

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

WORKSHOP ANNOUNCEMENT

Musicians: Born or Made?

Scientific workshop on Music and Talent
Saturday, January 19, 2013

The role of natural endowment and hard work in musical performance is one of the oldest and most contentious issues in both science and society. Up to the 20th century, innate talent was associated with musicianship. Over the last century, the prevalent view has been that intensive practice is key. The goal of this workshop is to examine whether music practice can account for individual differences in musical abilities or if we should also acknowledge the importance of innate predispositions.

Confirmed speakers include:

- François Gagné (Université du Québec à Montréal)
- Gary McPherson (Melbourne University)

- Laurent Mottron (Université de Montréal)
- Caroline Palmer (McGill University)
- Joanne Ruthsatz (Ohio State University)
- Larisa Shavinina (Université du Québec en Outaouais)
- Danick Trottier (Université de Montréal)

The workshop is opened to the academic community and will be followed by a free, open concert-conference at the Salle Claude Champagne (Université de Montréal) with guests Professor Gary McPherson (Melbourne University) and Tiffany Poon, piano.

Registration is mandatory. For further information and registration, visit http://www.brams.org/en/event/music_talent/ or e-mail info@brams.umontreal.ca

This event is jointly organized by the BRAMS (International Laboratory for Brain, Music and Sound Research), CRBLM (Centre for Research on Brain, Language and Music), and OICRM (Observatoire interdisciplinaire de création et de recherche en musique).

ANNOUNCEMENTS

CONFERENCE ANNOUNCEMENT

**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.

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)

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

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CONFERENCE ANNOUNCEMENT

**International Conference on Music & Emotion
June 11-15, 2013**

The **3rd International Conference on Music & Emotion** will be held at Department of Music of the University of Jyväskylä, Finland, June 11-15, 2013.

A series of invited keynote addresses and peer-reviewed papers, posters, and symposia will explore the ways in which emotion is encoded and mediated through musical

sounds and structures, and investigate how musical emotion is conceptualized, modelled and measured.

The aim of this conference is to promote a dialogue between individuals and groups working in disparate fields related to music and emotion in order to more effectively share concepts, definitions, and methodologies, as well as technical and practical knowledge across disciplinary boundaries.

For further information visit www.jyu.fi/icme3 or contact the conference organizers at icme3@jyu.fi.

ANNOUNCEMENTS

CALL FOR PAPERS

**Society for Music Perception and
Cognition (SMPC 2013)**

The biennial meeting of the Society for Music Perception and Cognition will be held at Ryerson University in Toronto, Canada, on August 8-11, 2013.

Deadline: February 1, 2013

Abstracts for presentations should be no longer than 300 words and should describe the motivation, methodology, results, and implications to the degree that this information is available at the time of submission. Empirical contributions should refer to the stimuli/corpus, methodology, and data collected. Theoretical contributions are also welcome, provided that the connection to music perception and cognition is underscored through discussion of aims, methods, and/or results. Abstracts for proposed symposia are welcome and should include individual abstracts as well as a brief description of the theme.

Submission details and additional conference information are available on the conference website:

<http://www.ryerson.ca/smpc2013>

Program Committee:

Tonya Bergeson (Indiana University School of Medicine)

John Iversen (The Neurosciences Institute)

Scott Lipscomb (University of Minnesota School of Music)

Lisa Margulis (University of Arkansas Department of Music)

Frank Russo (Ryerson University Department of Psychology)*

Michael Schutz (McMaster Institute for Music and the Mind)**

Leigh VanHandel (Michigan State University College of Music)

* Conference Chair

** Program Chair

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**From the International Society for Music
Information Retrieval**

The proceedings of the ISMIR 2012 Conference are now online on <http://ismir2012.ismir.net/event/proceedings> (642 pages, 66.5MB).

PDFs of all individual papers are also available on <http://ismir2012.ismir.net/event/programme>

As an extra to help navigation in the 642-pages book of proceedings, Maarten Grachten from JKU in Linz was kind enough to adapt the ISMIR Cloud browser (a web-interface to facilitate content-based access to the ISMIR proceedings, relying on Latent Semantic Analysis), specifically to the content of the ISMIR 2012 proceedings: <http://dc.ofai.at/browser/2012/>

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

- > > 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
- > > Cortical Activity During Perception of Musical Pitch: Comparing Musicians and Nonmusicians
ASSAL HABIBI, VINTHIA WIRANTANA, & ARNOLD STARR
- > > Failure to Apply Signal Detection Theory to the Montreal Battery of Evaluation of Amusia May
Misdiagnose Amusia
MOLLY J. HENRY & J. DEVIN MCAULEY
- > > The Effect of Microtiming Deviations on the Perception of Groove in Short Rhythms
MATTHEW DAVIES, GUY MADISON, PEDRO SILVA, & FABIEN GOUYON

