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 χ^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 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.

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

CONFERENCE ANNOUNCEMENT

Conference on Computer Simulation of Musical Creativity

June 17-19, 2016
University of Huddersfield, United Kingdom

We're happy to announce the first Conference on Computer Simulation of Musical Creativity. The event will be held at the University of Huddersfield (UK) from June 17-19, 2016. Details can be found at the conference website: https://csmc2016.wordpress.com/

Keynote Speakers

– Professor Graeme Bailey, Cornell University
– Professor Geraint Wiggins, Queen Mary University London

Key Dates

– March 15, 2016: Deadline for paper submission
– April 15, 2016: Notification of acceptance
– April 30, 2016: Deadline for revisions and camera-ready copy

Submissions

Details of submission procedure and formatting can be found at https://csmc2016.wordpress.com/instructions-for-authors/. Submissions can cover both theoretical and/or practical aspects of the computer simulation of musical creativity. Interdisciplinary proposals at the intersection of music, computer science, psychology and philosophy are welcome. Topics of interest may include, but are not limited to:

– Computer Systems: systems capable of generating music; systems capable of performing music; systems capable of (online) improvisation; systems capable of analysing music; music-robotic systems; systems implementing societies of virtual musicians; systems that foster and enhance the musical creativity of human users; music recommendation systems; systems implementing computational aesthetics, emotional responses, novelty and originality;

– Theory: surveys of state-of-the-art techniques in the area; validation methodologies; philosophical foundations of creative music systems; mathematical foundations of creative music systems; evolutionary models for creative music systems; cognitive models for creative music systems; studies on the applicability of music-creative techniques to other research areas; new models for improving creative music systems.

Peer-Review Process and Proceedings

All papers are double-blind peer reviewed by at least two specialists. Proceedings will be published online. Extended versions of selected papers will be published in a special issue of the Journal of Creative Music Systems (http://jcms.org.uk/).

For enquiries, please contact Valerio Velardo at valerio.velardo@hud.ac.uk

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CONFERENCE ANNOUNCEMENT

ICMPC14

July 5-9, 2016
San Francisco, California

Abstract submissions due: January 22, 2016.

We welcome you to join us at the 14th biennial International Conference on Music Perception and Cognition, held at the Hyatt Regency Hotel in downtown San Francisco, July 5 through 9, 2016. San Francisco boasts an extraordinarily diverse music scene. One can hear everything from African to Zydeco in a host of venues. San Francisco is also home to a prestigious symphony, opera, great chamber music and a lively new music scene.

Aside from its amazing music scene, the San Francisco Bay Area is a world-class hub for science and technology. The Bay Area includes Silicone Valley, home to

numerous tech-startups and tech-giants such as Apple, Cisco, Google, Intel, and Oracle, to name a few. Furthermore, the San Francisco Bay Area is a home to major music technology companies including Dolby, Meyer Sound, Pandora, Shazam, Smule, Spotify, and Soundcloud.

In addition to the multitude of tech companies, multiple top-tier universities reside in the area, including the University of California San Francisco (UCSF), Stanford University, UC Davis and UC Berkeley. As such, the organizing committee for ICMPC14 consists of members from each of these universities to highlight the diversity and friendly, collaborative atmosphere in the Bay Area. We believe the unique mixture of science and technology in the Bay Area will create an exceptional experience for attendees at ICMPC14 as it will bring together leaders in both academia and industry.

For additional information, visit http://www.icmpc.org/

UPCOMING ISSUES

Special Issue: Milestones in Music Cognition – Part II

- The Psychological Representation of Musical Intervals in a Twelve-Tone Context
  JENINE L. BROWN
- Auditory Scene Analysis and the Perception of Sound Mass in Ligeti's Continuum
  CHELSEA DOUGLAS, JASON NOBLE, & STEPHEN MCADAMS
- Playing with the Edge: Tipping Points and the Role of Tonality
  ELAINE CHEW
- Roll Over Beethoven? An Initial Investigation of Listeners' Perception of Chords Used in Rock Music
  LINCOLN G. CRATON, DANIEL S. JUERGENS, HANNAH R. MICHALAK, & CHRISTOPHER R. POIRIER
- A Neurodynamic Account of Musical Tonality
  EDWARD W. LARGE, JI CHUL KIM, NICOLE KRISTINE FLAIG, JAMSHED J. BHARUCHA, & CAROL LYNNE KRUMHANSL
- Real-Time Probing of Modulations in South Indian Classical (Carnātic) Music by Indian and Western Musicians
  RACHNA RAMAN & W. JAY DOWLING
- Effects of Repetition on Attention in Two-Part Counterpoint
  CECILIA TAHER, RENE RUSCH, & STEVEN MCADAMS

Regular Issues

- Impaired Explicit Processing of Musical Syntax and Tonality in a Group of Mandarin-speaking Congenital Amusics
  CUNMEI JIANG, FANG LIU, & WILLIAM FORDE THOMPSON
- Non-linear Changes in the Rhythm of European Art Music: Quantitative Support for Historical Musicology
  NIELS CHR. HANSEN, MAKIKO SADAKATA, & MARCUS PEARCE
- Emotions Perceived and Emotions Experienced in Response to Computer-generated Music
  MACIEJ KOMOSINSKI & AGNIESZKA MENSFELT
- Instrument-specific Effects of Musical Expertise on Audiovisual Processing (Clarinet vs. Violin)
  A. M. PROVERBIO & A. ORLANDI
- Interaction of Sight and Sound in the Perception and Experience of Musical Performance
  JONNA K. VUOSKOSKI, MARC R. THOMPSON, CHARLES SPENCE, & ERIC F. CLARKE
- Repetition Enhances the Musicality of Randomly Generated Tone Sequences
  ELIZABETH HELLMUTH MARGULIS & RHIMMON SIMCHY-GROSS
- Perceived and Induced Emotion Responses to Popular Music: Categorical and Dimensional Models
  YADING SONG, SIMON DIXON, MARCUS T. PEARCE, & ANDREA R. HALPERN
- Evaluation of an Interactive Music Awareness Program for Cochlear Implant Recipients
  RACHEL M. VAN BESOUW, BENAJAMIN R. OLIVER, MARY L. GRASMEDER, SARAH H. HODKINSON, & HEIDI SOLHEIM
- Audio Features Underlying Perceived Groove and Sensorimotor Synchronization in Music
  JAN STUPACHER, MICHAEL J. HOVE, & PETR JANATA