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 may submit manuscripts to Music Perception via the Scholar One submission and review portal. See http://mp.ucpress.edu/ for details. If you have questions about the process, please contact incoming editor Kate Stevens at EditorMP@westernsydney.edu.au

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 black and white or grayscale 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. Note: UC Press does not pay for color images in the journal. If an author strongly prefers her/his images to be printed in color, the Press will obtain an estimate and the author will be invoiced by the Press for these costs.

Including Supplementary Materials

Music Perception 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. 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.)
5. *Music Perception* 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.

ANNOUNCEMENTS

To submit an announcement for inclusion in *Music Perception*, e-mail christine.koh@queensu.ca and attach the announcement in Word format. Announcements will be published as production timing and space allow.

CONFERENCE ANNOUNCEMENT

The Neurosciences and Music – VI
Music, Sound and Health
Boston, MA

June 15-18, 2017

The Mariani Foundation of Milan, in partnership with Harvard Medical School and the Beth Israel Deaconess Medical Center, will host The Neurosciences and Music – VI: Music, Sound and Health at the Martin Conference Center at Harvard Medical School, Boston, MA, June 15-18, 2017.

The program will include:

Workshop
Musical interventions in treatment and health: research and practice

Keynote Lecture

Symposia *(Chair)*
- Boston Music *(by Local Organizing Committee)*
- Tracking the influence of music training on speech processing, language learning, and executive functions *(J. Bugos & S. Elmer)*
- Auditory short-term memory in healthy and pathological brains *(B. Tillmann & A. Caclin)*
- Building the audio-motor brain: from movements to multisensory integration *(F. van Vugt)*
- Born to be musical: what we can learn from studying musical prodigies *(I. Peretz)*
- Rhythm and optimal development: translation of basic research to the development of evidence-based interventions *(L. Trainor & D. McAuley)*
- Very early musical interventions to support infant development – evidence from brain and language skills *(M. Huotilainen)*
- On the biological basis of musicality *(H. Honing)*
- Towards evidence-based practice of music interventions in stroke rehabilitation: feasibility, efficacy, and neural mechanisms (A. Rodríguez-Fornells & T. Särkämö)
- Perspectives on the extra-musical benefits of music training across the lifespan: convergent evidence and lingering questions (F. Russo & A. Habibi)
- Interpersonal, inter-brain coordination among musicians *(C. Palmer)*
- Predictive processing in music and its significance for health and development *(R. Zatorre)*

Speakers & Chairs
C. Alain ~ P. Albouy ~ C. Babiloni ~ S. Baylan ~ P. Belin ~ N. Bernardi ~ J. Bugos ~ A. Caclin ~ L. Cirelli ~ F. Degé ~ S. Elmer ~ T. Fujioka ~ S. Furuya ~ R. Gordon ~ T. Griffiths ~ A. Habibi ~ D. Hambrick ~ E. Hannon ~ H. Honing ~ M. Huotilainen ~ J. Iversen ~ L. Jäncke ~ I. Järvelä ~ J. Johnson ~ S. Koelsch ~ C. Lefebvre ~ M. Lense ~ U. Lindenberger ~ J. Loewy ~ D. McAuley ~ H. Merchant ~ M. Mosing ~ U. Noppeney ~ G. Novembre ~ E. Partanen ~ M. Pearce ~ I. Peretz ~ V. Putkinen ~ A. Ravignani ~ F. Russo ~ J. Ruthsatz ~ T. Särkämö ~ C. Spence ~ B. Tillmann ~ L. Trainor ~ F. van Vugt ~ P. Virtala ~ P. Vuust ~ T. White-Schwoch ~ E. Winner ~ L. Wong ~ A. Zamm ~ R. Zatorre

Poster Sessions
A – Music and development in children and adolescents
- Infants and toddlers
- Talent, Absolute pitch, Genius in children
- Music education and training
- Developmental disorders
- Music therapy and children

B – Music, adulthood and lifespan
- Language, learning and memory
- Music and motor skills
- Pitch, rhythm, scale and tonality
- Emotions, imagery and aesthetics
- Talent, Absolute pitch, Genius
- Aging and dementia
- Neurological disorders, Amusia, Tone-deafness and Beat-deafness
- Musicians' disorders
- Music therapy

Scientific Committee
Gottfried Schlaug, Boston ~ Eckart Altenmüller, Hannover ~ Giuliano Avanzini, Milan ~ Shinichi Furuya,

Tokyo ∼ Nina Kraus, Chicago ∼ Aniruddh Patel, Boston ∼ Virginia Penhune, Montreal ∼ Mari Tervaniemi, Helsinki ∼ Barbara Tillmann, Lyon

Scientific Advisors
Isabelle Peretz, Montreal ∼ Robert Zatorre, Montreal

Scientific Secretariat
Luisa Lopez, Rome

Local Organizing Committee
Gottfried Schlaug, Boston ∼ Nadine Gaab, Boston ∼ Suzanne Hanser, Boston ∼ Psyche Loui, Middletown ∼ Lisa Wong, Boston ∼ Aniruddh Patel, Boston

Information & Enrolments
www.fondazione-mariani.org
neuromusic@fondazione-mariani.org
Facebook neuromusicfm

UPCOMING ISSUES

- Personal Music Listening: A Model of Emotional Outcomes Developed Through Mobile Experience Sampling
  WILLIAM M. RANDALL & NIKKI S. RICKARD
- Hierarchizability as a Predictor of Scale Candidacy
  NIELS J. VEROSKY
- Corpus-Derived Key Profiles Are Not Transpositionally Equivalent
  IAN QUINN & CHRISTOPHER W. M. WHITE
- Pitch Dispersal and the Perception of Tonal Strength in Schoenberg's Oeuvre
  J. FERNANDO ANTA
- Visualizing and Interpreting Rhythmic Patterns Using Phase Space Plots
  ANDREA RAVIGNANI
- Implicit Absolute Pitch Representation Affects Basic Tonal Perception
  ZOHAR EITAN, MOSHE SHAY BEN-HAIM, & ELIZABETH HELLMUTH MARGULIS
- Pitch Imitation Ability in Mental Transformations of Melodies
  EMMA B. GREENSPON, PETER Q. PFORDRESHER, & ANDREA R. HALPERN
- The Effects of Diegetic and Nondiegetic Music on Viewers' Interpretations of a Film Scene
  SIU-LAN TAN, MATTHEW P. SPACKMAN, & ELIZABETH M. WAKEFIELD
- Outline of Music Semantics
  PHILIPPE SCHLENKER
- Psychophysiological Indices of Music-Evoked Emotions in Musicians
  MATTSON OGG, DAVID R. W. SEARS, MANUELA M. MARIN, & STEPHEN MCADAMS
- Real-Time Responses to Stravinsky's *Symphonies of Wind Instruments*: Perception of Internal Repetition and Musical Interest
  OLIVIA XIN WEN & CAROL LYNNE KRUMHANSL
- Auditory Driving in Cinematic Art
  MARILYN G. BOLTZ