

Tuomas Eerola

PROFESSOR

Durham University, Durham, United Kingdom

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I am a Professor of music cognition at Durham University, UK. I study music and emotions, rhythm, movement and other essentials of music.

Education

University pedagogical studies

UNIVERSITY OF JYVÄSKYLÄ, FINLAND 2011

Helsinki School of Cognitive Neuroscience

UNIVERSITY OF HELSINKI, FINLAND 2005

PhD in musicology

UNIVERSITY OF JYVÄSKYLÄ, FINLAND 2003

Graduate School for Sound and Music Research

UNIVERSITY OF JYVÄSKYLÄ, FINLAND 1999-2003

Postgraduate studies in Music Psychology

UNIVERSITY OF LEICESTER, UK 1998

MA in music cognition

UNIVERSITY OF JYVÄSKYLÄ, FINLAND 1997

BA in musicology

UNIVERSITY OF JYVÄSKYLÄ, FINLAND 1995

Professional Appointment

Professor of Music Cognition

UNIVERSITY OF DURHAM, UK 2013

Professor

UNIVERSITY OF JYVÄSKYLÄ, FINLAND 2010

Senior Researcher

UNIVERSITY OF JYVÄSKYLÄ, FINLAND 2009

Senior Researcher

UNIVERSITY OF JYVÄSKYLÄ, FINLAND 2008

Tuning the Brain for Music (EU project)

Professor

UNIVERSITY OF JYVÄSKYLÄ, FINLAND 2007

Music, Mind & Technology MA Programme

Associate Professor

UNIVERSITY OF JYVÄSKYLÄ, FINLAND 2004

Assistant Professor

UNIVERSITY OF JYVÄSKYLÄ, FINLAND 2002

Service

Director of Research

DEPARTMENT OF MUSIC, DURHAM UNIVERSITY, UK 2021-

Head of Department

DEPARTMENT OF MUSIC, DURHAM UNIVERSITY, UK 2017-2019

PGCLTHE Strategic Review Reference Group

DEPARTMENT OF MUSIC, DURHAM UNIVERSITY, UK

2019-

Director of Research

DEPARTMENT OF MUSIC, DURHAM UNIVERSITY, UK

2013-2015

Head of Department

DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ, FINLAND

2012-2013

Scientific Citizenship

Member of Future Leaders Fellowships (FLF) Peer Review College

DURHAM UNIVERSITY

Durham University

2021-

New World Programme Steering Group

DEPARTMENT OF MUSIC, DURHAM UNIVERSITY, UK

Department of Music, Durham University, UK

2017-2018

Member of Steering Group

MEMBER OF THE INSTITUTE OF ADVANCED RESEARCH COMPUTING, DURHAM UNIVERSITY

Member of the Institute of Advanced Research Computing, Durham University

2014-2015

Consulting Editor

MUSIC PERCEPTION

Music Perception

2017-

Consulting Editor

PSYCHOMUSICOLOGY

Psychomusicology

2016-

Editorial Board Member

DIGITAL MUSICOLOGY IN FRONTIERS IN DIGITAL HUMANITIES

Digital Musicology in Frontiers in Digital Humanities

2014-2018

Consulting Editor

MUSICAE SCIENTIAE

Musicae Scientiae

2013-

Editorial Board Member

PSYCHOLOGY OF MUSIC

Psychology of Music

2012-

Board Member

FINNISH GRADUATE SCHOOL FOR MUSIC RESEARCH

Finnish Graduate School for Music Research

2011-2013

Panel Member

NATIONAL PUBLICATION FORUM (FINLAND)

National Publication Forum (Finland)

2010-2011

Committee Member

ESCOM CONFERENCE ORGANIZING COMMITTEE

ESCOM Conference Organizing Committee

2009

Vice-Director

CENTRE OF EXCELLENCE IN MUSIC RESEARCH

Centre of Excellence in Music Research

2008

Member

EXECUTIVE COMMITTEE OF THE CENTRE OF EXCELLENCE IN MUSIC RESEARCH

Executive Committee of the Centre of Excellence in Music Research

2008-2013

President

FINNISH MUSICOLOGICAL SOCIETY

Finnish Musicological Society

2007-2009

Advisory Group Member

NORDIC CONFERENCE ON MUSICOLOGY

Nordic Conference on Musicology

2006-2008

Board Member

JYVÄSKYLÄ STUDIES IN HUMANITIES

Jyväskylä Studies in Humanities

2004-2013

Board Member

FINNISH MUSICOLOGICAL SOCIETY

Finnish Musicological Society

2002-2007

Editorial Board Member

MUSIIKKI (JOURNAL)

Musiikki (Journal)

2002-2007

Member

EINO ROIHA INSTITUTE

Eino Roiha Institute

2002-2007

Steering Group Member

UNIVERSITY OF JYVÄSKYLÄ NACS PROGRAMME

University of Jyväskylä NACS

programme

2001-2003

Board Member

BOARD OF THE FINNISH SOCIETY FOR ETHNOMUSICOLOGY

Board of the Finnish Society for

Ethnomusicology

1998-1999

Grants

EU FET Grant, EU

Co-PI, £189,119

- ENtrainment and synchronization at multiple TIME scales in the MENTAL foundations of expressive gesture

Department of Music, Durham

University, UK

2019-2021

ARC Grant, Australia

Co-PI

- Social cohesion and community resilience through intercultural music engagement

Department of Music, Durham

University, UK

2019-2022

Small Grant, British Academy, UK

Co-PI, £7,706

- The breath of music: investigating respiration in Indian music performance

Department of Music, Durham

University, UK

2016

Arts and Humanities Research Council (AHRC)

Co-PI, £512,410

- Interpersonal entrainment in music performance

Department of Music, Durham

University, UK

2017-2019

Academy of Finland Project

PI, 575,873 EUR

- Sweet Sorrow: Testing the empathy-related mechanisms involved in the enjoyment of music-induced sadness

Department of Music, University of

Jyväskylä, Finland

2013-2017

Economic and Social Research Council (ESRC)

PI, £113,201

- Tagging online music contents for emotion

Department of Music, Durham

University, UK

2013-2014

Mobility Grant, University of York

Co-PI, £3,400

- Visit and Collaboration

Department of Music, University of

Jyväskylä, Finland

2010-2011

Cultural Foundation (Finland)

Co-PI, £4,000

- Digitisation of Finnish Folks Songs [Suomalaisia kansansävelmiä käsittelevän verkkomateriaalin laatiminen] (with P. Toiviainen)

Department of Music, University of

Jyväskylä, Finland

2004

Virtual University of Finland

Co-PI, £1,000

- Development of Finnish Folk Song Web Interface (with P. Toiviainen)

Department of Music, University of

Jyväskylä, Finland

2001

Mare Curie, EU

Co-PI, £5,000

- Development of Finnish Folk Song Database (with P. Toiviainen)

Department of Music, University of
Jyväskylä, Finland
2000

Mare Curie, EU

PI, 13,800 EUR

- Marie Curie Mobility Grant

Department of Music, University of
Jyväskylä, Finland
1999

Academy of Finland

Co-PI, £1,000

- Organising National Music Research Symposium (with P. Toiviainen)

Department of Music, University of
Jyväskylä, Finland
1999

Marie Curie, EU

600 EUR

- Marie Curie Training Course Grant (Helsinki Winter School in Cognitive Neuroscience)

Department of Music, University of
Jyväskylä, Finland
1998

PhD Examinations

Anders Kuvaas Herting

UNIVERSITY OF OSLO, NORWAY

MSc

2021

Peter Harrison

QUEEN MARY, UK

PhD

2020

Eline Smit

UNIVERSITY OF WESTERN SYDNEY, AUSTRALIA

PhD

2020

Doug Bachorik

DURHAM UNIVERSITY, UK

PhD

2020

Aimee Battcock

MCMASTER UNIVERSITY, CANADA

PhD

2019

Tejaswinee Kelkar

UNIVERSITY OF OSLO, NORWAY

PhD

2019

Shelly Knotts

DURHAM UNIVERSITY, UK

PhD

2018

Noah Latchem

EDINBURGH UNIVERSITY, SCOTLAND

MSc

2018

Tim Metcalfe

SHEFFIELD UNIVERSITY, UK

PhD

2017

James Weaver

UNIVERSITY OF READING, UK

PhD

2016

Julian Cespedes Guevara

UNIVERSITY OF SHEFFIELD, UK

PhD

2016

Hans Chr. Nielsen

AARHUS UNIVERSITY, DENMARK

PhD

2016

Lara Pearson

DURHAM UNIVERSITY, UK

PhD

2016

Yuko Arthurs

SHEFFIELD UNIVERSITY, UK

PhD

2015

Daniel Wolff

DANIEL WOLFF, CITY UNIVERSITY, LONDON, UK

PhD

2014

Ulla Pohjannoro

SIBELIUS-ACADEMY, FINLAND

PhD

2013

Lily Law	<i>PhD</i>
YORK UNIVERSITY, UK	2012
Diana Omigie	<i>PhD</i>
GOLDSMITHS, UNIVERSITY OF LONDON, UK	2012
Jukka Holm	<i>PhD</i>
TAMPERE UNIVERSITY OF TECHNOLOGY, FINLAND	2012
Elisa Järvi	<i>PhD</i>
SIBELIUS ACADEMY, FINLAND	2011
Patrick G. Hunter	<i>PhD</i>
UNIVERSITY OF TORONTO AT MISSISSAUGA, CANADA	2010
Steven Livingstone	<i>PhD</i>
UNIVERSITY OF QUEENSLAND, AUSTRALIA	2008
Margaret Cahill	<i>PhD</i>
UNIVERSITY OF LIMERICK, IRELAND	2008
Kari Suoniemi	<i>PhD</i>
UNIVERSITY OF TAMPERE, FINLAND	2008

Awards and Honors

Innovation Award	<i>With Prof. Petri Toiviainen</i>
UNIVERSITY OF JYVÄSKYLÄ, FINLAND	2011
Award for Popularizing Science	
UNIVERSITY OF JYVÄSKYLÄ, FINLAND	2011
Staff Member of the Year	<i>Granted by Student Society</i>
UNIVERSITY OF JYVÄSKYLÄ, FINLAND	2005
Outstanding Doctoral Dissertation	
UNIVERSITY OF JYVÄSKYLÄ, FINLAND	2004
1st prize in Novel Ideas for Children's Musical Activities	<i>Shared with P. Eerola, K. Hamalainen</i>
UNIVERSITY OF JYVÄSKYLÄ, FINLAND	2001

PhD Supervision

Bannister, Scott	
DEPARTMENT OF MUSIC, DURHAM UNIVERSITY, UK	2019
Imre Lahdelma	
DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ, FINLAND	2017
Henna Peltola	
DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ, FINLAND	2016
Pasi Saari	
DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ, FINLAND	2014
Rafael Ferrer	
DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ, FINLAND	2013
Pirkko Martti	
DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ, FINLAND	2013
Jonna Vuoskoski	
DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ, FINLAND	2012
Marko Punkanen	
DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ, FINLAND	2011

Postdoctoral mentoring

George Athanasopoulos

DEPARTMENT OF MUSIC, DURHAM UNIVERSITY, UK

*Postdoctoral researcher (EU
COFUND Fellow)*

2019-2020

Kelly Jakubowski

DEPARTMENT OF MUSIC, DURHAM UNIVERSITY, UK

*Postdoctoral researcher
(Leverhulme Early Career Fellow)*

2018-2021

Imre Lahdelma

DEPARTMENT OF MUSIC, DURHAM UNIVERSITY, UK

*Postdoctoral researcher (Georg
Ehnrooth Foundation)*

2020-2021

Jonna Vuoskoski

DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ, FINLAND

*Postdoctoral researcher (Academy
of Finland project)*

2013-2017

Teaching Experience

I started lecturing in 2000. The majority of my teaching has a strong research-led component. I share the cutting edge research findings and the research findings of my colleagues in most courses. I actively encourage student questions, thinking and discussion at both UG and PG level. I also encourage students to pursue replication studies and follow transparent research processes by allowing them to carry out their replication studies and document the steps of their studies in a transparent fashion.

Music and Science (BA)

DEPARTMENT OF MUSIC, DURHAM UNIVERSITY

Co-creator and Co-Instructor

2014-2021

Advanced Topics in Music and Science (MA)

DEPARTMENT OF MUSIC, DURHAM UNIVERSITY

Instructor

2020-

Research Methods and Resources (MA)

DEPARTMENT OF MUSIC, DURHAM UNIVERSITY

Instructor

2016-2017

Music, Culture, and Cognition (MA)

DEPARTMENT OF MUSIC, DURHAM UNIVERSITY

Co-creator and Co-Instructor

2015

Dissertation (BA)

DEPARTMENT OF MUSIC, DURHAM UNIVERSITY

Instructor

2015

Psychology of Music (BA)

DEPARTMENT OF MUSIC, DURHAM UNIVERSITY

Co-creator and Co-Instructor

2013-2018

Music and Emotions (BA)

DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ

Instructor

2011

Psychology of Music I (BA)

DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ

Instructor

2010-2014

Psychology of Music II (BA)

DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ

Instructor

2010-2013

Music Perception (MA)

DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ

Instructor

2006-2010

Music Psychology (MA)

DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ

Instructor

2010-2012

Music, Culture, and Cognition (MA)

DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ

Instructor

2008-2011

Tilastolliset menetelmät

DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ

Instructor

2005-2007

Viestintäseminaari

DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ

Instructor

2005-2006

Johdatus musiikintutkimukseen

DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ

Instructor

2003-2013

Praktikumseminaari

DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ

Instructor

2002-2005

Tutkielmaseminaari

DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ

Instructor

2006-2013

Empiirinen tutkimus

DEPARTMENT OF MUSIC, UNIVERSITY OF JYVÄSKYLÄ

Instructor

2004-2007

Current Memberships

- SEMPRE (Society for Education, Music and Psychology Research)

Summary

- All: 216
- Books (Authored or Edited): 7
- Chapters in Books: 27
- Refereed Journal Papers: 102
- Proceedings in Refereed Conference Proceedings: 47
- Other Scholarly Writing (Book Reviews etc.): 3
- Datasets and Electronic Materials (Software etc.): 30

Citations

- Google Scholar Total Citations: 9041
- Google Scholar H-index: 48

REFEREED JOURNAL PAPERS (102 IN TOTAL)

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), e0244964. Retrieved from <https://doi.org/10.1371/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/10.1037/aca0000421>

Clayton, M., Tarsitani, S., Jankowsky, R., Jure, L., Leante, L., Polak, R., ... Jakubowski, K. (2021). The interpersonal entrainment in music performance data collection. *Empirical Musicology Review*, 16(1), 65–84. <https://doi.org/10.18061/emr.v16i1.7555>

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*. <https://doi.org/10.1080/25742442.2021.2007718>

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/10.1177/20592043211030471>

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/10.1111/nyas.14660>

Fuentes-Sánchez, N., Pastor, M. C., **Eerola, T.** and, & Pastor, R. (2021). Individual differences in music reward sensitivity influence the perception of emotions represented by music. *Musicae Scientiae*. <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., 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>

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/10.1016/j.jarmac.2021.09.002>

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*. Retrieved from <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>

Jakubowski, K., Eerola, A., T. Blackwood Ximenes, Ma, K. W., Clayton, M., & Keller, P. (2020). Multimodal perception of interpersonal synchrony: Evidence from global and continuous ratings of improvised musical duo performances. *Psychomusicology: Music, Mind, and Brain*, 30(4), 159–177. <https://doi.org/10.1037/pmu0000264>

Jakubowski, K., **Eerola, T.**, Tillmann, B., Perrin, F., & Heine, L. (2020). A cross-sectional study of reminiscence bumps for music-related memories in adulthood. *Music & Science*, 3, 1–13. Retrieved from <https://doi.org/10.1177/2059204320965058>

Lahdelma, I., Armitage, J., & **Eerola, T.** (2020). Affective priming with musical chords is influenced by pitch numerosity. *Musicae Scientiae*. <https://doi.org/https://doi.org/10.1177/1029864920911127>

Lahdelma, I., & **Eerola, T.** (2020). A response to michael spitzer's commentary. *Empirical Musicology Review*. Retrieved from <http://dx.doi.org/10.18061/emr.v15i1-2.7324>

Lahdelma, I., & **Eerola, T.** (2020). Cultural familiarity and musical expertise impact the pleasantness of consonance/dissonance but not its perceived tension. *Scientific Reports*, (10), 8693. <https://doi.org/https://doi.org/10.1038/s41598-020-65615-8>

Schäfer, K., Saarikallio, S., & **Eerola, T.** (2020). Music may reduce loneliness and act as social surrogate for a friend: Evidence from an experimental listening study. *Music & Science*, 3, 1–16. Retrieved from <https://doi.org/10.1177/2059204320935709>

Becker, S., Joffily, M., Olino, T., Martin, L., Bräscher, A.-K., Bannister, S., ... Bensafi, M. (2019). The role of hedonics in the human affectome. *Neuroscience & Biobehavioral Reviews*, 102, 221–241. <https://doi.org/10.1016/j.neubiorev.2019.05.003>

Brown, P., RELISH Consortium, & Zhou, Y. (2019). Large expert-curated database for benchmarking document similarity detection in biomedical literature search. *Database*, 1–67. Retrieved from <https://dx.doi.org/10.1093/database/2Fdatabase%2Fbaz085>

Küssner, M., & **Eerola, T.** (2019). The content and functions of vivid and soothing visual imagery during music listening: Findings from a survey study. *Psychomusicology: Music, Mind, and Brain*, 29(2-3), 90–99. Retrieved from <https://doi.org/10.1037/pmu0000238>

Küssner, M., **Eerola, T.**, & Fujioka, T. (2019). Music, emotion, and visual imagery: Where are we now? *Psychomusicology: Music, Mind, and Brain*, 29(2-3), 59–61. <https://doi.org/10.1037/pmu0000245>

Lameira, A., **Eerola, T.**, & Ravignani, A. (2019). Coupled whole-body rhythmic entrainment between two chimpanzees. *Scientific Reports*, 9(18914). Retrieved from <https://doi.org/10.1038/s41598-019-55360-y>

Maksimainen, J., **Eerola, T.**, & Saarikallio, S. (2019). Ambivalent emotional experiences of everyday visual and musical objects. *Sage Open*, 9(3), 2158244019876319. <https://doi.org/10.1177/2158244019876319>

Bannister, S., & **Eerola, T.** (2018). Suppressing the chills: Effects of musical manipulation on the chills response. *Frontiers in Psychology*, 9, 2046. <https://doi.org/10.3389/fpsyg.2018.02046>

Cespedes-Guevara, J., & **Eerola, T.** (2018). Music communicates affects, not basic emotions – a constructionist account of attribution of emotional meanings to music. *Frontiers in Psychology*, 9, 215. <https://doi.org/10.3389/fpsyg.2018.00215>

Clayton, M., Jakubowski, K., & **Eerola, T.** (2018). Interpersonal entrainment in indian instrumental music performance: Synchronization and movement coordination relate to tempo, dynamics, metrical and cadential structure. *Musicae Scientiae*, 23, 304–331. Retrieved from <https://doi.org/10.1177/1029864919844809>

Eerola, T., Jakubowski, K., Moran, N., Keller, P., & Clayton, M. (2018). Shared periodic performer movements coordinate interactions in duo improvisations. *Royal Society Open Science*, 5, 171520. <https://doi.org/http://dx.doi.org/10.1098/rsos.171520>

Eerola, T., Vuoskoski, J. K., Peltola, H.-R., Putkinen, V., & Schäfer, K. (2018). An integrative review of the enjoyment of sadness associated with music. *Physics of Life Reviews*, 25, 100–121. <https://doi.org/10.1016/j.plrev.2017.11.016>

Eerola, T., Vuoskoski, J. K., Peltola, H.-R., Putkinen, V., & Schäfer, K. (2018). Towards a more explicit account of the transformation: Reply to comments on “an integrative review of the enjoyment of sadness associated with music.” *Physics of Life Reviews*, 25, 156–166. <https://doi.org/https://doi.org/10.1016/j.plrev.2018.06.013>

Maksimainen, J., Wikgren, J., **Eerola, T.**, & Saarikallio, S. (2018). The effect of memory in inducing pleasant emotions with musical and pictorial stimuli. *Scientific Reports*, 8(1), 17638. <https://doi.org/10.1038/s41598-018-35899-y>

Reybrouck, M., **Eerola, T.**, & Podlipniak, P. (2018). Editorial: Music and the functions of the brain: Arousal, emotions, and pleasure. *Frontiers in Psychology*. <https://doi.org/10.3389/fpsyg.2018.00113>

Schäfer, K., & **Eerola, T.** (2018). How listening to music and engagement with other media provide a sense of belonging: An exploratory study of social surrogacy. *Psychology of Music*, 48(2), 232–251. <https://doi.org/10.1177/0305735618795036>

Bonneville-Roussy, A., **Eerola, T.**, & Rust, J. N. (2017). Age trends in musical preferences in adulthood 3: Perceived musical attributes as intrinsic determinants of preferences. *Musicae Scientiae*. <https://doi.org/10.1177/102986491771>

Garrido, S., **Eerola, T.**, & McFerran, K. (2017). Group rumination: Social interactions around music in people with depression. *Frontiers in Psychology, Section Personality and Social Psychology*. <https://doi.org/10.3389/fpsyg.2017.00490>

Hadley, L. V., P., S., **Eerola, T.**, & Pickering, M. J. (2017). Incremental comprehension of pitch relationships in written music: Evidence from eye movements. *The Quarterly Journal of Experimental Psychology*. <https://doi.org/10.1080/17470218.2017.1307861>

Jakubowski, K., **Eerola, T.**, Alborn, P., Volpe, G., Camurri, A., & Clayton, M. (2017). Extracting coarse body movements from video in music performance: A comparison of automated computer vision techniques with motion capture data. *Frontiers in Digital Humanities*, 4(9). <https://doi.org/10.3389/fdigh.2017.00009>

Pearce, M. T., & **Eerola, T.** (2017). Music perception in historical audiences: Towards predictive models of music perception in historical audiences. *Journal of Interdisciplinary Studies of Music*, 8(1-2), 91–120.

Putkinen, V., Makkonen, T., & **Eerola, T.** (2017). Music-induced positive mood broadens the scope of auditory attention. *Social, Cognitive and Affective Neuroscience*. <https://doi.org/10.1093/scan/nsx038>

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Vuoskoski, J. K., & **Eerola, T.** (2017). Explaining the enjoyment of negative emotions evoked by the arts: The need to consider empathy and other underlying mechanisms of emotion induction. *Behavioral and Brain Sciences*, 40, 42–43. <https://doi.org/10.1017/S0140525X1700187X>

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2021-04-21

SWR2, GERMANY (RADIO)

<https://bit.ly/3KAsM5M>

Music and autobiographical memories

2021-02-18

SVENSKA RADIO, YLE, FINLAND

Music and autobiographical memories

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Take a Sad Song and Make it Better

2018-08-29

INSIDE SCIENCE

<https://www.insidescience.org/news/take-sad-song-and-make-it-better>

250+ news stories about music and sadness

2016-09-01

VARIOUS PLACES

<https://explorer.altmetric.com/details/8739361>

BBC3 Why Music (appearance)

2017-09-11

RADIO

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Live Interview about music and sadness

2016-06-16

BBC RADIO SUFFOLK

Live TV interview about music and sadness

2016-06-18

MADE IN TYNE & WEAR (TV)

Live Radio Interview about music and sadness

2016-06-18

YLE (FINNISH BROADCASTING CORPORATION)

Live Radio Interview about music and sadness

2016-09-18

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Live Radio Interview about music and sadness

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THE CONVERSATION

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