Abstract

Introduction

* Research question
* Hypothesis
* Literature that motivates the research

Methods

* Ethics
  + Consent form
* Pilot study (Cog com exam)

Participants

* + 33 participants, 66.67% female, age range 15-52, mean age 22.45 years (sd=5.97)

Material

* + Indie pop, mean tempo 100.5 BPM (sd=2.67), mean duration 1, 4 minutes (sd=6.22)
  + Key and type were the predictor variables, measured outcome variable were valence (self report)

Procedure

* + Presented with consent form, 8 sound clips, after each clip they reportet on the valence of the music piece on a scale from -5 (negative) to +5 (positive) hwo they should use the scale were throutly explained

Analysis

* + Valence ~ key +(1|ID)
  + Valence ~ key+type + (1|ID)
  + Valence ~ key\*type + (1|ID)
  + Model 2 and 3 were compared with ANOVA
  + Chart, line chart

    Description automatically generated

Results

* + Model 1, significant result
  + Model 2, significant result
  + Model 3, interactive effect not significant
  + ANOVA showed model 2 to be better in both AIC and BIC

Discussion

* + Music in major mode evoke a more positive emotional response then music in minor mode
  + Lyrics did not work as an intensifier on this effect, interactive effect, but a significant difference were found in the lyrical pieces compared to the instrumental pieces. Overall lyrical music evokes a more positive emotional response disregarded of the key of the piece which mean lyric have a additive effect on valence
    - Due to preference for sad music
    - Mirror neuron systems, representations of the singer an their emotional state
    - Therefore, it makes sense to see if it is the sentiment of the lyric that control this effect or if the sentiment will not change this
    - Further a mismatch between sentiment of lyric and valence/key would be expected to give a less pleasant brain activation response then when the lyric and key match
* Experimental design
* Sampling plan
* Analysis plan