

## 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.

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 3000 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** Accepted manuscripts must be submitted in Microsoft Word format. The journal adheres to the sixth 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 (recommended: no more than 12 words), and the authors' names and affiliations (see APA 6th, Chapter 2). Page 2 should contain a short abstract of 100–200 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 6th, Chapter 3).

**PARTICIPANTS** Use of the term “participant” is preferred, but “subject” is permitted.

**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 6th (Chapter 4) for guidance on presentation of statistics in text, including statistical abbreviations and symbols. Use a zero before a decimal point when numbers are less than one, unless the number can-not 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). Include degrees of freedom when reporting, for example,  $F$ ,  $r$ ,  $R$ , 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. When there are six or more authors, use et al. for each occurrence. 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 6th Chapters 6 and 7 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 6th, Chapter 2).

**TABLES** Tables must be formatted using the table function in Word, not using tabs or spaces (see formatted examples, starting APA 6th, Chapter 5). 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 6th, Chapter 5, 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. 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

**Segregation and Integration in Music and Language  
(simal2012)**

Tübingen, Germany  
February 23-24, 2012  
<http://www.simal2012.de/>

This workshop is aimed at all PhD students, postdocs, and researchers who are interested in the neural mechanisms of music and language processing, especially those which might be shared by or separated in both modalities. The workshop will cover the three areas of auditory processing: music, language and non-speech signals.

For details, please refer to the conference website: <http://www.simal2012.de/>

## ANNOUNCEMENTS

## CALL FOR CONTRIBUTIONS

**9th International Symposium on Computer Music Modeling and Retrieval**

Queen Mary University of London, UK  
 June 19-22, 2012  
<http://www.cmmr2012.eecs.qmul.ac.uk/>

We are pleased to announce that the 9th International Symposium on Computer Music Modeling and Retrieval (CMMR) "Music and Emotions" will take place at Queen Mary University of London (QMUL) June 19-22, 2012. CMMR 2012 is jointly organized by the Centre for Digital Music (QMUL) and the CNRS - Laboratoire de Mécanique et d'Acoustique (France). CMMR is an interdisciplinary conference involving fields such as computer science, engineering, information retrieval, human computer interaction, digital libraries, hypermedia, artificial intelligence, acoustics, audio and music signal processing, musicology, music perception and cognition, neuroscience, as well as music composition and performance.

**Theme: Music and Emotions**

This year, we encourage the submission of contributions on the theme of "Music and Emotions." Music can undoubtedly trigger various types of emotions within listeners. The power of music to affect our mood may explain why music is such a popular and universal art form. This is probably due to the fact that, as human listeners, we are hard-wired to enjoy music. Music psychology studies have shown our ability to discriminate various types of expressive intentions and emotions in the composer/performer musical message. But the understanding of the genesis of musical emotions, the mapping of musical variables to emotional responses, and the automatic retrieval of high-level descriptors characterising emotions, remain complex research problems. Such problems can be addressed by a multitude of disciplines, including music information retrieval, musicology, music psychology and cognition, as well as fields like soundtrack composition.

**Call for Contributions**

There are several opportunities to contribute to the CMMR 2012 program:

- by submitting papers which will be presented at the conference (oral or poster sessions),
- by proposing demonstrations of research results,
- by proposing panel sessions,
- by submitting music.

The authors of selected papers from CMMR 2012 will be invited to submit an extended version for the post-symposium proceedings which are planned to be published in the Springer Verlag Lecture Notes in Computer Sciences (LNCS).

**Topics**

- Music and emotions (e.g. analysis, retrieval, synthesis)
- Computational musicology
- Auditory perception and cognition
- Digital music libraries
- User studies (e.g. ethnography, usability of music software)
- New methods for music representation and visualization
- Retrieval and music recommendation tools
- Intelligent music tutoring systems
- Music production and composition tools
- Augmented musical instruments
- Virtual reality and HCI related to music
- AI and cognitive science for sound and music
- Analysis, classification, and modeling of sound and music
- Semantic web music technologies
- Structuring of audio data
- Cooperative music networks
- Music and sound data mining
- Sound synthesis
- Optical music recognition
- Sound source separation
- Music structure analysis
- Music transcription
- Music games and interactive learning
- Fashion and music technology

**Important Dates**

January 18, 2012: Submission of contributions  
 March 20, 2012: Notification of acceptance  
 April 19, 2012: Camera-ready paper deadline

**Organization***Symposium Chairs*

Mathieu Barthet, Queen Mary University of London  
 Simon Dixon, Queen Mary University of London

*Proceedings Chairs*

Richard Kronland-Martinet, CNRS-LMA  
 Solvi Ystad, CNRS-LMA  
 Mitsuko Aramaki, CNRS-LMA  
 Mathieu Barthet, Queen Mary University of London  
 Simon Dixon, Queen Mary University of London

*Paper and Program Chairs*

Richard Kronland-Martinet, CNRS-LMA  
Mitsuko Aramaki, CNRS-LMA  
Solvi Ystad, CNRS-LMA  
Panos Kudumakis, Queen Mary University of London

*Demonstrations and Panel Chairs*

Daniele Barchiesi, Queen Mary University of London  
Steven Hargreaves, Queen Mary University of London

*Music Chairs*

Andrew McPherson, Queen Mary University of London  
Elaine Chew, Queen Mary University of London

*Organizing Committee*

Daniele Barchiesi, Queen Mary University of London  
Emmanouil Benetos, Queen Mary University of London  
Luis Figueira, Queen Mary University of London  
Steven Hargreaves, Queen Mary University of London  
Sefki Kolozali, Queen Mary University of London  
Asma Rafiq, Queen Mary University of London

ANNOUNCEMENTS

**CALL FOR PAPERS**

**Perspectives on Rhythm and Timing**

July 19-21, 2012  
University of Glasgow, UK

The PoRT workshop is dedicated to empirical research and theoretical modelling of timing and rhythm in speech and music, in perception and action. Each day of the event will have an orientation session, with two invited talks on contrasting themes followed by a discussion by one respondent. Research papers and posters will be presented in the afternoons. Additionally, a tutorial on coupled oscillator modelling of dynamical systems will be held on the third day.

**Invited speakers are as follows:**

*Linguistic-phonetic perspectives*

Speakers: Francis Nolan, Alice Turk  
Discussant: Jelena Krivokapic

*Neurobiological perspectives*

Speakers: Edward Large, Sophie Scott  
Discussant: Sarah Hawkins

*Clinical perspectives*

Speakers: Sonja Kotz, Anja Lowit  
Discussant: Katie Overy

Tutorial on coupled oscillator modeling: Fred Cummins,  
Edward Large

We welcome submissions from researchers working on rhythm and timing in any discipline, including neurobiology, musicology, linguistic phonetics, computational modelling, psychology, clinical linguistics, and sociology.

Send your abstract of maximally one page by December 18, 2011 to [port.workshop@gmail.com](mailto:port.workshop@gmail.com). Please note that templates for the abstract submissions are provided at the workshop homepage <http://www.gla.ac.uk/rhythmsinscotland/>. Notification of acceptance will be sent out by March 1, 2012. For further information, please contact the organizers at [port.workshop@gmail.com](mailto:port.workshop@gmail.com).

Selected contributions to the workshop are intended to be published in a thematically coherent edited volume (envisaged publisher: Cambridge University Press). When submitting an abstract, please indicate whether you would be interested in your work being published in the volume. Full paper submissions are expected no later than September 1, 2012 and will subsequently be reviewed by two independent reviewers.

**Organizers**

Tamara Rathcke and Rachel Smith, University of Glasgow

**Scientific Committee**

Fred Cummins, Anja Lowit, Katie Overy, Tamara Rathcke, Rachel Smith

## ANNOUNCEMENTS

## CONFERENCE ANNOUNCEMENT

**Joint Conference  
12th International Conference on  
Music Perception and Cognition (ICMPC)  
8th Triennial Conference of the  
European Society for the Cognitive  
Sciences of Music (ESCOM)**

July 23–28, 2012  
Aristotle University of Thessaloniki  
Thessaloniki, Greece

The Joint Conference ICMPC-ESCOM 2012 is an interdisciplinary conference devoted to the dissemination of new unpublished research relating to the field of music perception and cognition. The conference will bring together leading researchers from different areas of the cognitive sciences of music. Papers are invited that report empirical and theoretical research that contributes to a better understanding of how music is perceived, represented and generated. Research is welcome from a broad range of disciplines, such as psychology, psychophysics, philosophy, aesthetics, neuroscience, artificial intelligence, psychoacoustics, linguistics, music theory, anthropology, cognitive science, and education.

The conference consists of invited keynote lectures, workshops, papers and poster sessions, and symposia

arranged around specific themes. All submissions will be reviewed anonymously by the members of the Scientific Advisory Board. Full text papers will be published in the conference proceedings. Details for submissions can be accessed at the conference website: <http://icmpc-escom2012.web.auth.gr/>

**Important Dates:**

December 5, 2011: Deadline for abstract submission  
February 6, 2012: Notification of Acceptance  
March 5, 2012: Early registration deadline

ICMPC-ESCOM 2012 will take place from July 23–28, 2012 in Thessaloniki, Greece. The conference is organized by the Department of Music Studies, Aristotle University of Thessaloniki, and the European Society for the Cognitive Sciences of Music (ESCOM).

The conference is directed by Emilios Cambouropoulos and Costas Tsougras, Department of Music Studies, Aristotle University of Thessaloniki. The ICMPC-ESCOM 2012 conference advisory committee consists of the following members: Mayumi Adachi, Anna Rita Addessi, Steven Demorest, Reinhard Kopiez, Jukka Louhivuori, Yoshitaka Nakajima, Aniruddh Patel, and Jaan Ross.

Further details at the ICMPC-ESCOM 2012 website: <http://icmpc-escom2012.web.auth.gr/>

ANNOUNCEMENTS

The complete run of *Music Perception* is now available online, thanks to the recent addition of the full backlist of the journal to the JSTOR archive. Scholars will now have access to digitized issues beginning with Volume 1 (1983) through Volume 24 (2006) as part of JSTOR's Arts & Sciences VIII collection. Beginning January 2011, all volumes (Volume 1 through the current volume) of *Music Perception* will be available through the JSTOR

platform. To find *Music Perception* on JSTOR, please visit: <http://www.jstor.org/action/showPublication?journalCode=musicperception>

The current volumes of *Music Perception* can be accessed via Caliber. For details, please visit the UC Press website here: <http://www.ucpressjournals.com/journal.asp?j=mp>



## UPCOMING ISSUES

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KATRIN SCHULZE, W. JAY DOWLING, & BARBARA TILLMAN
- > > The Role of Formal Structure in Liking for Popular Music  
JONATHAN J. ROLISON & JUDY EDWORTHY
- > > Intersecting Factors Lead to Absolute Pitch Acquisition that is Maintained in a "Fixed *do*" Environment  
SARAH J. WILSON, DEAN LUSHER, CATHERINE L. MARTIN, GENEVIEVE RAYNER, & NEIL MCLACHLAN
- > > Effect of Enculturation on the Semantic and Acoustic Correlates of Polyphonic Timbre  
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MARY BROUGHTON & CATHERINE J. STEVENS
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FREYA BAILES & ROGER T. DEAN
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- > > On Musical Dissonance  
PHIL N. JOHNSON-LAIRD, OLIVIA E. KANG, YUAN CHANG LEONG
- > > Keeping an Eye on Guitar Skill: Visual Representations of Guitar Chords  
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- > > Special Issue on Music and Dementia  
ANDREA R. HALPERN, ISABELLE PERETZ (GUEST EDITORS), & LOLA L. CUDDY