Workshop, Oslo [online], June.

Slater, J., Joober, R., Dalla Bella, S., & Palmer, C. (2021). Investigating the link between perception of rhythmic timing and inhibitory control. The Neurosciences and Music–VII, Aarhus [online], June.

Begel, V., Demos, A.P., Sorger Brock, S., & Palmer, C. (2021). Familiarity with your partner's synchrony: Help or hindrance? The Neurosciences and Music–VII, Aarhus [online], June.

Scheurich, R., Sahlas, E., & Palmer, C. (2021). Oscillatory neural activity underlying enhanced synchronization with musical training. The Neurosciences and Music–VII, Aarhus [online], June.

Wright, S.E., Saba, N., & Palmer, C. (2021). Individual differences and cardiac dynamics of performing musicians. The Neurosciences and Music–VII, Aarhus [online], June.

Begel, V., Demos, A.P., Sorger Brock, S., & Palmer, C. (2020). Do we make good partners? Individuals adapt their rates more to a faster partner than a slower partner in turn-taking contexts. Psychonomic Society meeting, November [online].

Whitehorne, L., Begel, V., & Palmer, C. (2020). Contributions of performance tempo and musical training to synchrony perception. Auditory Perception, Cognition and Action Meeting, November [online].

Wright, S.E., Sorger Brock, S., & Palmer, C. (2020). Circadian factors in the time of day of music performance. Auditory Perception, Cognition and Action Meeting, November [online].

Wright, S.E., & Palmer, C. (2020). Nonlinear cardiac dynamics during music performance. Annual Symposium in Nonlinear Dynamics of Brain and Behaviour, Montreal [online], August.

Begel, V.; Demos, A.P.; Sorger Brock, S.; Palmer, C. (2020). Delay-coupling models of auditory-motor synchronization. Annual Symposium in Nonlinear Dynamics of Brain and Behaviour, Montreal [online], August.

Sahlas, E., Scheurich, R., & Palmer, C. (2020). Neural encoding of auditory and motor rhythms in production tasks. Annual Symposium in Nonlinear Dynamics of Brain and Behaviour, Montreal [online], August.

Sorger Brock, S., Wright, S.E., & Palmer, C. (2020). Are musicians' circadian rhythms disrupted by COVID-19? Annual Symposium in Nonlinear Dynamics of Brain and Behaviour, Montreal [online], August.

Whitehorne, L., Begel, V., & Palmer, C. (2020). Production biases and perception of synchrony. Annual Symposium in Nonlinear Dynamics of Brain and Behaviour, Montreal [online], August.

Wright, S., & Palmer, C. (2019). Physiological markers of individual differences in musicians'

performance rates. Auditory Perception, Cognition, and Action meeting, November, Montreal.

Palmer, C., Spidle, F., Koopmans, E., & Schubert, P. (2019). Role of ears, head and eyes in vocal duet performance. Society for Music Perception and Cognition, New York, August.

Demos, A.P., Layeghi, H., Wanderley, M., & Palmer, C. (2019). Using a bidirectional delay-coupled dynamical model to understand synchronization in joint music performance. Society for Music Perception and Cognition, New York, August.

Pfordresher, P.Q., Greenspon, E.B., Friedman, A., & Palmer, C. (2019). Spontaneous tempo in music and speech production: Domain-specific tuning of endogenous oscillations? Society for Music Perception and Cognition, New York, August.

Scheurich, R., Demos, A.P., Zamm, A., Mathias, B., & Palmer, C. (2019). Measuring intra- and inter-brain dynamics during joint rhythmic tasks. Society for Music Perception and Cognition, New York, August.

Tranchant, P., Scholler, E., & Palmer, C. (2019). Joint synchrony, temporal variability and performance rates. Society for Music Perception and Cognition, New York, August.

Scheurich, R., Demos, A.P., Zamm, A., Mathias, B., & Palmer, C. (2019). Capturing intra- and inter-brain dynamics with recurrence quantification analysis. 41st Annual Meeting of the Cognitive Science Society, Montreal, July.

Demos, AP, Leyeghi, H., Wanderley, M., & Palmer, C. (2019). Synchronizing in duet music performance through a bidirectional delay-coupled dynamical model. Rhythm Production & Perception Workshop, Traverse City, MI, June.

Greenspon, E., Pfordresher, P.Q., & Palmer, C. (2019). The role of endogenous rates in music and speech production. Rhythm Production & Perception Workshop, Traverse City MI, June.

Tranchant, P., Scholler, E., & Palmer, C. (2019). Role of expertise on individual differences in performance rates. Canadian Society for Brain, Behaviour, and Cognitive Science, Waterloo, June.

Scheurich, R., Palmer, C., & Sheldon, S. (2019). Recalling the perceptual elements of episodic events. Canadian Society for Brain, Behaviour, and Cognitive Science, Waterloo, June.

Wright, S.E., Andric, S., & Palmer, C. (2019). Circadian contributions to individual differences in performance rates. Canadian Society for Brain, Behaviour, and Cognitive Science, Waterloo, June.

Zamm, A., Palmer, C., Bauer, A.-K. R., Bleichner, M.G., Demos, A.P., & Debener, S. (2019). Tracking the neural dynamics of interpersonal coordination between performing musicians. International Convention of Psychological Science, Paris, March.

Pfordresher, P.Q., Schendel, Z., & Palmer, C. (2018). Planning serial order in production of music and speech. Auditory Perception, Cognition, and Action meeting, New Orleans, November.

Tam, K., Scheurich, R., & Palmer, C. (2018). Partners' brain responses to rhythms during auditory-motor synchronization. Symposium in Nonlinear Dynamics of Brain and Behaviour, Montreal, August.

Scheurich, R., Pfordresher, P.Q., & Palmer, C. (2018). Modeling nonlinearities in temporal adaptation during musical synchronization. Symposium in Nonlinear Dynamics of Brain and Behavior, Montreal, August.

Zamm, A., Palmer, C., Bauer, A.-K.R., Bleichner, M.G., Demos, A.P. Debener, S. (2018). Behavioral and neural measures of temporal coordination between performing musicians. Brain, Behaviour and

Cognitive Science Conference, St John's NF, July.

Scheurich, R., Palmer, C. (2018). Musical expertise and spontaneous production rates influence synchronization accuracy across rates. Brain, Behaviour and Cognitive Science Conference, St John's NF, July.

Zamm, A., Wang, Y., & Palmer, C. (2018).Neural and behavioural correlates of musicians' natural frequencies in music performance. Brain, Behaviour and Cognitive Science Conference, St John's NF, July.

Scheurich, R., Pfordresher, P. Q., & Palmer, C. (2018). Musical training modulates tempo adaptation around spontaneous rates. Talk presented at the International Conference on Music Perception and Cognition, Montreal, July.

Wanat, E., Smith, R., Stuart-Smith, J., & Palmer, C., (2018) Rhythmic training techniques for comprehending connected speech. Scottish Association for Teachings of English as a Foreign Language, Stirling, UK), May.

Wang, Y., Zamm, A., & Palmer, C. (2017). The influence of natural frequencies on temporal coordination of music performance. Nonlinear Dynamics of Brain and Behaviour Symposium, Montreal, August

Aharon, M., Scheurich, R., & Palmer, C. (2017). The role of natural frequencies and musical training in rate adaptation. Nonlinear Dynamics of Brain and Behaviour Symposium, Montreal, August.

Scheurich, R., Brown-Notargiacomo, A., Zamm, A., & Palmer, C. (2017). Factors influencing rate flexibility: Musical expertise and natural frequencies. Nonlinear Dynamics of Brain and Behaviour Symposium, Montreal, August.

Wanat, E., Smith, R., Stuart-Smith, J., & Palmer, C. (2017). The role of tapping in improving connected speech comprehension in non-native listeners. Rhythm Perception and Production Workshop, Birmingham England, July.

Scheurich, R., Zamm, A., Brown-Notargiacomo, A., & Palmer, C. (2017). What makes individuals flexible in the rates with which they can synchronize? Neural Entrainment and Rhythm Dynamics Workshop, Boston, June.

Zamm, A., Palmer, C., Bauer, A.-K.R., Bleichner, M.G., Demos, A.P. Debener, S. (2017). Measuring neural entrainment during duet music performance. Neural Entrainment and Rhythm Dynamics Workshop, Boston, June.

Zamm, A., Palmer, C., Bauer, A-K.R., Bleichner, M.G., Demos, A.P., & Debener, S. (2017). Neural correlates of interpersonal synchrony during duet piano performance. Neuroscience and Music VI Conference, Boston, June.

Scheurich, R., Zamm, A., & Palmer, C. (2017). Tapping into rate flexibility: Influences of musical training and spontaneous production rates on synchronization. Neuroscience and Music VI Conference, Boston, June.

Zamm, A., Palmer, C., Bauer, A-K.R., Bleichner, M.G., Demos, A.P., & Debener, S. (2017). Behavioural and neural factors that facilitate interpersonal synchrony during joint music performance. Neuroscience and Music VI Conference, Boston, June.

Mathias, B., Zamm, A., Ross, B., & Palmer, C. (2017). Synchronization with musical rhythms reflected in event-related and steady-state neural potentials. Neuroscience and Music VI Conference, Boston, June.

Caramiaux, B., Wanderley, M., & Palmer, C. (2016). Effect of variable tempo learning on skill

acquisition. Auditory Perception, Cognition, and Action Meeting, Boston, November.

Demos, A., Layeghi, H., & Palmer, C. (2016). A mutual adaptation model of joint action in music performance. Auditory Perception, Cognition, and Action Meeting, Boston, November.

Scheurich, B., Zamm, A., Bogetti, C., & Palmer, C. (2016). Spontaneous production rates are consistent across tasks varying in motor complexity. Canadian Society for Brain, Behaviour, and Cognitive Science, Ottawa, June.

Caramiaux, B., Wanderley, M., & Palmer, C. (2016). Motor learning in music performance. School of Interactive Arts and Technology, Simon Fraser University, Vancouver, June.

Caramiaux, B., Wanderley, M., & Palmer, C. (2016). Movement and sound interaction: A research overview from music performance to motor cognition. The Center for New Music and Audio Technologies, University of California, Berkeley, May.

Zamm, A., & Palmer, C. (2016). Neural correlates of endogenous rhythms during music performance. Workshop on Song and Rhythm Learning in Birdsongs and humans, Centre for Research on Brain, Language and Music, McGill University, Montreal, January.

Palmer, C., Elliott, M., Ward, D., Stables, R., & Wing, A. (2015). Synchronization among performing musicians: Effects of leadership, spontaneous rates, and tempo flexibility. Auditory Perception, Cognition, and Action Meeting, Chicago, November.

Demos, A.P., Wanderley, M., & Palmer, C. (2015). Comparisons of action simulation and motor synergies in duet performance. Society for Music Perception and Cognition, Nashville, August.

Demos, A.P., Spidle, F., Koopmans, E., & Palmer, C. (2015). Postural coordination between duet vocalists. Society for Music Perception and Cognition, Nashville, August.

Mathias, B., Guberman, G., Gehring, W., & Palmer, C. (2015). Electrophysiological correlates of hearing the past, present, and future during music performance. Society for Music Perception and Cognition, Nashville, August.

Schultz, B., & Palmer, C. (2015). Keeping the beat: How musicians and non-musicians use auditory feedback in dyadic tapping. Society for Music Perception and Cognition, Nashville, August.

Zamm, A., Wellman, C., & Palmer, C. (2015). Endogenous rhythms influence synchronization between musicians. Society for Music Perception and Cognition, Nashville, August.

Elliott, M., Palmer, C., Ward, D., Stables, R., & Wing, A.M. (2015). Violin trio synchronisation: Effects of leadership, spontaneous musical rate and musical structure. Rhythm Production and Perception Workshop, Amsterdam, July.

Zamm, A., Wellman, C., & Palmer, C. (2015). Synchronization can be lame when endogenous rhythms aren't the same. Rhythm Production and Perception Workshop, Amsterdam, July.

Demos, A.P., Wanderley, M., & Palmer, C. (2015). Comparisons of action simulation and motor synergies in piano duets. 6th Joint Action Meeting, Budapest, July.

Palmer, C., Elliott, M., Ward, D., Stables, R., & Wing, A.M. (2015). Effects of leadership, spontaneous musical rate, and tempo flexibility in violin trio synchronization. 6th Joint Action Meeting, Budapest, July.

Zamm, A., Wellman, C., & Palmer, C. (2015). Interpersonal coordination is enhanced between individuals with similar endogenous rhythms. 6th Joint Action Meeting, Budapest, July.

Mathias, B., Guberman, G., Gehring, W., & Palmer, C. (2015). Behavioral and neural consequences of hearing the past and the future during music performance. Canadian Society for Brain, Behaviour and

Cognitive Science, Ottawa, June.

Zamm, A., Palmer, C., Bauer, A.-K. R., Bleichner, M.G., Demos, A., & Debener, S. (2015). Neural correlates of endogenous rhythms during music performance. 10th Anniversary Symposium of the International Laboratory for Brain, Music and Sound Research. Montreal, April.

Mathias, B., Tillmann, B., & Palmer, C. (2015). Auditory-motor learning modulates sensory and cognitive processing of pitch in music. 10th Anniversary Symposium of the International Laboratory for Brain, Music, and Sound Research, Montreal, April.

Demos, A.P., Wanderley, M.M., & Palmer, C. (2015). Auditory Feedback Perturbations Disrupt Solo and Joint Piano Performance. New England Sequencing and Timing Meeting. Amherst, MA., March.

Demos, A.P., Spidle, F., Koopmans, E., & Palmer, C. (2015). Singers' postural sway during solo and duet performance. Workshop on Sensorimotor Integration, McGill, Montreal, February.

Mathias, B., Gehring, W.J., & Palmer, C. (2015). Neural responses to altered auditory feedback reveal future-oriented planning during music. Workshop on Sensorimotor Integration, McGill, Montreal, February.

Demos A.P., Palmer C, Wanderley M.M. (2014). The role of auditory feedback perturbations in duet music performance. NSERC-CREATE Auditory Cognitive Science Workshop, McGill, Montreal, August.

Guberman, G., Mathias, B., Gehring, W.J., & Palmer, C. (2014). Feedback-related negativities in response to unexpected auditory feedback during music performance. NSERC-CREATE Auditory Cognitive Science Workshop, McGill, Montreal, August.

Zamm, A., Wellman, C., & Palmer, C. (2014). Interpersonal Synchronization in Ensemble Music Performance. NSERC-CREATE Auditory Cognitive Science Workshop, McGill, Montreal, August.

Mathias, B., Tillmann, B., & Palmer, C. (2014). Tonal hierarchies and performance experience modulate neural responses to expectancy violations in melodies: Evidence from event-related potentials. Presented at Milestones in Music Cognition Symposium, Montreal, July.

Demos, A.P., Palmer, C., Wanderley, M.M., & Dixon, R. (2014). Auditory feedback perturbations affect duet music performance. Canadian Society for Brain, Behaviour and Cognitive Science, Toronto, July.

Mathias, B., Palmer, C., & Tillmann, B. (2014). Auditory-motor learning modulates memory-based expectations during auditory perception**,** Canadian Society for Brain, Behaviour and Cognitive Science, Toronto, July.

Palmer, C., Spidle, F., Koopmans, E., & Schubert, P. (2014). Playing well together: Individual and joint timekeeping abilities underlie musical coordination. Canadian Society for Brain, Behaviour and Cognitive Science, Toronto, July.

Zamm, A., Wellman, C., & Palmer, C. (2014). Role of endogenous rhythms and motor familiarity in timing of duet music performance. Canadian Society for Brain, Behaviour and Cognitive Science, Toronto, July.

Mathias, B., Guberman, G., & Palmer, C. (2014). Auditory feedback alterations reveal future-oriented planning. Centre for Research on Brain, Language, and Music workshop on Sensorimotor Integration, Montreal Neurological Institute, Montreal, May.

Brown, R., Segura, A., & Palmer, C. (2014). Contributions of domain-specific and domain-general cognitive abilities to learning for skilled performers. The Neurosciences and Music Conference, Dijon, France, May.

Palmer, C., Schultz, B., O'Brien, I., Philips, N., McFarland, D., & Titone, D. (2014). Interlocutors' speech rates converge: Effects of fast and slow confederate speech rates. Interpersonal Coordination and Phonetic Convergence Workshop, Cologne, Germany, May.

Zamm, A., Pfordresher, P., & Palmer, C. (2014). Temporal coordination in music ensemble performance. Erasmus Mundus Auditory Cognitive Neuroscience Network Meeting, Leipzig, Germany, April.

Guberman, G., Mathias, B., & Palmer, C. (2014). Effects of altered auditory feedback on performance timing reveal mechanisms of error-detection. National Integrative Research Conference, Montreal, March.

Maes, P.-J., Palmer, C., & Wanderley, M.M. (2013). Timing control of discrete and continuous movements in cello playing. Auditory Perception, Cognition and Action Meeting, Toronto, November.

Schultz, B.G., O'Brien, I., Philips, N., McFarland, D., Titone, D., & Palmer, C. (2013). Convergence in speech rate in scripted dialogues: Confederate influences the speech rate of naive participants. Auditory Perception, Cognition and Action Meeting, Toronto, November.

Mathias, B., Guberman, G., & Palmer, C. (2013). Effects of altered feedback on performance timing reveal contents of performers' plans. Annual Scientific day for the Centre for Research on Brain, Language and Music, Montreal, November.

Zamm, A., Palmer, C., & Pfordresher, P. (2013). Temporal coordination in music ensemble performance. Annual Scientific Day of the Centre for Research on Brain, Language, and Music, Montreal, November.

Greenspon, E. B., Pfordresher, P. Q., & Palmer C. (2016). Endogenous rhythms in music and speech production. Eastman School of Music, Rochester, NY, co-presented with Emma Greenspon, October.

Maes, P.-J., Wanderley, M.M., & Palmer, C. (2013). Temporal control of continuous and discrete movements in cello performance. Expressivity in Musical Performance Workshop, McGill University, Montreal, April.

Brown, R.M., Segura, A., & Palmer, C. (2013). Differential influences of imagery abilities on music encoding and retrieval. Society for Music Perception and Cognition, Toronto, August.

Mathias, B., Tillman, B., Ilnyckyj, S., & Palmer, C. (2013). Interaction of sensorimotor and pitch-based influences on melody recognition: Evidence from event-related potentials. Society for Music Perception and Cognition, Toronto, August.

Zamm, A., Palmer, C., & Pfordresher, P. (2013). Temporal coordination in piano duet performance of musical rounds. Society for Music Perception and Cognition, Toronto, August.

Zamm, A., Palmer, C, & Pfordresher, P. (2013). Temporal coordination in piano duet performance of musical rounds. Auditory Cognitive Neuroscience Workshop, Hamilton, Ontario, August.

Koopmans, E., Palmer, C., & Spidle, F. (2013). Postural sway in vocal duets. Stockholm Music Acoustics Conference, Stockholm, August.

Palmer, C., Spidle, F., Koopmans, E., & Schubert, P. (2013). Temporal coordination in vocal duet performances of musical rounds. Stockholm Music Acoustics Conference, Stockholm, August.

Palmer, C., Koopmans, E., & Spidle, F. (2013). Postural sway in performing vocal duets: Effects of visual and acoustic cues. Progress in Motor Control, Montreal, July.

Pfordresher, P., Palmer, C., Dalla Bella, S., & Kraus, B. (2012). Delayed auditory feedback and movement, revisited: Bimanual versus unimanual coordination. Auditory Perception, Cognition and Action Meeting, Minneapolis, Nov.

Brown, R.M., Tikasz, A., & Palmer, C. (2012). Auditory-motor learning and influences of mental imagery. Auditory Cognitive Neuroscience Workshop, Montreal, QC, August.

Goebl, W., & Palmer, C. (2012). Examining finger-wrist joint-angle structure in piano playing with motion-capture technology. International Conference on Music Perception and Cognition, Thessaloniki, Greece, July.

Palmer, C., Lidji, P., & Peretz, I. (2012). Pulse and the role of intrinsic frequency in temporal adaptation. Perspectives on Rhythm and Timing Workshop, Glasgow, July.

Palmer, C., Lidji, P., & Peretz, I. (2012). Keeping the beat: Temporal dynamics of beat-deafness. Brain, Behavior and Cognitive Science conference, Kingston, June.

Mathias, B., Palmer, C., Perrin, F., & Tillman, B. (2012). Motor learning influences error perception in music: Evidence from event-related potentials. Brain, Behavior and Cognitive Science conference, Kingston, June.

Brown, R.M., Tikasz, A., & Palmer, C. (2012). Auditory and motor imagery abilities influence music learning. BRAMS Scientific Day, Montreal, May.

Livingstone, S.R., Palmer, C., Wanderley, M., & Thompson, W.F. (2011). The temporal coordination of facial motion and vocal affect. Auditory Perception, Cognition and Action Meeting, Seattle, WA, November.

Livingstone, S.R., Palmer, C., Wanderley, M., & Thompson, W.F. (2011). Temporal coordination of facial expressions in vocal performance. Brain, Perception, and Cognition Research Group, Ryerson University, Toronto, October.

Livingstone, S.R., Palmer, C., Wanderley, M., & Thompson, W. F. (2011). Temporal coordination of facial expressions in vocal performance. CIRMMT, McGill University, Montreal, September.

Livingstone, S.R., Palmer, C., Wanderley, M., & Thompson, W.F. (2011). Production and perception of facial expressions during vocal performance. Society for Music Perception and Cognition, Rochester, NY, August.

Brown, R.M., & Palmer, C. (2011). Effects of motor learning on auditory memory for music. Society for Music Perception and Cognition, Rochester, NY, August.

Mathias, B., Anderson, M., Palmer, C., & Pfordresher, P. (2011). Sequence context affects memory retrieval in music performance. Society for Music Perception and Cognition, Rochester, NY, August.

Brown, R.M., & Palmer, C. (2011). Influences of auditory and motor practice on auditory memory for music. The Neurosciences and Music IV, Edinburgh, Scotland, June.

Lidji, P., Palmer, C., Morningstar, M., Zumbansen, A., & Peretz, I. (2011). Entrainment to speech and song in healthy and aphasic participants. The Neurosciences and Music IV, Edinburgh, Scotland, June.

Lidji, P., Palmer, C., Peretz, I., & Morningstar, M. (2010). Synchronization with English and French speech rhythms. Psychonomic Society Meeting, St. Louis, Nov.

Livingstone, S.R., Palmer, C., Wanderley, M., & Thompson, W.F. (2010). Facial expression in song and speech. Auditory Perception, Cognition and Action Meeting, St. Louis, Nov.

Mathias, B., Palmer, C., Pfordresher, P.Q., & Anderson, M. (2010). Effects of context on serial-ordering errors in music performance. Auditory Perception, Cognition, and Action Meeting, St. Louis, Nov.

Goebl, W., & Palmer, C. (2010). Analyzing finger motion in piano performance: Touch and tempo effects. University of Music and Performing Arts, Vienna, Sept.

Brown, R., Chen, J., Hollinger, A., Penhune, V., Palmer, C., & Zatorre, R. (2010). Neurological and behavioral basis for auditory-motor transformations in music performance. International Conference on Music Perception and Cognition, Seattle, August.

Livingstone, S. R., Schubert, E., Loehr, J. D., & Palmer, C. (2010). Effects of repetition and phrase structure on emotional arousal. International Conference on Music Perception and Cognition, Seattle, August.

Loehr, J.D., & Palmer, C. (2010). Temporal coordination in duet performance. International Conference on Music Perception and Cognition, Seattle, August.

Brown, R., & Palmer, C. (2009). Auditory-motor integration affects auditory memory for music. Psychonomic Society Meeting, Boston, Nov.

Lidji, P., Peretz, I., Shenker, J., & Palmer, C. (2009). Monolinguals' sensitivity to rhythm in monolingual and bilingual French and English. Auditory Perception, Cognition and Action Meeting, Boston, November.

Loehr, J.D., Pillay, R., & Palmer, C. (2009). Shared representations in joint music performance. Psychonomic Society Meeting, Boston, Nov.

Palmer, C., & Goebl, W. (2009). Interpersonal coordination among performing musicians. Joint Action Meeting, Amsterdam, Netherlands, July.

Loehr, J.D., Pillay, R., & Palmer, C. (2009). Action representations in joint music performance. Joint Action Meeting, Amsterdam, Netherlands, July.

Loehr, J.D., Large, E. W., & Palmer, C. (2009). Temporal coordination in piano performance: Adaptation to tempo change. Rhythm Perception and Production Workshop, Lille, July.

Brown, R.M. , Trivisonno, M., & Palmer, C. (2009). Effects of auditory-motor integration on memory for music. BRAMS Annual Scientific Day, Montreal, May.

Livingstone, S.R., Loehr, J.D., Palmer, C., & Schubert, E. (2009). Emotional arousal corresponds with musical phrase structure. BRAMS Annual Scientific Day, Montreal, May.

Loehr, J.D., Palmer, C., & Large, E.W. (2009). Phase and period coupling in pianists' synchronization with a changing tempo. New England Sequencing and Timing (NEST) Meeting, New Haven, Connecticut, March.

Brown, R.M., & Palmer, C. (2008). Effects of sensorimotor integration on auditory memory for music. Psychonomic Society meeting, Chicago, Nov.

Loehr, J.D., & Palmer, C. (2008). Effects of auditory and motor feedback on musical synchronization. Psychonomic Society meeting, Chicago, Nov.

Pfordresher, P.Q., & Palmer, C. (2008). Role of tactile feedback in synchronization tapping. Psychonomic Society meeting, Chicago, Nov.

Goebl, W., & Palmer, C. (2008). Synchronization of Timing and Motion in Piano Duet Performance. Neurosciences and Music III, Montréal, Canada, June.

Loehr, J.D., & Palmer, C. (2008). Subdividing the beat: Auditory and motor contributions to synchronization. Neurosciences and Music III, Montreal, Quebec, June.

Goebl, W., & Palmer, C. (2008). Synchronization of Motion and Sound in Pianist Duet Performances. Musical Movement and Synchronization, Max Planck Institute, Leipzig, Germany, May.

Loehr, J.D., & Palmer, C. (2008). Subdividing the beat: Auditory and motor contributions to synchronization. Musical Movement and Synchronization, Max Planck Institute, Leipzig, Germany, May.

Pfordresher, P.Q., & Palmer, C. (2008). Surface composition and synchronization. Musical Movement and Synchronization, Max Planck Institute, Leipzig, Germany, May.

Thompson, W. F., Livingstone, S.R., & Palmer, C. (2008). Using motion capture to investigate vocal emotional communication. Max Planck Institute, Leipzig, Germany, May

Goebl, W., & Palmer, C. (2008). Do movement strategies change across tempo in piano playing? Proceedings of the Conference on Empirical Musicology, University of London, April.

O'Brien, I., Titone, D.A., McFarland, D., Palmer, C., & Phillips, N. (2007). Working memory and oral fluency during spontaneous language production. Psychonomic Society, Long Beach, Nov.

Palmer, C., & Goebl, W. (2007). Anticipatory finger movements in musical sequences. Psychonomic Society, Long Beach, Nov.

Hutchins, S., & Palmer, C. (2007). Effects of pitch repetition priming in short melodies. Auditory Perception, Cognition and Action Meeting, Long Beach, Nov.

Carter, C., Koopmans, E., Loehr, J.D., Palmer, C. (2007). Influences of tempo on clarinetists' finger movements. Society for Music Perception and Cognition, Montreal, August.

Goebl, W. & Palmer, C. (2007). How do finger dynamics change with tempo in skilled piano performance? Society for Music Perception and Cognition, Montreal, August.

Hutchins, S. & Palmer, C. (2007). The role of response time in a music production task. Society for Music Perception and Cognition, Montreal, August.

Loehr, J.D. & Palmer, C. (2007). Synchronizing piano performance to a changing tempo. Society for Music Perception and Cognition, Montreal, August.

Palmer, C. (2007). The tempo of musicians' finger motions. Society for Music Perception and Cognition, Montreal, August.

Goebl, W., & Palmer, C. (2007). Proprioceptive feedback aids timing accuracy in complex finger sequences. Cognitive Neuroscience Meeting, New York, May.

Palmer, C. (2007). Coarticulation and prosody in sequence production. Haskins Laboratories, Yale University, New Haven, April.

Loehr, J. & Palmer, C. (2006). Timing and motion in pianists' finger tapping. Behavior, Brain and Cognitive Science meeting, Saskatoon, June.

Loehr, J., & Palmer, C. (2006). Analyzing finger taps with FDA techniques. Meeting of the Psychometric Society, Montreal, June.

Dalla Bella, S., & Palmer, C. (2006). Personal identifiers in musicians' finger movement dynamics. Cognitive Neuroscience Society, San Francisco, April.

Loehr, J., & Palmer, C. (2005). Metrical and biomechanical constraints on pianists' finger tapping. Auditory Perception, Cognition, and Action, Toronto, Nov.

Hutchins, S., & Palmer, C. (2005). Repetition priming in music production. Brain, Behavior and Cognitive Science Society, Montreal, July.

Palmer, C., & Baldwin, G. (2004). Task switching in music performance. Psychonomic Society, Minneapolis, Nov.

Schendel, Z., & Palmer, C. (2004). Working memory in language and music. Psychonomic Society, Minneapolis, Nov.

Palmer, C., & Schendel, Z. (2003). Working memory constraints in music performance. Society for Music Perception and Cognition, Las Vegas, June.

Dalla Bella, S., Palmer, C., & Jungers, M.K. (2003). Are musicians different speakers than non-musicians? Society for Music Perception and Cognition, Las Vegas, June.

Pfordresher, P.Q., Palmer, C., & Jungers, M.K. (2003). Speed-accuracy tradeoffs and planning in sequence production. Psychonomic Society, Vancouver, Nov.

Palmer, C., & Schendel, Z. (2002). Working memory constraints in sequence production: Speech and music. Psychonomic Society, Kansas City, Nov.

Palmer, C. (2001). Dynamic approaches to high-level cognition. Psychonomic Society, Orlando, Nov.

Pfordresher, P.Q., Palmer, C., & Baldwin, G. (2001). Effects of delayed and advanced auditory feedback on music performance. Psychonomic Society, Orlando, Nov.

Palmer, C. (2001). Musical keys to memory. Music Cognition Symposium, Ohio State University, May.

Palmer, C., & Pfordresher, P.Q. (2000). Organizational role of meter in music performance. Rhythm Perception and Production workshop, Castleton, England, August.

Finney, S., & Palmer, C. (2000). Music performance and theories of memory. Psychonomic Society, New Orleans, Nov.

Jungers, M.K., & Palmer, C. (2000). Episodic memory for music performance. Psychonomic Society, New Orleans, Nov.

Palmer, C., Pfordresher, P.Q., & Brink, D. (1999). Speech errors, music errors, and planning constraints in sequence production. Psychonomic Society, LA, Nov.

Palmer, C. & Meyer, R.K. (1999). Conceptual and motor learning in music performance. Society for Music Perception and Cognition, Chicago, August.

Pfordresher, P.Q., & Palmer, C. (1999). Role of auditory feedback in performance: Control of timing. Society for Music Perception and Cognition, Chicago, August.

Palmer, C. (1998). Planning ahead in music performance. Music Cognition Symposium, Ohio State University, May.

Meyer, R.K. & Palmer, C. (1998). Motor and conceptual transfer in skill acquisition. Psychonomic Society, Dallas, Nov.

Palmer, C. & Large, E. W. (1997). Perception of meter in music performance. Psychonomic Society, Philadelphia, Nov.

Large, E.W., & Palmer, C. (1997). Modelling the perception of meter in music performance. Society for Music Perception and Cognition, Boston, July.

Meyer, R., & Palmer, C. (1996). Production rate and tactus effects in the temporal control of music performance. Psychonomic Society, Chicago, Nov.

Palmer, C., Meyer, R., & Meyer, L.B. (1995). Relational invariance and grouping effects in music performance. Psychonomic Society, Los Angeles, Nov.

Palmer, C. (1995). Anatomy of a performance: Sources of musical expression. Society for Music Perception and Cognition, Berkeley, June.

Palmer, C., Drake, C., & Rich, G. (1995). Musical skill acquisition: Better monitoring or planning? Society for Music Perception and Cognition, Berkeley, June.

Palmer, C., Walker, T.M., & Kelly, M.H. (1993). Perceptual organization of linguistic and musical meters. Psychonomic Society, Wash. D.C., Nov.

Palmer, C., & Holleran, S. (1993). Melodic, harmonic, and frequency height influences in the perception of multi-voiced music. Society for Music Perception and Cognition, Philadelphia, June.

Palmer, C., & van de Sande, C. (1992). Range of planning in skilled music performance. Psychonomic Society, St. Louis, Nov.

Kelly, M.H., & Palmer, C. (1991). Prosodic organization in song composition and performance. Psychonomic Society, San Francisco, Nov.

Palmer, C., & van de Sande, C. (1990). Units of knowledge in skilled music performance. Psychonomic Society, New Orleans, Nov.

Drake, C., & Palmer, C. (1990). Accent structures in piano performance. Second International Conference on Music and the Cognitive Sciences meeting, Cambridge, England, Sept.

Palmer, C., & Kelly, M.H. (1989). Musical and linguistic accents in song performance and composition. Psychonomic Society, Atlanta, Nov.

**ORGANIZED SYMPOSIA AND WORKSHOPS**:

Palmer, C. (2020) Resume-building for successful internships in the natural and life sciences. NSERC-CREATE, Montreal [online], Sept.

Palmer, C. (2020) Two-day online symposium on nonlinear dynamics in brain and behavior. NSERC-CREATE, Montreal [online], August.

Palmer, C. (2019). Symposium on nonlinear dynamics of brain and behavior. NSERC-CREATE, Montreal, August.

Palmer, C. (2019). Three-day Recurrence Quantification Analysis workshop. NSERC-CREATE event, Montreal, May.

Palmer, C. (2019). Industry partner-trainee symposium in complex dynamics, NSERC-CREATE event, Montreal, February.

Palmer, C. (2018). Symposium on nonlinear dynamics of brain and behavior. NSERC-CREATE, Montreal, August.

Palmer, C., & Khadra, A. (2018). Two-week Summer School in nonlinear dynamics in the life sciences. CAMBAM / NSERC-CREATE event, Montreal, June.

Palmer, C. (2018). Industry partner-trainee symposium in complex dynamics. NSERC-CREATE event, Montreal, November.

Palmer, C. (2017, 2018). Interviewing skills for neuroscience students. Montreal, May.

Palmer, C. (2017). Industry partner-trainee symposium in complex dynamics, NSERC-CREATE event, Montreal, November.

Palmer, C. (2017). First annual training workshop in complex dynamics of brain and behaviour. Montreal, August.

Palmer, C. (2017). Interpersonal, inter-brain coordination among musicians. Symposium organized for the Neuroscience and Music VI Conference, Boston, June.

Palmer, C. (2014). Sixth annual training workshop in auditory cognitive neuroscience. NSERC-Create, Montreal, August.

Palmer, C. (2014). Symposium on conjoint cognition: How the presence of others affects cognition. Brain, Behavior, and Cognitive Science conference, Toronto, July.

Palmer, C. (2011, 2012, 2013, 2014). Interviewing skills for neuroscience students. Montreal, July.

Palmer, C. (2011, 2012, 2013, 2014) Resume building skills for cognitive neuroscience students. Montreal, June.

Palmer, C. (2013). Fifth annual training workshop in auditory cognitive neuroscience. NSERC-Create, Hamilton, Ont, August.

Palmer, C. (2012). Symposium on auditory cognitive neuroscience. Integrated Program in Neuroscience Retreat, Montreal, Sept.

Palmer, C. (2012). Fourth annual training workshop in auditory cognitive neuroscience. NSERC-Create, Montreal, August.

Palmer, C. (2011). Third annual training workshop in auditory cognitive neuroscience. NSERC-Create, Montreal, August.

Palmer, C. (2011). Symposium on multimodal models of music performance. International Symposium on Performance Science, Toronto, August.

Palmer, C. (2011). Symposium on neuroscience of performance, Music and Neurosciences Conference, Edinburgh, June.

Palmer, C. (2010). Second annual training workshop in auditory cognitive neuroscience. NSERC-Create, Hamilton, Ont, August.

Palmer, C. (2010). Statistical techniques for image analysis methods. Montreal, May.

Palmer, C. (2009). First annual training workshop in auditory cognitive neuroscience. NSERC-Create, Montreal, August.

Palmer, C., Keller, P., & Rieger, M. (2008). Symposium on synchronization and motion in music performance. Max Planck Institute, Leipzig, May.

Palmer, C. & Penhune, V. (2007). Motion capture approaches to the study of music performance. Symposium organized for the meeting of the Society for Music Perception and Cognition, Montreal, August.

Palmer, C. (2001). Dynamic approaches to high-level cognition. Symposium organized for the meeting of the Psychonomic Society, Orlando, Nov.

Drake, C., & Palmer, C. (2000). Time in music: From psychoacoustics to cognitive psychology. Symposium organized for the meeting of the International Conference in Music Perception and Cognition, Keele, England, August.

Palmer, C., & Jones, M.R. (1999). Music, rhythm, and development. Symposium organized for the meeting of the Acoustical Society of America, Columbus, Nov.

Palmer, C. (1992). Dynamic processes in music cognition. Symposium organized for the meeting of the Cognitive Science Society, Bloomington, IN, July.

Palmer, C. (1989). Musical dynamics. Symposium organized for the meeting of the Acoustical Society of America, Syracuse, May.

**PROFESSIONAL OFFICERSHIPS AND MEMBERSHIPS:**

Network for Sensory Research, Univ of Toronto (Scientific Advisory Board member,2011-2016).
International Association for the Study of Attention and Performance (Member, Advisory Council, 1999 -2008).
Int. Symposium on Performance Science (Member, Scientific Committee, 2008 – present).
Int. Conf. Music Perception and Cognition (Member, Scientific Advisory Committee, 1997– 1998).
Society for Music Perception and Cognition (Secretary/Treasurer, 1997-1999; Member, Executive Board, 2004 – 2008; Member, Nominating Committee, 2020).
American Psychological Association, Chair, Early Career Award Committee, Human Perception / Performance. (2016-2017)
Acoustical Society of America (Member, Technical Program Committee).
American Psychological Association (Fellow).
Association for Psychological Science (Fellow).
Canadian Society for Brain, Behaviour and Cognitive Science **(**Fellow).
Psychonomic Society (Fellow).

**TEACHING EXPERIENCE:**

Psychology 482, Research Ethics in Psychology, 2004-present (16-34 students)
Psychology 529, Psychology of Music, 2003-present (30-60 students)
Psychology 741, Graduate Seminar in Music Cognition, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019 (5-10 students)
Psychology 744, Theories of Working Memory, 2006 (5-10 students).
Psychology / Philosophy / Linguistics / Computer and Information Sciences 612, Introduction to Cognitive Science, 1989 - 2002.
Psychology 794, Cognitive Bases of Sequence Production, 1998.
Psychology 783, Undergraduate Research Methods, 1989 - 2001, 2006.
Psychology 811c, Theories of Temporal Sequencing, 1993.
Psychology 811e, Graduate Research Methods, 1997, 2001.
Psychology 811f, Graduate Seminar in Music Cognition, 1998, 1999, 2000.
Psychology 814, Psychological Issues in Knowledge Representation, 1989, 1991, 1999, 2002
Psychology 811a, Music Cognition, 1990, 1993, 1995, 2002.
Psychology 811e, Cognitive Psychology, 1996, 1998.
Psychology 482, Research Ethics in Psychology, 2005-present.
Psychology 214, Introduction to Cognitive Psychology, 1987.
Psychology 101, Introduction to Psychology, 1984.

**ADVISING:**

Advisor of Undergraduate Research; 1988-present (55 students)
Advisor of Masters Research: 1988-present (18 students)
Advisor of Doctoral Research: 1988-present (14 students)
Advisor of Postdoctoral Research 1999-present (12 postdocs).

**POSTGRADUATE POSITIONS OF STUDENT TRAINEES:**

Maxwell Anderson, Application Developer, ThoughtWorks Inc, San Francisco, US.

Alexandra Bacopoulos-Viau, Post-Doctoral Fellow, New York University, US.
Grant Baldwin, Doctoral Student, Cognitive Science, University of Texas at Austin, US.
Dr. Valentin Bégel, Postdoctoral Researcher, Psychology, Lille University, France.
Dr. Rachel Brown, Postdoctoral Researcher, Maastricht University, Netherlands.
Christine Capota, Innovation Incubation Manager, Bose Corporation, Boston, US.
Dr. Baptiste Caramiaux, CNRS Researcher, Laboratoire de Recherche en Informatique, University Paris-Saclay, FR.
Dr. Christine Carter, Assistant Professor, Music, Memorial University, St. John's, Newfoundland and Labrador, Canada.
Daniel Carter, Research Fellow, London School of Hygiene and Tropical Medicine, UK.
Michael Collicutt, Electrical Engineer, Audio Division, Microsoft, US.
Dr. Simone Dalla Bella, Professor, Psychology, University of Montreal, Canada.
Dr. Alexander Demos, Assistant Professor, Psychology, University of Illinois, Chicago, US.
Dr. Carolyn Drake, Senior Researcher, CNRS, University of Paris, France.
Dr. Steven Finney, Programmer, US.
Pierre Gianferrara, PhD student, Neuroscience, Carnegie-Mellon University, US.
Dr. Werner Goebl, Associate Professor, Musical Acoustics, Univ of Music and Performing Arts, AT.
Guido Guberman, Vanier Scholar, MD/PhD program, McGill Univ.
Samuli Heilala, Senior Analyst, Millenium Research, Toronto.
Dr. Zebulon Highben, Associate Professor of Music, Muskingum University, Ohio, US.
Dr. Sean Hutchins, Director of Research, Royal Conservatory of Music, Toronto, Canada.
Sasha Ilnyckyj, Music Diploma Student, Capilano College, Vancouver, B.C.
Lisa Jewett, Doctoral Student, Counseling Psychology, McGill.
Dr. Melissa Jungers, Associate Professor, Ohio State University, US.
Erik Koopmans, Science Teacher, Australia.
Dr. Edward Large, Professor, Psychology, University of Connecticut, US.
Dr. Pascale Lidji, Neuropsychologist, Centre d'évaluation neuropsychologique et d'orientation pédagogique (CENOP), Montreal, Canada.
Dr. Steven Livingstone, Assistant Professor, Computer Science, Univ. of Wisconsin, US.
Dr. Janeen Loehr, Assistant Professor, Psychology, University of Saskatchewan, Canada.
Dr. Pieter-Jan Maes, Professor, Department of Art, music and theatre sciences, Ghent University, Belgium.
Dr. Brian Mathias, Postdoctoral Fellow, Max Planck Institute, Leipzig, Germany.
Dr. Rosalee Meyer, Associate Faculty, Dept of Psychology, Ohio State University, US.
Dr. Michele Morningstar, Postdoctoral Fellow, Nationwide Children's Hospital, Columbus, Ohio, US.
Dr. Irena O'Brien, Founder and Director, The Neuroscience School, Montreal, Canada.
Danielle Brink Pfeister, Manager, Human Resources, International Paper, US.
Dr. Peter Pfordresher, Professor, Chair, Psychology, University at Buffalo, US.
Daniel Pomerantz, MSc Student, Computer Science, McGill.
Dr. Grant Rich, Senior Contributing Faculty, Psychology, Walden University, US.
Dr. Zachary Schendel, Director UX Research, Netflix, California, US.
Alejandra Segura, Masters Student, Nursing, McGill.
Jake Shenker, PhD Student, Psychology, Concordia University.
Dr. Benjamin Schultz, Research Associate, Maastricht University, Netherlands.
Dr. Brent Stansfield, Director of Medical Education, Wayne State University, MI, US.
Andràs Tikàsz, PhD Student, Biomedical Sciences, Univ of Montréal.
Melissa Trivisonno, PhD program, Queen's School of Business.
Dr. Tim Walker, Associate Professor, Computer Information Systems, Ohio Dominican, US.
Ewa Wanat, Course Lecturer, Linguistics, University of Glasgow, Scotland, UK.

Youyi Wang, Research Analyst, Korn Ferry, Shanghai, CN.
Chelsea Wellman, Child Development Facilitator, Renfrew Educational Services, Calgary.
Dr. Anna Zamm, Marie Curie Postdoctoral Scholar, Central European University, Budapest HU.