

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, 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 , t , 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.

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.
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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.)
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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>

ANNOUNCEMENTS

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 or contact the conference organizers at icme3@jyu.fi.

CALL FOR SUBMISSIONS

***Journal of Sonic Studies* Special Issue: Sound Design**

Edited by: Elif Ozcan, Marcel Cobussen,
& Vincent Meelberg
Deadline: August 1, 2013
www.sonicstudies.org

Although sound is a natural phenomenon, many sounds in our cultural environment are designed by humans. Street signs make use of specific acoustic signals, kitchen appliances are tweaked in such a way that they produce sounds that users of these devices are expected to hear, car doors are supposed to make a particular sound when they are closed, a sound that conveys solidity, safety, and quality to the driver of that car. Often, these sounds are not produced as a result of the mechanical and electrical processes that are necessary for a correct functioning of the device. Instead, they are designed and added in order to enhance the aesthetic experience of operating the device, or to improve its ease of use.

Sonic environments, too, are often designed. Sound is used to demarcate place, to invite people, or to exclude certain individuals. Also, sound can influence people's mental state, to calm them, to excite them, to convince them to stay longer and spend more. This is one of the

reasons why sound design is important in games and cinema as well. The veracity and convincing power of the virtual environments created within these media can be greatly enhanced through a proper design of the sounds that can be heard. In short, perhaps even more so than visual objects, sound is capable of manipulating human subjects.

In the sixth issue of the *Journal of Sonic Studies* we would like to explore these, and other, instances of sound design. We invite papers that explain specific practices of sound design, written by sound designers themselves, as well as essays that critically examine the use of sound in urban environments, devices, movies, etc. We are even more interested to receive contributions that not only deal with sound design in one way or another, but are also themselves designed in new, surprising and perhaps even irritating ways. As it is an e-journal, the *Journal of Sonic Studies* allows for many conventional and unconventional ways to represent ideas on sound design, both in words, sounds, and images.

Potential contributors are invited to submit completed essays by August 1, 2013.

For more information, or to submit an essay, please visit <http://www.sonicstudies.org> or contact noise@sonicstudies.org

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)

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.

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

CONFERENCE ANNOUNCEMENT

CMMR 2013: Sound, Music & Motion

October 15-18, 2013

CNRS - Laboratoire de Mécanique et d'Acoustique Marseille, France <http://www.cmmr2013.cnrs-mrs.fr>

We are happy to announce that the CMMR 2013 – “Sound, Music & Motion” will take place in Marseille, CNRS-LMA, October 15-18, 2013. This year CMMR celebrates its 10th anniversary. For this special occasion the symposium will be held in Marseille, the European Capital of Culture 2013 (<http://www.mp2013.fr/?lang=en>).

CMMR2013 is organized by the CNRS - Laboratoire de Mécanique et d'Acoustique (LMA) and Ubris Studio in partnership with the Institut des Sciences du Mouvement (ISM), Laboratoire d'Analyse, Topologie, Probabilités (LATP), ASTRAM, the research lab associated to the Sciences, Arts et Techniques de l'Image et du Son (SATIS) department, and n+n corsino.

As usual, contributions in all the topics covered by CMMR are welcome but contributions related to the conference theme “Sound, Music and Motion” will be strongly encouraged this year. The notion of motion is important in any field related to sound and music, since it can be studied from different standpoints spanning from physics to perceptual and cognitive considerations, and from scientific to artistic approaches.

All the CMMR gatherings have resulted in post symposium proceedings built up from selected peer-reviewed papers and published by Springer Verlag in the Lecture Notes in Computer Sciences Series (LNCS 2771, LNCS 3310, LNCS 3902, LNCS 4969, LNCS 5493, LNCS 5954, LNCS 6684, LNCS 7172), and this is also planned for CMMR 2013.

Several types of contributions can be submitted to CMMR 2013:

- scientific papers (for oral or poster sessions)
- demonstrations and installations
- music

TOPICS

Original contributions are encouraged in, but not limited to, the following topics:

- Sound, Music and motions (e.g. analysis, retrieval, synthesis, composition, performance, music for images)
- Gestural control of sound synthesis
- Musical gesture analysis
- Augmented musical instruments
- Musical interfaces
- Musically inspired HCI
- Mapping & Sonification
- Computational musicology
- Auditory perception and cognition
- Virtual reality, augmented reality and human-computer interaction related to music
- Digital music libraries
- User studies (e.g. ethnography, usability of music software)
- New methods for music representation and visualization
- Retrieval and music recommendation tools
- Intelligent music tutoring systems
- Music games and interactive learning
- Music production and composition tools
- Structuring of audio data
- Cooperative music networks
- Analysis, recognition, comparison, classification, and modeling of sound and music
- Music and sound data mining
- Sound synthesis
- Optical music recognition
- Semantic web music technologies
- Sound source separation
- Music structure analysis
- Music transcription
- Artificial intelligence and cognitive science for sound and music

SUBMISSION

Procedures to submit papers are detailed in the Author instruction & Submission section on the CMMR 2013 website. Submitted papers must be camera-ready conforming to the format specified on the CMMR 2013 website.

IMPORTANT DATES:

- June 15, 2013: Paper submission deadline
- June 15, 2013: Demo and installation submission deadline
- July 1, 2013: Music submission deadline
- July 15, 2013: Notification of acceptance
- September 1, 2013: Camera-ready copy deadline

For general inquiries, please contact the conference general chairs at: cmmr2013-chairs@lma.cnrs-mrs.fr. For inquiries regarding paper submissions, please contact the paper and program chairs at: [\[lma.cnrs-mrs.fr\]\(mailto:lma.cnrs-mrs.fr\). For inquiries regarding music submissions, please contact the music chair at: \[cmmr2013-music@lma.cnrs-mrs.fr\]\(mailto:cmmr2013-music@lma.cnrs-mrs.fr\). For inquiries regarding demo and installation submissions, please contact the music chair at: \[cmmr2013-demo@lma.cnrs-mrs.fr\]\(mailto:cmmr2013-demo@lma.cnrs-mrs.fr\).](mailto:cmmr2013-program@</p>
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Symposium chair

Richard Kronland-Martinet, CNRS-LMA

Paper, program and proceedings chairs

Mitsuko Aramaki, Sølvi Ystad, Olivier Derrien, CNRS-LMA

Demonstration and Installation Chairs,

Charles Gondre & Gaëtan Parsehian, CNRS-LMA

Music Chair

Jacques Diennet, UBRIS Studio, Marseille

Communication and Sponsoring Chairs

Etienne Thoret & Simon Conan, CNRS-LMA

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>

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Supplemental Material

10 Melodies in Standard and Pitch Deviant Versions

1 ♩ = 60

Musical notation for melody 1, showing two staves. The top staff is the standard version, and the bottom staff is the pitch deviant version. The tempo is marked as ♩ = 60. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of eight notes: C4, D4, E4, F#4, G4, A4, B4, and C5. The pitch deviant version follows the same sequence but with a sharp on the F#4 note.

2 ♩ = 60

Musical notation for melody 2, showing two staves. The top staff is the standard version, and the bottom staff is the pitch deviant version. The tempo is marked as ♩ = 60. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of eight notes: C4, D4, E4, F#4, G4, A4, B4, and C5. The pitch deviant version follows the same sequence but with a sharp on the F#4 note.

3 ♩ = 60

Musical notation for melody 3, showing two staves. The top staff is the standard version, and the bottom staff is the pitch deviant version. The tempo is marked as ♩ = 60. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of eight notes: C4, D4, E4, F#4, G4, A4, B4, and C5. The pitch deviant version follows the same sequence but with a sharp on the F#4 note.

4 ♩ = 60

Musical notation for melody 4, showing two staves. The top staff is the standard version, and the bottom staff is the pitch deviant version. The tempo is marked as ♩ = 60. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of eight notes: C4, D4, E4, F#4, G4, A4, B4, and C5. The pitch deviant version follows the same sequence but with a sharp on the F#4 note.

5 ♩ = 60

Musical notation for melody 5, showing two staves. The top staff is the standard version, and the bottom staff is the pitch deviant version. The tempo is marked as ♩ = 60. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of eight notes: C4, D4, E4, F#4, G4, A4, B4, and C5. The pitch deviant version follows the same sequence but with a sharp on the F#4 note.

6 ♩ = 60



7 ♩ = 60



8 ♩ = 60



9 ♩ = 60

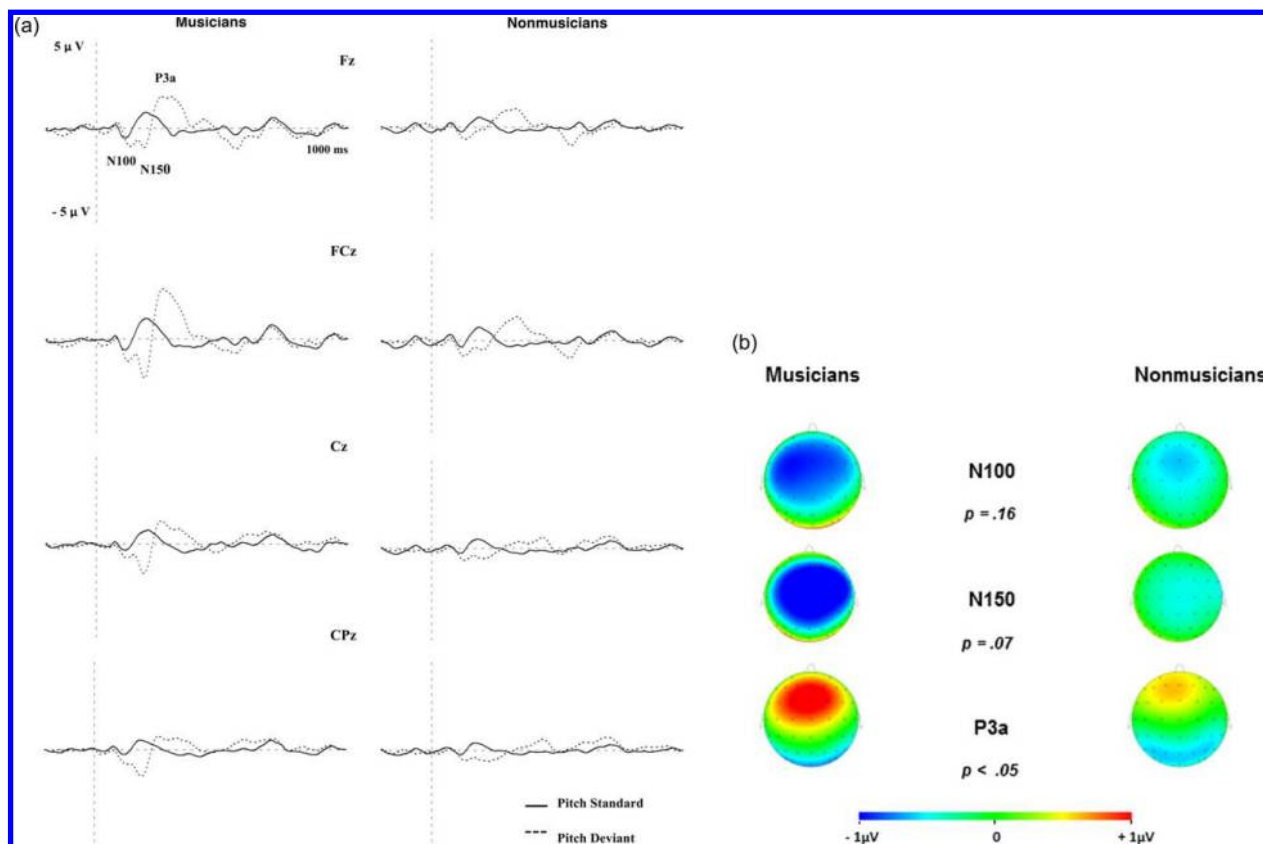


10 ♩ = 60



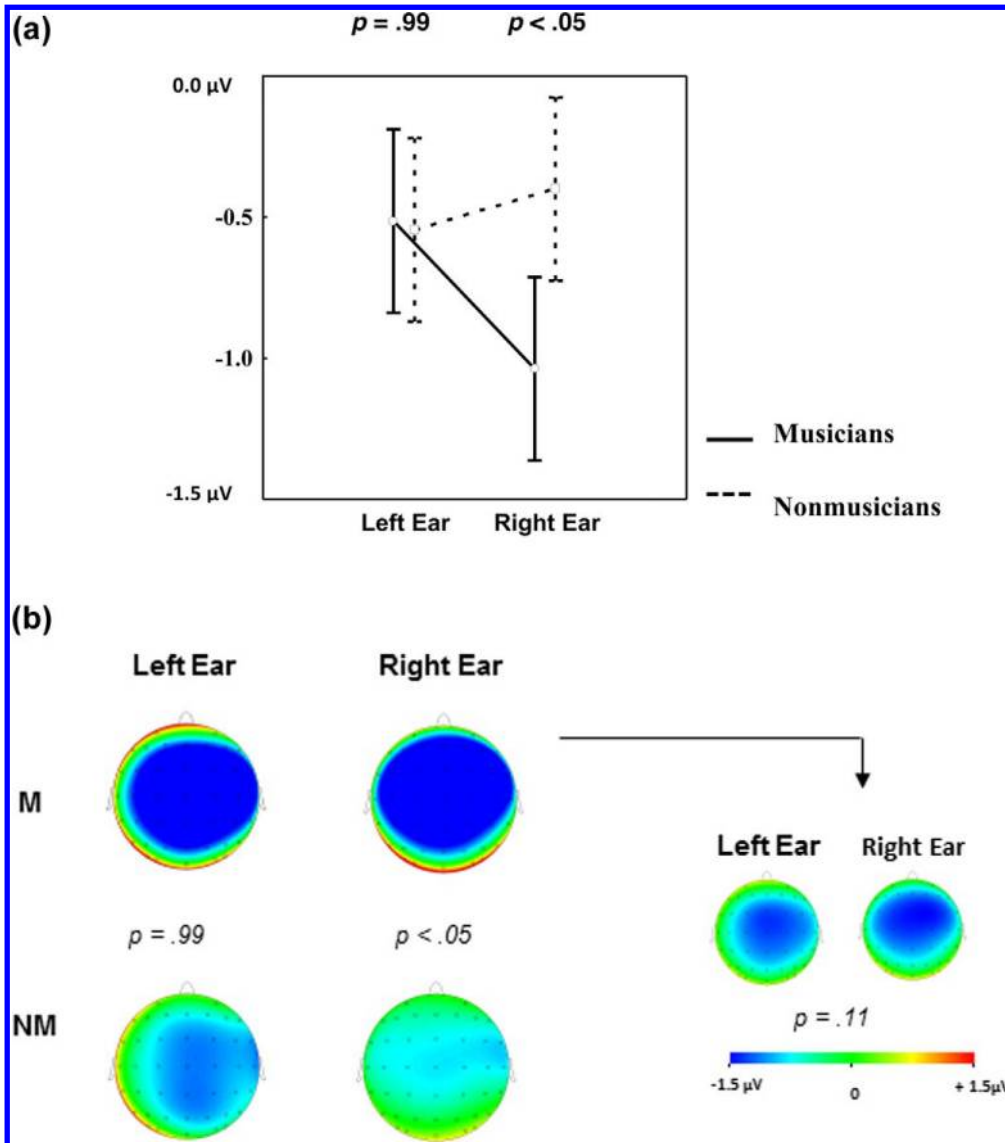
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Assal Habibi, Vinthia Wirantana and Arnold Starr, Cortical Activity During Perception of Musical Pitch: Comparing Musicians and Nonmusicians, Figures 3 and 5



ASSAL HABIBI, VINTHIA WIRANTANA AND ARNOLD STARR FIGURE 3.

- Grand average ERPs from musicians and nonmusicians to standard (solid line) and deviant (dotted line) notes at midline electrodes, Fz, FCz, Cz, and CPz.
- Average voltage maps of the ERPs evoked by pitch deviant note in musicians and nonmusicians.



ASSAL HABIBI, VINTHIA WIRANTANA AND ARNOLD STARR FIGURE 5.

a. Amplitude of the N150 component for musicians (solid line) and nonmusicians (dotted line) separated by stimulated ear averaged across all 15 electrodes included in the ANOVA analysis.

b. Average voltage maps of the N150 component to the pitch deviant note for musicians (M) and nonmusicians, separated by stimulated ear. Voltage maps to the right of the main figure indicate the N150 to pitch deviant note for musicians only, replotted with an increased scale so as to demonstrate more clearly the N150 scalp topography in the musician group.