

## 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. 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, appendices, 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 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.

#### *Including Supplementary Materials on JSTOR*

JSTOR 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. JSTOR'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. JSTOR 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.

#### *URL construction for supplementary files*

Here is the format to use if you want to include URLs for supplementary files in your PDF files. PDF Plus processing on the JSTOR platform should turn those URLs into links within the PDF files.

[http://www.jstor.org/stable/suppl/<publisher doi prefix>/<article doi suffix>/suppl\\_file/<filename>](http://www.jstor.org/stable/suppl/<publisher doi prefix>/<article doi suffix>/suppl_file/<filename>)

## ANNOUNCEMENTS

## CONFERENCE ANNOUNCEMENT

**Teaching Music to Students on the Autism Spectrum**

May 10-11, 2013  
 Boston Conservatory  
 Boston, Massachusetts

The Boston Conservatory (and founders of The Boston Conservatory Program for Students on the Autism Spectrum; <http://www.bostonconservatory.edu/autism>) is proud to introduce an innovative, new program for educators and researchers who work with students on the autism spectrum. *Teaching Music to Students on the Autism Spectrum* is a two-day conference featuring industry expert Stephen Shore, Ed.D., and others who will address topics such as:

- Inclusion of students with autism in the music curriculum
- How autistic individuals learn and perceive music
- Teaching strategies for working with autistic students in one-on-one and classroom settings

**FEATURED SPEAKERS**

- Stephen Shore, Ed.D. (“Inclusion of individuals with autism in the music curriculum”)

- Matt Savage (“How autistic individuals learn and perceive music”)
- Victoria LaRiccia (“Teaching strategies for working with autistic student in one-on-one and classroom settings”)
- Kate Raftery (“Behavioral Teaching Strategies”)
- Karen Popp (“Supports for Students on the Autism Spectrum”)
- Dr. Rhoda Bernard (“Working with Families of Students on the Autism Spectrum”)

**WHO SHOULD REGISTER**

Public and private school teachers who are looking to learn about new methods of teaching and connecting with students on the autism spectrum. Teachers can earn 12 Professional Development Points (PDPs). Researchers who study music learning and autism are also encouraged to attend.

**COST**

The \$65 registration fee includes admission to all conference sessions and events plus meal on Saturday. Registration is currently open and will remain open through the duration of the conference. To register, visit: <https://activenet019.active.com/bostonconservatory/>

## CONFERENCE ANNOUNCEMENT

**Midwestern Music Cognition Symposium**

May 24-26th, 2013  
 School of Music and the Center for Cognitive Science  
 Ohio State University

The School of Music and the Center for Cognitive Science at Ohio State University will be hosting a music cognition symposium, aimed at providing an outlet for both established and young scholars in the field to present their work. The symposium will consist of keynote presentations from Professors Robert Gjerdingen (Northwestern University), Glenn Schellenberg (University of Toronto), and Elizabeth West Marvin (Eastman School of Music).

Topics will include, but are not limited to:

- linguistics and music
- corpus studies
- computational music theory
- music and emotion
- cognitive science
- psychoacoustics
- music information retrieval

In order to facilitate a greater number of participants, there will be no registration fee. Reservations, however, are required. Registration and queries should be emailed to [osuMusicCog2013@gmail.com](mailto:osuMusicCog2013@gmail.com) by May 15th.

**ANNOUNCEMENTS****ORGANIZING COMMITTEE:**

Symposium Chair: Daniel Shanahan, Ohio State University (shanahan.37@osu.edu)

Program Committee Chair: Johanna Devaney, Ohio State University (devaney.12@osu.edu)

Prior to the Symposium, an intensive four-day workshop will be conducted entitled Methods in Empirical Music Research. The workshop will be led by Professor David Huron and will provide a comprehensive introduction to concepts and methods in empirical research. The workshop will offer practical experience in designing

experiments and questionnaires, conducting interviews, running subjects, and analyzing data. Participants can enroll for graduate course credit. Further details are pending, and will be posted to the conference website when available.

**IMPORTANT DATES:**

- May 15: Registration Deadline
- May 20–23: Empirical Research Methods in Music Workshop
- May 24–26: Symposium

For further details, please visit: <http://musiccog.ohio-state.edu/home/index.php/MidWestCogSymposium>

## ANNOUNCEMENTS

## SYMPOSIUM ANNOUNCEMENT

**Music, Poetry & the Brain: Celebrating Wagner's Bicentennial**

May 25, 2013

Lisbon, Portugal

<http://www.musicpoetrybrain.com/>

It is indisputable that, with his operas, Wagner introduced profound new insights relating music, language (poetry) and emotion. It is widely consensual that with his dramas, Wagner intended to explore human mind and behavior with the power of music. In fact, never before was music so systematically used as a tool for describing and interpreting facts, events, beliefs, desires, intentions, memories and emotions.

In the last decades, there has been much advance in the understanding of the cerebral basis of music and its relationships with brain mechanisms of language, cognition and emotion. In short, music has also been shown to be a powerful pathway to understand human mind and behavior with the modern tools of neuroscience.

Therefore, Wagner's bicentennial could be an excellent opportunity for a meeting, summarizing the recent advances of brain research on these themes.

Certainly, this Symposium is not addressed only to people who appreciate Wagner's Operas. It is not addressed only to specialists in brain research either. Lectures by the invited speakers are intended to be clear enough to be assimilated and enjoyed by a vast audience interested in music, art, science and human creativity. Poster communications are welcome.

## SPEAKERS

- António Damásio (Los Angeles)
- Paulo Ferreira de Castro (Lisbon)
- Timothy Griffiths (Newcastle upon Tyne)
- Stefan Koelsch (Berlin)
- Lutz Jäncke (Zurich)
- Siegfried Mauser (Munich)
- Virginia Penhune (Montreal)
- Helena Rodrigues (Lisbon)
- Paulo Maria Rodrigues (Aveiro)
- Daniele Schön (Marseille)
- Armando Sena (Lisbon)
- Robert Zatorre (Montreal)

## REGISTRATION

Visit <http://www.musicpoetrybrain.com/> for registration and other program information. E-mail: [unl@unl.pt](mailto:unl@unl.pt)

## CONFERENCE ANNOUNCEMENT

**International Conference on Music & Emotion**

June 11-15, 2013

University of Jyväskylä, Finland

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](http://www.jyu.fi/icme3) or contact the conference organizers at [icme3@jyu.fi](mailto:icme3@jyu.fi).

## ANNOUNCEMENTS

## CONFERENCE ANNOUNCEMENT

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

August 8-11, 2013  
Ryerson University, Toronto, Canada

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. The program will include a keynote presentation by Carol L. Krumhansl, symposia, student awards, and a public lecture. In addition to the main meeting, satellite meetings are planned on the topics of singing and music information retrieval.

The Ryerson campus is distinctly urban, located in the heart of Toronto, Canada's largest city. Toronto is an exciting tourist destination, offering a diverse range of attractions, excellent dining, and world-class entertainment. The city is also safe and pedestrian-friendly, consistently ranked among the world's most liveable cities.

Additional information about SMPC 2013 and satellite meetings is available on the conference website: <http://smpc2013.com>

**Conference Chair:**

Frank Russo  
(Ryerson University, Department of Psychology)

**Program Chair:**

Michael Schutz  
(McMaster Institute for Music and the Mind)

**Program committee members:**

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)

Leigh VanHandel  
(Michigan State University College of Music)

## 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)

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

## 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 is open. 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

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**

- > > 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
- > > The Dock-In Model of Musical Culture and Cross-cultural Perception  
THOMAS FRITZ
- > > Relationships Between Perceived Emotions in Music and Music-induced Movement  
BIRGITTA BURGER, SUVI SAARIKALLIO, GEOFF LUCK, MARC R. THOMPSON, & PETRI TOIVIAINEN
- > > Is Higher Music Faster? Pitch-speed Relationships in Western Compositions  
YURI BROZE & DAVID HURON
- > > An Empirical Study of Historical Patterns in Musical Rhythm: Analysis of German & Italian Classical Music Using the nPVI Equation  
JOSEPH R. DANIELE & ANIRUDDH D. PATEL
- > > Diachronic Changes in Jazz Harmony: A Cognitive Perspective  
YURI BROZE & DANIEL SHANAHAN
- > > Auditory Streaming Cues in Eighteenth- and Early Nineteenth-Century String Quartets: A Corpus-Based Study  
BEN DUANE
- > > Musical Imagery and the Planning of Dynamics and Articulation During Performance  
LAURA BISHOP, FREYA BAILES, & ROGER DEAN
- > > Individual Differences in Music Reward Experiences  
ERNEST MAS-HERRERO, JOSEP MARCO-PALLARES, URBANO LORENZO-SEVA, ROBERT ZATORRE, & ANTONI RODRIGUEZ-FORNELLS
- > > Empathy and Emotional Contagion as a Link Between Recognized and Felt Emotions in Music Listening  
HAUKE EGERMANN & STEPHEN McADAMS