

## 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. 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,  $F$ ,  $r$ ,  $R$ , 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.

## ANNOUNCEMENTS

## CALL FOR PAPERS

*Music Perception***Special Issue: Corpus Methods in Music Research**

Guest editors: David Temperley and Leigh VanHandel

While corpus methods have been in use in music theory and music cognition for at least several decades, the last few years have seen an explosion of work in this area. Many recent books and articles have used corpus methods, and several workshops have also been devoted to this topic. In view of this burgeoning interest, a special issue on the topic of musical corpus research seems both appropriate and timely.

We invite contributions applying corpus methods to musical issues, including but not limited to:

- empirical studies of compositional theories and principles
- models of cognitive processes such as key-finding and meter-finding
- cross-cultural correlations between music and language
- studies of stylistic change and evolution

- music information retrieval
- computational musicology

Submissions must demonstrate that the research is relevant to issues of music perception and cognition.

Submissions must be sent in PDF format for review; an MS Word version will be required upon acceptance. Submissions should be roughly 15–18 double spaced manuscript pages in 12-pt font, plus references and 4 tables/figures. Shorter research reports may also be considered. Submissions must follow the style and formatting guidelines of Music Perception available in the journal and on the website ([ucpressjournals.com/journal.php?j=mp&jDetail=submit](http://ucpressjournals.com/journal.php?j=mp&jDetail=submit)). Authors must follow APA style for formatting, references, and the preparation of figures. Color plates are allowed if necessary to interpret a figure. Submissions that do not follow these formatting guidelines will not be considered.

All submissions will be reviewed according to journal standards. Submitting authors may be asked to review another submission for the issue.

Send submissions via e-mail to David Temperley at [dtemperley@esm.rochester.edu](mailto:dtemperley@esm.rochester.edu). Deadline: October 15, 2012.

## ANNOUNCEMENTS

## CONFERENCE ANNOUNCEMENT

**9th International Symposium on Computer Music Modeling and Retrieval**

Queen Mary University of London, UK  
 June 19-22, 2012  
<http://www.cmmr2012.eecs.qmul.ac.uk/>  
 Twitter: @CMMR2012

We are pleased to announce that the 9th International Symposium on Computer Music Modeling and Retrieval (CMMR) "Music and Emotions" will take place at Queen Mary University of London (QMUL) June 19-22, 2012. CMMR 2012 is jointly organized by the Centre for Digital Music (QMUL) and the CNRS - Laboratoire de Mécanique et d'Acoustique (France). CMMR is an interdisciplinary conference involving fields such as computer science, engineering, information retrieval, human computer interaction, digital libraries, hypermedia, artificial intelligence, acoustics, audio and music signal processing, musicology, music perception and cognition, neuroscience, as well as music composition and performance.

This year, for the first time, CMMR is partnering with Wilton's Music Hall (<http://cmmr2012.eecs.qmul.ac.uk/musicvenue>) in East London to present two evening concerts. The concerts will take place at Wilton's during the CMMR conference on the evenings of 20 and 22 June 2012. The conference will also feature poster/demonstration sessions for which we invite submissions of musical interfaces.

**Registration**

In order to attend the conference, please follow the instructions for registration given on the CMMR 2012 website, at: <http://cmmr2012.eecs.qmul.ac.uk/registration>

**Organization***Symposium Chairs*

Mathieu Barthelet, Queen Mary University of London  
 Simon Dixon, Queen Mary University of London

*Proceedings Chairs*

Richard Kronland-Martinet, CNRS-LMA  
 Solvi Ystad, CNRS-LMA  
 Mitsuko Aramaki, CNRS-LMA  
 Mathieu Barthelet, Queen Mary University of London  
 Simon Dixon, Queen Mary University of London

*Paper and Program Chairs*

Richard Kronland-Martinet, CNRS-LMA  
 Mitsuko Aramaki, CNRS-LMA  
 Solvi Ystad, CNRS-LMA  
 Panos Kudumakis, Queen Mary University of London

*Demonstrations, Panels and Tutorials Chairs*

Daniele Barchiesi, Queen Mary University of London  
 Steven Hargreaves, Queen Mary University of London

*Music Chairs*

Andrew McPherson, Queen Mary University of London  
 Elaine Chew, Queen Mary University of London

*Organizing Committee*

Daniele Barchiesi, Queen Mary University of London  
 Emmanouil Benetos, Queen Mary University of London  
 Luis Figueira, Queen Mary University of London  
 Steven Hargreaves, Queen Mary University of London  
 Sefki Kolozali, Queen Mary University of London  
 Asma Rafiq, Queen Mary University of London

## ANNOUNCEMENTS

## CONFERENCE ANNOUNCEMENT

**Music and Shape Conference**

July 12-14, 2012, London

Musicians habitually describe music as being shaped, especially when speaking of performance. This conference contributes to the AHRC-funded Research Centre for Musical Performance as Creative Practice and its project, based at King's College London, on 'Shaping Music in Performance' ([www.cmpcp.ac.uk/smip.html](http://www.cmpcp.ac.uk/smip.html)), and is organized in collaboration with the Institute of

Musical Research. The aim of the conference is to explore, from as many perspectives as possible, relationships between music and shape.

The Music & Shape conference happens two weeks before the start of the Olympic Games. Accommodation in or near London will be hard to find and very expensive. One hundred rooms have been reserved for the conference at Travelodge Euston (£109 per night) and King's Cross (£99). Please book as soon as possible via the Institute of Musical Research ([music@sas.ac.uk](mailto:music@sas.ac.uk)), and in any case before June 1, 2012. No rooms can be booked after June 1, 2012.

ANNOUNCEMENTS

CONFERENCE ANNOUNCEMENT

**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

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

## 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. Full text papers will be published in the conference proceedings.

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 Emiliios 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 Addressi, 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

## CALL FOR PAPERS

SEMPRE 40<sup>th</sup> Anniversary Conference

September 14-15, 2012  
Institute of Education, London, UK

The SEMPRE 40th Anniversary Conference will be hosted by the Institute of Education, London (UK) from September 14-15, 2012. The event will present leading international research and will also be a celebration of SEMPRE's activities and achievements over the past 40 years. In order to reflect the celebratory nature of the conference, it will include a range of special sessions bringing together distinguished members of the Society as well as other eminent researchers, enabling discussion of the challenges and opportunities for future work. It will feature keynote presentations by Professor Johan Sundberg (KTH, Stockholm) and Professor Liora Bresler (University of Illinois) as well as addresses and roundtable panels by distinguished members of the Society, including current and former Chairs and Journal Editors: Professor Graham Welch, Dr. Desmond Sergeant, Professors Raymond MacDonald, Susan Hallam, Jane Davidson, David Hargreaves, John Sloboda, Margaret Barrett, Gary McPherson and other distinguished colleagues, including Professor Alf Gabrielsson (SEMPRE Lifetime Achiever), Professor John Baily (SEMPRE Ambassador for Afghanistan), Dr. Charles Plummeridge and Dr. Gordon Cox. The event will afford opportunities for small-group discussion, while postgraduate students will be given the opportunity to sign up for individual tutorial sessions with established scholars from the Society. The Conference Dinner (Friday evening) will take place at The Russell Hotel and it will include the launch of Special Issues of the Society's journals *Psychology of Music* and *Research Studies in Music Education* as well as enable scholars to meet with publishing representatives at SAGE. The conference will also include comprehensive displays of material associated with the Society by SAGE (journals) and ASHGATE (SEMPRE book series).

Proposals are invited on any aspect of music psychology and education research in the following categories:

- 1) **Individual papers** including presentations with a live performance element (up to 20 minutes in length);
- 2) **Research statements** (up to 10 minutes in length);
- 3) **Research 'rushes'** (2-5 minutes in length with no visual aids permitted);
- 4) **Poster presentations** (size 1xA1, 2xA2 or 4xA3).

The deadline for submission of abstracts (maximum 200 words) is Friday, February 24, 2012. All abstracts should clearly describe the topic of the presentation and, for individual papers and posters, should include the following information: background, research questions, aims, summary of content and significance. For papers incorporating live performance, proposers are expected to provide instrumentalists and repertoire. Research statements and 'rushes' are intended to enable individuals to present key elements and findings of recent projects or to address specific issues about research in the field. In all cases, a cover sheet should be supplied with the following information: name, postal and email address, institutional affiliation of proposer; type of submission (i.e. individual paper, research statement, research rush, poster presentation); AV requirements; and any other special requests for space/equipment. Please email abstracts and any other queries to the SEMPRE Conference Secretary, Dr. Elaine King (E.C.King@hull.ac.uk). The conference programme will be released by the end of March 2012 and registration forms will be made available at the same time.

Conference Committee: Professor Graham Welch (Institute of Education, London), Dr. Elaine King (University of Hull), Professor Raymond MacDonald (Glasgow Caledonian University), Professor Margaret Barrett (University of Queensland, Australia), Louise Skelding (SAGE publications)

Main Conference Venue: Roberts Building, Torrington Place, London WC1E 7JE

Conference Dinner: Hotel Russell, 1-8 Russell Square, Bloomsbury, London WC1B 5BE

Conference Access: those unable to attend the event in person will be able to read papers, engage in the debate and enjoy complimentary access to the SEMPRE journals (*Psychology of Music* and *Research Studies in Music Education*) via the conference webpage, to be hosted by SAGE.

## FURTHER INFORMATION

Dr. Elaine King (SEMPRE Conference Secretary)  
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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>

## UPCOMING ISSUES

- > > The Experience of Music in Congenital Amusia  
DIANA OMIGIE, DANIEL MÜLLENSIEFEN, & LAUREN STEWART
- > > On Musical Dissonance  
PHIL N. JOHNSON-LAIRD, OLIVIA E. KANG, YUAN CHANG LEONG
- > > Keeping an Eye on Guitar Skill: Visual Representations of Guitar Chords  
MATTHEW J. C. CRUMP, GORDON D. LOGAN, & JERRY KIMBROUGH
- > > Timbre and Affect Dimensions: Evidence from Affect and Similarity Ratings and Acoustic Correlates of Isolated Instrument Sounds  
TUOMAS EEROLA, RAFAEL FERRER, & VINO O ALLURI
- > > When the Eye Listens: A Meta-analysis of How Audio-Visual Presentation Enhances the Appreciation of Music Performance  
FRIEDRICH PLATZ & REINHARD KOPIEZ
- > > Musicians Do Better than Nonmusicians in Both Auditory and Visual Timing Tasks  
THOMAS H. RAMMSAYER, FRANZISKA BUTTKUS, & ECKART ALTENMÜLLER
- > > Development and Validation of the Brief Music in Mood Regulation Scale (B-MMR)  
SUVI SAARIKALLIO
- > > Perception of Dyads of Impulsive and Sustained Instrument Sounds  
DAMIEN TARDIEU & STEPHEN McADAMS
- > > The Role of Visual Feedback and Creative Exploration for the Improvement of Timing Accuracy in Performing Musical Ornaments  
RENEE TIMMERS, MAKIKO SADAKATA, & PETER DESAIN
- > > The Science of Singing Along: A Quantitative Field Study on Sing-along Behavior in the North of England  
ALISUN PAWLEY & DANIEL MÜLLENSIEFEN
- > > The Vocal Generosity Effect: How Bad Can Your Singing Be?  
SEAN HUTCHINS, CATHERINE ROQUET, & ISABELLE PERETZ
- > > Special Issue on Music and Dementia  
ANDREA R. HALPERN, ISABELLE PERETZ (GUEST EDITORS ), & LOLA L. CUDDY