

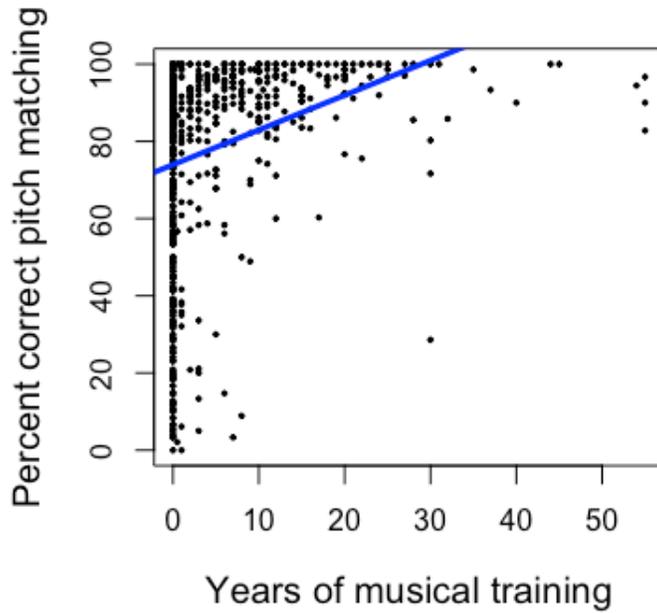
Pfordresher, P. Q., & Demorest, S. M. (2021). The prevalence and correlates of accurate singing. *Journal of Research in Music Education*, 69.

Supplementary Figures

<u>Rating</u>	<u>Description</u>
7	All melody is accurate and in tune, and key is maintained throughout
6	Key is maintained throughout, and accurately represented, but some mistunings (though not enough to alter the pitch-class of the note).
5	Key is maintained throughout and melody mostly accurately represented, but some errors (notes mistuned sufficiently to be "wrong").
4	Melody fairly accurate, or largely accurate within individual phrases, but singer's key drifts or wanders or singer changes key abruptly, especially between phrases (e.g., adjusting higher-lying phrases down or jumps to a tonic after being out of key).
3	Singer accurately represents the contour of the melody but without consistent pitch accuracy or key stability.
2	Words are correct but there are contour errors. Pitch may sound almost random.
1	Singer sings with little variation in pitch, and may chant in speaking voice rather than singing.

Figure S1. Revised version of the rating scale for song-singing proposed by Wise and Sloboda (2008).

A



B

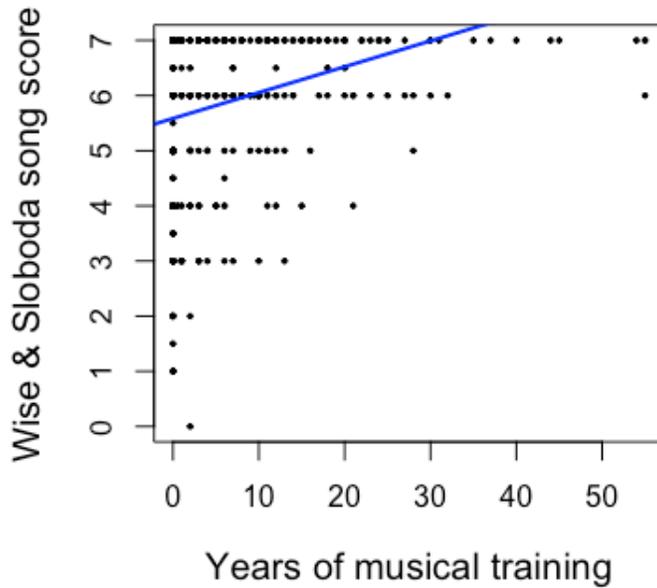


Figure S2. Scatterplots displaying the relationship between years of formal musical training with percent correct pitch matching (A) and singing a familiar song from memory (B). Lines represent best-fitting linear regression.

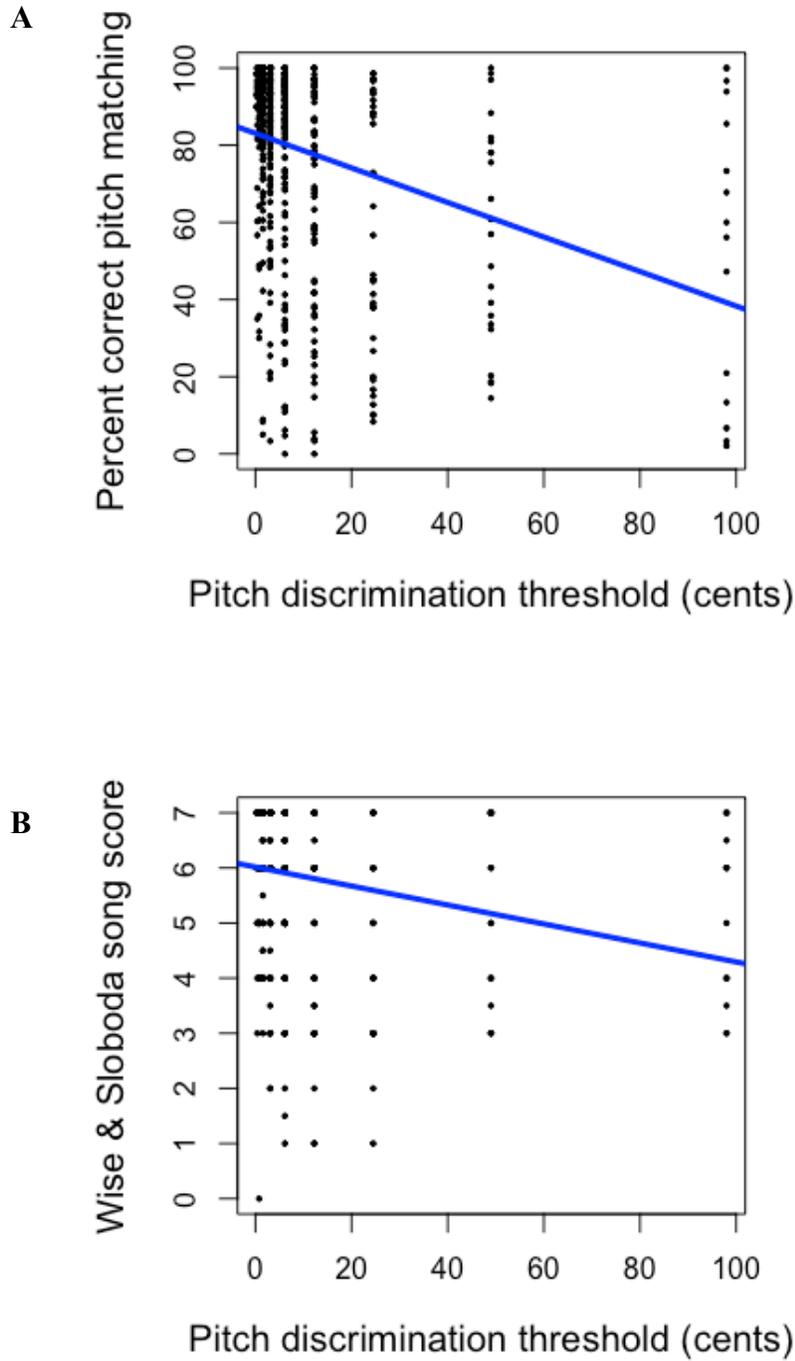


Figure S3. Scatterplots displaying the relationship between pitch discrimination threshold with percent correct pitch matching (A) and singing a familiar song from memory (B). Lines represent best-fitting linear regression.

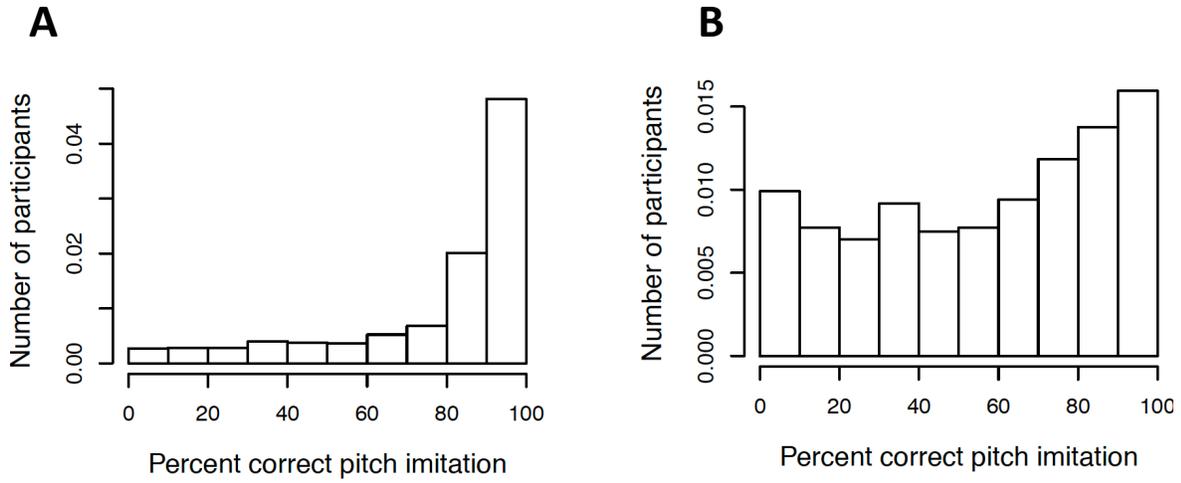


Figure S4. Histogram displaying percent correct pitch imitation in 10% bins, for those participating online (A) and in a laboratory environment for course credit (B). Frequencies expressed as probability densities due to different sample sizes.

Supplementary Tables

Table S1

Comparison of parametric (Pearson's) and non-parametric (Spearman's) correlation

Task	Predictor	Pearson r	Spearman r
Imitation	Age in years	.09*	.09*
	Years of musical training	.30	.40
	Pitch discrimination threshold	-.31	-.36
	"I am musically talented"	.41	.43
	"I am a good singer"	.33	.36
	"I enjoy singing"	.18	.19
Song	Age in years	.24	.31
	Years of musical training	.29	.35
	Pitch discrimination threshold	-.21	-.27
	"I am musically talented"	.38	.39
	"I am a good singer"	.35	.37
	"I enjoy singing"	.22	.33

Note: All statistics reported at $p < .001$, except $*p < .05$. Predictors in quotation marks indicate self-report responses regarding musical self-perception. Imitation = accuracy across all vocal pitch imitation tasks, using pitch matching errors as the Y-variable. Song = accuracy for familiar song-singing, using scores on the modified Wise & Sloboda scale as the Y-variable.

Pfordresher, P. Q., & Demorest, S. M. (2021). The prevalence and correlates of accurate singing. *Journal of Research in Music Education, 69*.

Table S2

Comparison of online database sample versus lab-based sample

	Online Sample	Lab Sample
Participants (<i>N</i>)	632	414
Age, Mean (Range)	30.8 (6–69)	19.2 (17–60)
Age 18–22	29%	96%
No musical training	46%	61%
Mean percent correct imitation		
All participants	79%	56%
No training	78%	53%
No training, age 18–22	78%	53%
Participants classified as “accurate”		
All participants	50%	17%
No training	34%	14%
No training, age 18–22	55%	7%