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 and one hard copy of the manuscript. The electronic copy should be a single PDF file sent to mpercep@post.queensu.ca. The hard copy should be mailed to the Editor, Lola L. Cuddy, Department of Psychology, Humphrey Hall, 62 Arch St., Room 232, Queen’s University, Kingston, Ontario, K7L 3N6 Canada; E-MAIL: mpercep@post.queensu.ca. The PDF file and the complete printed version must correspond exactly. Authors contemplating multiple submissions arising from the same project or closely related projects should contact the Editor before submission.

Manuscripts are accepted for review on the understanding that they have not been published and are not presently submitted for publication elsewhere. 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 The journal adheres to the Publication Manual of the American Psychological Association regarding form and style. Either the 5th or 6th edition may be used up to June 2010, after which point we request that authors consult the 6th edition. Form and style recommendations below will reference the 5th edition until June 2010, after which point the 6th edition will be referenced.

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, and the authors’ names and affiliations (see APA 5th, p. 296). Page 2 should contain a short abstract of 100–150 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 5th, p. 111).

PARTICIPANTS Consult the guidelines in the fifth edition of the Publication Manual of the American Psychological Association regarding terminology.

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 5th (p. 138) for guidance on presentation of statistics in text. 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). Refer to APA 5th (starting p. 141) for statistical abbreviations and symbols. Include degrees of freedom when reporting, for example, F, r, R, and χ² 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. 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 for-
mat 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 5th
starting p. 215 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).


Berkeley: University of California Press.

FOOTNOTES Authors are asked to use footnotes judi-
ciously and, in most cases, to integrate important infor-
mation in the text (see APA 5th, p. 202).

TABLES Tables must be formatted using the table func-
tion in Word, not using tabs or spaces (see formatted
examples, starting APA 5th, p. 149). 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 5th
pp. 176–201 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 fig-
ures (see APA 5th, p. 199). For the review process, include
the figures in the single PDF file. For accepted manu-
scripts, 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.
CONFERENCE ANNOUNCEMENT

School of Music
University of Leeds
March 25-26, 2010

The first *Empirical Musicology* Conference in April 2008 demonstrated the contribution that empirical approaches can bring to bear on a range of musicological issues. This two-day International Conference will continue to explore the diversity of empirical approaches within the discipline by focusing on performance, highlighting the contribution that such methods can bring to knowledge, understanding and application within this and related disciplines.

**Keynote Speakers:**
Professor Eric Clarke & Professor David Temperley

**Further Information:**

**Conference Queries**
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**SEMPRE Queries**
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HU6 7RX
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Website: http://www.sempre.org.uk
ANNOUNCEMENTS

CONFERENCE ANNOUNCEMENT

CIM10 Nature versus Culture
July 21-24, 2010
University of Sheffield, UK

The Conferences on Interdisciplinary Musicology promote collaborations between sciences and humanities, between theory and practice, as well as interdisciplinary combinations that are new, unusual, creative, or otherwise especially promising. CIM10 will focus on the relationship between nature and culture in musical behaviour, thinking and sound.

With the influence of evolutionary theory, and the interpenetration of the approaches and methods of the sciences and arts, researchers from many different fields have become interested in how culture and biology shape musical phenomena. To what extent is the music that gets made (its materials and structure) a direct product of physical and biological properties? How is the experience of music governed by biological mechanisms and cultural processes?

The conference aims to bring together representatives of the arts and humanities, the sciences, and musical practice who are involved in research on culture and nature in music. Researchers from all relevant disciplines are invited to contribute theoretical, empirical and computational studies.

The following topic areas illustrate the scope of the conference theme:

- Music’s evolutionary origins
- Cross-cultural comparison of musical phenomena
- Linguistic influences on music cognition
- How culture and biology shape the phenomenal experience of musical expectation
- Biological and cultural influences on the experience of emotions with music
- Relationship between emotional experience with music and emotions in daily life
- Development of musical skills
- Musical universals and musical specializations
- Cognitive and physical constraints shaping musical materials and compositional practices

Further information from: http://www.sheffield.ac.uk/cim10/index.html

CIM10 is directed by:

Dr. Nicola Dibben and Dr. Renee Timmers, Department of Music, University of Sheffield, Sheffield, UK

CIM10 is presented in collaboration with the European Society for Cognitive Sciences of Music (ESCOM), and the Society for Education, Psychology and Music Research (SEMPRE).

See: www.sheffield.ac.uk/cim10/
ANNOUNCEMENTS

CONFERENCE ANNOUNCEMENT

11th International Conference on Music Perception & Cognition
Seattle, WA, August 23-27, 2010
University of Washington School of Music

The International Conference on Music Perception and Cognition is an interdisciplinary conference devoted to the dissemination of new, unpublished research relating to the field of music perception and cognition. The conference is relevant for university and industry researchers and graduate students working in psychology, cognitive neuroscience, music theory and composition, psychophysics, music performance, music education, music therapy and music medicine, neurophysiology, ethnomusicology, developmental psychology, linguistics, artificial intelligence, computer technology, and other related fields of inquiry. The 11th biennial meeting of the conference will be held in Seattle, Washington on the campus of the University of Washington.

Refereeing
All submissions are being anonymously reviewed by members of the ICMPC11 Scientific Advisory Board.

Notification of acceptance will be sent to the corresponding author by March 1, 2010

Important Dates
March 1, 2010—Notification of acceptance
April 30, 2010—Early registration ends

ICMPC 11 Organizing Committee
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UPCOMING ISSUES

These and more in our upcoming issues

Special Issue:

>>> Treatment and Rehabilitation of Neurological Disorders and Impairments: The Use of Music Listening and Music Making Techniques
GUEST EDITORS: GOTTFRIED SCHLAUG, ECKART ALTMULLER, AND MICHAEL H. THAUT

>>> Autism, Music, and the Therapeutic Potential of Music in Alexithymia
RORY ALLEN AND PAM HEATON

>>> Rhythmic Auditory Stimulation Rehabilitation on Movement Disorders: A Review of Current Research
MICHAEL H. THAUT AND MUTSUMI ABIRU

>>> Enhancing Motor Recovery Through Music Making
ECKART ALTMULLER, THOMAS MIENTE, AND SABINE SCHNEIDER

>>> The Therapeutic Effects of Singing in Neurological Disorders
CATHERINE WAN, THEODOR RUBER, ANJA HOFFMANN, AND GOTTFRIED SCHLAUG

>>> Music in the Treatment of Mood Disorders: A New Music-Therapy Method and Research Tool
STEFAN KOELSCH, KRISTIN OFFERMANNS, AND PETER FRANZKE

>>> Music and Noise Exclusions: Implications for Individuals with Learning Disabilities
BHARATH CHANDRASEKARAN AND NINA KRAUS

>>> Neurologic Music Therapy in Cognitive Rehabilitation
MICHAEL H. THAUT

>>> Music and Autonomic Nervous System (Dys)function
ROBERT ELLIS AND JULIAN THAYER