

CURRICULUM VITAE

PETER Q. PFORDRESHER

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Home Address

166 Huxley Drive
Amherst, NY, 14226
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EDUCATION

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

PROFESSIONAL APPOINTMENTS

University at Buffalo, State University of New York, Department of Psychology

August, 2018 – Present	Department Chair
January 2015 – January 2018	Director of Undergraduate Studies
August, 2014 – Present	Professor
August, 2007 – August, 2014	Associate Professor (with tenure)
August, 2006 – August, 2007	Assistant Professor

University of Texas at San Antonio, Department of Psychology & Institute for Music Research

August, 2001 – May, 2006	Assistant Professor (Awarded tenure and promotion in 2006)
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RESEARCH INTERESTS

Sensorimotor associations during sequence production, focusing in particular on auditory/motor interactions; the relationship between music and language; the role of auditory feedback in sequence production; vocal imitation of pitch.

EXTRAMURAL FUNDING

Fulbright Canada Research Chair in Brain, Language and Music
Temporal bases of planning in music and language (\$25,000 travel and research)
Host institution: McGill University
Dates: January – April 2018

Canadian Foundation for Innovation, Project #21370
Auditory Interaction and Communication in Complex Environments: Neural, Developmental and Applied Aspects (\$2,346,412 Canadian CFI costs)
Role on project: Co-Investigator (“secondary user”, contributor to proposal)
Dates: Perpetual, grant to fund infrastructure at McMaster University.

National Science Foundation Grant BCS-1256964
Internal models and vocal imitation (\$265,089 direct costs)
Role on project: Principal Investigator
Dates: March 2013 – February 2016 (extended to February 2017)

National Association for Music Education
Construction and Validation of a Computerized Assessment of Children’s Singing Accuracy (\$10,000 direct costs)
Role on project: Co-Investigator (PI Steven Demorest)
Dates: September 2013 – August 2015 (Extended to August 2016)

National Science Foundation Grant BCS-0642592
Perception and action in sequential behavior (\$225,615 direct costs)
Role on project: Principal Investigator
Dates: March 2007 – February 2010 (Extended to February 2011)

National Science Foundation Grant BCS-0344892
Auditory Feedback in Sequence Production (\$100,961 direct costs)
Role on project: Principal Investigator
Dates: August 2004 – July 2006 (Extended to July 2007 under new #0704516)

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

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

PUBLICATIONS: BOOKS

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

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

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

PUBLICATIONS: JOURNAL ARTICLES

2018 Pruitt, T. A., Halpern, A. R., & Pfordresher, P. Q. (in press). Covert singing in anticipatory auditory imagery. *Psychophysiology*.

Pfordresher, P. Q., & Chow, K. (in press). A cost of musical training? Sensorimotor flexibility in musical sequence learning. *Psychonomic Bulletin & Review*.

Larrouy-Maestri, P., & Pfordresher, P. Q. (2018). Pitch perception in music: do scoops matter? *Journal of Experimental Psychology: Human Perception and Performance*, *44*, 1523-1541.

Demorest, S. D., Nichols, B. E., & Pfordresher, P. Q. (2018). The effect of focused instruction on young children's singing accuracy. *Psychology of Music*, *46*, 488-499.

2017 Brown, S., Pfordresher, P. Q., & Chow, I. (2017). A musical model of speech rhythm. *Psychomusicology: Music, Mind, and Brain*, *27*, 95-112.

Greenspon, E. B., Pfordresher, P. Q., & Halpern, A. R. (2017). Pitch imitation ability in mental transformations of melodies. *Music Perception*, *35*, 585-604.

Pfordresher, P. Q., & Kobrina, A. (2017). Sensitivity to meter in auditory feedback during music performance. *Psychomusicology: Music, Mind, and Brain*, *27*, 54-62.

Pfordresher, P. Q. & Brown, S. (2017). Vocal mistuning reveals the origin of musical scales. *Journal of Cognitive Psychology*, *29*, 35-52.

2016 Demorest, S. M., Kelley, J., & Pfordresher, P. Q. (2016). Singing ability, musical self-concept and future music participation. *Journal of Research in Music Education*, *64*, 405-420.

- Belyk, M., Pfordresher, P. Q., Liotti, M., & Brown, S. (2016). The neural basis of vocal pitch imitation in humans. *Journal of Cognitive Neuroscience*, *28*, 621-635.
- Jebb, A. T., & Pfordresher, P. Q. (2016). Exploring perception-action relations in music production: The asymmetric effect of tonal class. *Journal of Experimental Psychology: Human Perception and Performance*, *42*, 658-670.
- 2015 Pfordresher, P. Q., & Larrouy-Maestri, P. (2015). On drawing a line through the spectrogram: How do we understand deficits of vocal pitch imitation? *Frontiers in Human Neuroscience*, *9*, 271.
- Pruitt, T. A., & Pfordresher, P. Q. (2015). The role of auditory feedback in speech and song. *Journal of Experimental Psychology: Human Perception and Performance*, *41*, 152-166.
- Loui, P. Demorest, S. M., Pfordresher, P. Q., & Iyer, J. (2015). Neurological and developmental approaches to poor pitch perception and production. *Annals of the New York Academy of Sciences*, *1337*, 263-271.
- Demorest, S. M., & Pfordresher, P. Q. (2015). Singing accuracy development from K-adult: A comparative study. *Music Perception*, *32*, 293-302.
- Pfordresher, P. Q., Halpern, A. R., & Greenspon, E. B. (2015). A Mechanism for Sensorimotor Translation in Singing: The Multi-Modal Imagery Association (MMIA) Model. *Music Perception*, *32*, 242-253.
- Zamm, A., Palmer, C., & Pfordresher, P. Q. (2015). Temporal coordination in joint music performance: Effects of endogenous rhythms and auditory feedback. *Experimental Brain Research*, *233*, 607-615.
- Mathias, B., Pfordresher, P. Q., & Palmer, C. (2015). Context and meter enhance long-range planning in music performance. *Frontiers in Human Neuroscience*, *8*, 1040.
- 2014 Pfordresher, P. Q., & Beasley, R. T. E. (2014). Making and monitoring errors based on altered auditory feedback. *Frontiers in Psychology*, *5*, 914.
- Mercado, E., III, Mantell, J. T., & Pfordresher, P. Q. (2014). Imitating Sounds: A Cognitive Approach to Understanding Vocal Imitation. *Comparative Cognition & Behavior Reviews*, *9*, 17-74.
- Pfordresher, P. Q., Mantell, J. T., Brown, S., Zivadinov, R., & Cox, J. L. (2014). Brain responses to altered auditory feedback during musical keyboard production: An fMRI study. *Brain Research*, *1556*, 28-37.

- Acevedo, S., Temperley, D., & Pfordresher, P. Q. (2014). Effects of metrical encoding on melody recognition. *Music Perception, 31*, 370-384.
- Pfordresher, P. Q., & Mantell, J. T. (2014). Singing with yourself: Evidence for an inverse modeling account of poor-pitch singing. *Cognitive Psychology, 70*, 31-57.
- Pfordresher, P. Q. (2014). "Deafness" effects in detecting alterations to auditory feedback during sequence production. *Psychological Research, 78*, 96-112.
- 2013 Liu, F. Jiang, C., Pfordresher, P. Q., Mantell, J. T. Xu, X., Yang, Y. & Stewart, L. (2013). Individuals with congenital amusia imitate pitches more accurately in singing than in speaking: Implications for music and language processing. *Attention, Perception & Psychophysics, 75*, 1783-1798.
- Wisniewski, M. G., Mantell, J. T., & Pfordresher, P. Q. (2013). Transfer effects in the vocal imitation of speech and song. *Psychomusicology: Music, Mind and Brain, 23*, 82-99.
- Pfordresher, P. Q., & Halpern, A. R. (2013). Auditory imagery and the poor-pitch singer. *Psychonomic Bulletin & Review, 20*, 747-753.
- Mantell, J. T., & Pfordresher, P. Q. (2013). Vocal imitation of song and speech. *Cognition, 127*, 177-202.
- Kulpa, J. D., & Pfordresher, P. Q. (2013). Effects of delayed auditory and visual feedback on sequence production. *Experimental Brain Research, 224*, 69-77.
- 2012 Prince, J. B., & Pfordresher, P. Q. (2012). The role of pitch and temporal diversity in the perception and production of musical sequence. *Acta Psychologica, 141*, 184-198.
- Pfordresher, P. Q. (2012). Musical training and the role of auditory feedback during performance. *Annals of the New York Academy of Sciences, 1252*, 171-178.
- Couchman, J. J., Beasley, R. & Pfordresher, P. Q. (2012). Auditory feedback, self-attribution, and the experience of agency in sequence production. *Consciousness and Cognition, 21*, 186-203.
- Pfordresher P. Q., & Mantell, J. T. (2012). Effects of altered auditory feedback across effector systems: Production of melodies by keyboard and singing. *Acta Psychologica, 139*, 166-177.
- 2011 Giuliano, R., Pfordresher, P. Q., Stanley, E., Narayana, S., & Wicha, N. (2011). Native experience with a tone language enhances pitch discrimination and the speed of neural responses to pitch change. *Frontiers in Psychology, 2*, 146.

- Pfordresher, P. Q. & Kulpa, J. D. (2011). The dynamics of disruption from delayed auditory feedback: Further evidence for a dissociation of sequencing and timing. *Journal of Experimental Psychology: Human Perception and Performance*, 37, 949-967.
- Pfordresher, P. Q., Keller, P. E., Koch, I., Palmer, C., & Yildirim, E. (2011). Activation of learned action sequences by auditory feedback. *Psychonomic Bulletin & Review*, 18, 544-549.
- Pfordresher, P. Q. & Dalla Bella, S. (2011). Delayed auditory feedback and movement. *Journal of Experimental Psychology: Human Perception and Performance*, 37, 566-579.
- 2010 Pfordresher, P. Q., Brown, S., Meier, K., Belyk, M., & Liotti, M. (2010). Imprecise singing is widespread. *Journal of the Acoustical Society of America*, 128, 2182-2190.
- 2009 Pfordresher, P. Q., Brown, S., (2009). Enhanced production and perception of musical pitch in tone language speakers. *Attention, Perception & Psychophysics*, 71, 1385-1398.
- Brown, S., Laird, A. R., Pfordresher, P. Q., Thelen, S. M., Tuskeltaub, P., Liotti, M. (2009). The somatotopy of speech: Phonation and articulation in the human motor cortex. *Brain and Cognition*, 70, 31-41.
- 2008 Pfordresher, P. Q. (2008). Auditory feedback in music performance: The role of transition-based similarity. *Journal of Experimental Psychology: Human Perception and Performance*, 34, 708-725.
- 2007 Pfordresher, P. Q. & Brown, S. (2007). Poor-pitch singing in the absence of “tone deafness.” *Music Perception*, 25, 95-115.
- Pfordresher, P. Q. & Benitez, B. (2007). Temporal coordination between actions and sound during sequence production. *Human Movement Science*, 26, 742-756.
- Pfordresher, P. Q. Palmer, C., & Jungers, M. (2007). Speed, accuracy, and serial order in sequence production. *Cognitive Science*, 31, 63-98.
- 2006 Pfordresher, P. Q. (2006). Coordination of perception and action in music performance. *Advances in Cognitive Psychology*, 2, 183-198.
- Pfordresher, P. Q. & Palmer C. (2006). Effects of hearing the past, present, or future during music performance. *Perception & Psychophysics*, 68, 362-376.
- <2006 Pfordresher, P. Q. (2005). Auditory feedback in music performance: The role of melodic structure and musical skill. *Journal of Experimental Psychology: Human Perception and Performance*, 31, 1331-1345.

Pfordresher, P.Q. (2003b). Auditory feedback in music performance: Evidence for a dissociation of sequencing and timing. *Journal of Experimental Psychology: Human Perception and Performance*, 29, 949-964.

Pfordresher, P.Q. (2003a). The role of melodic and rhythmic accents in musical structure. *Music Perception*, 20, 431-464.

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

Pfordresher, P.Q. & Palmer, C. (2002). Effects of delayed auditory feedback on timing of music performance. *Psychological Research*, 66, 71-79.

Jones, M.R. & Pfordresher, P.Q. (1997). Tracking melodic events using Joint Accent Structure. *The Canadian Journal of Experimental Psychology*, 51, 271-291.

PUBLICATIONS: SOFTWARE

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

PUBLICATIONS: INTRODUCTIONS, BOOK REVIEWS AND COMMENTARY

2015 Pfordresher, P. Q., Demorest, S. M., Dalla Bella, S., Hutchins, S., Loui, P., Rutkowski, J., & Welch, G. F. (2015). Theoretical perspectives on singing accuracy: An introduction to the special issue on singing accuracy (Part 1). *Music Perception*, 32, 227-231.

Demorest, S. M., Pfordresher, P. Q., Dalla Bella, S., Hutchins, S., Loui, P., Rutkowski, J., & Welch, G. F. (2015). Methodological perspectives on singing accuracy: In introduction to the special issue on singing accuracy (Part 2). *Music Perception*, 32, 266-271.

2012 Altenmüller, E., Demorest, S.M., Fujioka, T., Halpern, A.R., Hannon, E.E., Loui, P., Majno, M., Oechslin, M.S., Osborne, N., Overy, K., Palmer, C., Peretz, I., Pfordresher, P.Q., Särkämö, T., Wan, C.Y., & Zatorre, R.J. (2012). Introduction to The Neurosciences and music IV: learning and memory. *Annals of the New York Academy of Sciences*, 1252, 1-16.

2007 Pfordresher, P. Q. (2007). Review of *Music, Motor Control, and the Brain*, edited by E. Altenmüller, M. Wiesendanger, & J. Kesserling. *Music Perception*, 25, 75-80.

2004 Pfordresher, P. Q. (2004). Can altered auditory information affect planning? Evidence from music performance. *Stammering Research*, 1, 51-53.

PUBLICATIONS: ABSTRACTS AND CONFERENCE PROCEEDINGS

- 2016 Demorest, S., & Pfordresher, P. Q. (2016). The Seattle Singing Accuracy Protocol: An automated measure of singing accuracy. In *Proceedings of the 14th International Conference on Music Perception & Cognition (ICMPC10)* (p. 576). Adelaide: Causal Productions, 576.
- Demorest, S., Nichols, B. & Pfordresher, P. Q. (2016). The effect of focused instruction on young children's singing accuracy. In *Proceedings of the 14th International Conference on Music Perception & Cognition (ICMPC10)* (p. 576). Adelaide: Causal Productions, 576.
- Greenspon, E. B., Palmer, C., & Pfordresher, P. Q. (2016). Spontaneous rates: Evaluating domain-specific and domain-general factors in production timing. *Abstracts of the Psychonomic Society, 21*, 216.
- Pfordresher, P. Q., Kovacs, P., & Prince, J. B. (2016). Effects of pitch and rhythmic prototypicality in music perception and performance. *Abstracts of the Psychonomic Society, 21*, 76.
- 2015 Greenspon, E. B., Pfordresher, P. Q., & Halpern, A. R. (2015). Mental transformations of pitch: An auditory imagery task. *Abstracts of the Psychonomic Society, 20*, 202.
- Pruitt, T. A., Pfordresher, P. Q., Mantell, J. T., & Wright, M. D. (2015). Intentional and incidental vocal pitch imitation during speech and song. *Abstracts of the Psychonomic Society, 20*, 247.
- 2014 Demorest, S. M., Pfordresher, P. Q., & Kelly, J. (2014). School music participation: Exploring the role of students' self-concept and singing ability. In M. K. Song (Ed). *Proceedings of the 13th International Conference on Music Perception and Cognition* (p. 213). Yonsei University: Seoul, South Korea.
- 2013 Zamm, A., Palmer, C., & Pfordresher, P. Q. (2013). Temporal coordination in music ensemble performance: Probing forward models. *Abstracts of the Psychonomic Society, 18*, 195.
- 2012 Pfordresher, P. Q. & Mantell, J. T. (2012). Self-imitation and the role of inverse models in poor-pitch singing. *Abstracts of the Psychonomic Society, 17*, 34.
- 2011 Beasley, R., Kraus, B. T., & Pfordresher, P. Q. (2011). Altered feedback produces dissociation between perceived and produced errors in a musical keyboard task. *Abstracts of the Psychonomic Society, 16*, 202.

- 2011 Pruitt, T. A., & Pfordresher, P. Q. (2011). The effects of altered auditory feedback (AAF) on speech and music production. *Abstracts of the Psychonomic Society, 16*, 139.
- Mathias, B., Palmer, C., Pfordresher, P. Q. & Anderson, M. (2011). Context effects on the serial recall of music. *Abstracts of the Psychonomic Society, 16*, 115.
- Pfordresher, P. Q. (2011). Poor pitch singing as an inverse model deficit: Imitation and estimation. In A. Williamon, D. Edwards & L. Bartel (Eds.) *Proceedings of the International Symposium on Performance Science* (pp. 539-544). Association Européenne des Conservatoires : Utrecht, the Netherlands.
- Mathias, B., Anderson, M. F., Palmer, C. & Pfordresher, P. Q. (2011). Effects of meter and serial position on memory retrieval during music performance. In A. Williamon, D. Edwards & L. Bartel (Eds.) *Proceedings of the International Symposium on Performance Science* (pp. 405-410). Association Européenne des Conservatoires : Utrecht, the Netherlands.
- 2010 Couchman, J. J., & Pfordresher, P. Q. (2010). Altered auditory feedback, self-attribution, and the experience of agency in sequence production. In S. M. Demorest, S. J. Morrison, & P. S. Campbell (Eds.) *Proceedings of the 11th International Conference on Music Perception and Cognition* (pp. 807-808). University of Washington: Seattle, Washington.
- Mantell, J. T., & Pfordresher, P. Q. (2010). Modular processing? Phonetic information facilitates speech and song imitation. In S. M. Demorest, S. J. Morrison, & P. S. Campbell (Eds.) *Proceedings of the 11th International Conference on Music Perception and Cognition* (pp. 338-339). University of Washington : Seattle, Washington.
- Pfordresher, P. Q., & Varco, T. (2010). Altered auditory feedback effects on keyboard and singing performance. In S. M. Demorest, S. J. Morrison, & P. S. Campbell (Eds.) *Proceedings of the 11th International Conference on Music Perception and Cognition* (pp. 474-477). University of Washington : Seattle, Washington.
- Prince, J. B., & Pfordresher, P. Q. (2010). Pitch/time diversity effects in perception and production. In S. M. Demorest, S. J. Morrison, & P. S. Campbell (Eds.) *Proceedings of the 11th International Conference on Music Perception and Cognition* (pp. 821-824). University of Washington: Seattle, Washington.
- Pfordresher, P.Q., Cox, J. L., Andrews, M., Mantell, J. T., Brown, S., & Zivadinov, R. (2010). Neural stratification of sequencing and timing ? An fMRI study. *Journal of Cognitive Neuroscience, Supplement*, 190.
- 2009 Pfordresher, P. Q. & Kulpa, J. D. (2009). The dynamics of disruption from altered auditory feedback. *Abstracts of the Psychonomic Society, 14*, 43.

- Pfordresher, P. Q., & Mantell, J. T. (2009). Singing as a Form of Vocal Imitation: Mechanisms and Deficits. In J. Louhivouri, T. Eerola, S. Saarikallio, T. Himberg, & P.-S. Eerola (Eds.) *Proceedings of the 7th Triennial Conference of European Society for the Cognitive Sciences of Music (ESCOM 2009)* (pp. 425-430). Jyväskylä, Finland. [<https://jyx.jyu.fi/dspace/handle/123456789/20911>]
- 2008 Pfordresher, P. Q., & Palmer, C. (2008). The role of tactile feedback in synchronization tapping. *Abstracts of the Psychonomic Society, 13*, 75.
- Stanley, E., Narayana, S., Pfordresher, P., & Wicha, N. (2008). Advantage of tonal language speakers on pitch perception. *Journal of Cognitive Neuroscience, Supplement 1*, 232.
- 2007 Pfordresher, P. Q. & Shan, X. (2007). Disruption of timing by delayed auditory feedback as a function of movement kinematics. *Abstracts of the Psychonomic Society, 12*, 8.
- Pfordresher, P. Q. (2007). Response/effect congruity and disruption of timing by delayed auditory feedback during sequence production. *Journal of Cognitive Neuroscience, Supplement*, 150.
- 2006 Pfordresher, P. Q. (2006). Relationships between movement trajectories and pitch trajectories in musical sequence production. *Abstracts of the Psychonomic Society, 11*, 44.
- <2006 Pfordresher, P. Q., & Benitez, B. (2005). Temporal coordination of actions and auditory feedback in sequence production. *Abstracts of the Psychonomic Society, 10*, 137.
- Pfordresher, P. Q. (2004). Auditory feedback in music performance: Effects of sequence structure and musical skill. *Abstracts of the Psychonomic Society, 9*, 55.
- Pfordresher, P. Q., Palmer, C., & Jungers, M. (2003). Speed/Accuracy tradeoffs and planning in sequence production. *Abstracts of the Psychonomic Society, 8*, 13.
- Pfordresher, P.Q. (2002). Everyone makes mistakes: What performance errors mean for memory and learning. In *Learning Brain Expo Conference Proceedings*. San Antonio, Texas.
- Pfordresher, P. Q. (2002). Manipulations of time-scale relationships between action and perception in piano performance: An application of music technology. *Proceedings of the Ninth International Conference on Technological Directions in Music Learning*. San Antonio, TX : University of Texas at San Antonio.
- Pfordresher, P. Q., Palmer, C., & Baldwin, G. (2001). Effects of delayed and advanced auditory feedback on music performance. *Abstracts of the Psychonomic Society, 6*, 79.

Palmer, C. & Pfordresher, P.Q. (2000). The faces of meter in performance and perception. in C. Woods, G. Luck, R. Brochard, F. Seddon & J. A. Sloboda (Eds.) *Proceedings of the 6th International Conference on Music Perception and Cognition*. Keele, UK : Keele University Department of Psychology.

Palmer, C., Pfordresher, P.Q. & Brink, D. (1999). Speech errors, music errors, and planning constraints. *Abstracts of the Psychonomic Society*, 4, 35.

INVITED PRESENTATIONS

2018 Pfordresher, P. Q. (2018, April). Sensorimotor Associations in Music Learning. *Invited paper presented at the Montreal Neurological Institute's "Cognition and Circuits" Lecture series*. Montreal, QC.

Pfordresher, P. Q. (2018, April). Cognitive Bases of Vocal Imitation. *Invited paper presented at the Center for Research on Brain, Language and Music, McGill University*. Montreal, QC.

2017 Pfordresher, P. Q. (2017, August). Cognitive and sensorimotor factors in singing: Implications for music information retrieval. *Invited paper presented at the Institute of High Performance Computing (IHPC): Agency for Science, Technology and Research (A*STAR)*. Singapore.

Pfordresher, P. Q. (2017, February). Cognitive and sensorimotor factors in singing: Implications for music information retrieval. *Invited paper presented at the North East Music Informatics Special Interest Group workshop*. Rochester, New York.

Pfordresher, P. Q. (2017, February). Sensorimotor interactions in sequence production. *Invited paper presented at the University of Montreal*. Montréal, Québec.

2016 Pfordresher, P. Q., (2016, June). The role of auditory feedback in music performance. *Invited paper presented at the "Music Learning Across the Lifespan" retreat, Western University*. London, Ontario.

Pfordresher, P. Q. (2016, May). Auditory imagery in singing. *Invited paper presented at the International Symposium on Music Performance: Art and Neuroscience in Dialogue*. Tübingen. Germany.

Pfordresher, P. Q. (2016, March). Sound and action in music performance. *Invited public lecture given at the University of Arkansas*. Fayetteville, Arkansas.

- Pfordresher, P. Q. (2016, March). Measuring singing (pitch) accuracy on the internet: The Seattle Singing Accuracy Protocol. *Invited lecture at "Wednesday Recital Hour" (a course for music undergraduates) at the the University of Arkansas*. Fayetteville, Arkansas.
- 2015 Pfordresher, P. Q. (2015, May). How do performers hear themselves? The role of auditory feedback. *Invited lecture given at the Northwestern University for the course "Psychology for Musicians."* Evanston, Illinois.
- Pfordresher, P. Q., (2015, April). How to build a "bad" singer. *Invited paper presented at the Psychology Department Colloquium Series, University at Buffalo*. Buffalo, New York.
- 2014 Pfordresher, P. Q. (2014, September). Sensorimotor translation in singing. *Invited paper presented at the University at Buffalo Center for Cognitive Science*. Buffalo, New York.
- Demorest, S. M., & Pfordresher, P. Q., (2014, May). Poor-pitch singing: A developmental view. *Invited paper presented at the workshop "The problem of poor-pitch singing: From internal mechanisms to pedagogical intervention", The Neurosciences of Music – V (Cognitive Stimulation and Rehabilitation)*. Dijon, FR. [Presented by Steven Demorest]
- Pfordresher, P. Q. (2014, April). The development of singing accuracy: Theory and data. *Invited paper presented at the Workshop on Perspectives on Music Cognition and Pedagogy, Center for Interdisciplinary Research in Music Media and Technology (CIRMMT), McGill University*. Montréal, Québec, Canada.
- 2013 Pfordresher, P. Q. (2013, November). A mind for singing. *Invited keynote lecture/concert at the 2013 Neuromusic Conference "Modeling the Musical Experience", at McMaster University*. Hamilton, Ontario, Canada.
- Pfordresher, P. Q. (2013, October). The role of auditory imagery in singing accuracy. *Invited paper presented at the Seattle Workshop on Singing Accuracy*. Seattle, Washington.
- Pfordresher, P. Q. (2013, February). "I can talk, why can't I sing" Mechanisms and (possible) domain-specific constraints for poor-pitch singing. *Invited paper presented at the 42nd meeting of the Lake Ontario Visionary Establishment (LOVE)*. Niagara Falls, Ontario, Canada.
- 2012 Pfordresher, P. Q. (2012, October). How do performers hear themselves? The role of auditory feedback. *Invited lecture given at the University of Washington for the course "Psychology for Musicians."* Seattle, Washington.

- Pfordresher, P. Q. (2012, October). Poor-pitch singing: Psychological considerations for music education. *Invited workshop presentation given to the Music Education Research group at the University of Washington*. Seattle, Washington.
- Pfordresher, P. Q. (2012, August). Causes and consequences of poor-pitch singing. *Invited paper presented at the Brain, Music, and Sound (BRAMS) Laboratory*. Montréal, Québec.
- Pfordresher, P. Q. (2012, March). Poor-pitch singing as a deficit of inverse modeling? Behavioral evidence and neural predictions. *Invited paper at the symposium, "Music as a Medium for Perception and Action", at the 2012 meeting of the Cognitive Neuroscience Society*. Chicago, Illinois.
- 2011 Pfordresher, P. Q. (2011, November). Perceptual illusions: How the mind's making sense leads to nonsense. *Invited public lecture given at the "Science and Art Cabaret #5: The Prestige", sponsored by Hallwalls, Buffalo Museum of Science, and the College of Arts and Sciences of the University at Buffalo*. Buffalo, New York.
- Pfordresher, P. Q., (2011, November). The role of auditory feedback during music performance: Toward a theory of perception/action representation. *Invited paper presented at the symposium "Can you feel it? Sensorimotor interactions in music", at McMaster University*. Hamilton, Ontario.
- Pfordresher, P. Q., (2011, August). Poor-pitch singing as an inverse model deficit: Imitation and estimation. *Invited paper presented at the symposium "Multimodal Models of Music Performance", International Society of Performance Science 2011*. Toronto, Ontario.
- Pfordresher, P. Q., (2011, June). Effects of musical training on the role of auditory feedback during music performance. *Invited paper presented at the symposium "Memory and Learning in Music Performance", The Neurosciences of Music – IV (Learning and Memory)*. Edinburgh, UK.
- Pfordresher, P. Q. (2011, March). "Stand in the back and sing": Frequency, etiology, and cognitive bases of poor-pitch singing. *Invited paper presented at Bucknell University*. Lewisburg, PA.
- 2010 Pfordresher, P. Q. (2010, February). The neural bases of disruption from altered auditory feedback. *Invited paper presented at the first meeting of the Buffalo Neuroimaging group*, Buffalo, NY.

- Pfordresher, P. Q., & Mantell, J. T. (2009, August). Singing as a Form of Vocal Imitation: Mechanisms and Deficits. *Invited paper presented at the symposium, "Music Performance: Disturbances and Rehabilitation", at the 7th Triennial Conference of European Society for the Cognitive Sciences of Music (ESCOM 2009)*. Jyväskylä, Finland.
- 2009 Pfordresher, P. Q. (2009, February). Vocal imitation in song and speech. *Invited paper presented at McMaster University*. Hamilton, Ontario
- 2008 Pfordresher, P. Q. (2008, May). Surface composition and synchronization. *Invited paper given at the Workshop on Musical Movement and Synchronization, Max Planck Institute for Human Cognitive and Brain Sciences*. Leipzig, Germany.
- Pfordresher, P. Q. (2008, March). Why are so many people bad singers yet good talkers (or are they)? *Invited public lecture given to the "Cutting Edge" lecture series, University at Buffalo Humanities Institute*. Buffalo, New York.
- Pfordresher, P. Q. (2008, March). Modeling retrieval in sequence production. *Invited paper presented at the University at Buffalo Center for Cognitive Science*. Buffalo, New York.
- 2007 Pfordresher, P. Q., & Brown, S. (2007, August). How do "bad" singers sing? *Invited paper presented at the symposium, "The Biological Foundations of Singing", at the 3rd Conference on Interdisciplinary Musicology*. Tallin, Estonia.
- Pfordresher, P. Q. (2007, April). Sensitivity to Melodic Organization in Auditory Feedback. *Invited paper presented at the Eastman School of Music*, Rochester, NY.
- 2006 Pfordresher, P. Q. (2006, January). Producing, perceiving, and planning in sequential behaviors. *Invited paper presented at the University at Buffalo, State University of New York*. Amherst, NY.
- 2005 Pfordresher, P. Q., & Brown, S. (2005, August). Cognitive, perceptual, and motor mechanisms in singing. *Invited paper presented at the Society for Music Perception and Cognition (SMPC) 2005 Workshop: "Evaluation of Impaired and Spared Musical Abilities"*. The Neurosciences Institute, San Diego, CA.
- Pfordresher, P. Q. (2005, April). Producing, perceiving, and planning in sequential behaviors. *Invited paper presented at Keele University*. Keele, UK.
- Pfordresher, P. Q. (2005, February). Music performance as coordination of perception and action. *Invited paper presented at Trinity University*. San Antonio, TX.

- 2004 Pfordresher, P. Q. (2004, October). Musical communication in perception and performance. *Invited paper presented to the Student Psychological Association*. The University of Texas at San Antonio, San Antonio, TX.
- Pfordresher, P.Q. (2004, May). How do performers hear themselves? *Invited paper presented at the "More Power for Performers" workshop*. The University of Texas at San Antonio, San Antonio, TX.
- Pfordresher, P.Q. (2004, April). The role of sound in music performance. *Invited keynote address presented at the College of Liberal and Fine Arts Graduate Conference*. The University of Texas at San Antonio, San Antonio, TX.
- Pfordresher, P.Q. (2004, January). Action, perception, structure, and skill in music performance. *Invited paper presented at the University of Montréal*. Montréal, Québec, Canada.
- <2004 Pfordresher, P. Q. (2003, October). Music performance as coordination of perception and action. *Invited paper presented at the University of Texas at Austin*. Austin, Texas.
- Pfordresher, P.Q. (2002, August). Everyone makes mistakes: What performance errors mean for memory and learning. *Invited lecture presented at the Learning Brain Expo*. San Antonio, TX.
- Pfordresher, P. Q. (2001, April). Auditory feedback in music performance. *Invited paper presented at Elmhurst College*. Elmhurst, Illinois.
- Pfordresher, P. Q. (2001, March). Cognitive plans in music performance. *Invited paper presented at the University of Texas at San Antonio*. San Antonio, Texas.
- Pfordresher, P.Q. (2001, February). Cognitive plans in sequence production. *Invited paper presented at Lake Forest College*. Lake Forest, Illinois.

CONFERENCE/WORKSHOP PRESENTATIONS

- 2018 Pfordresher, P. Q., & Chow, K. (2018, August). A cost of musical training? Acquiring novel sensorimotor associations in musical keyboard performance. *Paper presented at the 15th International Conference on Music Perception and Cognition*. Montréal, Québec.
- Berglin, J., Demorest, S. M., Pfordresher, P. Q. (2018, August). The Effect of Feedback on Singing Accuracy. *Paper presented at the 15th International Conference on Music Perception and Cognition*. Graz, Austria [Presented by Jacob Berglin].

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

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

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

- Brown, S., & Pfordresher, P. Q. (2009, October). Imprecise singing is widespread. *Paper presented at Canadian Acoustics Week 2009*. Niagara-on-the-Lake, Ontario, Canada. [Presented by P. Q. Pfordresher]
- Pfordresher, P. Q. & Kulpa, J. D. (2009, August). After-effects of alterations to the timing and pitch of auditory feedback during sequence production at the keyboard. *Paper presented at the Society for Music Perception and Cognition Conference*. Indianapolis, Indiana.
- Mantell, J. T., & Pfordresher, P. Q. (2009, August). Vocal imitation of speech and song: Effects of phonetic information and temporal regularity. *Paper presented at the Society for Music Perception and Cognition Conference*. Indianapolis, Indiana. [Presented by James Mantell]
- 2008 Pfordresher, P. Q., & Kulpa, J. D. (2008, November). After-effects of delayed auditory feedback. *Paper presented at the Auditory Perception, Action, and Cognition Meeting*. Chicago, Illinois.
- 2007 Pfordresher, P. Q., & Shan, X. (2007, November). Disruption of timing by delayed auditory feedback as a function of movement kinematics. *Paper presented at the annual meeting of the Psychonomic Society*. Long Beach, California.
- Pfordresher, P. Q. & Shan, X. (2007, August). Disruption of rhythm production by delayed auditory feedback: The role of movement. *Paper presented at the Society for Music Perception and Cognition Conference*. Montreal, Canada.
- 2006 Pfordresher, P. Q. (2006, November). Relationships between movement trajectories and pitch trajectories in musical sequence production. *Paper presented at the annual meeting of the Psychonomic Society*. Houston, Texas.
- Pfordresher, P. Q., & Brown, S. (2006, November). Linguistic background influences the production and perception of musical intervals. *Paper presented at the Auditory Perception, Action, and Cognition Meeting*. Houston, Texas.
- Pfordresher, P. Q. (2006, June). Modeling period adaptation in responses to delayed auditory feedback. *Paper presented at the Symposium in Honor of Mari Riess Jones*. Ohio State University, Columbus, OH.
- 2005 Pfordresher, P. Q. & Benitez, B. (2005, July). Timing relations between actions and sound in music performance. *Paper presented at the eighth international Rhythm Perception and Production workshop*. Landcommanderij Alden Biesen, Belgium.
- 2004 Pfordresher, P. Q. (2004, November). Matching movement trajectories to melodic trajectories in music performance. *Paper presented at the Auditory Perception, Action, and Cognition Meeting*. Minneapolis, Minnesota.

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

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

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

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

CONFERENCE/WORKSHOP POSTERS

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

Greenspon, E. B., Pfordresher, P. Q., & Halpern, A. H. (2017). The Roles of Familiarity, Imagery, and Memory in Mental Transformation of Melodies. *Poster presented at the Society for Music Perception and Cognition Conference*. San Diego, CA.

2016 Greenspon, E. B., Palmer, C., & Pfordresher, P. Q. (2016). Spontaneous rates: Evaluating domain-specific and domain-general factors in production timing. *Poster presented at the annual meeting of the Psychonomic Society*. Boston, MA.

Pfordresher, P. Q., Kovacs, P., & Prince, J. B. (2016). Effects of pitch and rhythmic prototypicality in music perception and performance. *Poster presented at the annual meeting of the Psychonomic Society*. Boston, MA.

2015 Greenspon, E. B., Pfordresher, P. Q., & Halpern, A. R. (2015). Mental transformations of pitch: An auditory imagery task. *Poster presented at the annual meeting of the Psychonomic Society*. Chicago, IL.

Pruitt, T. A., Pfordresher, P. Q., Mantell, J. T., & Wright, M. D. (2015). Intentional and incidental vocal pitch imitation during speech and song. *Poster presented at the annual meeting of the Psychonomic Society*. Chicago, IL.

Mantell, J. T., Pfordresher, P. Q., Pruitt, T. A., Wright, M., & Tapley, K. M. (2015, August). Accuracy, intent, and signal clarity in vocal pitch imitation. *Poster presented at the Society for Music Perception and Cognition Conference*. Nashville, Tennessee.

- Pruitt, T. A., Halpern, A. R. & Pfordresher, P. Q. (2015, August). Using surface electromyography (sEMG) to measure laryngeal and facial activity during both visual and auditory imagery. *Poster presented at the Society for Music Perception and Cognition Conference*. Nashville, Tennessee.
- Sharif, M., & Pfordresher, P. Q. (2015, February). Poor pitch singers may perform worse in the presence of an accurate singer: Effects of augmented feedback on the accuracy of pitch matching. *Poster presented at the 44th meeting of the Lake Ontario Visionary Establishment (LOVE)*. Niagara Falls, Ontario, Canada.
- 2013 Greenspon, E., Pfordresher, P. Q., & Halpern, A. R. (2013, August). Mental transformations of auditory images during vocal imitation. *Poster presented at the Society for Music Perception and Cognition Conference*. Toronto, Ontario, Canada.
- Pruitt, T. A., Neilans, E. G., Pfordresher, P. Q., & Dent, M. L. (2013, August). Chord discrimination in the Zebra Finch (*Taeniopygia gutta*), Budgerigar (*Melopsittacus undulatus*), and Human (*Homo sapiens*). *Poster presented at the Society for Music Perception and Cognition Conference*. Toronto, Canada.
- Zamm, A., Palmer, C., & Pfordresher, P. Q. (2013, August). Temporal coordination in piano duet performance of musical rounds. *Poster presented at the Society for Music Perception and Cognition Conference*. Toronto, Canada.
- 2012 Pfordresher, P. Q., Palmer, C., Dalla Bella, S. & Kraus, B. T. (2012, November). Delayed auditory feedback and movement, revisited: Bimanual versus unimanual coordination. *Poster presented at the Auditory Perception, Action, and Cognition Meeting*. Minneapolis, Minnesota.
- 2011 Beasley, R., Kraus, B. T., & Pfordresher, P. Q. (2011). Altered feedback produces dissociation between perceived and produced errors in a musical keyboard task. *Poster presented at the annual meeting of the Psychonomic Society*. Seattle, WA.
- Pruitt, T. A., & Pfordresher, P. Q. (2011). The effects of altered auditory feedback (AAF) on speech and music production. *Poster presented at the annual meeting of the Psychonomic Society*. Seattle, WA.
- Mathias, B., Anderson, M. F., Palmer, C. & Pfordresher, P. Q. (2011, August). Effects of meter and serial position on memory retrieval during music performance. *Poster presented at the International Symposium for Performance Science 2011*, Toronto, Canada.
- Acevedo, S., Temperley, D., & Pfordresher, P. Q. (2011, August). Does the change of a melody's meter affect tonal pattern perception? *Poster presented at the Society for Music Perception and Cognition Conference*. Rochester, New York.

- Mantell, J. T., Schafheimer, B., & Pfordresher, P. Q. (2011, August). Automatic Imitation of Pitch in Speech but not Song. *Poster presented at the Society for Music Perception and Cognition Conference*. Rochester, New York.
- Mathias, B., Anderson, M. F., Palmer, C. & Pfordresher, P. Q. (2011, August). Sequence Context Affects Memory Retrieval in Music Performance. *Poster presented at the Society for Music Perception and Cognition Conference*. Rochester, New York.
- Pruitt, T. A. & Pfordresher, P. Q. (2011, August). The Effects of Altered Auditory Feedback on Speech and Music Production. *Poster presented at the Society for Music Perception and Cognition Conference*. Rochester, New York.
- Wisniewski, M. G., Mantell, J. T., & Pfordresher, P. Q. (2011, August). Transfer Effects in the Vocal Imitation of Speech and Song. *Poster presented at the Society for Music Perception and Cognition Conference*. Rochester, New York.
- 2010 Prince, J. B., & Pfordresher, P. Q. (2010, August). Pitch/time diversity effects in perception and production. *Poster presented at the 11th International Conference on Music Perception and Cognition*. Seattle, Washington.
- Couchman, J. J., & Pfordresher, P. Q. (2010, August). Altered auditory feedback, self-attribution, and the experience of agency in sequence production. *Poster presented at the 11th International Conference on Music Perception and Cognition*. Seattle, Washington.
- Pfordresher, P.Q., Cox, J. L., Andrews, M., Mantell, J. T., Brown, S., & Zivadinov, R. (2010, May). Neural stratification of sequencing and timing ? An fMRI study. *Poster presented at the annual Cognitive Neuroscience Conference*. Montréal, Québec.
- 2009 Pfordresher, P. Q., Keller, P. E., Koch, I., Palmer, C., & Yildirim, E. (2009, November). Auditory feedback and melody switching in music performance. *Poster presented at the Auditory Perception, Action, and Cognition Meeting*. Boston, Massachusetts.
- Pfordresher, P. Q., Cox, J. L., Andrews, M., Mantell, J. T., & Zivadinov, R. (2009, August). Neural stratification of sequencing and timing in auditory feedback? An fMRI study. *Poster presented at the Society for Music Perception and Cognition Conference*. Indianapolis, Indiana.
- 2008 Pfordresher, P. Q., & Palmer, C. (2008, November). The role of tactile feedback in synchronization tapping. *Poster presented at the annual meeting of the Psychonomic Society*. Chicago, Illinois.
- Stanley, E., Narayana, S., Pfordresher, P., & Wicha, N. (2008). Advantage of tonal language speakers on pitch perception. *Poster presented at the annual Cognitive Neuroscience conference*. San Francisco, California.

- 2007 Walsh, J. & Pfordresher, P. Q. (2007, August). Vocal imitation of prosody in music and speech. *Poster presented at the Society for Music Perception and Cognition Conference*. Montréal, Québec.
- Pfordresher, P. Q. (2007, May). Response/effect congruity and disruption of timing by delayed auditory feedback during sequence production. *Poster presented at the annual Cognitive Neuroscience Conference*. New York, New York.
- 2005 Gallemore, E. M., & Pfordresher, P. Q. (2005, November). Familiar melodies enhance tone recognition. *Poster presented at the Auditory Perception, Action, and Cognition Meeting*. Toronto, Ontario.
- Pfordresher, P. Q., & Benitez, B. (2005, November). Temporal coordination of actions and auditory feedback in sequence production. *Poster presented at the annual meeting of the Psychonomic Society*. Toronto, Ontario.
- Benitez, B. & Pfordresher, P. Q., (2005, August). Effects of Altered Auditory Feedback in Music Performance: The Role of Impulsivity, Musical Aptitude, and General Intelligence. *Poster presented at the Society for Music Perception and Cognition (SMPC) 2005 Workshops*. The Neurosciences Institute, San Diego, CA.
- 2004 Pfordresher, P. Q. (2004, November). Auditory feedback in music performance: Effects of sequence structure and musical skill. *Poster presented at the annual meeting of the Psychonomic Society*. Minneapolis, Minnesota.
- Pfordresher, P.Q. (2004, April). The role of perception/action similarity in music performance. *Poster presented at the 50th Annual Convention of the Southwestern Psychological Association*. San Antonio, Texas.
- 2003 Pfordresher, P. Q., Palmer, C., & Jungers, M. (2003, November). Speed/Accuracy tradeoffs and planning in sequence production. *Poster presented at the annual meeting of the Psychonomic Society*. Vancouver, British Columbia.
- Pfordresher, P.Q., Lipscomb, S.D., Jones, M.R., & Gallemore, E. G. (2003, November). The influence of musical structure and attentional focus on illusory conjunctions of pitch and duration in musical sequences. *Poster presented at the Auditory Perception, Cognition, and Action Meeting*. Van Couver, British Columbia, CA.
- <2003 Pfordresher, P. Q., Palmer, C., & Baldwin, G. (2001, November). Effects of delayed and advanced auditory feedback on music performance. *Poster presented at the annual meeting of the Psychonomic Society*. Orlando, Florida.

Pfordresher, P.Q. & Jones, M. R. (2000, August). Period and phase relationships among accents in melodies and their effect on attentional tracking. *Poster presented at the eighth international Rhythm Perception and Production workshop*. Losehill Hall, Castleton, UK.

Pfordresher, P. Q. & Jones, M. R. (1997, October). Tracking musical accents using joint accent structure. *Poster presented at Cogfest*. Columbus, Ohio.

Calvert, S. & Pfordresher, P.Q. (1994, August). Impact of a televised song on students' memory of information. *Presented at the Annual Meeting of the American Psychological Association*, Los Angeles, CA.

COURSES TAUGHT

UB Undergraduate (Semester and year)

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

UB Graduate (Semester and Year)

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

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

Auditory Perception (Sp. 2012, Sp. 2013)

UTSA Undergraduate (Semester and year)

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

UTSA Graduate (Semester and year)

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

Ohio State (Academic year)

Introduction to Psychology (1996 – 1997, 1997 – 1998, 1999 – 2000)

Guest lectures in Sensation and Perception (1999 – 2000)

HONORS AND AWARDS

In Field

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

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

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

University of Texas at San Antonio

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

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

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

Ohio State University

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

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

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

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

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

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

Other

Graduation with distinction, November 1994
University College London

Cum Laude Graduate, May 1993
Georgetown University

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

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

SERVICE

Professional Service

Associate editor:

Music Perception (2009 – present)

Psychological Research (2011 – 2018)

Consulting editor:

Journal of Experimental Psychology: Human Perception and Performance
(2007 – 2011)

Attention, Perception & Psychophysics (2008 – present)

Ad hoc journal reviewer for:

Acta Psychologica

Advances in Cognitive Psychology

Behavioral Research Methods

Brain & Cognition

Cognition

Cognitive Science

European Journal of Cognitive Psychology

Frontiers in Psychology

Frontiers in Human Neuroscience

International Journal of Psychology

Journal of Cognitive Neuroscience

Journal of Computer Assisted Learning

Journal of Experimental Psychology: Learning, Memory and Cognition

Journal of Experimental Psychology: General

Journal of Motor Behavior

Journal of Speech, Language and Hearing Research

Journal of the Acoustical Society of America

Musicae Scientiae

Perception

PLoS One
Proceedings of the National Academy of Sciences (USA)
Psychomusicology
Psychonomic Bulletin & Review
Quarterly Journal of Experimental Psychology
Scandinavian Journal of Psychology

Grant reviewer for:

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

Textbook reviews for *Prentice/Hall, Thompson Learning*

Conference organization

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

Conference reviewing

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

University Service (University at Buffalo)

Department of Psychology

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

University Service (UTSA)

University

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

College of Liberal and Fine Arts
Lecture series committee (2003 – 2006)

Department of Psychology
Merit advisory (2005 – 2006)
Graduate studies (2003 – 2006)
Psi-Chi Faculty co-advisor (2003 – 2006)
Coordinator of Research Speaker Series (2001- 2006)
Library liaison for Department of Psychology (2003 – 2004)
Laboratory Space Committee (2002 - 2004)
Department Faculty Advisory Committee (2002 - 2003)
Cognitive Search Committee (2001-2002)

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

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

SUPERVISION OF STUDENTS

<i>Student</i>	<i>Date(s)</i>	<i>Role</i>
<u>Postdoctoral Advising (UB – psychology)</u>		
Pauline Larrouy-Maestri	Spring 2014	Primary adviser
Jon Prince	Fall 2009 – Fall 2010	Primary adviser
<u>Doctoral Student Advising (UB - psychology)</u>		
Karen Chow	Fall 2015 – Fall 2017	Primary adviser
Malak Sharif	Fall 2014 – Spring 2017	Primary adviser
Emma Greenspon	Fall 2012 – Present	Primary adviser
Timothy Pruitt	Fall 2010 – Present	Primary adviser
Robertson Beasley	Fall 2010 – Spring 2012	Primary adviser
John Kulpa	Fall 2008 – Spring 2009	Primary adviser
James Mantell	Fall 2007 – Spring 2013	Primary adviser
Jennifer Walsh	Fall 2006 – Spring 2008	Primary adviser
Emily Barker	Fall 2017 – Present	Mentoring committee
Avery Malone	Fall 2012 – Present	Mentoring committee
Grace Ong	Spring 2013 – Spring 2016	Mentoring committee
Anastasiya Kobrina	Fall 2012 – Fall 2015	Mentoring committee

Alexandria Zakrzewski	Spring 2011 – Fall 2013	Mentoring committee
Malte Viebahn	Spring 2009 – Spring 2011	Mentoring committee
Matthew Wisniewski	Fall 2007 – Spring 2011	Mentoring committee
Sam Soliemany	Fall 2007 – Spring 2010	Mentoring committee
Thomas Welch	Fall 2006 – Spring 2009	Mentoring committee
Kelly Radziwon	Fall 2006 – Spring 2012	Mentoring committee
Steven Berg	Fall 2006 – Fall 2011	Mentoring committee
Thomas Welch	Fall 2006 – Spring 2009	Mentoring committee
Webster (Alex) Tilton	Fall 2006 – Spring 2011	Mentoring committee

Masters Thesis Advising (UB - psychology)

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

Dissertation Committees (UB - psychology)

Emma Greenspon	Fall 2016 – Present	Chair
Tm Pruitt	Fall 2015 – Present	Chair
Laurel Screven	Summer 2016 – April 2018	Committee member
Kimberly Plyler	Fall 2014 – Fall 2016	Committee member
James Mantell	Spring 2012 – Spring 2013	Chair
Milen Radell	Summer 2012 – Summer 2013	Committee member
Matthew Wisniewski	Spring 2012 – Spring 2013	Committee member
Kelly Radziwon	Spring 2012 – Fall 2012	Committee member
Justin Couchman	Spring 2010 – Summer 2011	Committee member
Thomas Welch	Spring 2009 – Summer 2010	Committee member
Keri Shiels	Spring 2009 – Summer 2010	Committee member

Dissertation Committees (UB - linguistics)

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

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

Thomas Covey	Fall 2013– Summer 2016	Dissertation reader
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Dissertation Committees (UB – industrial engineering)

David Lavergne	Fall 2014– Present	Dissertation reader
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Undergraduate Honors Thesis Committee (UB)

Joseph Nathanson	Spring 2017	Reader
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Nicholas Nolan	Fall 2016 – Spring 2017	Committee Chair
Nicole Hunter	Spring 2016	Reader
Andrew Kothen	Spring 2015	Reader
Amanda Russo	Spring 2015	Reader
Paul Kovacs	Fall 2014 – Spring 2015	Committee chair
Amanda Haskell	Spring 2014	Reader
Troy Schedin	Spring 2013	Reader
Malak Sherif	Fall 2013 – Spring 2014	Committee chair
Eric Herberger	Spring 2012	Reader
Michael Giblin	Fall 2011 – Spring 2012	Committee chair
Camille Toramino	Spring 2011	Reader
Todd Reeves	Spring 2007	Reader

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

Mary Flahrty (G)	Fall 2010 – Fall 2013	Qualifying project
Matthew Wisniewski (G)	Fall 2009 – Fall 2011	Qualifying project
Justin Couchman (G)	Fall 2008 – Spring 2009	Qualifying project
Brian Kawecki (U)	Fall 2015 – Spring 2016	Independent study
Thomas Galderab (U)	Fall 2015 – Spring 2016	Independent study
Karen Li (U)	Fall 2015 – Spring 2016	Volunteer
Michelle Lei (U)	Fall 2015 – Spring 2016	Independent study
Joshua Michales (U)	Fall 2015 – Spring 2016	Independent study
Callin Schupbach (U)	Fall 2015 – Spring 2016	Independent study
Anthony DelGaudio (U)	Summer 2015 – Fall 2015	Independent study
Paul Lauen (U)	Summer 2015 – Fall 2015	Volunteer
Anthony Nagib (U)	Summer 2015 – Spring 2016	Independent study
Daniel Tallie (U)	Spring 2015	Independent study
Jacquelyn Stoebe(U)	Spring 2015 – Present	Independent study
Zahra Malakotipour (U)	Fall 2014 – Spring 2015	Independent study
David Lavergne (G)	Fall 2013	Independent study
Michael Wright (U)	Fall 2013 – Spring 2014	Independent study
Paul Kovacs (U)	Fall 2013 – Spring 2015	Independent study
Klara Chomiccka (U)	Fall 2013 – Spring 2014	Independent study
Alex Woodruff	Fall 2012 – Spring 2013	Independent Study
Esther Song (U)	Fall 2011 – Spring 2013	Independent study
Brian Kraus (U)	Fall 2011 – Spring 2012	Independent study
Rebecca Bergemann (U)	Fall 2011	Independent study
Andrea Claiflin (U)	Spring 2010 – Spring 2012	Independent study
Thomas Varco (U)	Spring 2009 – Spring 2010	Independent study
Joseph Gibson (U)	Spring 2009	Independent study
Ryan Coppolo (U)	Fall 2008 – Spring 2009	Independent study
Mariana Sobczak (U)	Spring 2008	Independent study

Masters Thesis Committees (UTSA)

Erik M. Gallemore	Spring 2005 – Fall 2005	Adviser /Thesis Chair
Brian Benitez	Fall 2004 – Summer 2005	Adviser /Thesis Chair

Andrew Dodson	Summer 2004 – Spring 2006	Reader
Christina Hinjosa	Spring 2003 – Summer 2003	Reader

Undergraduate Honors Thesis Committee (UTSA)

Elaine M. Tamez	Fall 2004 – Spring 2005	Reader
Mai-Anh Ngoc	Spring 2009 – Spring 2010	Reader

Other students mentored (UTSA)

Lourdes Guajardo	Fall 2005	Independent study
Jorge Garza	Fall 2005	Independent study
Julliann Canady	Spring 2003 - 2004	Independent study
Tyler Vance	Fall 2003	Independent study
William Lopez	Summer 2003	Independent research
Augusto Petacchi	Fall 2002 – Spring 2003	Adviser (MS)

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

Tim Pruitt (G)	Fall 2015 – Spring 2016	NSF
Garnettha Sari (U)	Fall 2014 – Spring 2015	German govt.
Emma Greenspon (G)	Fall 2014 – Spring 2015	NSF
Michael Wright (U)	Fall 2014 – Spring 2015	NSF
Andrew Kothen (U)	Fall 2013 – Spring 2015	NSF
Malak Sharif (U)	Fall 2013 – Spring 2014	NSF
Brian Schafheimer (U)	Spring 2011	NSF
Anastaysia Kobriana (U)	Spring 2011	NSF
Robertson Beasley (G)	Fall 2010	NSF
Brian Schafheimer (U)	Fall 2010	NSF
Anastaysia Kobriana (U)	Fall 2010	NSF
Rebecca O'Connor (U)	Fall 2009	NSF
James Mantell (G)	Spring, Summer 2009 & 2010	NSF
Thomas Varco (U)	Fall 2009	NSF
Ryan Coppolo (U)	Fall 2009	NSF
Xiaojun Shan (G)	Spring 2007, 2008	NSF
Thomas Beal-Schwab (U)	January 2008 – May 2008	NSF
John Kulpa (G)	January 2008 – May 2008	NSF
Jennifer O'Sullivan (U)	January 2007 – May 2008	NSF
David Ricotta (U)	September 2007 – Present	NSF
Ece Yildirim (U)	January – August 2007	NSF
Jennifer Walsh (G)	Fall 2006 – Spring 2008	University startup

Research Assistants (UTSA), with funding source

Danielle Maddock	Fall 2005 – Spring 2006	SALSI
Zachary Clay	Fall 2005 – Spring 2006	NSF
Lilly-Ann Flores	Fall 2005 – Spring 2006	NSF
Brian Benitez	Fall 2004 – Fall 2005	NSF
Julliann Canady	Fall 2004 – Spring 2005	NSF

Erik Gallemore
Augusto Petacchi
David Luxton

Summer 2003 – Fall 04
Spring 2003 – Summer 03
Spring 2002 – Spring 2003

Inst. for Music Res.
Grant Dev. Award
Inst. for Music Res.

MEMBERSHIP IN PROFESSIONAL SOCIETIES

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