

Modernist music shares emotional codes with speech and dance



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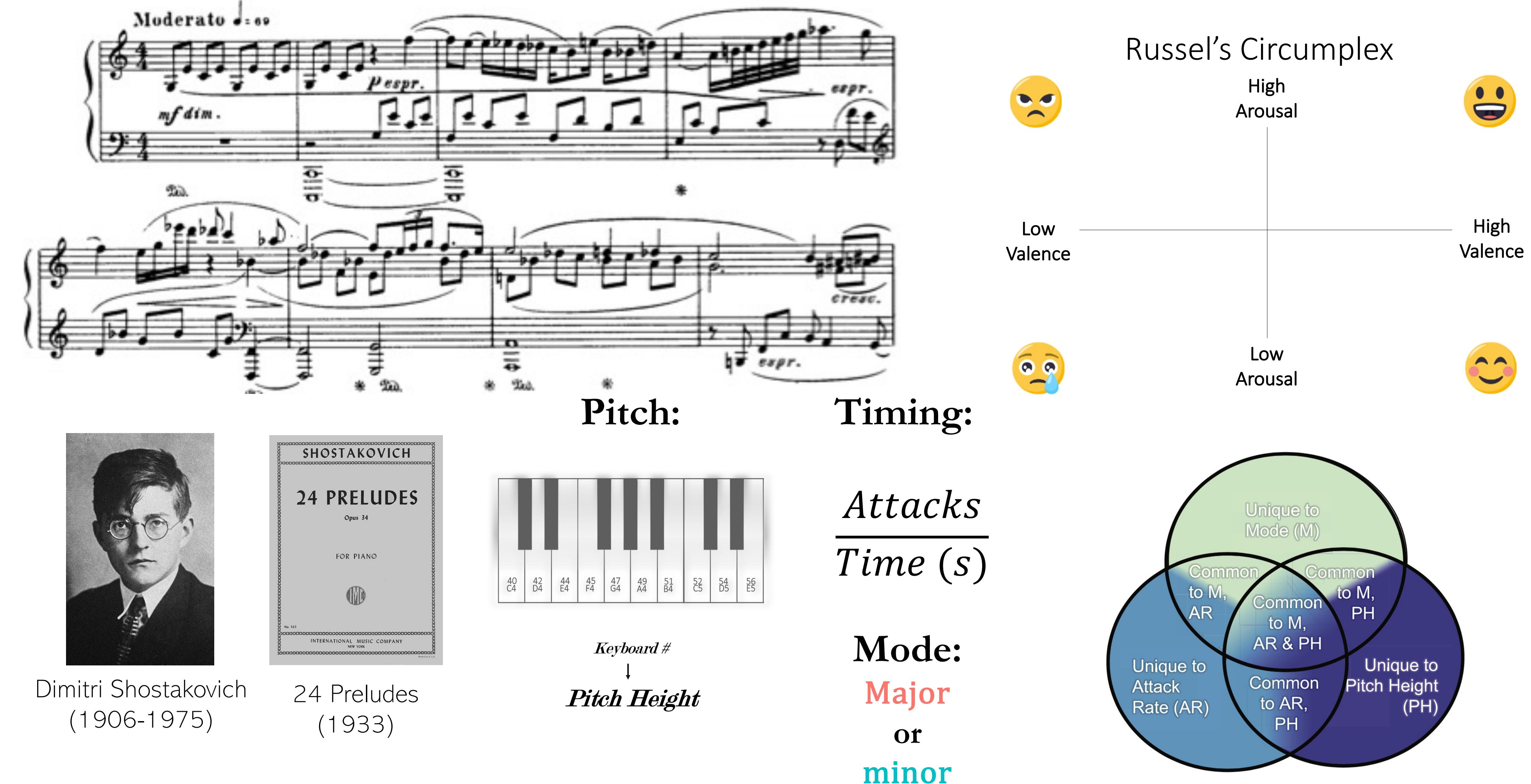
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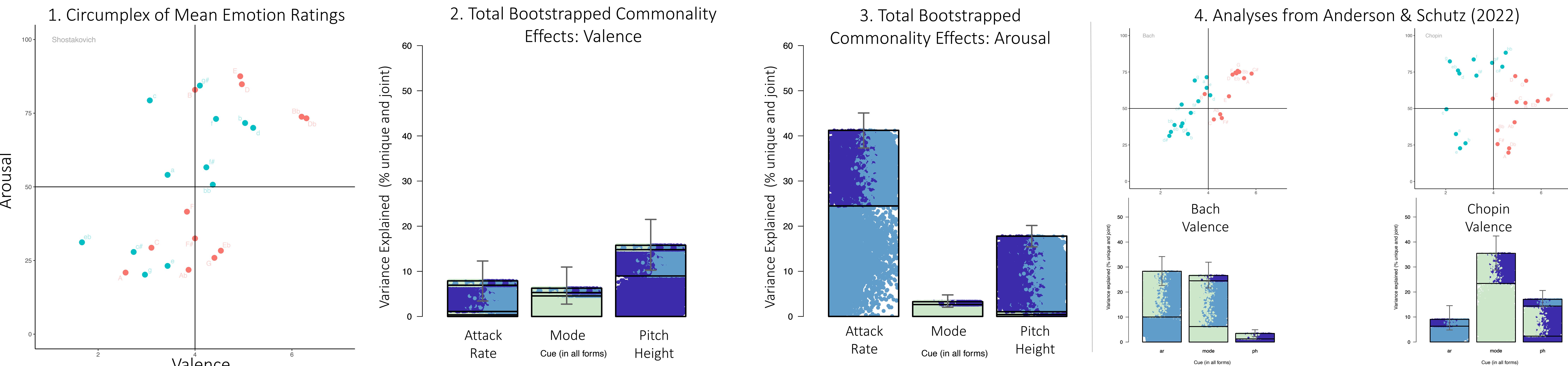
Background

- Research on parallels between music, vocal prosody, and dance finds shared cues for conveying emotional meaning (Juslin & Laukka, 2003; Van Dyck et al., 2017).
- Past work finds that mode is the strongest predictor of emotional valence in music, with pitch and tempo being secondary (Eerola et al., 2013).
- However, findings from most studies on musical emotion are predicated on music/compositional practices from around 1600 to 1900 (Daynes, 2011).
- Further, analyses in empirical musicology showing that the meaning of mode changed over time call into question how these results generalize to music from different eras (Horn & Huron, 2015).
- Here, we compare emotional responses to preludes between the common-practice to 20th Century periods to understand how these historical changes affect emotional responses.

Methods



Results



Acknowledgments & Selected References

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Summary

- A comparison between common practice and modernist music reveals that prosodic cues like pitch height and attack rate are more predictive of evaluations of emotion in 20th Century music.