

Caroline Palmer

List of Publications by Year in descending order

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100
papers

5,474
citations

101543

36
h-index

91884

69
g-index

111
all docs

111
docs citations

111
times ranked

2553
citing authors

#	ARTICLE	IF	CITATIONS
1	Skill acquisition in music performance: relations between planning and temporal control. <i>Cognition</i> , 2000, 74, 1-32.	2.2	631
2	MUSIC PERFORMANCE. <i>Annual Review of Psychology</i> , 1997, 48, 115-138.	17.7	395
3	Mental representations for musical meter.. <i>Journal of Experimental Psychology: Human Perception and Performance</i> , 1990, 16, 728-741.	0.9	262
4	Synchronization of Timing and Motion Among Performing Musicians. <i>Music Perception</i> , 2009, 26, 427-438.	1.1	226
5	Perceiving temporal regularity in music. <i>Cognitive Science</i> , 2002, 26, 1-37.	1.7	210
6	Mapping musical thought to musical performance.. <i>Journal of Experimental Psychology: Human Perception and Performance</i> , 1989, 15, 331-346.	0.9	166
7	Independent temporal and pitch structures in determination of musical phrases.. <i>Journal of Experimental Psychology: Human Perception and Performance</i> , 1987, 13, 116-126.	0.9	159
8	Action-based effects on music perception. <i>Frontiers in Psychology</i> , 2014, 4, 1008.	2.1	149
9	Pitch and temporal contributions to musical phrase perception: Effects of harmony, performance timing, and familiarity. <i>Perception & Psychophysics</i> , 1987, 41, 505-518.	2.3	136
10	Born to dance but beat deaf: A new form of congenital amusia. <i>Neuropsychologia</i> , 2011, 49, 961-969.	1.6	129
11	Accent Structures in Music Performance. <i>Music Perception</i> , 1993, 10, 343-378.	1.1	122
12	Incremental planning in sequence production.. <i>Psychological Review</i> , 2003, 110, 683-712.	3.8	112
13	Tactile feedback and timing accuracy in piano performance. <i>Experimental Brain Research</i> , 2008, 186, 471-479.	1.5	106
14	Temporal Coordination between Performing Musicians. <i>Quarterly Journal of Experimental Psychology</i> , 2011, 64, 2153-2167.	1.1	92
15	Auditory feedback and memory for music performance: Sound evidence for an encoding effect. <i>Memory and Cognition</i> , 2003, 31, 51-64.	1.6	90
16	Range of planning in music performance.. <i>Journal of Experimental Psychology: Human Perception and Performance</i> , 1995, 21, 947-962.	0.9	87
17	On the Assignment of Structure in Music Performance. <i>Music Perception</i> , 1996, 14, 23-56.	1.1	82
18	Units of knowledge in music performance.. <i>Journal of Experimental Psychology: Learning Memory and Cognition</i> , 1993, 19, 457-470.	0.9	78

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19	Anatomy of a Performance: Sources of Musical Expression. <i>Music Perception</i> , 1996, 13, 433-453.	1.1	78
20	Conceptual and Motor Learning in Music Performance. <i>Psychological Science</i> , 2000, 11, 63-68.	3.3	78
21	Temporal Control and Hand Movement Efficiency in Skilled Music Performance. <i>PLoS ONE</i> , 2013, 8, e50901.	2.5	68
22	Temporal coordination and adaptation to rate change in music performance.. <i>Journal of Experimental Psychology: Human Perception and Performance</i> , 2011, 37, 1292-1309.	0.9	64
23	Linguistic prosody and musical meter in song*1. <i>Journal of Memory and Language</i> , 1992, 31, 525-542.	2.1	61
24	Monitoring and planning capacities in the acquisition of music performance skills.. <i>Canadian Journal of Experimental Psychology</i> , 1997, 51, 369-384.	0.8	58
25	Rate Effects on Timing, Key Velocity, and Finger Kinematics in Piano Performance. <i>PLoS ONE</i> , 2011, 6, e20518.	2.5	56
26	Effects of hearing the past, present, or future during music performance. <i>Perception & Psychophysics</i> , 2006, 68, 362-376.	2.3	55
27	Auditoryâ€“motor learning influences auditory memory for music. <i>Memory and Cognition</i> , 2012, 40, 567-578.	1.6	54
28	Inhibitory Control and L2 Proficiency Modulate Bilingual Language Production: Evidence from Spontaneous Monologue and Dialogue Speech. <i>Frontiers in Psychology</i> , 2012, 3, 57.	2.1	53
29	Temporal coordination in joint music performance: effects of endogenous rhythms and auditory feedback. <i>Experimental Brain Research</i> , 2015, 233, 607-615.	1.5	50
30	Perceiving temporal regularity in music. <i>Cognitive Science</i> , 2002, 26, 1-37.	1.7	50
31	Effects of delayed auditory feedback on timing of music performance. <i>Psychological Research</i> , 2002, 66, 71-79.	1.7	49
32	Cognitive and biomechanical influences in pianistsâ€™ finger tapping. <i>Experimental Brain Research</i> , 2007, 178, 518-528.	1.5	46
33	Tapping Into Rate Flexibility: Musical Training Facilitates Synchronization Around Spontaneous Production Rates. <i>Frontiers in Psychology</i> , 2018, 9, 458.	2.1	46
34	Accent Structures in the Reproduction of Simple Tunes by Children and Adult Pianists. <i>Music Perception</i> , 1991, 8, 315-334.	1.1	45
35	Harmonic, melodic, and frequency height influences in the perception of multivoiced music. <i>Perception & Psychophysics</i> , 1994, 56, 301-312.	2.3	45
36	Repetition Suppression in Auditoryâ€“Motor Regions to Pitch and Temporal Structure in Music. <i>Journal of Cognitive Neuroscience</i> , 2013, 25, 313-328.	2.3	45

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37	Suppression effects on musical and verbal memory. <i>Memory and Cognition</i> , 2007, 35, 640-650.	1.6	44
38	Losing the beat: deficits in temporal coordination. <i>Philosophical Transactions of the Royal Society B: Biological Sciences</i> , 2014, 369, 20130405.	4.0	43
39	Episodic Memory for Musical Prosody. <i>Journal of Memory and Language</i> , 2001, 45, 526-545.	2.1	42
40	Listeners feel the beat: Entrainment to English and French speech rhythms. <i>Psychonomic Bulletin and Review</i> , 2011, 18, 1035-1041.	2.8	41
41	Endogenous rhythms influence interpersonal synchrony.. <i>Journal of Experimental Psychology: Human Perception and Performance</i> , 2016, 42, 611-616.	0.9	40
42	Music Performance. , 2013, , 405-422.		38
43	Speech rates converge in scripted turn-taking conversations. <i>Applied Psycholinguistics</i> , 2016, 37, 1201-1220.	1.1	38
44	The role of interpretive preferences in music performance.. , 0, , 249-262.		36
45	Movement-Related Feedback and Temporal Accuracy in Clarinet Performance. <i>Music Perception</i> , 2009, 26, 439-449.	1.1	34
46	The role of working memory in the temporal control of discrete and continuous movements. <i>Experimental Brain Research</i> , 2015, 233, 263-273.	1.5	34
47	Auditory and motor imagery modulate learning in music performance. <i>Frontiers in Human Neuroscience</i> , 2013, 7, 320.	2.0	33
48	Smooth pursuit of small-amplitude sinusoidal motion. <i>Journal of the Optical Society of America A: Optics and Image Science, and Vision</i> , 1985, 2, 234.	1.5	31
49	Speed, Accuracy, and Serial Order in Sequence Production. <i>Cognitive Science</i> , 2007, 31, 63-98.	1.7	31
50	Reduced Memory Representations for Music. <i>Cognitive Science</i> , 1995, 19, 53-96.	1.7	30
51	Sensorimotor Learning Enhances Expectations During Auditory Perception. <i>Cerebral Cortex</i> , 2015, 25, 2238-2254.	2.9	30
52	Head movements encode emotions during speech and song.. <i>Emotion</i> , 2016, 16, 365-380.	1.8	29
53	Amplitude envelope correlations measure synchronous cortical oscillations in performing musicians. <i>Annals of the New York Academy of Sciences</i> , 2018, 1423, 251-263.	3.8	29
54	Sequential and Biomechanical Factors Constrain Timing and Motion in Tapping. <i>Journal of Motor Behavior</i> , 2009, 41, 128-136.	0.9	26

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55	Common cues to emotion in the dynamic facial expressions of speech and song. <i>Quarterly Journal of Experimental Psychology</i> , 2015, 68, 952-970.	1.1	26
56	What Is Musical Prosody?. <i>Psychology of Learning and Motivation - Advances in Research and Theory</i> , 2006, , 245-278.	1.1	24
57	Musiciansâ€™ Natural Frequencies of Performance Display Optimal Temporal Stability. <i>Journal of Biological Rhythms</i> , 2018, 33, 432-440.	2.6	24
58	The nature of memory for music performance skills. , 2006, , 39-54.		22
59	Parents and grandparents view the autistic child. <i>Journal of Autism and Developmental Disorders</i> , 1985, 15, 127-137.	2.7	21
60	Sequence Memory in Music Performance. <i>Current Directions in Psychological Science</i> , 2005, 14, 247-250.	5.3	21
61	Subdividing the Beat: Auditory and Motor Contributions to Synchronization. <i>Music Perception</i> , 2009, 26, 415-425.	1.1	21
62	Rhythm Complexity Modulates Behavioral and Neural Dynamics During Auditoryâ€“Motor Synchronization. <i>Journal of Cognitive Neuroscience</i> , 2020, 32, 1864-1880.	2.3	20
63	Sensory, Cognitive, and Sensorimotor Learning Effects in Recognition Memory for Music. <i>Journal of Cognitive Neuroscience</i> , 2016, 28, 1111-1126.	2.3	19
64	Dissociable effects of practice variability on learning motor and timing skills. <i>PLoS ONE</i> , 2018, 13, e0193580.	2.5	19
65	Prolactin response to the cold pressor test in patients with panic attacks. <i>Psychiatry Research</i> , 1983, 8, 171-177.	3.3	18
66	Investigations in the amplitude of sounded piano tones. <i>Journal of the Acoustical Society of America</i> , 1991, 90, 60-66.	1.1	18
67	The Unresponsive Partner: Roles of Social Status, Auditory Feedback, and Animacy in Coordination of Joint Music Performance. <i>Frontiers in Psychology</i> , 2017, 8, 149.	2.1	18
68	Time Course of Retrieval and Movement Preparation in Music Performance. <i>Annals of the New York Academy of Sciences</i> , 2005, 1060, 360-367.	3.8	17
69	Staying Together: A Bidirectional Delayâ€“Coupled Approach to Joint Action. <i>Cognitive Science</i> , 2019, 43, e12766.	1.7	17
70	Poor Synchronization to Musical Beat Generalizes to Speech. <i>Brain Sciences</i> , 2019, 9, 157.	2.3	17
71	Temporal and Motor Transfer in Music Performance. <i>Music Perception</i> , 2003, 21, 81-104.	1.1	17
72	Ears, heads, and eyes: When singers synchronise. <i>Quarterly Journal of Experimental Psychology</i> , 2019, 72, 2272-2287.	1.1	16

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73	Affective and Coherence Responses to Russian Laments. <i>Music Perception</i> , 1998, 16, 135-150.	1.1	14
74	Emotional response to musical repetition.. <i>Emotion</i> , 2012, 12, 552-567.	1.8	14
75	Repetition priming in music.. <i>Journal of Experimental Psychology: Human Perception and Performance</i> , 2008, 34, 693-707.	0.9	13
76	Auditory N1 reveals planning and monitoring processes during music performance. <i>Psychophysiology</i> , 2017, 54, 235-247.	2.4	13
77	The roles of musical expertise and sensory feedback in beat keeping and joint action. <i>Psychological Research</i> , 2019, 83, 419-431.	1.7	13
78	Synchronizing MIDI and wireless EEG measurements during natural piano performance. <i>Brain Research</i> , 2019, 1716, 27-38.	2.2	13
79	Behavioral and Neural Dynamics of Interpersonal Synchrony Between Performing Musicians: A Wireless EEG Hyperscanning Study. <i>Frontiers in Human Neuroscience</i> , 2021, 15, 717810.	2.0	13
80	Context and meter enhance long-range planning in music performance. <i>Frontiers in Human Neuroscience</i> , 2014, 8, 1040.	2.0	12
81	Musical training enhances temporal adaptation of auditory-motor synchronization. <i>Experimental Brain Research</i> , 2020, 238, 81-92.	1.5	11
82	Activation of learned action sequences by auditory feedback. <i>Psychonomic Bulletin and Review</i> , 2011, 18, 544-549.	2.8	10
83	Sensorimotor mechanisms in music performance: actions that go partially wrong. <i>Annals of the New York Academy of Sciences</i> , 2012, 1252, 185-191.	3.8	10
84	Electrical Brain Responses to Beat Irregularities in Two Cases of Beat Deafness. <i>Frontiers in Neuroscience</i> , 2016, 10, 40.	2.8	10
85	Electrical Brain Responses Reveal Sequential Constraints on Planning during Music Performance. <i>Brain Sciences</i> , 2019, 9, 25.	2.3	10
86	Are We in Time? How Predictive Coding and Dynamical Systems Explain Musical Synchrony. <i>Current Directions in Psychological Science</i> , 2022, 31, 147-153.	5.3	10
87	Physiological and Behavioral Factors in Musiciansâ€™ Performance Tempo. <i>Frontiers in Human Neuroscience</i> , 2020, 14, 311.	2.0	9
88	Computer graphics in music performance research. <i>Behavior Research Methods</i> , 1989, 21, 265-270.	1.3	6
89	Effects of Context on Electrophysiological Response to Musical Accents. <i>Annals of the New York Academy of Sciences</i> , 2009, 1169, 470-480.	3.8	6
90	Singing emotionally: a study of pre-production, production, and post-production facial expressions. <i>Frontiers in Psychology</i> , 2014, 5, 262.	2.1	6

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91	Sleep Consolidation of Musical Competence. <i>Music Perception</i> , 2015, 33, 163-178.	1.1	6
92	Social Interaction and Rate Effects in Models of Musical Synchronization. <i>Frontiers in Psychology</i> , 0, 13, .	2.1	6
93	Repetition priming in music.. <i>Psychology of Popular Media Culture</i> , 2011, 1, 69-88.	2.4	4
94	Spontaneous Production Rates in Music and Speech. <i>Frontiers in Psychology</i> , 2021, 12, 611867.	2.1	4
95	Listening, Imagining, Performing. <i>Music Perception</i> , 2015, 33, 3-11.	1.1	2
96	Influence of melodic emphasis, texture, salience, and performer individuality on performance errors. <i>Psychology of Music</i> , 2016, 44, 847-863.	1.6	2
97	Individuality in Piano Performance Depends on Skill Learning. , 2017, , .		2
98	Evidence for a visual bias when recalling complex narratives. <i>PLoS ONE</i> , 2021, 16, e0249950.	2.5	2
99	Does chronotype explain daily timing of music behaviors?. <i>Chronobiology International</i> , 2022, 39, 186-197.	2.0	1
100	Speed, Accuracy, and Serial Order in Sequence Production. <i>Cognitive Science</i> , 2007, 30, 63-98.	1.7	0