

## INFORMATION FOR AUTHORS

**MUSIC PERCEPTION** publishes original theoretical and empirical papers, methodological articles, and critical reviews concerning the study of music perception and related topics. Articles are welcomed from a broad range of disciplines, including psychology, psychophysics, neuroscience, music theory, acoustics, artificial intelligence, linguistics, philosophy, anthropology, and cognitive science. The journal publishes in the English language.

Authors are requested to submit an electronic copy and one hard copy of the manuscript. The electronic copy should be a single PDF file sent to *mpercep@post.queensu.ca*. The hard copy should be mailed to the Editor, Lola L. Cuddy, Department of Psychology, Humphrey Hall, 62 Arch St., Room 232, Queen's University, Kingston, Ontario, K7L 3N6 Canada; E-MAIL: *mpercep@post.queensu.ca*. The PDF file and the complete printed version must correspond exactly. Authors contemplating multiple submissions arising from the same project or closely related projects should contact the Editor before submission.

Manuscripts are accepted for review on the understanding that they have not been published and are not presently submitted for publication elsewhere. The review process is not blind, that is, reviewers are typically aware of the identities of the authors. Authors who wish to have their identities withheld from reviewers should make a specific request in the cover letter accompanying the submission.

There are no explicit length restrictions for acceptability of standard articles. Research Reports not exceeding 2000 words, and Notes and Comments, critical comment on articles published here and elsewhere and not exceeding 1000 words, are welcome.

Books for consideration for review should be sent to the Editor.

**FORM AND STYLE** The journal adheres to the fifth edition of the Publication Manual of the American Psychological Association regarding form and style. **The manual should be consulted for specific items not covered in the general list below.**

**ORGANIZATION** Manuscripts should be double-spaced throughout, including references, footnotes, tables, and figure captions. For the hard copy, leave margins of 1–1.5 inches (2.5–4 cm) on all sides. Pages should be numbered consecutively throughout. Page 1 should consist of the running head (up to 50 characters), the

title of the article, and the authors' names and affiliations (see APA 5th, p. 296). Page 2 should contain a short abstract of 100–150 words. At the end of the abstract please list five keywords or phrases. The text should follow, starting on a separate page. References, appendixes, author note (including name and complete mailing/e-mail address for correspondence), and footnotes should follow in that order, each starting on a new page. These should be followed by tables, each on a separate page, then by figure captions, starting on a new page, and then figures, each on a separate page.

**HEADINGS** Appropriate headings and subheadings should indicate the organization of the paper (see APA 5th, p. 111).

**PARTICIPANTS** Consult the guidelines in the fifth edition of the Publication Manual of the American Psychological Association regarding terminology.

**EQUATIONS** Displayed equations should be numbered consecutively. The number should be placed in parentheses to the extreme right of the equation.

**RESULTS** Refer to APA 5th (p. 138) for guidance on presentation of statistics in text. Use a zero before a decimal point when numbers are less than one, unless the number cannot be greater than one (e.g., correlations, levels of statistical significance). Report to two decimal places (some exceptions: more decimal places may be reported for Bonferroni tests and exact randomization probabilities). Refer to APA 5th (starting p. 141) for statistical abbreviations and symbols. Include degrees of freedom when reporting, for example,  $F$ ,  $t$ ,  $R$ , and  $\chi^2$  statistics. When reporting results of ANOVA, the inclusion of  $MSE$  or effect size is recommended.

**REFERENCES** Within the text, references should be cited by surname of the author, followed by the year of publication in parentheses; for example, "Jones (1970) has shown that. . ." When there are two authors, cite both names, as (Smith & Jones, 1973). When there are more than two authors, cite all authors the first time the reference occurs. In subsequent citations, give the surname of the first author followed by et al. and the year of publication, as (Smith, Jones, & Cooper, 1975) and (Smith et al., 1975). References should be typed starting on a separate page (double spaced, no extra carriage returns between citations, and in hanging indent format where, for each citation, the first line is flush left and subsequent lines are indented), and arranged alphabetically by the names of the authors. It is the

responsibility of the author(s) to ensure the accuracy of all entries in the reference list. Journal names should be written out in full. Page numbers for all chapters in books and proceedings must be included, and issue numbers only included if the journal paginates each issue from the number “1.” The following examples show the style of referencing required (see APA 5th starting p. 215 for further guidelines):

ESTES, W. K. (1972). *An associative basis for coding and organization in memory*. In A.W. Melton & E. Martin (Eds.), *Coding processes in human memory* (pp. 107–132). Washington, DC: Winston.

HANDEL, S. (1973). Temporal segmentation of repeating auditory patterns. *Journal of Experimental Psychology*, *101*, 46–54.

MEYER, L. B. (1973). *Explaining music: Essays and explorations*. Berkeley: University of California Press.

**FOOTNOTES** Authors are asked to use footnotes judiciously and, in most cases, to integrate important information in the text (see APA 5th, p. 202).

**TABLES** Tables must be formatted using the table function in Word, not using tabs or spaces (see formatted

examples, starting APA 5th, p. 149). These should be numbered consecutively with Arabic numerals in order of appearance within the text. Each table should be typed on a separate page. A short descriptive title should be typed below the table number. Indicate in the text the approximate place where the table is to be inserted.

**FIGURES AND FIGURE CAPTIONS** Refer to APA 5th pp. 176–201 for figure preparation guidelines. Use a sans serif font (e.g., Helvetica, minimum 8 pt, maximum 14 pt). Symbols should be no larger than 4 pt. Axes labels should be centered, in capital then lowercase letters with units of measurement in parentheses. Indicate in the text the appropriate place where the figure is to be inserted. The figures should be numbered with Arabic numerals in order of appearance in the text. Figure captions should be typed consecutively on a separate page preceding the figures (see APA 5th, p. 199). For the review process, include the figures in the single PDF file. For accepted manuscripts, publication requirements are grayscale and color images saved as 300 dpi Photoshop TIFF files, line art (black and white figures) created in Illustrator and saved at 1200 dpi as EPS files, and music notation saved as EPS files.

UPCOMING ISSUES

*These and more in our upcoming issues*

- > > Subset-class Relation, Common Pitches, and Common Interval Structure Guiding Estimations of Similarity  
TUIRE KUSSE
- > > Time-Dependent Characteristics of Performance Evaluation  
SAM THOMPSON, AARON WILLIAMON, & ELIZABETH VALENTINE
- > > The Perception of Key: The Role of Music Education  
RENÉ VAN EGMOND
- > > Perception and Production of Syncopated Rhythms  
W. TECUMSEH FITCH & ANDREW J. ROSENFELD
- > > The Role of Music in Everyday Life Among Pakistanis  
SHABBIR A. RANA & ADRIAN C. NORTH
- > > Special Issue on Musical Difficulties and Disorders  
CO-EDITED BY ISABELLE PERETZ, GOTTFRIED SCHLAUG, & LOLA L. CUDDY

## ANNOUNCEMENTS

## CONFERENCE ANNOUNCEMENT

**Meeting of the Society for Music Perception  
and Cognition (SMPC 2007)****Concordia University, Montreal, Quebec Canada**

The Society for Music Perception and Cognition is a not-for-profit organization for researchers and others interested in music perception and cognition. It seeks to further the scientific and scholarly understanding of music from a broad range of disciplines, including music theory, psychology, psychophysics, linguistics, neurology, neurophysiology, ethology, ethnomusicology, artificial intelligence, computer technology, physics and engineering. The society also seeks to facilitate cooperation among scholars and scientists who are engaged in research in this interdisciplinary field, and subsequently advance education and public understanding of knowledge gained from music research. SMPC will hold its upcoming meeting (SMPC 2007) from July 30 to August 3, 2007, at Concordia University in Montreal, Quebec.

Montreal is a cosmopolitan island city that reflects a touch of Europe in Canada. French, English, Spanish, Greek and many other languages are spoken by its inhabitants. The city features many historic sites, including numerous churches and forts, museums, and the remains of the old walled city. Examples of Montreal's varied and beautiful landscape include views across the St. Lawrence from Mont Royal (which is accessible on foot from downtown), the plains and mountains of the South Shore, fountains at the Place des Arts, and many lush urban parks. The city also consistently plays host to a wide range of events and activities. There are several summer festivals, the Old Port and le Vieux Montreal, La Ronde amusement park, extensive shopping downtown or in the underground city,

and a variety of excellent restaurants. Montreal also has a very active night life along "the Main" (St-Laurent Blvd.), numerous theatres and clubs, and an array of musical concerts (ranging from Baroque to symphonic, rock, jazz, or contemporary).

Officially established in 1974 by a merger of Sir George Williams University downtown and Loyola College 7 km to the west, Concordia University's deepest roots date back to 1896. Openness, accessibility, and a quest for excellence underpin Concordia's English motto, "real education for the real world". The university boasts an enrollment of nearly 40,000 students, of whom approximately 10 percent are international students. Concordia features inter-disciplinary and cutting-edge research programs, with constituent faculties in Arts and Science, Engineering and Computer Sciences, the John Molson School of Business, Fine Arts, as well as a School of Graduate Studies, a department of Continuing Education, and a University of the Streets. Further information on the university and its surrounding area can be found at the Concordia website ([www.concordia.ca](http://www.concordia.ca)).

Details about the conference, including program information (i.e., general scheduling, invited talks, and workshops) as well as accompanying events, will be posted on the conference website (<http://alcor.concordia.ca/~smpc2007/>) as they become available. This site can also be reached via the conference link from the SMPC homepage at [www.musicperception.org](http://www.musicperception.org). Any questions about the contents of the program can be directed to the Chair of the Program Committee, Michael Hall, at [hallmd@jmu.edu](mailto:hallmd@jmu.edu) or [smpc2007@jmu.edu](mailto:smpc2007@jmu.edu). Questions about travel, lodging, and registration, as well as additional events surrounding the conference schedule, can be directed to the Chair of the Local Arrangements Committee, Christine Beckett, at [cbeckett@alcor.concordia.ca](mailto:cbeckett@alcor.concordia.ca).

## ANNOUNCEMENTS

**Fourth Conference on Interdisciplinary  
Musicology—CIM 2008**

**Theme: *Musical Structure***

**Department of Music Studies, Aristotle  
University of Thessaloniki  
Thessaloniki, 2-6 July 2008**

The Conference on Interdisciplinary Musicology is a forum for constructive interaction among all musically and musicologically relevant disciplines, including acoustics, anthropology, theory/analysis, composition, computing, cultural studies, education, ethnology, history, linguistics, performance, physiology, medicine, psychology, therapy, philosophy, aesthetics and sociology. CIM especially promotes collaborations between sciences and humanities, between theory and practice, as well as interdisciplinary combinations that are new, unusual, creative, or otherwise especially promising.

The fourth Conference on Interdisciplinary Musicology (CIM08) will take place in Thessaloniki, Greece from 2-6 July 2008. The theme of CIM08 is *musical structure* from the viewpoint of all musically and musicologically relevant disciplines. The conference aims to bring together representatives of the humanities, the sciences, and musical practice who are involved in research on musical structure. Researchers from all relevant disciplines are invited to contribute theoretical, empirical and computational studies.

CIM08 will be hosted by the Department of Musical Studies, Aristotle University of Thessaloniki, and presented in collaboration with the European Society for Cognitive Sciences of Music (ESCOM), the International Musicological Society (IMS), and the European Seminar in Ethnomusicology (ESEM).

Making sense of music means, among other things, being able to break it down to simpler components and to make associations between them. In other words, it involves understanding *musical structure*. Musical structure plays a central role in all levels of engagement with music: listening, performing, improvising and composing. In recent years, an increasing number of music researchers have begun to adopt or promote an explicitly interdisciplinary approach to understanding musical structure.

All papers at CIM08 will involve interactions between contrasting disciplinary approaches to musical structure, such as:

- music-theoretic and music-analytical
- practical (compositional, performative . . .)
- humanities (social, historical, ethnological, anthropological, philosophical, linguistic . . .)
- cultural (semiotic, hermeneutic, aesthetic, critical-theoretic . . .)
- empirical (psychological, perceptual, cognitive, emotional, expressive, sociological . . .)
- scientific (computational, mathematical, acoustic . . .)
- educational

Specific aspects of musical structure that may be addressed in relation to the above topics include:

- rhythmic structure (beat/tempo/metre induction, grouping . . .)
- melodic structure (segmentation/grouping, voice separation . . .)
- harmonic structure (tonality induction, key finding, chord analysis . . .)
- motivic/thematic structure (musical categories, similarity measures . . .)
- musical reduction (musical salience, accentuation structure . . .)
- musical prolongation (musical expectation, tension/relaxation . . .)
- timbre analysis (stream segregation, score extraction . . .)

Papers may also address specific repertoires, genres, styles or performance media (such as acoustic versus electroacoustic music).

Each submission must have at least two authors who represent different disciplines. These disciplines should preferably, but not necessarily, be selected from those listed in the first paragraph of this call (e.g., psychology and acoustics, history and performance). Extended abstracts should be structured in the following seven headlines:

1. Background in the first discipline
2. Background in the second discipline
3. Aims
4. Main Contribution
5. Implications for musical practice
6. Implications for musicological interdisciplinarity
7. References

In empirical and computational contributions, the “main contribution” should include a summary of method and results.

Each submitted abstract should be followed by a short biography (CV) of the (first) two authors. The whole file should not exceed 1000 words, including all headings, names of authors, their affiliations, email addresses and biographies. The preferred format of the presentation (talk or poster) should also be indicated. All submissions must address the conference theme. Abstracts should be submitted in English either as plain text or in an attached document (MS Word). They will be reviewed anonymously by a panel of international experts.

*Abstract submission deadline is 30 November 2007.*

**CIM08 is co-directed by:**

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ANNOUNCEMENTS

**CALL FOR PAPERS**

**Empirical Musicology**

**Institute of Musical Research, Senate House,  
University of London  
2–3 April 2008**

Keynote presenters will include Professor Eric Clarke and Professor Nicholas Cook

The programme committee invites paper and poster submissions reporting empirical research in all areas of musicology, including the following:

- Education
- Performance
- Improvisation
- Ethnomusicology
- Psychology
- Composition

- Listening
- Theory/Analysis

Abstracts (c. 250 words) should be submitted to the IMR Administrator, Valerie James, by **1 October 2007**. Proposals for special thematic sessions and round tables are welcome (these must include participants and abstracts/topics).

Further information is available from:

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