

Music Perception  
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## 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** 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  $\chi^2$  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: 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

## CONFERENCE ANNOUNCEMENT

**8th Sound and Music Computing  
Conference (SMC2011)  
Creativity Rethinks Science**

July 6–9, 2011, Padova, Italy  
<http://smc2011.smcnetwork.org>

**Organizers**

Department of Information Engineering, University of  
Padova, Italy  
 Conservatory “Cesare Pollini” of Padova, Italy

**Topics**

Sound and Music Computing (SMC) research approaches the whole sound and music communication chain from a multidisciplinary point of view. By combining scientific, technological and artistic methodologies it aims at understanding, modelling and generating sound and music through computational approaches.

The SMC Conference is the forum for international exchanges around the core interdisciplinary topics of Sound and Music Computing research. SMC2011 welcomes contributions on all such topics, including notably:

- 3D sound/music
- Auditory display and data sonification
- Automatic separation, recognition, classification of sound and music
- Automatic music generation/accompaniment systems
- Computational musicology
- Computer environments for sound/music processing
- Content processing of music audio signals
- Digital audio effects
- Interactive performance systems
- Interfaces for sound and music
- Models for sound analysis and synthesis
- Multimodality in sound and music computing
- Music and robotics
- Music information retrieval
- Music performance analysis and rendering
- Perception and cognition of sound and music
- Social interaction in sound and music computing
- Sonic interaction design
- Sound and music for VR and games
- Sound/music and the neurosciences

- Sound/music signal processing algorithms
- Technologies for the preservation, access and modeling of musical heritage

**Program and Satellite Events**

The *technical program* will take place on July 7–9, 2011, at the historical Aula Magna of the University, and will feature keynote speakers, approximately 35 oral presentations, and approximately 45 poster contributions. More information is available in the Call for Papers on the conference website.

The *music program* will be hosted at the concert hall of the Conservatory, and will feature premieres of works submitted to the conference. The final concert will be held at the Conservatory of Venice, as part of a half-day trip to Venice. More information is available in the Call for Music on the conference website.

The *SMC Summer School* will be held on July 2–5, 2011, immediately before the conference. The Summer School aims at giving young researchers an opportunity to learn about some of the core interdisciplinary topics of SMC, and to share their own experiences with other young researchers.

Satellite workshops will be held on July 6, 2011. In particular, SMC2011 will host the *Rencon (Performance Rendering Contest)* workshop. The annual Rencon workshop hosts a competition where computer systems have to generate expressive performances of newly created musical pieces on site. The aim of such contests is to aid the improvement of performance rendering techniques.

**Committee****General Chair:**

Federico Avanzini (University of Padova, Italy)

**Technical Program Chairs:**

Giovanni De Poli (University of Padova, Italy)

Davide Rocchesso (University Iuav of Venice, Italy)

**Music Program Chairs:**

Nicola Bernardini (Conservatory “C. Pollini”, Padova, Italy)

Alvise Vidolin (Conservatory “C. Pollini”, Padova, Italy)

Paolo Zavagna (Conservatory “B. Marcello”, Venice, Italy)

ANNOUNCEMENTS

**Summer School Chair:**

Sergio Canazza (University of Padova, Italy)

**Technical Program Committee:**

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Frédéric Bevilacqua (IRCAM, France)

Stefan Bilbao (University of Edinburgh, UK)

Simon Dixon (Queen Mary University of London, UK)

Cumhur Erkut (Aalto University, Finland)

Kjetil Falkenberg Hansen (Royal Institute of Technology, Sweden)

Federico Fontana (University of Udine, Italy)

Anastasia Georgaki (University of Athens, Greece)

Bruno Giordano (McGill University, Quebec, Canada)

Fabien Gouyon (INESC Porto, Portugal)

Perfecto Herrera (University Pompeu Fabra, Spain)

Haruhiro Katayose (Kwansei Gakuin Un., Japan)

Marc Leman (University Gent, Belgium)

Yann Orlarey (GRAME, Centre National de Creation Musical, France)

Stefania Serafin (Aalborg University Copenhagen, Denmark)

Tamara Smyth (Fraser University, BC, Canada)

Bob Sturm (Aalborg University Copenhagen, Denmark)

Gualtiero Volpe (University of Genova, Italy)

Stefan Weinzierl (Technische University Berlin, Germany)

Gerhard Widmer (Johannes Kepler University, Austria)

**Practical Information**

Information about venue, transportation, accommodation, and surroundings, is available at the conference website <http://smc2011.smcnetwork.org>

For further information, do not hesitate to contact the organizers at [smc2011@dei.unipd.it](mailto:smc2011@dei.unipd.it)

## ANNOUNCEMENTS

## CONFERENCE ANNOUNCEMENT

**Joint Conference  
12th International Conference on  
Music Perception and Cognition (ICMPC)  
8th Triennial Conference of the  
European Society for the Cognitive  
Sciences of Music (ESCOM)**

July 23–28, 2012  
Aristotle University of Thessaloniki  
Thessaloniki, Greece

The Joint Conference ICMPC-ESCOM 2012 is an interdisciplinary conference devoted to the dissemination of new unpublished research relating to the field of music perception and cognition. The conference will bring together leading researchers from different areas of the cognitive sciences of music. Papers are invited that report empirical and theoretical research that contributes to a better understanding of how music is perceived, represented and generated. Research is welcome from a broad range of disciplines, such as psychology, psychophysics, philosophy, aesthetics, neuroscience, artificial intelligence, psychoacoustics, linguistics, music theory, anthropology, cognitive science, and education.

The conference consists of invited keynote lectures, workshops, papers and poster sessions, and symposia

arranged around specific themes. All submissions will be reviewed anonymously by the members of the Scientific Advisory Board. Full text papers will be published in the conference proceedings. Details for submissions can be accessed at the conference website: <http://icmpc-escom2012.web.auth.gr/>

**Important Dates:**

December 5, 2011: Deadline for abstract submission  
February 6, 2012: Notification of Acceptance  
March 5, 2012: Early registration deadline

ICMPC-ESCOM 2012 will take place from July 23-28, 2012 in Thessaloniki, Greece. The conference is organized by the Department of Music Studies, Aristotle University of Thessaloniki, and the European Society for the Cognitive Sciences of Music (ESCOM).

The conference is directed by Emiliós Cambouropoulos and Costas Tsougras, Department of Music Studies, Aristotle University of Thessaloniki. The ICMPC-ESCOM 2012 conference advisory committee consists of the following members: Mayumi Adachi, Anna Rita Adessi, Steven Demorest, Reinhard Kopiez, Jukka Louhivuori, Yoshitaka Nakajima, Aniruddh Patel, and Jaan Ross.

Further details at the ICMPC-ESCOM 2012 website: <http://icmpc-escom2012.web.auth.gr/>

ANNOUNCEMENTS

CONFERENCE ANNOUNCEMENT

**August 11–14, 2011**  
**Society for Music Perception  
and Cognition**

**Eastman School of Music in Rochester, NY**

The 2011 bi-annual meeting of the Society for Music Perception and Cognition will be held at Eastman School of Music in Rochester, NY, on August 11–14, 2011.

Information about the conference, including travel and accommodation information, can be found at the conference website, [www.esm.rochester.edu/smpc2011](http://www.esm.rochester.edu/smpc2011).

Keynote speaker: Nina Kraus, Northwestern University

The conference will feature spoken and poster presentations on a wide variety of topics, as well as musical events from the renowned Eastman School community.

Topics include (but are not limited to):

- Music and language
- Emotional communication in music
- Musical development and expertise
- Pitch and harmony perception
- The evolutionary bases of music
- Rhythm, synchronization, and “groove”
- Music performance
- Music neuroscience and music-related deficits

*Local Events Committee*

Elizabeth West Marvin

David Temperley

*Program Committee*

Peter Pfordresher, University at Buffalo (chair)

Erin E. Hannon, University of Nevada, Las Vegas

Carol Krumhansl, Cornell University

Justin London, Carleton College

Elizabeth Margulis, University of Arkansas

Peter Martens, Texas Tech University

Devin McAuley, Michigan State University

Frank Russo, Ryerson University

Mike Schutz, McMaster University

ANNOUNCEMENTS

CONFERENCE ANNOUNCEMENT

**ISPS 2011**  
**Models of Performance**

August 24–27 2011  
Toronto, Canada

The next International Symposium on Performance Science will be hosted by the University of Toronto August 24–27 2011.

The ISPS 2011 theme, *Models of Performance*, is intended to encourage discussion and debate on issues ranging from ‘models’ of good practice (e.g., research into inspirational performers, teachers, or learners) to scientific ‘models’ of performance processes and products. Original research will be presented as papers, posters, symposia, and workshops from across the performing arts, as well as the natural, social, and applied sciences. Specific research topics, fields of study, and methodological approaches have been left open intentionally to encourage interdisciplinary exchange.

CONFERENCE PUBLICATION

Research reports from the symposium will be published in the *Proceedings of ISPS 2011*, available in hardcopy at the conference.

REGISTRATION

Full and one-day registration options are available. Members of the following affiliated societies are eligible for a registration discount:

European Association of Conservatoires (AEC)  
International Association for Dance Medicine and Science (IADMS)  
International Society for Music Education (ISME)  
Performing Arts Medicine Association (PAMA)  
Society for Music Perception and Cognition (SMPC)

For information about the venue, submissions, graduate award, and registration, visit the conference website: [www.performancescience.org](http://www.performancescience.org).

The official language of the conference is English.



ANNOUNCEMENTS

CONFERENCE ANNOUNCEMENT

**'Striking a Chord'**  
**Music, Health and Wellbeing:**  
**Current Developments in Research and Practice**

University Centre Folkestone  
September 9–10, 2011

The Sidney De Haan Research Centre for Arts and Health is currently engaged in an integrated programme of research into the contribution of music activities in promoting the health and wellbeing of individuals and communities. This SEMPRES conference aims to provide an overview of current developments in research and practice in the field of music, health and wellbeing. In particular we welcome reference to the use of music in health and social care settings, in public health promotion and community development, and the role and value of established community music activity for wellbeing and health.

This two-day event incorporates a conference on September 10th which will include invited presentations and selected submissions from researchers in the field of music, health and wellbeing. The keynote speaker for this event will be Professor Raymond MacDonald. In addition, there will be a postgraduate research day on September 9th to reflect the significant growth in postgraduate work in the field and allow students to present and discuss their current research projects.

**For further information, please contact:**

***Matthew Shipton***

Conference Organiser  
Canterbury Christ Church University  
University Centre Folkestone  
Tel: 01303 220870  
Email: [m.shipton@canterbury.ac.uk](mailto:m.shipton@canterbury.ac.uk)  
Visit: [www.sempre.org.uk](http://www.sempre.org.uk)

## 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>

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- > > Does the Body Move the Soul? The Impact of Arousal on Music Preference  
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