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, r, 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.
2. The most common document types that are used as supplementary materials are: Microsoft Office documents, datasets, audio, video, and text files. When choosing file types - particularly for audio and video files - keep in mind that users will need to download and play these files so it is important to use formats that are supported in the most common players (e.g. QuickTime, Windows Media Player).
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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CONFERENCE ANNOUNCEMENT

The Neurosciences and Music – V
Cognitive Stimulation and Rehabilitation

May 29-June 1, 2014
Grand Théatre and Palais des Ducs, Dijon, France
www.fondazione-mariani.org/it/neuromusic-v-cover.html

The Mariani Foundation for Paediatric Neurology announces *The Neurosciences and Music – V: Cognitive Stimulation and Rehabilitation*, to be held in Dijon, France May 29-June 1, 2014.

The conference is conceived as a continuation of the highly successful series *The Neurosciences and Music* organized by the Mariani Foundation, with meetings in Venice (2002, in partnership with International School of Neurological Sciences), Leipzig (2005, with Max Planck Institute), Montreal (2008 with BRAMS, Brain and Music Research) and Edinburgh (2011, with IHMSD - Institute for Music in Human and Social Development). All these conferences have led to publications in the Annals of the New York Academy of Sciences.

The central theme of The Neurosciences and Music – V will be Cognitive Stimulation and Rehabilitation. The program will include keynote lectures, symposia, poster sessions, and pre-conference workshops, to be held in the afternoon of May 29. The meeting will be of interest to neuroscientists, psychologists and students and also to clinical neurologists, clinical psychologists, therapists, music performers, and educators as well as musicologists.

In partnership with Université de Bourgogne, Municipality of Dijon and Lyon Neuroscience Research Center & in cooperation with EBRAMUS "Initial Training Network" funded by the 7th European Framework / Marie Curie Action. For more information, contact: neuromusic@-fondazione-mariani.org

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SYMPOSIUM ANNOUNCEMENT

Milestones in Music Cognition:
A Quarter-Century Celebration of Books by
Bregman, Krumhansl, and Narmour

July 7-8, 2014
Schulich School of Music, MᴄGill University, Montreal
www.music.mcgill.ca/bkn25

In 1990, three major books were published that were to become transformative pillars in the field of music cognition research and beyond:

- Albert Bregman's *Auditory Scene Analysis: The Perceptual Organization of Sound* (MIT Press)
- Carol Lynne Krumhansl's *The Cognitive Foundations of Musical Pitch* (Oxford University Press)
- Eugene Narmour's *The Analysis and Cognition of Basic Melodic Structures: The Implication-Realization Model* (University of Chicago Press)

In anticipation of the 25th anniversary of these influential tomes, a two-day symposium will be held at the Schulich School of Music of MᴄGill University in Montreal July 7-8, 2014. The symposium will be composed of opening and closing keynote addresses, three sessions with invited speakers reflecting upon the impact of the honorees' work on the fields of music psychology, music theory, cognitive neuroscience and engineering, and a contributed poster session. Musical interludes will be provided by the students and faculty of the Schulich School of Music. The invited talks include:

Opening introduction: Lola Cuddy, Queen's University

Opening keynote: Caroline Palmer, MᴄGill University

Session in honor of Albert Bregman (chaired by Stephen McAdams)
  Claude Alain, Rotman Research Institute and University of Toronto
  Dan Ellis, Columbia University
  David Huron, Ohio State University
  Albert Bregman, McGill University (discussant)

Session in honor of Carol Lynne Krumhansl (chaired by David Temperley)
  Elaine Chew, Queen Mary University of London
  Fred Lerdahl, Columbia University
  William Forde Thompson, Macquarie University
  Carol Lynne Krumhansl, Cornell University (discussant)

Session in honor of Eugene Narmour (chaired by Alexander Rozin)
  Justin London, Carleton College
  Frank Russo, Ryerson University
  Zohar Eitan, Tel Aviv University
  Eugene Narmour, University of Pennsylvania (discussant)

Closing keynote: Robert Gjerdingen, Northwestern University

Poster session (submission window closed)

A special issue of *Music Perception* to honor these three books will be organized by guest editors David Temperley, Alexander Rozin, and Stephen McAdams, targeting the June 2015 issue. Manuscripts for this special issue should be submitted directly to the journal by October 1, 2014 (indicate in the cover letter that the submission is intended for the special issue). Speakers and poster presenters at the McGill symposium are encouraged to submit. All manuscripts will be reviewed through the normal procedure. The final versions of all submissions must be accepted by February 28, 2015 to be considered for inclusion in the special issue. Due to the limited page space for a single issue, papers that are deemed acceptable for publication in *Music Perception* but for which space is not available will appear in subsequent issues of the journal.

We hope the music cognition community will join us in celebrating our colleagues both at the symposium and through their submissions to the special issue. Further information concerning registration and lodging possibilities for the symposium is available on the symposium website: http://www.music.mcgill.ca/bkn25. But mark this momentous event in your calendar now!

The organizing committee

Lola Cuddy
Stephen McAdams
Alexander Rozin
David Temperley

CONFERENCE ANNOUNCEMENT

ICMPC-APSCOM 2014

August 4-8, 2014
Yonsei University, Seoul, Korea
http://www.icmpc-apscom.org

The Joint Conference ICMPC-APSCOM 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 welcome from a broad range of disciplines, such as psychology, cognitive science, psychophysics, philosophy, aesthetics, neuroscience, artificial intelligence, psychoacoustics, linguistics, performance studies, music theory and composition, anthropology, music therapy and medicine, education and other related fields of inquiry.

Submissions are invited for:

- spoken papers
- poster presentations
- symposia
- workshops

Authors are kindly requested to submit their abstract by filling in the appropriate online form at: http://www.icmpc-apscom.org. Detailed submission guidelines are available at the website.

The conference language is English and spoken papers, posters, conference proceedings, and publications will be in English. All submissions will be reviewed anonymously by the members of the Scientific Advisory Board (the membership of which will be announced in due course). Abstracts will be published in the conference proceedings.

IMPORTANT: The organizers would like to provide equal opportunities to each of the conference applicants. If you wish to present multiple papers as the first author, please consider submitting your abstracts under different formats (i.e., symposium, spoken presentation, poster presentation, workshop). We believe that the format by itself does not represent the quality of contribution. However, exceptions may be allowed when the organizers acknowledge the value of multiple contributions.

Please contact the conference organizers at icmpc@yonsei.ac.kr if you have questions about your submission.

Important Dates

- May 1, 2014 – Early registration ends
- May 19, 2014 – Full paper/ Final version of abstract due
- March 24, 2014 – Notification of acceptance

UPCOMING ISSUES