

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 to the editorial office (Music Perception Journal <mpercep@queensu.ca>). The electronic copy should be a single PDF file. Hard copy is no longer required. For accepted manuscripts *only*, a Microsoft Word version of the final version will be required for copy editing. 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 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

CALL FOR PAPERS

*Music Perception***Special Issue: Corpus Methods in Music Research**

Guest editors: David Temperley and Leigh VanHandel

While corpus methods have been in use in music theory and music cognition for at least several decades, the last few years have seen an explosion of work in this area. Many recent books and articles have used corpus methods, and several workshops have also been devoted to this topic. In view of this burgeoning interest, a special issue on the topic of musical corpus research seems both appropriate and timely.

We invite contributions applying corpus methods to musical issues, including but not limited to:

- empirical studies of compositional theories and principles
- models of cognitive processes such as key-finding and meter-finding
- cross-cultural correlations between music and language
- studies of stylistic change and evolution

- music information retrieval
- computational musicology

Submissions must demonstrate that the research is relevant to issues of music perception and cognition.

Submissions must be sent in PDF format for review; an MS Word version will be required upon acceptance. Submissions should be roughly 15–18 double spaced manuscript pages in 12-pt font, plus references and 4 tables/figures. Shorter research reports may also be considered. Submissions must follow the style and formatting guidelines of Music Perception available in the journal and on the website (ucpressjournals.com/journal.php?j=mp&jDetail=submit). Authors must follow APA style for formatting, references, and the preparation of figures. Color plates are allowed if necessary to interpret a figure. Submissions that do not follow these formatting guidelines will not be considered.

All submissions will be reviewed according to journal standards. Submitting authors may be asked to review another submission for the issue.

Send submissions via e-mail to David Temperley at dtemperley@esm.rochester.edu. Deadline: October 15, 2012.

ANNOUNCEMENTS

CONFERENCE ANNOUNCEMENT

SEMPRE 40th Anniversary Conference

September 14-15, 2012
Institute of Education, London, UK

The SEMPRE 40th Anniversary Conference will be hosted by the Institute of Education, London (UK) from September 14-15, 2012. The event will present leading international research and will also be a celebration of SEMPRE's activities and achievements over the past 40 years. In order to reflect the celebratory nature of the conference, it will include a range of special sessions bringing together distinguished members of the Society as well as other eminent researchers, enabling discussion of the challenges and opportunities for future work. It will feature keynote presentations by Professor Johan Sundberg (KTH, Stockholm) and Professor Liora Bresler (University of Illinois) as well as addresses and roundtable panels by distinguished members of the Society, including current and former Chairs and Journal Editors: Professor Graham Welch, Dr. Desmond Sergeant, Professors Raymond MacDonald, Susan Hallam, Jane Davidson, David Hargreaves, John Sloboda, Margaret Barrett, Gary McPherson and other distinguished colleagues, including Professor Alf Gabrielsson (SEMPRE Lifetime Achiever), Professor John Baily (SEMPRE Ambassador for Afghanistan), Dr. Charles Plummeridge and Dr. Gordon Cox. The event will afford opportunities for small-group discussion, while postgraduate students will be given the opportunity to sign up for individual tutorial sessions with established scholars from the Society. The Conference Dinner (Friday evening) will take place at The Russell Hotel and it will include the launch of Special Issues of the

Society's journals *Psychology of Music* and *Research Studies in Music Education* as well as enable scholars to meet with publishing representatives at SAGE. The conference will also include comprehensive displays of material associated with the Society by SAGE (journals) and ASHGATE (SEMPRE book series).

Conference Committee: Professor Graham Welch (Institute of Education, London), Dr. Elaine King (University of Hull), Professor Raymond MacDonald (Glasgow Caledonian University), Professor Margaret Barrett (University of Queensland, Australia), Louise Skelding (SAGE publications)

Main Conference Venue: Roberts Building, Torrington Place, London WC1E 7JE

Conference Dinner: Hotel Russell, 1-8 Russell Square, Bloomsbury, London WC1B 5BE

Conference Access: those unable to attend the event in person will be able to read papers, engage in the debate and enjoy complimentary access to the SEMPRE journals (*Psychology of Music* and *Research Studies in Music Education*) via the conference webpage, to be hosted by SAGE.

FURTHER INFORMATION

Dr. Elaine King (SEMPRE Conference Secretary)
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WORKSHOP ANNOUNCEMENT

Multidisciplinary Aspects of Groove in Music

Porto, Portugal
October 13, 2012

This workshop is aimed at researchers interested in the perception, analysis and synthesis of groove in music. It

is scheduled to directly follow the ISMIR conference: <http://ismir2012.ismir.net> also taking place Porto, Portugal. The workshop will feature invited talks from distinguished researchers in music psychology, neuroscience, musicology and machine learning/signal processing.

For details please see the workshop website: <http://smc.inescporto.pt/shakeit/workshop>

ANNOUNCEMENTS

CONFERENCE ANNOUNCEMENT

**2nd International Workshop on Music Information
Retrieval with User-Centered and Multimodal
Strategies (MIRUM)
held in conjunction with the ACM Multimedia 2012
conference**

November 2, 2012, Nara, Japan
<http://mirum12.tudelft.nl>

Music is an outstanding example of a content type with many different, complimentary representations in multiple modalities. Each of these contribute to the way in which music is conveyed and experienced. Furthermore, the consumption of music is strongly guided by affective and subjective responses, which are personal and context-dependent, occur at different conceptual specificity levels, and for which no universal, uncompromising ground truth exists. Thus, in order for music retrieval systems to yield satisfying results, insight into the information needs and demands of the actual users of the systems becomes very important.

To allow comprehensive and flexible exploitation of the multifaceted aspects of music, both the availability of complementary music-related information in multiple modalities and the role of the human user should be considered. At the same time, challenges such as the identification and optimal combination of useful information from different modalities and algorithmic approaches to user-dependent subjective assessments of music retrieval results still are largely unsolved. These challenges are certainly not unique to music content, but actual and prevalent in the broad multimedia community.

The MIRUM workshop, held on November 2, 2012 in conjunction with ACM Multimedia 2012 in Nara, Japan, provides a platform at a premier multimedia venue for discussing open challenges and presenting state-of-the-art work on music information retrieval adopting user-centered and multimodal strategies. The workshop explicitly aims to initiate a cross-disciplinary idea exchange between experts in the fields of music and multimedia information retrieval (and other related fields) on the topics including, but not limited to:

- Music multimedia content analysis
- Visual and sensory information for music processing
- Multimodal music search, retrieval and recommendation

- Social networks and indexing for music applications
- Music similarity measures at different specificity levels
- Fusion of multimodal music information sources
- Music knowledge representation and reasoning
- Interactive music systems and retrieval
- (Adaptive) user interaction and interfaces
- User (context) models and personalization
- Real-world issues (unstructured and noisy data, scalability, formats, ...)
- Evaluation methods and data understanding
- Cross-domain methodology transfer

MIRUM welcomes technical papers and a limited number of position papers (both max. 6 pages) with novel, thought-provoking work and ideas relating to the workshop topics. In addition, extended abstracts for technical demonstrations (max. 2 pages) are solicited. Accepted contributions will be presented in oral sessions and in a dedicated demo session. Position papers should consider visionary ideas based on a solid argumentation, and technical demonstrations should consider demonstrably working systems. In all cases, there should be clear relevance to the workshop focus areas.

All submissions must be formatted according to the ACM Proceedings style and contain original work that is not being published or under review elsewhere. Each submission will undergo a double-blind reviewing process by at least 3 PC members. All accepted papers will be published together with the ACM Multimedia 2012 main conference proceedings and will be made available through the ACM digital library.

The submission system is open at <https://cmt.research.microsoft.com/ACMMMWS2012>. For more information, please consult the workshop website at <http://mirum12.tudelft.nl> or contact Cynthia Liem at c.c.s.liem@tudelft.nl.

Workshop Organization

Cynthia Liem, Delft University of Technology,
The Netherlands Meinard Müller, Bonn University &
MPI Informatik, Germany Steve Tjoa, iZotope, Inc.,
USA George Tzanetakis, University of Victoria,
Canada

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Masataka Goto, AIST, Japan

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Perfecto Herrera, Universitat Pompeu Fabra, Spain

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Eric Nichols, Indiana University, USA

Geoffroy Peeters, IRCAM, France

Markus Schedl, Johannes Kepler University Linz, Austria

Björn Schuller, TU München, Germany

Joan Serra, IIIA-CSIC, Spain

Yi-Hsuan Yang, Academia Sinica, Taiwan

Ju-Chiang Wang, National Taiwan University, Taiwan

Ye Wang, National University of Singapore, Singapore

ANNOUNCEMENTS

CALL FOR SUBMISSIONS

**International Symposium on Performance Science
(ISPS 2013)**

“Performing Together”

August 28-31, 2013

Vienna, Austria

<http://www.performancescience.org>

The next International Symposium on Performance Science will be hosted by the University of Music and Performing Arts, Vienna (MDW), on August 28-31, 2013.

The ISPS 2013 theme, *Performing Together*, is intended to encourage discussion and debate on collaborative performing activities of all types and between various constituents. Specific research topics, fields of study, and methodological approaches have been left open intentionally to encourage interdisciplinary exchange.

Submissions detailing original research are invited from across the performing arts and other performance disciplines, as well as the natural, social, and applied sciences.

KEYNOTE SPEAKERS

- Tecumseh Fitch, University of Vienna (Austria)
- Peter Keller, University of Western Sydney (Australia)
- Emma Redding, Trinity Laban Conservatoire of Music and Dance (UK)
- Alan Wing, University of Birmingham (UK)

IMPORTANT DATES

- November 30, 2012: Paper/poster abstract submission deadline
- January 15, 2013: Registration for ISPS 2013 opens
- February 1, 2013: Notification of submission decision
- March 1, 2013: End of early registration
- April 15, 2013: Deadline for papers for the ISPS proceedings
- August 28, 2013: Start of ISPS 2013

SUBMISSIONS

Submissions are invited for

- Spoken papers
- Poster presentations
- Symposia and workshops

Detailed instructions for submissions are available via the conference website: <http://www.performancescience.org>.

Submissions should be made electronically to cps@rcm.ac.uk by November 30, 2012.

GRADUATE AWARD

The Scientific Committee is keen to encourage the attendance of students, as well as established researchers and practitioners. Therefore, the ISPS 2013 Graduate Award will be offered to one graduate student to present a keynote paper at the conference.

REVIEW PROCESS

Each submission will be reviewed anonymously by the Scientific Committee according to its originality, importance, clarity, and interdisciplinarity. Corresponding authors will be notified by email of the Committee's decision by February 1, 2013.

CONFERENCE PUBLICATION

Accepted paper, poster, and symposium/workshop submissions will be published as 6-page papers in the Proceedings of ISPS 2013 (complete with ISBN), available in hardcopy at the conference and subsequently downloadable via the conference website. Details of the procedure and format for submitting published papers will be provided when authors receive notification of acceptance. Final papers for publication will be due on April 15, 2013.

REGISTRATION

Full and one-day registration options are available. Online registration will open on January 15, 2013. For further information about the venue, submissions, graduate award, and registration, visit the conference website: <http://www.performancescience.org>.

The official language of the conference is English.

CONFERENCE ORGANIZERS

Aaron Williamon Royal College of Music, London

Werner Goebel University of Music and Performing Arts, Vienna

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

- > > Perception of Dyads of Impulsive and Sustained Instrument Sounds
DAMIEN TARDIEU & STEPHEN McADAMS
- > > The Role of Visual Feedback and Creative Exploration for the Improvement of Timing Accuracy in Performing Musical Ornaments
RENEE TIMMERS, MAKIKO SADAKATA, & PETER DESAIN
- > > The Science of Singing Along: A Quantitative Field Study on Sing-along Behavior in the North of England
ALISUN PAWLEY & DANIEL MÜLLENSIEFEN
- > > The Vocal Generosity Effect: How Bad Can Your Singing Be?
SEAN HUTCHINS, CATHERINE ROQUET, & ISABELLE PERETZ
- > > The Song Remains the Same: A Replication and Extension of the MUSIC Model
PETER J. RENTFROW, LEWIS R. GOLDBERG, DAVID J. STILLWELL, MICHAL KOSINSKI, SAMUEL D. GOSLING, & DANIEL J. LEVITIN
- > > Distortions in Reproduction of Two-Interval Rhythms: When the “Attractor Ratio” Is Not Exactly 1:2
BRUNO H. REPP, JUSTIN LONDON, & PETER E. KELLER
- > > A Review of Music and Emotion Studies: Approaches, Emotion Models and Stimuli
TUOMAS EEROLA & JONNA K. VUOSKOSKI
- > > Emotional Connotations of Diatonic Modes
DAVID TEMPERLEY & DAPHNE TAN
- > > The Effect of Timbre and Loudness on Melody Segregation
JEREMY MAROZEAU, HAMISH INNES-BROWN, & PETER J. BLAMEY
- > > Mental Practice in Music Memorization: An Ecological-Empirical Study
NICOLÒ FRANCESCO BERNARDI, ALEXANDER SCHORIES, HANS-CHRISTIAN JABUSCH, BARBARA COLOMBO, & ECKART ALTENMÜLLER
- > > Systematic Distortions in Musicians’ Reproduction of Cyclic Three-Interval Rhythms
BRUNO H. REPP, JUSTIN LONDON, & PETER E. KELLER
- > > The Impact of the Bass Drum on Human Dance Movement
EDITH VAN DYCK, DIRK MOELANTS, MICHIEL DEMEY, ALEXANDER DEWEPPE, PIETER COUSSEMENT, & MARC LEMAN
- > > Facial Mimicry in Response to Song
LISA P. CHAN, STEVEN R. LIVINGSTONE, & FRANK A. RUSSO
- > > Relations between Musical Structures and Perceived and Felt Emotions
AI KAWAKAMI, KEIKO KAMIYAMA, KIYOSHI FURUKAWA, & KAZUO OKANOYA
- > > Can Musicians Track Two Different Beats Simultaneously?
ÈVE POUDRIER & BRUNO H. REPP
- > > Correspondence in Perception of the Tritone Paradox and Perfect-Fifth/Perfect-Fourth Intervals
FRANK RAGOZZINE
- > > Influence of Expressive Versus Mechanical Musical Performance on Short-Term Memory for Musical Excerpts
BARBARA TILLMANN, W. JAY DOWLING, PHILIPPE LALITTE, PAUL MOLIN, KATRIN SCHULZE, BÉNÉDICTE POULIN-CHARRONNAT, DANIELE SCHOEN, & EMMANUEL BIGAND
- > > Speech, Song, and the Minor Third: An Acoustic Study of the Stylized Interjection
JEREMY DAY-O’CONNELL