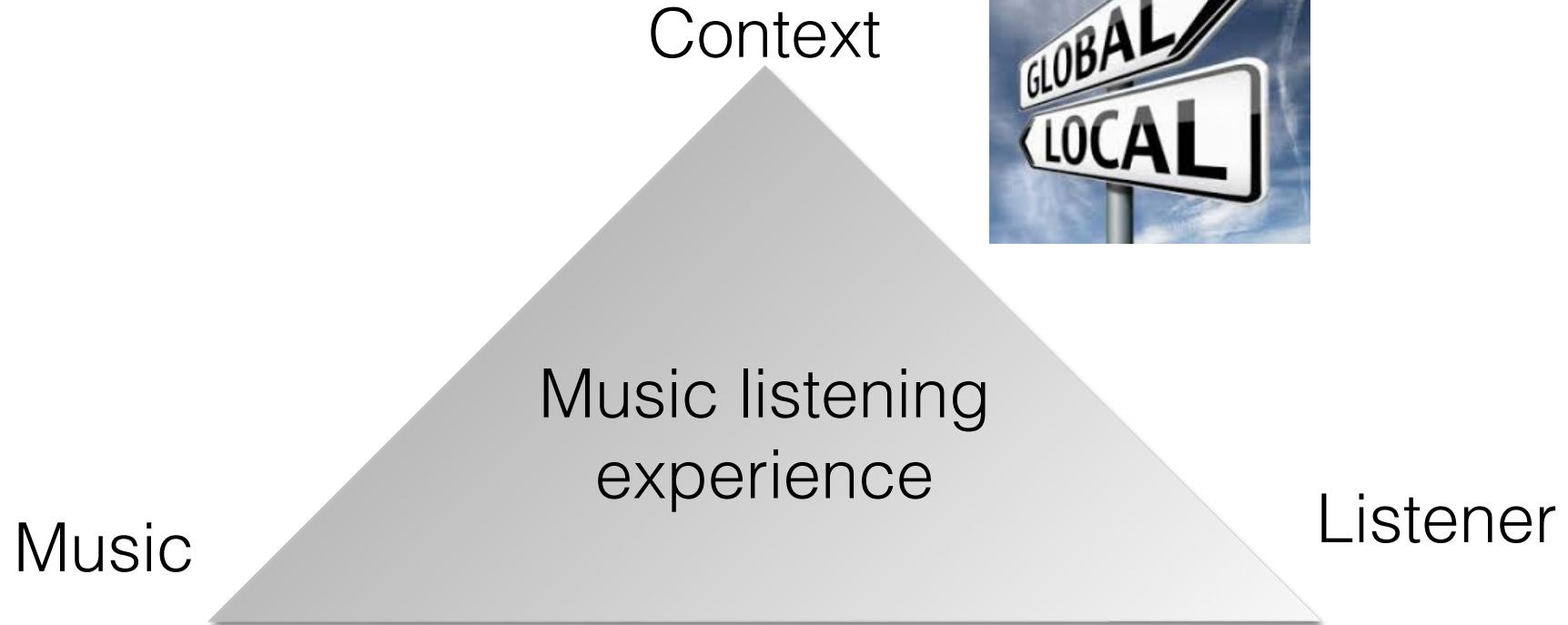


CONTEXT
MATTERS

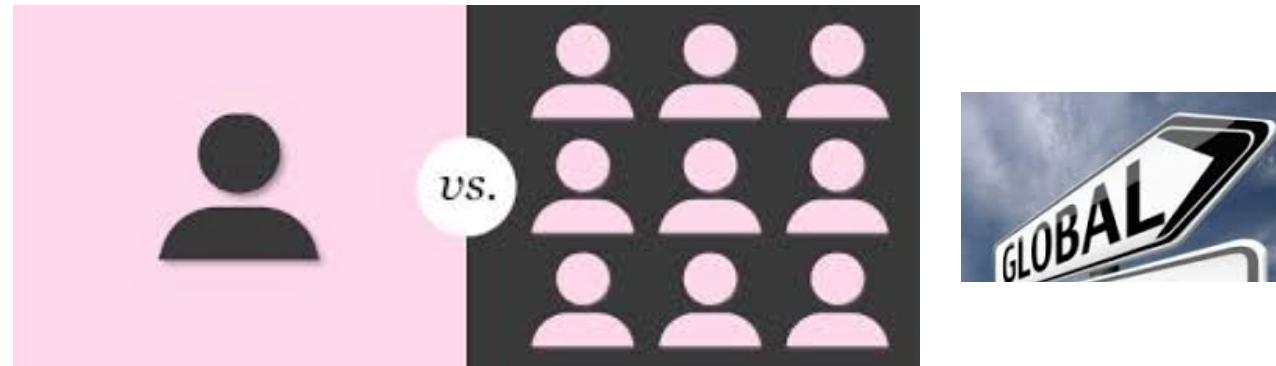
GOAL



Relevance of context



Relevance of context



Individualist*
(typically reflect western ideals)

Independent
Self-reliant
Achievement orientated
Competitive
Assertive
Pleasure seeking
Self-assured
Direct
Self-interest

Collectivist
(typically reflect eastern ideals)

Socially interdependent
Connected
Moderate/traditional
Cooperative
Obedient
Self-sacrificing
Sensitive
Self-controlled
Equalitarian

Relevance of context

basic functions

most prevalent emotions

perceived/ communicated emotions

EVOKED EMOTIONAL EXPERIENCES

Cross-cultural findings

- High similarity across cultures for basic functions of music (Boer & Fisher, 2009; Clayton, 2009; Saarikallio, 2011...)

Boer & Fisher (2009) (Brazil, Hong Kong, Germany, New Zealand, Philippines, Singapore, US)

Music in background, Memories through music, Diversion, Emotion in music, Catharsis, Music as reflection of self, Social bonding

Rana & North (2007)
(Pakistan, UK)

it aids concentration, gives enjoyment, creates the right atmosphere, passes the time, and brings back certain memories

Cross-cultural findings

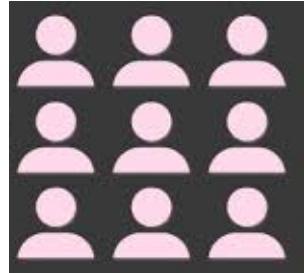
- And at the level of most prevalent emotions (e.g. Justin et al, 2016, *Psychomusicology*)

Justin et.al (2016), survey in 6 countries:

Typical for all: Pleasure-enjoyment, happiness-elation, calm-contentment, love-tenderness, nostalgia-longing

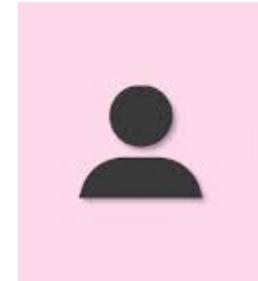
- However, some differences, e.g. individualistic vs. collectivistic cultures

Differences in individualistic vs. collectivistic cultures



Collectivistic

- Music particularly for **diversion** in social settings; **feeling good, dancing & entertainment** with friends and family (Boer, 2009) (**Philippines, Brazil**)
- Mood regulation of Kenyans through **dancing and expression of positive emotions**, using jazz and hip hop (Saarikallio, 2008)
- **nostalgia–longing, spirituality–transcendence, happiness–elation**, and **love-tenderness** are prevalent (Juslin et.al. 2016) (**Brazil, Kenya, Portugal**)



Individualistic

- Music particularly for **emotional and reminiscence** function (Boer, 2009) (**New Zealand, Germany**)
- Mood regulation of Finns through **background mood** for other activities & **discharging negative emotions**, using rock music (Saarikallio, 2008)
- **sadness–melancholy** and **admiration-awe** are prevalent (Juslin et.al. 2016) (**Australia, Sweden, USA**)



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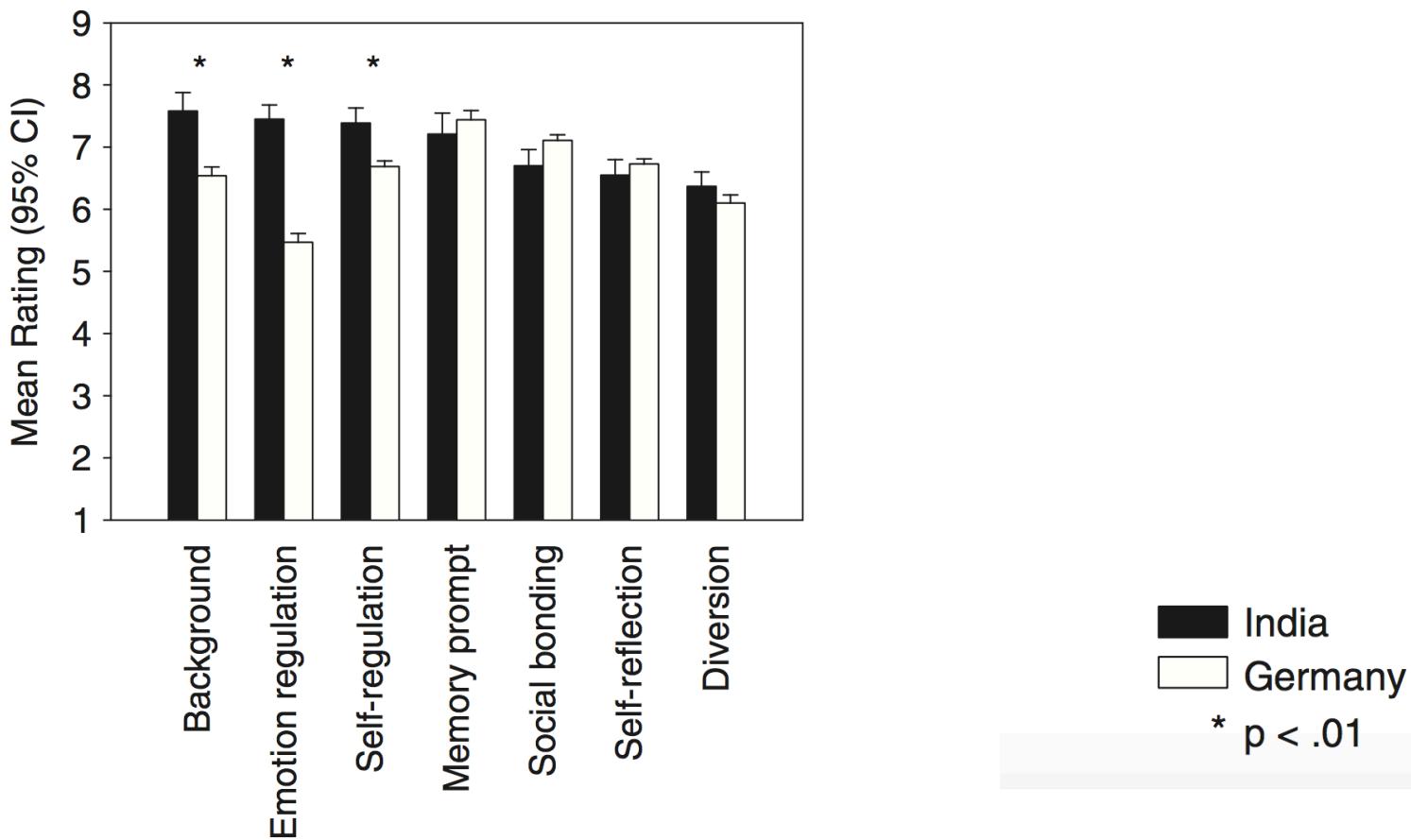
The functions of music and their relationship to music preference in India and Germany

Thomas Schäfer ^a, Arun Tipandjan ^b & Peter Sedlmeier ^a

^a Department of Psychology, Chemnitz University of Technology, Chemnitz, Germany

^b International Centre for Psychological Counseling and Social Research,
Pondicherry, India

Available online: 21 Jun 2012



Relevance of context

basic functions

most prevalent emotions

perceived/ communicated emotions

EVOKED EMOTIONAL EXPERIENCES

Can music communicate emotional meaning across cultures?

- Positive evidence from several studies:
 - Western listeners and Hindustani ragas (Balkwill & Thompson, 1999)
 - Japanese listeners and Western and Hindustani music (Balkwill et al., 2004)
 - Mafa (native African population) listeners and Western music (Fritz et al., 2009)



Example study

(Fritz & al., 2009)



- A crosscultural study with Western and Mafa (an ethnic group in Cameroon) participants
 - The Mafa were unfamiliar with Western music
 - The notion of music being able to convey emotional expression was culturally unfamiliar to the Mafa
- Aim: to compare the ability of Western and Mafa listeners to recognise three basic emotions (happiness, sadness, and fear) expressed by Western music

Example study

(Fritz & al., 2009)



- cross-cultural study with Western and Mafa (an ethnic group in Cameroon) participants
 - Mafa were unfamiliar with Western music and vice-versa
 - The notion of music being able to convey emotional expression was culturally unfamiliar to the Mafa

Example study

(Fritz & al., 2009)



- Aims:
 - To compare the ability of Western and Mafa (a remote ethnic group in Cameroon) listeners to recognise three basic emotions (happiness, sadness, and fear) from Western music
 - To investigate whether preference for sensory consonance vs. dissonance is “universal”

(sensory dissonance = arises from inharmonicity in the frequency spectrum, where multiple frequency components interact within critical bandwidths)

Method

- 21 Mafa and 20 Western participants
- Emotional stimuli: 42 synthesised piano excerpts expressing 3 emotions
 - happiness, sadness, and fear



Method (2)

- Consonant vs. dissonant stimuli:
 - 14 Western pieces and 10 Mafa music recordings in 4 different versions:
 - Original
 - Reversed original
 - Spectrally manipulated (2 pitch-shifted versions of the music excerpt were played simultaneously with the original; one a semitone higher, and the other a tritone lower)
 - Reversed & spectrally manipulated

Measures

Basic emotions:



Pleasantness/
unpleasantness:



Results: emotion recognition

A

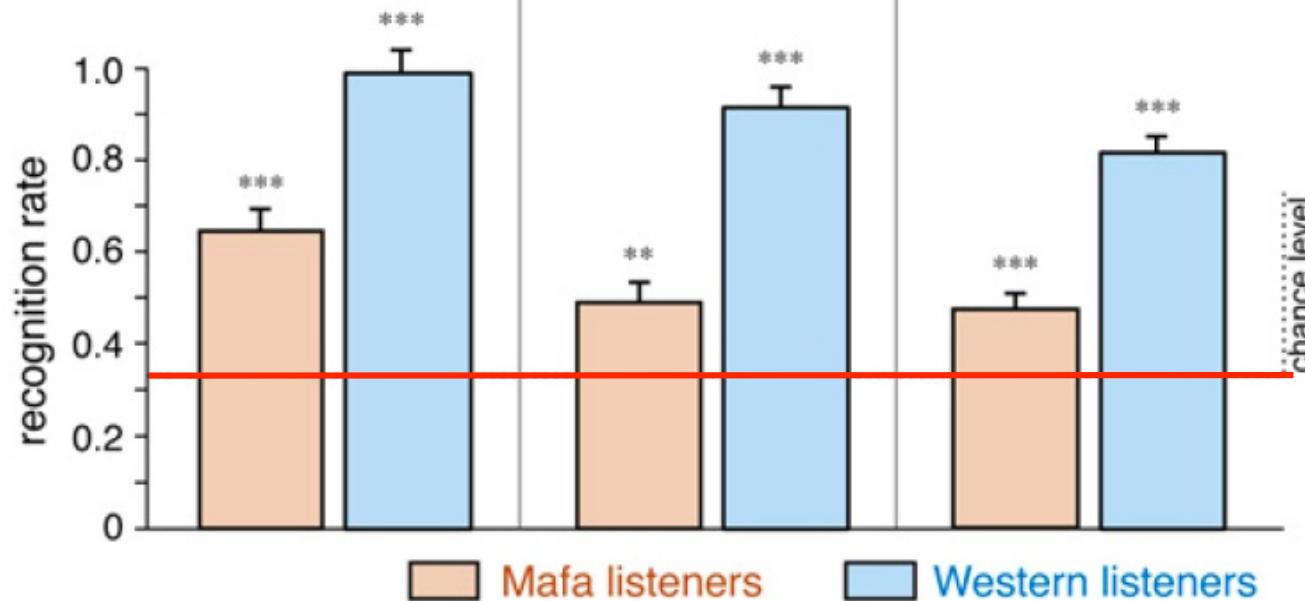
emotion intended to be coded in the music



happy

sad

scared



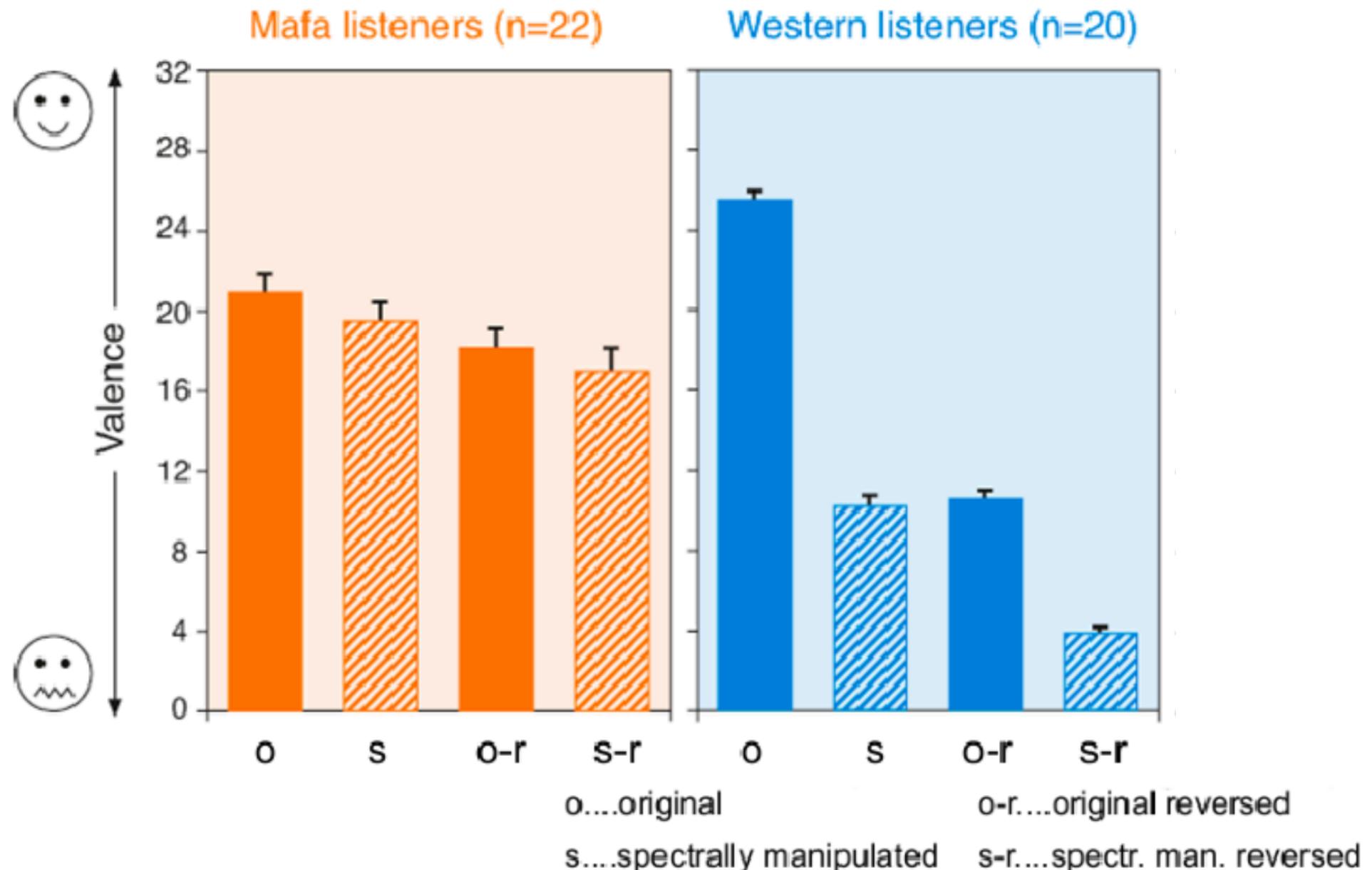
Results: emotion recognition (2)

Which emotions were confused with each other?

		happy	sad	scared
Mafa	happy	64.61%	24.03%	30.52%
	sad	17.86%	47.73%	20.45%
	scared	17.53%	28.25%	49.03%
West.	happy	98.93%	4.29%	5.36%
	sad	0.36%	81.43%	2.14%
	scared	0.71%	14.29%	92.50%

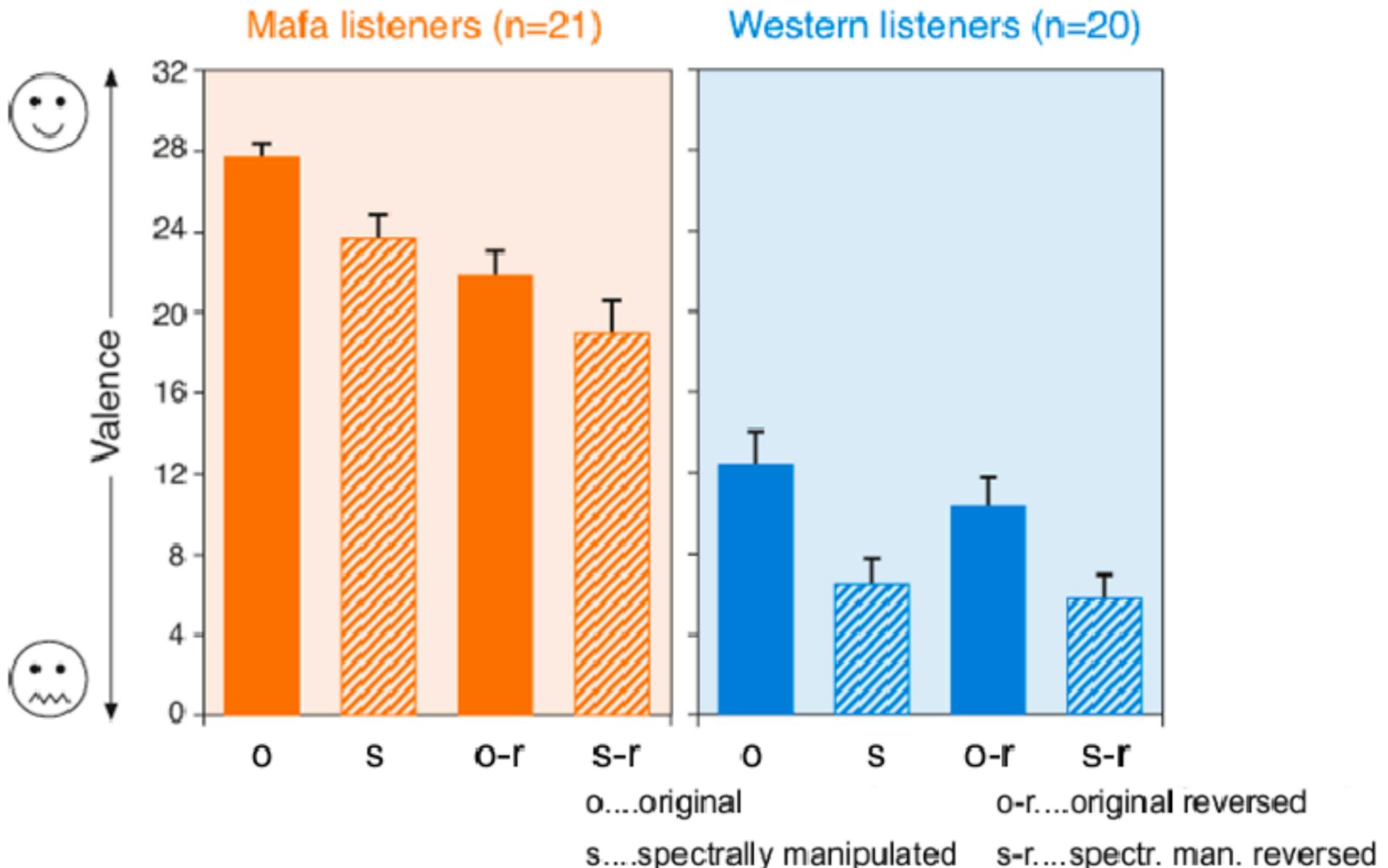
Results: consonance vs. dissonance

Western music



Results: consonance vs. dissonance (2)

Mafa music



Conclusions

- Both Mafa and Western listeners were able to recognise three basic emotional expressions from Western music above chance level
- Although emotional expression in music can be perceived universally, this may not be the principal function of music
 - The Mafa do(may) not consider their own music as expressive of emotion
- Both Mafa and Western listeners perceived original music as being more pleasant than spectrally manipulated versions

Relevance of context

basic functions

most prevalent emotions

perceived/ communicated emotions

EVOKED EMOTIONAL EXPERIENCES

Emotions of music listening in Finland and in India: Comparison of an individualistic and a collectivistic culture

Suvi Saarikallio , Vino Alluri, Johanna Maksimainen, more...

Show all authors ▾

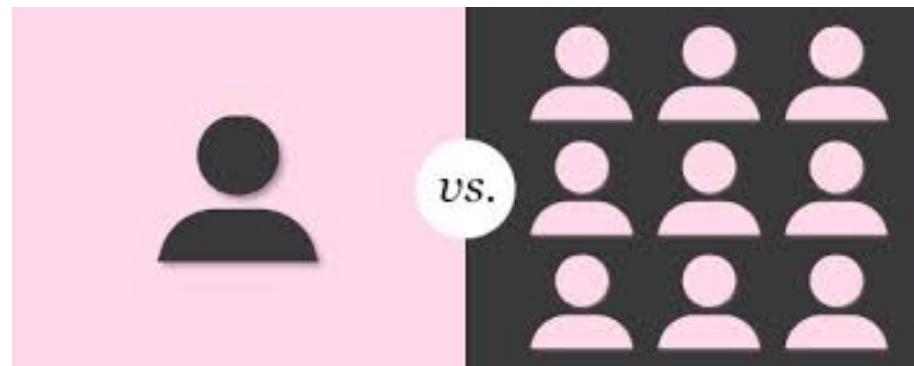
First Published May 21, 2020 | Research Article |  Check for updates

<https://doi.org/10.1177/0305735620917730>

Cultural factors in the constitution of emotions in meaningful music listening experiences

Aim of study

- Clarify the role of cultural background (Finnish vs. Indian) in explaining the **emotional experiences evoked** by particularly meaningful everyday experiences of music



a piece of music that is significant to you in your daily life and that evokes emotions in you.



The content or
genre of music is
not limited.

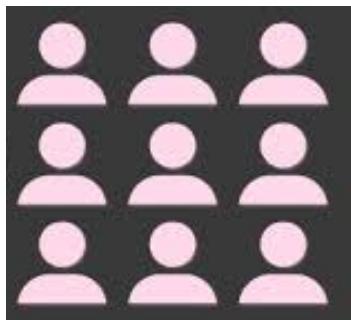
How strongly does music evoke the following emotions



Method

- Online survey (recruitment through university mailing lists & social media)
- Participants: 66 Asians, mostly Indians ($M = 32.5$ years, $SD = 8.9$, 47 females) and 157 Finns ($M = 29.4$ years, $SD = 10$, 109 females).
- Task: select a single piece of music that is meaningful and evokes emotions in your daily life.
- Measures: assessing the strength of discrete emotions typically evoked by that piece of music (41 emotion terms selected based on prior music and emotion research), rated on a 7-point Likert scale.
- Participants also provided free descriptions about the personal meanings of the chosen song
- Mixed-method analysis: PCA for emotion ratings & qualitative content analysis conducted on the descriptions

Collectivistic



Enjoyment
Peacefulness

Joy

Happy

Comfort

Fondness

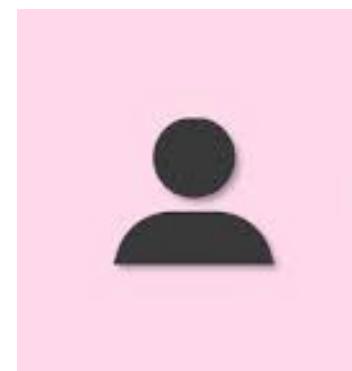
Relaxation

Moved

Pleasure

Interest

Individualistic



Enjoyment
Freedom

Joy

Pleasure

Moved

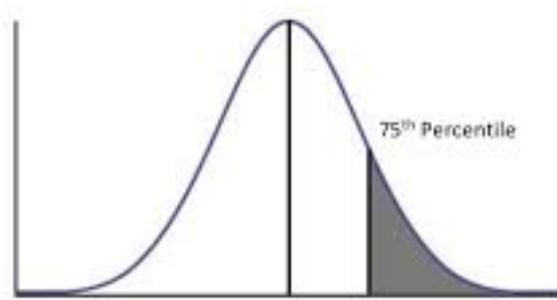
Happy

Nostalgia

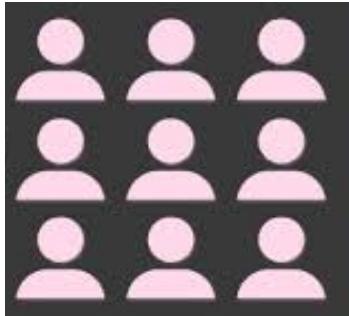
Empowerment

Excitement

Comfort

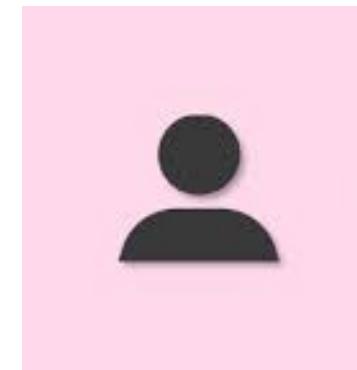


Collectivistic

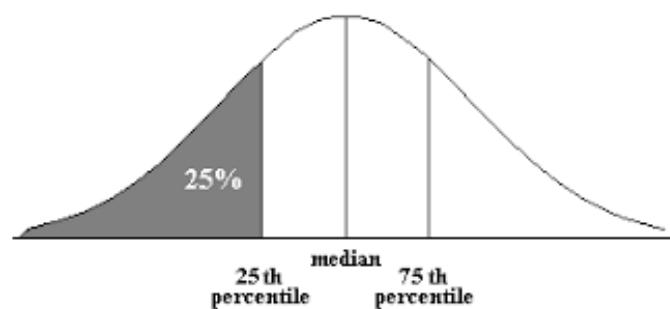


Fear
Pride
Anger
Shame
Boredom
Stress
Anxiety
Tiredness
Depression
Sadness

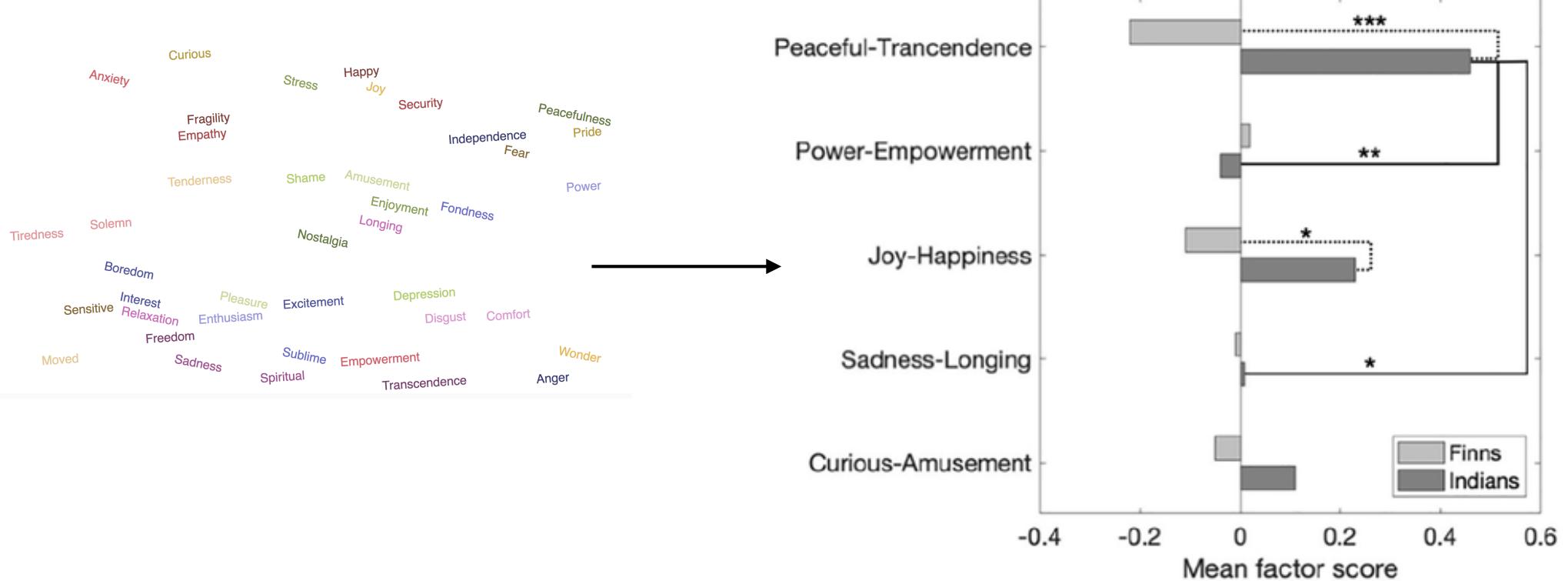
Individualistic



Fear
Pride
Anger
Shame
Boredom
Stress
Anxiety
Tiredness
Depression
Spiritual

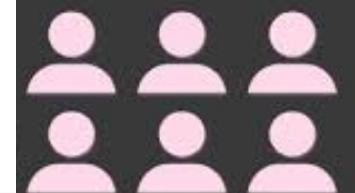


Qualitative & Quantitative (Mixed method)



Qualitative & Quantitative (Mixed method)

Why was the music personally relevant?



It has a very mysterious and spiritual feeling to it, and makes me feel very sensitive and light.

I use its calming effect to soothe my negative feelings, like stress, fear, anxiety

Memories especially from my childhood, to overcame outer conflicts.

It makes me feel good about myself, and helps me focus on my strengths

Qualitative Descriptions

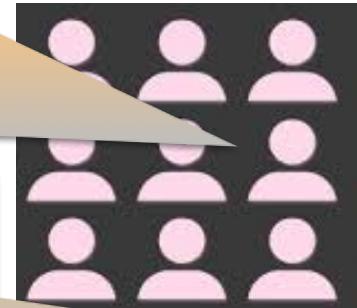
Why was the music personally relevant?

It makes me feel calm and relaxed

I prefer to work when there is some background music. So when I'm not in a mood of working I listen to this particular type of music and it kind of motivates me to work.

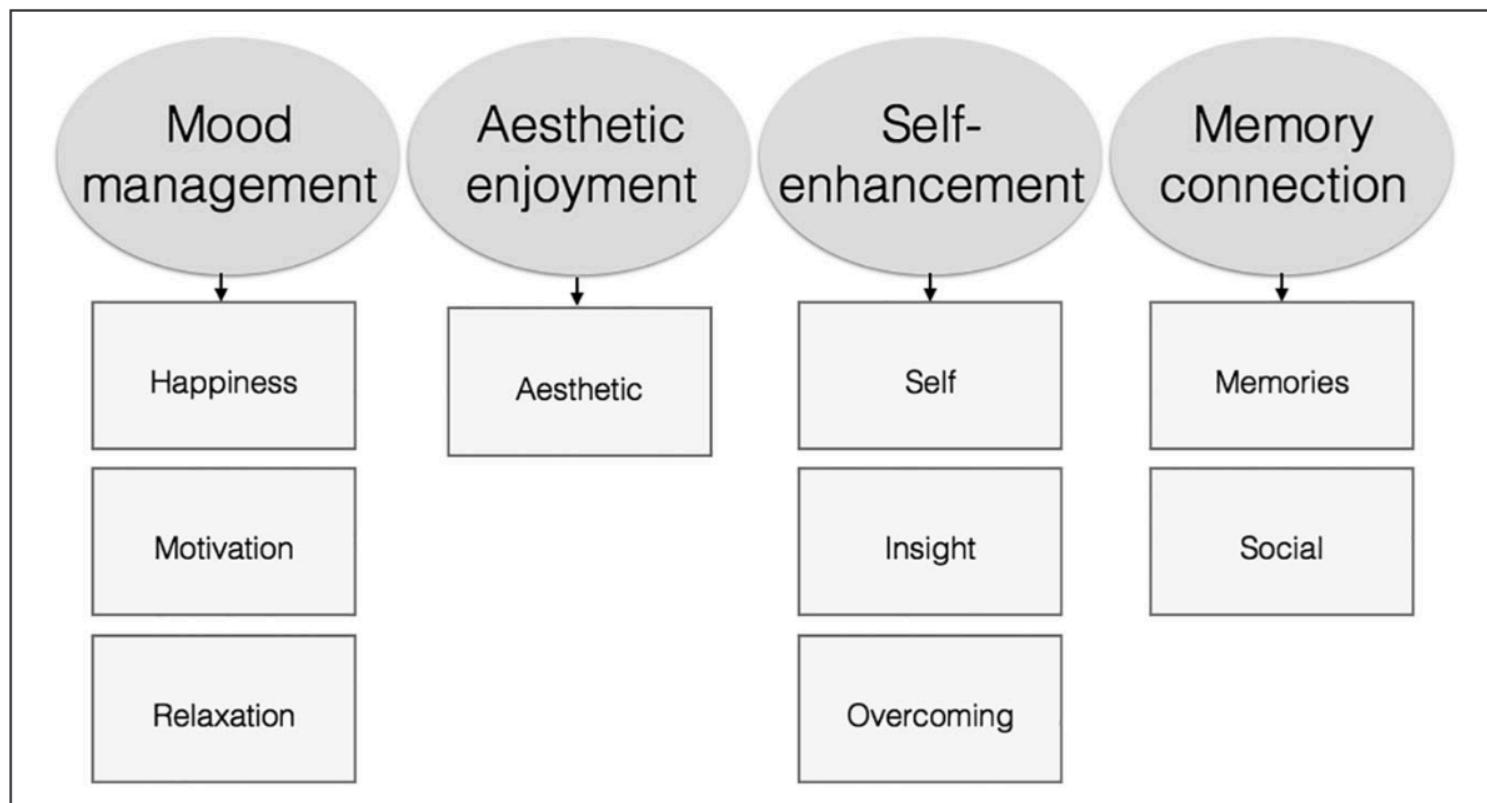
I don't have much of a personal relationship, other than that the song is extremely pretty and the melody and harmonies are awesome

It make me feel like i am in a different world, a different reality, i feel a part of the picture or music, a sense of belonging to a story



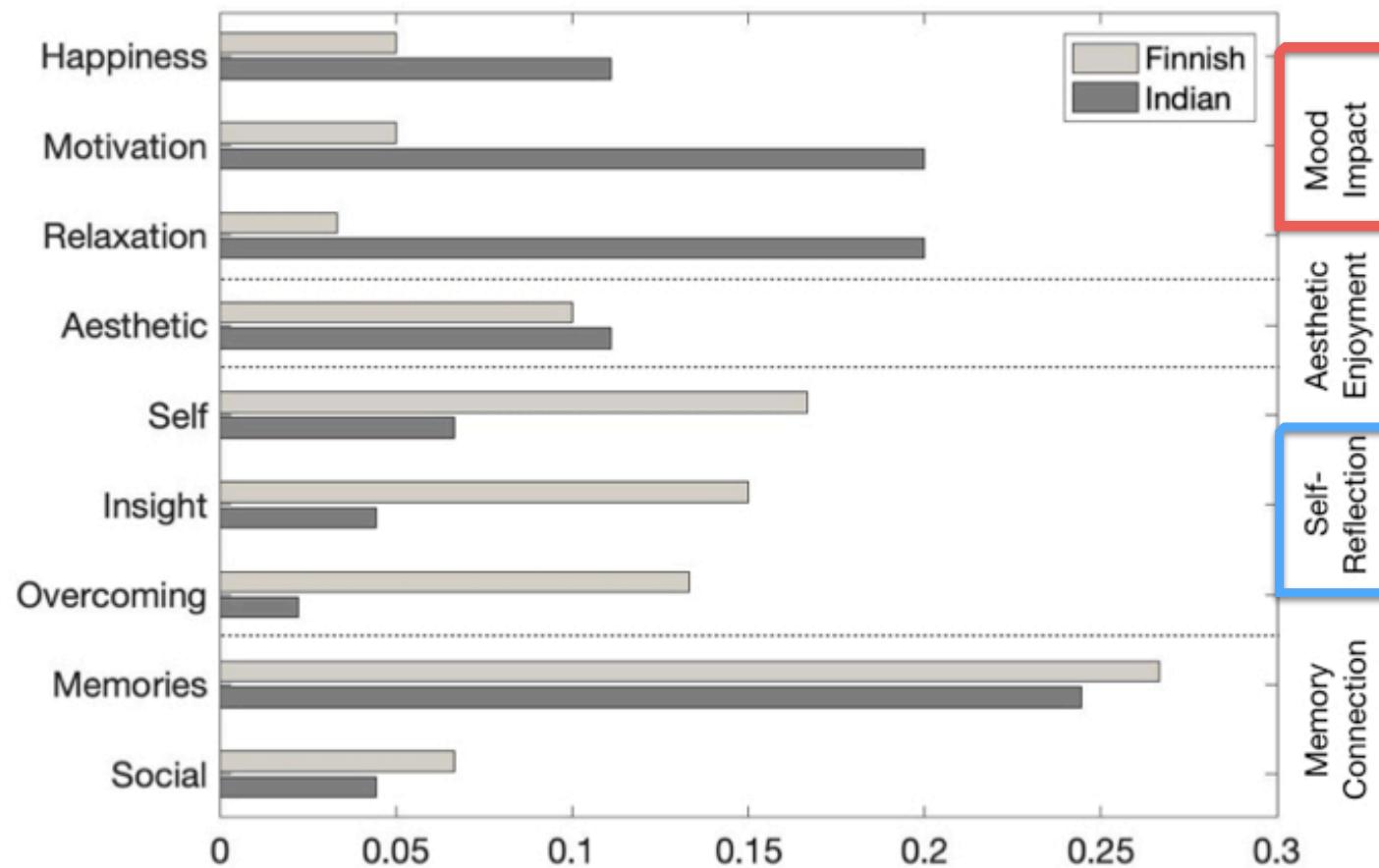
Thematic Analysis

Figure 3. Emergent conceptualization of the functions of the music.

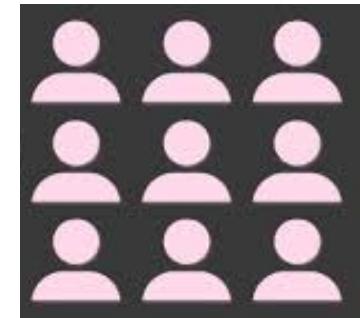
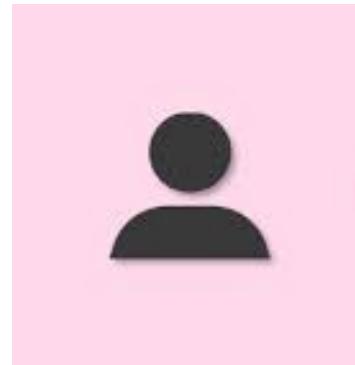


Qualitative descriptions

Why was the music personally relevant?



What kind of music?



pop,
alternative/indie,
metal
rock,

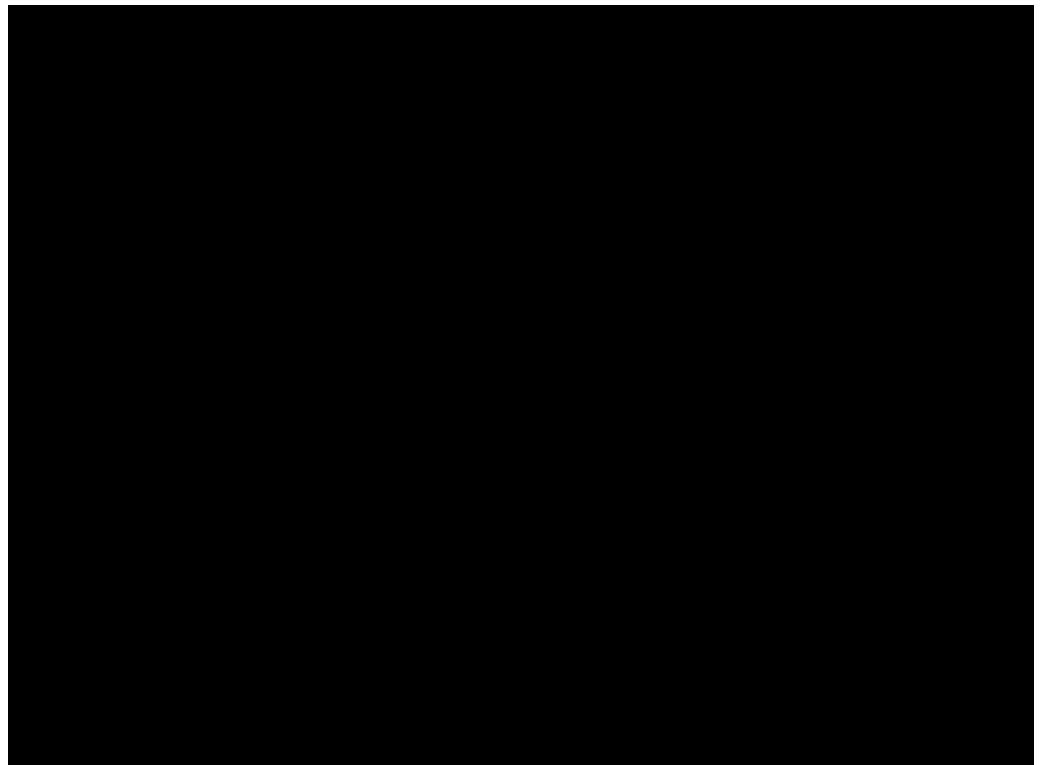


Conclusions

- both cultures value music for the positive emotions it evokes
- Finns emphasise empowerment that is achieved through self-reflection
- Indians emphasise happy calmness that is achieved through mood regulation

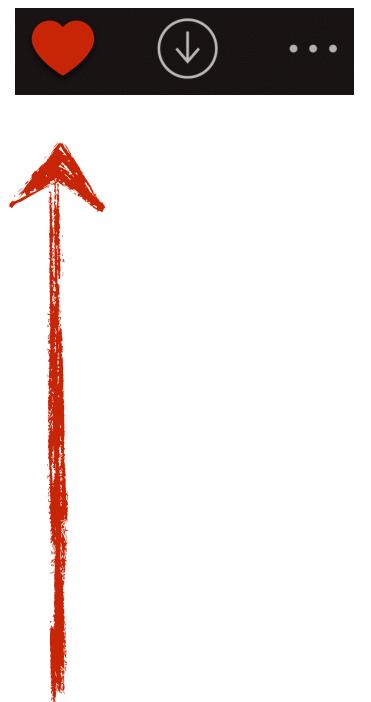
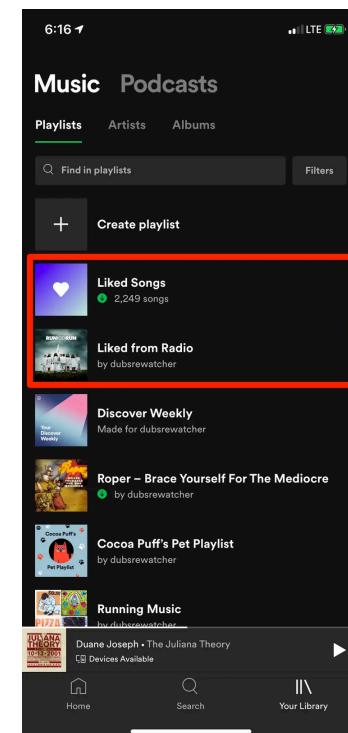
Exploring the emotion-induction mechanisms of music

- Immediate context



Exploring the emotion-induction mechanisms of music

- Immediate context



How does extra-musical information affect music-induced emotions?

- **Aim:** to investigate whether the emotions induced by a particular piece of music are influenced by prior information about the original context of that piece

JK Vuoskoski, T Eerola (2015). Extramusical information contributes to emotions induced by music, *Psychology of Music*



Method: Extra-musical information

Group 1: “In the next section you will hear a piece of music taken from *Yellowstone*, a BBC documentary depicting the change of seasons and nature’s awe-inspiring beauty in Yellowstone National Park. The music is taken from a section that illustrates how the rugged, impressive landscape of Yellowstone changes when autumn turns into winter. Please concentrate on listening to the music [...]”



Method: Extra-musical information

Group 2: “In the next section you will hear a piece of music taken from *Band of Brothers*, a miniseries set in the Second World War. The music is taken from a scene where, in the final stages of the war, the Easy Company of the US Army’s Airborne Division finds an abandoned concentration camp near Landsberg, Germany. The men of the Easy Company are deeply shocked by what they see; starving prisoners who have been left for dead. At first they don’t understand the true purpose of the concentration camp, but they try their best to help the prisoners. Please concentrate on listening to the music [...]”



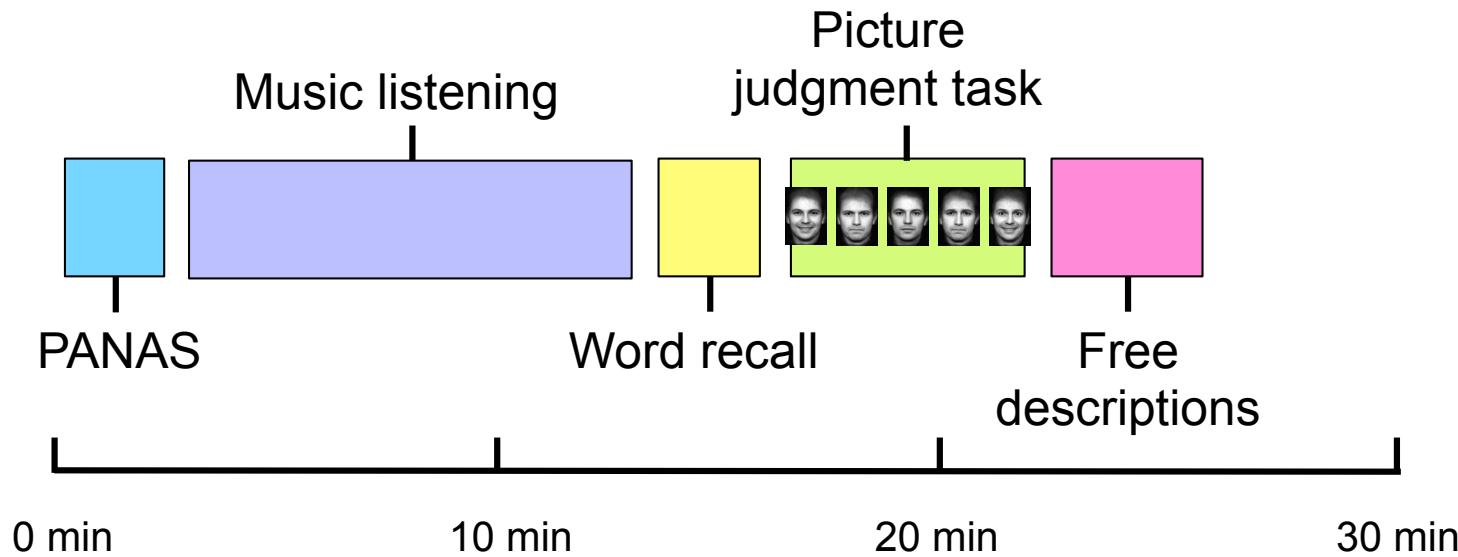
How does extra-musical information affect music-induced emotions?

- **Hypothesis:** explicit contextual information will have an effect on the emotions induced by the piece, possibly by promoting visual imagery related to its original context
 - Sad contextual information will intensify the sadness induced by a sad-sounding piece of music, while neutral contextual information will attenuate it

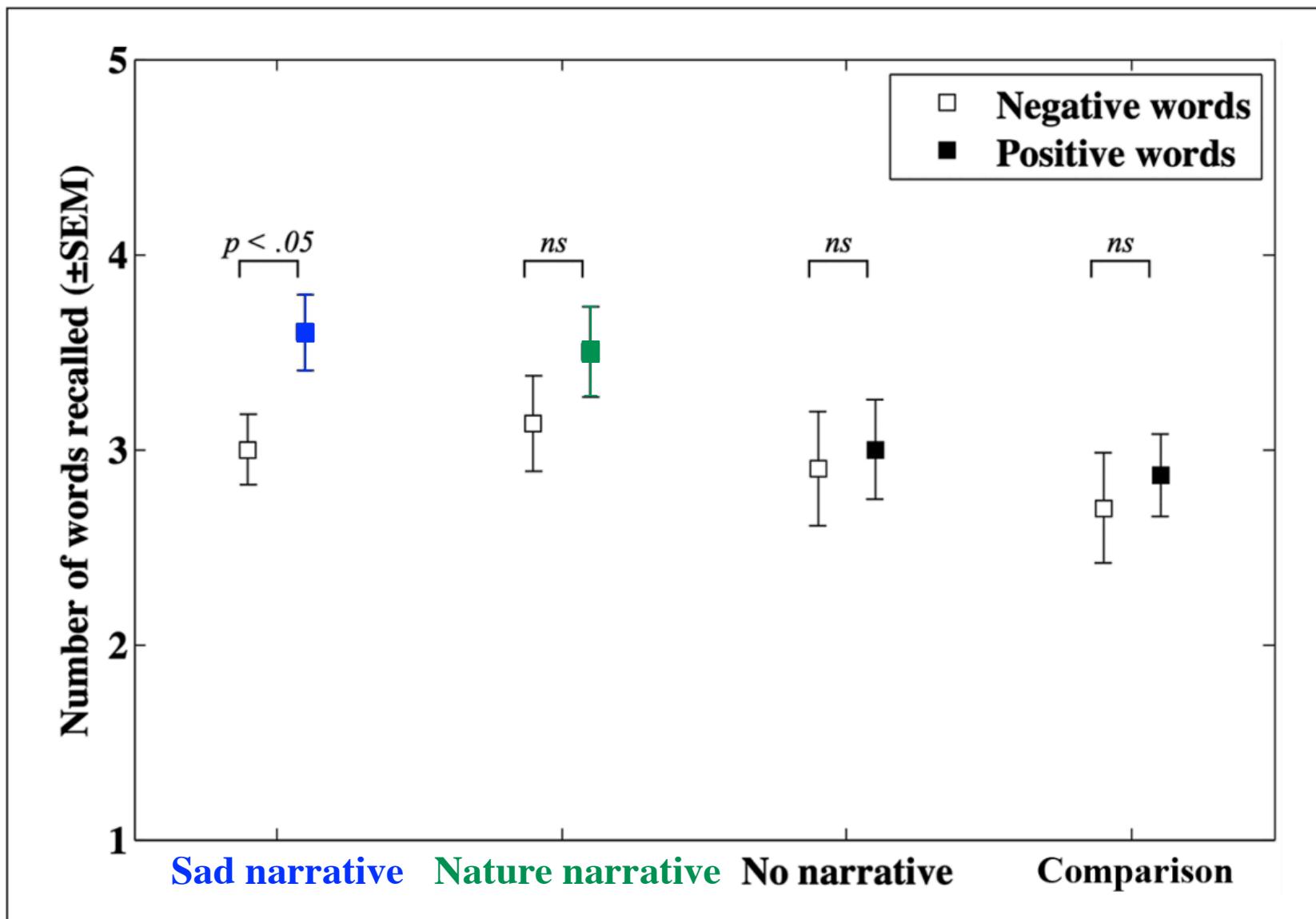
Method: Extra-musical information

- 90 participants randomly assigned to 3 groups, and given 2 different narrative descriptions (or no description) regarding the original context of a musical piece

Procedure



Results: word recall task



Results: free descriptions

- **Sad narrative group:** 80 % of participants thinking about imagery related to conflict and WW2
- **Nature narrative group:** 80 % of participants thinking about nature-related imagery

“I was thinking about the scene that was described, and I saw in my mind a camera panning in both directions, left and right, and seeing the sad faces of tortured people, and the horrified, sad expressions on the soldiers' faces...”

“The music accompanied me through different seasons, and I thought about the changes that happen in nature and about the feelings that those changes evoke. I imagined how water drops move differently in different seasons.”

Conclusions



- Emotionally congruent contextual information about a musical piece has the potential to intensify the emotions induced by that piece – possibly via the visual imagery mechanism
- Narrative descriptions about the original context of a musical piece can promote music-related visual (or narrative) imagery related to those descriptions
 - Does music-induced imagery emerges from a narrative mode of listening?
 - contextual information crucial part of the music listening experience

Applications

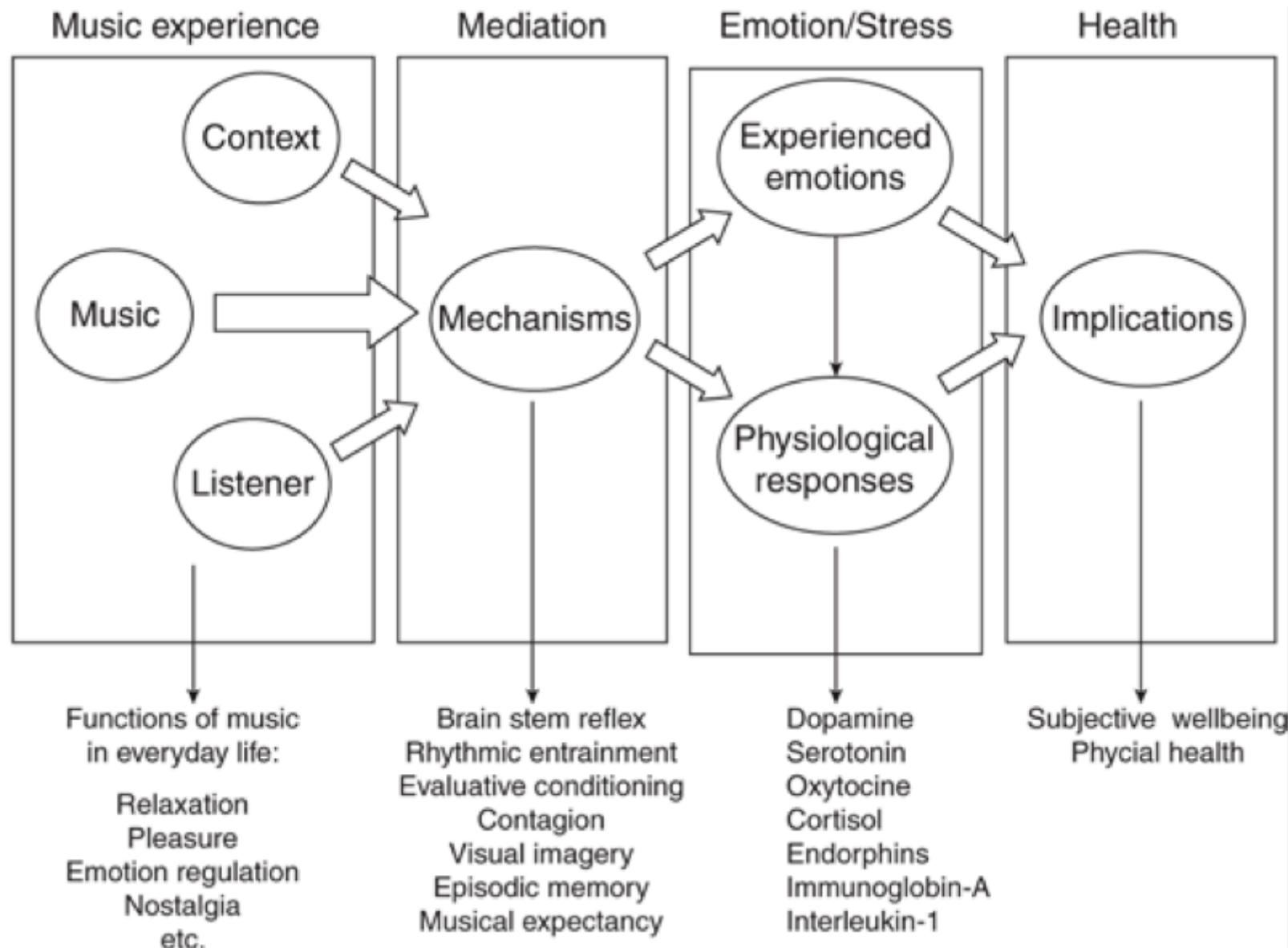


Music and health



The relationship between music experience and health

(Västfjäll, Hartig, & Juslin, 2012)



Music and health



- Health can be directly influenced by experienced emotions
 - positive affect (e.g., Västfjäll et al., 2012)
 - experience of positive emotions associated with better health and behaviour
 - associated with reduced stress (Helsing et al., 2012)
- Music is an integral part of many people's lives – music may already be providing health benefits to a significant proportion of the population

SEX
DRUGS
ROCK-N-ROLL

- Can music ever have a negative effect on health?



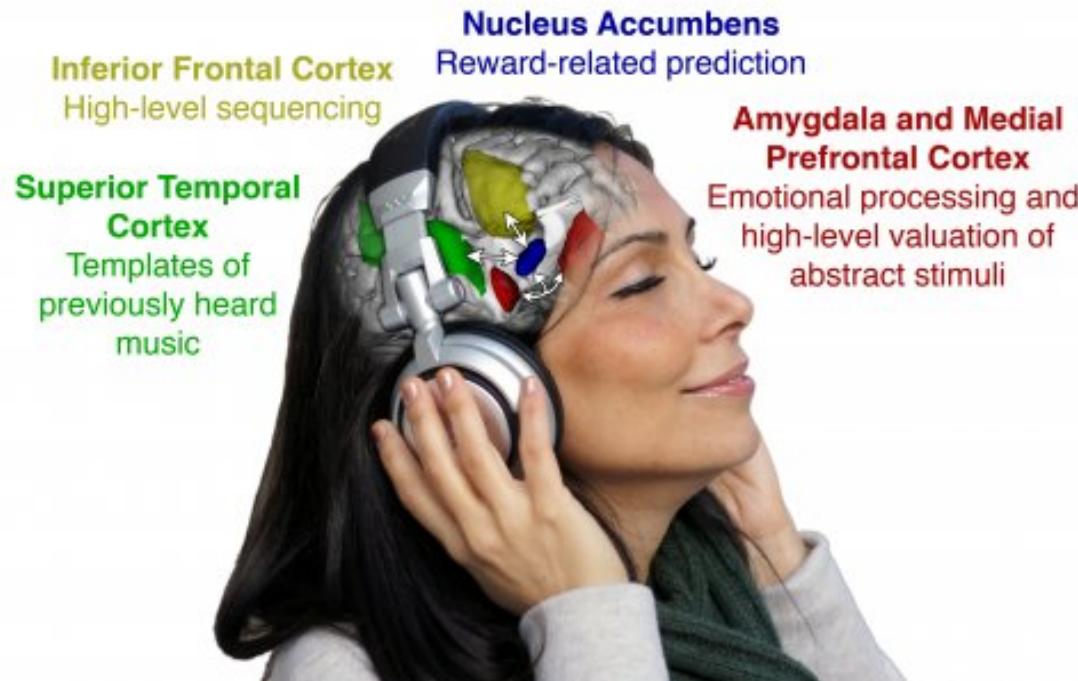
There's a dark side to everything
-Prince



why do we listen to our
favourite songs over and
over?



the idea of “musical addictivity” (Panskepp, 1995)
– compares the phenomenon of music-induced
chills with that of drug addiction and its related
withdrawal symptoms



“the euphoric ‘highs’ from music are neuro-chemically reinforced by our brain so we keep coming back to them. It’s like drugs. It works on the same system as cocaine.” -
Salimpoor et al. (2011), Nat. Neu

Negative effects of music?



- The airtime devoted to country music is strongly correlated with suicide rate in the US
 - The effect is independent of divorce rate, southerness, poverty, and gun availability (which also had an effect)
 - Correlation only with white suicide rate (not black)
 - Country music may nurture a ‘suicidal mood’ through themes common in the suicidal population (marital discord, alcohol abuse, alienation from work...) (?)
 - Results not replicable

Maladaptive uses of music?



- Certain music listening practices can be maladaptive
 - Rumination, suppression, and avoidance of negative emotions (Miranda et al., 2012)
- Discharge vs. rumination, distraction vs. avoidance/suppression – when does mood regulation become maladaptive, and why/for whom?
- Correlational links between clinical depression and listening to certain types of music (e.g., metal; Miranda et al., 2012) – cause or effect?
- Is there such a thing as “problem(s) music”?

Problem music?



- No association between 'problem music' (hip-hop, rap, rock) and crime statistics (North & Hargreaves, 2007)
- Music is unlikely to cause dysfunctional behaviour, but it may create a social discourse that describes and therefore 'validates' negative behaviours

Problem music?

- Over 12 months, rap fans 3 x more likely to have hit their teacher (than fans of other styles), & 2.5 x more likely to have been arrested (Wingood et al., 2003)
- Over a 2-year period, undergraduate fans of rap and rock self-harmed more often than fans of other styles (North & Hargreaves, 2006)
- Rock and rap music fans abuse drugs more & are less emotionally stable (Rentfrow & Gosling, 2007)
- Significant association between poor mental health and a preference for heavy metal music in adolescence; also associated with worse mood after listening to music (McFerran, 2012)

Problem music?

Stray Bullet

KMFDM

I am your holy totem
I am you sick taboo
Radical and radiant
I'm your nightmare coming true
I am your worst enemy
I am your dearest friend
Malignantly malevolent
I am of divine descent

I have come to rock your world
I have come to shake your faith
Anathematic anarchist
I have come to take my place

I am your unconsciousness
I am unrestrained excess
Metamorphic restlessness
I'm your unexpectedness

I am your apocalypse
I am your belief unwrought
Monolithic juggernaut
I'm the illegitimate Son of God

Stray bullet
From the barrel of love
Stray bullet
From the heavens above
Stray bullet
Ready or not
I'm the illegitimate Son of God



However...

I USED TO THINK
CORRELATION IMPLIED
CAUSATION.



THEN I TOOK A
STATISTICS CLASS.
NOW I DON'T.



SOUNDS LIKE THE
CLASS HELPED.
WELL, MAYBE.



...correlation does not imply causation!