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.

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 commentary 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 can not 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):


**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.
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 SEMPRE 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 post-graduate 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
Visit: www.sempre.org.uk
CALL FOR PAPERS

Segregation and Integration in Music and Language (simal2012)

Tübingen, Germany
February 23-24, 2012
http://www.simal2012.de/

This workshop is aimed at all PhD students, postdocs, and researchers who are interested in the neural mechanisms of music and language processing, especially those which might be shared by or separated in both modalities. The workshop will cover the three areas of auditory processing: music, language and non-speech signals.

Call for Papers (Deadline: October 31, 2011):

PhD students, postdocs, and researchers from all scientific fields (psychology, neurology, linguistics, etc.) investigating the neural mechanisms of auditory processing are invited to submit an abstract with their work. The work must investigate the auditory processing of music, language and/or non-speech signals with MEG, EEG, fMRI or other neuroimaging tools.

Please indicate your preference for a poster presentation vs. oral presentation. If you wish to present your own work as a poster or in one of the sessions, please send us an abstract to info@simal2012.de. Please add 'submission' to the subject. The abstract text, excluding the title, authors and affiliations, should not be longer than 200 words and sent as a *.txt file.
CALL FOR PAPERS

Perspectives on Rhythm and Timing

July 19-21, 2012
University of Glasgow, UK

The PoRT workshop is dedicated to empirical research and theoretical modelling of timing and rhythm in speech and music, in perception and action. Each day of the event will have an orientation session, with two invited talks on contrasting themes followed by a discussion by one respondent. Research papers and posters will be presented in the afternoons. Additionally, a tutorial on coupled oscillator modelling of dynamical systems will be held on the third day.

Invited speakers are as follows:

Linguistic-phonetic perspectives
Speakers: Francis Nolan, Alice Turk
Discussant: Jelena Krivokapic

Neurobiological perspectives
Speakers: Edward Large, Sophie Scott
Discussant: Sarah Hawkins

Clinical perspectives
Speakers: Sonja Kotz, Anja Lowit
Discussant: Katie Overy

Tutorial on coupled oscillator modeling: Fred Cummins, Edward Large

We welcome submissions from researchers working on rhythm and timing in any discipline, including neurobiology, musicology, linguistic phonetics, computational modelling, psychology, clinical linguistics, and sociology.

Send your abstract of maximally one page by December 18, 2011 to port.workshop@gmail.com. Please note that templates for the abstract submissions are provided at the workshop homepage http://www.gla.ac.uk/rhythmsinscotland/. Notification of acceptance will be sent out by March 1, 2012. For further information, please contact the organizers at port.workshop@gmail.com.

Selected contributions to the workshop are intended to be published in a thematically coherent edited volume (envisaged publisher: Cambridge University Press). When submitting an abstract, please indicate whether you would be interested in your work being published in the volume. Full paper submissions are expected no later than September 1, 2012 and will subsequently be reviewed by two independent reviewers.

Organizers
Tamara Rathcke and Rachel Smith, University of Glasgow

Scientific Committee
Fred Cummins, Anja Lowit, Katie Overy, Tamara Rathcke, Rachel Smith
CONFEREECE 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 inter-disciplinary 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 Emilios 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 Addessi, Steven Demorest, Reinhard Kopiez, Jukka Louhivuori, Yositaka Nakajima, Aniruddh Patel, and Jaan Ross.

Further details at the ICMPC-ESCOM 2012 website:
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
The Role of a Pianist's Affective and Structural Interpretations in his Expressive Body Movement: A Single Case Study
HARUKA SHODA & MAYUMI ADACHI

Working Memory for Tonal and Atonal Sequences During a Forward and a Backward Recognition Task
KATRIN SCHULZE, W. JAY DOWLING, & BARBARA TILLMAN

The Role of Formal Structure in Liking for Popular Music
JONATHAN J. ROLISON & JUDY EDWORTHY

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SARAH J. WILSON, DEAN LUSHER, CATHERINE L. MARTIN, GENEVIEVE RAYNER, & NEIL MCLACHLAN

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VINOO ALLURI & PETRI TOIVIAINEN

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MARY BROUGHTON & CATHERINE J. STEVENS

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FREYA BAILES & ROGER T. DEAN

Musical Repetition Detection Across Multiple Exposures
ELIZABETH HELLMUTH MARGULIS

A Parametric, Temporal Model of Musical Tension
MORWAREAD M. FARBOOD

The Music USE (MUSE) Questionnaire: An Instrument to Measure Engagement in Music
TAN CHYUAN CHIN & NIKKI S. RICKARD

Special Issue on Music Training and Nonmusical Abilities
E. GLENN SCHELLENBERG & ELLEN WINNER (guest editors)