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, cognitive science, computer science, speech science, and data science. The journal publishes in the English language.

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ANNOUNCEMENTS

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

ERRATUM

Please note the following corrections to papers in previous issues of *Music Perception*:

In "Experience of Groove Questionnaire: Instrument Development and Initial Validation" by Olivier Senn, Toni Bechtold, Dawn Rose, Guilherme Schmidt Câmara, Nina Düvel, Rafael Jerjen, Lorenz Kilchenmann, Florian Hoesl, Antonio Baldassarre, & Elena Alessandri (*Music Perception*, *38*, 46–65), on p. 51, the Mahler stimulus is noted as coming from the fourth movement of the third Symphony, when it is from the sixth movement. This error occurs twice on p. 51, in Table 3 and in the running text. The information in the Discography (p. 64) is correct.

In "A Computational Cognitive Model for the Analysis and Generation of Voice Leadings" by Peter M. C. Harrison & Marcus T. Pearce (*Music Perception*, *37*, 208–224), the musical composition in Figure 3 was originally mislabeled as "I don't mind" by James Brown, but the actual composition was "You've got a friend" by Roberta Flack and Donny Hathaway. Two corrections are thus required:

1) The caption to Figure 3 should therefore read: "Example voice leadings for the first 10 chords of You've got a friend by Roberta Flack and Donny Hathaway. A) Heuristic voice leading. B) New algorithm."

2) The first two paragraphs of p. 218 should be replaced with the following: "Figures 3A and 3B correspond to the first ten chords of You've got a friend by Roberta Flack and Donny Hathaway, the second composition in the popular corpus (we originally tried the first composition in this corpus, but it was too repetitive to give much insight into the new algorithm). Figure 3A displays the heuristic algorithm described earlier, and Figure 3B displays the new algorithm's voicing. Unlike the heuristic algorithm, the new algorithm maintains four-note voicings at all times, arguably producing a richer and more consistent sound as a result. The voice-leading efficiency is also considerably improved, particularly in the melody line. At first sight, the new algorithm does also produce some unusual voice leadings: for example, the tenor part jumps by a tritone between the fourth chord and the fifth chord. One might expect this inefficient voice leading to be heavily penalized by the model. However, the model considers this voice leading to be relatively efficient, as Tymoczko's (2006) algorithm connects the two voicings by approaching the lower two notes of the fifth chord (C, G) from the bass note of the previous chord (G), and approaching the second-from-top note in the fifth chord (E) from the second- from-bottom note in the fourth chord (D flat). This suggested voice assignment is indeed plausible when the extract is performed on a keyboard instrument, but it could not be realised by a four-part ensemble of monophonic instruments. For such applications, it would be worth modifying Tymoczko's (2006) algorithm to set an upper bound on the number of inferred voices.

Figures 4A and 4B correspond to the first ten chords of the jazz corpus, from the composition 26-2 by John Coltrane. As before, Figures 4A and 4B correspond to the heuristic and new algorithms respectively. Informally, the new algorithm seems to generalize sensibly to this extract, despite the extract's radical harmonic differences from the Bach chorale harmonizations. The clearest difference from the heuristic algorithm seems to be in the spacing of the voices; the new algorithm enforces a wide gap between the lower voices, presumably on account of the Interference between partials feature."