

## 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.

## ANNOUNCEMENTS

## CONFERENCE ANNOUNCEMENT

**The 10th International Conference on Music  
Perception and Cognition  
& The 3rd Triennial Conference of the Asia-Pacific  
Society for the Cognitive Sciences of Music**

**ICMPC 10  
& APSCOM 3**

**25th–29th August 2008, Sapporo, Japan**

The Japanese Society for Music Perception and Cognition (JSMPC) cordially invites you to the 10th anniversary of ICMPC.

After its birth in Kyoto in 1989, the Conference traveled across the Pacific, the Atlantic, the Asia-Pacific, Europe, and North America. To celebrate its 10th anniversary, ICMPC returns to Japan. This time the Conference will be held in Sapporo, the capital city of Hokkaido, the northernmost island of Japan, where the weather is mild and dry during the summer, significantly different from the rest of Japan.

The conference program will be held in one of the oldest national universities in Japan, Hokkaido University ([www.hokudai.ac.jp](http://www.hokudai.ac.jp)), located in the center of Sapporo. On the closing day, the conference moves to a beautiful modern building “Glass Pyramid” in the Moerenuma Park, located in the suburb of Sapporo. Both Glass Pyramid and the entire Park—including Play Mountains

and Toys—were designed by late Isamu Noguchi ([www.sapporo-park.or.jp/moere/](http://www.sapporo-park.or.jp/moere/)).

Casual city walks with volunteer guides, hands-on experiences of Japanese culture, and live music performances (e.g., Ainu Music, Heike Biwa, Shakuhachi Jazz) are scheduled.

Please come and join us, and enjoy the end of summer with your colleagues and families. If you have any questions, please send E-MAIL to: [icmpc10@psych.let.hokudai.ac.jp](mailto:icmpc10@psych.let.hokudai.ac.jp).

For details (e.g., programs, registration, accommodation, travel information), please go to our websites:

<http://icmpc10.psych.let.hokudai.ac.jp> (Official Website)  
<http://icmpc10.typepad.jp> (Detailed Blogsite)

**Co-hosts:** Sapporo International Communication Plaza Foundation, Performance Rendering Contest (Rencon) Committee, APSCOM

**Sponsors:** Japan Society for the Promotion of Science (JSPS), YAMAHA Music Foundation, SEMPRES

**Partners:** AMPS, KSMPC, ESCOM, SACCOM, SMPC

**Supporters:** Hokkaido University, City of Sapporo, Hokkaido Government, the Acoustical Society of Japan, Information Processing Society of Japan—Special Interest Group on Music and Computer, the Japan Music Expression Society, the Japanese Cognitive Science Society, Japanese Music Therapy Association, the Society for Art and Science, and more.

ANNOUNCEMENTS

*Preliminary Program*

**THE NEUROSCIENCES AND MUSIC—III**

Disorders and plasticity

**Montreal, McGill University  
Leacock Building & New Residence Hall  
June 25-28, 2008**

*in partnership with*

BRAMS (International Laboratory for Brain, Music and Sound Research), Montreal, Quebec  
McGill University, Montreal  
MNIH Montreal Neurological Institute and Hospital, Montreal  
Université de Montréal

*with cooperation from*

New York Academy of Sciences, USA

**Scientific Committee**

Isabelle Peretz, University of Montreal, BRAMS  
Robert Zatorre, McGill University, BRAMS  
Virginia Penhune, Concordia University, BRAMS  
Giuliano Avanzini, Istituto Nazionale Neurologico “C. Besta”, Milan

**Scientific Secretariat**

Luisa Lopez, Child Neurology Unit, “Eugenio Litta” Center for Developmental Disabilities, Grottaferrata, University of Rome “Tor Vergata”

This conference is conceived as continuation of the three previous meetings on the relation between Music and the Neurosciences in which the Mariani Foundation participated: “The Biological Foundations of Music” (New York, 2000), “The Neurosciences and Music—I, Mutual interactions and implications of developmental functions” (Venice, 2002), and “The Neurosciences and Music—II, From perception to performance” (Leipzig, 2005).

The previous meetings have been highly successful and have generated enormous excitement, among established

and new researchers. By bringing individuals together and giving them the opportunity to exchange information and ideas the conferences have contributed substantially to the growth of new research and collaborations in the neuroscience of music and to its visibility within the broader scientific community.

With this fourth meeting, we aim to continue this success and to focus our efforts on bringing new researchers into the field. The purpose of the conference is to bring together the premier researchers in the neuroscience of music along with clinicians and students to discuss and disseminate the most recent findings.

This conference will include several lectures, 7 Symposia, 2 Poster Sessions and a Pre-conference Workshop on research design and methodology on June 25th.

The specific theme of this meeting will pertain to issues related to music and medicine, by focusing on musical disorders and plasticity.

The event is of particular interest for medical professionals, neuroscientists, neurologists, psychologists, educators, music therapists, musicologists, sound engineers, computer scientists.

Montreal has been chosen as a most appropriate setting because of the newly established BRAMS laboratory.

The selected dates coincide with the “Festival International de Jazz de Montréal,” welcoming the greatest jazz musicians from every corner of the globe. Participants will have the extraordinary opportunity to attend concerts at the highest level of performance. The Festival offers an indoor program in the city’s finest venues, and free outdoor concerts and activities.

Further information about the programme, registration, and accommodation is available online at the website [www.fondazione-mariani.org](http://www.fondazione-mariani.org) or by email from [neuro-music@fondazionemariani.org](mailto:neuro-music@fondazionemariani.org).

ANNOUNCEMENTS

CONFERENCE ANNOUNCEMENT

**The 20th Biennial Congress of the International  
Association of Empirical Aesthetics**

**August 19-22, 2008  
Chicago, Illinois, USA**

IAEA welcomes research into all aspects of psychology  
of visual arts, aesthetics, architecture, music, museology,

etc. For information on IAEA, visit our home page:  
<http://www.science-of-aesthetics.org/>

For information about the congress, contact Lenore  
DeFonso, conference organizer ([defonso@ipfw.edu](mailto:defonso@ipfw.edu)),  
Kenneth Bordens, program chair ([bordens@ipfw.edu](mailto:bordens@ipfw.edu)),  
or visit the following web site: [http://users.ipfw.edu/  
bordens/IAEA08/IAEAcall.pdf](http://users.ipfw.edu/bordens/IAEA08/IAEAcall.pdf)

UPCOMING ISSUES

*These and more in our upcoming issues*

- > > Growing Oranges on Mozart's Apple Tree: "Inner Form" and Aesthetic Judgment  
ZOHAR EITAN & RONI Y. GRANOT
- > > Music Training and Vocal Production of Speech and Song  
ELIZABETH L. STEGEMÖLLER, ERIKA SKOE, TRENT NICOL, CATHERINE M. WARRIER, & NINA KRAUS
- > > Formal Congruency between Telop Patterns and Sound Effects  
KI-HONG KIM & SHIN-ICHIRO IWAMIYA
- > > Singing Abilities in Williams Syndrome  
PASTORA MARTÍNEZ-CASTILLA & MARÍA SOTILLO
- > > Tracking a Beat within a Metrical Grid  
BRUNO H. REPP, JOHN R. IVERSEN, & ANIRUDDH D. PATEL
- > > Swing Once More: Relating Timing and Tempo in Expert Jazz Drumming  
HENKJAN HONING & W. BAS DE HAAS
- > > Tributes to Leonard B. Meyer