**Publication list**

Christine Nussbaum (ORCID-ID: 0000-0003-2718-2898)

**Peer-reviewed publications:**

1. Lehnen, J.M., Schweinberger, S. R. & **Nussbaum, C.** (2025) Vocal Emotion Perception and Musicality - Insights from EEG Decoding. *Sensors, 25*(6), 1669. <https://doi.org/10.3390/s25061669>  
   [Empirical Paper]
2. **Nussbaum, C.,** Frühholz, S., & Schweinberger, S. R. (2025) Understanding Voice Naturalness. *Trends in Cognitive Sciences*, *29*(5), 467-480.<https://doi.org/10.1016/j.tics.2025.01.010>   
   [Review]
3. **\*1Nussbaum, C**., Schirmer, A., & Schweinberger, S. R.(2024). Musicality–tuned to the melody of vocal emotions. *British Journal of Psychology, 115*(2), 206-225. <https://doi.org/10.1111/bjop.12684>   
   [Empirical Paper]
4. **Nussbaum, C.,** Schirmer, A., & Schweinberger, S. R.(2023) Electrophysiological correlates of vocal emotional processing in musicians and nonmusicians. *Brain Sciences 2023, 13*, 1563. <https://doi.org/10.3390/brainsci13111563>  
   [Empirical Paper]
5. Kachel, S., Pöhlmann, M., & **Nussbaum, C.** (2023) Queer Events, Relationships, and Sports: Does Topic Influence Speakers’ Acoustic Expression of Sexual Orientation? Proc. *INTERSPEECH 2023*, 4269-4273, <https://doi.org/10.21437/Interspeech.2023-2087>  
   [Empirical Paper]
6. **\*2Nussbaum, C.**, Pöhlmann, M., Kreysa, H., & Schweinberger, S. R. (2023). Perceived naturalness of emotional voice morphs. *Cognition & Emotion*, *37*(4), 731-747. <https://doi.org/10.1080/02699931.2023.2200920>   
   [Empirical Paper]
7. **Nussbaum, C.**, Schirmer, A., & Schweinberger, S. R. (2022). Contributions of Fundamental Frequency and Timbre to Vocal Emotion Perception and their Electrophysiological Correlates. *Social Cognitive and Affective Neuroscience, 17(12), 1145-1154.* <https://doi.org/10.1093/scan/nsac033>   
   [Empirical Paper]
8. von Eiff, C. I. von, Skuk, V. G., Zäske, R., **Nussbaum, C.**, Frühholz, S., Feuer, U., Guntinas-Lichius, O., & Schweinberger, S. R. (2022). Parameter-Specific Morphing Reveals Contributions of Timbre to the Perception of Vocal Emotions in Cochlear Implant Users. *Ear and Hearing, 43*(4), 1178-1188, <https://doi.org/10.1097/aud.0000000000001181>   
   [Empirical Paper]
9. **\*3Nussbaum, C.**, von Eiff, C. I. von, Skuk, V. G., & Schweinberger, S. R. (2022). Vocal emotion adaptation aftereffects within and across speaker genders: Roles of timbre and fundamental frequency. *Cognition, 219*, 104967. <https://doi.org/10.1016/j.cognition.2021.104967>   
   [Empirical Paper]
10. **Nussbaum, C.**, & Schweinberger, S. R. (2021). Links Between Musicality and Vocal Emotion Perception. *Emotion Review*, *13*(3), 211–224. <https://doi.org/10.1177/17540739211022803>   
    [Review]
11. Schweinberger, S. R., von Eiff, C. I., Kirchen, L., Oberhoffner, T., Guntinas-Lichius, O., Dobel, C., **Nussbaum, C.**, Zäske, R., & Skuk, V. G. (2020). The Role of Stimulus Type and Social Signal for Voice Perception in Cochlear Implant Users: Response to the Letter by Meister et al. *Journal of Speech, Language, and Hearing Research, 63*(12), 4327–4328. <https://doi.org/10.1044/2020_JSLHR-20-00595>   
    [Response Letter]

**In preparation/submitted:**

1. Kaminski, J., Capitain, S., Kühr, F., **Nussbaum, C.**, & Bräuer, J. (under review). ‘Genius’ dogs: What makes a dog a label-learner?
2. **Nussbaum, C.**, Dethloff, S., Schirmer, A., & Schweinberger, S.R. (submitted). Vocal Emotion Perception: A Comparison of Singers and Instrumentalists, Amateurs and Professionals

Marked/highlighted publications (\*):

\*1

This conceptual paper provides the theoretical framework for the project. It outlines the tremendous practical importance of voice naturalness perception, identifies important gaps/shortcoming in the literature that impede a systematic understanding of the topic and offers practical recommendations to address them. Most importantly, we propose a taxonomy for the concise definition of voice naturalness and link it to exiting theories of voice perception. The proposed framework offers the necessary starting point for hypothesis-driven, well-motivated empirical research questions, like the ones in the proposed PRIME project.

\*2

This is our first empirical paper on voice naturalness which I conducted in the context of my PhD. In this work, we collected impressions of voice naturalness in acoustically manipulated stimuli (so called voice morphs) and explored how these impressions would disrupt the perception of vocal emotions. We found that emotional processing was remarkably robust against unnatural voice distortions in these stimuli. Importantly, I gained first empirical experience with the topic and got important insights about the challenges associated with naturalness research, which I can now consider in my future empirical designs.

\*3

This is a publication on perceptual adaptation in emotional voices, where I successfully implemented the paradigm I am planning for Study 2 of the PRIME project. In the context of Bachelor theses, I supervised three additional adaptation studies which are currently being prepared for publication. Adaptation paradigms can be challenging for three reasons: First, they require a carefully balanced design to avoid participants’ fatigue while at the same time ensuring sufficient statistical power. Second, they require a non-standard analysis pipeline, as the data have to be modelled by cumulative gaussian functions or equivalent approaches. Third, they need voices that vary on a continuum, such as human-to-synthetic and this requires voice morphing. Given my profound experience with this paradigm, I can handle all of these challenges, and I am very keen to transfer this design to my work on voice naturalness.