

## 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 two pdf files to the editorial office (Music Perception Journal <mpercep@queensu.ca>); one file should contain line numbers, the other should be without numbers. Electronic copies should be two single PDF files that include text, references, tables, and figures. 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  $\chi^2$  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.

#### *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 to 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.)
5. JSTOR does not support inclusion of executable files (e.g., .bat, .app, .com, .cgi, .exe) as supplementary material. This includes the inclusion of executable files as part of a .zip or .tar file.

#### *URL construction for supplementary files*

Here is the format to use if you want to include URLs for supplementary files in your PDF files. PDF Plus processing on the JSTOR platform should turn those URLs into links within the PDF files.

[http://www.jstor.org/stable/suppl/<publisher doi prefix>/<article doi suffix>/suppl\\_file/<filename>](http://www.jstor.org/stable/suppl/<publisher doi prefix>/<article doi suffix>/suppl_file/<filename>)

## ANNOUNCEMENTS

## CONFERENCE ANNOUNCEMENT

**The Improvising Brain II: Multiple Perspectives  
Concert & Symposium**

March 8-10, 2015

Georgia State University, Atlanta, Georgia

The Improvising Brain II: Multiple Perspectives is a symposium and concert event designed to bring together researchers and musicians to explore musical improvisation and its related brain processes. A collaboration between Georgia State University Neuroscience Institute, School of Music, and Department of Mathematics and Statistics, the symposium will feature Peter Vuust and Guerino Mazzola. Dr. Vuust is one of the leading neuroscientists in the field of music perception and production as well as a prominent jazz bassist. Dr. Mazzola is a world renowned mathematician and jazz pianist and the founder of Mathematical Music Theory. He will be performing in duet with Swiss percussionist Heinz Geisser. The symposium theme is Multiple Perspectives as exemplified by the keynote speakers' background in both science & performance and tonal & free improvisation.

Following the success of the first Improvising Brain Symposium in 2013 and the related theme issue in *Psychomusicology: Music, Mind, and Brain*, this symposium will once again explore questions related to all aspects of improvisation in music including cognitive, neuroscientific, therapeutic, and pedagogical issues. Examples include: How can improvisation be studied empirically? How do creative processes differ in musicians from different performance traditions? Are note choices during improvisation and word choices during speech controlled by similar decision making processes? Is it the sound or the motor movements that drive the choices? How do the environment and the underlying musical structure affect these decisions? Can these decision making processes be modeled mathematically?

Presented by GSU School of Music, Neuroscience Institute, Department of Mathematics and Statistics, & the Center for Collaborative and International Arts

*Steering Committee:* Andrew Goldman (University of Cambridge), Monika Herzig (Indiana University), Kimberly McCord (Illinois State University), Brian Wesolowski (University of Georgia), Iwan Wopereis (Open University of the Netherlands).

*Local Program Committee:* Martin Norgaard (Symposium Chair, Georgia State University), Katie Carlisle (GSU), Patrick Freer (GSU), Mariana Montiel (GSU), Daniel Welborn (GSU).

**Keynote Speakers:**

- Peter Vuust, Professor at the Royal Academy of Music, Aarhus, Denmark, and Associate Professor in Cognitive Neuroscience at the Centre of Functionally Integrative Neuroscience (CFIN), Aarhus University Hospital.
- Guerino Mazzola, Professor at the School of Music, University of Minnesota and Department of Informatics, University of Zurich.

For more information on the Improvising Brain Concert & Symposium, see <http://www.cas.gsu.edu/theimprovisingbrain/>

Please address questions to: Martin Norgaard, Ph.D., Georgia State University - School of Music  
PO Box 4097, Atlanta, GA 30302; [mnorgaard@gsu.edu](mailto:mnorgaard@gsu.edu);  
(404) 413-5930

The organizing committees would like to thank the following for their support of this event: Steven Harper (Interim Director, School of Music, GSU), Walter Wilczynski (Director, Neuroscience Institute, GSU), Guantao Chen (Chair, Department of Mathematics & Statistics, GSU), Pearl McHaney (Associate Dean, Fine Arts; Director, the Center for Collaborative and International Arts, GSU)

## ANNOUNCEMENTS

## CONFERENCE ANNOUNCEMENT

**International Conference on Multimodal Experiences of Music (ICMEM)**

March 23-25, 2015  
Sheffield, United Kingdom

In live and virtual situations, music listening and performing are multimodal experiences: Sounds may be experienced tactically, music evokes visual images or is accompanied by visual presentations, and both generate vivid cross-modal associations in terms of force, size, physical location, fluency and regularity, among others.

ICMEM aims to bring together researchers from various disciplines who investigate the multimodality of musical experiences from different perspectives. Disciplines may include among others audiology, cognition, computer science, ethnomusicology, music performance and theory, neuroscience, philosophy, and psychology.

Further information: [www.sheffield.ac.uk/music/research/mmm/icmem](http://www.sheffield.ac.uk/music/research/mmm/icmem)

This conference is supported by ESCOM and SEMPRES, who offer bursaries to student attendees.

## CONFERENCE ANNOUNCEMENT

**Shared Processing in Language and Music – What Neurocognition and Disorders Reveal (SPLM)**

March 27–28, 2015  
University of Amsterdam, the Netherlands  
<http://www.fon.hum.uva.nl/SPLM>

Traditionally, language and music have been regarded as two separate domains. Growing evidence, however, suggest that these two domains share at least certain processes. While there is more interesting research every day, part of what makes this field so exciting is that there are still two very different perspectives: Those who emphasize the differences between music and language and those who emphasize the similarities. Not only behavioral paradigms but more and more neurophysiological techniques are used to test hypotheses arising from those different perspectives and to investigate the neural underpinnings of possibly shared cognitive processes. At the same time, disorders that affect either faculty but supposedly spare the other, such as amusia and aphasia, are of great interest, too, as they can also

lead to insights on what is shared by both domains and what is not. Any contributions focusing on the question of shared mechanisms between music and language are welcome, whether specific disorders are investigated, neurocognitive methods are employed or a combination of both. Theoretical approaches to this topic are also welcome.

This workshop aims at bringing together scientists from as diverse fields as linguistics, musicology, psychology, neurology and biology in order to foster an interdisciplinary dialogue that might create a better understanding of the shared processes in music and language.

The workshop is embedded in the SMART Cognitive Sciences Conference that is held from March 25–28, 2015.

**Keynote speakers**

Prof. Dr. Usha Goshwami, University of Cambridge, UK  
Dr. Daniela Sammler, Max Planck Institute, Leipzig, Germany

Dr. Victoria Williamson, University of Sheffield, UK

**Organizers**

Jasmin Pfeifer & Silke Hamann (University of Amsterdam)

## ANNOUNCEMENTS

## CONFERENCE ANNOUNCEMENT

**2nd International Conference on Music and Consciousness**

April 14-17, 2015  
University of Oxford, United Kingdom

The 2<sup>nd</sup> International Conference on Music and Consciousness is organized jointly by the Faculty of Music, University of Oxford, and the University of Newcastle's International Centre for Music Studies.

There have been rapid multidisciplinary advances in scholarly understanding of musical experience over the last fifteen years or so. It is increasingly accepted that musical experiences are multi-faceted, fluctuating, and dynamic; complex composites of cognitive, perceptual, embodied and affective components. One response to the acknowledged phenomenological complexity of musical engagement has been a growing interest in the relationship between music and consciousness.

Following on from the success of the first International Conference on Music and Consciousness (Sheffield, 2006), and the edited volume *Music and Consciousness* to which this led, this second conference is again

intended as a forum for the exchange of perspectives from a broad range of disciplines, including but not restricted to: neuroscience, psychology, phenomenology, philosophy, sociology, musicology, performance studies, ethnomusicology, music therapy, evolutionary psychology, cognitive archaeology, and cultural history.

The conference will consist entirely of plenary sessions, enabling wide-ranging participation, with significant time set aside for discussion. It will include keynote presentations, papers, short communications, and musical performances.

The conference committee welcomes submissions addressing a broad range of themes, including but not limited to the following:

- Music and Unconsciousness
- Neural substrates of musical consciousness
- Consciousness and musical performance
- Music and trance, flow, absorption, dissociation, and altered states of consciousness (ASC).
- Theorising musical consciousness - across disciplines, across cultures, across history
- Consciousness and musical creativity
- Modes of musical consciousness, modes of musical subjectivity
- Music and collective consciousness

## CONFERENCE ANNOUNCEMENT

**Society for Music Perception & Cognition**

August 1-5, 2015  
Vanderbilt University, Nashville, Tennessee

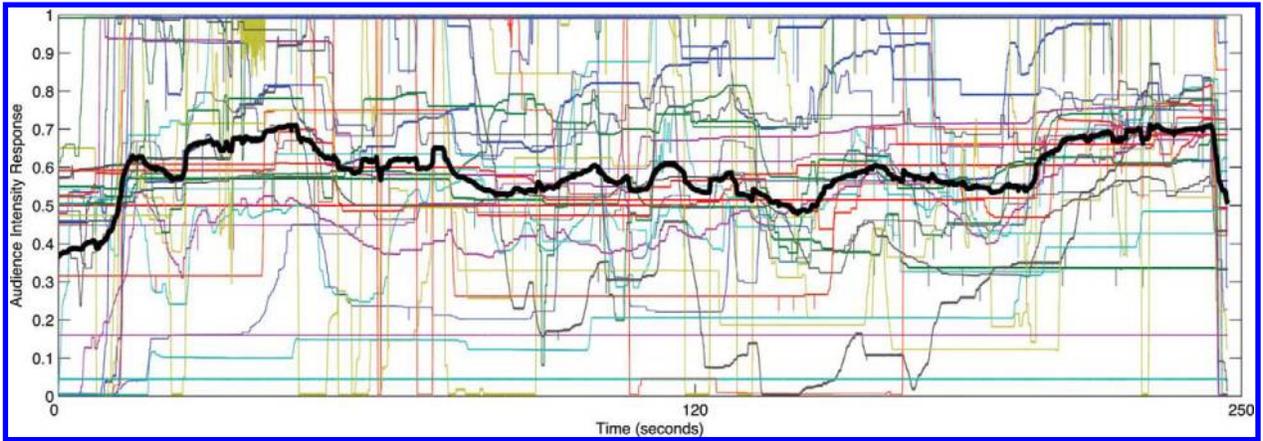
The SMPC Board is pleased to announce that SMPC 2015 will be hosted at Vanderbilt University. Dr. Elizabeth Dykens has agreed to serve as conference chair, with Dr. Reyna Gordon serving as conference co-chair. More details will be forthcoming as the conference chairs make further arrangements.

## UPCOMING ISSUES

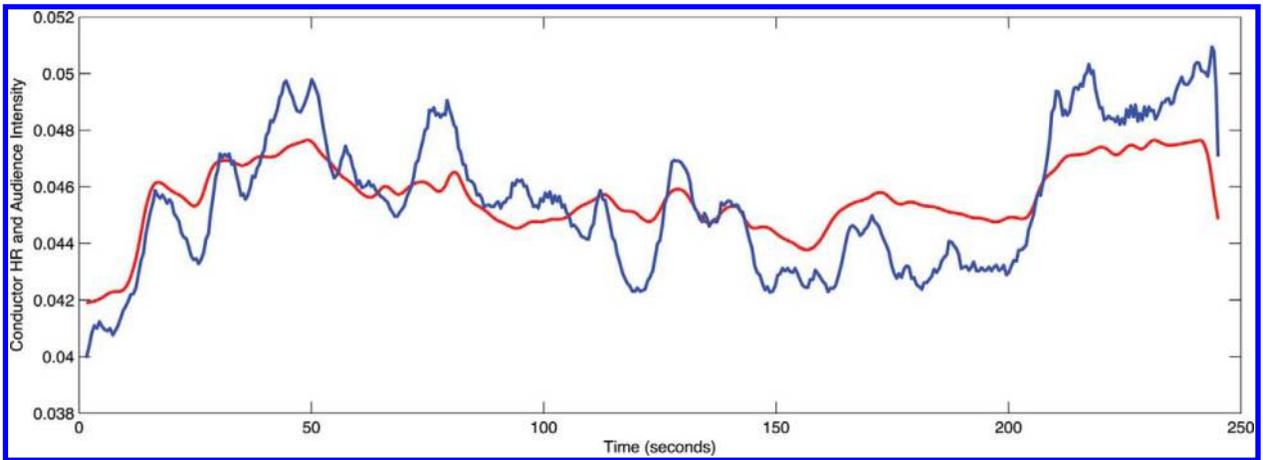
- >> Music and People with Tendencies to Depression  
SANDRA GARRIDO & EMERY SCHUBERT
- >> Experiments on the Relationship between Perde and Seyir in Turkish Makam Music  
CAN AKKOÇ, WILLIAM A. SETHARES, & M. KEMAL KARAOSMANOĞLU
- >> The Effects of Absolute Pitch and Tone Language on Pitch Processing and Encoding in Musicians  
STEFANIE A. HUTKA & CLAUDE ALAIN
- >> Low-Skip Bias: The Distribution of Skips Across the Pitch Ranges of Vocal and Instrumental Melodies is Vocally Constrained  
PAOLO AMMIRANTE & FRANK A. RUSSO
- >> A Spectral Pitch Class Model of the Probe Tone Data and Scalic Tonality  
ANDREW J. MILNE, ROBIN LANEY, & DAVID B. SHARP
- >> An Interlanguage Unification of Musical Timbre: Bridging Semantic, Perceptual and Acoustic Dimensions  
ASTERIOS ZACHARAKIS, KONSTANTINOS PASTIADIS, & JOSHUA D. REISS
- >> A Key Factor in Tonality Induction  
J. FERNANDO ANTA
- >> Neural Transformation of Dissonant Intervals in the Auditory Brainstem  
KYUNG MYUN LEE, ERIKA SKOE, NINA KRAUS, & RICHARD ASHLEY
- >> Context Dependent Pitch Perception in Consonant and Dissonant Harmonic Intervals  
GEORGE A. SEROR III & W. TRAMMELL NEILL
- >> Catching the Lyrics: Intelligibility in Twelve Song Genres  
NATHANIEL CONDIT-SCHULTZ & DAVID HURON
- >> General Reward Sensitivity Predicts Intensity of Music-Evoked Chills  
KAZUMA MORI & MAKOTO IWANAGA
- >> The Impact of Simple Pair-Association in the Acquisition of Absolute Pitch: A Training Study with Adult Nonmusicians  
KATRIN BITTRICH, KATHRIN SCHLEMMER, & SVEN BLANKENBERGER
- >> Singing Accuracy Development from K-adult: A Comparative Study  
STEVEN M. DEMOREST & PETER Q. PFORDRESHER
- >> Symbolic and Motor Contributions to Vocal Imitation in Absolute Pitch  
SEAN HUTCHINS, STEFANIE HUTKA, & SYLVAIN MORENO
- >> A Dual-Stream Neuroanatomy of Singing  
PSYCHE LOUI
- >> A Mechanism for Sensorimotor Translation in Singing: The Multi-Modal Imagery Association (MMIA) Model  
PETER Q. PFORDRESHER, ANDREA R. HALPERN, & EMMA B. GREENSPON
- >> Music Preference, Social Identity, and Self-Esteem  
DANIEL SHEPHERD & NICOLA SIGG
- >> Auditory Processing in ASD & Sound-Based Interventions  
ELENI A. PAPAGIANNOPOULOU
- >> Defining Poor-Pitch Singing: A Problem of Measurement and Sensitivity  
SIMONE DALLA BELLA

## color plates

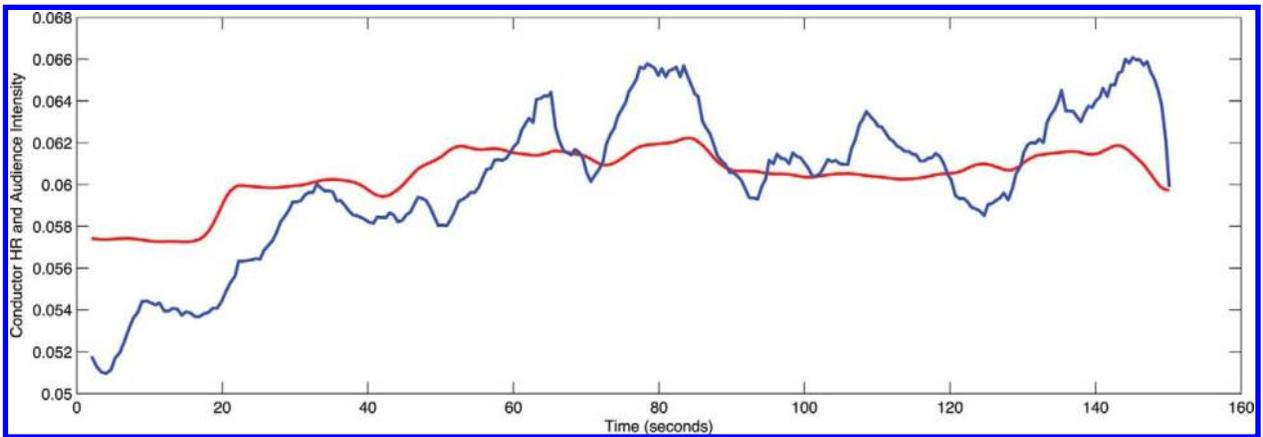
Teresa Marrin Nakra and Brett F. BuSha, *Synchronous Sympathy at the Symphony: Conductor and Audience Accord*, Figures 3, 4, 5, 6, 7 and 8



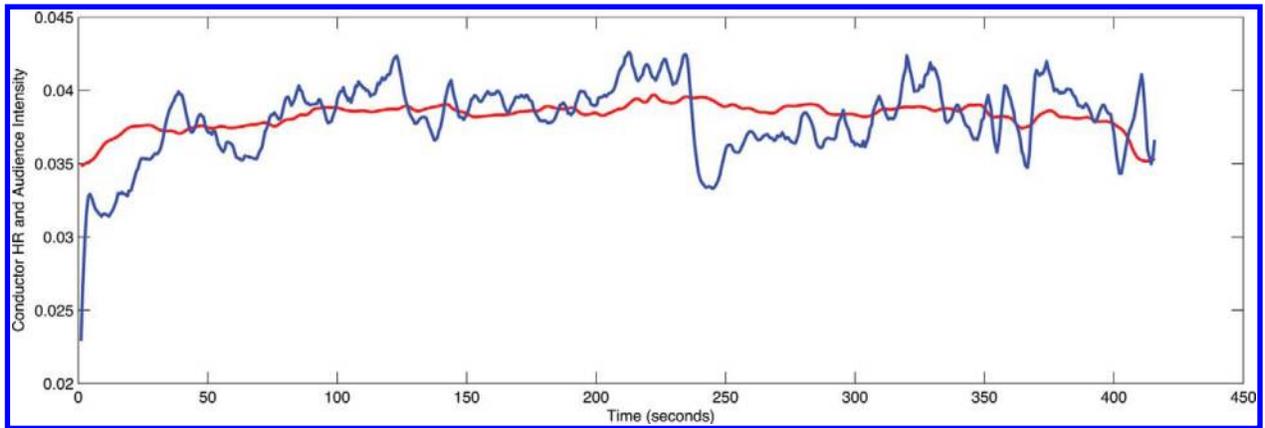
TERESA MARRIN NAKRA AND BRETT F. BUSHA FIGURE 3.  
Individual audience responses (color), and their average value (black) during the performance of Mozart's *Marriage of Figaro* Overture.



TERESA MARRIN NAKRA AND BRETT F. BUSHA FIGURE 4.  
Conductor's HR (blue) and audience response (red), normalized, during the performance of Mozart's *Marriage of Figaro* Overture.

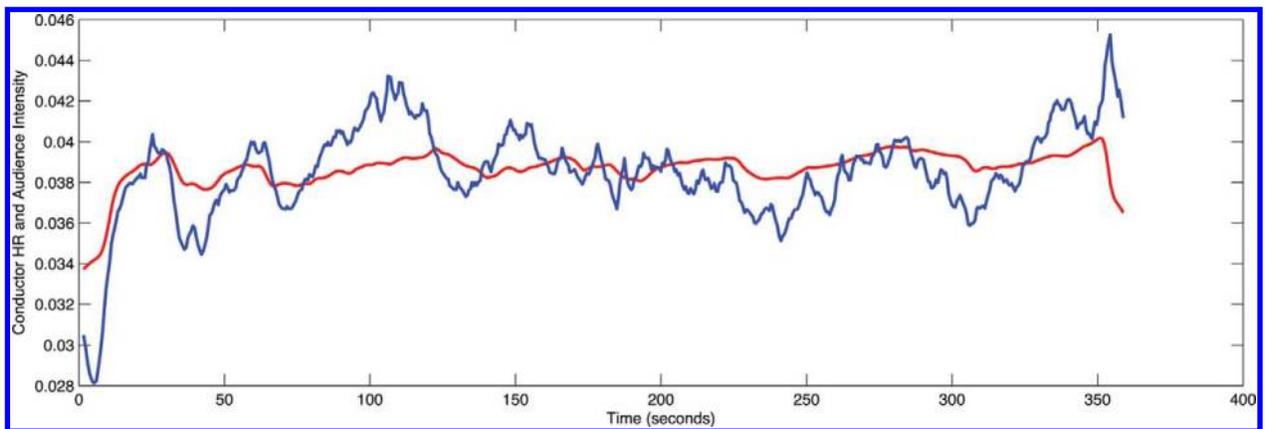


TERESA MARRIN NAKRA AND BRETT F. BUSHA FIGURE 5.  
Conductor's HR (blue) and audience response (red), normalized, during the performance of Mozart's *Symphony no. 1*.



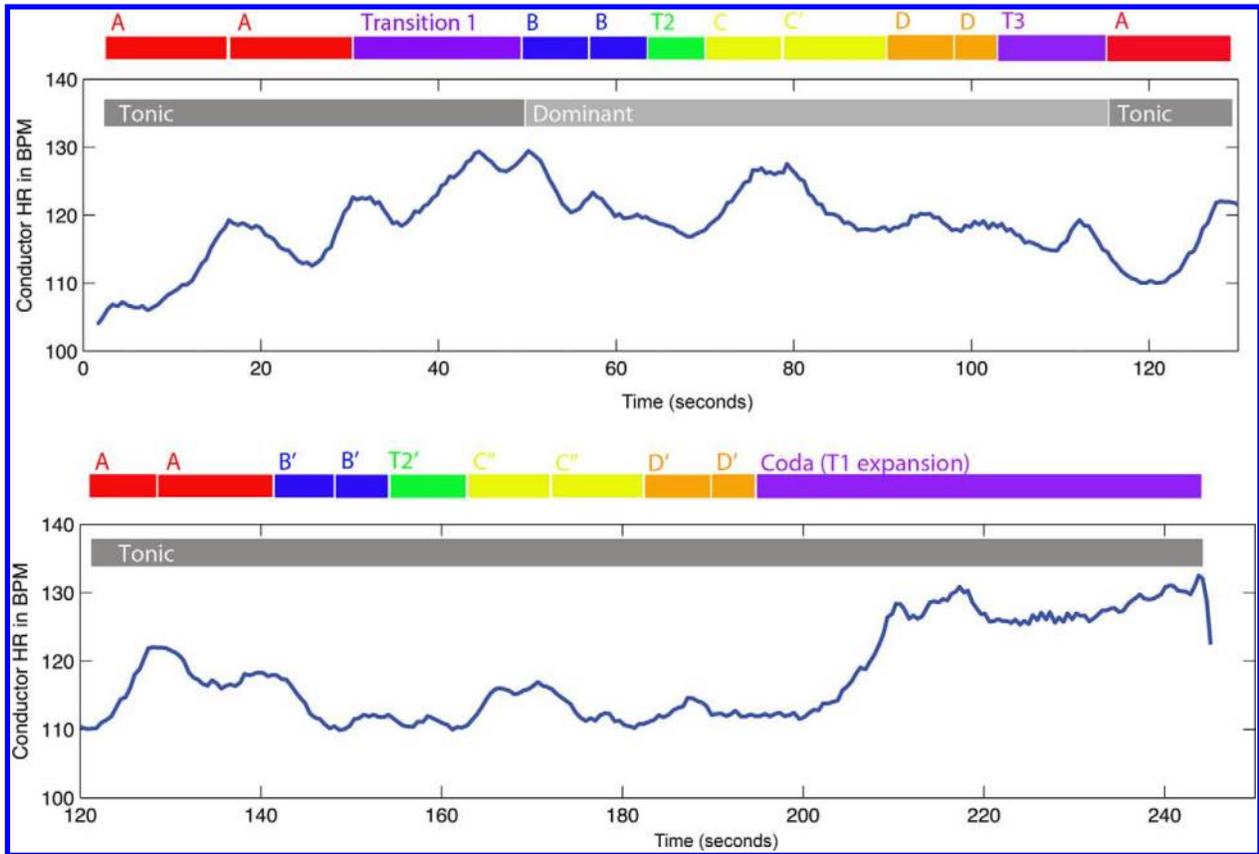
TERESA MARRIN NAKRA AND BRETT F. BUSHA FIGURE 6.

Conductor's HR (blue) and audience response (red), normalized, during the performance of Mozart's *Clarinet Concerto*.



TERESA MARRIN NAKRA AND BRETT F. BUSHA FIGURE 7.

Conductor's HR (blue) and audience response (red), normalized, during the performance of Mozart's *Jupiter Symphony*.



TERESA MARRIN NAKRA AND BRETT F. BUSHA FIGURE 8.  
 Conductor HR aligned with musical sections in *Marriage of Figaro*.