

CURRICULUM VITAE

William Forde Thompson
Full Professor, Tenured faculty

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1. Personal information

Name William Forde Thompson
Date of Birth July 16th, 1957
Citizenship Canada & USA

Title, Address & Telephone Numbers:

Professor and Head: *Department of Psychology*
Macquarie University, Sydney, Australia
University of Toronto at Mississauga, Canada

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Australia

2. Degrees and qualifications

1982 to 1986	Queen's University at Kingston, Ph.D. in psychology, Thesis entitled: Judgements of key change in Bach chorale excerpts: An investigation of the sensitivity to keys, chords, and voicing, granted in June, 1986.
1980 to 1982	Queen's University at Kingston, M.A. in psychology, Thesis entitled: Opponent processes in speech perception, granted in October, 1982.
1976 to 1979	McGill University, Bachelor of Science, First class honours in Psychology, June, 1979.

3. Employment history

Current positions

January 1, 2007: Professor
 Head of Department
 Department of Psychology
 Chief Investigator: *Centre for Cognition and its Disorders* (National Centre of Excellence)
 Director: *Centre for Elite Performance, Expertise and Training*, Macquarie University
 Macquarie University
 Sydney, NSW, 2109

Previous positions

2002-2007 Director: *Communication, Culture, & Information Technology* (CCIT programs)
 Full Professor (tenured): University of Toronto, Canada
 - Institute for Communication and Culture (member)
 - Department of Psychology (faculty member)
 - Faculty of Music (affiliate member)
 - Knowledge Media Design Institute (affiliate member)

2005-2006 Director: *Institute for Communication and Culture* (Jan 05 – Jan 06)
 Jan-May 06 Visiting Professor: *School of Business*, University of Queensland .
 1998-2001 Chair, Department of Psychology, York University, Canada.
 1994-2002 Associate professor, Department of Psychology, York University, Canada.
 1989-1994 Assistant professor, Department of Psychology, York University, Canada.
 1988-1989 Senior Tutor, Department of Psychology, University of Queensland, Brisbane, Queensland, Australia .
 1986-1988: Postdoctoral fellow (NSERC), Sydney Conservatorium of Music, Australia.
 1986 (Feb-May): Postdoctoral fellow, Department of Speech Communication & Music Acoustics, Royal Institute of Technology, Stockholm, Sweden.

4. Honours and awards

President's Prize for Promising Scholar: awarded in recognition of a strong Tenure & Promotion file. Decision made by a committee of three: President, Vice-President Academic, and Chair of Senate's Tenure and Promotion committee. Awarded at York Senate meeting, November, 1994.

International Congress of Acoustics prize: Congress award for research excellence, Awarded July, 1986, Toronto.

Longwood Award: Doctoral dissertation award, PhD thesis, granted June, 1986, Queen's University, Kingston.

Atkinson College Fellowship: Faculty research award (teaching release). Awarded June, 1998.

Connaught Fellowship: Appointment award of \$10,000, University of Toronto, July 2002.

5. Scholarly and professional academic activities

Society appointments

President: Society for Music Perception & Cognition (by election)
 2007 –2009 (primary society for North America)

Society for Music Perception & Cognition: 2006 -2007
President Elect

Society for Music Perception & Cognition: 2005 -2006
 Secretary of Society

Society for Music Perception & Cognition: 2001 -2004
 Member of the Board of Directors

Society for Music Perception & Cognition: 2003 Meeting, Las Vegas
 Chair: Programming Committee

Society for Music Perception & Cognition: 2001 Meeting, Kingston
 Chair: Programming Committee
 Member: Local Arrangements Committee

Society for Music Perception & Cognition: 2000 Meeting, Toronto
 Chair: Local Arrangements Committee
 Member: Programming Committee

International Congress of Music Perception & Cognition: 2004 Meeting, Chicago
 Member: Programming Committee

Co-chair of conference session: "Recent developments in Music Cognition"
 Brain and Behaviour Society of Canada.
 Carlton University, Ottawa, June, 1998.

Journal involvement

Editor: *Empirical Musicology Review* (2008-2010)

Associate Editor: *Empirical Musicology Review* (2005 – January 2008, 2010 - present)

Associate Editor: *Music Perception* (2003 – present)

Guest Editor: *Advances in Cognitive Psychology*. Special issue on *Music Performance*, 2006.

Submission Editor: Proceedings of the National Academy of Sciences, August, 2008.

Editorial Board: *Musica Scientiae* (2004 – present)

Editorial Board: *Semiotica* (2005 – present)

Administrative Service (selected): Macquarie University, Australia

Jan-07-Jan-08 Psychology Research Committee

Jan-07-Jan-08 University Restructuring Steering Committee

Administrative Service (selected): *University of Toronto, Canada*

Jan-05-Jan-06 Interim Director: Institute for Communication and Culture
University of Toronto at Mississauga, Canada

July 02 – Jan-07 Director: Communication, Culture, and Information Technology (CCIT program), University of Toronto at Mississauga.

- Science Curriculum Committee: Member
- Humanities Curriculum Committee: Member
- Social Sciences Curriculum Committee: Member
- Academic Affairs: Member
- Computing Committee: Member
- CCIT Planning committee (Chair)
- CCIT Student advisory board (member)
- College Council (member)
- Search Committee for numerous faculty positions including Tier 1 CRC, University of Toronto.
- Search Committee: For the Associate Dean, Sheridan College (for joint programs at UTM-Sheridan). University of Toronto representative.

Administrative Service (selected): *York University, Canada*

- 2000-2001
- Chair of the Department of Psychology
 - Administration & Budget committee: Faculty committee
 - Member of Senate: Faculty of Graduate Studies representative
 - Search Committee: Dean of Arts: President's representative
 - Graduate Executive committee: Psychology
 - Transition Team: Faculty committee
- 1999-2000
- Chair of the Department of Psychology
 - Administration & Budget committee: Faculty committee
 - Member of Senate: Faculty of Graduate Studies representative
 - Graduate Executive committee: Psychology
 - Transition Team: Faculty committee (transition of Faculty mission)
- 1998-1999
- Chair of the Department of Psychology
 - Administration & Budget committee: Faculty committee
 - Outreach committee: Faculty committee
 - Member of Senate: Faculty of Graduate Studies representative
 - Graduate Executive committee: Psychology
- 1997-1998
- Policy and Planning committee: Faculty committee
 - Outreach committee: Faculty committee
- 1996-1997
- Sabbatical

- 1995-1996
- Chair of Senate Appeals Committee: Senate committee (94-96)
 - Curriculum and Academic Standards: Senate committee
 - Chair of Scholarships and Grants committee: Faculty of Graduate studies
 - Faculty of Graduate Studies: Member of Council (1993-1995)
 - Member of Senate
- 1994-1995
- Senate Appeals Committee (1993-1996)
 - Scholarships and Grants committee: Faculty of Graduate studies
 - Faculty of Graduate Studies: Member of Council (1993-1995)
- 1993-1994
- Senate Appeals Committee (1993-1996)
 - Member of Senate (1993-1995)
 - Faculty of Graduate Studies: Member of Council (1993-1995)
 - Graduate Executive committee in Psychology
 - Various subcommittees
 - Graduate Admissions coordinator: Experimental Psychology
- 1992-1993
- Graduate Executive committee: Psychology
 - Various subcommittees
- 1991-1992
- Faculty of Graduate Studies: Academic Committee: CHAIR
 - Faculty of Graduate Studies: Member of Council
 - Graduate Executive committee in Psychology
 - Various subcommittees
- 1990-1991
- Faculty of Graduate Studies: Academic Committee
 - Faculty of Graduate Studies: Member of Council
- 1989.1990
- Joint Advisory Committee on Academic Computing: Atkinson

6. Supervision and (selected) committee work

Graduate supervision

Primary supervision:

15. Linda Sigmundsdottir, Doctorate of Neuropsychology. Candidate, Program in Neuropsychology, Macquarie University, January 2008 to present. Topic: musical synaesthesia.
14. Supervisor for Lincoln Colling, PhD. Candidate, Graduate Program in Psychology, Macquarie University, July 2008 to present. Topic: Timing
13. Supervisor for Paolo Ammirante, Ph.D. Candidate, Graduate Program in Psychology, Macquarie University, July 2007 to present. Topic: Movement and Timing: Effects of acoustic attributes of feedback tones.
12. Supervisor for Lena Quinto, Ph.D. Candidate, Graduate Program in Psychology, Macquarie University, January 2008 to commence. Topic: Understanding Congenital Aprosodia.
11. Supervisor for Lena Quinto, M.A. Candidate, Graduate program in Psychology, University of Toronto, September, 2006. Completed November 2007, Topic: Visual aspects of music performance (in progress).
10. Supervisor for Donovan Ceasar, M.A. Candidate, Graduate program in Psychology, University of Toronto, September, 2005. Completed Dec 2006. Thesis title: *Communication of Musical Closure in Performance: An investigation of non-pitch cues.*
9. Supervisor for Gabriela Husain, Ph.D. Candidate, Graduate program in Psychology,

University of Toronto, Completed Dec, 2006. Thesis title: *The Role of Rate, Pitch Height and Intensity in the Perception and Experience of Affect: A Music and Speech Evaluation.*

8. Supervisor (joint) for Jonathan Prince, Ph.D. Candidate, Graduate program in Psychology, University of Toronto, September, 2004 to present. Topic: Interactive effects of tonality and meter.
7. Supervisor for Katie Mak-Fan, Masters of Arts, Graduate program in Psychology, University of Toronto, Completed January 2006. Thesis entitled: *Attentional Modulation by Emotional Stimuli as Measured by Visual Search.*
6. Supervisor (joint) for Jonathan Prince, Masters of Arts, Graduate program in Psychology, University of Toronto, Completed September 2005. Thesis entitled: *Mental representation of contours.*
5. Supervisor for Gabriela Husain, Masters of Arts, Graduate program in Psychology, York University. Completed September, 2001, Thesis entitled: *Effects of musical tempo and mode on mood, arousal, and spatial performance.*
4. Supervisor for Toni Nicholls, Masters of Arts, Graduate program in Psychology, York University. Completed October, 2001. Thesis entitled: *Perception of emotion expressed in faces and voices among individuals with and without traumatic brain injury.*
3. Supervisor for Laura-Lee Balkwill, Masters of Arts, Graduate program in Psychology, York University, Completed, 1995-1997. Thesis entitled: *Perception of emotion in music: A cross-cultural investigation.*
2. Supervisor for Jacob Eisenberg, Masters of Arts, Graduate program in Psychology, York University, completed 1994-1995. Thesis entitled: *Effects of competition on creativity in piano improvisation.*
1. Supervisor for Laura-Lee Balkwill, Ph.D., Graduate program in Psychology, York University, 1997 to 2002. Completed, October, 2002, Thesis entitled: *Recognition of Emotion in Music: Culture and Auditory Cues.*

Associate Supervisor / Supervisory Committee membership

Associate Supervisor for Alex Chilvers, Ph.D. Candidate, Graduate Program in Music, Macquarie University, January 2007 to present. Topic: Music – speech links and computational modeling.

Associate Supervisor for Varghese Peter, Ph.D. Candidate, Graduate Program in Psychology, Macquarie University, January 2007 to present. Topic: Prosodic and musical deficits in children with specific language impairment.

Associate Supervisor for Eric Fassbender, Ph.D. Candidate, Graduate Program in Computer Science, Macquarie University, January 2007 to present. Topic: Effects of underscoring on retention of information conveyed in an immersive environment.

Committee member for Angie McKewn, PhD Graduate Program in Psychology, York University. Thesis entitled: “Testing an Alternative Explanation for Estrogen-Induced Anxiety Effects on Cognitive Tasks.” Successfully completed August, 2007.

Committee member for Jeff Adams, PhD candidate, Graduate Program in Psychology, York University, Thesis successfully defended November, 1994.

Committee member for Katherine Makarec, Master of Arts, Graduate Program in Psychology, York University, Thesis successfully defended, 1990.

Committee member for John C. Pang, Master of Arts, Graduate program in Psychology, York University, Thesis successfully defended November, 1996.

Committee member for John Ruston, MA candidate, Graduate Program in Music, York University, Thesis successfully defended November, 2000.

Committee member for Jeanette Bicknell, PhD candidate, Graduate Program in Philosophy, York University, Thesis successfully defended November, 2001.

Committee member for Jennifer Vonk, PhD candidate, Graduate Program in Psychology, York University, Thesis successfully defended November, 2002.

Committee member for Nicholas Smith, PhD candidate, Graduate Program in Psychology, University of Toronto, Thesis successfully defended April, 2004.

Dean's representative for numerous thesis examinations

Postdoctoral supervision

Dr. Frank Russo, 2002-2006

Dr. Steven Livingstone, 2007-2008

External Examiner for Graduate degrees (selected)

Margaret Osborne, Ph.D. (Music). Sydney Conservatorium of Music, University of Sydney, Australia. Thesis report sent, January 24, 2008.

Fortune, Mark, M.A. (Music). Sydney Conservatorium of Music, University of Sydney, Australia. Thesis passed 2007.

Mitchell, Helen, Ph.D. (Music). Sydney Conservatorium of Music, University of Sydney, Australia. Thesis passed 2004.

Brownell, J. Masters of Arts, Graduate program in Music, thesis defended May, 1994.

O'Brien-Hughes, M. Master of Educational Psychology, Department of Psychology, University of Newcastle, N.S.W., Australia, 1989.

Pittenger, R.A., Ph.D. candidate, Graduate Program in Psychology, Dartmouth College, Thesis successfully defended May, 2002.

Research Director of the *Music Sound and Performance Lab*, University of Toronto (2002-2007), which involved the supervision of 16 members.

7. Graduate courses (selected)

Music Cognition, 2005

Cognition: 1996, 1999

Listening: Issues in Auditory Cognition: 1998

Music as Mental Process: 1995

8. Research Funding

National or international research grants

Discovery Grant: Australian Research Council

2011-2017: Awarded \$21,000,000 (ARC Centre of Excellence)

Title: ARC Centre of Excellence in Cognition and its Disorders [CE110001021]. Crain, S., Rhodes, G., Hodges, J., Coltheart, M., Castles, A., Barnier, A., Brock, J., Byrne, B., Demuth, K., Green, M., Langdon, R., Johnson, B., McArthur, G., Miller, L., Nickels, L., Piguet, O., Savage, G., **Thompson, W.**, Thornton, R. et al.

Role: Chief Investigator

2009-2012: Awarded \$295,000 (ARC Discovery Grant)

Title: Vocal Emotional Communication.

Role: Chief Investigator. Partner investigator: Dr. Caroline Palmer (Canada Research Chair, McGill University).

2007-2010: Awarded \$180,000.00 (ARC Discovery Grant)

Title: Music, Arousal, & Mood: The Role of Loudness & Loudness Change in Cross-Cultural Music Perception

Role: Chief Investigator (with Kate Stevens, U. Western Sydney).

Discovery grant: Natural Science and Engineering Research Council of Canada

1) 2005-2010 Discover grant: \$115,000

Acoustic attributes of music

2) 2001-2005 Discovery grant: awarded \$108,000

Cognitive basis of music

3) 1996-2000 Discovery grant: awarded \$100,000

Interactions among musical features

4) 1993-1996 Discovery grant: awarded \$63,000

Empirical studies of music cognition

5) 1990-1993 Discovery grant: awarded \$57,000

Music cognition

Research grant: Social Science and Humanities Research Council of Canada

2004-2007 Discovery grant: awarded \$96,000.

Perceiving music from live performance: Visual and acoustic contributions

Research grant: International Foundation for Music Research

2001-2004 Research Grant: awarded \$114,950.00 US funds
Effects of music exposure on sensitivity to emotional meaning

Equipment grants

Natural Science and Engineering Research Council of Canada

2001-2002: awarded \$11,300
 1997-1998: awarded \$17,000

Macquarie University Competitive Infrastructure Grants

Macquarie University Strategic Research Infrastructure Fund (2007). "Psychology / MACCS Motion Capture Group." **Thompson, W.F.** (\$80,000)

Macquarie University Strategic Research Infrastructure Fund (2008). "Psychology / MACCS Motion Capture Group." **Thompson, W.F.**, Shores, A., Stevenson, R., Case, T., Williams, M., McIlwain, D., Sutton, J., & Palermo, R. (\$88,734)

Macquarie University Research Infrastructure Block Grant Scheme (2009) "Integrating EEG and Motion Capture to better understand movements and their underlying electrophysiology." Finkbeiner, M., Johnson, B., Kinoshita, S., Castles, A., Thompson, W., Crain, S., & Harrison, R.E. (\$80,000)

Macquarie University Research Infrastructure Block Grant Scheme (2009). "Transcranial Magnetic Stimulation." Williams, M., **Thompson, W.F.** Savage, G., Barnier, A., Johnson, B., & Finkbeiner, M. (\$73,870)

Macquarie University Research Infrastructure Block Grant Scheme (2010). "A virtual reality setup for studying hand movements." Williams, M.A., Friedman, J., Finkbeiner, M., **Thompson, W.F.**, Johnson, B., Brooks, K., Sowman, P. (\$70,000)

Fellowships

Natural Sciences & Engineering Research Council of Canada, Post-doctoral Fellowship, Two years, 1986-1988 - \$24,000 per annum.

Swedish-Institute Bilateral Scholarship, granted for research studies at the Dept. of Speech Communication and Music Acoustics, Royal Institute of Technology, Stockholm, February-June, 1986 - \$5,000.00.

9. Internal Research Funding (selected)

Macquarie University Safety Net Scheme:
 2008, \$19,500
 2011, \$11,500
 2012: \$25,000

Macquarie University Research Development Grant Scheme: 2008-2010, \$46,467
 Instructional Technology Fund Award: University of Toronto, 2003, \$11,000

Connaught Fellowship: 2002, \$10,000, University of Toronto
Special Projects Grants Scheme, University of Queensland, 1989, \$5,000.00
Various internal small project or equipment grants (typically \$2,000 per grant)

10. Publications and professional contributions

Contributions

<u>Contribution</u>	<u>Published</u>
Scholarly books	1
Articles and Chapters	72
Book reviews	3
Full refereed conference <i>proceedings</i>	21
Invited talks / keynote addresses	40 +
Conference / colloquium <i>presentations</i>	>100
Others (music composition for film / theatre)	13

Summary: 1 book, 96 other publications, >140 scholarly presentations.

Books

98. Thompson, W.F. (2009). *Music, thought, and feeling: Understanding the psychology of music*. New York: Oxford University Press. ISBN 978-0-19-537707-1

Book reviews

97. Thompson, W.F. (2007). Review of David Huron, *Sweet Anticipation: Music and the Psychology of Expectation* (MIT Press: Cambridge, Mass.). *Empirical Musicology Review*. 2(2), 67-70.
96. Thompson, W.F. (2003). Review of Patrik Juslin and John Sloboda (Eds.), *Music and Emotion* (Oxford University Press). *Musica Scientiae*, 7(2),
95. Thompson, W.F. (1999). Review of Walter B. Hewlett & Eleanor Selfridge-Field (Eds.), *Melodic Similarity: Concepts, Procedures, and Applications*. *Music Perception*, 17, 261-274.

Articles and chapters

94. Thompson, W.F. (in press). Intervals and Scales. In Diana Deutsch (Ed.). *The Psychology of Music* (3rd edition). New York: Academic Press.
93. Fassbender E.A., Richards D.B., Bilgin, A.C., Thompson, W.F., & Heiden, W. (in press). The Effect Of Background Music And Immersive Display Systems On Memory For Facts Learned In An Educational Virtual Environment. *Computers & Education*. Accepted September 1, 2011.
92. Eisenberg, J. & Thompson, W.F. (in press). The effects of competition on improvisers' motivation, stress, and creative performance. *Creativity Research Journal*. Accepted March 9th, 2011.
91. Livingstone, S. & Thompson, W.F. (In press). L'apparition de la musique de la théorie d'esprit. In Marc Richelle & Xavier Seron (Eds.). *Musique et Evolution*. Pierre Mardaga

Press, Belgium. Scheduled for fall 2009.

90. Thompson, W.F. & Green, R. (In press). Priming. In Marcel Danesi (Ed.) *Encyclopedia of Media and Communications*. Toronto: University of Toronto Press.
89. Thompson, W.F., & Ammirante, P. (In press). Musical thought. In Keith Holyoak & Robert Morrison (Eds.). *The Oxford Handbook of Thinking and Reasoning*. New York: Oxford University Press.
88. Colling, L. & Thompson, W.F. (In press). Music, Action and Affect. In Tom Cochran, Bernardino Fantini, & Klaus R. Scherer, University of Geneva (Eds.). *The Emotional Power of Music*. London: Oxford University Press.
87. Thompson, W.F. & Quinto, L. (2011). Music and Emotion: Psychological Considerations. In Peter Goldie and Elizabeth Schellekens (Eds.), *Philosophy and Aesthetic Psychology*, Oxford University Press.
86. Thompson, W.F., Schellenberg, E.G., & Letnic, A.K. (2011). Fast and loud music disrupts reading comprehension. *Psychology of Music*, Published online before print May 20, 2011, doi: 10.1177/0305735611400173
85. Mak-Fan, K.M, Thompson, W.F., & Green, R.E.A. (2011). Visual search for schematic emotional faces risks perceptual confound. *Cognition & Emotion*, 25(4), 573-584.
84. Peter, V., McArthur, G., & Thompson, W.F. (2010). Effect of deviance direction and calculation method on duration and frequency mismatch negativity (MMN). *Neuroscience Letters*, 482(1), 71-75. doi:10.1016/j.neulet.2010.07.010.
83. Quinto, L., Thompson, W.F., Russo, F.A., & Trehub, S.E. (2010). A Comparison of the McGurk Effect for Spoken and Sung Syllables. *Attention, Perception & Psychophysics*.
82. Thompson, W.F., Russo, R.A. & Livingstone, S. (2010). Facial expressions of pitch structure in music performance. *Psychonomic Bulletin & Review*, 17, 317-322.
81. Livingstone, S. R., Muhlberger, R., Brown, A. R., & Thompson, W.F. (2010). Changing musical emotion: A computational rule system for modifying score and performance. *Computer Music Journal*. 34, 41-64.
80. Thompson, W.F. & Balkwill, L-L. (2010). Cross-cultural similarities and differences. In Patrik Juslin and John Sloboda (Eds.), *Handbook of Music and Emotion: Theory, Research, Applications*. Oxford University Press. Chapter 27, pp. 755-788.
79. Prince, J.B., Thompson, W.F., & Schmuckler, M.A. (2009). Exploring dimensional interactions between pitch and time in music: Are tonality and meter integral or separable? *Journal of Experimental Psychology: Human Perception & Performance*, 35(5), 1598-617. ISSN: 0096-1523

78. Livingstone, S.R., Thompson, W.F., & Russo, F.A. (2009). Facial expressions and emotional singing: A study of perception and production with motion capture and electromyography. *Music Perception*, 26, 475-488. ISSN: 0730-7829
77. Prince, J.B., Schmuckler, M.A., & Thompson, W.F. (2009). The effect of task and pitch structure on pitch-time interactions in music. *Memory & Cognition*, 37(3), 368-381. ISSN: 1532-5946
76. Livingstone, S. & Thompson, W.F. (2009). The emergence of music from the Theory of Mind. *Musica Scientiae*, Special issue 2009/10 "Music and Evolution", 83-115.
75. Prince, J.B., Schmuckler, M.A., & Thompson, W.F. (2009). Cross-modal perception of melodic contour. *Canadian Acoustics*, 37. 35-49. ISSN: 0711-6659
74. Ceaser, D.K., Thompson, W.F., & Russo, F.A. (2009). Expressing tonal closure in music performance: Auditory and visual cues. *Canadian Acoustics*, 37, 29-33. ISSN: 0711-6659
73. Richards, D., Fassbender, E., Bilgin, A., & Thompson, W. F. (2008). An investigation of the role of background music in IVWs for learning. *ALT-J*, 16 (3), 231 - 244.
72. Thompson, W.F. & Coltheart, M. (2008). The role of signal detection and amplification in the induction of emotion by music. *Behavioral and Brain Sciences*, 31(5), 597-598.
71. Thompson, W.F. & Russo, F.A. & Quinto, L. (2008). Audio-visual integration of emotional cues in song. *Cognition & Emotion*. 22(8), 1457-1470.
70. Thompson, W.F. & Russo, F.A. (2007). Facing the music. *Psychological Science*, 18, 756-757.
69. Russo, F.A., Cuddy, L.L., Galembo, A., & Thompson, W.F. (2007). Sensitivity to tonality across the pitch range. *Perception*, 36(5), 781-790.
68. Thompson, W.F. & Schellenberg, G. (2006). Listening to Music. In R. Colwell. *MENC handbook of Music Cognition & Development*. Oxford University Press, pp. 72-123.
67. Thompson, W.F., Dalla Bella, S. & Keller, P. (2006). Music Performance. *Advances in Cognitive Psychology*, 2(2-3), 99-102.
66. Livingstone, S.R. & Thompson, W.F. (2006). Multi-modal affective interaction: A comment on musical origins. *Music Perception*, 24(1), 89-94.
65. Thompson, W.F. & Balkwill, L-L. (2006). Decoding speech prosody in five languages. *Semiotica*, 158-1/4, 407-424.
64. Ilie, G. & Thompson, W.F. (2006). A comparison of acoustic cues in music and speech for three dimensions of affect. *Music Perception*, 23, 319-329.
63. Russo, F. & Thompson, W.F. (2005). The subjective size of melodic intervals over a two-octave range. *Psychonomic Bulletin and Review*, 12, 1068-1075.

62. Russo, F. & Thompson, W.F. (2005). An interval size illusion: Extra pitch influences on the perceived size of melodic intervals. *Perception & Psychophysics*, 67(4), 559-568.
61. Thompson, W.F., Graham, P., & Russo, F.A. (2005). Seeing music performance: Visual influences on perception and experience. *Semiotica*, 156 (1/4), 203-227.
60. Thompson, W.F. & Russo, F. (2004). The attribution of meaning and emotion to song lyrics. *Polskie Forum Psychologiczne*, 9, 51-62.
59. Balkwill, L-L & Thompson, W.F. & Matsunaga, R. (2004). Recognition of emotion in Japanese, Western, and Hindustani music by Japanese listeners. *Japanese Psychological Research*, 46(4), 337-349.
58. Thompson, W.F., Schellenberg, E.G., & Husain, G. (2004). Decoding speech prosody: Do music lessons help? *Emotion*, 4, 46-64.
57. Green, R., Turner, G., & Thompson, W.F. (2004). Deficits in facial emotion perception in adults with recent traumatic brain injury. *Neuropsychologia*, 42, 133-141
56. Thompson, W.F., Schellenberg, E.G., & Husain, G. (2003). Perceiving prosody in speech: Effects of music lessons. *Annals of the New York Academy of Sciences*, 999, 530-532.
55. Jamieson, R.K., Thompson, W.F., Cuddy, L.L., & Mewhort, D.J.K. (2003). Do conjunction errors in auditory recognition imply feature migration? *Canadian Journal of Experimental Psychology*, 57(2), 125-130.
54. Turner, G.R., Green, R., Thompson, W.F. (2003). Deficits in facial emotion perception in recently traumatically brain injured adults. *Brain & Cognition*, 51(2), 175-177.
53. Thompson, W.F. (2003). Is music unique among human activities? *Bulletin of Psychology and the Arts*, 4(1), 38-39.
52. Eisenberg, J. & Thompson, W.F. (2003). A Matter of Taste: Evaluating Improvised Music. *Creativity Research Journal*, 15(3), 287-296.
51. Thompson, W.F. & Schellenberg, G. (2002). In Colwell, R. (Ed.) Cognitive constraints on music listening. In Richard Colwell (Ed.), *Handbook of Research on Music Teaching and Learning, 2nd Edition*. Oxford University Press, pp. 461-486.
50. Husain, G., Thompson, W.F. & Schellenberg, E.G. (2002). Effects of musical tempo and mode on arousal, mood, and spatial abilities: Re-examination of the "Mozart effect". *Music Perception*, 20(20), 151-171.
49. Thompson, W.F. (2002) Evoking Terror In Film Scores. *M/C: A Journal of Media and Culture* 5(1). <http://www.media-culture.org.au/0203/evoking.html> (February, 2002).
48. Thompson, W.F., Schellenberg, E.G., & Husain, G. (2001). Arousal, mood, and the Mozart Effect. *Psychological Science*, 12(3), 248-251.
47. Ranvaud, R., Thompson, W.F., Moriyama, L. & Balkwill, L.L. (2001). The speed of pitch resolution in musical context. *Journal of the Acoustical Society of America*, 109(6), 3021-3031.
46. Thompson, W.F., Hall, M. & Pressing, J. (2001). Illusory conjunctions of pitch and duration

- in unfamiliar tone sequences. *Journal of Experimental Psychology: Human Perception and Performance*, 27(1), 128-140.
45. Thompson, W.F., Balkwill, L.L. & Vernescu, R. (2000). Expectancies generated by recent exposure to melodic sequences. *Memory & Cognition*. 28(4), 547-555.
 44. Balkwill, L.L. & Thompson, W.F. (1999). A cross-cultural investigation of the perception of emotion in music: Psychophysical and cultural cues. *Music Perception*, 17, 43-64.
 43. Thompson, W.F., Diamond, C.T.P., & Balkwill, L.L. (1998). The adjudication of six performances of a Chopin Etude: A study of expert knowledge. *Psychology of Music*, 26, 154-174.
 42. McPherson, G. & Thompson, W.F. (1998). Assessing music performance: Issues and influences. *Research Studies in Music Education*, 10, 12-24.
 41. Thompson, W.F. & Stainton, M. (1998). Expectancy in Bohemian folksong melodies: Evaluation of implicative principles for implicative and closural intervals. *Music Perception*. 15(3), 231-252.
 40. Thompson, W.F., Cuddy, L.L. & Plaus, C. (1997). Expectancies generated by melodic intervals: Evaluation of principles of melodic implication in a melody completion task. *Perception & Psychophysics*, 59(7) 1069-1076.
 39. Thompson, W.F. & Parncutt, R. (1997). Perceptual judgments of triads and dyads: Assessment of a psychoacoustic model. *Music Perception*, 14(3), 263-280.
 38. Thompson, W.F. & Cuddy, L.L. (1997). Music performance and the perception of key. *Journal of Experimental Psychology: Human Perception and Performance*, 23(1), 116-135.
 37. Thompson, W.F. (1996). A review and empirical assessment of Eugene Narmour's *The Analysis and Cognition of Basic Melodic Structures* (1990) and *The Analysis and Cognition of Melodic Complexity* (1992). *Journal of the American Musicological Society*, XLIX (1), 127-145.
 36. Thompson, W.F. and Stainton, M. (1995/1996). Using Humdrum to analyze melodic structure: An assessment of Narmour's implication-realization model. *Computing in Musicology*, 10, 24-33.
 35. Thompson, W.F. (1994). Sensitivity to combinations of musical parameters: pitch and duration, and pitch pattern with durational pattern. *Perception & Psychophysics*, 56(3), 363-374.
 34. Thompson, W.F., Russo, F.A., & Sinclair, D. (1994). Effects of underscoring on the perception of closure in film excerpts. *Psychomusicology*, 13, 9-27.
 33. Thompson, W.F. (1993). Modeling perceived relationships between melody, harmony, and key. *Perception & Psychophysics*, 53, 13-24.
 32. Thompson, W.F. & Sinclair, D. (1993). Pitch pattern, durational pattern, and timbre: A study of the perceptual integration of auditory qualities. *Psychomusicology*, 12, 29-47.
 31. Cuddy, L.L. & Thompson, W.F. (1992). Asymmetry of perceived key movement in chorale

- sequences: converging evidence from a probe-tone investigation. *Psychological Research*, 54, 51-59.
30. Thompson, W.F. & Cuddy, L.L. (1992). Perceived key movement in four-voice harmony and single voices, *Music Perception*, 9, 427-438.
 29. Thompson, W.F. & Mor, S. (1992). A perceptual investigation of polytonality. *Psychological Research*, 54, 60-71.
 28. Thompson, W.F. & Robitaille, B. (1992). Can composers express emotions through music? *Empirical Studies of the Arts*, 10, 79-89.
 27. Thompson, W.F. (1989). Composer-specific aspects of musical performance: an evaluation of Clynes' theory of "pulse" for performances of Mozart and Beethoven. *Music Perception*, 7, 15-42.
 26. Thompson, W.F. & Cuddy, L.L. (1989). Sensitivity to key change in chorale sequences: A comparison of single voices and four-voice harmony. *Music Perception*, 7, 151-168.
 25. Thompson, W.F., Sundberg, J., Fryden, L., & Friberg, A. (1989). The use of rules for expression in the performance of melodies. *Psychology of Music*, 17, 63-82.
 24. Thompson, W.F. & Cuddy, L.L. (1987). Musical judgements of Bach Chorale excerpts. In Sundberg, J. (ed.) *Harmony & Tonality*, Royal Swedish Academy of Music, Stockholm, 85-95.
 23. Thompson, W.F., Fryberg, A., Fryden, L. & Sundberg, J. (1986). Testing of rules for the automatic performance of melodies. *Quarterly Progress and Status Report*, Volume 2(3), 27-44, Journal published by the Department of Speech Communication and Music Acoustics, KTH, Stockholm.
 22. Thompson, W.F., Cuddy, L.L., & Frost, B.J. (1985). Opponent processes in vowel perception. *Canadian Journal of Psychology*, 39, 1-15.

Full papers in refereed conference proceedings (selected)

22. Quinto, L., & Thompson, W.F. (2010). The role of acoustical cues in decoding emotion from performance expression and compositional structure. In S.M. Demorest, S.J. Morrison, P.S. Campbell (Eds). *Proceedings of the 11th International Conference on Music Perception and Cognition* (pp. 138-141). Seattle, Washington, USA. ISBN: 1 876346 620
21. Ammirante, P., Thompson, W.F., & Russo, F.A. (2009). Tapping to pitched auditory feedback tones: Effects of pitch contour and interval size on intertap-interval and tap force. Proceedings of the Annual Conference of the Canadian Acoustical Association, October 14-16, 2009.
20. Thompson, W.F., Bennetts, R., Neskovic, B., & Palmer, C. (2009). Facial expressions of musical closure: Emotional lingering phenomena. In: Aaron Williamson, Sharman Pretty & Ralph Buck (Eds.). *Proceedings of the International Symposium on Performance Science*. European Association of Conservatoires, Utrecht, The Netherlands, pp. 359-364.

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19. Fassbender, E., Richards, D., Thompson, W.F., Bilgin, A. Taylor, A. (2008). The effect of Music on Learning in Virtual Environments - Initial Results. *Proceedings of the 14th International Conference on Auditory Display, Paris, France, June 24-27, 2008*
18. Thompson, W.F. (2007). Exploring variants of amusia: tone deafness, rhythm impairment, and intonation insensitivity. *Proceedings of the International Conference on Music Communication Science*. December 5-7, Sydney, Australia. ISBN 978-1-74108-161-9
17. Fassbender, E., Richards, D., & Thompson, W.F. (2007). How do Tempo and Pitch shifts of soundtracks for role-playing games influence memory of facts conveyed in virtual-immersive environments? *Proceedings of the International Conference on Music Communication Science*. December 5-7, Sydney, Australia. ISBN 978-1-74108-161-9
16. Thompson, W.F., Russo, F.A., & Quinto, L. (2006). Preattentive integration of visual and auditory dimensions of music. *Second International Conference on Music and Gesture*, Royal Northern College of Music Manchester, UK, July 20-23. ISBN 0-9553329-0-7.
15. Ilie, G., & Thompson, W.F. (2006). A comparison of the effects of music and speech prosody on three dimensions of affective experience. *Proceedings of the 9th International Conference on Music Perception and Cognition*, Bologna, August 20-27. ISBN 88-7395-155-4.
14. Thompson, W.F., & Russo, F.A. (2006). Facial expressions of pitch structure. *Proceedings of the 9th International Conference on Music Perception and Cognition*, Bologna, August 20-27. ISBN 88-7395-155-4.
13. Russo, F.A., Vuvan, D., & Thompson, W.F. (2006). Setting words to music: An empirical investigation concerning effects of phoneme on the experience of interval size. *Proceedings of the 9th International Conference on Music Perception and Cognition*, Bologna, August 20-27. ISBN 88-7395-155-4.
12. Russo, F. A., & Thompson, W. F. (2004). Judgments of interval size by musically trained and untrained listeners. *Proceedings of the 8th International Conference on Music Perception and Cognition*, Northwestern University, USA. ISBN 1-876346-50-7.
11. Thompson, W. F. & Russo, F. A. (2004). Visual influences on the perception of emotion in music. *Proceedings of the 8th International Conference on Music Perception and Cognition*, Northwestern University, USA. ISBN 1-876346-50-7.
10. Thompson, W. F. & Russo, F. A. (2004). Visual influences on the perceived size of sung intervals. *Proceedings of the 8th International Conference on Music Perception and Cognition*, Northwestern University, USA. ISBN 1-876346-50-7.
9. Balkwill, L., Thompson, W.F., & Schubert, E., (2002). Rhetoric revisited: Cues to affective

- content in music and speech. *Proceedings of the 7th International Congress of Music Perception and Cognition*. July, Sydney, Australia. ISBN 1876346396 CD-ROM.
8. Balkwill, L. & Thompson, W.F. (1998). Basic perceptual cues to emotion in music: A cross-cultural perspective. *Proceedings of the European Society for the Cognition of Music*. May 28-30, Rome, Italy.
 7. Thompson, W.F. (1998). Natural memory confusions in music. *Proceedings of the European Society for the Cognition of Music*. May 28-30, Rome, Italy.
 6. Thompson, W.F. & Vernescu, R. (1997). Implicit memory for music: The development of expectations for non-tonal melodies. *Proceedings of the 3rd Triennial Conference of the European Society for the Cognitive Sciences of Music*, Uppsala, Sweden, June 7-12, 281-285.
 5. Thompson, W.F., & Cuddy, L.L. (1994). Schemata for key expressed in musical performance. *Proceedings of the 3rd International Conference on Music Perception and Cognition*, July 23-27, Liege, Belgium, 77-78.
 4. Thompson, W.F., Russo, F.A. & Mckinnell, A. (1994). Musical influences on the perception of time. *Canadian Acoustics* (issue devoted to the proceedings from the CAA conference, October 6-8, Toronto).
 3. Thompson, W.F. & Cuddy, L.L., (1989). The perception of tonality in four-part harmony and individual voices, *Proceedings of the 1st International Conference on Music Perception and Cognition*, October 17-19, Kyoto, Japan, p. 133-136.
 2. Thompson, W.F. (1987). Psychoacoustic factors in musical harmony. *Proceedings of the Australian Acoustical Society*, November 12-13, Hobart, 111-120.
 1. Thompson, W.F. & Cuddy, L.L. (1986). Local and acoustic factors in Bach Chorale music. *Proceedings of the 12th International Congress of Acoustics*, (K5-3).

Invited talks and keynote addresses

44. Thompson, W.F. (2010). Emotional Communication in the Human Voice. Keynote address. Musicognition II: Music and Emotions. Conference held at University of Saint Josephs, Macau, China, Dec 3-5, 2010.
43. Thompson, W.F. (2010). Vocal Emotional Communication. *McMaster University, McMaster Institute for Music in the Mind workshop and lecture series*, November 20, Invited talk.
42. Thompson, W.F. (2010). Emotional Communication in the Human Voice. *Brain, Music & Sound Group, University of Montreal*, November 4, Invited talk. See: http://www.brams.org/events/copy_of_lectures/bill-thompson-emotional-communication-in-the-human-voice

41. Thompson, W.F. (2010). Music, action and Affect. *Goldsmiths College, University of London*, August 11, Invited talk.
40. Thompson, W.F. (2009). The role of facial expressions in vocal emotional communication. *The Emotional Power of Music*, Conference, June 25-27, Geneva, Switzerland.
39. Thompson, W.F. (2009). Affective dimensions of music engagement: Listeners and performers. Invited talk (Colloquium series). Max Planck Institute, June 8, Leipzig, Germany.
38. Thompson, W.F. (2008). Impairments of emotional prosody among individuals with amusia. *The Neurosciences and Music: Disorders and Plasticity*, Conference, June 25-28, Montreal, Canada.
37. Thompson, W.F., Livingstone, S.R, & Palmer, C. (2008). The emotional-production synchronization paradigm: Analysis of time-varying facial signals of emotion. *Musical movement and synchronization*, Conference organized by the Max Planck Institute, May 3-4, Leipzig, Germany.
36. Thompson, W.F. (2008). Fractionating Emotional Systems: Music and Speech Prosody. *4th International Conference of Cognition and Musical Arts*. May 28-30, Sao Paulo, Brazil.
35. Thompson, W.F. (2007). Exploring variants of amusia: tone deafness, rhythm impairment, and intonation insensitivity. *International Conference on Music Communication Science*. Keynote speaker, December 5-7, Sydney, Australia.
34. Thompson, W.F. (2007). Perceptual and affective goals of performer-audience interaction. *Biannual Conference of the Society for Music Perception and Cognition*. Presidential Address. July 30-August 3rd, Montreal, Canada.
33. Thompson, W.F. (2007). Visual aspects of music performance. *Psychology Colloquium Series, University of Sydney, NSW, Australia*. April 20th.
32. Thompson, W.F. (2006). Understanding the mystery of musical emotion. Public Lecture, Christchurch Cathedral, Hamilton, Ontario. Sponsored by the *McMaster Institute for Music in the Mind (MIMM)*. November 24th.
31. Thompson, W.F. (2006). The Arts and Healing. *Alumni Education Services*, Public Lecture, Queen's University, Kingston, Canada, September 16th.
30. Thompson, W.F. & Russo, F.A. (2006). Facial expressions of pitch structure. Special

- symposium on music and media, Organizers: Roger Kendall & John Hajda. *9th International Conference on Music Perception and Cognition (ICMPC9)*, Bologna, Italy, August 22-26th.
29. Thompson, W.F. (2006). Integrating visual and auditory dimensions of music performance. *Mirroring Colloquium Series*. Creative Industries, Queensland University of Technology, Brisbane, QLD., March 25th.
 28. Thompson, W.F. (2006). Affective Channels: Music, speech and facial expressions. *Australian Music Perception Society*, University of New South Wales, Sydney, Australia, Feb 3rd.
 27. Thompson, W.F. (2006). Visual aspects of music performance. *MARCS Auditory Research Centre of Sydney colloquium series*. University of Western Sydney, Australia, Jan 30.
 26. Thompson, W.F. (2005). Mapping musical structure onto facial expression. *Human Communication Colloquium Series*, University of Toronto, Mississauga, October 20th.
 25. Thompson, W.F. (2005). Teaching music cognition. *Annual Meeting of the Society for Music Perception and Cognition*, Neurosciences Institute, San Diego, CA. August 6-8.
 24. Thompson, W.F. (2005). Visual contributions to music performance and experience. *Music & Mind Colloquium series*. Faculty of Music. University of Toronto, March 15th.
 23. Thompson, W.F. & Graham, P. (2004). Seeing Music: The reappearance of the body in musical performance. *8th congress of the International Association for Semiotic Studies*. Lyon, France, July 7-12.
 22. Thompson, W.F. (2004). Communication, Culture and Information Technology. *International Conference on New Media Research Networks*. Arts-Netlantic, University of Prince Edward Island, Charlottetown, PEI, Canada. March 26-27.
 21. Thompson, W.F. (2004). Visual influences on music experience. *University of Western Ontario*, Keynote speaker, Annual Music Conference. June 5th, London, Canada.
 20. Thompson, W.F. (2003) Psychological dimensions of music. Organizing body: *MARCS Auditory Research Centre of Sydney*, Invited speaker, June 2nd, Sydney, Australia.
 19. Thompson, W.F. & (2003). Music experience: Effects on speech perception. *American Psychological Association*, August, Toronto, Canada.
 18. Balkwill, L-L, Thompson, W.F., & Schubert, E. (2002). Rhetoric Revisited: Cues to affective content in music and speech. *International Congress of Music Perception and Cognition*.

July, Sydney, Australia.

17. Thompson, W.F. (2001). Links between musical and non-musical experiences. University of New South Wales, Sydney, November 27th. *Australian Society for Music Perception and Cognition*; colloquium Series.
16. Thompson, W.F. (2001). Musical and Non-musical Phenomena: Common Cognitive Principles versus Shared Resources. *Music Cognition Workshop*. Ohio State University, May 18-20, Columbus, Ohio.
15. Thompson, W.F. (2001). Variations on the Mozart Effect. *Music Cognition Workshop*, Ohio State University, May 18-20, Columbus, Ohio.
14. Thompson, W.F. (2000). Emotion, cognition and music. *York University*, Toronto. October.
13. Thompson, W.F. (2000). Memory for unfamiliar tone sequences: illusory conjunctions of pitch, timbre and duration, *Eastern Psychological Association*, April, 2000, Baltimore, USA.
12. Thompson, W.F. (2000). Memory for musical properties. *International Congress of Psychology*, Stockholm, Sweden, July, 2000.
11. Thompson, W.F. (1998). Pitch and duration in melodies: Illusory conjunctions in short-term memory. *Cognitive Science Association for Interdisciplinary Learning*. July, Hood River, Oregon.
10. Ranvaud, R., Thompson, W.F. & Silveira-Moriyama, L. (1998). Shifting auditory attention through pitch space. *Canadian Society for Brain, Behaviour, and Cognitive Science*. June, Ottawa, Canada.
9. Thompson, W.F. (1997). Musical memory. Department of Psychology colloquium series, *University of New South Wales*, April, Sydney, Australia.
8. Thompson, W.F. (1997). Psychological issues in musical performance, Department of Music colloquium series, *University of New South Wales*, June, Sydney, Australia.
7. Thompson, W.F. (1996). Invited respondent to address by C. Palmer (music performance). *Acoustical Society of America*. May, Indianapolis, Indiana.
6. Thompson, W.F., & Cuddy, L.L. (1994). Schemata for key expressed in musical performance. *3rd International Conference on Music Perception and Cognition*, July 23-27, Liege, Belgium.
5. Thompson, W.F. (1993). The disintegration of musical qualities in perception and memory.

Department of Music colloquium series, October 14, 1993, *York University*, Toronto.

4. Thompson, W.F. (1989). Some influences of performance expression and musical structure on listeners' sense of "the beat." Cognitive Science seminar series, *York University*, Toronto, November 3.
3. Thompson, W.F. (1988). The perception of tonal clarity: how much can be explained by a simple acoustic model? *Invited speaker, Canadian Acoustical Association*, October 4-7, Toronto.
2. Thompson, W.F. (1986). Hierarchical organization in music perception and performance. October 3rd, Psychology colloquium series, *Sydney University*, Sydney, Australia.
1. Thompson, W.F. and Cuddy, L.L. (1986). Musical judgements of Bach Chorale excerpts. Harmony and tonality seminar series, April 5th, *Royal Institute of Technology*, Stockholm.

Conference presentations and published abstracts (selected)

For keynote addresses and other invited presentations, see section 5 above.

70. Ammirante, P. & Thompson, W. F. (2011, August). Continuation tapping with triggered tones: Ideomotor effects of melodic motion on timing and movement velocity. Presented at the bi-annual meeting of the Society for Music Perception and Cognition, Rochester, New York.
69. Quinto, L., & Thompson, W.F. (2010). The role of acoustical cues in decoding emotion from performance expression and compositional structure. International Conference on Music Perception and Cognition. August 23-27, Seattle, Washington.
68. Thompson, W.F., Bennetts, R., Neskovic, B., & Palmer, C. (2009). Facial expressions of musical closure: Emotional lingering phenomena. *International Symposium on Performance Science*. December 15-18, Auckland, New Zealand.
67. Quinto, L., & Thompson, W.F. (2009). Structural and expressive signals of emotion: Categorical and dimensional aspects of decoding. Paper presented at the International Conference on Music Communication Science, Sydney. Australia.
66. Quinto, L., & Thompson, W.F. (2009). Emotional Communication in music: Relative contributions of performance expression and melodic structure. Paper presented at the Society for Music Perception and Cognition, Indianapolis, U.S.A.
65. Thompson, W.F., Schellenberg, E.G., & Letnic, J. (2009). The costs and benefits of background music for processing written and spoken verbal materials. *Biannual Conference of the Society for Music Perception and Cognition*, August 3-7, Indianapolis, Indiana.

64. Prince, J.B, Schmuckler, M.A., & Thompson, W.F. (2009). The effect of task and pitch structure on pitch-time interactions in music. *Biannual Conference of the Society for Music Perception and Cognition*, August 3-7, Indianapolis, Indiana.
63. Ilie, G., & Thompson, W.F. (2009). Affective and cognitive changes following prolonged exposure to music and speech. *Biannual Conference of the Society for Music Perception and Cognition*, August 3-7, Indianapolis, Indiana.
62. Livingstone, S.R., Thompson, W.F., Chan, L., & Russo, F.A. (2009). Facial expressions and emotional singing. *Biannual Conference of the Society for Music Perception and Cognition*, August 3-7, Indianapolis, Indiana.
61. Quinto, L., & Thompson, W.F. (2009). Emotional communication in music: Relative contributions of performance expression and melodic structure. *Biannual Conference of the Society for Music Perception and Cognition*, August 3-7, Indianapolis, Indiana.
60. Quinto, L., & Thompson, W.F. (2008) Emotion in Music and Speech. Paper presented at HCSNet Summerfest'08, Sydney Australia.
59. Russo, F.A., Quinto, L. & Thompson, W.F. (2008). Phonemic and melodic and information in singing. Paper presented at Music and Language II, Tufts University, Boston, USA.
58. Thompson, W. F., Russo, F. A., & Quinto, L. (2008). Audio-visual integration of emotional cues in song. *Cognition and Emotion*, 22, 1457-1470.
57. Colling, L. & Thompson, W.F. (2008). Action coordination with visually presented stimuli. Paper presented at: *Summerfest Conference of the Human Communication Science Network*, December 1-5, University of New South Wales, Sydney, Australia.
56. Sigmundsdottir, L. & Thompson, W.F. (2008). Interactions between sound and vision: Investigations into auditory synaesthesia. Paper presented at: *Summerfest Conference of the Human Communication Science Network*, December 1-5, University of New South Wales, Sydney, Australia.
55. Price, A., & Thompson, W.F. (2008), & Livingstone, S. The GAEL theory of musical preference. Paper presented at: *Summerfest Conference of the Human Communication Science Network*, December 1-5, University of New South Wales, Sydney, Australia.
54. Peter, V., McArthur, G., & Thompson, W.F. (2008). The relationship between auditory processing and prosodic perception: An ERP study. Paper presented at: *Summerfest Conference of the Human Communication Science Network*, December 1-5, University of New South Wales, Sydney, Australia.
53. Russo, F.A., Quinto, L. & Thompson, W.F. (2008). Judgments of fit between phonemic and melodic information in singing. Paper presented at the *Music, Language and the Mind*

Conference, July 10-13, Tufts University, Medford, Massachusetts.

54. Thompson, W.F., Sigmundsdottir, L., Iversen, J.R. & Patel, A.D. (2008). Selective Rhythmic Impairments in Music. In: Proceedings of the 10th International Conference on Music Perception & Cognition (ICMPC10), August 2008, Sapporo, Japan. M. Adachi et al. (Eds.), Adelaide: Causal Productions.
52. Quinto, L., Thompson, W.F. & Russo, F.A., (2007). Audio-visual influences on speech perception: A comparison of sung and spoken conditions. *International Conference on Music Communication Science*. December 5-7, Sydney, Australia.
51. Letnic, A. & Thompson, W.F. (2007). Reading while listening to music: effects of tempo and intensity. *International Conference on Music Communication Science*. December 5-7, Sydney, Australia.
50. Thompson, W.F. & Russo, F.A. (2007). Facing the size of melodic intervals. *Society for Music Perception and Cognition*, July 30-August 3, Montreal, Canada.
49. Russo, F.A., Thompson, W.F. & Quinto, L. (2007). Effects of phonemes on the perception of sung intervals. *Society for Music Perception and Cognition*, July 30-August 3, Montreal, Canada.
48. Balkwill, L-L. & Thompson, W.F. (2005). Decoding Speech Prosody in Five Languages. *4th Annual Auditory Perception, Cognition & Action Meeting*. Toronto, November 10th.
47. Schellenberg, E.G. & Thompson, W.F. (2005). Perceiving Emotion in Music: A Comparison of 4- and 5-Year-Olds. *Society for Research in Child Development*, Atlanta. Georgia, April 7-10, 2005.
46. Russo, F.A. & Thompson, W.F. (2005). Effects of pitch and timbre of perceived interval size. *The Neurosciences and Music: II*. Leipzig, May 5-8.
45. Thompson, W.F., & Russo, F.A. (2005). Facial expression in singing: effects on the perception of intervals. *The Neurosciences and Music: II*. Leipzig, May 5-8.
44. Thompson, W.F. & Russo, F.A. (2004). Visual influences on perceived emotion in music. *International Congress of Music Perception and Cognition*, August, Chicago.
43. Thompson, W.F. & Russo, F.A. (2004). Effects of facial expressions of music performers on the perceived size of melodic intervals. *International Congress of Music Perception and Cognition*, August, Chicago.
42. Russo, F.A. & Thompson, W.F. (2004). Psychophysical investigation of perceived interval size. *International Congress of Music Perception and Cognition*, August, Chicago.
41. Balkwill, L.L., Cuddy, L.L., & Thompson, W.F. (2004). A cross-cultural investigation of the perception of emotion in Japanese and Western music. *International Congress of Music Perception and Cognition*, August, Chicago..
40. Thompson, W.F., Russo, F. & Litvak, A. (2003). A comparison of spoken and sung lyrics: Do lyrics in a song seem more meaningful? *Society for Music Perception and Cognition*,

June 15-19, Las Vegas, Nevada.

39. Russo, F. & Thompson, W.F. (2003). An interval size illusion: Extra pitch influences on the perceived size of melodic intervals. *Society for Music Perception and Cognition*, June 15-19, Las Vegas, Nevada.
38. Russo, F. Ammirante, P., & Thompson, W.F. (2003). Handedness, digit span, and musical ability. *Society for Music Perception and Cognition*, June 15-19, Las Vegas, Nevada.
37. Thompson, W.F. (2003). Effects of music lessons on sensitivity to speech. Eastern Psychological Association, August 9th, Toronto..
36. Green, R.E.A., Turner, G., Thompson, B., Liao, T., & Ortalano, T. (2003). Emotion perception in faces in recently traumatically brain-injured patients. Meeting of the International Neuropsychological Society, Hawaii. Abstract published in the *Journal of the International Neuropsychological Society*.
35. Thompson, W.F., Russo, F. & Litvak, A. (2003). A comparison of spoken and sung lyrics: Do lyrics in a song seem more meaningful? *Society for Music Perception and Cognition*, June 15-19, Las Vegas, Nevada.
34. Russo, F. & Thompson, W.F. (2003). An interval size illusion: Extra pitch influences on the perceived size of melodic intervals. *Society for Music Perception and Cognition*, June 15-19, Las Vegas, Nevada.
33. Russo, F. Ammirante, P., & Thompson, W.F. (2003). Handedness, digit span, and musical ability. *Society for Music Perception and Cognition*, June 15-19, Las Vegas, Nevada.
32. Thompson, W.F. (2003). Effects of music lessons on sensitivity to speech. Eastern Psychological Association, August 9th, Toronto.
31. Balkwill, L., Thompson, W.F., & Schubert, E., (2002). Rhetoric revisited: Cues to affective content in music and speech. *International Congress of Music Perception and Cognition*. July, Sydney, Australia.
30. Thompson, W.F. (2001). Welcoming Address. *Society for Music Perception and Cognition*, August 9-11, Kingston, Canada.
29. Balkwill, L. & Thompson, W.F. (2001). Perception of emotion in North Indian and Western music by Canadian and Japanese listeners. *Society for Music Perception and Cognition*, August 9-11, Kingston, Canada.
28. Husain, G., Thompson, W.F., & Schellenberg, E.G. (2001). Arousal, mood, and the Mozart effect: Effects of tempo and mode. *Society for Music Perception & Cognition*, August 9-11, Kingston, Canada.
27. Thompson, W.F., Schellenberg, E.G. & Husain, G. (2000). The Mozart Effect: An artifact of Mood & Preference. *Society for Music Perception & Cognition*. November 4-5, Toronto.
26. Thompson, W.F. (2000). Memory and imagination in music. *70th Annual Meeting of the Eastern Psychological Association*, March 24-26, Baltimore.
25. Balkwill, L-L, Scheirer, E.D., & Thompson, W.F. (1999). Cross-cultural perception of emotion in music. *Society of Music Perception & Cognition*, Chicago, Abstracts, p. 15.

24. Balkwill, L. & Thompson, W.F. (1998). Basic perceptual cues to emotion in music: A cross-cultural perspective. *European Society for the Cognition of Music*. May 28-30, Rome.
23. Thompson, W.F. (1998). Natural memory confusions in music. *European Society for the Cognition of Music*. May 28-30, Rome, Italy.
22. Balkwill, L.L. & Thompson, W.F. (1997). The communication and perception of emotions in North Indian Ragas: A cross-cultural investigation. *Society for Music Perception & Cognition*, Massachusetts Institute of Technology, Boston, Mass., July 30-Aug. 3.
21. Thompson, W.F. & Vernescu, R. (1997). Implicit memory for music: The development of expectations for non-tonal melodies. *European Society for the Cognitive Sciences of Music*, Uppsala, Sweden, June 7-12, 281-285.
20. Thompson, W.F., Diamond, C.P.T., & Balkwill, L.L. (1996). Expert knowledge of skilled musical performance. *XIV Congress of the International Association of Empirical Aesthetics*. August, Prague.
19. Eisenberg, J. & Thompson, W.F. (1996). An empirical study of piano improvisation. *XIV Congress of the International Association of Empirical Aesthetics*. August, Prague.
18. Thompson, W.F. & Stainton, M. (1996). Melodic expectancy in Bach and Schubert. *XXVI International Congress of Psychology*, August, Montreal.
17. Thompson, W.F., & Stainton, M. (1996). Musical stability and melodic implication, *Acoustical Society of America*. May, Indianapolis, Indiana.
16. Thompson, W.F. (1993). Weak integration of pitch and duration in perception and memory. *Society for Music Perception & Cognition*, June 16-19, University of Pennsylvania, Philadelphia.
15. Thompson, W.F. & Cuddy, L.L. (1993). Perceptual effects of performance expression. *Society for Music Perception & Cognition*, June 16-19, University of Pennsylvania, Philadelphia.
14. Thompson, W.F., Russo, F.A. & Mckinnell, A. (1993). Musical influences on the perception of time. *Canadian Acoustical Association*, October 6-8, Mount Sinai Hospital, Toronto.
13. Thompson, W.F. & Sinclair, D. (1992). Pitch patterns, durational patterns & timbre: The influence of attention on disintegration effects. *Second International conference on Music Cognition*, Feb. 21-25, U.C.L.A., California.
12. Thompson, W.F. & Mor, S. (1991). A perceptual investigation of bitonality. *Canadian Psychological Association*, June, Calgary, Alberta.
11. Thompson, W.F. & Simmons, J. (1991). The perception of time in piano improvisation. *Canadian Psychological Association*, June, Calgary, Alberta.
10. Thompson, W.F. and Cuddy, L.L. (1990). Probing musical perception. *Canadian Acoustical Association*, Oct. 2-5, Montreal, Canada.
9. Thompson, W.F. & Cuddy, L.L. (1989). The perception of tonality in four-part harmony and individual voices. *1st International Conference on Music Perception and Cognition*,

October 17-19, Kyoto, Japan.

8. Thompson, W.F., Clynes, M. and Rynn, M. (1988). A method for measuring listeners' responses to expression in musical performance. *International Congress of Psychology*, August, Sydney.
7. Thompson, W.F. & Parncutt, R. (1988). Using a memory-fade model to track the movement of musical keys. *International Congress of Psychology*, August, Sydney.
6. Thompson, W.F. (1987). Psychoacoustic factors in musical harmony. *Australian Acoustical Society*, November, Hobart, Tasmania.
5. Thompson, W.F. & Clynes, M. (1987). Expressing the composer in musical performance. *Australian Psychological Association*, August, Canberra, Australia.
4. Thompson, W.F. & Cuddy, L.L. (1986). Local and Acoustic Factors in Bach Chorales. *12th International Congress of Acoustics*, July, Toronto.
3. Thompson, W.F. (1985). The perception of chords within and without a musical context. *Canadian Acoustical Association*, October, Ottawa.
2. Thompson, W.F. & Cuddy, L.L. (1985). Tonal implications of musical chords. *Acoustical Society of America*, November, Nashville, Tennessee.
1. Thompson, W.F., Frost, B.J. and Cuddy, L.L. (1982). Opponent processes in speech perception. *Canadian Psychological Association*, June, Montreal.

11. Relevant creative activity

Composer / performer for film, theatre, and radio

Composed & performed music for short-film: "War holes", Mannheim Film Festival, 2002..

Composed and performed music for feature-film: "Desire", Toronto Film Festival, Mannheim Film Festival, Commercial release in Canada, 2001.

Composed and performed music for theatre production: "Perfect Pie", Tarragon Theatre, January, 2000.

Composed and performed music for feature-film: "Shoemaker", Commercial release, 1997, Carlton Cinema, Toronto, Toronto Film Festival, 1996, Sydney Film festival, 1997, London (England) Film Festival, 1997, and others.

Composed and performed theatre music and songs for: "Sled", Tarragon Theatre, January 1996.

Composed and performed film music for short: "The Feeler", Canadian Film Centre, Toronto Film Festival, Montreal Film Festival, 1995.

Composed and performed film music for short: "Sparky's shoes", Canadian Film Centre, Vancouver Film Festival, 1994.

Composed and performed film music for short: "Putty Worm", Canadian Film Centre, Toronto Film Festival, 1993.

Composed and performed theatre music for: "Silver Dagger", St. Lawrence Centre, Toronto, & the National Arts Centre, Ottawa, winter season, 1992/1993.

Composed and performed radio-play music for: "Sugarcane", CBC Radio, July, 1992.

Composed theatre music for: "Hedda Gabler," Shaw Festival, summer season, 1991.

Composed and performed radio-play music for: "White Sand", CBC Radio, May, 1991.

Composed and performed theatre music for: "Lion in the street", World Stage Festival, Du Maurier Theatre centre, Harbourfront, June 2-5, 1990, and Tarragon Theatre, Nov-Dec, 1990.

12. Media

I am regularly interviewed for newspaper, television, and radio. As a representative example, see:

<http://www.apa.org/monitor/apr05/guitar.html>