

# Perceptual consequences of historical changes in the use of musical mode



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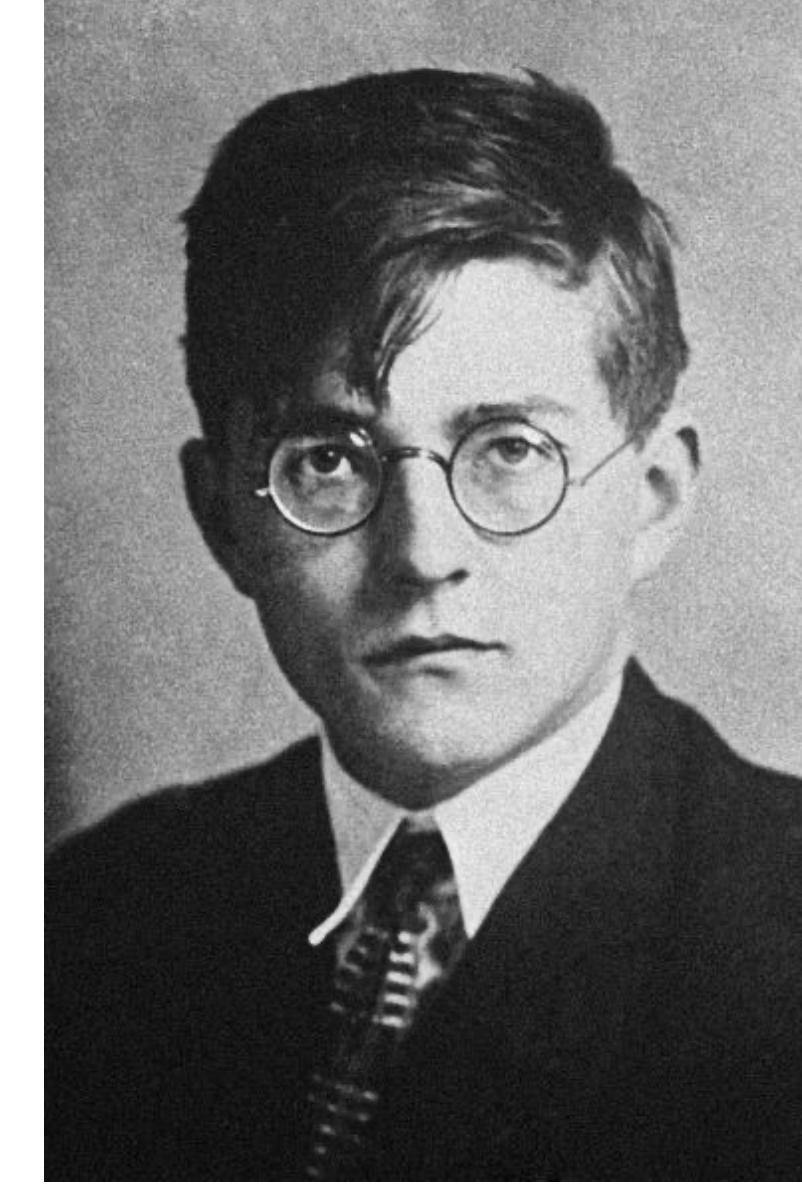
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## Background

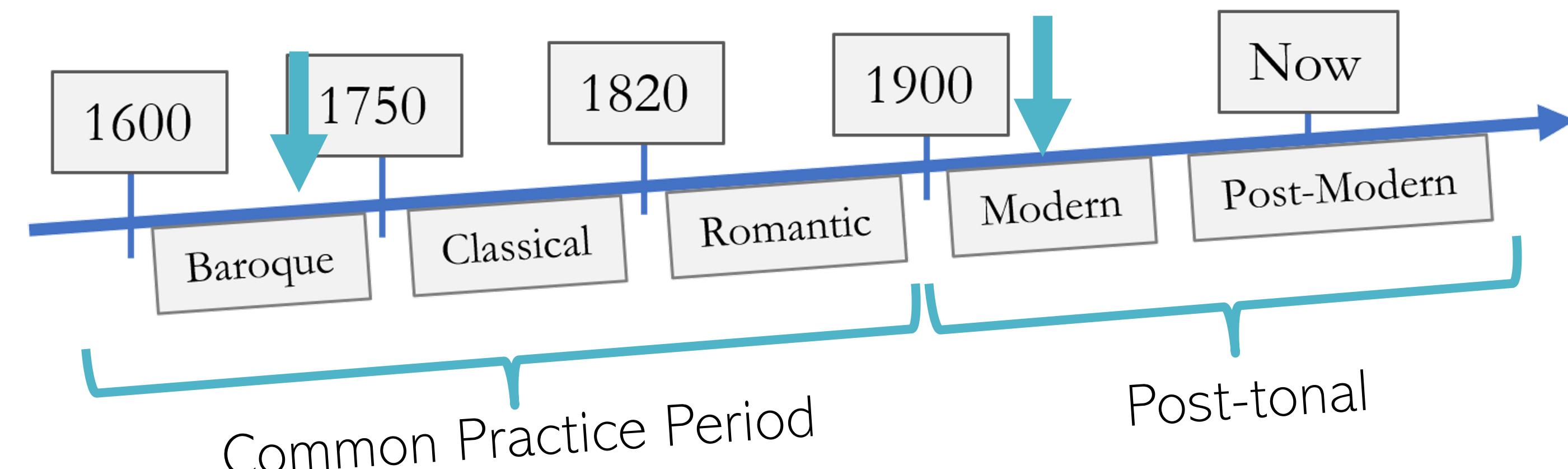
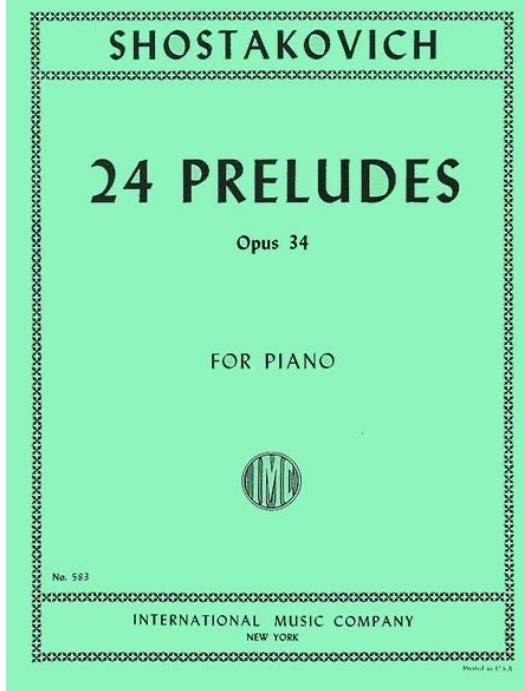
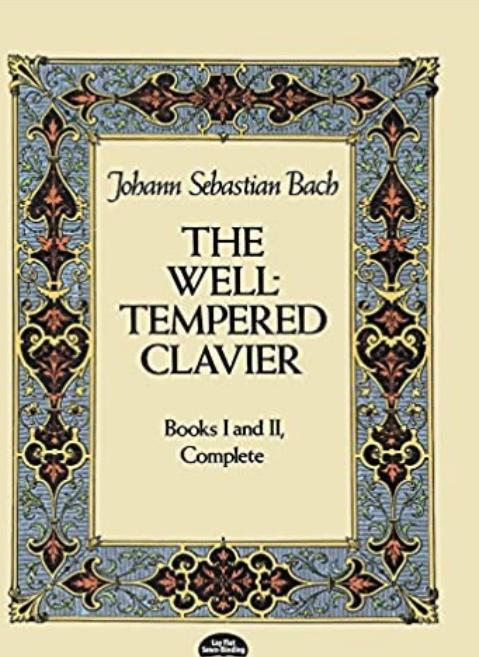


JS Bach  
(1685-1750)



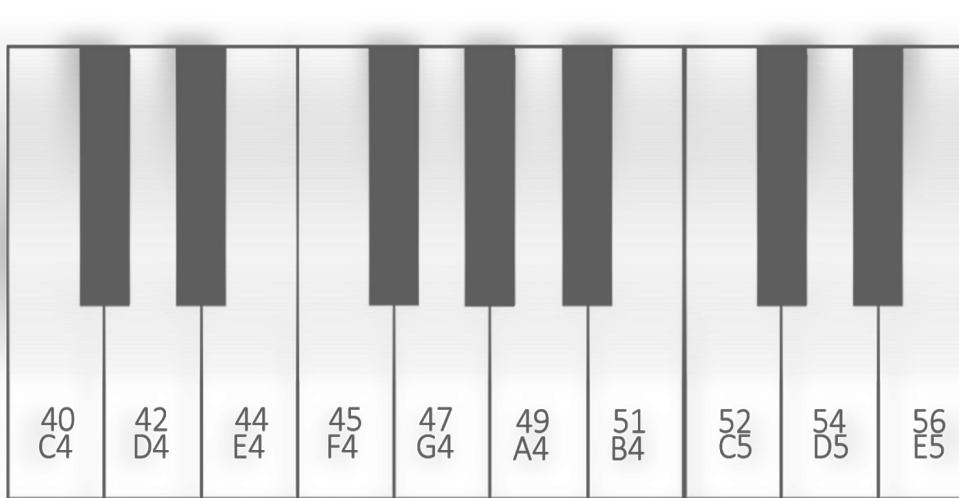
Dimitri Shostakovich  
(1906-1975)

The Well-Tempered Clavier Book I  
(1722)  
24 Preludes  
(1933)

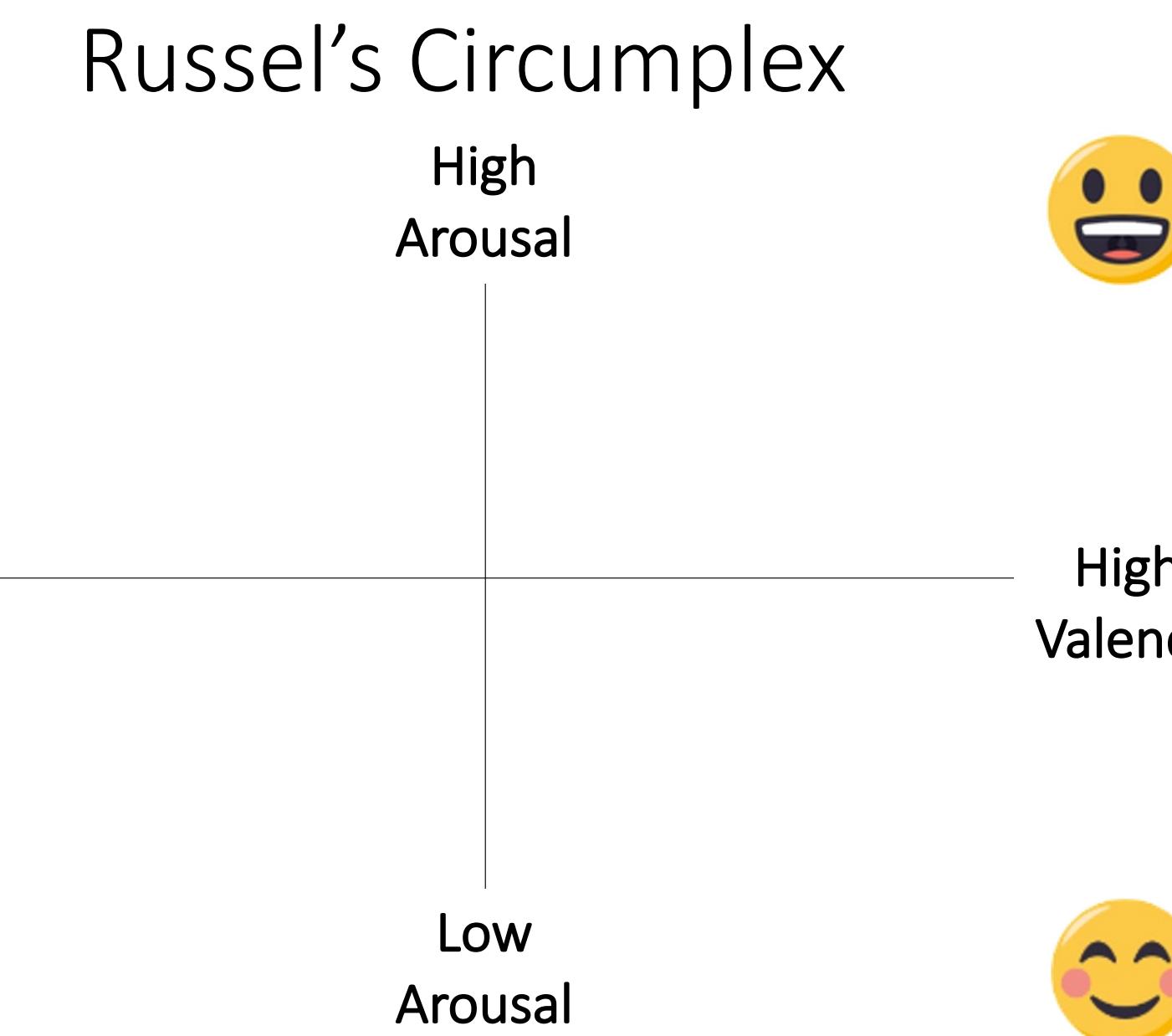
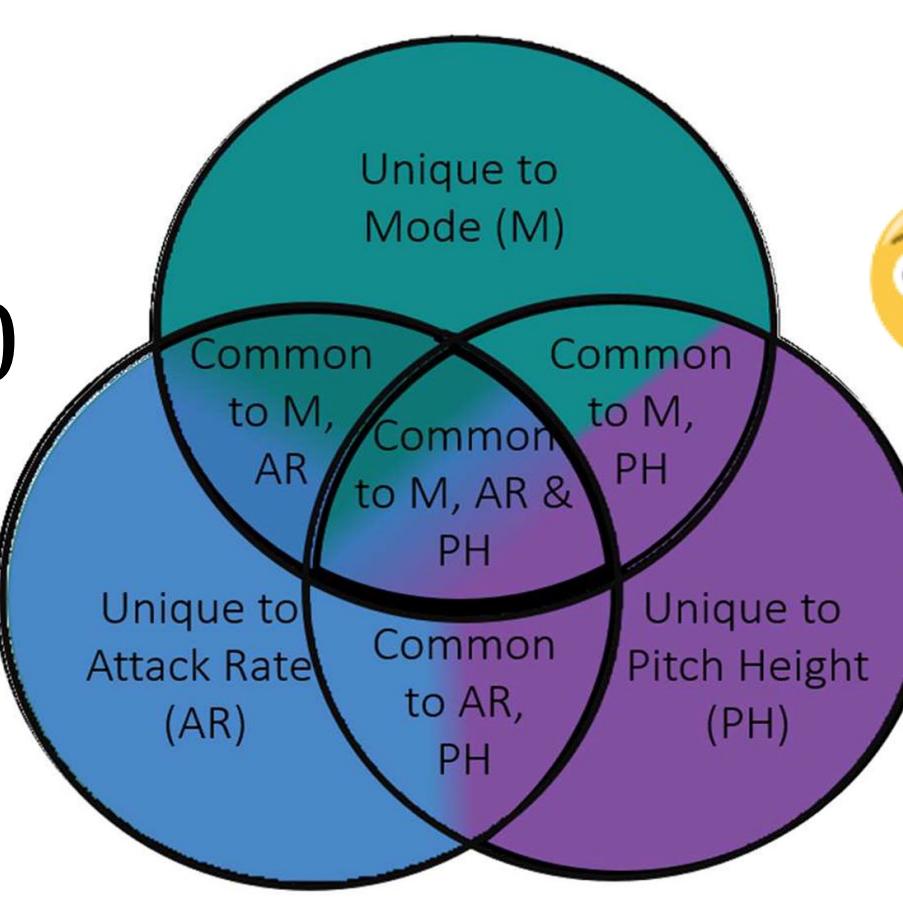


## Methods

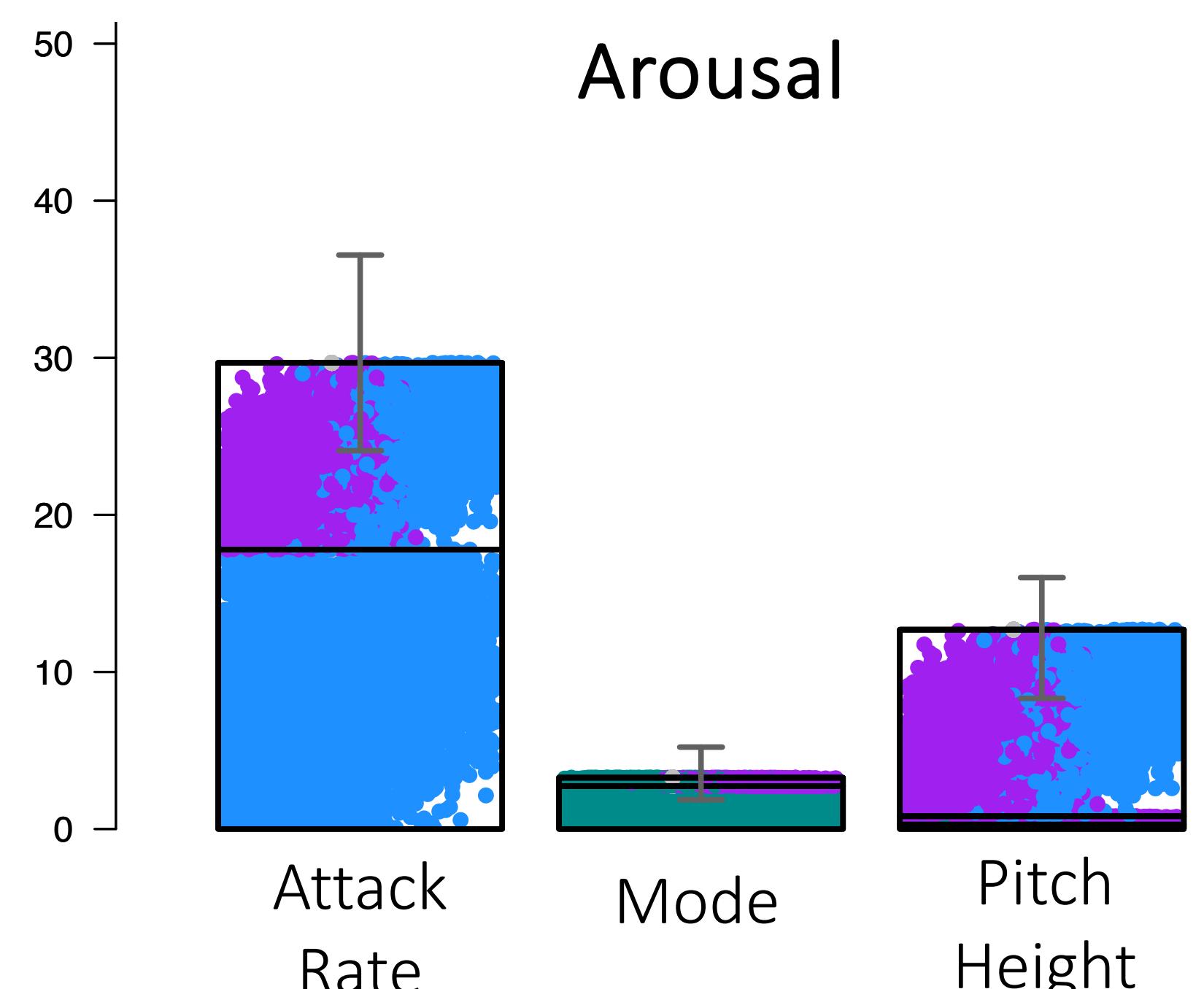
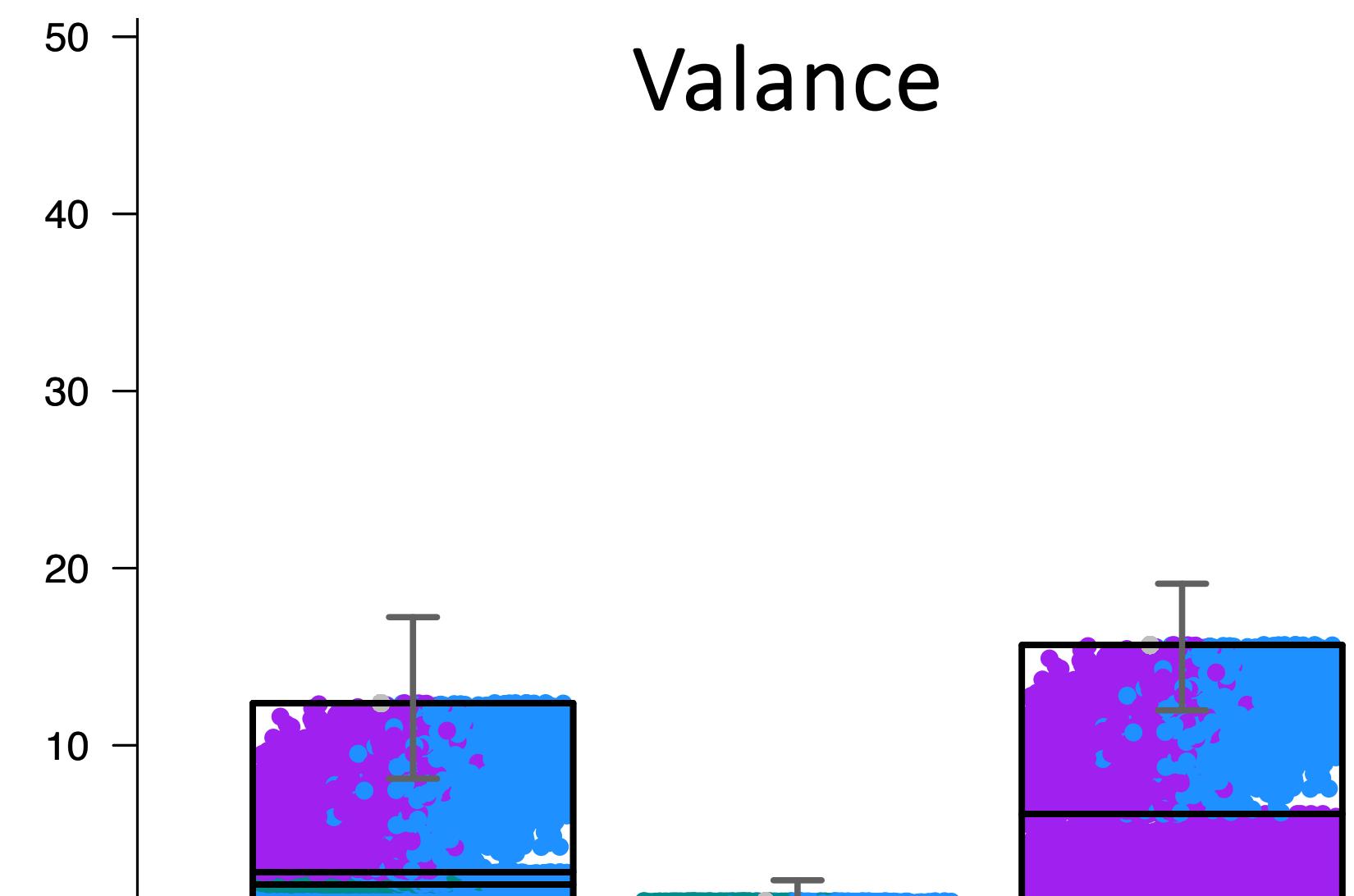
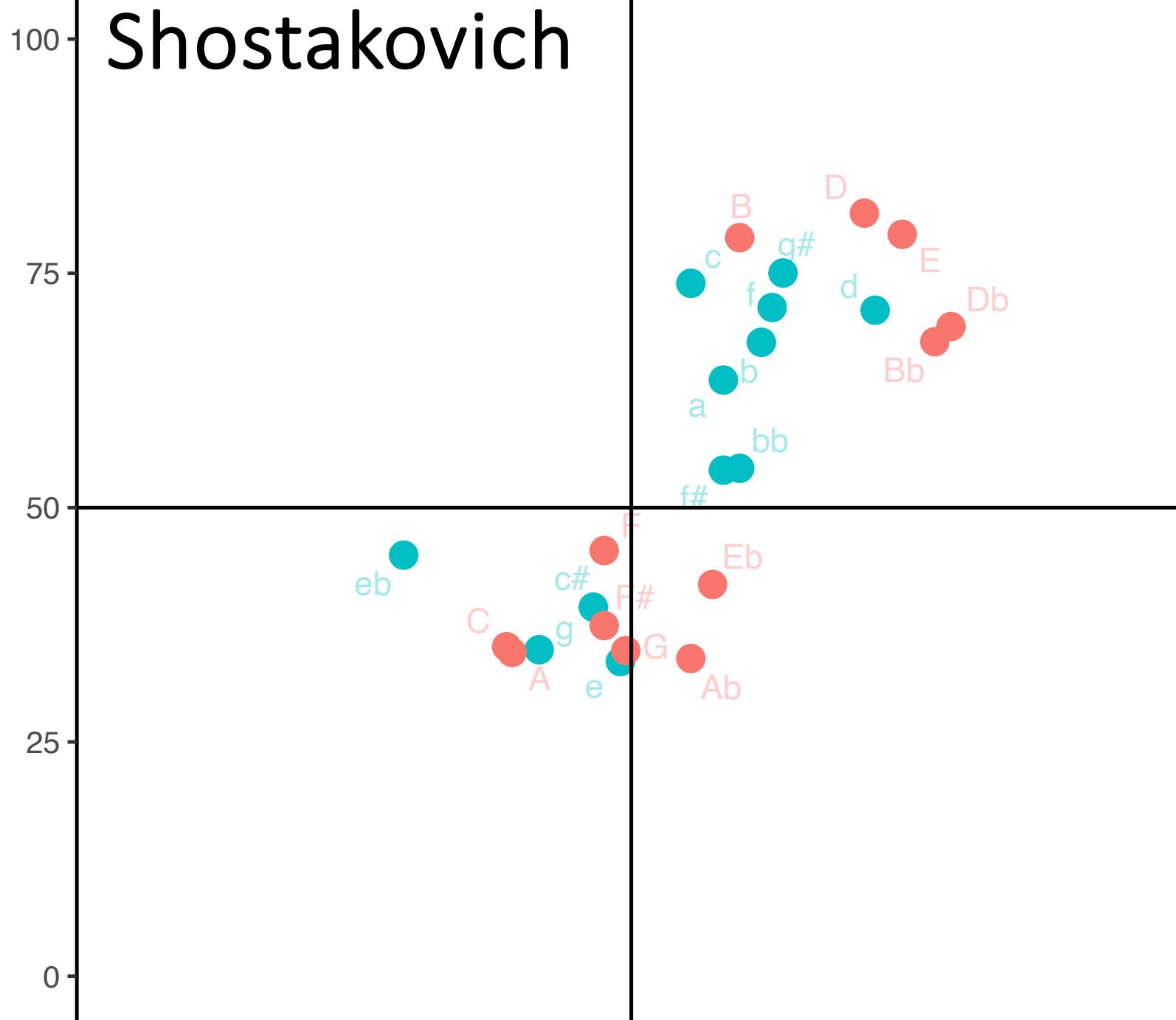
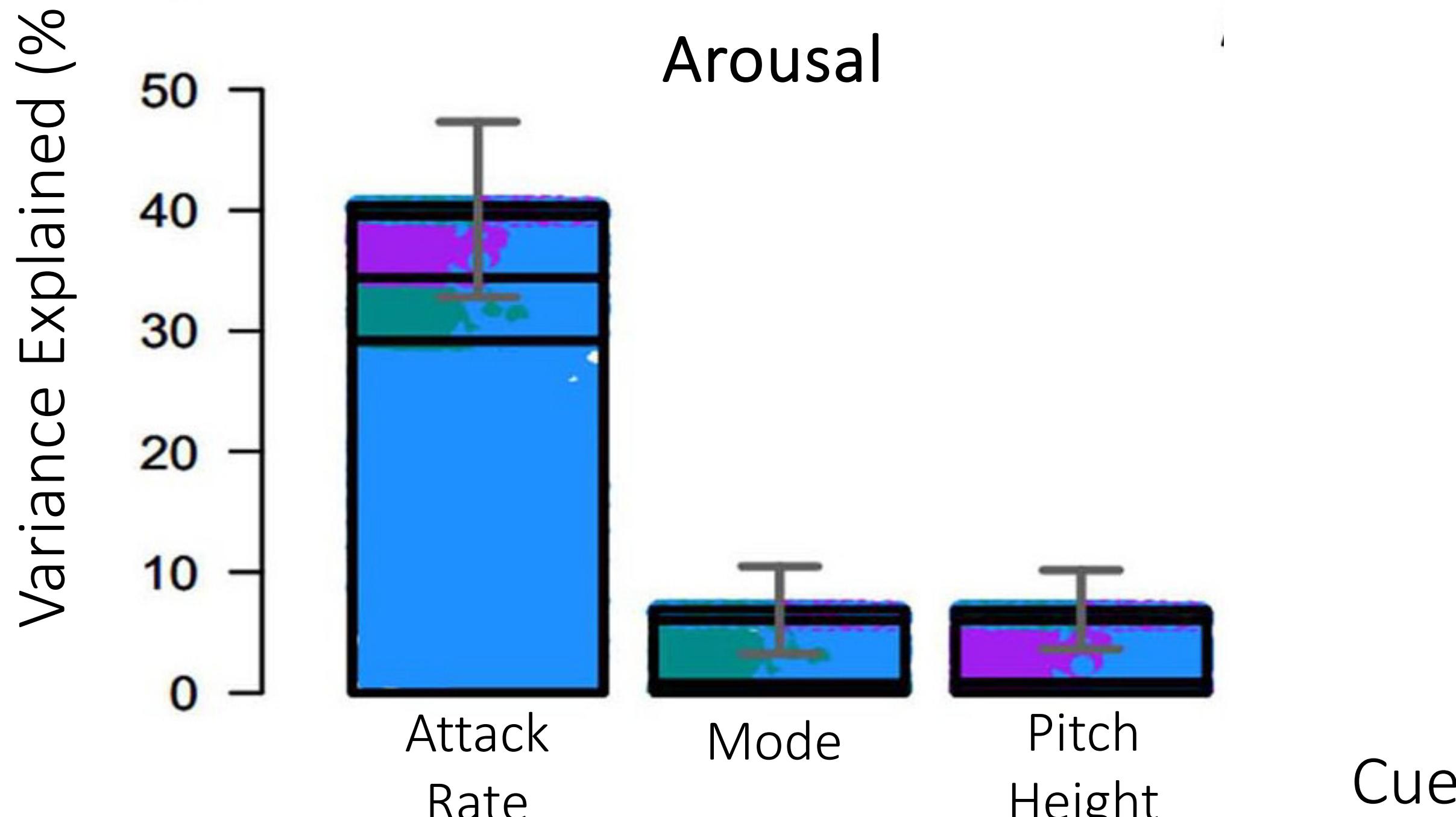
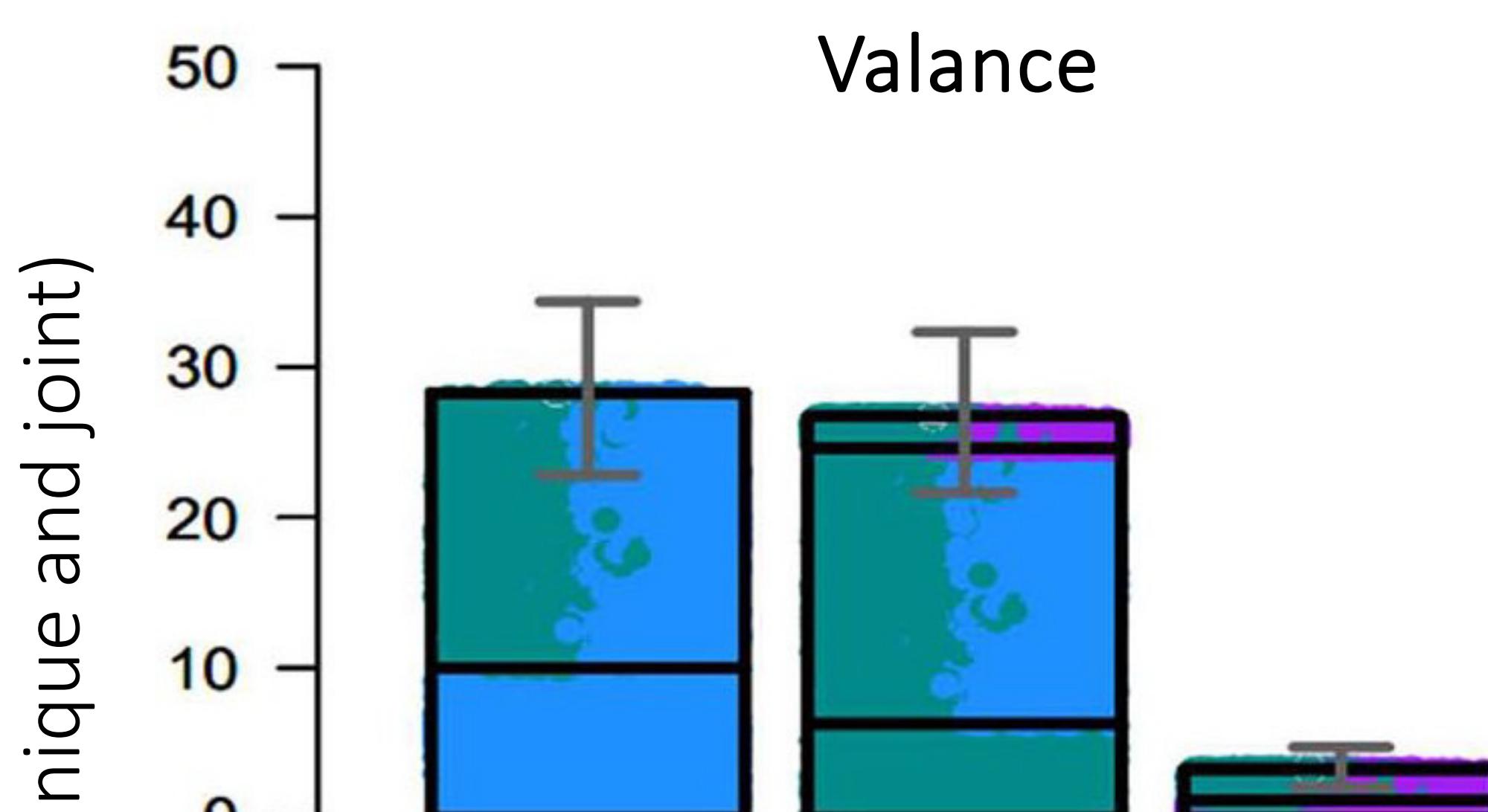
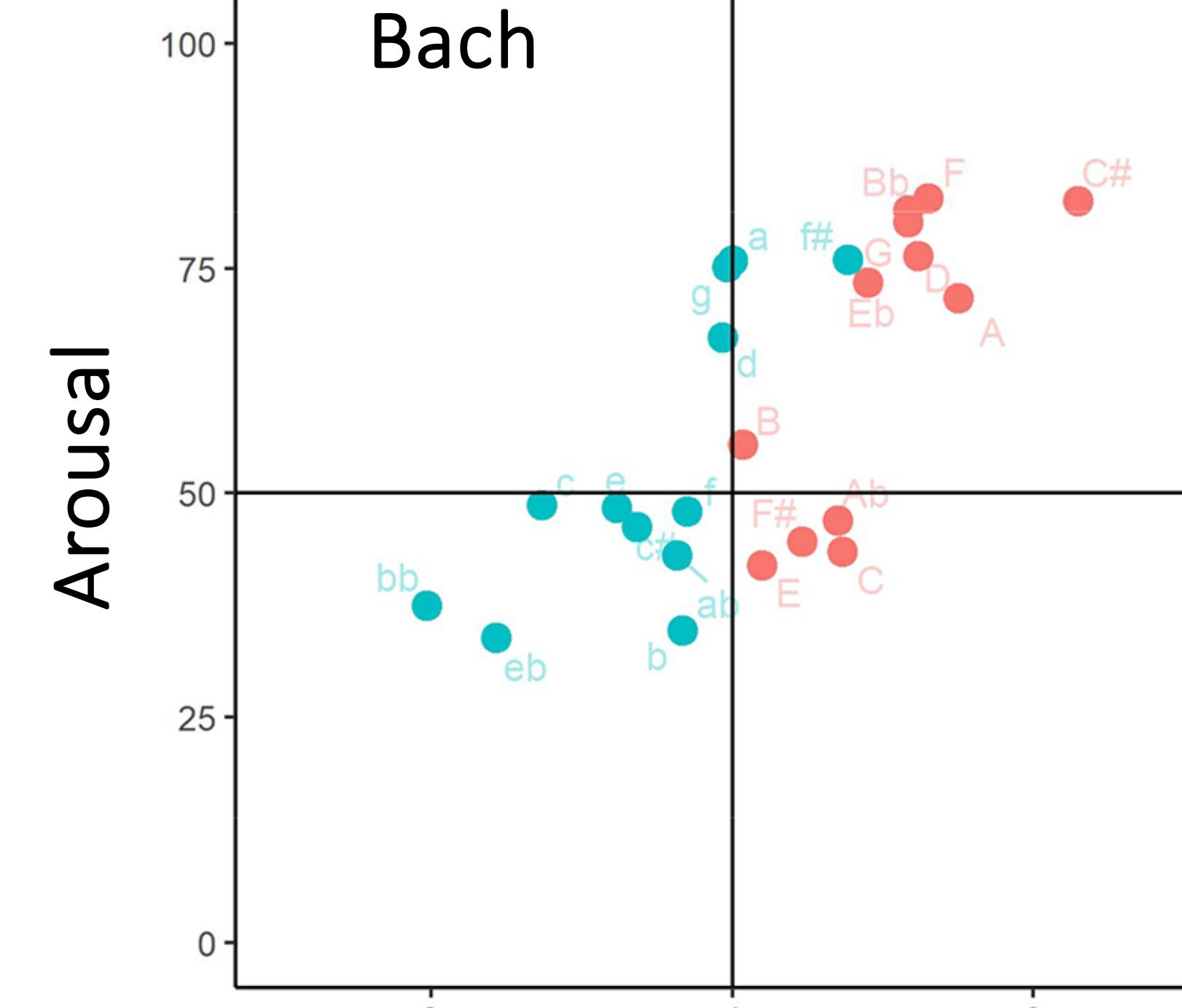
### 2 TWENTY-FOUR PRELUDES



$$\frac{\text{Attacks}}{\text{Time (s)}} \times 60$$



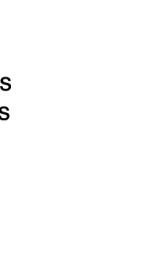
## Findings



## Summary

- Studies on music often treat mode as a binary stimulus (Major/happy, minor/sad)
- A comparison between clearly tonal and “triadic post-tonal” styles (Hussey, 2003) reveals that as mode becomes less clear, prosodic cues like pitch height and timing become more influential in assessments of conveyed emotion

## Acknowledgments



## Selected References

- Anderson, C. J., & Schutz, M. (2021). Exploring historic changes in musical communication: Deconstructing emotional cues in preludes by Bach and Chopin. *Psychology of Music*. <https://doi.org/10.1177/03057356211046375>
- Hussey, W. (2003). Triadic Post-Tonality and Linear Chromaticism in the Music of Dmitri Shostakovich. *9(1)*, 1–10.