The Effect of Mode on Emotions and of Musical Preferences in Adolescence on Self-Esteem in Adulthood
Why Do We Use Music So Much?

- Music is everywhere (Rentfrow, Goldberg & Levitin, 2011)
  - Adults are exposed to music 37-53% of the day (Greasley & Lamont, 2011). Children are exposed to music 80% of their day (Lamont, 2008)
  - Average American spends 18 hours listening to recorded music (Motion Picture Association of America, 2007)
  - Favourite leisure activity of Irish adolescents (Fitzgerald et al., 1995)

- Long history of music (Weinberger, 2004) and a biological guarantee of musicianship (Hodges, 1989)

- Life Soundtrack and mood regulation (Levitin & McGill, 2007) and to boost self-worth (Elvers, 2016)
Music Preferences

- Music preferences developed in the womb and are influenced by personality and environmental circumstances (Levitin & McGill, 2007)

- Development of identity through music preferences (DeNora, 1999; 2000)

- Express attitudes and values (Hargreaves, Miell & MacDonald, 2002)
Adolescent Music Preferences & Identity

- Form a “badge of identity” (North & Hargreaves, 1999)
  - Acts as a public expression of who adolescents think they are, who they want to be and how they want to be perceived
  - Aids in the development of a social identity through engagement with the music preferences of their peers (Levitin & McGill, 2007)

- Mirrors developmental values throughout the transition from adolescence to adulthood (Schwartz & Fouts, 2003)
Mode

- Music is not one thing. It is a combination of many elements (Amezcua, Guevara & Ramos-Loyo, 2005)

- A mode is a musical scale that belongs in a certain group depending on melodic spacing and sound.

- Major and Minor mode have spaces between notes, but in two different positions. This allows them to sound uniquely different.
Major and Minor Examples
Why Mode?

- While research has been done on the relationship between music and emotion or mood, very few have focused on mode, specifically.

- Modes have been observed to have different neurocognitive effects (Suda, Morimoto, et al., 2008).

- Major and Minor mode association.
Emotional Responses to Music

- Music is often listened to in order to evoke emotions (Juslin & Laukka, 2004)

- Non-verbal communication in therapy (Pavlicevic, 2000)

- It has been agreed amongst many professions that music can create emotions in listeners (Scherer & Zentner, 2001)

- Schäfer (2016) states that music listeners listen in order to regulate their emotions and moods, regulate physiological arousal, promote self-awareness and to promote social relatedness.
Methods: Samples

- Identity
  - 80 Males, 107 Females, 1 unspecified gender
  - Non-Probability Sampling Techniques:
    - Convenience, snowball, purposive
  - Access to music schools, a workplace and social media

- Mode
  - 25 Males, 44 Females
  - 30 assigned Major; 39 assigned Minor
  - Sampling Techniques
    - Non-probability: Convenience
  - Online sampling using social media
Methods: Design

- Identity
  - Correlational Design
  - RSE (Rosenberg, 1965; 1989)
  - “STOMP-R” (Rentfrow, Goldberg & Levitin, 2011)
    - 23 genres, 5 dimensions, “MUSIC”

- Mode
  - Experimental Design
  - PANAS (Watson, Clark & Tellegen, 1988)
  - GEMS – 9 (Zentner, Grandjean & Scherer, 2008)
  - UMACL (Matthews, Jones & Chamberlain, 1990)
  - Two original compositions
Procedure

- **Identity**
  - Access granted from Human Resources Department & music schools.
  - Online questionnaire created on Google Forms and shared via social media, email (to 4 music schools and workplace colleagues) and on paper.

- **Mode**
  - Random assignment
  - Participants answered PANAS before listening to their assigned piece of music.
  - After listening, participants completed the GEMS-9 scale and the UMACL.
Results – Inferential Statistics

- Identity
  - Two Multiple Regressions used
    - First multiple regression tested ADOLESCENT STOMP-R 5 dimension scores and gender
    - Second multiple regression tested ADULT STOMP-R 5 dimension scores and gender
    - Both multiple regressions were found to be not significant.

- Mode
  - Multiple Regression used
  - Most significant results in the GEMS-9 and UMACL showed PANAS scores as predictors
  - However higher scores in Negative affect scores and minor mode showed lower levels of unease in participants

(Olin, 2017)  (Downey, 2017)
Discussion on Identity

Main findings were not significant. This could be due to:

- Uneven numbers of males and females in sample
- Participant confusion towards genres in STOMP-R
- Participant loss of interest due to STOMP-R in survey twice
Discussion on Mode

- Most significant results were due to PANAS score with no interaction effect of Mode
  
- Minor mode observed to decrease uneasiness in those with higher negative affect scores
  
- Comfort? Catharsis?
  
- Should people feeling down listen to music associated with a sadder mode?
Our Aim in Further Research

- Increase sample size
- Involve adolescents and adults
- To better equip those who use music as therapy
- Ask further questions on music genre, mode and identity
Conclusion

Thank You For Listening
References


Rentfrow, P. J., Goldberg, L. R., & Levitin, D. J. (2011). The structure of musical preferences: a five-factor model. *Journal of personality and social psychology, 100*(6), 1139.


