

ALEXANDER P. DEMOS

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CURRENT POSITION	University of Illinois at Chicago , Department of Psychology Visiting Assistant Professor	2018 – Present
EDUCATION	McGill University , Montreal, Canada Post-Doc: NSERC-CREATE Post-Doctoral fellowship in Auditory Cognitive Neuroscience University of Connecticut , Storrs, CT Ph.D., Perception, Action, and Cognition New York University , New York, NY M.A., Cognitive Psychology B.A., <i>Major</i> : Psychology, <i>Minors</i> : Chemistry & Biology	2013-2015 August 2013 September 2006 September 2003
PROFESSIONAL EXPERIENCE	Professional Examination Service , New York, NY. Consultant - <i>Psychometrics</i> Barnard College, Columbia University , Department of Psychology Associate Professional Examination Service , New York, NY. Research Associate - <i>Psychometrics</i>	2008 – 2015 2007 – 2008 2004 – 2008
PEER REVIEWED ARTICLES	<ol style="list-style-type: none">Demos, A.P., & Chaffin, R. (in press). How Music Moves Us: Entraining to Musicians' Movements. <i>Music Perception</i>.Demos, A.P., Carter, D.J., Wanderley, M.M., & Palmer, C. (2017). The unresponsive partner: Roles of social status, auditory feedback, and animacy in coordination of joint music performance. <i>Frontiers in Psychology</i>, 149(8).Demos A.P., Chaffin, C., & Logan, T. (2017). Musician's body movements embody musical structure and expression: A dynamical systems approach. <i>Musicae Scientiae</i>, advanced online.Motyl, M., Demos, A. P., Carsel, T. S., Hanson, B. E., Melton, Z. J., Mueller, A. B., Prims, J. P., Sun, J., Washburn, A. N., Wong, K., Yantis, C. A., & Skitka, L. J. (2017). The state of social and personality science: Rotten to the core, not so bad, getting better, or getting worse? <i>Journal of Personality and Social Psychology</i>, 113 (1), 34Zamm, A., Palmer, C., Bauer, A-K.R., Bleichner, M.G., Demos, A.P., & Debener, D. (2017). Synchronizing MIDI and wireless EEG measurements during natural piano performance. <i>Brain Research</i>, advanced online.Demos, A.P., Lisboa, T., & Chaffin, R. (2016). Flexibility of Expressive Timing in Repeated Musical Performances. <i>Frontiers in Psychology</i>, 1490(7).Demos, A.P., & Chaffin, R., & Kant, V. (2014). Towards a dynamical systems theory of music performance. <i>Frontiers in Psychology</i>, 477(5).Lisboa, T., Chaffin, R. & Demos, A.P. (2014). Recording thoughts while memorizing music: a case study. <i>Frontiers in Psychology</i>, 1561(5).Demos, A.P., Chaffin, R., Begosh, K. T., Daniels, J. R., & Marsh, K. L. (2012). Rocking to the beat: Effects of music and partner's movements on spontaneous interpersonal coordination. <i>Journal of Experimental Psychology: General</i>, 141(1), 49-53.Ginsborg, J., Chaffin, R., & Demos, A.P. (2012). Different roles for prepared and spontaneous thoughts: A practice-based study of musical performance from memory. <i>Journal of International Music Studies</i>, 6, 201-231.	

- PEER REVIEWED ARTICLES UNDER REVIEW
1. **Demos, A.P.**, Lisboa, T., Begosh, K., Logan, T., & Chaffin, R. (Accepted, pending revision). A longitudinal study of the development of expressive timing. *Psychology of Music*.
 2. Lisboa, T., **Demos, A.P.**, & Chaffin, R. (Accepted, pending revision). Training thoughts and actions for virtuoso performance. *Musicae Scientiae*
 3. Zamm, A., Debener, S., Bauer, A.K., Bleichner, M.G., **Demos, A.P.**, & Palmer, C. (in review). Correlational approaches for measuring interbrain synchrony in performing musicians. *New York Academy of Sciences*.
- BOOK CHAPTERS
1. **Demos, A.P.**, & Chaffin, R. (2017). Removing obstacles to the analysis of movement in musical performance: Recurrence, mixed models, and surrogates. In M. Lesaffre, P.-J. Maes & M. Leman (Eds.). *The Routledge Companion to Embodied Music Interaction*. Routledge, New York, NY.
 2. Chaffin, R., **Demos, A.P.**, & Logan, T. (2016). Performing from memory. In S. Hallam, I. Cross, & M. Thaut (Eds.), *The Oxford Handbook of Music Psychology, 2nd Ed.*, (pp. 359-371). Oxford: Oxford University Press.
 3. **Demos, A.P.**, & Chaffin, R. (2014). Body movements. In W. Thompson (Ed.), *Music in the social and behavioral sciences: An encyclopedia*. (Vol. 2, pp. 145-148). Thousand Oaks, CA: SAGE Publications, Inc.
- TECHNICAL REPORTS & REVIEWS
1. Chaffin, R., & **Demos, A.P.** (2012). Review of 'Psychology of music: From sound to significance'. *Psychomusicology: Music, Mind, and Brain*, 22(1), 55-56.
 2. Roth, J., Somma, R., Greenberg, S. & **Demos, A.P.** (2006). Developing and Implementing a Certification Program to Drive Change in the Pharmaceutical Industry. *Pharmaceutical Engineering*, May/June 2006.
- MANUSCRIPTS IN PREPARATION
1. **Demos, A.P.**, Layeghi, H., Wanderley, M.M., & Palmer, C. Staying together in music performance: A dynamical systems Mutual Anticipation and Adaptation Model.
 2. **Demos, A.P.**, & Motyl, M. Simulation based approaches for correcting inflated effect sizes dues to small sample studies in complex designs.
 3. Chaffin, R., Ginsborg, J., & **Demos, A.P.**, & Dixon, J. Musical structure as a hierarchical retrieval organization: Serial position effects in memory for performed music.
 4. Zamm, A., Palmer, C., Bauer, A.K., Bleichner, M.G., **Demos, A.P.**, & Debener, S. Electrophysiological signatures of interpersonal synchrony captured with mobile EEG.
- CONFERENCE PROCEEDINGS
1. Chaffin, C., Gerling, C., **Demos, A.P.**, & Melms, A. (2013). Theory and practice: A case study of how Schenkerian analysis shaped the learning of Chopin's Barcarolle. In by A. Williamon, D. Edwards, & W. Goebel (Eds.), *Proceedings of the International Symposium on Performance Science 2013*. Brussels, Belgium. European Association of Conservatoires.
 2. Ginsborg, J., Chaffin, C., **Demos, A. P.**, & Nicholson, G. (2013). Reconstructing Schoenberg: Rehearsing and performing together. In by A. Williamon, D. Edwards, & W. Goebel (Eds.), *Proceedings of the International Symposium on Performance Science 2013*. Brussels, Belgium. European Association of Conservatoires.
 3. Lisboa, T., Chaffin, C., **Demos, A.P.**, & Gerling, C. (2013). Flexibility in the use of shared and individual performance cues in duo performance. In by A. Williamon, D. Edwards, & W. Goebel (Eds.), *Proceedings of the International Symposium on Performance Science 2013*. Brussels, Belgium. European Association of Conservatoires.

4. Lisboa, T., Chaffin, C., & **Demos, A.P.** (2013). Recording thoughts as an aid to memorization: A case study. In by A. Williamon, D. Edwards, & W. Goebel (Eds.), *Proceedings of the International Symposium on Performance Science 2013*. Brussels, Belgium. European Association of Conservatoires.
5. Lisboa, T., Chaffin, R., **Demos, A.P.**, & Aufegger, L. (2012). Preparing memorised performance: The transition between childhood and expertise. In by J. Weller, *Proceedings of the 19th International Seminar of the Commission for the Education of the Professional Musician (CEPROM)*. Athens, Greece.
6. **Demos, A.P.**, Frank, T., & Chaffin, R. (2011). Understanding movement during performance: A recurrence quantization approach. In by A. Williamon, D. Edwards, & L. Bartel (Eds.), *Proceedings of the International Symposium on Performance Science 2011*. Utrecht, The Netherlands. European Association of Conservatoires.
7. Shaw, A., **Demos, A.P.**, Arthur, D., & Magnuson, J.S. (2011). Individual differences and lexical learning: Links to memory for faces, things and words. In L. Carlson, C. Hoelscher, & T.F. Shipley (Eds.), *Proceedings of the 33rd Annual Conference of the Cognitive Science Society* (pp. 3343-3348). Austin, TX: Cognitive Science Society.
8. **Demos, A.P.**, Chaffin, R. & Marsh, K.L. (2010). Spontaneous vs intentional entrainment to a musical beat. In *Proceedings of the 11th International Society for Music Perception and Cognition*. Adelaide, Australia: Casual Productions.
9. Chaffin, R., **Demos, A.P.**, & Crawford, M. (2009). The PC-survey: How does the use of performance cues vary across musicians, instruments, musical styles, and performances? In *Proceedings of the International Symposium on Performance Science 2009* (pp. 57-62). Utrecht, The Netherlands: European Association of Conservatoires.
10. Chaffin, R., **Demos, A.P.**, & Crawford, M. (2009). Sources of variation in musicians' use of performance cues. In *Proceedings of the 2nd International Conference on Music Communication Science* (pp. 109 – 112). University of Western Sydney: HCSNet.
11. Aiello, R., Aaronson, D., & **Demos, A.P.** (2006). Individual Differences in Music Perception. In: M. Baroni, A. R. Addessi, R. Caterina, M. Costa (Eds.), *Proceedings of the 9th International Conference on Music Perception & Cognition* (pp.1226-1232). Bologna, Italy.
12. Aiello, R., Aaronson, D., & **Demos, A.P.** (2004). Musicians' Perceptions of Musical Boundaries. In S.D. Lipscomb, R. Ashley, R.O. Gjerdingen, & Webser (Eds.), *Proceedings of the 8th International Society for Music Perception and Cognition* (pp.681-685). Adelaide, Australia: Casual Productions.

CONFERENCE
PRESENTATIONS

1. Hanson, B. E., Demos, A. P., & Skitka, L. J. (2018, March). *The "culture wars" in everyday movement: Investigating moral conflict using joint recurrence analysis on body movement*. Poster to be presented at the annual meeting of the Society for Personality and Social Psychology, Atlanta, GA.
2. Mueller, A. B., & **Demos, A. P.** (2018, April). *Revisiting the relative replicability of social/personality and cognitive psychology*. Paper to be presented at the annual meeting of the Midwestern Psychological Association. Chicago, IL.
3. Prims, J. P., **Demos, A.P.**, & Mueller, A. B. (2018, April). *Institutional prestige: A help or hindrance to large samples?* Paper to be presented at the annual meeting of the Midwestern Psychological Association. Chicago, IL.
4. Lisboa, **Demos, A.P.**, Logan, T.C. & Chaffin, R. (2017, September). A longitude study of the development of expressive timing. *International Symposium on Performance Science (ISPS)*, Reykjavík, Iceland.

5. Zamm, A., Palmer, C., Bauer, A.K., Bleichner, M.G., **Demos, A.P.**, Debener, S. (2017, August). *Behavioural and neural factors that facilitate interpersonal synchrony during joint music performance*. Mariani Foundation Music Neuroscience Conference, Boston Massachusetts, USA.
6. Zamm, A., Palmer, C., Bauer, A.K., Bleichner, M.G., **Demos, A.P.**, Debener, S. (2017, June). *Neural correlates of interpersonal synchrony during duet piano performance*. Neuromusic Conference, Boston, MA, USA.
7. **Demos, A.P.**, Layeghi, H., & Palmer, C. (2016, November). A mutual adaptation model of joint action in music performance. 14th Auditory, Perception, Cognition, and Action Meeting (APCAM), Boston, MA.
8. Kant, V. & **Demos, AP.** (2016, November). The engineered dimension of sociotechnical systems. 6th STS Italia Conference Sociotechnical Environments. Trento, Italy.
9. Zamm, A., Palmer, C., Bauer, A.K., Bleichner, M.G., **Demos, A.P.**, Debener, S. (2016, November). Behavioral and electrophysiological bases of interpersonal synchrony during joint music performance. Meeting of the Psychonomic Society. Boston, Massachusetts, USA.
10. **Demos, A.P.**, Chaffin, R., & Logan, T. (2016, July). *Bobbing, Weaving, and Gyrating: Musician's Sway Reflects Musical Structure*. The 14th International Conference on Music Perception and Cognition (ICMPC). San Francisco, CA.
11. Chaffin, R., & **Demos, A.P.** (2016, July). *Effects of performance cues on expressive timing*. The 14th International Conference on Music Perception and Cognition (ICMPC). San Francisco, CA.
12. Lisboa, T., **Demos, A.P.**, Begosh, K., & Chaffin, R., (2016, July). How Music Moves Us: Entraining to Musicians' Movements. The 14th International Conference on Music Perception and Cognition (ICMPC). San Francisco, CA.
13. Ginsborg, J., Chaffin, R., **Demos, A.P.**, & Dixon, J., (2016, July). *Musical structure as a hierarchical retrieval organization: Serial position effects in memory for performed music*. The 14th International Conference on Music Perception and Cognition (ICMPC). San Francisco, CA.
14. Schultz, B.G., **Demos, A.P.**, & Schutz, M. (2016, July). *The Wave Transformation: A method for analyzing spontaneous coordination from discretely generated data*. The 14th International Conference on Music Perception and Cognition (ICMPC). San Francisco, CA.
15. Zamm, A., Palmer, C., Bauer, A-K R., Bleichner, M. G., **Demos, A.P.**, & Stefan, D. (2016, April). Neural correlates of endogenous rhythms in performing musicians. 23rd Cognitive Neuroscience Society (CNS), New York, NY.
16. **Demos, A.P.**, Del Tufo, S., Marsh, K.L., & Theodore, R. & Chaffin, R. (2015, November). *Intentional and Spontaneous Interpersonal Synchronization in Dyslexia*. 13th Auditory, Perception, Cognition, and Action Meeting (APCAM), Chicago, IL.
17. **Demos, A.P.**, Wanderley, M.M., & Palmer, C. (2015, November). *Auditory Feedback Perturbations Disrupt Synchrony in Ensemble Music Performance*. The Psychonomic Society Annual Meeting, Chicago, IL.
18. Zamm, A., Palmer, C, Bauer, A-K.R, Bleichner, M. G., **Demos A.P.**, & Debener, S. (2015, October). *Neural correlates of endogenous rhythms during music performance*. Tenth anniversary symposium of the international laboratory for Brain, Music, and Sound Research. Montreal, Canada.

19. Lisboa, L., **Demos, A.P.**, & Chaffin, R. (2015, August). *Spontaneity in performance: Effects of thinking on expressive variation in tempo*. International Symposium on Performance Science 2015. Kyoto, Japan.
20. **Demos, A.P.**, Spidle, F., Koopmans, E. & Palmer, C. (2015, August). *Postural coordination between duet vocalists*. Society of Music Perception and Cognition. Nashville, TN.
21. **Demos, A.P.**, Wanderley, M.M., & Palmer, C. (2015, August). *Comparisons of action simulation and motor synergies in duet performance*. Society of Music Perception and Cognition. Nashville, TN.
22. **Demos, A.P.**, Wanderley, M.M., & Palmer, C. (2015, March). *Auditory Feedback Perturbations Disrupt Solo and Joint Piano Performance*. New England Sequencing and Timing (NEST). Amherst, MA.
23. Marsh, K.L, **Demos, A.P.**, & Chaffin, R. (2015, July). *Coordination of movement through music*. 6th Joint Action Meeting. Duna Palota, Budapest.
24. **Demos, A.P.**, Palmer, C., Wanderley, M.M., & Dixon, R. (2014, July). *Auditory Feedback Perturbations Affect Duet Music Performance*. 24th Canadian Society for Brain, Behaviour and Cognitive Science (CSBBCS). Toronto, CA.
25. **Demos, A.P.**, Spidle, F., Koopmans, E., & Palmer, C. (2015, February). *Singers' postural sway during solo and duet performance*. Workshop on Sensorimotor Integration, CIRMMT, McGill, Montreal.
26. **Demos, A.P.** (2014). *Postural sway and musical structure: A dynamical systems approach to expressive trombone performance*. Workshop on Dance, Movement, Cognition, and the Brain, BRAMS/CRBLM, University of Montreal, Montreal, December.
27. **Demos, A.P.**, Del Tufo, S., Chaffin, C., Marsh, K.L., & Theodore, R. (2014, April). *Spontaneous Interpersonal Synchronization in Dyslexia*. 21st Cognitive Neuroscience Society (CNS), Boston, MA.
28. Alfred, K, **Demos, A.P.**, Chaffin, C., Marsh, K.L., (2014, March). *Individual Differences in Intentional Rhythmic Synchrony*. Eastern Psychological Association (EPA), Boston, MA.
29. **Demos, A.P.**, & Chaffin, R. (2013, November). *The Perception of Trombonist Movement through Musical Sound*. 12th Auditory, Perception, Cognition, and Action Meeting (APCAM), Toronto, CA.
30. Chaffin, R., **Demos, A.P.**, Alfred, K. & Marsh, K.L. (2013, November). *Predicting Auditory Interpersonal Synchrony through Synchrony to Music*. 12th Auditory, Perception, Cognition, and Action Meeting (APCAM), Toronto, CA.
31. Ginsborg, J., Chaffin, R., **Demos, A. P.**, & Nicholson, G. (2013, April). *Different roles for prepared and spontaneous thoughts: A practice-based study of performance from memory*. 2nd Performance Studies Network Conference (CMPCP), Cambridge, UK.
32. Ginsborg, J., Chaffin, R., **Demos, A. P.**, & Nicholson, G. (2013, March). *Practice-based research in and on practice: The development of performance cues*. CARPA 3: The Impact of Practice as Research. Theatre Academy, Helsinki, Finland.
33. **Demos, A.P.**, Chaffin, R., & Marsh, K.L. (2012, November). *Self-Organization of Spontaneous Synchronization while "Maraca-ing"*. The Psychonomic Society Annual Meeting, Minneapolis, MN.
34. Chaffin, R., **Demos, A.P.**, Kant, V., & Lisboa, T. (2012, November). *"It's Different Every Time": Stability of Expressive Timing in Repeated Music Performance*. The Psychonomic Society Annual Meeting, Minneapolis, MN.

35. Shaw, A., **Demos, A.P.**, Arthur, D., & Magnuson, J.S. (2012, November). *Individual Differences in Lexical Quality of Newly Learned Words*. Poster presented at the Psychonomic Society Annual Meeting, Minneapolis, MN.
36. Marsh, K.L., **Demos, A.P.**, Chaffin, R. (2012, June). *Moving to the Beat: Spontaneous and Intentional Coordination while Maraca-ing*. European Workshop on Ecological Psychology (EWEP), Madrid, Spain.
37. Ginsborg, J., Chaffin, R., & **Demos, A. P.** (2011, September). *Preparation and spontaneity in performance: Effects on subsequent recall*. Conference on Interdisciplinary Musicology (CIM11), Glasgow, Scotland.
38. **Demos, A.P.**, Frank, T., & Logan, T. (2011, August). *Movement during Performance: A Hunt for Musical Structure in Postural Sway*. Poster presented at the Society for Music Perception and Cognition (SMPC), Rochester, NY.
39. Lisboa, T, **Demos, A.P.**, Chaffin, R., Begosh, K.T. (2011, August). *The development of interpretation during practice and public performance: A case study*. Paper presented at the Society for Music Perception and Cognition (SMPC), Rochester, NY.
40. **Demos, A.P.**, Chaffin, R. & Marsh, K.L. (2010, May). *Differences between spontaneous and intentional entrainment to a musical beat*. Poster presented at the Association for Psychological Science, Boston MA.
41. **Demos, A.P.**, Chaffin, R., Lewis, A., Begosh, K.T., Daniels, J. (2009, August). *Rocking in Synchrony: Effects of music on interpersonal coordination*. Poster presented at the Society for Music Perception and Cognition (SMPC), Indianapolis.
42. **Demos, A.P.**, Chaffin, R. (2009, August). *A Software Tool for Studying Music Practice: SYMP (Study Your Music Practice)*. Poster presented at the European Society for the Cognition Sciences of Music (ESCOM), University of Jyväskylä, Finland.
43. **Demos, A.P.**, Aaronson, D. & Aiello, R. (2008, July). *Musicians' cognitive processing strategies*. Paper presented at the 2nd International Conference on Psychology, Athens, Greece, July 13, 2008.
44. Aaronson, D., **Demos, A.P.**, & Aiello, R. (2007, March) *Cognitive Processing Strategies for Music and Language: Some Individual Differences*. Poster session at the Eastern Psychological Association, March 2007.
45. **Demos, A.P.** (2005, April). *Transitioning from Paper- to Web-Based Surveys*. Poster presented at the NYU Graduate School of Arts and Sciences Research Conference, New York, NY.
46. Aiello, R., Aaronson, D., & **Demos, A.P.** (2003). What is Salient When You Listen? An evaluation of Musicians' Responses. In *Proceedings of Society for Music Perception & Cognition 2003*. Nevada.

TEACHING: GRADUATE	University of Illinois at Chicago	Times	Years
	1. Research Design & Analysis I [ANOVA]	3	2015-2017
	2. Computing for Design & Analysis I [R/SPSS]	2	2015-2017
	3. Research Design & Analysis II [Regression]	2	2016-2018
	4. R-programming	2	2016-2017
	5. Mixed Effect Models	1	2018
TEACHING: UNDERGRAD	University of Illinois at Chicago	Times	Years
	1. Statistics for the Behavioral Sciences [3 credit]	3	2015-2017
	2. Research Methods [3 credit]	1	2016
	University of Connecticut		

3. Statistics for the Behavioral Sciences [4 credit]	7	2009-2013
4. Introduction to Psychology [3 credit]	1	2012
5. Music Cognition [3 credit]	1	2011
6. Cognitive Psychology [3 credit]	1	2011
Barnard College of Columbia University		
7. Statistics for the Behavioral Sciences [4 credit]	2	2007-2008

GRANTS: FUNDED	McGill University	Years
	1. <i>NSERC Create - Auditory Cognitive Neuroscience</i> : Post-doctoral Grant Project: The Dynamics of Sensorimotor Synchronization of Expressive Ensemble Performance	2014
	2. <i>NSERC Create - Auditory Cognitive Neuroscience</i> : Post-doctoral Grant Project: Sensorimotor Synchronization of Ensemble Performance: A Perturbation Approach	2013

GRANTS: NOT FUNDED	University of Illinois at Chicago	Years
	1. <i>National Science Foundation</i> . Improving power estimation in real data. (Co-PI: Matt Motyl).	2017
	2. <i>Berkeley Initiative for Transparency in the Social Sciences</i> . A new tool to improve power analysis: Correcting for publication bias. (Co-PI: Matt Motyl)	2017

PHD & MA COMMITTEES	University of Illinois at Chicago	Area
	1. Brittany Hanson	Social, PhD
	2. Teresa Browoski	Community, MA
	3. Joshua Buffington	Cognitive, MA

UNDERGRAD MENTORING	Name	# Sem	Start	Project
	Daniel Carter	3	Spring 2014	Dynamics of Synchronization
	Ruby Dixon	1	Winter 2014	Synchronization in ensemble performance
	Jasmine Caban	2	Spring 2013	Spontaneous synchronization in dyslexia
	Kayleigh Kangas	6	Fall 2010	Intentional synchronization
	Katherine Alfred	6	Fall 2010	Spontaneous synchronization
	Andrea Melms	4	Fall 2010	Expert memory in performance
	Caitlin Cuskley	2	Fall 2009	Memory landmarks for Performance
	Alexander Stackpole	2	Fall 2009	Spontaneous entrainment to music
	Jared Marinuzzi	2	Fall 2009	Spontaneous entrainment to music
	Alexandra Lewis	2	Spring 2008	Spontaneous synchronization

METHODS WORKSHOPS CREATED	1. Mixed Models – A Crash Course. McGill University, Canada	April 2015 (1 day)
	2. Analyzing coordination in human behavior: a dynamical system's approach . Ghent University, Belgium, with Moreno Coco, PhD.	April 2017 (2 days)

STATISTICAL RECOURSES CREATED FOR RESEARCHERS	1. A language not a letter: learning statistics in R . A 27 chapter online book for teaching psychologists how to use R. Created as part of R-programming course. Authors of each chapter were the graduate students. http://ademos.people.uic.edu/index.html
	2. Regression Course Notes . A 13 active lectures with simulated datasets and step-by-step walk through of the analysis procedures and results in R. http://www.alexanderdemos.org/Overview.html
	3. SYMP . Study Your Music Practice. [Built in Excel]: The program allows anyone interested in transcribing music practice to readily obtain graphic summaries and statistics showing how their practice was organized and which passages and difficulties were a focus of attention. http://musiclab.uconn.edu/symp-2/

SPECIAL TRAINING	APA's Advanced Training Institute: <i>Nonlinear Methods for Psychological Science</i> , University of Cincinnati	Summer 2010
AD HOC REVIEWER	<p>Methods Journals: Behavioral Research Methods, Physica A</p> <p>Experimental Journal: Journal of Experimental Psychology: General, Journal of Experimental Social Psychology, Frontiers in Neuroscience, Scientific Reports</p> <p>Music Journals: Music Perception</p>	
ADVANCED SKILLS	<p>Languages MATLAB, R, SPSS, Markdown, E-Prime</p> <p>Data Analysis Mixed Effects Models, Circular Statistics, Dyadic Data Analysis, Non-Linear Methods (e.g., RQA, fractals), Time-Series Analysis, and Signal Processing.</p>	
STATISTICS CONSULTING	<p>Dr. Diana Santiago, Universidade Federal da Bahia, Escola de Musica, Brazil. Grant: N.308743/2015-6</p> <p>Dr. Frank Musiek's Neuroaudiology Lab, Storrs, CT, Department of Communication Disorders</p>	<p>2016 – Present</p> <p>2012 – 2013</p>