

Personal

Name: Henkjan HONING
Nationality: Dutch
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Appointments

2014–present **Professor of Music Cognition**, Faculty of Humanities and Faculty of Sciences, Institute for Logic, Language and Computation (ILLC), University of Amsterdam (UvA)
2012–2014 Strategic Professor of Cognitive and Computational Musicology, Faculty of Humanities and Faculty of Sciences, UvA
2010–2013 KNAW-Muller Professor, ILLC, UvA
2007–2010 Associate Professor, ILLC, UvA
1992–2007 Senior Researcher, ILLC, UvA
1997–2003 Research Coordinator, Nijmegen Institute for Cognition and Information (NICI)
1992–1997 Research Fellow, Royal Netherlands Academy of Arts and Sciences (KNAW), ILLC, UvA
1988–1990 Research Fellow, Economic and Social Research Council (ESRC), Music Department, City University, London, UK

Education

1989–1991 PhD in Music, City University, London, UK, Supervisor: Prof. dr Eric F. Clarke
2000–2001 Diploma in Management, Academic Leadership and Coaching, Nijmegen University
1984 Composition, Psychoacoustics and Programming Languages, Center for Computer Research in Music and Acoustics, Stanford University, US
1981–1984 Composition and Sound Synthesis, Institute of Sonology, Utrecht University, NL

Research

My research career to date can be characterised by four phases: **(1)** I started my academic career as a music scientist applying artificial intelligence techniques to the **formalisation of musical knowledge**, pioneering the use of expert systems and connectionist models to the representation of time and temporal structure in music (e.g., Desain & Honing, 1989). **(2)** In 1997 I started working as a research coordinator at the Nijmegen Institute for Cognition and Information (NICI; now Donders Institute for Brain, Cognition and Behaviour), where I initiated research on the **computational modelling of music cognition** (e.g., Desain & Honing, 2003) and pioneered the use of EEG techniques for probing rhythm perception (e.g., Jongsma et al., 2004). **(3)** In 2003 I started a new research group at the University of Amsterdam to further shape the **cognitive sciences of music**, bridging the fields of musicology, psychology and computer science. This group currently has two postdocs, seven PhD students and around 15 Master's students.² **(4)** In recent years I became fascinated with the **biological basis of music** and have begun collaborating with neurobiologists (e.g., Honing & Merchant, 2014; Merchant & Honing, 2014), neuroscientists (e.g., Háden, Honing, Török & Winkler, 2015; Mathias et al., 2016), and behavioral biologists (e.g., Van der Aa, Honing & Ten Cate, 2015).

Recently I was awarded the Distinguished Lorentz Award in recognition of my interdisciplinary research bridging the humanities and social sciences with natural sciences and technology,³ and was also appointed full professor of Music Cognition at the Faculty of Humanities and the Faculty of Science at the University of Amsterdam. Both the award and this appointment highlight the interdisciplinary nature of my research. (A **research agenda** for 2018-2023 can be found at ⁴)

¹ N.B. An up-to-date version of this document can be found at: http://www.mcg.uva.nl/personal/honing_cv.pdf

² <http://www.mcg.uva.nl/about.html>

³ <http://tinyurl.com/ngzt74d>

⁴ <http://www.mcg.uva.nl/personal/plan.pdf>

Awards and honours

- 2013-present Member Royal Holland Society of Sciences and Humanities (KHMW)
2013–2014 Distinguished Lorentz Fellowship: fellowship and prize granted by the Lorentz Center for the Sciences and the Netherlands Institute for Advanced Study in the Humanities and Social Sciences (NIAS)⁵
2010–2012 Royal Netherlands Academy of Arts and Sciences, KNAW-Muller Professorship
1992–1997 Royal Netherlands Academy of Arts and Sciences, Academy research fellowship

Administrative and management activities (selection)⁶

- 2017-present Scientific director Institute for Interdisciplinary Studies (IIS), UvA
2016-present Co-founder and Associate of the UvA Institute for Advanced Study (UvA-IAS)
2015-present Board member WeCo Meertens Institute (KNAW)
2013-present Board member Amsterdam Brain & Cognition (ABC), UvA
2013-present Member *Onderzoeksraad*, Faculty of Humanities, UvA
2013-present Coordinator research priority area Brain & Cognition, Faculty of Humanities, UvA
2010-2015 Board member Computational Humanities committee (KNAW)
2012-2013 *Ad interim* Chair of department of Musicology, UvA

Organisation of scientific meetings (selection)

- 2017 Organiser, Symposium *On the biological basis of musicality*, Neuroscience and Music VI Conference, Harvard Medical School, Boston US
2015 Co-organiser, SMART Cognitive Science International Conference, Amsterdam, NL
2015 Co-organiser, Rhythm Perception and Production Workshop (RPPW), Amsterdam, NL
2014 Scientific chair, Lorentz workshop on Cognition, Biology and the Origins of Musicality, Lorentz Center for the Sciences, Leiden, NL
2013 Co-organiser, Managing your Talents, congress on science and the performing arts, Amsterdam, NL

Keynote lectures (selection)

- 2016 Was Musik kann, Barenboim–Said Academy for music and the humanities, Berlin, D
2016 Distinguished Lecture, CIRMMT, McGill University. Montréal, CA
2016 Dies speech at the 384th *Dies Natalis* of the University of Amsterdam, NL
2016 Early intervention Conference, Groningen, NL
2015 Research In Music Education, Exeter, UK
2015 Neurorhythm workshop, University of Tokyo, JP
2014 EvoMus workshop at Evolang, Vienna, AU
2013 Darwin Symposium, Oslo, N
2013 Logic and Music Conference, Florence, I
2012 Montessori Europe Congress, Rome, I
2009 Annual Meeting of the Experimental Psychology Society, York, UK
2007 International Symposium on Music, Neuroscience and Technology, Barcelona, S
2005 New Research Perspectives in Systematic and Comparative Musicology, Cologne, GE
2003 Conference on Researching Musical Understanding, Keele, UK
1996 International Conference on Music Perception and Cognition, Montréal, CA

Furthermore, I have been an **invited lecturer** at a number of summer schools, including in Barcelona (UPF), Como (Lake Como School of Advanced Studies), Plymouth University and Louvain University.

For a full overview of my **invited talks** (more than 150) see:

<http://www.mcg.uva.nl/personal/talks.html> or Appendix.

⁵ <http://tinyurl.com/ngzt74d>

⁶ A complete listing is given in the Appendix.

List of supervised (and ongoing) PhD-students⁷

(including: title dissertation, year of PhD-degree, nationality, current appointment)

- 2018⁸ C. Vaquero, A cognitive model of expressive freedom in music performance; Spanish.
- 2018 J. Weidema, Cognitive mechanisms of relative pitch; Dutch.
- 2018 B. van der Weij, Modelling Exposure to Musical Rhythms; Dutch.
- 2018 J. Pfeifer, Amusia (*promotor* with Paul Boersma, UvA); German.
- 2018 A. Jaschke, Beyond Music Education (*promotor* with Erik Scherder, VU); German.
- 2018 B. Janssen, A computational approach to the analyses and recognition of melodies; February 2018, ILLC / UvA German; Postdoc, UU.
- 2016 F. Bouwer, What do we need to hear a beat? The influence of attention, musical abilities, and accents on the perception of metrical rhythm. June 2016, ILLC / UvA; Dutch; Postdoc UvA.
- 2009 O. Ladinig, Temporal expectations and their violations. October 2009, ILLC / UvA; Austrian; Freelance activist.
- 2006 M. Sadakata, Ritme & Rizumu: Studies in Music Cognition. November 2006, NICI / KUN (*co-promotor* until 2003); Japanese; Assistant Professor.
- 2004 T.C. Cemgil, Bayesian music transcription. NICI / KUN, October 2004 (*co-promotor* until 2003); Turkish; Associate Professor.
- 2002 R. Timmers, September 2002, NICI / KUN; Dutch; Associate Professor.
- 2002 H. Heijink, Redundancy control in music performance: Towards an understanding of the role of constraint satisfaction. September 2002, NICI / KUN; Dutch; Software developer and musician.

List of supervised postdoctoral fellows⁷

(including period of appointment, nationality, current position)

1. Dr Ben G. Schultz, 1 October 2017 – 1 February 2019, Australian, Postdoc.
2. Dr Fleur L. Bouwer, 1 January 2017 – 31 December 2018, Dutch, Postdoc.
3. Dr Paula Roncaglia-Denissen, 1 October 2013 – 30 September 2017, Italian, Postdoc.
4. Dr John Ashley Burgoyne, 15 June 2012 – 1 September 2017, Canadian, Assistant Professor.
5. Dr Gábor Peter Háden, 1 October 2011 – 30 September 2013, Hungarian, Postdoc.
6. Dr Titia van Zuijlen, 1 May – 1 September 2011 (part-time), Dutch, Assistant professor.
7. Dr Marijtje Jongasma, May 2001– September 2001, Dutch, Chair VAWO.
8. Dr Stéphane Rossignol, November 2000– November 2002, French, Senior Researcher.
9. Dr Huub van Thienen, March 1998 – March 2000, Dutch, Senior Lecturer.
10. Dr Luke Windsor, March 1998– March 2000, British, Full professor.
11. Dr Ilya Smulevich, September 1997– August 1998, US, Full Professor.

List of current teaching duties

1. Music Cognition (5244MUC06Y), MSc Brain & Cognitive Sciences / Master of Logic
2. Evolution of Language and Music (5102EVTM6Y), BSc Psychobiology
3. Musicality (145415296Y6EC), Master Musicology
4. Complexity: Can it be Simplified? (5512COMP6Y) Institute of Interdisciplinary Studies
5. The Next Big Thing (5512TNBT6Y) Institute of Interdisciplinary Studies

For an up-to-date overview see: <http://www.mcg.uva.nl/courses.html> en <http://studiegids.uva.nl>

Editorships

I am a **corresponding editor** for Music Perception and Empirical Musicology Review, and an **advisory editor** for the Journal of New Music Research, as well as **topic editor** of Frontiers | Auditory Cognitive Neuroscience. I am also very active as a **reviewer** for journals including Proceedings of the National Academy of Sciences, Philosophical Transactions of the Royal Society B, Topics in Cognitive Science, Cognition, Cognitive Science, Current Biology, PLOS ONE, Frontiers in Neuroscience, Frontiers in Psychology, Frontiers in Cognition, Frontiers in Neuroscience, Computer Music Journal, Journal of the Acoustical Society of America, Psychology of Music and Music Theory Spectrum.

⁷ <http://www.mcg.uva.nl/about.html>

⁸ Expected year of defence.

Advisory boards

I have served on several interdisciplinary research **review committees** of the Netherlands Organisation for Scientific Research (NWO), as well as on a number of steering committees of the Royal Netherlands Academy of Arts and Sciences (KNAW), such as the Computational Humanities Programme Committee. I am a **board member** of the Amsterdam Brain & Cognition (ABC) centre and the Royal Holland Society of Sciences and Humanities (KHMW), co-founder and Associate of the UvA Institute of Advanced Study (UvA-IAS), and an scientific advisory board member of the Meertens institute of the KNAW. Furthermore, I was vice-president elect of the European Society for the Cognitive Sciences of Music (ESCOM) from 2007 to 2009. I have also served on the **advisory boards** of several public institutions for the promotion of music and music education, including Muziek Telt!, Papageno and the Dutch music therapy association (NVvMT). Finally, I have **reviewed grant applications** for most major research funding bodies in the Netherlands, Europe, the US and Canada (NL: NWO and KNAW, EU: FP7, ESF and ERC, US: NSF and NIH, Canada: NSERC, UK: EPSRC).

Major collaborations

I have **collaborated with leading research institutes** in the fields of music psychology, neuroscience and biology, and with experts including Prof. István Winkler of the Hungarian Academy of Sciences (MTA), Prof. Hugo Merchant of the Universidad Nacional Autonoma de México (UNAM), Prof. Isabelle Peretz of International Laboratory for Brain, Music and Sound Research (BRAMS) and Prof. Carel ten Cate of the Institute of Biology Leiden (Leiden University).

Example of leadership in technical innovation

I have been active in designing **citizen science games** as one of the spin-offs of the NWO CATCH research project on cognition-based music information retrieval. One example is the 'Hooked on Music' game,⁹ developed in collaboration with the Museum of Science and Industry in Manchester (UK) and several software companies, which attracted massive worldwide attention.¹⁰ More than 100,000 people from 202 countries have played this innovative online game, providing a rich database for our research on what makes music 'catchy' (Burgoyne et al., 2013).

Ten representative publications

I have published more than 200 scientific papers, 16 book chapters and several books in domains ranging from the cognitive sciences of music to neuroscience and neurobiology. The following is an overview of the most representative publications.

1. **Honing, H.** (ed.) (2018). *The Origins of Musicality*. Cambridge, Mass.: The MIT Press.
2. **Honing, H.**, ten Cate, C., Peretz, I., & Trehub, S. (2015). Without it no music: Cognition, biology, and evolution of musicality. *Philosophical Transactions of the Royal Society B: Biological Sciences*, 370 (1664). [IF 7.06; h5-index 94; cited 102 times]¹¹
3. Gingras, B., **Honing, H.**, Peretz, I., Trainor, L., & Fisher, S. (2015). Defining the biological bases of individual differences in musicality. *Philosophical Transactions of the Royal Society B: Biological Sciences*, 370 (1664). [IF 7.06; h5-index 94; cited 21 times]
4. Merchant, H. & **Honing, H.** (2014). Are non-human primates capable of rhythmic entrainment? Evidence for the gradual audiomotor evolution hypothesis. *Frontiers in Neuroscience*, 7(274) 1-8. [IF 3.7; h5-index 43; cited 113 times]
5. **Honing, H.**, Bouwer, F. L., & Háden, G. F. (2014). Perceiving temporal regularity in music: The role of auditory event-related potentials (ERPs) in probing beat perception. Merchant, H., & de Lafuente, V. (Eds). *Neurobiology of interval timing* (pp. 305-323). Springer. [Book chapter, cited 50 times]
6. **Honing, H.** (2013). Structure and interpretation of rhythm in music. In Deutsch, D. (ed.), *Psychology of Music, 3rd edition* (pp. 369-404). London: Academic Press / Elsevier. [Book chapter, cited 64 times]

⁹ <http://www.hookedonmusic.org.uk>

¹⁰ <http://tinyurl.com/p6zhku2>

¹¹ Impact Factor (IF) and citation scores from <http://scholar.google.nl/citations?user=Rzvl4oQAAAAJ> (retrieved on 20180301).

7. **Honing, H.** (2012). Without it no music: beat induction as a fundamental musical trait. *Annals of the New York Academy of Sciences, 1252: The Neurosciences and Music IV — Learning and Memory*, 85–91. [IF 4.38; h5-index 91; cited 138 times]
8. **Honing, H.**, Merchant, H., Hádén, G.P., Prado, L. & Bartolo, R. (2012). Rhesus monkeys (*Macaca mulatta*) detect rhythmic groups in music, but not the beat. *PLOS ONE*, 7(12): e51369 [IF 3.73; h5-index 161; cited 107 times]
9. **Honing, H.**, & Ploeger, A. (2012). Cognition and the Evolution of Music: Pitfalls and Prospects. *Topics in Cognitive Science (TopiCS)*, 4, 513–524. [IF 3.06; h5-index 37; cited 80 times]
10. Winkler, I., Haden, G., Ladinig, O., Sziller, I., & **Honing, H.** (2009). Newborn infants detect the beat in music. *Proceedings of the National Academy of Sciences*, 106, 2468-2471. [IF 9.67; h5-index 216; cited 367 times]

Books

1. **Honing, H.** (ed.) (2018). *The Origins of Musicality*. Cambridge, Mass.: The MIT Press.
2. **Honing, H.** (2018). *Aap slaat maat. Op zoek naar de oorsprong van muzikaliteit bij mens en dier*. Nieuw Amsterdam Uitgevers.
3. **Honing, H.** (in press, Winter 2018). *Darwin's assumption. In search of what makes us musical creatures* [work title]. Cambridge, Mass.: The MIT Press.
4. **Honing, H.** (2011/2013). *Musical Cognition. A Science of Listening*. Oxford: Routledge.
5. **Honing, H.** (2012). *Op zoek naar wat ons muzikale dieren maakt*. Nieuw Amsterdam Uitgevers.
6. **Honing, H.** (2009/2012). *Iedereen is muzikaal. Wat we weten over het luisteren naar muziek*. Nieuw Amsterdam Uitgevers.
7. Desain, P. & **Honing, H.** (1992). *Music, Mind and Machine. Studies in Computer Music, Music Cognition and Artificial Intelligence*. Amsterdam: Thesis Publishers.

For a complete publication list see: <http://www.mcg.uva.nl/publications/list.html> or Appendix.

Impact of research

H-Index: 37, i10-index: 84, citations: 4577.¹² It should be noted that these indices are generally not considered reliable indicators for humanities research. Nevertheless, they are good indicators of the interdisciplinary impact of my academic work. For alternative impact measures see e.g.: http://www.researchgate.net/profile/Henkjan_Honing or <http://uva-view.nl/permalink/1001214>.

Outreach

I have lectured to **general audiences** on music cognition and musicality at many different venues, including as part of the Studium Generale programmes at the universities of Utrecht, Groningen, Eindhoven, Twente and Maastricht, and at science festivals such as Cheltenham, TEDx and the World Science Festival. My research is frequently **featured in the media**, including in national and international newspapers and magazines (e.g., NRC Handelsblad, de Volkskrant, Trouw, USA Today, The Guardian, The Independent, Financial Times, Science News, New Scientist) and broadcast media including national public television and public radio. Several documentaries featuring my research have appeared on Dutch television (e.g., *De man zonder ritme*, *Over Canto*). I recently explored the topic of musicality in an online lecture series produced by the *Universiteit van Nederland* (in Dutch).¹³ For a full overview of my media appearances (over 150) see: <http://www.mcg.uva.nl/press.html>.

¹² <http://scholar.google.nl/citations?user=Rzvl4oQAAAAJ> (retrieved on 20180301).

¹³ <http://tinyurl.com/qfave3b>

Funding ID

Since obtaining my PhD in 1991, I have received continuous external support for my research. The major research grants I have received are (co-applicants not listed):

<i>Year</i>	<i>Title</i>	<i>Funding agency/programme</i>		<i>Budget</i>
2015	ABC Talent Grant for Fleur Bouwer	UvA research priority area	€	125,000
2014	ABC Talent Grant for J. Ashley Burgoyne	UvA research priority area	€	125,000
2013	Distinguished Lorentz Fellowship & Prize	Lorentz Center & NIAS	€	90,000
2012	Knowledge and Culture	NWO Horizon programme	€ ¹⁴	2,000,000
2011	COgnition Guided Interoperability beTween Collections of musical Heritage (COGITCH)	NWO CATCH programme	€ ¹⁵	655,853
2011	Tales & Tunes: Modeling oral transmission	KNAW CH programme	€ ¹⁴	827,000
2010	Neural plasticity in conscious perception	UvA research priority area	€ ¹⁵	730,000
2010	Hendrik Muller chair in music cognition	KNAW stipend	€	22,500
2007	Music Matters: On music and the cognitive sciences	NWO GW project grant	€	25,000
2005	Emergent cognition Through Active Perception (EmCAP)	EU FP6 IST project grant	€ ¹⁴	1,850,000
2005	Music as a social, psychological and acoustical phenomenon: a cognitive revolution in musicology	NWO GW project grant	€	158,000
2004	PracticeSpace: Exploration and training of music performance skills	NWO STW project grant	€	650,000
2001	Music Orchestration Systems in Algorithmic Research and Technology (MOSART)	EU FP5 IHP project grant	f	220,000
1997	Quantisation of music with neural networks	NWO STW Project grant	f	220,000
1997	Disclosure of large musical databases	NWO SION project grant	f	220,000
1995	A formalism for knowledge representation in music	KNAW Fellowship extension	f	100,000
1992	A formalism for knowledge representation in music	KNAW Fellowship	f	150,000

For a full overview of my grant proposals see: <http://www.mcg.uva.nl/research.html>.

¹⁴ Total budget; my own research received approximately 25% of this amount.

¹⁵ Total budget; my own research received approximately 50% of this amount.

Appendix: Research Output using Standard Evaluation Protocol (SEP)

1. Ten most important publications (*in last ten years*)

1. **Honing, H.** (ed.) (2018). *The Origins of Musicality*. Cambridge, Mass.: The MIT Press.
2. **Honing, H.**, ten Cate, C., Peretz, I., & Trehub, S. (2015). Without it no music: Cognition, biology, and evolution of musicality. *Philosophical Transactions of the Royal Society B: Biological Sciences*, 370 (1664). [IF 7.06; h5-index 94; cited 102 times]¹⁶
3. Gingras, B., **Honing, H.**, Peretz, I., Trainor, L., & Fisher, S. (2015). Defining the biological bases of individual differences in musicality. *Philosophical Transactions of the Royal Society B: Biological Sciences*, 370 (1664). [IF 7.06; h5-index 94; cited 21 times]
4. Merchant, H. & **Honing, H.** (2014). Are non-human primates capable of rhythmic entrainment? Evidence for the gradual audiomotor evolution hypothesis. *Frontiers in Neuroscience*, 7(274) 1-8. [IF 3.7; h5-index 43; cited 113 times]
5. **Honing, H.**, Bouwer, F. L., & Háden, G. F. (2014). Perceiving temporal regularity in music: The role of auditory event-related potentials (ERPs) in probing beat perception. Merchant, H., & de Lafuente, V. (Eds). *Neurobiology of interval timing* (pp. 305-323). Springer. [Book chapter, cited 50 times]
6. **Honing, H.** (2013). Structure and interpretation of rhythm in music. In Deutsch, D. (ed.), *Psychology of Music, 3rd edition* (pp. 369-404). London: Academic Press / Elsevier. [Book chapter, cited 64 times]
7. **Honing, H.** (2012). Without it no music: beat induction as a fundamental musical trait. *Annals of the New York Academy of Sciences, 1252: The Neurosciences and Music IV — Learning and Memory*, 85–91. [IF 4.38; h5-index 91; cited 138 times]
8. **Honing, H.**, Merchant, H., Háden, G.P., Prado, L. & Bartolo, R. (2012). Rhesus monkeys (*Macaca mulatta*) detect rhythmic groups in music, but not the beat. *PLOS ONE*, 7(12): e51369 [IF 3.73; h5-index 161; cited 107 times]
9. **Honing, H.**, & Ploeger, A. (2012). Cognition and the Evolution of Music: Pitfalls and Prospects. *Topics in Cognitive Science (TopiCS)*, 4, 513–524. [IF 3.06; h5-index 37; cited 80 times]
10. Winkler, I., Haden, G., Ladinig, O., Sziller, I., & **Honing, H.** (2009). Newborn infants detect the beat in music. *Proceedings of the National Academy of Sciences*, 106, 2468-2471. [IF 9.67; h5-index 216; cited 367 times]

2. Refereed articles

1. **Honing, H.**, Bouwer, F.L., Prado, L., & Merchant, H. (in revision). Rhesus monkeys (*Macaca mulatta*) detect isochrony in rhythm: Additional support for the gradual audiomotor evolution hypothesis. *Frontiers Neuroscience*.
2. **Honing, H.** (2018). On the biological basis of musicality. *Annals of the New York Academy of Sciences* (The Neurosciences and Music VI: Music, Sound and Health). doi: 10.1111/nyas.13638.
3. Jaschke, A.C, **Honing, H.**, & Scherder E.J.A. (2018). Longitudinal analysis of music education on executive functions in primary school children. *Frontiers in Neuroscience*. doi: 10.3389/fnins.2018.00103.
4. Roncaglia-Denissen, M.P., Bouwer, F.L., & **Honing, H.** (2018). Decision making strategy and the simultaneous processing of syntactic dependencies in language and music. *Frontiers in Psychology: Cognitive Science*, 9. doi: 10.3389/fpsyg.2018.00038.
5. Bouwer, F.L., Burgoyne, J.A., Odijk, D., **Honing, H.**, & Grahn, J. (2018). What makes a rhythm complex? The influence of musical training and accent type on beat perception. *PLoS ONE* 13(1): e0190322. doi: 10.1371/journal.pone.0190322.
6. Ravignani, A., **Honing, H.**, & Kotz, S.A. (2017). The evolution of rhythm cognition: Timing in music and speech. *Frontiers in Human Neuroscience*, 11:303. doi: 10.3389/fnhum.2017.00303.

¹⁶ Impact Factor (IF) and citation scores from <http://scholar.google.nl/citations?user=Rzvl4oQAAAAJ> (retrieved on 20180301).

7. Van der Weij, B., Pearce, M., & **Honing, H.** (2017). A probabilistic model of meter perception: simulating enculturation. *Frontiers in Psychology, section Cognition*. doi: 10.3389/fpsyg.2017.00824.
8. Janssen, B., Burgoyne, J.A., & **Honing, H.** (2017). Predicting variation of folk songs: a corpus analysis study on the memorability of melodies. *Frontiers in Psychology, section Cognition*. doi: 10.3389/fpsyg.2017.00621.
9. Bouwer, F.L., Werner, C.M., Knetemann, M., & **Honing, H.** (2016). Disentangling beat perception from sequential learning and examining the influence of attention and musical abilities on ERP responses to rhythm. *Neuropsychologia*, 85, 80-90. doi: 10.1016/j.neuropsychologia.2016.02.018
10. ten Cate, C., Spierings, M., Hubert, J. & **Honing, H.** (2016). Can birds perceive rhythmic patterns? A review and experiments on a songbird and a parrot species. *Frontiers in Psychology: Auditory Cognitive Neuroscience*. doi:10.3389/fpsyg.2016.00730
11. Weidema, J. L., Roncaglia-Denissen, M.P., & **Honing, H.** (2016). Top-down modulation on the perception and categorization of identical pitch contours in speech and music. *Frontiers in Psychology: Auditory Cognitive Neuroscience* doi:10.3389/fpsyg.2016.00817
12. Mathias, B., Lidji, P., **Honing, H.**, Palmer, C., & Peretz, I. (2016). Electrical brain responses to beat irregularities in two cases of beat deafness. *Frontiers in Neuroscience*, 10:40. doi: 10.3389/fnins.2016.00040.
13. Aa, J. van der, **Honing, H.**, ten Cate, C. (2015). The perception of regularity in an isochronous stimulus in zebra finches (*Taeniopygia guttata*) and humans. *Behavioural Processes* doi: 10.1016/j.beproc.2015.02.018
14. Bouwer, F. L., & **Honing, H.** (2015). Temporal attending and prediction influence the perception of metrical rhythm: evidence from reaction times and ERPs. *Frontiers in Psychology*, 6, 0194.
15. Háden, G.P., **Honing, H.**, Török, M. & Winkler, I. (2015). Detecting the temporal structure of sound sequences in newborn infants. *International Journal of Psychophysiology* doi: 10.1016/j.ijpsycho.2015.02.024
16. **Honing, H.**, ten Cate, C., Peretz, I., & Trehub, S. (2015). Without it no music: Cognition, biology, and evolution of musicality. *Philosophical Transactions of the Royal Society B: Biological Sciences*, 370 (1664). doi: 10.1098/rstb.2014.0088
17. Gingras, B., **Honing, H.**, Peretz, I., Trainor, L., & Fisher, S. (2015). Defining the biological bases of individual differences in musicality. *Philosophical Transactions of the Royal Society B: Biological Sciences*, 370 (1664). doi: 10.1098/rstb.2014.0092
18. Olthof, M., Janssen, B., & **Honing, H.** (2015). The role of absolute pitch memory in the oral transmission of folksongs. *Empirical Musicology Review*, 10 (3), 161-174.
19. **Honing, H.**, & Merchant, H. (2014). Differences in auditory timing between human and non-human primates. *Behavioral and Brain Sciences*, 37(6), 557-558.
20. Bouwer, F. L., Van Zuijlen, T. L., & **Honing, H.** (2014). Beat processing is pre-attentive for metrically simple rhythms with clear accents: An ERP study. *PLoS ONE*, 9(5): e97467.
21. **Honing, H.**, & Zuidema, W. (2014). Decomposing dendrophilia. Comment on "Toward a Computational Framework for Cognitive Biology: Unifying approaches from cognitive neuroscience and comparative cognition" by W. Tecumseh Fitch. *Physics of Life Reviews*, 11, 375-376. doi: 10.1016/j.plrev.2014.06.020.
22. Merchant, H. & **Honing, H.** (2014). Are non-human primates capable of rhythmic entrainment? Evidence for the gradual audiomotor evolution hypothesis. *Frontiers in Neuroscience*, 7(274) 1-8. doi: 10.3389/fnins.2013.00274
23. **Honing, H.** (2013). Sin eso no hay música: La inducción del beat como un rasgo musical fundamental. *Boletín de SACCoM*, 5(3) 15-25. ISSN 1852-4451.
24. Jaschke, A.C., Eggermont, L. H. P., **Honing, H.**, & Scherder, E. J.A. (2013). Music Education and its effect on intellectual abilities in children: a systematic review. *Reviews in the Neurosciences*. doi: 10.1515/revneuro-2013-0023
25. **Honing, H.** (2012). If music isn't a luxury, what is it? *Journal of Music, Technology and Education* 5(1), 114-117.
26. **Honing, H.** (2012). Without it no music: beat induction as a fundamental musical trait. *Annals of the New York Academy of Sciences, 1252: The Neurosciences and Music IV — Learning and Memory*, 85-91.

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2. F. Bouwer, 'Temporal aspects of music and the role of attention and memory in music cognition.' June 2016, ILLC / UvA.
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41. Zaanen, M. van, Bod, R., & **Honing, H.** (2003). A memory-based approach to meter induction. *Proceedings of the European Society for the Cognitive Sciences of Music (ESCOM)*. 250-253.
42. Desain, P., & **Honing, H.** (2002). Rhythmic stability as explanation of category size. *Proceedings of the International Conference on Music Perception and Cognition*. Sydney: UNSW. (CD-ROM).
43. Jenks, K.M., Jongsma, M.L.A., Desain, P., **Honing, H.** and Van Rijn, C.M. (2002). Omission Evoked Potentials (OEPs) in rhythmically trained and non-trained subjects. *Cognitive Neuroscience Society Ninth Annual Meeting B90*, pg 63.
44. Jongsma, M.L.A., Desain, P., **Honing, H.**, Van Rijn, C.M., Jenks, K.M., and Coenen, A.M.L. (2002). AEP P300 modulation by two different temporal contexts in both rhythmically trained and non-trained subjects. *Cognitive Neuroscience Society Ninth Annual Meeting*, A94, pg 37.
45. Timmers, R., Desain, P., **Honing, H.**, & Trilsbeek, P. (2002). Introducing a model of grace note timing. In *Proceedings of the Workshop on Music, Motor Behavior and the Mind*. Ascona, 32.
46. Rossignol, S., Desain, P., and **Honing, H.** (2001). Refined knowledge-based pitch tracking: Comparing Three Frequency Extraction Methods. *Proceedings of the International Computer Music Conference*, 399-402. San Francisco: ICMA
47. Rossignol, S., Desain, P., and **Honing, H.** (2001). State-of-the-art in fundamental frequency tracking. *Proceedings of Workshop on Current Research Directions in Computer Music*, 244-254. Barcelona: UPF.
48. Trilsbeek, P., Desain, P., and **Honing, H.** (2001). Spectral Analysis of Timing Profiles of Piano Performances. *Proceedings of the International Computer Music Conference*, 286-289. San Francisco: ICMA.
49. Cemgil, T., Kappen, B., Desain, P., and **Honing, H.** (2000). On tempo tracking: Tempogram Representation and Kalman filtering. In *Proceedings of the International Computer Music Conference*, 352-355. San Francisco: ICMA.¹⁸
50. Desain, P., Jansen, C., and **Honing, H.** (2000). How identification of rhythmic categories depends on tempo and meter. In *Proceedings of the Sixth International Conference on Music Perception and Cognition* Keele, UK: Keele University, Department of Psychology.
51. Timmers, R., Desain, P., and **Honing, H.** (2000). Timing of grace notes in piano performances of a Beethoven Theme In *Proceedings of the eighth International Workshop on Rhythm Perception and Production*.
52. Desain, P., **Honing, H.**, Aarts, R., and Timmers, R. (1998). Rhythmic Aspects of Vibrato. In *Proceedings of the 1998 Rhythm Perception and Production Workshop*, 34. Nijmegen.
53. Windsor, W. L., Desain, P., **Honing, H.**, Aarts, R., Heijink, H., and Timmers, R. (1998). Graceful Timing: Ornaments, Tempo and Musical Structure. In *Proceedings of the 7th Rhythm Perception and Production Workshop*, 35.
54. Desain, P. and **Honing, H.** (1997). Computational modeling of Rhythm perception. In *Proceedings of the Workshop on Language and Music Perception* France: Marseille.

¹⁸ Received JNMR/ICMPC distinguished paper award.

55. Desain, P. and **Honing, H.** (1997). How to evaluate generative models of expression in music performance. In *Issues in AI and Music Evaluation and Assessment. International Joint Conference on Artificial Intelligence*, 5-7. Nagoya: Japan.
56. Desain, P. and **Honing, H.** (1997). Structural Expression Component Theory (SECT), and a method for decomposing expression in music performance. In *Proceedings of the Society for Music Perception and Cognition Conference*, 38. Cambridge: MIT.
57. Desain, P., **Honing, H.**, and Heijink, H. (1997). Robust Score-Performance Matching: Taking Advantage of Structural Information. In *Proceedings of the 1997 International Computer Music Conference*, 337-340. San Francisco: ICMA.
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59. Desain, P., & **Honing, H.** (1996). Physical motion as a metaphor for timing in music: the final ritard. In *Proceedings of the 1996 International Computer Music Conference*. 458-460. San Francisco: ICMA.
60. Desain, P., & **Honing, H.** (1996). Mentalist and physicalist models of expressive timing. In *Abstracts of the 1996 Rhythm Perception and Production Workshop*. Munchen: Max-Planck-Institute.
61. Desain, P., & **Honing, H.** (1995). Towards algorithmic descriptions for continuous modulations of musical parameters. In *Proceedings of the 1995 International Computer Music Conference*. 393-395. San Francisco: ICMA.
62. Desain, P., **Honing, H.**, & Kappert, P. (1995). Espresso: het retoucheren (en analyseren) van pianouitvoeringen. In *Abstracts Congres Nederlandse Vereniging voor Psychonomie*. 20-21. Egmond aan Zee: Vereniging voor Psychonomie.
63. Desain, P., & **Honing, H.** (1994). Advanced issues in beat induction modeling: syncopation, tempo and timing. In *Proceedings of the 1994 International Computer Music Conference*. 92-94. San Francisco: International Computer Music Association.
64. Desain, P., & **Honing, H.** (1994). Can music cognition benefit from computer music research? From foot-tapper systems to beat induction models. In *Proceedings of the ICMPC 1994*. 397-398. Liège: ESCOM.
65. Desain, P., & **Honing, H.** (1994). Foot-Tapping: a brief introduction to beat induction. In *Proceedings of the 1994 International Computer Music Conference*. 78-79. San Francisco: International Computer Music Association.
66. Desain, P., & **Honing, H.** (1994). Rule-based models of initial beat induction and an analysis of their behavior. In *Proceedings of the 1994 International Computer Music Conference*. 80-82. San Francisco: International Computer Music Association.
67. Desain, P., & **Honing, H.** (1993). CLOSe to the edge? Multiple and mixin inheritance, multi methods, and method combination as techniques in the representation of musical knowledge. In *Proceedings of the IAKTA Workshop on Knowledge Technology in the Arts*. 99-106. Osaka: IAKTA/LIST.
68. Desain, P., & **Honing, H.** (1993). On continuous musical control of discrete musical objects. In *Proceedings of the 1993 International Computer Music Conference*. 218-221. San Francisco: International Computer Music Association.
69. Desain, P., & **Honing, H.** (1992). Generalising generalised time functions. In *Proceedings of the International workshop on models and representations of musical signals*. Napels: Università di Napoli Federico II.
70. Desain, P., & **Honing, H.** (1992). Musical machines: can there be? are we? Some observations on- and a possible approach to- the computational modelling of music cognition. In C. Auxiette, C. Drake, & C. Gérard (eds.), *Proceedings of the Fourth International Workshop on Rhythm Perception and Production*. 129-140. Bourges.
71. **Honing, H.** (1992). Espresso, a strong and small editor for expression. In *Proceedings of the 1992 International Computer Music Conference*. 215-218. San Francisco: International Computer Music Association.
72. Desain, P., & **Honing, H.** (1991). Generalized time functions. In *Proceedings of the 1991 International Computer Music Conference*. San Francisco: Computer Music Association.

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74. **Honing, H.** (1990). POCO: an environment for analysing, modifying, and generating expression in music. In *Proceedings of the 1990 International Computer Music Conference*. 364-368. San Francisco: Computer Music Association.
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76. Desain, P., & **Honing, H.** (1986). LOCO, composition microworlds in Logo. In P. Berg (ed.), *Proceedings of the 1986 International Computer Music Conference*. 109-118. San Francisco: Computer Music Association.

7. Professional publications

1. **Honing, H.** (2017). Wat is een absoluut gehoor en is het erfelijk? In Rinnooy Kan & de Graaf (eds.), *Hoe zwaar is licht?* (pp. 74-76). Amsterdam: Uitgeverij Balans.
2. **Honing, H.** (2016). Muzikaliteit gaat aan muziek én taal vooraf. *Blind!*, 43.
3. **Honing, H.** (2016). Voor de muziek uit. Waarom muzikaliteit aan muziek én taal voorafgaat. *Onze Taal*, 2/3, 8.
4. **Honing, H.** (2012). Een vertelling. In: S. van der Maas, C. Hulshof, & P. Oldenhave (Eds.), *Liber Plurum Vocum voor Rokus de Groot* (pp. 150-154). Amsterdam: Universiteit van Amsterdam (ISBN 978-90-818488-0-0)
5. Willekens, F. et al. (2010). *Computational Humanities. Report of the Computational Humanities Programme Committee of the KNAW*. Amsterdam: Royal Netherlands Academy of Arts and Sciences (KNAW).
6. **Honing, H.** (2008). De vergeten luisteraar. *Boekman*, 77, 42-47.
7. **Honing, H.** (2006). How to make a machine listen? *Intensive Science*, 21. Sony Computer Science Laboratory: Paris.
8. **Honing, H.** (2005). Muziek is geen geluid. Over muziek, kunst en wetenschap, *BLIND!*, 4.
9. Desain, P., & **Honing, H.** (2004). Final Report NWO-PIONIER Project "Music, Mind, Machine". *Technical Notes ILLC*, X-2004-02.
10. **Honing, H.** (2004). Computational modeling of music cognition: a case study on model selection. *ILLC Prepublication* PP-2004-14.
11. **Honing, H.** (2004). Een vertelling over muziek, motoriek en metafoor. *Mens en Melodie*, 59(5), 5-9.
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15. Desain, P. and **Honing, H.** (1997). Computatieel modelleren van beat-inductie. *Informatie* 48-53. ISSN: 0019-9907.
16. Desain, P. and **Honing, H.** (1997). Music, Mind, Machine: beatinductie computationeel modelleren [Music, Mind, Machine: computational modeling of beat-induction]. *Informatie* 48-53. ISSN: 00199907.
17. Desain, P., & **Honing, H.** (1996). Pas op voor de tempocurve! *Nieuwsbrief Nederlandse Vereniging voor Psychonomie*, (1), 4-7.
18. Desain, P., & **Honing, H.** (1996). Pas op voor de tempocurve! *Nieuwsbrief Nederlandse Vereniging voor Psychonomie*, (2), 11-13.
19. Desain, P., & **Honing, H.** (1996). Pas op voor de tempocurve! *Nieuwsbrief Nederlandse Vereniging voor Psychonomie*, (3), 8-11.
20. Desain, P., & **Honing, H.** (1996). *LOCO-SONNET: a graphical dataflow language for algorithmic composition*. IBM, T.J. Watson Center, NY.
21. Desain, P., & **Honing, H.** (1995). *Music, Mind, Machine. Computational Modeling of Temporal Structure in Musical Knowledge and Music Cognition*. Research proposal (Manuscript).

22. Desain, P., & **Honing, H.** (1994). *CLOSe to the edge? Advanced object oriented techniques in the representation of musical knowledge.* (Research Report CT-94-13). Amsterdam: Institute for Logic, Language and Computation (ILLC).
23. Desain, P. and **Honing, H.** (1994). *Review of ZIPI: Proposal of a New Networking Interface for Electronic Musical Devices* (version 1.0.).
24. Desain, P., & **Honing, H.** (1994). *Shoes news 2* (electronic newsletter). Nijmegen: University of Nijmegen.
25. Desain, P., & **Honing, H.** (1994). *Shoes news 3* (electronic newsletter). Amsterdam: University of Amsterdam.
26. **Honing, H.** (1994). *The vibrato problem. Comparing two ways to describe the interaction between the continuous and discrete components in music representation systems.* (Research Report CT-94-14). Amsterdam: Institute for Logic, Language and Computation (ILLC).
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32. Desain, P., & **Honing, H.** (1988). *LOCO, composition microworld, manual Apple Macintosh.* (Research Report). Utrecht: Centre for Art, Media and Technology, Utrecht School of the Arts.
33. Desain, P., & **Honing, H.** (1988). *LOCO, kompositie microwereld, handleiding Yamaha CX5- MII.* (Research Report). Utrecht: Centre for Art, Media and Technology, Utrecht School of the Arts.
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8. Publications aimed at the general public (*selection*)

1. **Honing, H.** (2017). Wat is een absoluut gehoor en is het erfelijk? In Rinnooy Kan & de Graaf (eds.), *Hoe zwaar is licht?* (pp. 74-76). Amsterdam: Uitgeverij Balans.
2. **Honing, H.** (2015). Do re mi (Interview). In: Govert Schilling (Ed.), *Een aap die kan blozen* (pp. 62-70). Hilversum: Fontaine.
3. **Honing, H.** (2015). Een intieme relatie met emoties en geheugen (Interview). In: Roger van Boxtel (Ed.), *Van trilling tot rilling* (pp. 58-70). Amsterdam: Prometheus | Bert Bakker.
4. **Honing, H.** (3 november 2014). Gaan we de kinderen horen zingen in de klas? *Opinie & Debat, Volkskrant.*
5. **Honing, H.** (2011). Muziek is geen luxe, maar wat dan wel? *Academische Boekengids*, 88, 2-4.
6. **Honing, H.**, Scherder, E., & Swaab, D. (18 juni 2011). Amuzikaal zijn is de grote uitzondering. *Opinie & Debat, Volkskrant.*
7. **Honing, H.** (2007). Noten of letters. De taal van de muziek en het plezier van het luisteren. *Academische Boekengids*, 6(3), 6-7.
8. **Honing, H.** (2006, March 18). De analfabetische luisteraar (kan ook Groot Luisteren) [The illiterate listener], *NRC Handelsblad, Opinie & Debat*, p. 19.
9. **Honing, H.** (2004). Het geheim van de syncope. Over muziekcognitie, meten aan uitvoeringen, spannende ritmes en de aandacht van baby's. *De Groene Amsterdammer* 45, 28-29.
10. **Honing, H.** (2004). Muziek de maat genomen. Over de groeiende rol van theorie en observatie in de musicologie. *De Academische Boekengids*, 4(7). 23.

9. Other research output

Professional memberships, boards and committees

1. Scientific director Institute for Interdisciplinary Studies (IIS), UvA
2. Co-founder and Associate of the UvA Institute for Advanced Study (UvA-IAS) (2016-..)
3. Member of the Amsterdam Brain & Cognition (ABC) Board, UvA (2013-...)
4. Member of the Koninklijke Hollandsche Maatschappij der Wetenschappen (2013-...)
5. Member Onderzoeksraad, Faculty of Humanities, UvA (2013-...)
6. Member SMART Cognitive Science, Faculty of Humanities, UvA (2013-...)
7. Co-initiator ABC Creative Mind Prize, Prize by Freek and Hella de Jonge Foundation and ABC Talent Grant (2013-..)
8. Co-initiator Honorary Fellowship Freek de Jonge, Faculty of Humanities, UvA (2015/2016)
9. Coordinator research priority area Brain & Cognition, Faculty of Humanities, UvA (2013-..)
10. Member Program Group Computational Humanities, Royal Netherlands Academy of Arts and Sciences (KNAW) (2010-2016)
11. Member Program Committee Computational Humanities, Royal Netherlands Academy of Arts and Sciences (KNAW) (2009/2010)
12. Member NWO review committees interdisciplinary research (2009/2010)
13. Advisory Board Muziek telt initiative (www.muziektelt.nl) (2010-..)
14. Advisory Board Orion UvPA initiative (2009-...)
15. Member jury muziekscriptie prijs coordinated by Muziek Centrum Nederland (MCN). (2008-..)
16. Vice-President Elect of the European Society for the Cognitive Sciences of Music (ESCOM) (2007-2009)
17. Member Society for Music Perception and Cognition (SMPC) (since 2002)
18. Member European Society for the Cognitive Sciences of Music (ESCOM) (since 1996)
19. Member Vereniging van Academie-onderzoekers (KNAW) (since 1992)
20. Member Cognitive Science Society (CSS) (since 2005)
21. Member Dutch Ethno-musicological Society (A. Bake)
22. Member Forumcommissie Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis (KVNMM) (2005/2006)
23. External reviewer for most major research funding bodies in the Netherlands, Europe, the US and Canada (NL: NWO and KNAW, EU: FP7, ESF and ERC, US: NSF and NIH, Canada: NSERC, UK: EPSRC). (2003-...)

Editorial functions and Scientific Advisory Boards (*selection*)

1. Corresponding Editor for Music Perception (MP)
2. Corresponding Editor for Empirical Musicology Review (EMR)
3. Topic editor Frontiers | Auditory Cognitive Neuroscience
4. Advisory editor Journal of New Music Research (JNMR)
5. Scientific Advisory Board of International Conference on Music Perception and Cognition (ICMPC)
6. Scientific Advisory Board of International Computer Music Conference (ICMC05/06)
7. Scientific Advisory Board of Rhythm Perception and Production Workshop (RPPW)
8. Scientific Advisory Committee of various conferences, including International Conference of Music and Artificial Intelligence (ICMAI), Workshop Constraint Programming and Music (CP01), Brazilian Symposium on Computer Music (SBCM), Computer Music Modeling and Retrieval (CMMR03, 04, 05), Journées d'Informatique Musicale (JIM, 01-05), and Sound and Music Computing (SMC).
9. Reviewer for many journals, including Proceedings of the National Academy of Sciences, Philosophical Transactions of the Royal Society B, Topics in Cognitive Science, Cognition, Cognitive Science, Current Biology, PLOS ONE, Brain & Cognition, Frontiers in Neuroscience, Computer Music Journal, Behaviour & Information Technology, Experimental Brain Research, Journal of the Acoustical Society of America, Leonardo and Music Theory Spectrum.

Keynotes, invited lectures, media appearances¹⁹

I have lectured to **general audiences** on music cognition and musicality at many different venues, including as part of the Studium Generale programmes at the universities of Utrecht, Groningen, Eindhoven, Twente and Maastricht, and at science festivals such as Cheltenham, TEDx and the World Science Festival. My research is frequently **featured in the media**, including in national and international newspapers and magazines (e.g., NRC Handelsblad, de Volkskrant, USA Today, The Guardian, The Independent, Financial Times, Science News, New Scientist) and broadcast media including national public television and public radio. Several documentaries featuring my research have appeared on Dutch television. I recently explored the topic of musicality in an online lecture series produced by the Universiteit van Nederland (in Dutch).²⁰ For a full overview of my media activities see: <http://www.mcg.uva.nl/press.html>.

Invited lectures [For more recent lectures, see ²¹]

1. Lezing over muzikaliteit, Utrecht University, Utrecht, NL (22.11.2017)
2. Lecture at KNAW Diversity Congress, Getrudikapel, Utrecht, NL (21.11.2017)
3. Lezing over muzikaliteit, De Buren, Brussel, B (20.10.2017)
4. Lezing over muzikaliteit, Publieksdag Hersenstichting, De Doelen, Rotterdam, NL (12.10.2017)
5. Theatercollege Miracles of Music (try-out), Schouwburg Amstelveen, NL (11.10.2017)
6. Lecture on Musicality, Utrecht University, NL (28.08.2017)
7. Lecture on Musicality, Université de Genève, S (21.08.2017)
8. Lecture at Summerschool on Music, Language and Cognition, Lake Como, I (26.07.2017)
9. **Keynote**. Symposium on the biological basis of musicality, Neuroscience & Music VI, Boston, MA, US (17.06.2017)
10. **Keynote**. What makes us musical animals, UMC Groningen, Groningen, NL (02.06.2017)
11. Theatercollege Iedereen is muzikaal, Zuiderstrandtheater, Scheveningen, NL (26.05.2017)
12. Lezing Kunst als leermeester van de wetenschap?, KNAW, Amsterdam, NL (23.05.2017)
13. Lezing Muziek als medicijn?, Spui25, Amsterdam, NL (18.05.2017)
14. Theatercollege Iedereen is muzikaal, Theater de Meervaart, Amsterdam, NL (14.02.2017)
15. **Keynote** Address. What makes us musical animals, Barenboim–Said Academy for music and the humanities, Berlin, G (23.11.2016) 2017
16. Theatercollege Iedereen is muzikaal, Leidse Schouwburg, Leiden, NL (07.11.2016)
17. Lezing Iedereen is muzikaal, Theater de Meervaart, Amsterdam, NL (01.11.2016)
18. Conversation with Colin Benders, Trippenhuis, Academie voor de Kunsten, Amsterdam, NL (31.10.2016)
19. Lecture on 'Beat Deafness', Symposium on Congenital Amusia, Belle van Zuylenzaal, Amsterdam, NL (27.10.2016)
20. Member Forum on "Musicality and Technology", Elizabeth Wirth, New Music Building, Montréal, CA (21.10.2016)
21. **Keynote**, Distinguished Lecture on Musicality, Tanna Schulich Hall, New Music Building, Montréal, CA (20.10.2016)
22. Lecture on Musicality, TU Dresden, Dresden, G (11.10.2016)
23. Lezing Iedereen is muzikaal, Schouwburg De Lawei, Drachten, NL (05.10.2016)
24. Lezing over muzikaliteit, Kaap Doorn Conferentiecentrum, Doorn, NL (23.08.2016)
25. The Art of Listening, Round table with Olga Neuwirth et al., Holland Festival, Stadsschouwburg, Amsterdam, NL (14.06.2016)
26. **Keynote** Address. Iedereen is muzikaal. Congres Grote Prijs van Nederland. Paradiso, Amsterdam, NL (13.05.2016)
27. Iedereen is muzikaal, Museumweek, Instituut voor Beeld en Geluid, Hilversum, NL (17.04.2016)
28. What makes us musical animals. Nederlands Instituut in Sint-Petersburg, RU (13.04.2016)
29. What makes us musical animals. Московская высшая школа социальных и экономических,

¹⁹ For all outreach activities, media appearances, video and audio fragments see <http://www.mcg.uva.nl/press.html>

²⁰ <http://tinyurl.com/qfave3b>

²¹ <http://tinyurl.com/hk8f6xy>

- Moscow, RU (11.04.2016)
30. **Keynote** Address. What makes us musical animals. Early Intervention Conference, University Medical Center, Groningen, NL (07.04.2016)
 31. **Keynote** Address. Dies speech at the 384th Natalis of the University of Amsterdam, Amsterdam, NL (08.01.2016)
 32. **Keynote** Address. What makes us musical animals. Neurorhythm conference, University of Tokyo, JP (18.12.2015)
 33. Iedereen is muzikaal. Nationaal Bibliotheekcongres. Klokgebouw, Eindhoven, NL (09.12.2015)
 34. Muziek is meer dan kunst alleen. Maatschappelijke impact van de geestes- en sociale wetenschappen. Adademiegebouw, Utrecht, NL (02.12.2015)
 35. Hebben dieren gevoel voor muziek? Eureka! Festival. Wetergasfabriek, Amsterdam, NL (29.11.2015)
 36. Breuken, Beats & Beethoven. BètaBreak. Universiteit van Amsterdam, NL (18.11.2015)
 37. **Keynote** Address. Voor de muziek uit. Congres Onze Taal. Chassé theater, Breda, NL (07.11.2015)
 38. Muziek en het brein. College Club. VondelCS, Amsterdam, NL (21.10.2015)
 39. Muziekcognitie. Descartescollege. Universiteit van Utrecht, NL (14.10.2015)
 40. Iedereen is muzikaal. Muziekeducatie congres. Haagse Hogeschool, Den Haag, NL (08.10.2015)
 41. 24/7 Lecture. European Ig Nobel Show. Science Center Nemo, Amsterdam, NL (03.10.2015)
 42. Journalistiek gesprek over muzikaliteit. Ter Gooi Ziekenhuizen, De Vorstin, Hilversum, NL (23.09.2015)
 43. Iedereen is muzikaal, Gebroeders Nobel, Leiden, NL (19.09.2015)
 44. Musicality. ABC Brain day, Brakke Grond, Amsterdam (01.06.2015)
 45. Musicality: Wired for music? Science Café Wageningen, Universiteit van Wageningen, NL (30.04.2015)
 46. **Keynote** Address. What makes us musical animals? Conference RIME 2015, Exeter, UK (15.04.2015)
 47. Iedereen is muzikaal, Theater Reggehof, Goor, NL (17.03.2015)
 48. Iedereen is muzikaal, Studium Generale, Universiteit van Twente, Enschede, NL (03.02.2015)
 49. What makes us musical animals? MTA, Budapest, HU (09.01.2015)
 50. Wat maakt ons muzikale dieren? Theater Diligentia, Den Haag, NL (05.01.2015)
 51. Hooked on Music, Top 2000 Symposium, Sound & Vision, Hilversum, NL (20.11.2014)
 52. Nacht van de Klassieke muziek, NTR televisie, Amsterdam, NL (19.09.2014)
 53. Creativiteit en (het luisteren naar) muziek, KNAW-Muller Seminar, Amsterdam, NL (17.09.2014)
 54. Entr' Acte tijdens FGw Opening Academisch jaar, Rode Hoed, Amsterdam, NL (04.09.2014)
 55. Muziek in je hoofd. De Nacht van Kunst en Wetenschap, Groningen, NL (24.05.2014)
 56. Verstand van Muziek. Filmtheater, Hilversum, NL (20.05.2014)
 57. **Keynote** Address. Musical Animals. Can there be? Are we?. EvoMus during EvoLang, Vienna, AU (14.04.2014)
 58. Debat muziek en het brein. Handelsbeurs, Gent, B (07.10.2013)
 59. **Keynote** Address. World Science Festival Preview, Amsterdam, NL (04.10.2013)
 60. **Keynote** Address. Managing Your Talents Symposium, Amsterdam, NL 29.08.2013)
 61. **Keynote** Address. Modelling rhythm perception. Logic & Music workshop, Florence, I (16.06.2013)
 62. Cognitie en de geesteswetenschappen. KNAW symposium, Amsterdam, NL (10.06.2013)
 63. Iedereen is muzikaal i.s.m. Yuri Honing. Concertgebouw, Amsterdam, NL (30.05.2013)
 64. Het fascinerende brein. Spui25, Amsterdam, NL (29.05.2013)
 65. IgNobel 24/7 lecture competition, Leiden, NL (28.05.2013)
 66. Muzikale Dieren. NRC/Spui25, Food for Thought. Amsterdam, NL (08.05.2013)
 67. What makes us musical animals. Barcelona, S (26.04.2013)
 68. What makes us musical animals (public lecture). Darwin Day 2013, Oslo, N (11.02.2013)
 69. Music, Cognition and the Origins of Music (scientific lecture). Darwin Day 2013, Oslo, N (11.02.2013)
 70. Muziek en evolutie, Science Café Tilburg, NL (15.01.2013)
 71. Bouwstenen van muziek en muzikaliteit, NWO/KNAW Paradiso-lezing, Amsterdam, NL (06.01.2013)
 72. KNAW tweegesprek over muziek, muzikaliteit en Afrika, Spui25, Amsterdam, NL (04.12.2012)

73. Iedereen is muzikaal, Ziggo Dome, Amsterdam, NL (20.11.2012)
74. Iedereen is muzikaal, Muziek Telt congres, Verensmederij, Amersfoort, NL (07.11.2012)
75. What makes us musical animals, Montessorri congres, Rome, I (27.10.2012)
76. What makes us musical animals, Congo congres, Amsterdam, NL(17.10.2012)
77. Iedereen is muzikaal, Leerkrachten congres, Nemo science center, Amsterdam, NL (26.09.2012)
78. Muziekcognitie, Koninklijke Hollandsche Maatschappij Wetenschap, Haarlem, NL (23.09.2012)
79. Wat ons muzikale dieren maakt, mini-college Glazenhuis op het Spui, A'dam, NL (03.09.2012)
80. What makes us musical animals. Copenhagen, DK (19.04.2012)
81. Twaalfde Van Foreest Publiekslezing, Alkmaar, NL (17.04.2012)
82. Jaarlijkse Kunst- en Wetenschapslezing, Studium Generale Utrecht, NL (10.04.2012)
83. Stand van de Wetenschap, John A. Michon en Henkjan Honing. Spui25, Amsterdam, NL (16.01.2012)
84. What makes humans unique? Introduction to lecture by Daniel Dennett. Aula UvA, Amsterdam, NL (07.01.2012)
85. What makes us musical animals. TEDx, Amsterdam, NL (25.11.2011)
86. Muziek, hersenen en stress. Debat met René Kahn en Marian Joëls. Aula, Amsterdam, NL (21.11.2011)
87. Wat ons muzikale dieren maakt. Congres Podiumkunsten, Enschede, NL (26.09.2011)
88. Iedereen is muzikaal. Conferentie Kinderen maken Muziek, Kaap Doorn, NL (23.09.2011)
89. Ons muzikale brein. Science Café Nijmegen, NL (12.09.2011)
90. Wat ons muzikale dieren maakt. Symposium Muziek Telt!, Amsterdam, NL (22.06.2011)
91. Beat-induction as a fundamental musical skill. Music and Neurosciences, Endinburgh, UK (10.06.2011)
92. Iedereen is muzikaal. Academische Club, Amsterdam, NL (21.04.2011)
93. Iedereen is muzikaal. Studiedag Gehrels Muziekeducatie, Utrecht, NL (26.03.2011)
94. Iedereen is muzikaal. Studium Generale, TUE Eindhoven, NL (17.11.2010)
95. Wanneer ben je muzikaal? Illustre School, kinderlezing, Amsterdam, NL (16.10.2010)
96. Wanneer ben je muzikaal? AUV, kinderlezing, Amsterdam, NL (06.11.2010)
97. Iedereen is muzikaal. Vredenburg, Utrecht, NL (13.10.2010 & 20.10.2010)
98. Iedereen is muzikaal, Lochem, NL (08.10.2010)
99. Iedereen is muzikaal. Krisis, Amsterdam, NL (01.10.2010)
100. Iedereen is muzikaal. Studentenvereniging Congo, Amsterdam, NL (08.06.2010)
101. Iedereen is muzikaal. Music & Science festival, Zutphen, NL (17.04.2010)
102. Iedereen is muzikaal. EPTA, Nunspeet, NL (13.11.2010)
103. Is beat induction a fundamental musical skill? Max Planck Institute for Human Cognitive and Brain Sciences, Leipzig, G (07.07.2010)
104. Iedereen is muzikaal. Nemo zondagmiddaglezing, NEMO, Amsterdam, NL (23.05.2010)
105. Beat-induction as a fundamental musical skill. Music Meets Science festival, Burgerzaal, Zutphen, NL (17.04.2010)
106. Kunstencongres Jouw brein achter de kunst; kunst vanuit een neurologische invalshoek, Huis de Beurs, Groningen, NL (14.04.2010)
107. Iedereen is muzikaal, Series of public lectures organized by the Illustere School, University of Amsterdam, Amsterdam, NL (30.03.2010, 13.04.2010, 27.04.2010)
108. Iedereen is muzikaal, Noorderslag Science with prof. Tom ter Bogt and others, Eurosonic festival, Oosterpoort, Groningen, NL (15.01.2010)
109. Iedereen is muzikaal, presentation with Mariecke van der Linden (piano/zang), Stadschouwburg, Amsterdam, NL (07.01.2010)
110. Do newborn infants have a sense of rhythm? European Society for Cognitive and Affective Neuroscience (ESCAN), Amsterdam, NL (11.12.2009)
111. De onoplettende luisteraar: wat we weten over het luisteren naar muziek (zelfs als we iets anders doen) , Universiteit van Maastricht i.s.m. Nederlands Instituut voor Beeld en Geluid, Hilversum, NL (20.11.2009)
112. Iedereen is muzikaal, Studievereniging VSPA, Amsterdam, NL (18.11.2009)
113. Is beat induction innate or learned? Workshop entrainment and synchronization in music and speech, Université Libre de Bruxelles, B (14.11.2009)

114. Iedereen is muzikaal. Studiedag muziektherapie "ritme, hersenen en wetenschap", Nederlandse Vereniging voor Muziektherapie (NvMT), Nijmegen, NL (12.11.2009)
115. We zijn allemaal muzikale dieren, De stelling van..., Universiteit van Amsterdam | Spui 25, NL (12.10.2009)
116. Is beat induction innate or learned? Workshop at Institute of Cognitive Neuroscience, University College London, UK (11.07.2009)
117. Is beat induction innate or learned? Annual Meeting of the Experimental Psychology Society, York, UK (09.07.2009)
118. On the origins of music: Is beat induction innate or learned? BCN Symposium 'In Time: clocks in the brain and concepts of time', Universiteit van Groningen (11.06.2009)
119. 'Iedereen is muzikaal', Universiteitsdag Universiteit van Amsterdam (06.06.2009)
120. 'Wanneer ben je muzikaal?' Wakker Worden Kinderlezing, NEMO ism UvA en het Parool (24.05.2009)
121. 'Muziek en geheugen', Festival Het Geheugenhuis De Waag ism Rathenau en het Parool (18.04.2009)
122. Swing and groove: How does it work? Lustrum Studium Generale, Universiteit van Groningen (07.04.2009)
123. 'Is beat induction uniquely human? And why might that be relevant?' Colloquium Behavioural Biology, Universiteit van Leiden (27.01.2009)
124. 'Heb je ritmegevoel?', Festival Noorderslag, Groningen (17.01.2009)
125. 'Zit muziek tussen je oren of in je hoofd?'. Spinozadebatten, NWO (with Het Paard van Troje, NRC Handelsblad, VPRO en Teleac), Den Haag, NL. (16.12.2008)
126. 'Zonder luisteraar geen muziek', Finals Academic Year Prize, Leiden, NL. (11.07.2008)
127. Musical competence and the role of exposure. Conference Music, Science and the Brain, Plymouth University, UK. (27.09.2008)
128. 'Good Vibrations'. Cheltenham Science Festival, UK. (07.06.2008)
129. 'Magie van de Wetenschap', KNAW, Amsterdam, NL. (29.02.2008)
130. Music cognition. Noorderslag Science, Groningen, NL. (18.12.2007)
131. Music, Neuroscience and Technology, CosmoCAixa Barcelona, S. (16.11.2007)
132. Natuur- en Letterkundig Genootschap Physica. (27.10.2007)
133. Conference of the Gesellschaft fuer Musikforschung. (28.09.2007)
134. UvA Opening Academisch jaar. (03.09.2007)
135. UvANacht Wetenschap van het luisteren. (16.06.2007)
136. On the growing role of observation, formalization and experimental method in musicology. Utrecht Colloquia in the Musicologies, University of Utrecht, NL (21.03.2007)
137. Towards a science of listening. Composers seminar series. Stichting Walter Maas Huis, Bilthoven, NL (23.02.2007)
138. Hersendialogen on the Brainspotting Festival. Rathenau Institute, Amsterdam (08.12.2006).
139. Muziek de maat genomen. Seminar on Karl R. Popper in relation to music research. DocARTES program, Orpheus Institute Ghent, BE (23.11.2006)
140. Virtual Rhythm Space. Presentation at the opening of the Virtual Knowledge Studio on e-science with 2006 Boy Edgar Prize winner Benjamin Herman, Royal Academy of Arts and Sciences (KNAW), Amsterdam, NL (11.10.2006)
141. "Zonder luisteraar geen muziek" Conference on music and education "Harmonie in Gedrag", Haagse Hogeschool, Den Haag, NL (06.10.2006)
142. Symposium. "Music and Cognition: What cognitive science can learn from music cognition." Lecture at symposium during the XXVIII Annual Conference of the Cognitive Science Society (CogSci2006), Vancouver, CA (25.07.2006)
143. Invited professor. Sound and Music Computing Summer School: Course on music cognition, Barcelona, S (24-26.06.2006)
144. "Muziek is geen geluid", UvA/VSPA lezingencyclus "Een andere kijk op psychologie", Amsterdam, NL (22.06.2005).
145. "Rituelen, ritme en cognitie", Facultaire Opening Academic Year 2005/2006, UvA, Amsterdam, NL (08.09.2005).
146. "Muziek, cognitie en wetenschap", Utrechtse Studievereniging voor Cognitieve Kunstmatige

- Intelligentie (USCKI), Utrecht, NL (18.10.2005).
147. "Mensen zijn muzikaler dan ze denken", Meeting on Cognition and Creation, Royal Academy of Arts and Sciences (KNAW), Amsterdam, NL (02.11.2005).
 148. "Computational modeling of rhythm, timing and tempo", Seminar on "New Research Perspectives in Systematic and Comparative Musicology", Musikwissenschaftliches Institut, University of Cologne, G (10.12.2005).
 149. "Computational modeling of music cognition : a case study in model selection", Seminar on "Logic & Cognition", University of Amsterdam, NL (16.12.2005).
 150. "Nieuwe onderzoeksperspectieven voor de geesteswetenschappen", 3e symposium Geesteswetenschappen en ICT, SURF, Amsterdam, NL (01.10.2004).
 151. "Music cognition lectures", Northwestern University (NU), USA (05, 10 and 12.05.2004).
 152. "Music cognition: on rhythm, timing and tempo", SARC, Queens University, Belfast, Ireland (28.04.2004).
 153. "Muziekcognitie", Studium Generale, Thema "Lichaam & Geest", University of Maastricht, NL (29.01.2004).
 154. "Een slag in de ritmeruimte: over ritme, timing en tempo in muziek" Winter Meeting Mathematical Association (Koninklijk Wiskundig Genootschap) Utrecht, NL (10.01.2004).
 155. Opening **Keynote** Address. "The Final Ritard: On Music and Motion." Conference "Researching Musical Understanding" (SEMPRE). Department of Psychology, Keele University, UK.
 156. "On rhythm, timing and tempo". Conference of the International Association of Schools of Jazz (IASJ). Den Haag, NL.
 157. "Rhythm and timing: a cognitive approach." Ohio State University, School of Music, Columbus, USA.
 158. "Rhythm and timing: a cognitive approach." McGill University, Department of Psychology, Montreal, CA.
 159. Invited Tutorial. "Music technology and the role of music cognition research." PhD-seminar, Media Studies, University of Amsterdam, NL.
 160. "Rhythm perception and categorization." School of Informatics, City University, London, UK.
 161. "Structure and interpretation of rhythm and timing." Music and Arts Professions Department, School of Education, New York University, New York, USA
 162. "Rhythm perception and categorization." Institute for Research in Cognitive Science (IRCS), University of Pennsylvania, USA.
 163. Invited Tutorial. "Rhythm and timing: a cognitive approach." Music Department, Columbia University, New York, USA.
 164. "Structure and interpretation of rhythm and timing." Music Department, New York University, New York, USA
 165. "Modeling rhythm perception and quantization." Music and AI Group, University of Edinburgh, UK.
 166. Invited Tutorial. "Rhythm perception." University of Padova (DEI), Padova, Italy.
 167. Invited Panel Member. "Position statement on music performance research." International conference on "Current directions in computer music." University Pompeu Fabra (IUA-UPF), Barcelona, Spain.
 168. "Modeling rhythm perception and quantization." Music Technology Group, Audiovisual Institute, University Pompeu Fabra (IUA-UPF), Barcelona, Spain.
 169. "Quantization of temporal patterns for automatic music transcription." Technology Foundation (STW) Board Meeting, Utrecht, NL.
 170. "Overview of Music, Mind, Machine research." University of Denmark (DIKU), Copenhagen, Denmark.
 171. "Overview of Music, Mind, Machine research." VSNU Board Meeting, Nijmegen., NL.
 172. "Over ritme en klonters in de tijdspap." Science and Journalism Symposium, Felix Meritis, Amsterdam, NL.
 173. "Modeling vibrato and portamento in music performance." Buys Ballot Laboratories, Utrecht University (RUU), Utrecht, NL.
 174. "Computational models of beat-induction." Workshop Language and Music Processing, CNRS, Marseille, France.

175. **Keynote** Address (with P. Desain). "Computational modeling of vibrato and portamento." International Conference on Music Perception and Cognition (ICMPC), Montreal, Canada.
176. "Formalizing timing and tempo." Mathematical Science Department, IBM Thomas J. Watson Center, New York, USA.

10. Numerical details

Number of PhD dissertations supervised as primary and direct supervisor since full professorship	3
Number of periods abroad longer than 6 months	2
Number of invited lectures	176

Numbers of output according to the Standard Evaluation Protocol:²²

Refereed articles	86
Non-refereed articles	45
Books	10
Book chapters	18
PhD theses (primary supervisor)	10
Conference papers	76
Professional publications	34
Publications aimed at the general public	10
Other research output	
Editorships	4
Inaugural lectures	1
Website and blog on music cognition (www.musiccognition.nl/blog)	1
Media appearances	185

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²² <https://www.narcis.nl/personpub/RecordID/PRS1239393>