ERRATUM

Monahan, C. B., Kendall, R. A., & Carterette, E. C. The effect of melodic and temporal contour on recognition memory for pitch change. *Perception & Psychophysics*, 1987, 41, 576-600—Please note the following corrections:

1. The last paragraph starting at the bottom of the first column on page 584 should be:

We note also, from a phenomenal point of view, how very different the same pitch pattern sounds when played with different time patterns (see Monahan & Carterette, 1985, p. 1ff). Even for the simple pitch patterns in Figures 2 and 3, different temporal patterns may group the onsets of pitches so that it is sometimes difficult to hear even a +1 diatonic scale step rule with an event periodicity of 3 notes. In the all-anapest pattern (Figure 2, Example A), the rhythm clearly groups C4, D4, and E4, but the accent for tones beginning long temporal intervals emphasizes E4, B4, and E4.

In an all-dactylic pattern, D4, E4, and G4 would be grouped together in time as:

C4....D4 E4 G4....A4 B4 C4....D4 E4

In this pattern, tones beginning long time intervals also receive pitch-level accenting (underlined) because they are preceded by a larger pitch skip than the other tones in the pattern.

Particularly in the all-amphibrach pattern (Figure 3, Example A), the larger pitch skips are between notes that are temporally close together—and this may lead to some degree of temporal incoherence and the identity of the pitches may be more difficult to comprehend (van Noorden, 1975):

C4 D4....E4 G4 A4....B4 C4 D4....E4

2. Any other references to A5 and B5 in figures or text should have been to A4 and B4, respectively.

3. In the original publication, the pitch onsets in time were spaced incorrectly for Examples A and B of Figure 2. Also, A4 and B4 were incorrectly referred to as A5 and B5 in both Figure 2 and Figure 3.

Figure 2, page 582, as corrected:

A. Pitch Onsets in Time	C4 D4 E4 . G4 A4 B4 . C4 D4 E4 .
Pitch-Level Accenting	> > >
Pitch Metric	(4) (4) (4)
Anapest Frame & Center	(1 1 2 .) (1 1 2 .) (1 1 2 .)
Temporal Best Clock	> > > > > >
IOI Pattern of Accents	2 . 2 . 2 . 2 . 2 . 2 .
B. Pitch Onsets in Time	C4 . D4 E4 G4 A4 B4 . C4 . D4 E4
Pitch-Level Accenting	> > >
Pitch Metric	(4) (4) (4)
Dactyl Frame-Anapest Center	(2 .) (1 1 1 2 .) (2 .) (1 1
Temporal Best Clock	> > > > > >
IOI Pattern of Accents	2 . 2 . 2 . 2 . 2 . 2 .
C. Pitch Onsets in Time	C4 D4 E4 . G4 A4 . B4 C4 D4 E4 .
Pitch-Level Accenting	> > >
Pitch Metric	(4) (4) (4)
Anapest Frame-Amph. Center	(1 1 2 .) (1 2 .) (1 1 1 2 .)
Temporal Accenting	> > > > >
Temporal Best Clock (Weak)	> > >
IOI Pattern of Accents	2 . 2 . 1 2 . 1 2 . 2 .

Figure 2. Rhythmically consonant patterns. In Patterns A and B, pitch-level accenting is in consonant motion with the temporal best clock. In Pattern C, while pitch-level accenting is in phase with the best clock, the best clock is weak and there is a temporary break in consonant motion in the middle of the pattern.

Figure 3, page 583, as corrected:

A. Rhythmically Out-of-Phase Consonant Pattern in Metrical Base 2									
Pitch Onsets in Time	C4	D4	.	E4	G4	A4	.	B4	C4 D4 . E4
Pitch-Level Accenting	>			>				>	
Pitch Metric	(4			)	(4			)	(4)
Amphibrach Frame & Center	(1	2	.)	(1	1	2	.)	(1	1 2 .)(1
Temporal Accenting		>			>				>
Temporal Best Clock	1)	(2	)	(2	)	(2	)	(2	)(1
IOI Pattern of Accents	1	2	.	1	1	2	.	1	1 2 . .
B. Rhythmically Dissonant Pattern (3 x 4 Polyrhythm)									
Pitch Onsets in Time	C4	D4	.	E4	G4	A4	B4	.	C4 D4 . E4
Pitch-Level Accenting	>			>				>	
Pitch Metric	(4			)	(4			)	(4)
Amphib. Frame & Anap. Center	(1	2	.)	(1	1	1	2	.)	(1 2 .)(1
Temporal Accenting		>			>				>
Temporal Best Clock (Weak)	(3		)	(3		)	(3		)(3)
IOI Pattern of Accents	1	2	.	1	2	.	2	.	1 3 . .
C. Temporary Dissonance (Polyrhythm)									
Pitch Onsets in Time	C4	D4	E4	.	F4	D4	E4	.	F4 G4 C4 . D4 E4 F4 .
Pitch-Level Accenting	>				>				>
Pitch Metric	(5			)	(5			)	(6)
Anapestic Rhythm	1	1	2	.	1	1	2	.	1 1 2 . 1 1 2 .
Temporal Best Clock	>		>		>		>		>
IOI Pattern of Accents	2	.	2	.	1	1	2	.	2 . 2 . 2 . 2 .

Figure 3. Patterns that are predicted to be disruptive to pitch-difference discrimination. Pattern A is a case of out-of-phase consonance: pitch-level accenting is always out of phase with the temporal best clock. Patterns B and C are cases of rhythmic dissonance: pitch-level accenting and the temporal best clock divide the same total period with different length metrics.