

## Guidelines for Authors Submitting Manuscripts to the Japanese Society for Music Perception and Cognition.

### 1. Name of the Journal and its contents

The Japanese Society for Music Perception and Cognition publishes the *Journal of Music Perception and Cognition*. The journal publishes original paper, review article, short report, letter to the editor, invited review, tutorial and other articles in any area of music perception and cognition. The journal accepts both English and Japanese submissions.

### 2. Manuscript Classification

2.1 Manuscript submission: the JSMPC accepts following four types of manuscripts.

2.1.1 Original Paper: a research paper that would be beneficial to the advancement in the field of Music Perception and Cognition.

2.1.2 Review Article: a review of a specific topic in the field of Music Perception and Cognition.

2.1.3 Short Report: a short report of experiments results, examinations of previous studies, new ideas, or approaches.

2.1.4 Letter to the Editor: a short article of quick announcement of new research results, debates, suggestions, or opinions for the JSMPC.

2.2 Invited manuscripts: the journal publishes following three types of invited manuscripts.

2.2.1 Invited Review: a review of the progress in a specific area using references from wide range in the field of Music Perception and Cognition.

2.2.2 Tutorial: an article that clearly describes a specific theme for non-experts.

2.2.3 Others: a short report of International conferences, meetings, or book reviews.

### 3. A policy of multiple submissions

Submitted manuscripts (Original Paper, Review Article, Short Report, and Letters to the Editor) must be original. They must not be previously published, in the process of being submitted, or in the process of being published in elsewhere including the *Journal of Music Perception and Cognition*. However, Letters to the Editor manuscripts may be rewritten and resubmitted as Original Paper, Review Article, or Short Report by enriching their contents.

### 4. Manuscript length

4.1 The length of manuscript should be as follows

Original paper, review paper, invited review, tutorial: within 12 journal pages

Short report: within 8 journal pages.

Letter to the editor: within 4 journal pages.

Others: to be determined each time.

Number of Japanese characters should be about 1,400 per page and number of English words should be about 800 per page.

4.2 Editorial board of the *Journal for Music Perception and Cognition* may approve to publish manuscripts exceeding the allowed number of pages. In that case, authors may be required to pay additional cost.

### 5. Manuscript Submission

#### 5.1 Contents of manuscript

Contents of manuscripts must be original and must not be previously published or in the process of being submitted, or in the process of being published in elsewhere.

## 5.2 Qualification for submission

5.2.1 The first author must be a registered member of the JSMPIC at the time of the submission. However, editorial board may allow exceptions. It is desirable that co-authors are also registered members of the JSMPIC.

## 5.3 Guidelines for manuscript preparation in Japanese

### 5.3.1 General instructions

5.3.1.1 Prepare manuscripts using word processing software. Print manuscripts single-sided on A4 paper with portrait setting. Leave a margin more than 35 mm on the left side of the paper and margins more than 25 mm on the rest of three sides. Use 10-12 point font size. Double-space all texts; including main text, Original Paper, Review Article, Short Report, Invited Review and Tutorial abstract, tables, captions, reference list, footnotes, and appendix. Leave enough space before and after titles and equations. For manuscripts in Japanese, number of characters should be about 600 per page (e.g., 17 lines per page and 35 characters per line.) Manuscripts should be printed clearly. It must have enough Letter to the Editor space so that reviewers can leave handwritten commentaries. Authors may be required to resubmit their manuscripts if they are not properly prepared.

5.3.1.2 In case of using a word processor, use of special characters on the manuscripts should be avoided. These include special signs, multiple characters combined into one two-byte character, one-byte Katakana. Alphabets with umlaut and accents also should not be used. See below examples of special characters that need to be avoided.

Examples of two-byte characters:

Table elements: — | ー ㄣ ㄥ

Numbers with special style: ①②③…⑱⑳, (1)(2)(3)…(19)20, ❶❷❸…❹, 1. 2. …9.

Roman numerals: I II III … VIII IX …, i ii iii … viii ix …

Characters with special style: (a)(b)(c)…(y)(z), (日)(月)(火)…(土)(祝), (代)(株)(財)(社), ㊤㊦

Others: mm m̄ Hz ˆ, ˆ, ˆ No. K.K. ☎ © ™

For alphabets with umlaut and accents, pay extra attention at the time of proofreading.

5.3.1.3 Use Arabic numerals and SI units

5.3.1.4 Starting with the title page, all pages should be numbered consecutively. Page number should appear at the upper right corner of the paper. The name of the first author and a short title of the manuscript should be appeared at the upper left corner of all pages, except the title page.

5.3.1.5 Original paper, review article, short report, invited review, and tutorial starts with the title page, followed by abstract in Japanese, abstract in English, the main text including figures, tables, and their titles and captions, acknowledgements, references, footnotes, appendixes. Each section should start with a new page.

5.3.1.6 Letter to the editor starts with the title page, followed by the main text including figures, tables, and their titles and captions, acknowledgements, references, footnotes, appendixes. Each section should start with a new page.

5.3.1.7 It is recommended that English manuscripts be checked by a native English speaker prior to submission.

5.3.1.8 Each new paragraph of English manuscripts should be indented by 5 spaces. (Set the default tab stops on the word processor accordingly.) Avoid a word be separated by

hyphen at the end of the line. In that case, move the word onto the next line.

### 5.3.2 Title page

5.3.2.1 Title page should include the following information in both Japanese and English: manuscript type, a full title, a short title, names, affiliations, and contact information of all authors. (E-mail addresses).

5.3.2.2 If the first author is not a corresponding author, provide the information of the corresponding author. This includes addresses to send proofs and bills.

### 5.3.3 Japanese abstract

5.3.3.1 Original Paper, Review Article, Short Report, Invited Review, and Tutorial should include a short abstract within 300 words and key words up to 5 in Japanese. The abstract should not include figures and tables. It is also desirable to avoid using citations.

5.3.3.2 Title, names of the authors, and affiliations should appear above the abstract in Japanese.

5.3.3.3 Letter to the Editor does not require Japanese abstract.

### 5.3.4. English abstract

5.3.4.1 Original Paper, Review Article, Short Report, Invited Review, and Tutorial should include a short abstract within 200 words and key words up to 5 in English. The abstract should not include figures and tables. It is also desirable to avoid using citations.

5.3.4.2 Title, names of the authors, and affiliations should appear above the abstract in English.

5.3.4.3 Letter to the Editor does not require English abstract.

### 5.3.5 Main text

5.3.5.1 Do not provide page number on the title page.

5.3.5.2 Refer and insert figures, photos, and tables in the main text.

5.3.5.3 Citation in the main text should be as follows:

One author

… as Deutsh (1999) suggests,

… it has been clarified (Sloboda, 1985).

Two authors

… according to Houtsma and Goldstein (1972)

… this has been shown (Houtsma & Goldstein, 1972; Ohgushi, 1983)

… in an experiment conducted by Okumiya and Ohgushi (1997)

… is suggested as one of the elements (Okumiya, Ohgushi, 1997)

Three to five authors: List names of all authors the first time paper is cited. From the second time on, list only the first author's last name followed by "et al".

Six or more authors: List only the first author's last name followed by "et al.". However, names of the first six authors should appear in the reference list, followed by "et al".

Analog records and Compact Discs should be cited and listed in the same manner as paper. List names of authors, year of publication, and track number.

… (Arakawa, Mizunami, Kuwano, Namba, 1995). In the study by Arakawa et al. (1995) …

… Iwamiya, Nakajima, Ueda, Kawahara and Takada (2003) carried out the measurements. In this process, Iwamiya et al. (2003) …

… we used the second movement of the second symphony by Elger (Elger, 1911, CD2, Track 2).

For the detail, please refer to the APA publication manual (American Psychological

Association, 2020).

5.3.5.4 Reference list should appear at the end of the main text. List names of authors in alphabetical order. Names of the first six authors should appear in the reference list. Analog records and CDs should also be listed in the reference list. See examples below. Although the examples are single-spaced, the list in the submitted manuscript should be double-spaced. Refer to the APA publication manual (American Psychological Association, 2020) for details.

#### Reference list (including Japanese references)

American Psychological Association. (2020). *Publication manual of the American Psychological Association* (7th ed.). American Psychological Association.

荒川恵子, 水浪田鶴, 桑野園子, 難波精一郎 (1995). 音楽演奏の聴取最適レベルを決定する要因. *音楽知覚認知研究*, 1, 33-42.

Deutsch, D. (1999). Grouping mechanisms in music. In D. Deutsch (Ed.), *The psychology of music* (2nd ed., pp. 299-348). Academic Press. <https://doi.org/10.1016/B978-012213564-4/50010-X>

Elgar, E. (1911). *Symphony no. 2 in E flat, Op 63* [Recorded by C. Davis & London Symphony Orchestra]. On *Elgar, symphonies nos 1-3* [CD]. Barbican, London: LSO Live. (2001)

Houtsma, A. J. M. & Goldstein, J. L. (1972). The central origin of the pitch of pure tones: Evidence from musical interval recognition. *Journal of the Acoustical Society of America*, 51, 520-529. <https://doi.org/10.1121/1.1912873>

Iwamiya, S., Nakajima, Y., Ueda, K., Kawahara, K., & Takada, M. (2003). Technical listening training: Improvement of sound sensitivity for acoustic engineers and sound designers. *Acoustical Science and Technology*, 24, 27-31.

<https://doi.org/10.1250/ast.24.27>

村尾忠廣 (1987). 楽曲分析における認知. 波多野 誼余夫編, *音楽と認知* (pp. 1-40). 東京大学出版会.

Ohgushi, K. (1983). The origin of tonality and a possible explanation of the octave enlargement phenomenon. *Journal of the Acoustical Society of America*, 73, 1694-1700. <https://doi.org/10.1121/1.389392>

奥宮陽子, 大串健吾 (1997). 旋律の記憶難易度を規定する要因: 絶対音感保有者の場合. *日本音響学会誌*, 53, 698-705. [https://doi.org/10.20697/jasj.53.9\\_698](https://doi.org/10.20697/jasj.53.9_698)

Sloboda, J. A. (1985). *The musical mind: The cognitive psychology of music*. Oxford: Oxford University Press. <https://dx.doi.org/10.1093/acprof:oso/9780198521280.001.0001>

梅本堯夫 (1966). *音楽心理学*. 誠心書房.

5.3.5.5 Avoid using too many footnotes. Letter to the Editor must not include any footnotes. Footnotes should be indicated by Arabic numerals using superscript in the main text. All footnotes should be listed together on separate pages at the end of the manuscript. Each footnote should be kept minimum and summarized in one paragraph.

5.3.6 All figures and photos should be numbered consecutively (Figure 1, Figure 2...) in the order of their appearance. English is preferred.

5.3.7 Figure

5.3.7.1 Each figure should be prepared on A4 size paper or on a tracing paper. One paper must have only one figure. If it does not meet criteria, authors may be asked to make adjustments and resubmit. Figure number and names of authors should appear on the bottom of each paper.

5.3.7.2 Size of the figures should match with the printed size of the image. It is recommended to have image files in a size-flexible format because resizing of images may be required after the paper is printed.

5.3.7.3 Use 14 point font size for text in figures (4 mm for upper case and 3 mm for lower case). English is preferred.

5.3.7.4 Authors are responsible for any extra costs for printing figures in color.

5.3.7.5 Music sheets should be treated as figures sharing serial figure numbers.

### 5.3.8 Images and digital photos

5.3.8.1 Analog photos should be good quality and developed onto photo papers.

Digital photos can be printed either on photo papers or printing papers as long as the images are clear and resolution is higher than 350 dpi. Photos should be treated as figures sharing serial figure number. Black and white photos are preferred to color photos.

5.3.8.2 When using photo papers, photo numbers and names of authors should appear on the back of the photo. When using digital photos on printing papers, photo numbers and names of authors should appear on the bottom of the page.

5.3.8.3 Authors are responsible for any costs for developing photos.

### 5.3.9 Tables

5.3.9.1 A Table should not be too large: it should fit within one page.

5.3.9.2 It is recommended to keep number of ruled lines to a minimum.

5.3.9.3 Tables should be numbered consecutively in the order of their appearance.

5.3.9.4 Table numbers, titles, and descriptions should appear above the table.

5.3.9.5 English is preferred for titles and descriptions.

**5.4 Manuscripts Preparation** should comply with the APA publication manual (American Psychological Association, 2020) guidelines. Rules of Japanese manuscript submission for different types of manuscripts apply to manuscripts in English. Although providing Japanese abstract is not mandatory for submitting Original Paper, Review Articles, Short Report, Invited Reviews, and Tutorials; it could be included to minimize the editorial work.

### 5.5 Manuscript Submission

Send your manuscript in the PDF format by the e-mail to the chair of the editorial board of the JSMPC (E-mail address can be found at the end of this document). It is ideal to avoid submitting the manuscript in word processor files (e.g., MS word) because it may not preserve the original layout. If the file size is too large to attach in the e-mail, compress the file in Zip format or make use of a file transport system (via Cloud etc.).

## 6. Notice of acceptance/rejection

**6.1** All submitted manuscripts will be reviewed by a group of reviewers often includes, but not limited to, the chair and editorial board members of JSMPC.

**6.2** Authors may be requested to revise their manuscripts after the review. Revisions must be returned within 2 months after decision letters have been sent. Otherwise the submission will be canceled. In case extensive revisions are required, the acceptance date will be change to the date that revised manuscripts

are returned.

- 6.3** The chair of the editorial board will promptly notify the authors whose manuscripts are accepted for publication.

## **7. Items to be submitted after the decision of acceptance**

The final version of the manuscripts, figures, and images should be submitted electronically. Once manuscripts and CD-Rs are submitted, they will not be returned to authors.

### **7.1 Electronic documents**

Authors should submit the definite version of the manuscript to the editorial board in the PDF format, the MS Word format, and the plain text format. Furthermore, all documents that are available electronically, such as texts, figures and images, should be submitted.

- 7.1.1** Text file should include the following: Title page, Japanese abstract, English abstract, main text, acknowledgements, footnotes, appendices, figure captions and descriptions (only text information). All (Japanese) information should be presented using the shifted JIS code. It is also accepted to submit the file in MS word document.
- 7.1.2** Table text information should be submitted as a tab delimited text. It is also possible to submit it in the MS excel format.
- 7.1.3** Figures can be submitted using PDF or EPS format when they meet the following criteria: (1) resolution of higher than 350 dpi at the print size (2) embedded fonts. Otherwise, submit only hard copies.
- 7.1.4** Digital images can be submitted using either PDF or JPG formats when they meet the following criteria: (1) resolution of higher than 350 dpi at the print size (2) high quality JPG file

(low compression). Otherwise, submit only hard copies.

- 7.1.5** When reprinting an existing work as a figure/photo/table, it not only should be referred to in the main text with bibliographical information but also should be permitted to reprint into the Journal of Music Perception and Cognition by the copyright holder of them. The author is responsible for obtaining a document of permission to reprint from the copyright holder. The form of the document does not matter.
- 7.1.6** If an individual appearing in a photograph can be identified, the author must obtain permission of printing the photo from the individuals in some way or attach it after image processing that makes the individual unidentifiable.

## **8. Proofreading**

- 8.1** Authors are responsible for the first proofreading. Authors must pay good attention to details for any typological errors. Return the proofs by the deadline.
- 8.2** Corrections must be limited to typological errors. Authors are not allowed to make any changes on contents and expressions.

## **9. Submission fees and purchase reprints**

There is no fee for submission. Reprints can be ordered by group of 50. Fees for 50 reprints are 60 yen per page and for 100 reprints are 50 yen per page. For example, fee for 50 reprints of a 10-page article is 30,000 yen, and for 100 reprints fee is 50,000 yen.

## **10. Copyright**

The Japanese Society for Music Perception and Cognition owns the copyrights of all manuscripts

published in the JSMPC journal. It is possible to reprint manuscripts in other languages as long as it is indicated explicitly where they were originally published and also translations were done by the authors.

#### **11. The latest submission guidelines**

Please refer to the latest version of the submission guidelines. The latest submission guidelines are available on the JSMPC Website.

Appendix: Contact information of the chair of the editorial board

Chair: Prof. Akira Nishimura

265-8501

4-1, Onaridai, Wakaba-ku, Chiba,

Tokyo University of Information Sciences,

Akira Nishimura

Editorial board of the Journal of Music Perception  
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