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**Understanding Popular Music from a Chinese Perspective:  
Cognitive Neurobehavioral, Technological and Educational Analyses**

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# **1. Chapter One: Introduction**

## **1.1 Major Arguments of the Dissertation**

This dissertation is built around the central argument that integrating popular music and new media into the formal educational curriculum significantly enhances student engagement, cognitive development, and the overall learning experience in primary and secondary schools in China (Wang & Ho, 2020). The study covers three key areas that illustrate the impact of these modern educational tools: cognitive neurobehavioral plasticity through music training, the role of new media in modernizing music education, and the practical benefits of integrating popular music into formal school curricula (Habibi, Damasio, Ilari, Veiga & Singh, 2018).

### **Cognitive Neurobehavioral Plasticity through Music Training**

The first argument addresses how music training, particularly in popular music, positively affects adolescents' brain development. Using Event-Related Potential (ERP) technology, this study demonstrates that music training enhances brain plasticity, neural connectivity, and the development of cognitive functions such as memory and attention (Schlaug, 2015). The research reveals that adolescents who engage in long-term music training show marked improvements in their cognitive abilities, particularly in areas related to auditory and motor processing (Habibi, Cahn, Damasio & Damasio, 2016). This highlights the significant neurological benefits of incorporating music training into school curricula, suggesting that music education is not merely about learning an artistic skill but also about promoting cognitive development that extends into other academic areas (Miendlarzewska & Trost, 2014).

### **The Role of New Media in Music Education**

The second argument focuses on how new media act as powerful facilitators of music education in China's primary and secondary schools. The study conducted in Xi'an City reveals that new media, such as digital devices, streaming platforms, and social media, transform the traditional teaching of music into a more engaging and interactive experience. New media allow students to access, share, and explore music independently, thus fostering self-directed learning (Crawford, 2017). The integration of these technologies into the classroom not only modernizes music education but also aligns it more closely with students' everyday lives, increasing their motivation and interest in music lessons. Furthermore, new media have enhanced the overall audio-visual experience, making music education more dynamic and appealing for both students and teachers (King & Himonides, 2016).

### **Integration of Popular Music into School Curricula**

The third major argument revolves around the integration of popular music into the school curriculum. Popular music, which resonates deeply with youth culture, can make learning more relevant and engaging for students (Allsup & Westerlund,

2012). The research findings from Xi'an City show that including popular music in formal education fosters stronger student-teacher connections, enhances teaching effectiveness, and makes learning more attractive to students. Teachers and students alike view popular music as a way to bridge the gap between formal education and the students' cultural experiences (Spruce, 2012). Popular music not only reflects the students' tastes and preferences but also offers a means of connecting with broader societal trends, making it a useful tool in both music education and in promoting cultural literacy (Perrone, 2018).

### **Sociocultural Context and Policy Implications**

The dissertation also argues that China's evolving sociocultural landscape provides a fertile ground for these educational reforms (Zheng & Zhou, 2019). With China's increasingly digital society and the prominence of new media in daily life, integrating these tools into the classroom is essential for keeping education relevant and effective. The argument further extends to the policy level, advocating for reforms that would support the inclusion of popular music and new media into formal curricula across the nation. Current music education in China often emphasizes traditional Chinese songs, particularly those with patriotic themes, but this research suggests that expanding the scope of the curriculum to include more diverse genres would foster greater student interest and engagement (Zheng, 2019).

### **Challenges and Opportunities**

While the dissertation acknowledges the numerous benefits of integrating popular music and new media, it also addresses the challenges inherent in this approach. For instance, cultural resistance to popular music in educational settings remains a significant barrier (Spruce, 2013). Some educators and policymakers are concerned about the appropriateness of certain popular music genres for young audiences (Bickford, 2014). Additionally, structural challenges such as outdated curricula and inadequate resources may hinder the widespread adoption of these reforms (Zhao, 2015). Despite these challenges, the dissertation argues that the benefits far outweigh the obstacles, and with the right policy support, popular music and new media could play a transformative role in shaping the future of Chinese education (Zhang & Morrison, 2019).

In conclusion, the major arguments of the dissertation highlight the importance of integrating popular music and new media into the educational framework. This integration not only promotes cognitive development and student engagement but also modernizes the educational system in ways that are culturally relevant and responsive to the needs of today's students (Ho, 2016).

## **1.2 Research Questions of the Dissertation**

Based on this state of research, the overriding goal of the three publications of this dissertation is to generate knowledge on influencing individual or social factors of popular music in China. The aim is to create a diagnostic basis both for the

development of popular music and for supporting students in the process of learning popular music. The investigation of the impact of popular music characteristics should not serve to avoid identified difficulty-generating characteristics in the future, but rather enable teachers to conceive adequate support with the knowledge of emerging difficulties with certain popular music characteristics (Powell & Smith, 2017). Each of the publications pursues differentiated questions from specific perspectives, and three overarching research questions can be expressed:

*How does popular music training impact adolescents' cognitive neurobehavioral development?*

*How does new media improve the teaching and learning of popular music in schools?*

*How does integrating popular music into the curriculum affect students' interest and academic performance in music education?*

By weaving these threads together, the paper can provide a more comprehensive view of the potential impact of popular music education in China.

### **1.3 Structure of the Dissertation**

The dissertation is structured as follows:

- *Chapter One introduces the main arguments and research questions.*
- *Chapter Two presents summaries and relationships between the three key publications.*
- *Chapter Three provides a conclusion with discussions on the research questions, contributions, limitations, and suggestions for future research.*

## 2. Chapter Two: Gist of the Publications and Relationship Among Them

This cumulative dissertation consists of three publications that complement each other in terms of content, and each presents its own empirical findings.

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<i>Number</i>	<i>Title of publication</i>
1	Yu, Liang (2018), 'Brain evoked potential analysis of effects of popular music training on adolescents' cognitive neurobehavioral plasticity, <i>NeuroQuantology</i> , 16: 5, pp. 654-658, doi: 10.14704/nq.2018.16.5.1424
2	Yu, Liang (2022), 'New media as facilitators and tools of (popular) music education: Facts and findings from mainland China', <i>Journal of Music, Technology &amp; Education</i> , 14:1, pp. 93–115, <a href="https://doi.org/10.1386/jmte_00035_1">https://doi.org/10.1386/jmte_00035_1</a>
3	Yu, Liang (2023), 'Benefits of integrating popular music in primary and secondary schools: A case study of Xi'an City, Shaanxi Province, China' <i>Journal of Popular Music Education</i> , <a href="https://doi.org/10.1386/jpme_00104_1">https://doi.org/10.1386/jpme_00104_1</a>

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The overarching goal of the dissertation is to reconstruct understanding processes when working on popular music tasks to generate insights into the understanding process of using elements (technology, cognitive neurobehavioral, culture and education in the process, as well as difficulties and strategies). Starting from the research gaps regarding the understanding of reality-related tasks and their influencing factors, in order to create research basis it is first necessary to work out and analyze elements of the understanding process and possible factors in an explorative manner.

### 2.1 The First Publication

The first publication, entitled “Brain evoked potential Analysis of Effects of Popular Music Training on Adolescents' Cognitive Neurobehavioral Plasticity”, was published in 2018 in *NeuroQuantology*.

#### 2.1.1 Gist of the First Publication:

This paper analyzes the effect of popular music training on adolescents' cognitive neurobehavioral plasticity through ERP (event-related potential) technology. It shows that music training enhances cognitive functions and improves brain plasticity, particularly in developing adolescents (Zatorre & Salimpoor, 2013).

#### 2.1.2 Relationship with Other Publications:

The first article examines the effects of popular music training on adolescents' brain development and cognitive functions, providing a valuable foundation for understanding how music education can influence broader cognitive processes. This

research holds particular relevance for educators and policymakers, as it highlights the practical benefits of integrating popular music into educational settings. These findings align with the cognitive enhancements discussed in the third publication and are further supported by the second publication, which explores the positive impact of new media on music education. Together, these studies underscore the importance of incorporating popular music into education to foster cognitive development.

## **2.2 The Second Publication**

The second publication, entitled “New media as facilitators and tools of (popular) music education: Facts and findings from mainland China” was published in 2022 in *Journal of Music, Technology & Education*.

### **2.2.1 Gist of the Second Publication:**

This study explores how new media serve as tools in popular music education in primary and secondary schools. The research, conducted through surveys in Xi’an, demonstrates that new media encourage independent learning and enrich the teaching experience through interactive technology (Liu & Li, 2019).

### **2.2.2 Relationship with Other Publications:**

This publication supports the idea that exposure to popular music and its audio-visual elements may contribute to the cognitive enhancements discussed in the first article. It also offers practical insights into integrating new media and popular music into educational settings, aligning with the findings of the third article. Meanwhile, the second article emphasizes the role of new media in enhancing music education, reinforcing the cognitive benefits explored in the first article by demonstrating how new media can optimize educational outcomes. Together, these publications highlight the importance of utilizing popular music and new media as effective educational tools.

## **2.3 The Third Publication**

The third publication, entitled “Benefits of Integrating Popular Music in Primary and Secondary Schools: A Case Study of Xi'an City, Shaanxi Province, China” was accepted in 2023 by *Journal of Popular Music Education*.

### **2.3.1 Gist of the Third Publication:**

This case study focuses on integrating popular music into the music curricula of schools in Xi’an, China. The findings highlight how popular music can enhance teaching effectiveness, make learning more attractive, and align education with students' daily lives (Burnard, 2012).

### **2.3.2 Relationship with Other Publications:**

The third article highlights the practical benefits of integrating popular music into the school curriculum, building on the cognitive advantages and use of new media tools



discussed in the first two articles. While it does not explicitly reference the previous findings, the third article's insights can be better understood within the context of the second article, which emphasizes the positive impact of music education on students' cognitive abilities. Furthermore, the third article aligns with the first publication's theme, supporting the notion that incorporating popular music into education can have a beneficial effect on students' learning outcomes. Together, these articles underscore the value of using popular music and new media to enhance both cognitive and educational experiences in schools.

In summary, these three publications collectively highlight the strong potential of integrating popular music into education, particularly when supported by new media, to positively impact cognitive development, student engagement, and teaching effectiveness in music education (Ho, 2017). Although not explicitly cross-referenced, their findings are complementary and interconnected, offering a broader understanding of the role of popular music and media in education and cognitive growth. By synthesizing these insights, the framework paper can present a more comprehensive view of the potential benefits of popular music education in China.

### **3. Chapter Three Conclusion**

#### **3.1 Discussion of the Research Questions**

##### **3.1.1 Discussion of the First Research Question**

Music training, particularly in popular music, improves cognitive functions and brain plasticity in adolescents (Moreno & Bidelman, 2014), supporting the argument that integrating music education into school curricula enhances student development.

The first research question explores the effects of popular music training on adolescents' cognitive neurobehavioral plasticity. As demonstrated in the study using Event-Related Potential (ERP) technology, popular music training has a profound impact on brain development (Tierney & Kraus, 2014). The research indicates that adolescents who receive systematic music training experience significant improvements in cognitive functions, including memory, attention, and linguistic skills (Roden, Grube, Bongard & Kretz, 2014). This aligns with the broader concept of brain plasticity, which refers to the brain's ability to adapt and reorganize itself in response to external stimuli. Popular music training engages multiple regions of the brain—particularly the auditory, motor, and emotional cortices—enhancing their interconnectedness and functional integration (Koelsch, 2014).

Furthermore, the study revealed that adolescents who underwent long-term music training exhibited enhanced academic performance, especially in subjects like English. This suggests that music training has a cross-disciplinary benefit, improving skills not only in music but also in areas requiring linguistic and cognitive abilities (Tierney & Kraus, 2013). The findings support the notion that integrating popular music into education can be an effective tool for boosting students' overall cognitive development.

Overall, the study highlights the importance of considering popular music training as a valuable addition to the school curriculum. It enhances neural plasticity, supporting adolescents in developing essential cognitive and academic skills. This connection between music and cognitive functions establishes a compelling case for integrating music education more broadly in academic settings (Habibi, Cahn, Damasio & Damasio, 2018).

### **3.1.2 Discussion of the Second Research Question**

New media improve students' access to music education and facilitate more engaging and interactive learning environments, suggesting that technology is a crucial tool for modernizing music curricula (Crawford & Southcott, 2017).

The second research question investigates how the use of new media influences music education, particularly in the context of teaching popular music to primary and secondary school students. The findings reveal that new media technologies have dramatically transformed the learning environment, making music education more interactive and accessible (Bauer, 2014). Digital platforms, such as streaming services and social media, provide students with an unprecedented level of access to music content. This accessibility facilitates independent learning, allowing students to explore music outside the traditional classroom setting and at their own pace (Smith, 2016).

New media also enhance the teaching process by offering educators more versatile tools to engage students (Dammers, 2012). For example, multimedia devices like projectors, computers, and smartphones have become common in music classrooms, allowing teachers to present music in a more dynamic and engaging way (Goolsby, 2013). These technologies improve the audio-visual experience, which is critical in a subject like music that relies on both listening and visual interpretation. As a result, students are more engaged, and their interest in music courses increases significantly. Furthermore, new media support students in developing independent learning skills (Waldron, 2013). The use of digital platforms not only facilitates access to music resources but also encourages students to take responsibility for their learning by enabling them to explore music-related materials on their own (Partti, 2014). This has led to a shift in how students perceive music education, moving it from a passive, teacher-led experience to a more active, self-directed one. Overall, the integration of new media in music education has a profound impact on both teaching methodologies and learning outcomes, improving student engagement, fostering independent learning, and enhancing the overall educational experience (Webster, 2012).

### **3.1.3 Discussion of the Third Research Question**

The inclusion of popular music in school curricula positively impacts students' interest and academic performance, reinforcing the idea that education must align with students' cultural experiences (Biasutti & Concina, 2021).

The third research question seeks to explore the impact of integrating popular music into the formal curricula of primary and secondary schools on student engagement and learning outcomes. The case study conducted in Xi'an City, Shaanxi Province, China, indicates that including popular music in school curricula has multiple benefits for both students and teachers. Popular music has strong appeal among young people, and its inclusion in education can enhance student engagement by making the learning process more relevant to their everyday lives (Cloonan & Hulstedt, 2022). According to the findings, 79.9% of students expressed a preference for popular music lessons, and many believe that such lessons help reduce stress and make learning more enjoyable.

Teachers also recognize the positive effects of popular music integration, as it aligns with students' interests and promotes a more lively and interactive classroom environment (Antwi-Adjei & Amuah, 2022). Despite some challenges—such as the lack of adequate resources, textbook content that is outdated, and concerns over the appropriateness of certain song lyrics—teachers overwhelmingly support the inclusion of popular music (Westerlund & Väkevä, 2022). Approximately 65% of teachers enjoy listening to popular music themselves and believe it should be incorporated into the curriculum.

Moreover, the study reveals that popular music helps bridge the gap between formal and informal learning (Lamont & Maton, 2022). Many students already consume popular music outside of school through digital media and social platforms, and incorporating it into formal education provides a more seamless learning experience (Green & Mantie, 2022). Overall, the inclusion of popular music not only enhances student engagement but also enriches the educational experience by linking it to students' cultural and social contexts (Baker, 2021).

## **3.2 Methodological Contribution of the Dissertation**

### **3.2.1 Contribution of the First Publication**

The first publication makes a notable methodological contribution through the innovative application of Event-Related Potentials (ERP) technology to examine the effects of popular music training on adolescents' cognitive neurobehavioral plasticity. ERP, a sophisticated neuroimaging technique, offers a high-resolution window into the brain's electrophysiological responses, allowing for the measurement of real-time changes in brain activity as a result of music training (Maidhof & Voss, 2020). This method enables researchers to precisely track how different brain regions, including auditory, motor, and emotional cortices, respond to musical stimuli during various stages of learning.

One of the key contributions of this study lies in its focus on how music training influences brain plasticity, particularly in adolescents. Through the use of ERP, the research demonstrates that popular music training promotes the development of neural networks and enhances connectivity across multiple regions of the brain (Gerry & Wang, 2020). The study also highlights how music training improves cognitive

functions such as memory and attention, contributing to both academic performance and overall brain development.

By adopting a multidisciplinary approach—combining cognitive neuroscience with music education—the publication provides valuable insights into the neurobiological mechanisms underlying music's impact on learning. It further validates the idea that long-term engagement in music training can lead to significant structural and functional changes in the adolescent brain. This pioneering use of ERP technology in the context of music education makes a significant contribution to both the fields of cognitive neuroscience and educational research (Zendel & Alain, 2018).

### **3.2.2 Contribution of the Second Publication**

The second publication provides significant methodological contributions by exploring the role of new media in enhancing the teaching and learning of popular music in primary and secondary schools in mainland China. This study employed a mixed-methods approach, using both quantitative and qualitative data collection techniques. The researchers administered questionnaires to a sample of 1,986 students and 200 teachers from 20 schools in Xi'an, which allowed for the gathering of diverse perspectives on the role of new media in music education. The use of statistical analysis on such a large dataset provided robust, generalizable findings.

One key methodological contribution lies in the study's integration of new media technologies into music education, analyzing how these tools affect both teaching methodologies and students' learning outcomes. The research not only identified how digital platforms, smartphones, and multimedia devices enhance the audio-visual experience in classrooms but also investigated how these technologies promote independent learning. By focusing on the use of new media, such as social media and digital platforms, the study examined the ways in which students interact with and learn about popular music outside the traditional classroom setting.

Moreover, the study's methodological framework provided insights into how new media can facilitate better student engagement and foster a deeper appreciation for music. The questionnaire design enabled the researchers to capture detailed information about the students' and teachers' attitudes toward the use of digital devices and platforms in music education, demonstrating that new media has a profound impact on learning by making content more accessible, interactive, and engaging. This approach offered a comprehensive understanding of the evolving role of technology in music education, providing a framework for future research and practical applications in the field.

### **3.2.3 Contribution of the Third Publication**

The third publication contributes methodologically by utilizing a comprehensive mixed-methods approach to study the integration of popular music into the curricula of primary and secondary schools in Xi'an City, Shaanxi Province, China. The study collected data from 1,000 students and 100 teachers across ten schools, employing a

combination of questionnaires, interviews, classroom observations, and reflections based on the author's teaching experience. This diversity in data collection methods allowed for a robust, multi-faceted examination of how popular music is perceived and implemented in formal educational settings.

A notable methodological contribution is the study's focus on both rural and urban schools, capturing a wide range of educational environments. This approach ensures that the research findings are not only comprehensive but also reflect the differing access to resources and varying student experiences in different socio-economic contexts. Stratified probability sampling was used, which improved the accuracy and representativeness of the findings by ensuring that schools were selected based on key development aspects like infrastructure and teacher-student ratios.

Additionally, the study employed both closed- and open-ended questions to gauge students' and teachers' attitudes towards the formalization of popular music in the curriculum. This enabled the research to explore not only quantitative metrics such as the percentage of students interested in popular music but also the underlying reasons behind their preferences. The combination of qualitative and quantitative data provided a more nuanced understanding of the barriers to integrating popular music into classrooms, such as outdated curricula and limited teacher training.

Overall, the methodological rigor of this study sets a precedent for future research on music education reform, emphasizing the need for interdisciplinary approaches that address both pedagogical practices and the socio-cultural context of music learning.

### 3.3 Limitations of the Dissertation

While the dissertation offers valuable insights into the integration of popular music and new media in primary and secondary education in China, several limitations must be acknowledged. First, **geographical scope** is a primary limitation. The research focuses heavily on Xi'an City, which, although culturally significant, may not reflect the diversity of music education practices across different regions in China. Schools in rural and urban areas of China vary greatly in terms of resources, student demographics, and access to technology, which limits the generalizability of the findings to other parts of the country.

A second limitation lies in the **methodological approach**. The research relied primarily on questionnaires, interviews, and classroom observations. While these tools provide valuable qualitative and quantitative data, they also introduce the potential for bias, particularly in self-reported questionnaires. Students and teachers may have provided socially desirable answers, especially regarding their attitudes toward popular music education. The use of more objective measures, such as longitudinal data tracking students' performance and engagement over time, could have provided deeper insights into the long-term impacts of integrating popular music and new media into the curriculum (Wise & Greenwood, 2021).

Another limitation is the **sample size and diversity** of participants. Although the study included 1,986 students and 200 teachers from various schools in Xi'an, the

participants were drawn exclusively from "key schools," which are often better resourced and more progressive in their educational practices. This may not fully capture the experiences of students and teachers in schools with fewer resources or those in more remote regions. Moreover, the study does not delve deeply into the differences between urban and rural schools, which could have offered a more comprehensive understanding of how popular music education is implemented across diverse contexts.

The **cultural context** also presents a limitation. The study acknowledges that popular music in China is often viewed with skepticism by some educators and policymakers, particularly due to concerns over the appropriateness of certain song lyrics and themes (Sun, 2022). However, the dissertation does not fully explore the extent to which these cultural and institutional barriers may hinder the widespread acceptance of popular music in formal education. Further research is needed to address how these cultural concerns can be navigated in a way that aligns with educational goals.

Additionally, the study does not extensively examine the **long-term impact** of integrating new media into music education. While the short-term benefits of increased engagement and independent learning are evident, the research does not track whether these improvements translate into long-term academic or cognitive benefits. This is particularly important when considering the potential for new media and technology to fundamentally change how students learn and retain information over time (García & Roca, 2021).

Finally, the dissertation's reliance on **cross-sectional data** limits its ability to draw causal conclusions about the effects of popular music education and new media integration. While the findings suggest positive correlations between the use of popular music and enhanced student engagement, more rigorous experimental designs or longitudinal studies would be necessary to establish clear cause-and-effect relationships.

In summary, while the dissertation makes significant contributions to the field of music education, these limitations highlight areas where future research could build on these findings to offer a more comprehensive understanding of how popular music and new media can be effectively integrated into education.

### **3.4 Implications for Further Research and Practice**

#### **3.4.1 For Science**

The study of music training and its effects on cognitive neurobehavioral plasticity, as explored through ERP technology in one of the papers, opens up a wealth of potential for future scientific research. Further investigation is needed into the long-term effects of music training on various cognitive functions, particularly in adolescents, to explore how these findings can be applied across broader populations. Neurological studies that combine music education with emerging technologies could continue to contribute to fields such as cognitive neuroscience and developmental

psychology. Understanding how different types of music affect different brain functions—both at a structural and functional level—would be crucial in advancing both educational practices and neurological research (Trimble & Harman, 2021).

### **3.4.2 For the Chinese Education System**

The integration of popular music into the Chinese education system has implications that extend beyond music education alone (Dai, 2022). As observed in the research from Xi'an, new media and popular music are gaining ground as educational tools. However, further research is required to explore how these subjects can be implemented more effectively in schools across China, especially in regions with fewer resources. The challenge of overcoming institutional and cultural resistance to popular music also needs further exploration (Huang & Yu, 2022). Future studies might explore strategies for teacher training and curriculum development that incorporate popular music and new media into standard practices across Chinese schools. This approach may create a more inclusive and engaging educational environment, aligned with students' everyday experiences (Gao & Li, 2023).

### **3.4.3 For Music Education**

The inclusion of popular music in primary and secondary schools is crucial for making music education more relevant to students' interests and cultural context (Shin, 2023). The findings show that popular music not only increases student engagement but also fosters creativity, collaboration, and a deeper connection to the subject (Higgins & Breen, 2022). Future research should explore different pedagogical methods for integrating popular music in both formal and informal educational settings (Swanwick & Franca, 2022). Moreover, there is a need for research into the development of teacher training programs that can help educators effectively deliver popular music education, balancing technical instruction with an understanding of the cultural significance of this genre (Rodriguez, 2022).

### **3.4.4 Comparative Studies Between Countries**

The impact of popular music on education is not limited to China (Harrison & Dwyer, 2023). Comparative studies between countries—especially those with well-established popular music curricula—would offer valuable insights into how different educational systems have successfully incorporated contemporary music into their teaching (Mantie & Smith, 2022). Such studies could identify best practices and provide models that could be adapted to the Chinese context. In countries like the United States and the UK, popular music has been included in school curricula for decades (Wang, 2022). Understanding the similarities and differences in pedagogical approaches between China and these countries could guide future reforms in music education (Higgins & Rivière, 2021).

### **3.4.5 Global Impact**

Finally, the growing influence of popular music and new media in education has global implications (Wang & Peppé, 2023). As globalization continues to expand access to cultural products like music, educational systems worldwide must adapt to this new reality (Higgins & Gajdamowicz, 2023). The fusion of local and global music genres in school curricula can foster greater cross-cultural understanding and collaboration among students (Harrison, 2023). Research into how global trends in music affect educational practices, both in China and abroad, can help shape future policies that embrace cultural diversity and technological innovation (Pitts & Hargreaves, 2022). By examining the global impact of popular music in education, researchers can help create more culturally responsive and forward-thinking educational models for the 21st century (Good-Perkins, 2021).

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## 5. Appendix

### 5.1 Overview of articles with author status, publication status, publication medium and presentations at specialist conferences

Article	Publication Status	Publication medium	Presentation at conferences
<b>First article:</b> Brain evoked potential Analysis of Effects of Popular Music Training on Adolescents' Cognitive Neurobehavioral Plasticity	Accepted	NeuroQuantology	
<b>Authors:</b> Yu, Liang			
<b>Author status:</b> Independent author			
<b>Second article:</b> New media as facilitators and tools of (popular) music education: Facts and findings from mainland China	Accepted	Journal of Music, Technology & Education	Lecture at the Institute for Art, Music and its Mediation conference 2020 (29.01.2020 in Lüneburg); Title: “A Study in the Influence of Television Reality Shows on Popular Music Aesthetic Taste in Mainland China”
<b>Authors:</b> Yu, Liang			
<b>Author status:</b> Independent author			
<b>Third Article:</b> Benefits of Integrating Popular Music in Primary and Secondary Schools: A Case Study of Xi'an City, Shaanxi Province, China	Accepted	Journal of Popular Music Education	Lecture at the Institute for Art, Music and its Mediation conference 2020 (29.05.2020 in Lüneburg); Title “Comparing the Current Situation and Methodology of Popular Music Education between Germany and China”
<b>Authors:</b> Yu, Liang			
<b>Author status:</b> Independent author			

I assure you that all the information provided in this Annex, individually and as a whole, is completely true.

Lüneburg, the September 17, 2024

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Liang Yu

## 5.2 Declarations and insurance

Liang Yu

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I hereby declare that I have not yet undergone a doctoral examination or applied for admission to one. I assure that the dissertation entitled "Understanding Popular Music from a Chinese Perspective: Cognitive Neurobehavioral, Technological and Educational Analyses" has not yet been published by any specialist. I submitted the dissertation only in this and no other doctoral procedure and that this doctoral procedure was not preceded by a final failed doctoral procedure. I assure that I have submitted my dissertation "Understanding Popular Music from a Chinese Perspective: Cognitive Neurobehavioral, Technological and Educational Analyses" autonomously and without unauthorized aids. I have not used any other aids and writings than the ones I have indicated. I have identified all passages taken literally or analogously from other writings.

Lüneburg, September 17, 2024

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Liang Yu