Tuomas **Eerola**

PROFESSOR
Durham University, UK

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in LinkedIn 🦋 bluesky

Education

University pedagogical studies	*University of Jyväskylä, Finland*
	2011
PhD in musicology	*University of Jyväskylä, Finland*
	2003
Postgraduate studies in Music Psychology	*University of Leicester, UK*
	1998
Master of Arts	*University of Jyväskylä, Finland*
	1997
Bachelor of Arts	*University of Jyväskylä, Finland*
	1995

Professional Appointments

Professor of Music Cognition	*Durham, UK*
Durham University	*2013-*
Professor	*Jyväskylä, Finland*
University of Jyväskylä	*2010 - 2013*
Senior Researcher	*Jyväskylä, Finland*
University of Jyväskylä	*2008-2009*
Professor	*Jyväskylä, Finland*
University of Jyväskylä, Music, Mind & Technology MA Programme	*2007*
Associate Professor	*Jyväskylä, Finland*
University of Jyväskylä	*2002-2006*

Service

Deputy Head of Department	*Department of Music, Durham University, UK*
	2024-
Director of Postgraduate Studies	*Department of Music, Durham University, UK*
	2024-2025
Director of Research	*Department of Music, Durham University, UK*
	2021-2024
Head of Department	*Department of Music, Durham University, UK*
	2017-2019
Director of Research	*Department of Music, Durham University, UK*
	2013-2015
Head of Department	*Department of Music, University of Jyväskylä, Finland*

Scientific Citizenship

ESRC Peer Review College *UK*

2024-

Advisory Group Member of AHRC project Embodied Timing in DJ Practice *University of Birmingham, UK*

2022-2025

Advisory Group Member of ESRC project POLYHYMNIA – Music Selections for the treatment of Depression *University of Liverpool, UK*

2019-2022

Member of Future Leaders Fellowships (FLF) Peer Review College *Durham University, UK*

2021-

New World Programme Steering Group *Durham University, UK*

2017-2018

Member of Steering Group *Institute of Advanced Research Computing, Durham University, UK*

2014-2015

Advisory Group Member of AHRC project An Integrated Audio-Symbolic Model for Music Similarity *City, University of London, UK*

2014-2015

Consulting Editor *Music Perception*

2019-

Consulting Editor *PsychoMusicology*

2016-2018

Editorial Board Member *Psychology of Music*

2012-

Editorial Board Member *Digital musicology in Frontiers in Digital Humanities*

2012-2018

Consulting Editor *Musicae Scientiae*

2013-

Board Member *Finnish Graduate School for Music Research*

2011-2013

Panel Member *National Publication Forum (Finland)*

2010-2011

Committee Member *ESCOM Conference Organizing Committee*

2009

Vice-Director *Centre of Excellence in Music Research*

2008

Member *Executive Committee of the Centre of Excellence in Music Research*

2008-2013

President *Finnish Musicological Society*

Advisory Group Member   *Advisory Group Member*

2006-2008

Board Member   *Jyväskylä Studies in Humanities*

2004-2013

Board Member   *Finnish Musicological Society*

2002-2007

Editorial Board Member   *Musiikki (Journal)*

2002-2007

Member   *Eino Roiha Institute*

2002-2007

Steering Group Member   *University of Jyväskylä NACS programme*

2001-2003

Board Member   *Board of the Finnish Society for Ethnomusicology*

1998-1999

Grants

**ENtrainment and synchronization at multiple TIME scales
in the MENTal foundations of expressive gesture**   *EU FET Grant, EU*
CO-PI, £189,119   *2019-2021*

Institute of Advanced Studies   *Durham University, UK*
PI, £2,000   *2019*

**Social cohesion and community resilience through
intercultural music engagement**   *ARC Grant, Australia*
Co-PI   *2019-2022*

**The breath of music – Investigating respiration in Indian
music performance**   *Small Grant, British Academy, UK*
Co-PI, £7,706   *2016*

Interpersonal entrainment in music performance   *Arts and Humanities Research Council (AHRC)*
Co-PI, £512,410   *2017-2019*

**Sweet Sorrow - Testing the empathy-related mechanisms
involved in the enjoyment of music-induced sadness**   *Academy of Finland Project*
PI, 575,873 EUR   *2013-2017*

Travel Grant   *Matariki Network of Universities*
PI, £1,000   *2016*

Tagging online music contents for emotion   *Economic and Social Research Council (ESRC)*
PI, £113,201   *2013-2014*

Visit and Collaboration   *Mobility Grant, University of York*
Co-PI, £3,400   *2010-2011*

**Digitisation of Finnish Folks Songs [Suomalaisia
kansansävelmiä käsittelevän verkkomateriaalin
laatiminen] (with P. Toiviainen)**   *Cultural Foundation (Finland)*
Co-PI, £4,000   *2004*

Development of Finnish Folk Song Web Interface (with P. Toiviainen)
Co-PI, £1,000

Virtual University of Finland

2001

£5,000 Development of Finnish Folk Song Database (with P. Toiviainen)
Co-PI

Marie Curie, EU

2000

Marie Curie Mobility Grant
PI, 13,800 EUR

Marie Curie, EU

1998-1999

Organising National Music Research Symposium (with P. Toiviainen)
Co-PI, £1,000

Academy of Finland

1999

Marie Curie, EU

1998

Awards

Innovation Award
With Prof. Petri Toiviainen

University of Jyväskylä, Finland

2011

Award for Popularizing Science

University of Jyväskylä, Finland

2011

Faculty Member of the Year
Granted by Student Union

University of Jyväskylä, Finland

2005

Outstanding Doctoral Dissertation
Faculty of Humanities Award

University of Jyväskylä, Finland

2004

1st prize in Novel Ideas for Children's Musical Activities
Shared with P. Pajala, K. Hämäläinen

Helsinki, Finland

2001

PhD Supervision

James Armitage
1st supervisor

Durham University, UK

2024

Thomas Graves
2nd supervisor

Durham University, UK

2024

Lennie Thomas
1st supervisor

Durham University, UK

2023

Annaliese Micallef Grimaud
1st supervisor

Durham University, UK

2022

Laura Erel
2nd supervisor

Durham University, UK

2022

Scott Bannister
1st supervisor

Durham University, UK

2019

Imre Lahdelma
1st supervisor

University of Jyväskylä, Finland

2017

Henna Peltola
1st supervisor

University of Jyväskylä, Finland

2016

Pasi Saari

University of Jyväskylä, Finland

1st supervisor   *2014*

Rafael Ferrer   *University of Jyväskylä, Finland*
1st supervisor   *2013*

Pirkko Martti   *University of Jyväskylä, Finland*
1st supervisor   *2013*

Jonna Vuoskoski   *University of Jyväskylä, Finland*
1st supervisor   *2012*

Marko Punkanen   *University of Jyväskylä, Finland*
2nd supervisor   *2011*

Kai Tuuri   *University of Jyväskylä, Finland*
2nd supervisor   *2011*

PhD Examinations

Harin Lee (PhD)   *Leipzig University, Germany*
                                                            2025

Wei Li Tang (PhD)   *Sheffield University, UK*
                                                            2025

Vjosa Preniqi (PhD)   *Queen Mary, UK*
                                                            2025

Johanna Wilson (PhD)   *University of Jyväskylä, Finland*
                                                            2024

Noah Henry (PhD)   *York University, UK*
                                                            2024

Sanga Chaki (PhD)   *Indian Institute of Technology, Kharagpur*
                                                            2023

Juan Mendoza (PhD)   *University of Jyväskylä, Finland*
                                                            2023

Iza Korsmit (PhD)   *McGill University, Canada*
                                                            2023

Xiaoxuan Wang (MPhil)   *Cambridge University, UK*
                                                            2023

Shuxin Meng (PhD Registration)   *EPFL, Switzerland*
                                                            2022

Huw Cheston (PhD Registration)   *Cambridge University, UK*
                                                            2022

Alessandro Ansani (PhD)   *Sapienza, University of Rome, Italy*
                                                            2022

Anders Herting (MSc)   *University of Oslo, Norway*
                                                            2021

Eline Smit (PhD)   *University of Western Sydney, Australia*
                                                            2020

Doug Bachorik (PhD)   *Durham University, UK*
                                                            2020

Peter Harrison (PhD)   *Queen Mary, UK*

                                                                  2020

Aimee Battcock (PhD)   *McMaster University, Canada*

                                                                  2019

Tejaswinee Kelkar (PhD)   *University of Oslo, Norway*

                                                                  2019

Shelly Knotts (PhD)   *Durham University, UK*

                                                                  2018

Noah Latchem (MSc)   *Edinburgh University, Scotland*

                                                                  2018

Tim Metcalfe (PhD)   *Sheffield University, UK*

                                                                  2017

James Weaver (PhD)   *University of Reading, UK*

                                                                  2016

Julian Cespedes Guevara (PhD)   *University of Sheffield, UK*

                                                                  2016

Lara Pearson (PhD)   *Durham University, UK*

                                                                  2016

Hans Chr. Nielsen (PhD)   *Aarhus University, Denmark*

                                                                  2016

Yuko Arthurs (PhD)   *Sheffield University, UK*

                                                                  2015

Daniel Wolff (PhD)   *City University, London, UK*

                                                                  2014

Ulla Pohjannoro (PhD)   *Sibelius-Academy, Finland*

                                                                  2013

Lily Law (PhD)   *York University, UK*

                                                                  2012

Diana Omigie (PhD)   *Goldsmiths, University of London, UK*

                                                                  2012

Jukka Holm (PhD)   *Tampere University of Technology, Finland*

                                                                  2012

Elisa Järvi (PhD)   *Sibelius Academy, Finland*

                                                                  2011

Patrick G. Hunter (PhD)   *University of Toronto at Mississauga, Canada*

                                                                  2010

Steven Livingstone (PhD)   *University of Queensland, Australia*

                                                                  2008

Margaret Cahill (PhD)   *University of Limerick, Ireland*

                                                                  2008

Kari Suoniemi (PhD)   *University of Tampere, Finland*

                                                                  2008

Funding Reviews ─────────────────────────────

EU Grant applications

<div align="right">*2024*</div>

Leaders Fellowships (FLF)

<div align="right">*2024*</div>

European Science Foundation

<div align="right">*2023*</div>

Austrian Science Fund (FWF)

<div align="right">*2023*</div>

Swiss National Science Foundation

<div align="right">*2023*</div>

Future Leaders Fellowships (FLF)

<div align="right">*2023*</div>

Tenure Reviews, University of Edinburgh

<div align="right">*2023*</div>

Tenure Reviews, University California San Diego, US

<div align="right">*2023*</div>

Tenure Reviews, University of Jyvaskyla, Finland

<div align="right">*2022*</div>

German Research Foundation

<div align="right">*2021*</div>

Israel Science Foundation (ISF)

<div align="right">*2021*</div>

Tenure Reviews, University of Edinburgh

<div align="right">*2021*</div>

Irish Research Council

<div align="right">*2018-2020*</div>

REF2021 Reviews Guildhall School of Music & Drama

<div align="right">*2020*</div>

Irish Research Council

<div align="right">*2019-2020*</div>

UK Medical Research Council

<div align="right">*2018*</div>

HUMEVAL, Assessment of Humanities at Norway

<div align="right">*2017*</div>

Tenure Reviews, Department of Music, University of Jyväskylä, Finland

<div align="right">*2017*</div>

Hong Kong Research Council

<div align="right">*2017*</div>

Tenure Reviews, Sibelius-Academy, Finland

<div align="right">*2015*</div>

Funding Reviews EU (COST)

<div align="right">*2015*</div>

Leverhulme Trust

Tenure Reviews, Goldsmiths University of London, UK

Engineering and Social Research Council (UK)

Funding Reviews Research Council of Canada

Teaching Experience

Research Methods and Resources (MA)   *Department of Music, Durham University*
2024-2025

Advanced topics in Music Psychology (MA)   *Department of Music, Durham University*
2024-2025

Music and Science (BA)   *Department of Music, Durham University*
2014-2021

Advanced Topics in Music and Science (MA)   *Department of Music, Durham University*
2020-2023

Research Methods and Resources (MA)   *Department of Music, Durham University*
2016-2017

Music, Culture, and Cognition (MA)   *Department of Music, Durham University*
2015

Dissertation (BA)   *Department of Music, Durham University*
2015

Psychology of Music (BA)   *Department of Music, Durham University*
2013-2018

Music and Emotions (BA)   *Department of Music, University of Jyväskylä*
2011

Psychology of Music I (BA)   *Department of Music, University of Jyväskylä*
2010-2014

Psychology of Music II (BA)   *Department of Music, University of Jyväskylä*
2010-2013

Music Perception (MA)   *Department of Music, University of Jyväskylä*
2006-2010

Music Psychology (MA)   *Department of Music, University of Jyväskylä*
2010-2012

Music, Culture, and Cognition (MA)   *Department of Music, University of Jyväskylä*
2008-2011

Tilastolliset menetelmät   *Department of Music, University of Jyväskylä*
2005-2007

Viestintäseminaari   *Department of Music, University of Jyväskylä*
2005-2006

Johdatus musiikintutkimukseen   *Department of Music, University of Jyväskylä*
2003-2013

Praktikumseminaari	*Department of Music, University of Jyväskylä*
	2002-2005
Tutkielmaseminaari	*Department of Music, University of Jyväskylä*
	2006-2013
Empiirinen tutkimus	*Department of Music, University of Jyväskylä*
	2004-2007

Publications

Summary

- All: 244
- Refereed Journal Papers: 127
- Books (Authored or Edited): 8
- Chapters in Books: 28
- Proceedings in Refereed Conference Proceedings: 47
- Other Scholarly Writing (Book Reviews etc.): 3
- Datasets and Electronic Materials (Software etc.): 31

Citations

- Google Scholar Total Citations: 14478
- Google Scholar H-index: 59

Peer-reviewed Journal Papers

Armitage, J., & Eerola, T. (2025). Auditory affective priming: the role of trait anxiety and stimulus type. *Psychology of Music*. https://doi.org/10.1177/03057356241300603

Ayyildiz, C., Geibel, O., Herff, S. Hashim, S., Eerola, T., & Küssner, M. (2025). Music as social surrogate? A qualitative analysis of older adults' choices of music to alleviate loneliness. *Musicae Scientiae*. https://doi.org/https://doi.org/10.1177/10298649251319403

Eerola, T., & Saari, P. (2025). What emotions does music express? Structure of affect terms in music using iterative crowdsourcing paradigm. *Plos ONE*, *20*(1), e313502. https://doi.org/https://doi.org/10.1371/journal.pone.0313502

Eerola, T., & Schutz, M. (2025). Major-minorness in Tonal music – Evaluation of Relative Mode Estimation using Expert Ratings and Audio-Based Key-finding Principles. *Psychology of Music*. https://doi.org/10.1177/03057356251326065

Eerola, T., Kirts, C., & Saarikallio, S. H. (2025). Episode model: The functional approach to emotional experiences of music. *Psychology of Music*, *53*(4), 590–615. https://doi.org/10.1177/03057356241279763

García-Fernández, M., Fuentes-Sánchez, N., Escrig, M. A., Eerola, T., & Pastor, M. C. (2025). Gender, emotion regulation, and cognitive flexibility as predictors of depression, anxiety, and affect in healthy adults. *Current Psychology*, *44*, 5685–5694. https://doi.org/https://doi.org/10.1007/s12144-024-07240-6

Jakubowski, K., Ahmad, N., Armitage, J., Barrett, L., Edwards, A., Galbo, E., Gómez-Cañón, J., Graves, T., Jadzgevĭciūtė, A., Kirts, C., Lahdelma, I., Lennie, T., Ramatally, A., Schlichting, J., Steliou, C., Vishwanath, K., & Eerola, T. (2025). Participant and Musical Diversity in Music Psychology Research. *Music & Science*. https://doi.org/https://doi.org/10.1177/20592043251317180

Tzanaki, P., Eerola, T., & Timmers, R. (2025). Actions and feelings in sync: exploring the relationship between synchrony and empathy in children's dyadic musical interactions. *Frontiers in Psychology*, *16*. https://doi.org/10.3389/fpsyg.2025.1467767

Armitage, J., Eerola, T., & Halpern, A. (2024). Play it again, but more sadly: Influence of timbre, mode, and musical experience in melody processing. *Memory & Cognition*. https://doi.org/https://doi.org/10.3758/s13421-024-01614-8

Eerola, T., & Clayton, M. (2024). onsetsync: An R Package for Onset Synchrony Analysis. *Journal of Open Source Software*, *9*(93), 5395. https://doi.org/10.21105/joss.05395

Fuentes-Sánchez, M., N. García-Fernández, Escrig, M. A., Eerola, T., & Pastor, M. C. (2024). The role of gender in emotional reactions elicited by music: Autonomic reactivity, facial expression, and self-reports. *Psychology of Music*.

Hardwicke, T. E., Thibault, R. T., Clarke, B., Moodie, N., Cruwell, S., Schiavone, S. R., Handcock, S. A., Ngiem, K. A., Mody, F., Eerola, T., & Vazire, S. (2024). Prevalence of transparent research practices in psychology: A cross-sectional study of empirical articles published in 2022. *Advances in Methods and Practices in Psychological Science*.

Lahdelma, I., & Eerola, T. (2024). Valenced Priming with Acquired Affective Concepts in Music: Automatic Reactions to Common Tonal Chords. *Music Perception*, *41*(3), 161–175. https://doi.org/https://doi.org/10.1525/mp.2024.41.3.161

Schiller, D., Yu, A. N., Alia-Klein, N., Becker, S., Cromwell, H. C., Dolcos, F., Eslinger, P. J., Frewen, P., Kemp, A. H., Pace-Schott, E. F., Raber, J., Silton, R. L., Stefanova, E., Williams, J. H., Abe, N., Aghajani, M., Albrecht, F., Alexander, R., Anders, S., … Lowe, L. (2024). The Human Affectome. *Neuroscience & Biobehavioral Reviews*, *158*, 105450. https://doi.org/https://doi.org/10.1016/j.neubiorev.2023.105450

Armitage, J., Lahdelma, I., Eerola, T., & Ambrazevĭcius, R. (2023). Culture influences conscious appraisal of, but not automatic aversion to, acoustically rough musical intervals. *Plos One*, *18*(12), e294645. https://doi.org/10.1371/journal.pone.0294645

Eerola, T., Clayton, M., & Emms, P. (2023). *movementsync: Analysis and Visualisation of Musical Audio and Video Movement Synchrony Data*. https://doi.org/https://cloud.r-project.org/package=movementsync

Lahdelma, I., & Eerola, T. (2023). Data-driven theory formulation or theory-driven data interpretation? Comment on ``Consonance and dissonance perception. A critical review of the historical sources, multidisciplinary findings, and main hypotheses'' by Di Stefano et al. *Physics of Life Reviews*, *45*, 56–59. https://doi.org/https://doi.org/10.1016/j.plrev.2023.04.005

Armitage, J., & Eerola, T. (2022). Cross-modal Transfer of Valence or Arousal from Music to Word Targets in Affective Priming?. *Auditory Perception & Cognition*. https://doi.org/https://doi.org/10.1080/25742442.2022.2087451

Fuentes-Sánchez, N., Pastor, R., Eerola, T., Escrig, M. Ángel, & Pastor, M. C. (2022). Musical Preference but not Familiarity Influences Subjective Ratings and Psychophysiological Correlates of Music-Induced Emotions. *Personality and Individual Differences*, *198*(111828). https://doi.org/https://doi.org/10.1016/j.paid.2022.111828

Grimaud, A. M., & Eerola, T. (2022). An Interactive Approach to Emotional Expression through Musical Cues. *Music & Science*, *5*, 1–23. https://doi.org/https://doi.org/10.1177/20592043211061745

Herdson, O., Eerola, T., & Javadi, A. H. (2022). Analysis and Classification of Music-induced States of Sadness. *Emotion*. https://doi.org/https://doi.org/10.1177/1754073922114047

Lahdelma, I., Eerola, T., & Armitage, J. (2022). Is Harmonicity a Misnomer for Cultural Familiarity in Consonance Preferences?. *Frontiers in Psychology*. https://doi.org/https://doi.org/10.3389/fpsyg.2022.802385

Lennie, T. M., & Eerola, T. (2022). The CODA model: a review and skeptical extension of the constructionist model of emotional episodes induced by music. *Frontiers in Psychology: Auditory Cognitive Neuroscience*. https://doi.org/https://doi.org/10.3389/fpsyg.2022.822264

Reybrouck, M., & Eerola, T. (2022). Musical enjoyment and reward: from hedonic pleasure to eudaimonic listening. *Behavioural Sciences*, *12*(5), 154. https://doi.org/https://doi.org/10.3390/bs12050154

Street, S. E., Eerola, T., & Kendal, J. (2022). The role of population size in folk tune complexity. *Humanities and Social Sciences Communications*, *9*(152). https://doi.org/https://doi.org/10.1057/s41599-022-01139-y

Armitage, J., Lahdelma, I., & Eerola, T. (2021). Automatic responses to musical intervals: Contrasts in acoustic roughness predict affective priming in Western listeners. *Journal of Acoustical Society of America*, *150*(551). https://doi.org/10.1121/10.0005623

Athanasopoulos, G., Eerola, T., Lahdelma, I., & Kaliakatsos-Papakostas, M. (2021). Harmonic organisation conveys both universal and culture-specific cues for emotional expression in music. *Plos One*, *16*(1), e244964. https://doi.org/%2010.1371/journal.pone.0244964

Bannister, S., & Eerola, T. (2021). Vigilance and Social Chills with Music: Evidence for Distinct Types of Musical Chills. *Psychology of Aesthetics, Creativity, And the Arts*. https://doi.org/http://dx.doi.org/10.1037/aca 0000421

Clayton, M., Tarsitani, S., Jankowsky, R., Jure, L., Leante, L., Polak, R., Poole, A., Rocamora, M., Alborno, P., Camurri, A., Eerola, T., Jacoby, N., & Jakubowski, K. (2021). The Interpersonal Entrainment in Music Performance Data Collection. *Empirical Musicology Review*, *16*(1), 65–84. https://doi.org/http://dx.doi.org/10.18061/emr.v16i1.7555

Eerola, T., & Lahdelma, I. (2021). Register Impacts Perceptual Consonance through Roughness and Sharpness. *Psychonomic Bulletin and Review*. https://doi.org/10.3758/s13423-021-02033-5

Eerola, T., & Lahdelma, I. (2021). The Anatomy of Consonance/Dissonance: Evaluating Acoustic and Cultural Predictors Across Multiple Datasets with Chords. *Music & Science*, *4*. https://doi.org/https://doi.org/10.1177/20592043211030471

Eerola, T., Armitage, J., Lavan, N., & Knight, S. (2021). Online Data Collection in Auditory Perception and Cognition Research: Recruitment, Testing, Data Quality and Ethical Considerations. *Auditory Perception & Cognition*, *4*(3–4), 251–280. https://doi.org/https://doi.org/10.1080/25742442.2021.2007718

Eerola, T., Vuoskoski, J. K., Kautiainen, H., Peltola, H.-R., Putkinen, V., & Schäfer, K. (2021). Being moved by listening to unfamiliar sad music induces reward-related hormonal changes in empathic listeners. *Annals of the New York Academy of Sciences*, *1502*, 121–131. https://doi.org/DOI:10.1111/nyas.14660

Fuentes-Sánchez, N., Pastor, M. C., , Eerola, T., & Pastor, R. (2021). Individual differences in music reward sensitivity influence the perception of emotions represented by music. *Musicae Scientiae*. https://doi.org/https://doi.org/10.1177/10298649211060028

Gómez-Cañón, J. S., Cano, E., Eerola, T., Herrera, P., Hu, X., Yang, Y.-H., & Gómez, E. (2021). Music Emotion Recognition: Toward new, robust standards in personalized and context-sensitive applications. *IEEE Signal Processing Magazine*, *38*(6), 106–114. https://doi.org/10.1109/MSP.2021.3106232

Jakubowski, K., & Eerola, T. (2021). Music evokes fewer but more positive autobiographical memories than emotionally matched sound and word cues. *Journal of Applied Research in Memory and Cognition*. https://doi.org/https://doi.org/10.1016/j.jarmac.2021.09.002

Jakubowski, K., Belfi, A., & Eerola, T. (2021). Phenomenological and age-related differences in music- and television-evoked autobiographical memories. *Music Perception*, *38*(5), 435–455. https://doi.org/10.1525/mp.2021.38.5.435

Lahdelma, I., Athanasopoulos, G., & Eerola, T. (2021). Sweetness is in the ear of the beholder: chord preference across United Kingdom and Pakistani listeners. *Annals of the New York Academy of Sciences*. https://doi.org/https://doi.org/10.1111/nyas.14655

Micallef Grimaud, A., & Eerola, T. (2021). EmoteControl: An interactive system for real-time control of emotional expression in music. *Personal and Ubiquitous Computing*, *25*(4), 677–689. https://doi.org/10.1007/s00779-020-01390-7

Armitage, J., & Eerola, T. (2020). Reaction Time Data in Music Cognition: A Comparison of Pilot Data Sets from Lab, Crowdsourced and Convenience Web Samples. *Frontiers in Psychology*. https://doi.org/10.3389/fpsyg.2019.02883

Clayton, M., Jakubowski, K., Eerola, T., Keller, P., Camurri, A., Volpe, G., & Alborno, P. (2020). Interpersonal entrainment in music performance: Theory, method and model. *Music Perception*, *38*(2), 136–194. https://doi.org/10.1525/mp.2020.38.2.136

Fuentes-Sánchez, N., Pastor, R., Eerola, T., & Pastor, M. C. (2020). Spanish adaptation of a film music stimulus set (FMSS): Cultural and gender differences in the perception of emotions prompted by music excerpts. *Psychology of Music*, *49*(5), 1242–1260. https://doi.org/10.1177/0305735620958464

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