

# The Effect of Mode on Emotions and of Musical Preferences in Adolescence on Self-Esteem in Adulthood

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# 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

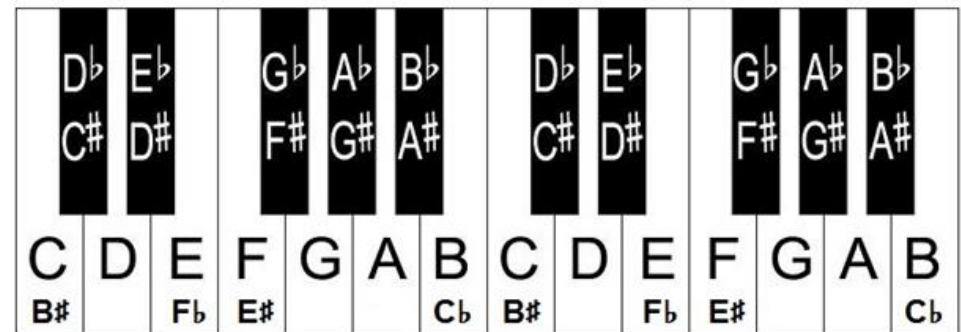
- Music preferences developed in the womb and are influenced by personality and environmental circumstances (Levitin & McGill, 2007)
- Development of identity through music preferences (DeNora, 1999;2000)
- Express attitudes and values (Hargreaves, Miell & MacDonald, 2002)

# Adolescent Music Preferences & Identity

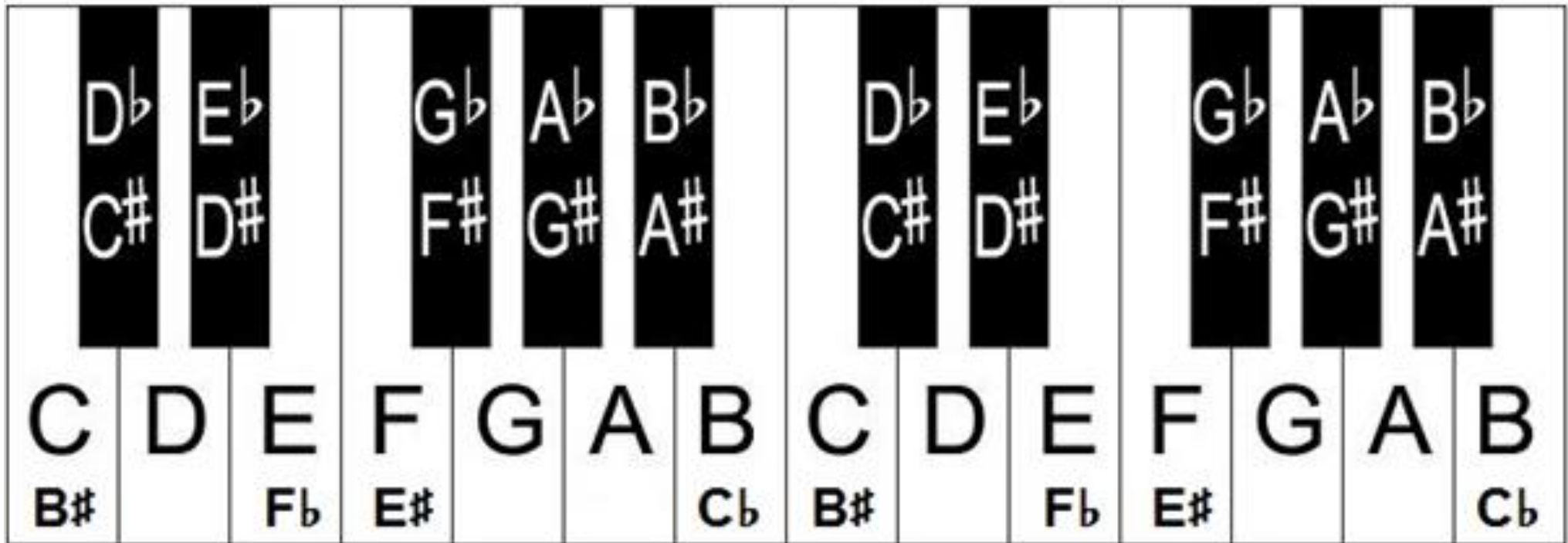
- Form a “badge of identity” (North & Hargreaves, 1999)
  - Acts as a public expression of who adolescents think they are, who they want to be and how they want to be perceived
  - Aids in the development of a social identity through engagement with the music preferences of their peers (Levitin & McGill, 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 (Amezcuca, Guevara & Ramos-Loyo, 2005)
- A mode is a musical scale that belongs in a certain group depending in 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.

(Olin, 2017)

- 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

(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



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