

UCL iMerc Newsletter — Vol. 23, February 2026

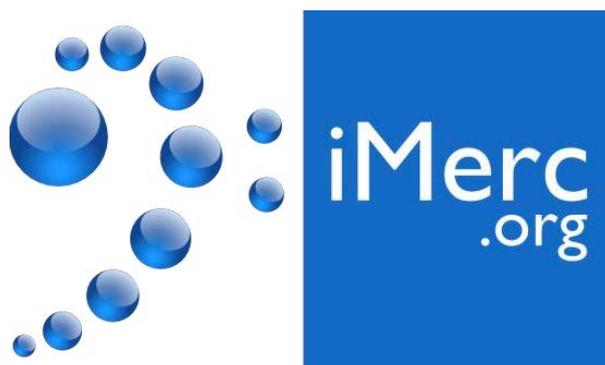
About us

Over the past 20 years, we have been developing the International Music Education Research Centre (iMerc) at the UCL Institute of Education to celebrate and disseminate our extensive research in the field of music education, broadly conceived, and to hear about new research from colleagues elsewhere in the world. In the beginning, we often held our research seminars over several days, such as in different European cities to allow our doctoral students to have more intensive support as a community, to listen to local researchers, and to share their ongoing research journeys. These 'Travelling Research Seminars' visited Ireland (Limerick), Spain (Barcelona), Italy (Bologna) and Sweden (Malmö) and helped us to establish our international profile and sense of community. With the advent of the Covid-19 pandemic in 2020, we have been meeting more regularly, both online and in person, to continue to share new research and insights related to diverse topics in music education. We are a group of researchers at doctoral and post-doctoral levels, as well as senior researchers, with a shared curiosity and interest in advancing basic and applied research. In line with our mission, the monthly seminars continue to foster a sense of shared endeavour amongst colleagues who are based in the UK, across mainland Europe (such as Portugal, Germany, Greece, Skandinavia), Asia (China, including Hong Kong), Latin America, USA and Australia. Opportunity is taken each month to be informed of research

news and various current research projects, including opportunities to listen to the latest research from our invited speakers. If you would like to know more or to join us, please contact us.

Our upcoming UCL iMerc Research Seminar will take place on **Wednesday, 25 February 2026**, 11am-1pm GMT via Zoom and in room 938 at the IOE. We are pleased to invite you to join us online [HERE](#) or in person. Everyone is welcome!

In This Issue



1 - Credit: iMerc

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1. *Previous UCL iMerc Research Seminar, 21 January 2026*
 2. *Newly Published: From silence into song: an art–science collaboration with survivor trees and laryngectomy singers*
 3. *Newly Published: Chinese Primary School Students’ Singing Behaviour by Age, Sex and Socio-economic Status*
 4. *Newly Published: Music Deep and Wide in Older Adults*
 5. *Newly Published: Action, Criticism & Theory for Music Education, Vol 24, Issue 6*
 6. *Make your Mark: Episode 7 Podcast on Environmental Sustainability*
 7. *Participants Invitation: New Study on Music, Dance, and Cognition*
 8. *Upcoming Event:
Let's play! A hybrid seminar exploring music, making, engineering and environmental sustainability in schools*

9. *Upcoming Event: Chamber Music Conference*

10. *UCL iMerc Research Seminar, 25 February 2026*

11. *Congratulations!*

12. *Upcoming Seminar*

13. *Contact us*

Previous UCL iMerc Research Seminar, 21 January 2026



2 - Credit: Dr Elizabeth Haddon

Dr Elizabeth Haddon: Instrumental Music Education - Collaborative Writing

Dr Elizabeth Haddon (liz.haddon@york.ac.uk) and contributors to the recent book [Instrumental Music Education](#) (Bloomsbury, 2026) discussed the mechanisms of collaborative writing, and reflected on how the project shaped their thinking and practice as doctoral students, lecturers, and instrumental teachers. Through shared dialogue and revision, they described gaining greater confidence, critical insight, and stronger connections between research and pedagogy. Liz also shared list of some of the material she and her co-authors used when they were thinking about collaborative writing (clearly there will be more recent publications, but these were very useful starting points):

Links to literature/blogs on shared writing

APA: [Tips for determining authorship credit](#)

Kara, H. (2021). LSE: [A simple guide to ethical co-authorship](#)

Lee Brien, D. & Fredericks, B. (2015) [Collaborative writing to enhance cross-cultural understanding within the Academy](#). *Writing in Practice: The Journal of Creative Writing Research*.

Thomson, P. (2016) [Co-writing strategies - or - what could possibly go wrong?](#) Blog post

Thomson, P. (2016). [Choose your writing partner carefully](#). Blog post

Thomson, P. (2017). [Co-writing - a continuing story](#). Blog post

Articles:

Devine, E. Drake, T, Gilbert, A. Robinson, M. & White, I. (2017). Co-authorship in the Humanities and Social Sciences: A global view. A white paper. Taylor & Francis. <https://authorservices.taylorandfrancis.com/wp-content/uploads/2017/09/Coauthorship-white-paper.pdf>

Elbow, P. (1999). Using the Collage for Collaborative Writing. *Composition Studies*, 27(1), 7-14. <https://www.jstor.org/stable/43501417>

Frassl, M.A., Hamilton, D.P., Denfeld, B.A., de Eyto, E., Hampton, S.E., Keller, P.S., et al. (2018). Ten simple rules for collaboratively writing a multi-authored paper. *PLoS Comput Biol* 14(11): e1006508. <https://doi.org/10.1371/journal>

Yeo, M. & Lewis, M. (2019). Co-Authoring in Action: Practice, Problems and Possibilities. *Iranian Journal of Language Teaching Research* 7(3), 109-123. <https://files.eric.ed.gov/fulltext/EJ1230314.pdf>



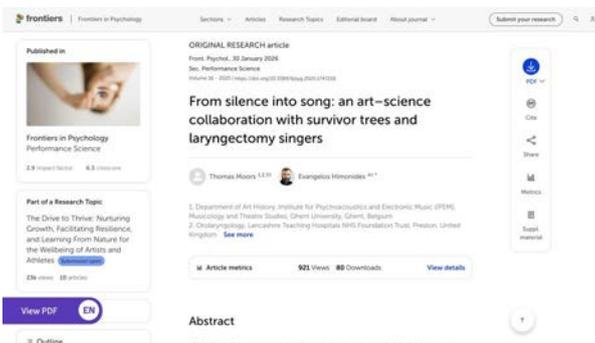
3 - Speaker: Ben Sellers

Ben Sellers: UpRising360: Building an Equitable Music-Making offer for Pupils in Special Education Settings

Ben Sellers (ben.sellers.25@ucl.ac.uk) presented on the ongoing work of [MEHEM UpRising](#), a Youth Music-funded project in the East Midlands that had sought to improve music provision for pupils with additional support needs in mainstream and specialist settings. He outlined its focus on inclusive curriculum development and inclusive whole-class instrumental teaching. Ben also shared news of the newly funded UpRising360 programme, which piloted a practitioner development model based on co-delivery, mentoring, and communities of practice. Drawing on his doctoral research, he reflected on key learning from the project's first five years and discussed implications for music education in special education contexts.

Ben's website: <https://bensellersmusic.com/>

Newly Published: From silence into song: an art–science collaboration with survivor trees and laryngectomy singers



4 - Credit: Frontiers in Psychology

Abstract

Introduction:

This paper presents an immersive art–science project that unites nature, voice, and technology to examine the dual role of radiation as both a force for destruction and a means of healing, through the experiences of two survivor communities: Hibakujumoku (trees that survived the atomic bombings of Hiroshima and Nagasaki) and individuals who lost their voices to head and neck cancer and rebuilt communication through radiotherapy, surgery, and rehabilitation.

Methods:

Ten adults, post-laryngectomy, were recruited via Shout at Cancer, a UK charity focused on alaryngeal speech recovery. Over ten weeks, they attended six workshops combining group singing, creative writing, and reflective dialogue. Participants listened and responded to recordings of survivor trees from Japan, captured with contact microphones, accelerometers, and hydrophones. Infrared and thermal imaging revealed hidden vitality. These materials, integrated with participant vocal recordings, formed hybrid works presented as live performances and multimedia installations. Analysed data comprised workshop audio recordings and notes, participant reflections, creative texts where functioning as reflective accounts, researcher field notes and reflexive memos, and written reflections from collaborating artists. Data were analysed using reflexive thematic analysis within an interpretivist, arts-based participatory design.

Results:

Reflexive thematic analysis identified three themes: (1) *Parallel Survivorship*—encounters with trees’ “voices” prompted awe and reframed silence as endurance; (2) *Reclaimed Agency*—co-writing and performance supported identity, confidence, and public presence; (3) *Collective Embodiment*—shared vocal practice with human and non-human sounds

fostered synchrony, joy, and social connection. Reflections from collaborating artists described reciprocal change, noting shifts toward listening, service, and shared authorship.

Discussion:

Where radiation carries complex cultural meanings, these findings highlight the importance of reframing it within clinical and public health contexts—as both a source of harm, and a means of healing. The results demonstrate that immersive, nature-linked co-creation not only assists in meaning-making and relational wellbeing for individuals recovering from voice-altering cancer treatments, but also underscores the potential of such approaches to complement healthcare interventions by fostering emotional recovery and social connectedness. The study furthermore strengthens the existing underpinnings for future mixed-methods and longitudinal research to examine the broader impacts of arts–health collaborations.

Moors T and Himonides E (2026) From silence into song: an art–science collaboration with survivor trees and laryngectomy singers. *Front. Psychol.* 16:1747218. doi: 10.3389/fpsyg.2025.1747218

Newly Published: Chinese Primary School Students' Singing Behaviour by Age, Sex and Socio-economic Status



5 - Credit: International Journal of Music Education

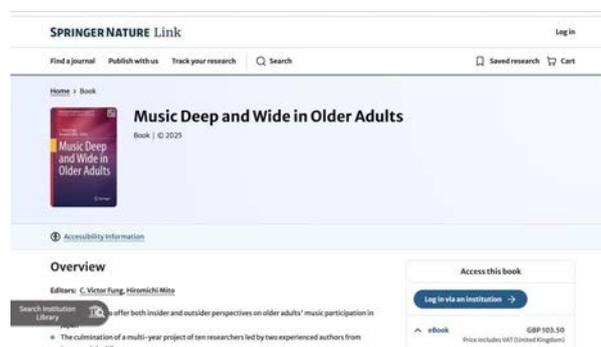
Abstract

Limited studies have paid attention to describing Chinese Primary school students' singing behaviour. Consequently, to understand Chinese Primary school students' singing behaviour, singing performances were collected from $N = 1,193$ children aged from 6+ to 11+, drawn from six schools in Hunan Province, China. All participants sang three songs: *Twinkle, Twinkle, Little Donkey* (a Chinese nursery song), and *Happy Birthday*, with vocal products analysed against two existing rating scales: the Singing Voice Development Measure (SVDM) scale and the Vocal Pitch-Matching Development (VPMD) scale. Older participants and girls tended to have more developed singing behaviour than younger participants and boys. Urban children and children from higher-income families tended to show better singing behaviour. However,

the differences by sex, geographic location and income were reduced for the oldest participants. The study might help future and current music teachers who are teaching the music curriculum in Primary schools in China to understand the likely development of Primary school students' singing behaviour across different age groups, sex and socio-economic statuses, in order to support development in a more nuanced way which is differentiated by likely need.

Lu, C., & Welch, G. F. (2025). Chinese Primary School Students' Singing Behaviour by Age, Sex and Socio-economic Status. *International Journal of Music Education*, 0(0). <https://doi.org/10.1177/02557614251393885>

Newly Published: Music Deep and Wide in Older Adults

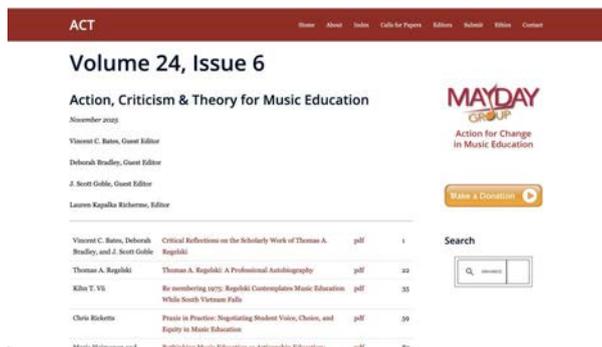


6 - Credit: Springer Nature

The purpose of this book is to address older adults' musical group activities and their relation to quality of life in Japan, situated on a crossroad between deep Eastern cultural traditions and broad contemporary innovations and Western influences. This is the first book that offers both insider and outsider perspectives on older adults' music participation in Japan. It is the result of a collaborative effort of a team of academics in Japan led by a Fulbright researcher from the United States, who resided and worked on the project in Japan for six months. The collaboration continued for a few years beyond the Fulbright residency period.

Fung, C. V., & Mito, H. (Eds.). (2026). *Music deep and wide in older adults* (International Perspectives on Aging, Vol. 49). Springer. <https://doi.org/10.1007/978-3-032-01248-7>

Newly Published: Action, Criticism & Theory for Music Education, Vol 24, Issue 6



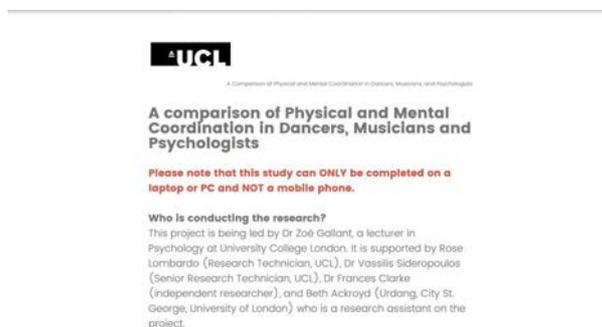
The screenshot shows the website for 'Action, Criticism & Theory for Music Education' (ACT). The header includes the journal title and navigation links. The main content area displays the volume and issue information, the date (November 2022), and the guest editors: Vincent C. Bates, Deborah Bradley, and J. Scott Goble. A table of contents lists several articles, including 'Critical Reflections on the Scholarly Work of Thomas A. Regelski' and 'Remembering 1975: Regelski Contemplates Music Education While South Vietnam Falls'. There is also a 'MAYDAY GROUP' logo and a 'Make a Donation' button.

7 - Credit: Mayday Group

The latest issue of *Action, Criticism & Theory for Music Education* (Vol. 24, Issue 6) is now available. Guest-edited by Vincent C. Bates, Deborah Bradley, and J. Scott Goble, this issue offers a rich collection of articles engaging with the legacy and influence of Thomas A. Regelski, alongside critical discussions on student voice, equity, historical change, and contemporary directions in music education.

Read online: <https://act.maydaygroup.org/volume-24-issue-6/>

Participants Invitation: New Study on Music, Dance, and Cognition



The screenshot shows a research invitation from UCL. The title is 'A comparison of Physical and Mental Coordination in Dancers, Musicians and Psychologists'. A note states: 'Please note that this study can ONLY be completed on a laptop or PC and NOT a mobile phone.' The text identifies the lead researcher as Dr Zoë Gallant, a lecturer in Psychology at University College London, and lists other researchers: Rose Lombardo, Dr Vassilis Sideropoulos, Dr Frances Clarke, and Beth Ackroyd.

8 - Credit: Dr Zoë Gallant, UCL

Colleagues are invited to take part in a newly launched cognitive psychology study exploring the relationships between music, dance, and cognition. Participation is open to all, no prior expertise is required, and individuals of all experience levels are warmly welcomed. Participants will have the opportunity to enter a prize draw to win one of two £100 Amazon vouchers.

Further information and access to the study questionnaire are available via the following link: https://qualtrics.ucl.ac.uk/jfe/form/SV_db2TgUpsq1gTgPk

Make your Mark: Episode 7 Podcast on Environmental Sustainability



9 - Credit: Music Mark

[Listen to our podcast episode on Environmental Sustainability](#)

Join us as we explore why the music education sector has an important part to play in tackling the climate crisis. Our guests, Ruth Roberts, a Senior Leader at Kent Music, Dr Ross Purves, Associate Professor of Music Education at University College London, and Hannah Mears-Young, Programme Manager for the National Youth Folk Ensemble, dive into the barriers that may prevent music educators from making more sustainable choices, and highlight positive changes already happening across the sector.

Upcoming Event: Let's play! A hybrid seminar exploring music making, engineering and environmental sustainability in schools

Let's play! A hybrid seminar exploring music, making, engineering and environmental sustainability in schools

Wednesday 14 May (3.30-5.30pm)

Nicolas Gold, Ross Purves and Evangelos Himonides, University College London

A hybrid seminar jointly hosted by the UCL Science Education Special Interest Group and the UCL Centre for Climate Change and Sustainability Education:

- In person attendees in Room 938, Institute of Education, 20 Bedford Way, WC1 0AL
- Online attendees, please hold the date and look out for an EventBrite signup link to follow, or get in touch directly with Ross Purves (r.purves@ucl.ac.uk)

Session schedule:

3:30: informal play with construction system for in person attendees

4:00: formal presentations for all attendees

4:45: online demo for online audience in one room; in person demo for those onsite in the other room.

5:30: close

This hybrid in-person and online session will introduce a new environmentally sustainable construction platform designed to support creative, interdisciplinary learning at the intersection of music, making, and software engineering. Building on eight years of classroom-based research using LEGO®, robotics sensors, and Raspberry Pi computers to design and program hybrid acoustic–digital musical instruments, our team has recently developed a fully recyclable, low-cost alternative made from recycled cardboard, eco-friendly adhesives, and open-source electronics. Tested thoroughly via a recent five-week primary school project, the system enables pupils to design robust structures, integrate sensors, and trigger synthesised sound through programmable workflows—while modelling principles of circular design and sustainable fabrication.

Participants attending in person will have generous time to enjoy experimenting with the new platform, explore its construction possibilities, interact with the electronic components, and consider opportunities for embedding sustainability, engineering design, and creative STEM/STEAM practice across primary and secondary curricula. Online attendees will have a dedicated, interactive demo of the system on camera – with the opportunity to discuss and ask questions.

All attendees are warmly invited to share expert feedback to help refine the system’s educational, scientific, and sustainability applications; an optional anonymous questionnaire will be available for those wishing to contribute.

There will also be an opportunity to hear about the UCL Centre for Climate Change and Sustainability Education's recently launched music professional development modules for primary and secondary school teachers, which share similarly interdisciplinary approaches to creative engagement with environmental sustainability.

Upcoming Event: Chamber Music Conference

'Chamber Music: Synergies Through Time, Places and Spaces', organised in collaboration with Royal Welsh College of Music and Drama, Cardiff University, and the Royal Musical Association.

This one-day conference celebrates the role of chamber music in past and present societies while advocating for its continued vitality into the future.

The event is free to attend and will take place at the Norwegian Church Arts Centre on **13 March, 10:00am–7:00pm**.

The conference will open with a panel discussion on *Music Education & Engagement through Chamber Music*, featuring Prof. Lucy Green, Dr Susan Young, Julia Plaut, and Clíona Ní Choileáin. Throughout the day, scholars and researchers from across the UK, Europe, and the USA will present on a wide range of historical, interdisciplinary, and practice-as-research topics related to chamber music.

The academic programme will be followed by a performance of Octet by Felix Mendelssohn, performed by the Carducci Quartet and Vita Quartet. The day will conclude with a keynote lecture by Prof. Laura Tunbridge entitled '*Do we need to have a conversation about this? "Playing Chamber" in the twenty-first century*'.

Attendees can expect a stimulating and interactive environment for researchers and performers to learn, engage, and network through a shared passion for chamber music.

For further details about the day's sessions, please refer to the attached programme.

To register interest in attending, please visit:

<https://www.eventbrite.co.uk/e/chamber-music-synergies-through-time-places-and-spaces-tickets-1980266845442?aff=oddtcreator>

or email chambermusicresearch@outlook.com.

UCL iMerc Research Seminar, 25 February 2026

Guest Speaker: Dr Vicky Charisi

Topic: Digital Music-Making Processes and Interactions in Early Childhood: The Development of a Micro-Behavioural Framework



11 - Credit: Dr Vicky Charisi

Vicky's Abstract:

This thesis examines the cognitive, social and affective processes of young children during self-directed music-making supported by digital technology. Although child-specific digital tools for music-making have existed for some time, there is limited research into the underlying cognitive processes, examined through the lenses of theories in social psychology, such as sociocultural and dynamic systems theory, in early childhood. This research presents a systematic empirical investigation of these processes and the strategies that children employ to create, reflect and collaborate through music in digital, collaborative settings. Sixteen children, aged between five and seven years, participated in pairs in a repeated session approach over a period of three months using two different graphical software environments designed for musical creation. All sessions were video-recorded and the resulting artefacts were collected as audio and visual data. The study was implemented in two phases. A pilot phase, involving a smaller cohort, informed the development of an initial framework of forty-five micro-behaviours categorised under five themes. The main study adopted a microgenetic analytical approach to observe, in fine-grained detail, children's verbal and non-verbal behaviours across multiple sessions, revealing the mechanisms through which musical ideas emerge, evolve and stabilise over time. The findings identify three interrelated processes: (i) exploratory sound manipulation, characterised by spontaneous musical play and curiosity-driven experimentation; (ii) reflective reasoning and evaluation, through which children assess musical outcomes and modify their ideas; and (iii) deliberate planning, where musical structures are intentionally organised and extended. In addition to these processes, three recurrent strategies were observed: (i) visual–auditory coupling, in which the affordances of the graphical interfaces guided children's comprehension of musical organisation; (ii) collaborative scaffolding, in which social interaction between peers supported joint decision-making and mutual regulation; and (iii)

affective engagement, in which emotional involvement sustained attention, and motivation throughout the creative process. The analysis demonstrates the interdependence of cognitive, social and affective mechanisms, and their continual adaptation to the affordances of the digital tools, as non-linear and dynamic patterns of interaction. The study provides novel empirical insights into the micro-developmental mechanisms of musical creativity and the proposed framework offers a new methodological and conceptual lens for capturing the underlying mechanisms. The study highlights implications for researchers, educators and designers of digital tools that foster non-linear processes, interdependences of interactions and curiosity in creative processes.

Dr Vicky Charisi (vcharisi@cyber.harvard.edu) is a Research Scientist at MIT (Singapore-MIT Alliance for Research and Technology) and Research Affiliate at Harvard University (Berkman Klein Centre for Internet and Society). Her work focus on Human-AI Interaction with a focus on embodied AI and Human-Robot Interaction:

1. the impact of AI on human development at an individual, organizational and societal level,
2. the design of AI systems, and
3. the support of evidence-based policy making.

Vicky received her PhD on children's music creativity in digital environments from the UCL, Institute of Education. Previously, she worked as a Scientific Officer at the European Commission, Joint Research Centre and, for the implementation of her work, she collaborates with the HONDA Research Institute, Japan and international organizations (e.g. UN, OECD and IEEE SA). She serves as a chair in multiple advisory boards (e.g. IEEE Computational Intelligence Society, Cognitive and Developmental Systems, TF HRI, UN Centre for AI and Robotics etc.) and has published more than 60 academic papers and reports.

Speaker: Jenna Brown

Topic: Female Voices After Laryngectomy: Vulnerability, Stigma and Psychosocial Impact - Thoughts for Music Educators



12 - Credit: Jenna Brown

Jenna's Abstract:

Laryngectomy, the removal of the larynx, is a life-saving but life-changing procedure, most often performed for throat cancer. The surgery alters voice, swallow, smell, taste, intimacy, social activity, and even daily routines such as bathing and defecation, all of which can negatively affect quality of life. The male-to-female ratio of laryngectomees is approximately 4:1, with a mean age of 60. For women, the psychosocial impact is amplified. Their low-pitched substitute voices often leave them vulnerable to discrimination including misgendering and disregard, while the association of throat cancer with alcohol and smoking carries heightened stigma for women. The added disproportionate burden of caring responsibilities for women further complicates recovery.

Our study focused on five female members of the Shout at Cancer Laryngectomy Choir (ages 42–75), representing diverse social backgrounds, professions and family arrangements. Using feminist standpoint methodology, an interactive workshop (led by a female singing coach with expertise in pedagogy, rehabilitation and the socio-political psychology of marginalised voices) identified themes for follow-up in individual, unstructured interviews.

Findings highlight that altered voice with limited expressive range profoundly affected all aspects of participants' professional and personal lives. Combined with negative social experiences, these challenges prolonged psychological recovery and adaptation. Participants

emphasised that laryngectomy heightened vulnerability to discrimination and social exclusion and made underlying societal gender inequalities more visible and confronting. Our study highlights the implications of these experiences for the multidisciplinary care team supporting female laryngectomy patients. This iMerc talk will draw out particular insights for music educators' involvement in vocal rehabilitation.

Jenna Brown (jenna.brown.23@ucl.ac.uk) is a UKRI Economic and Social Research Council funded doctoral student at the Institute of Education. She holds an MSc in Education from Oxford University, an MA in Voice Pedagogy and a BA (hons) in Theology from Cambridge University. Fusing these interests, she is currently exploring qualitative and mixed methods Music Education research, specialising vocal pedagogy and vocal health. She is a fellow of the RSA and a qualified voice rehabilitation specialist and vocal massage therapist, and director of Bristol Voice Care - providing rehabilitation and coaching for professional and amateur individuals and groups. Jenna continues to manage a busy performance schedule as a classical mezzo-soprano, working in concert and recital. She is Assistant Conductor for the Bristol Youth Choir and vocal coach to numerous choirs in the South-West UK, including the acclaimed Exultate Singers.

Jenna has authored over ten peer reviewed papers on aspects of voice and choral pedagogy, and the ethics and practice of vocal rehabilitation and voice therapy. In particular, her research and practice centre on issues of Inclusion, Equity and Diversity and the lived experiences of singers and voice professionals. Jenna also writes regularly for Music Teacher Magazine, where she authors resources on singing in schools. She has presented her research at numerous international conferences and is regularly engaged as a speaker and workshop leader. As a qualified classroom teacher, with experience teaching Humanities and Music in Primary, Secondary, Post-16 and Special Education she is often engaged as a visiting lecturer for Universities, Schools and Corporate Organisations. In one of these roles, she leads the world's first accredited course on inclusive practice in vocal teaching and choral leadership, administered by Vocal Health Education. In 2024 Jenna was awarded best presenter at the Pan European Vocal Conference.

Jenna is an editorial board member for The Voice and Speech Review, The Journal of Voice, Music Scientiae, and the Cambridge Educational e-Journal, as well as being a book proposal reviewer for Routledge. She is also the founding editor-in-chief for the new peer review journal Voices of AOTOS (launching 2026), as well as being elected Chair of the UK Association of Teachers of Singing from 2026. She serves as a committee member for the British Voice Associations research group. In 2024 she founded the Transformational Voice Research Network - a collective committed to advancing underutilised, socially transformative qualitative and mixed method research approaches.

Congratulations!



13 - Credit: Stephanie Chan



14 - Credit: Stephanie Chan



15 - Credit: Stephanie Chan



16 - Credit: Stephanie Chan



17 - Credit: Stephanie Chan

Warm congratulations to our doctoral colleague, Stephanie Chan (stephanie-chan@ucl.ac.uk), on her wedding. We invite you to read her message below.

Dear Colleagues and Friends,

I am delighted to share the joy of our wedding on the 31st of January 2026. The wedding took place in Hong Kong with traditional Chinese tea ceremony in the morning followed by a church ceremony and a banquet. It was definitely one of the most memorable days in our lives and we were filled with love and blessings on this special day. Dino and I are also blessed to have Sandra with us in Hong Kong! Many thanks again for all the blessings and best wishes. I am looking forward to catching up with you all in the upcoming seminar.

Best,

Stephanie



18 - Credit: Sandra Oberoi



19 - Credit: Sandra Oberoi



20 - Credit: Sandra Oberoi



21 - Credit: Sandra Oberoi



22 - Credit: Sandra Oberoi



23 - Credit: Sandra Oberoi



24 - Credit: Sandra Oberoi



25 - Credit: Sandra Oberoi



26 - Credit: Sandra Oberoi

Our doctoral colleague Sandra Oberoi (sandra@harmonybangalore.com) was delighted to join the celebrations for Stephanie Chan's wedding during her recent visit to Hong Kong.

While there, she led a session with the University Choir at the Education University of Hong Kong and met with UCL member Yang Yang and [ISME](#) colleagues Professor Bo-Wah Leung, Dr Chi Hin Leung, Dr Koji Matsunobu, and David Herbert.

In her role as the International Region Governor of the National Association of Teachers of Singing ([NATS](#)), Sandra met with the Hong Kong Chapter leadership to discuss support for singing teachers and students worldwide. She also invited celebrated musical theatre and

Cantopop artist Margaret Cheung to lead a performance class at the virtual [NATS International Region Conference](#) (27 February – 1 March 2026).

Preparations are also underway for [The Harmony Chorus](#) to visit Hong Kong in 2027, including an exciting collaboration with the Hong Kong Children's Choir (HKCC) in a concert featuring The King's Singers!

Upcoming Seminar

Please note that our next UCL iMerc research seminar will be on Wednesday, 25 March 2026, 11.00-1.00 GMT. Please mark this date on your diary. If you're interested in sharing your work, we'd love to hear from you. Please feel free to get in touch. Thank you for all your continued engagement!

Contact Us

Visit us on the website at <https://www.imerc.org/>

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