

## 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 two pdf files to the editorial office (Music Perception Journal <mpercep@queensu.ca>); one file should contain line numbers, the other should be without numbers. Electronic copies should be two single PDF files that include text, references, tables, and figures. Hard copy is no longer required. For accepted manuscripts *only*, a Microsoft Word version of the final version will be required for copy editing. LaTeX is not acceptable. If receipt of the manuscript is not acknowledged within three working days, please contact the editor (Lola L. Cuddy <Lola.Cuddy@queensu.ca>).

Manuscripts are accepted for review on the understanding that they have not been published and are not presently submitted for publication elsewhere. Where relevant, authors should indicate in a cover letter that ethical clearance was obtained for experimental data collection and ethical guidelines followed. 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 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). 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, CA: 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 black and

white or grayscale 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. Note: UC Press does not pay for color images in the journal. If an author strongly prefers her/his images to be printed in color, the Press will obtain an estimate and the author will be invoiced by the Press for these costs.

#### *Including Supplementary Materials on HighWire*

HighWire allows the provision of supplementary materials in the online version of the journal. Supplementary files should be submitted at the time of the regular submission of a manuscript.

Authors wishing to include supplementary files along with their articles should be familiar with and adhere to the following best practices.

1. HighWire's support for supplementary materials is intended for binary data files that enhance or supplement a document, but that are not discussed as part of the document or essential to the conclusions of the text.
2. The most common document types that are used as supplementary materials are: Microsoft Office documents, datasets, audio, video, and text files. When choosing file types - particularly for audio and video files - keep in mind that users will need to download and play these files so it is important to use formats that are supported in the most common players (e.g. QuickTime, Windows Media Player).
3. Also because users will have to download these files, they should be no bigger than 10 MB in sizes - and in most cases they should be between 100K and 3MB - so that users will be able to quickly download them. For larger files, it may be possible to compress them into a .zip file in order to reduce the file size.
4. Keep file names as short as possible, yet distinct from each other. (E.g. Figure1.jpg, Figure2.jpg, supplement1.pdf, supplement2.pdf, etc.)
5. HighWire does not support inclusion of executable files (e.g., .bat, .app, .com, .cgi, .exe) as supplementary material. This includes the inclusion of executable files as part of a .zip or .tar file.

## ANNOUNCEMENTS

To submit an announcement for inclusion in *Music Perception*, e-mail [christine.koh@queensu.ca](mailto:christine.koh@queensu.ca) and attach the announcement in Word format. Announcements will be published as production timing and space allow.

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 CONFERENCE ANNOUNCEMENT

**Fifth Biennial International Conference on  
Mathematics and Computation in Music (MCM2015)**

June 22–25, 2015  
Queen Mary University of London  
United Kingdom  
<http://mcm2015.qmul.ac.uk/>

MCM is the flagship conference of the Society for Mathematics and Computation in Music, whose official publication is the *Journal of Mathematics and Music*. The conference will cover topics related to mathematics and/or computation and music, such as:

- \* Mathematical and computational models of and/or approaches to
  - musicology, music theory and analysis, composition
  - musical performance and improvisation

- the perception and cognition of any aspect of musical structure
- music and emotion
- musical learning and education
- musical interaction and gestures
- \* Logical, philosophical and methodological aspects of mathematics and computation in music
- \* The history of mathematics and computation in music
- \* Applications of mathematical music theory and computational tools for musicians, musicologists and others who work with music

**MCM 2015 General Chairs**

Oscar Bandtlow, Queen Mary University of London  
Elaine Chew, Queen Mary University of London

**MCM 2015 Programme Chairs**

David Meredith, Aalborg University  
Anja Volk, Utrecht University

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 IJCNN 2015

**Special Session: Sound and Speech Interpretation  
in Real Environments**

July 12–17, 2015  
Killarney, Eire, Ireland

*Scope & Motivation:*

Sounds in real environments arise from many concurrent sound sources, with reverberation induced smearing changing their spectrotemporal content. Eventually, sound (including speech) arrives at the ear or at the microphone as a time-varying signal, with the components of interest being between about 20 and 15,000 Hz. This is, of course, a mix of all the sound sources, all smeared by multiple reflections. How this signal should be processed to provide input to an interpreting system (which presumably would prefer to interpret only the signal of interest) is very much a matter of debate, particularly between those who use traditional MFCC techniques, and those who prefer something more

neurally inspired, like a set of spike trains, and perhaps feature detectors as well. How should the sounds from a particular source of interest be segregated? How should interpretation be made invariant under listening conditions? Whatever techniques are used, the result is a time series of some type, and there are many neural techniques of possible interest for different aspects of this problem, from deep neural networks to learning-based spiking neural systems. This session builds on the IJCNN Special Session in 2011, organized by the late Harry Erwin.

*Topics:*

- Sound preprocessing for interpretation: creating suitable spectrotemporal representations for interpretation.
- Making spectrotemporal representations invariant under listening conditions
- Interpretation techniques: what type of network might be used: e.g., purely trained, or using self-organization as well. Can the network help with listening condition invariance?

- Implementation techniques: how to aim for real-time sound and speech interpretation for computer and robotic systems: hardware and hardware/software approaches.

- Auditory scene analysis using neural networks: separating out streams of sound in multi-source reverberant environments.

For further information contact Leslie Smith (l.s.smith@cs.stir.ac.uk) or Shih-Chii Liu (shih@ini.phys.ethz.ch)

## CONFERENCE ANNOUNCEMENT

### Society for Music Perception & Cognition

August 1–5, 2015  
Vanderbilt University, Nashville, Tennessee

The SMPC Board is pleased to announce that SMPC 2015 will be hosted at Vanderbilt University. Dr. Elizabeth

Dykens has agreed to serve as conference chair, with Dr. Reyna Gordon serving as conference co-chair. More details will be forthcoming as the conference chairs make further arrangements.

Registration for the conference is now open at <http://vk.mc.vanderbilt.edu/smpc2015/>

## CONFERENCE ANNOUNCEMENT

### ISMIR 2015 - 16th International Society for Music Information Retrieval Conference

October 26–30, 2015  
Malaga, Spain  
<http://ismir2015.uma.es/>

The annual Conference of the International Society for Music Information Retrieval (ISMIR) is the world's leading research forum on processing, analyzing, searching, organizing and accessing music-related data. Music becomes music after being processed by the human mind and each person perceives the music in a different and complex way. Therefore, this conference embraces the complexity and diversity of music by showcasing ideas and applications that aim to enhance the way in which we interact with music.

MIR is a truly interdisciplinary area, involving researchers, developers, educators, librarians, students and professionals from the disciplines of musicology, cognitive science, library and information science, computer science, electrical engineering and many others. Therefore, like previous ISMIR editions, ISMIR 2015 will provide a venue for the exchange of ideas, issues, results and perspectives among the different

profiles of people working with music and computing in a broad sense. ISMIR 2015 will cover the entire area of MIR, providing ample room for diversity and new developments.

ISMIR 2015 will feature a scientific program that includes:

- Introductory and in-depth tutorials
- Oral and poster presentation of research papers
- Music program
- Late-breaking news/demo session (late breaking and demos submission deadline: October 26, 2015 <http://ismir2015.uma.es/callforlatebreakingdemo.html>)
- Keynote speakers (<http://ismir2015.uma.es/keynote-speakers.html>)
- Unconference session (<http://ismir2015.uma.es/unconference.html>)

Submissions for all categories are welcome. All research papers will go through a double-blind review and selection process with at least three reviewers per submission.

The conference venue will be the hotel NH MALAGA located in the historical and business center of Malaga. ISMIR 2015 will not only offer interesting papers, posters, tutorials, etc., it also aims at giving the participants an unforgettable stay. The social program will provide participants with an opportunity to relax after meetings, to experience Malaga, and to network with other ISMIR participants.

## UPCOMING ISSUES

- >> Quantifying Microtiming Patterning and Variability in Drum Kit Recordings: A Method and Some Data  
KAHL HELLMER & GUY MADISON
- >> Sleep Consolidation of Musical Competence  
STEPHEN C. VAN HEDGER, ANDERS HOGSTROM, CAROLINE PALMER, & HOWARD C. NUSBAUM
- >> Higher is Faster: Pitch Register and Tempo Preferences  
HILA TAMIR-OSTROVER & ZOHAR EITAN
- >> Catching Earworms on Twitter: Using Big Data to Study Involuntary Musical Imagery  
LASSI A. LIIKKANEN, KELLY JAKUBOWSKI, & JUKKA M. TOIVANEN
- >> Style-Dependency of Melodic Expectation: Changing the Rules in Real Time  
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- >> The Semantics of Musical Topoi: An Empirical Approach  
ERKKI HUOVINEN & ANNA-KAISA KAILA
- >> Subjective Rhythmization: A Replication and an Assessment of Two Theoretical Explanations  
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