Music and Identity

Issues and Music and Sciences

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Everyday Listening

Listening to Music

- Majority of music listening by most people is not representative of what is studied by academia
  - Conservatory → “Classical” music broadly defined not most popular
  - Way of listening to “Classical” music as centre of attention not most common way of listening
  - Most listening (obviously) not done in a lab or experiment
- Why might this be?

Focus of Academic Study

- Schools of Music come from Conservatory tradition
- Values associated with repertoire of performance guide research questions
- Music Departments → Questions from Repertoire
- Psychology Departments → Don’t privilege performance history of department
- This lecture takes more traditional psychology approach to look at how most people interact with music
- Want to look at music listening as type of human behavior that has systematic patterns, not special case study of certain kinds of listening

Capturing the Musical Experience

- Before attempting to quantify and measure musical experiences, researchers need an idea of what type of musical experiences there are
- More important than the measuring and quantification is attempting to determine what we are going to call and group as a “type” of musical experience

- **Thinking very broadly, in chat or raising hand, can we come up with a comprehensive list of situations where they might listen to music?**

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- **For each situation, where we might listen to music, WHY do you think someone might listen in that situation?**

Experiencing Music

- Sloboda, Lamont and Greasly 2009
- Identify Five Functional Areas
  - Travel (e.g. driving, walking, public transport)
  - Brain Work (e.g. private study, reading, writing, thinking)
  - Body Work (e.g. washing, cleaning, cooking, lifting weights)
  - Emotional Work (e.g. mood management, presentation of identity)
  - Attendance at Live Musical Event
- How do the examples we came up with fit into these categories?
- Is there any overlap between these categories? Are they independent?
- Can you think of a musical activity that ***does not*** fit nicely into one of these categories?

Travel

- Music accompanies travel more than almost any other setting
- Estimated 90% of travel accompanied by self-chosen music
- Driving Car
  - 87% of drivers listen to same music they listen to at home
  - 62% say music helps them relax
  - 25% say it helped them concentrate
  - Dibben and Williamson 2007
- Public Transport
  - 60% of UK journeys involve music (North et. al 2004)
  - 85% help pass time
  - 73% find it enjoyable
- Why would it be helpful to know these percentages?
- Do you think these numbers have changed in the decade since publication?

Brain Work

- Effect of background music shows mixed results
- One large problem with literature is lack of choice of music in context
- Takes deterministic assumption about how music listening works
- Research for Desk Jobs (Dibben and Haake 2013, Haake 2011)
    - When workers given selection of CDs, mood improved?
    - Assume that music is driving the effect?
    - What else could confound this finding?
    - Highlights problems with survey data collection
- Private Study
    - Kids and adults use music in background while they study
    - University students frequent use of music (Gresley and Lamont 2011) with mixed results
    - Certain musical styles/genres for certain tasks?
    - Avoiding certain musical features (e.g. lyrics)

Body Work

- Physical Work
  - Self chosen music accompanies chores 90% of time (North et. al 2004)
  - Engages four functions of music
    - Distracting, energizing, entrainment, meaning enhancement (next section)
  - Unsurprising given music in workplace has been noted for decades (Dibben and Haake, 2013; Korczynski, 2003)
- Exercise
  - Congruence matching of mood with music (fast music for intense, slow for relax, North and Hargreaves 2000; Karageorghis and Priest, 2012)
  - Elite athletes → used in training and warm up, not competition
  - Laukka and Quick (2013) suggest control of arousal, emotional regulation, motivation, performance, experience of flow
- Pain Management
  - Own music choice has large impact (important for therapeutic interventions)
  - Mainka, Spintage, Thaut (2013)

Emotional Work

- Mood Management
  - People report listening to music to manage their mood (most common response)
    - Note mood regulation not common topic of conservatory academic study
  - Hays and Minichiello, 2005; Laukka, 2007; Saarikallio, 2011; Schäfer, Sedlmeier, Städtler and Huron 2013
  - Listening to music you like makes you feel good… (unsuprisingly)
  - Important to say explicitly, as this is common confound in many claims about the “power of music”
- Sad music
  - Recent attention given to why people choose to listen to sad music
  - Sad music recently split between grief and melancholy (matches emotional cues)
- Autobiographical work
  - Older adults use music to construct identity reminiscing w music (Julsin and Laukka. 2004)
  - People believe music choices reveal key information about personal qualities (Rentfrow and Gosling, 2006)

Attending Live Events

- While most listening happens to recordings, vast majority of strong experiences of music (SEMs) happen in live setting
- Motivation for Attending
  - Hearing artist or style
  - Learning about new music
  - Affirming or challenging musical tastes
  - Social Interaction
- Nonattendance (Burland and Pitts 2014)
  - Lack of Experience
  - Practical factors
  - What kinds of people would be interested in studying nonattendance of events and social factors leading to motivation for attending?

Themes of Self Chosen Music

- Distraction: engaging unallocated attention
- Energizing: Maintain arousal and attention
- Entrainment: Behavior coincides with musical (rhythmic) events
- Meaning enhancement (music draws out and adds to significance)

Reviewing the Why

- Aside from academic researchers, what types of professions, jobs, industries would be interested in knowing more about how people listen to music in an everyday setting?
    - Travel , Brain Work, Body Work, Emotional Work, Live Events
- How does the the idea of choice play into individual's engagement with listening to music?
- When do people not get to choose what music they are hearing? Why it important to understand this type of musical listening?

Break

Musical Identity

Identity

- People believe music choices reveal key information about personal qualities (Rentfrow and Gosling, 2006)
- What might you assume about someone who tells you their favourite music is…
  - Shostakovich String Quartets?
  - Miles Davis albums recorded after 1969 (Bitch's Brew, On the Corner) ?
  - MF Doom?
  - Carly Rae Jepsen?
  - New Orleans Bounce
- What defines a genre?
- Obviously elements of stereotype within each individual example? But are there high level trends?
- Why does these trends exist?
- Which came first, musical preference or other features?

One attempt to answer this question…

PERSONALITY PROCESSES AND INDIVIDUAL DIFFERENCES

The Do Re Mi's of Everyday Life: The Structure and Personality Correlates of Music Preferences

Peter J. Rentfrow and Samuel D. Gosling
University of Texas at Austin

The present research examined individual differences in music preferences. A series of 6 studies investigated lay beliefs about music, the structure underlying music preferences, and the links between music preferences and personality. The data indicated that people consider music an important aspect of their lives and listening to music an activity they engaged in frequently. Using multiple samples, methods, and geographic regions, analyses of the music preferences of over 3,500 individuals converged to reveal 4 music-preference dimensions: Reflective and Complex, Intense and Rebellious, Upbeat and Conventional, and Energetic and Rhythmic. Preferences for these music dimensions were related to a wide array of personality dimensions (e.g., Openness), self-views (e.g., political orientation), and cognitive abilities (e.g., verbal IQ).

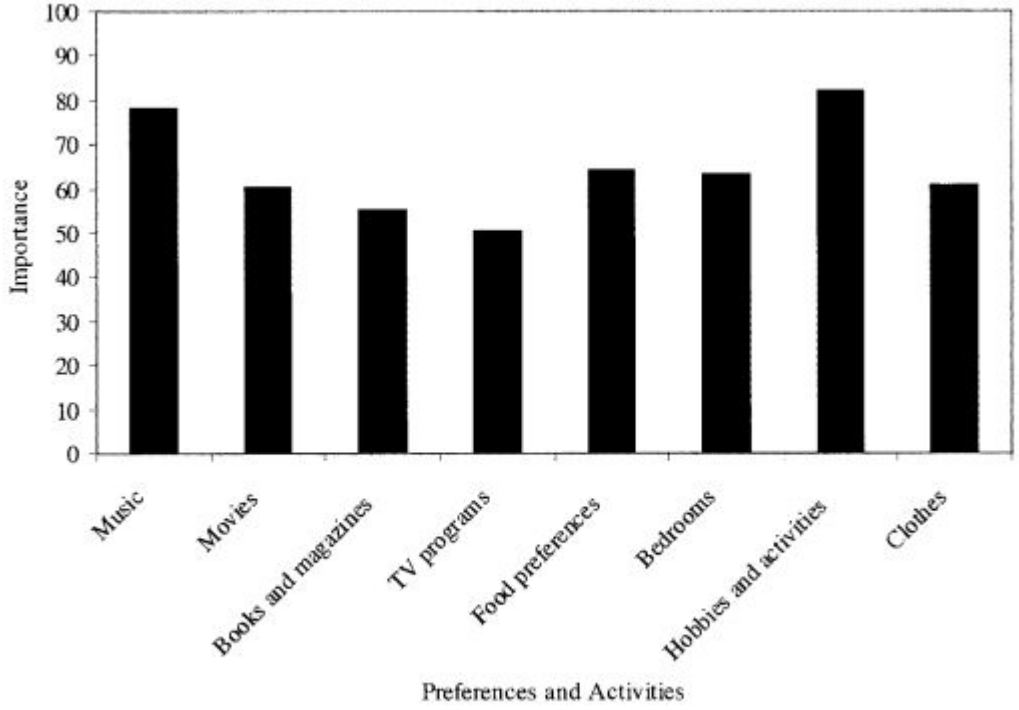

Figure 1. Lay beliefs about the importance of various preferences and activities.

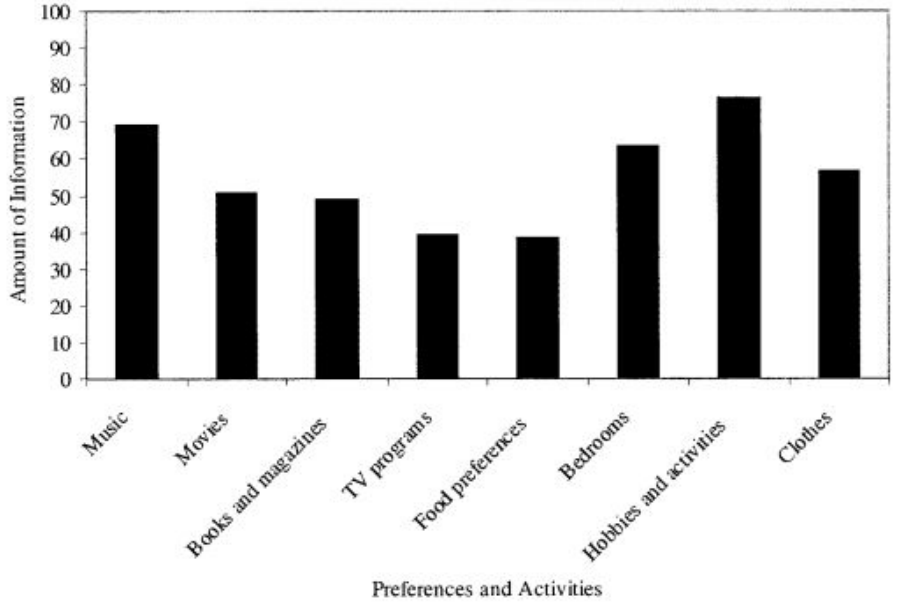

Figure 2. Lay beliefs about the amount of information various preferences and activities reveal about personal qualities.

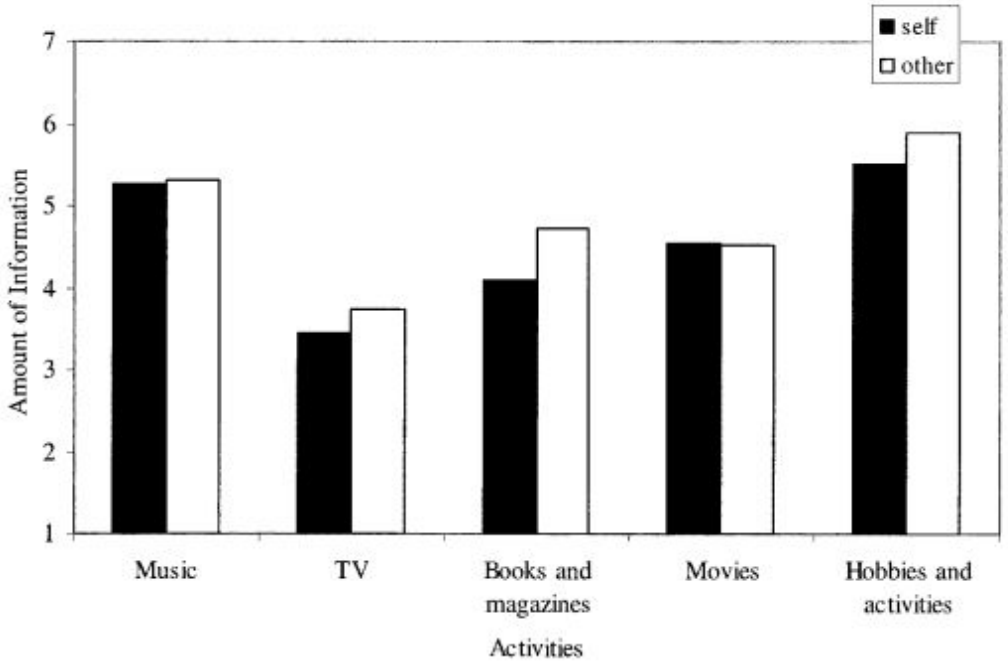

Figure 3. Lay beliefs about the amount of information various preferences and activities reveal about the personality of oneself and others.

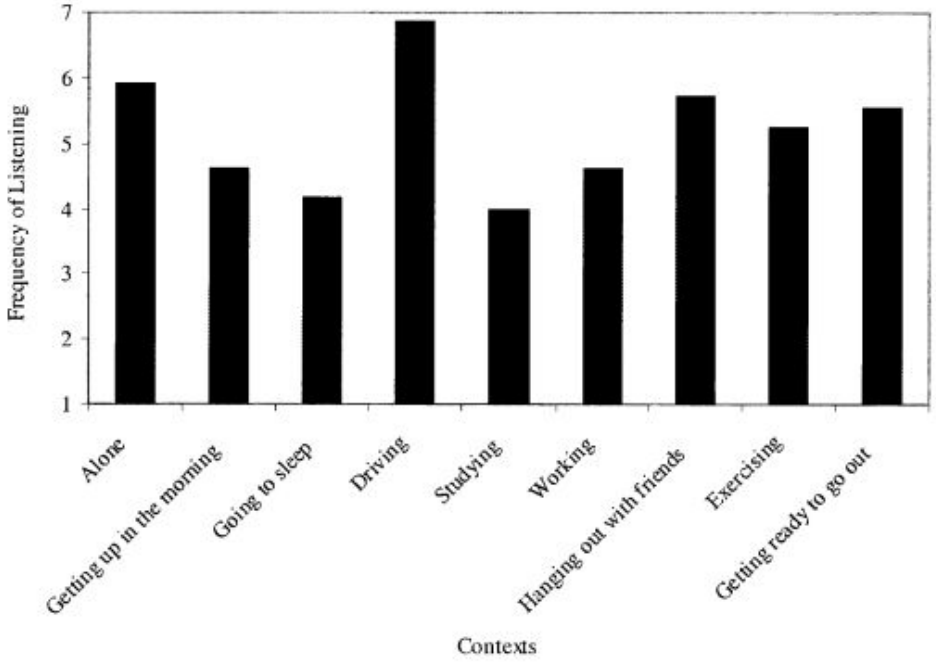

Figure 4. Self-reported frequency of listening to music in different situations.

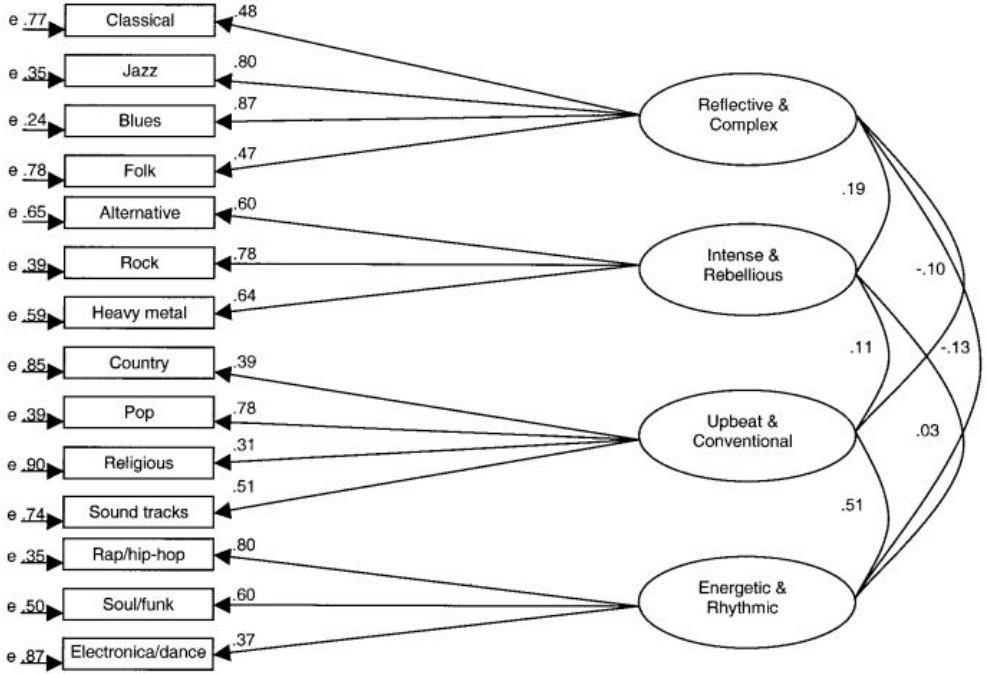

Figure 5. Standardized parameter estimates for Model 2 of the music-preference data in Study 3. $\chi^2(71, N = 1{,}383) = 626.69$; goodness-of-fit index = .94; adjusted goodness-of-fit index = .91; root-mean-square error of approximation = .07; standardized root-mean-square residual = .06. e = error variance.

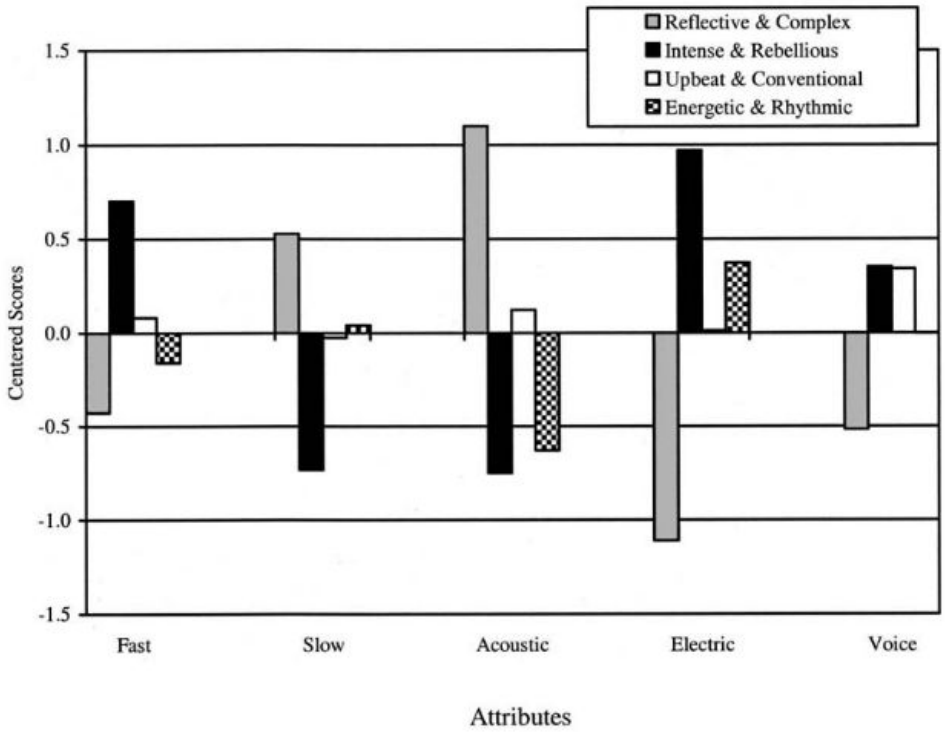

Figure 7. General attributes of each of the music-preference dimensions.

Reflecting on STOMP (Short Test of Musical Preferences)

- What do we gain from this kind of way of looking at music?
- What information do we lose by looking at music like this?
- How could you imagine using this tool to understand music as human behavior?
- What would happen if you used a different starting set of genres to rate?
- What problems does this methodology avoid?

The Structure of Musical Preferences: A Five-Factor Model

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Abstract

Music is a cross-cultural universal, a ubiquitous activity found in every known human culture. Individuals demonstrate manifestly different preferences in music, and yet relatively little is known about the underlying structure of those preferences. Here, we introduce a model of musical preferences based on listeners' affective reactions to excerpts of music from a wide variety of musical genres. The findings from three independent studies converged to suggest that there exists a latent five-factor structure underlying music preferences that is genre-free, and reflects primarily emotional/affective responses to music. We have interpreted and labeled these factors as: 1) a Mellow factor comprising smooth and relaxing styles; 2) an Urban factor defined largely by rhythmic and percussive music, such as is found in rap, funk, and acid jazz; 3) a Sophisticated factor that includes classical, operatic, world, and jazz; 4) an Intense factor defined by loud, forceful, and energetic music; and 5) a Campestral factor comprising a variety of different styles of direct, and rootsy music such as is often found in country and singer-songwriter genres. The findings from a fourth study suggest that preferences for the MUSIC factors are affected by both the social and auditory characteristics of the music.

Keywords

MUSIC; PREFERENCES; INDIVIDUAL DIFFERENCES; FACTOR ANALYSIS

Music is everywhere we go. It is piped into retail shops, airports, and train stations. It

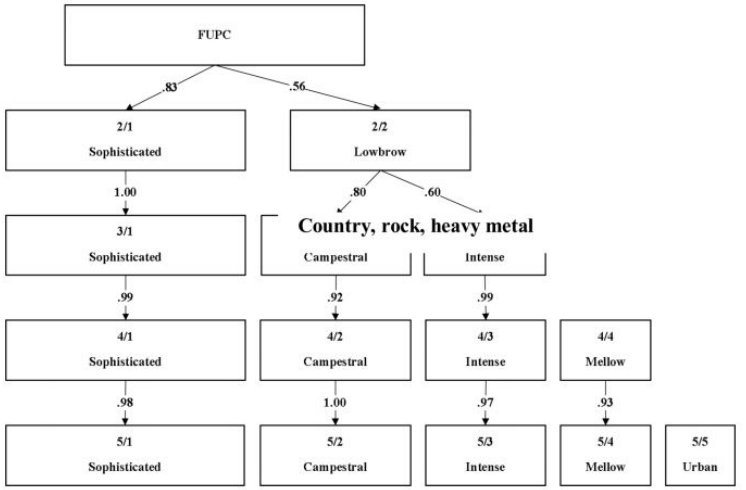

Figure 1.
Varimax-rotated principal components derived from preference ratings for 52 commercially released musical clips in Study 1. The figure begins (top box) with the First Unrotated Principal Component (FUPC) and displays the genesis of the derivation of the 5 factors obtained. Text within each box indicates the label of the factor or, in some cases, the genres or subgenres that best describe those pieces that loaded most highly onto that factor. Arabic numerals within boxes indicate the number of factors extracted for a given level (numerator) and the factor number within that level (denominator; e.g., 2/1 indicates the first factor in a two-factor solution). Arabic numerals within the arrow paths indicate the Pearson product-moment correlation between a factor obtained early in the extraction and a later factor. For example, when expanding from a two-factor solution to a three-factor solution (rows 2 and 3), we see that Factor 2/2, "Lowbrow" splits into two new factors, "Campestral" (which correlates .80 with the parent factor) and "Intense" (which correlates .60 with the parent factor). Thus, the 1.00 correlation between 2/1 and 3/1 indicates that this factor did not change between the two- and three-factor solutions, but that it did change slightly in each subsequent extraction. Note that a feature of the display method we employed is that the box widths are proportional to factor sizes.

Who decides if a music is sophisticated?

	Music-Preference Factor				
	Mellow	Urban	Sophisticated	Intense	Campestral
Acid jazz	−.13	.19*	.05	−.05	−.10
Euro pop	.02	.19*	−.12	.02	−.09
Classical	.04	−.19*	.37*	−.09	−.19*
Marching band	−.14	−.18*	.35*	−.13	.01
Avant-garde classical	−.05	−.10	.32*	−.05	−.13
Polka	−.23*	−.06	.28*	−.12	.01
World beat	−.06	.09	.16*	−.07	−.10
Traditional jazz	.04	.10	.15*	−.12	−.13
Celtic	−.06	−.03	.12	−.03	−.01
Classic rock	−.06	−.16*	−.26*	.50*	−.11
Punk	−.19*	−.09	−.18*	.46*	−.19*
Heavy metal	−.20*	−.09	−.16*	.43*	−.21*
Power pop	.02	−.04	−.10	.22*	−.07
Alternative rock	.03	−.10	−.15*	.14	−.02
New country	.05	−.15	−.15	−.10	.46*
Mainstream country	.00	−.09	−.20*	−.12	.36*
Country rock	.03	−.11	−.13	−.12	.33*
Bluegrass	−.11	−.16*	.00	−.11	.33*
Rock-n-roll	−.09	.02	−.06	−.04	.17*

Note. Cell entries are correlations between the factor loadings (standardized using Fisher's *r*-to-*z* transformati
pieces. $N = 146$.

* $p < .05$

Any genres missing?