

Robinson: Music Affects Us Physiologically

-No Cognitive Objects

- Jamesian view
- Individual wants, goals and interests are not involved
- (possible to think of the music itself as the cognitive object)

-Meyer Emotions

- pleasantness vs. unpleasantness
- surprise, relief, ect felt when the music changes
- not a complete emotion

-Jazzercise

“Happy music makes people happy”

-Changes in physiological state:

Hormones, Cardiorespiratory System, Facial Muscles, Skeletal Muscle Movement

-Music is contagious -> body naturally wants to synchronize with the music

- Instruments can mimic human sounds:
drums = heartbeat
strings = vocal chords



Appearance Emotionalism

Stephen Davies: *Music elicits emotion by resembling the physical manifestations of that emotion*

- Music has features which resemble human behavior which is seen in emotions
ex: Movement in the notes through pitches (rise and fall, high or grounded)

-Appears sad without actually feeling sad.

Problem: purely conceptual data, self reported, subjective emotions and not at all objective. objective? -> everyone has an association between the music and an emotion.

Music and Emotion

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How can a piece of music (when we consider purely instrumental music without any vocals, text or title) evoke an emotional response when it has no emotional object?

There are no normal emotional triggers found in music:

- No visual cues
- No human voices or words
- Our individual wants, goals and interests are not involved

Music and Movies: Making Fiction Reality



Fischhoff: Heightened Realism

-Music adds a “heightened realism” which allows a fictional situation to elicit very real reactions.

-The music suspends the disbelief that the visual is fictional.

-The music is often essential for an emotional response to a film which provides support that it is the music, not the visual prompting the emotion.

Music tells the audience what to feel

Hitchcock’s Psycho
Violin screech
Romantic Comedies

Scientific Reasons for Emotional Reactions to Music



Adele’s “Someone Like You” makes everyone cry

Not just because it has sad lyrics
->Appoggiatura

Sloboda Experiments (1991):

Participants were asked to pinpoint areas in several pieces of music which elicited tears, shivers, or change in heart-rate

The spots were then identified as certain musical features



Results:

Feature	Number of musical passages provoking a response.		
	Tears	Shivers	Heart
Harmony descending cycle of fifths to tonic.	6	0	0
Melodic appoggiaturas.	18	9	0
Melodic or harmonic sequence.	12	4	1
Enharmonic change.	4	6	0
Harmonic or melodic acceleration to cadence.	4	1	2
Delay of final cadence.	3	1	0
New or unprepared harmony.	3	12	1
Sudden dynamic or textural change.	5	9	3
Repeated syncopation.	1	1	3
Prominent event earlier than prepared for.	1	4	3
Total number of musical passages.	20	21	5

Figure 1. Music-structural features associated with physical-emotional responses.⁵

A correlation was discovered between certain musical devices and emotional reactions.

The most notable being Appoggiatura = tears

Bruner Experiments (1990):

Different musical tempos were explored and subjects were asked how they felt and their emotional reactions were observed.

Results:

music in 2/4 time: expresses rigidity and control

music in 3/4 time: more relaxed, abandoned

fast tempo: expresses animation, happiness

jerky, uneven rhythms: indicate complex emotions

even rhythms: simpler, unimpeded feelings

firm rhythms: suggest serious mood

smooth-flowing rhythms: playful

staccato: gives more emphasis to a passage than legato

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