

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.

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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.

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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.

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

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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.

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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).
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CONFERENCE ANNOUNCEMENT

**The Neurosciences and Music – VI
Music, Sound and Health
Boston, MA**

June 15-18, 2017

The Mariani Foundation of Milan, in partnership with Harvard Medical School and the Beth Israel Deaconess Medical Center, will host The Neurosciences and Music – VI: Music, Sound and Health at the Martin Conference Center at Harvard Medical School, Boston, MA, June 15-18, 2017.

The program will include:

Workshop

Musical interventions in treatment and health: research and practice

Keynote Lecture**Symposia (Chair)**

- Boston Music (*by Local Organizing Committee*)
- Tracking the influence of music training on speech processing, language learning, and executive functions (*J. Bugos & S. Elmer*)
- Auditory short-term memory in healthy and pathological brains (*B. Tillmann & A. Caclin*)
- Building the audio-motor brain: from movements to multisensory integration (*F. van Vugt*)
- Born to be musical: what we can learn from studying musical prodigies (*I. Peretz*)
- Rhythm and optimal development: translation of basic research to the development of evidence-based interventions (*L. Trainor & D. McAuley*)
- Very early musical interventions to support infant development – evidence from brain and language skills (*M. Huotilainen*)
- On the biological basis of musicality (*H. Honing*)
- Towards evidence-based practice of music interventions in stroke rehabilitation: feasibility, efficacy, and neural mechanisms (*A. Rodríguez-Fornells & T. Särkämö*)

- Perspectives on the extra-musical benefits of music training across the lifespan: convergent evidence and lingering questions (*F. Russo & A. Habibi*)
- Interpersonal, inter-brain coordination among musicians (*C. Palmer*)
- Predictive processing in music and its significance for health and development (*R. Zatorre*)

Speakers & Chairs

C. Alain ~ P. Albouy ~ C. Babiloni ~ S. Baylan ~ P. Belin ~ N. Bernardi ~ J. Bugos ~ A. Caclin ~ L. Cirelli ~ F. Degé ~ S. Elmer ~ T. Fujioka ~ S. Furuya ~ R. Gordon ~ T. Griffiths ~ A. Habibi ~ D. Hambrick ~ E. Hannon ~ H. Honing ~ M. Huotilainen ~ J. Iversen ~ L. Jäncke ~ I. Järvelä ~ J. Johnson ~ S. Koelsch ~ C. Lefebvre ~ M. Lense ~ U. Lindenberger ~ J. Loewy ~ D. McAuley ~ H. Merchant ~ M. Mosing ~ U. Noppeney ~ G. Novembre ~ E. Partanen ~ M. Pearce ~ I. Peretz ~ V. Putkinen ~ A. Ravignani ~ F. Russo ~ J. Ruthsatz ~ T. Särkämö ~ C. Spence ~ B. Tillmann ~ L. Trainor ~ F. van Vugt ~ P. Virtala ~ P. Vuust ~ T. White-Schoch ~ E. Winner ~ L. Wong ~ A. Zamm ~ R. Zatorre

Poster Sessions

- A – Music and development in children and adolescents
- Infants and toddlers
 - Talent, Absolute pitch, Genius in children
 - Music education and training
 - Developmental disorders
 - Music therapy and children
- B – Music, adulthood and lifespan
- Language, learning and memory
 - Music and motor skills
 - Pitch, rhythm, scale and tonality
 - Emotions, imagery and aesthetics
 - Talent, Absolute pitch, Genius
 - Aging and dementia
 - Neurological disorders, Amusia, Tone-deafness and Beat-deafness
 - Musicians' disorders
 - Music therapy

Scientific Committee

Gottfried Schlaug, Boston ~ Eckart Altenmüller, Hannover ~ Giuliano Avanzini, Milan ~ Shinichi Furuya,

Tokyo ~ Nina Kraus, Chicago ~ Aniruddh Patel, Boston ~ Virginia Penhune, Montreal ~ Mari Tervaniemi, Helsinki ~ Barbara Tillmann, Lyon

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