

# The Link Between Historic Context and Musical Training in Perceived Emotion



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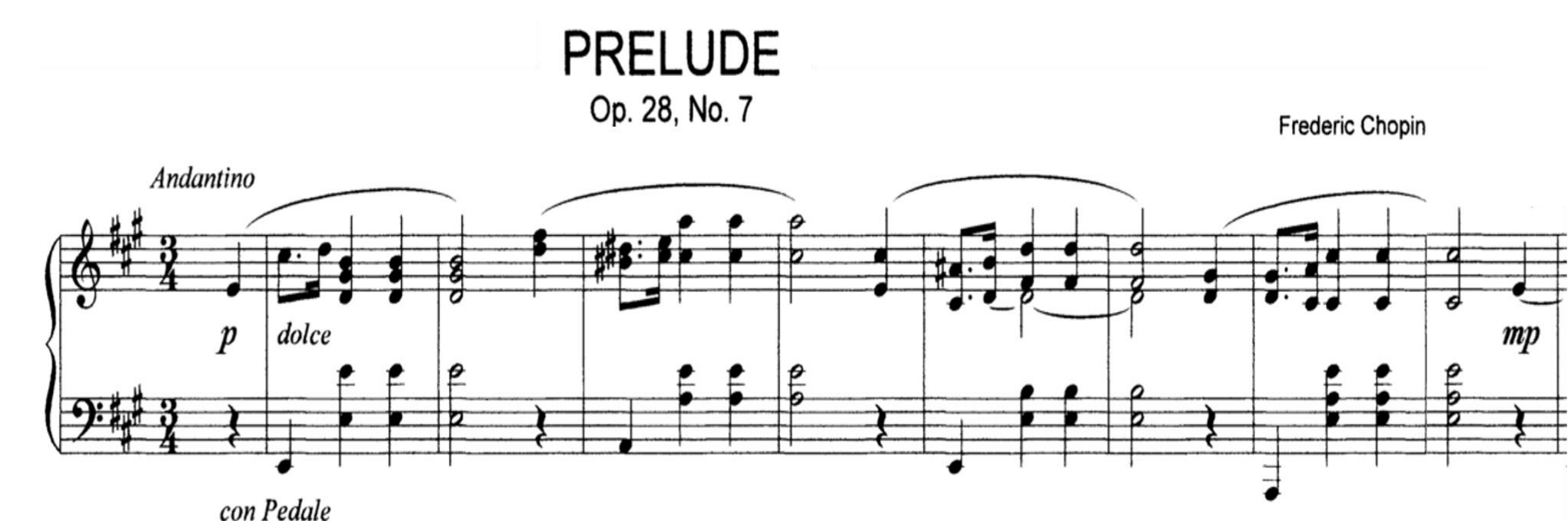
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## Background

- A growing body of research has explored the link between musical training and mode's effect on music's perceived valence (i.e., perceived positive/negative emotional quality; Ramos et al., 2011; Hevner, 1935)
- Our team's recent work finds differences in the extent of mode's effects for perceived emotional valence in groups differing in musical training (Battcock & Schutz, 2021).
- Here we attempt to clarify mode's effect on emotional valence according to listeners' level of expertise when listening to preludes by Bach and Chopin.
- These preliminary visualizations examine experts' and non-experts' perceived valence in Bach (top); and listeners of Chopin differing in the *General Sophistication* subscale of the Goldsmith Musical Sophistication Index (G-MSI) in two different experiments (Müllensiefen et al., 2014).

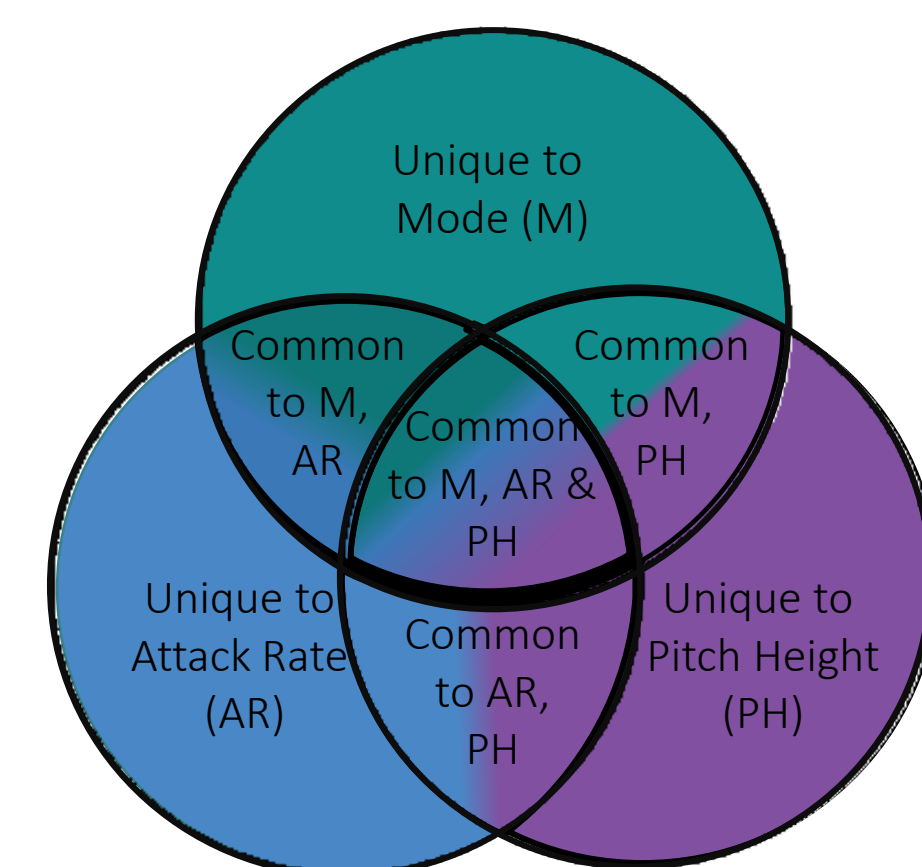
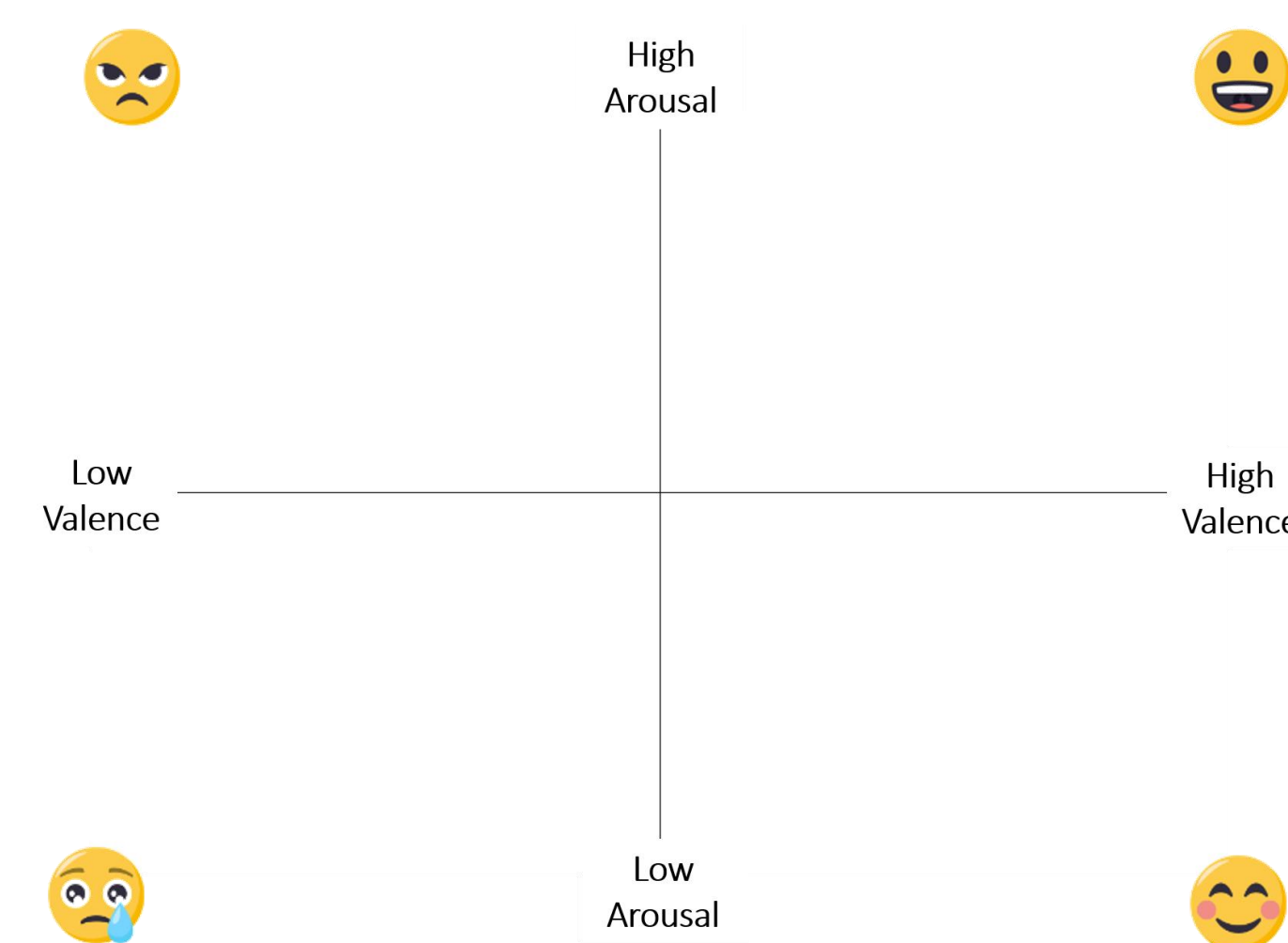
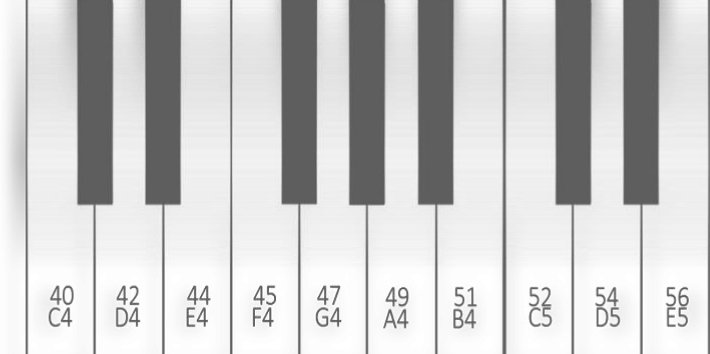
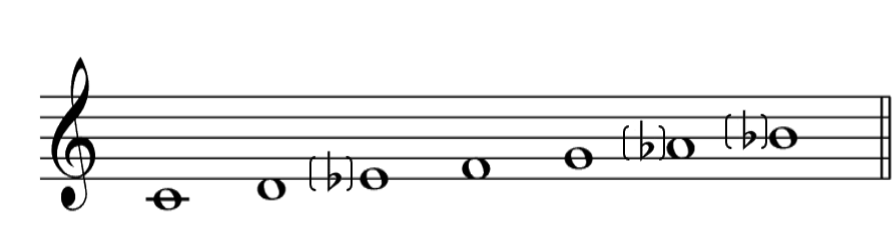
## Methods



Attack Rate

Mode

Pitch

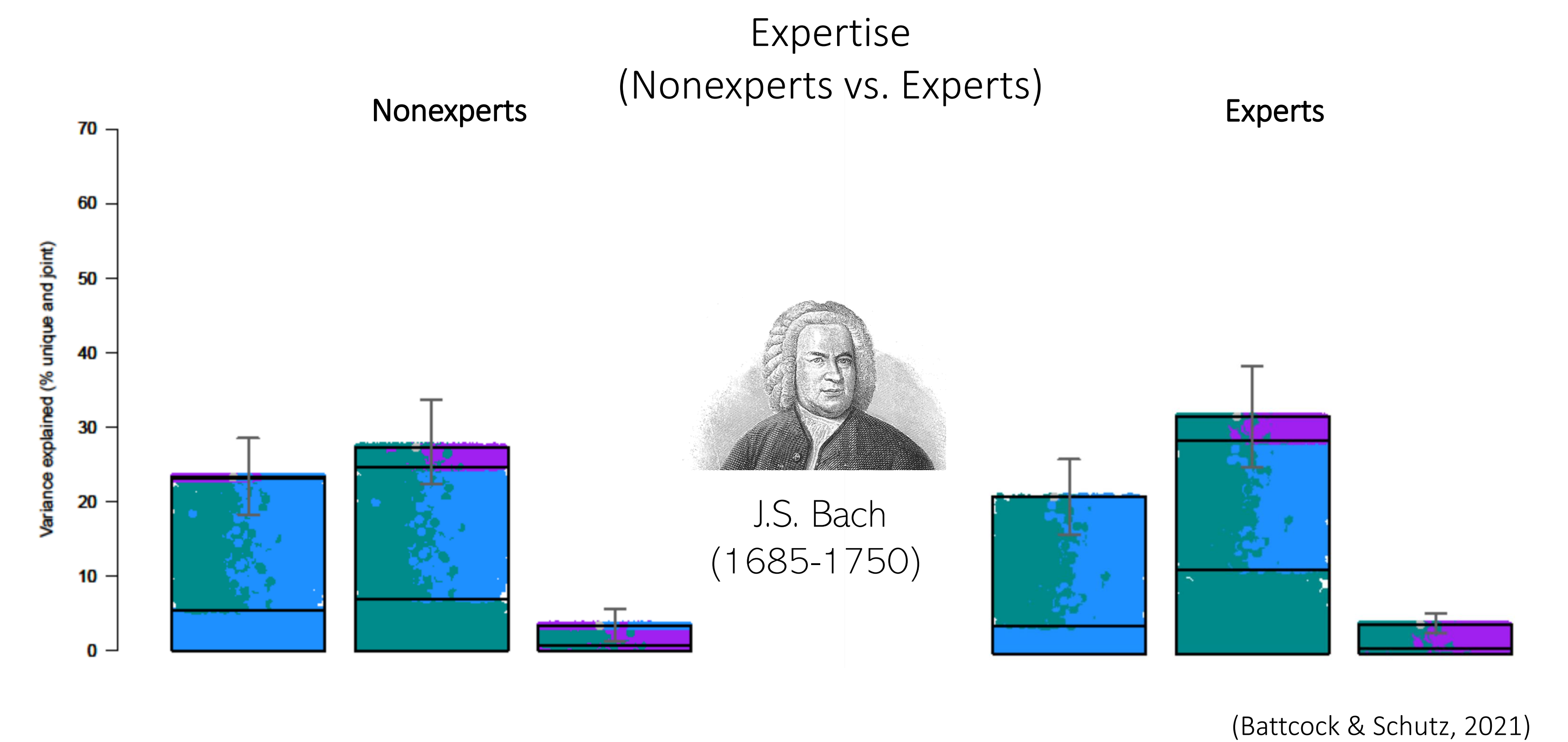


## Acknowledgments

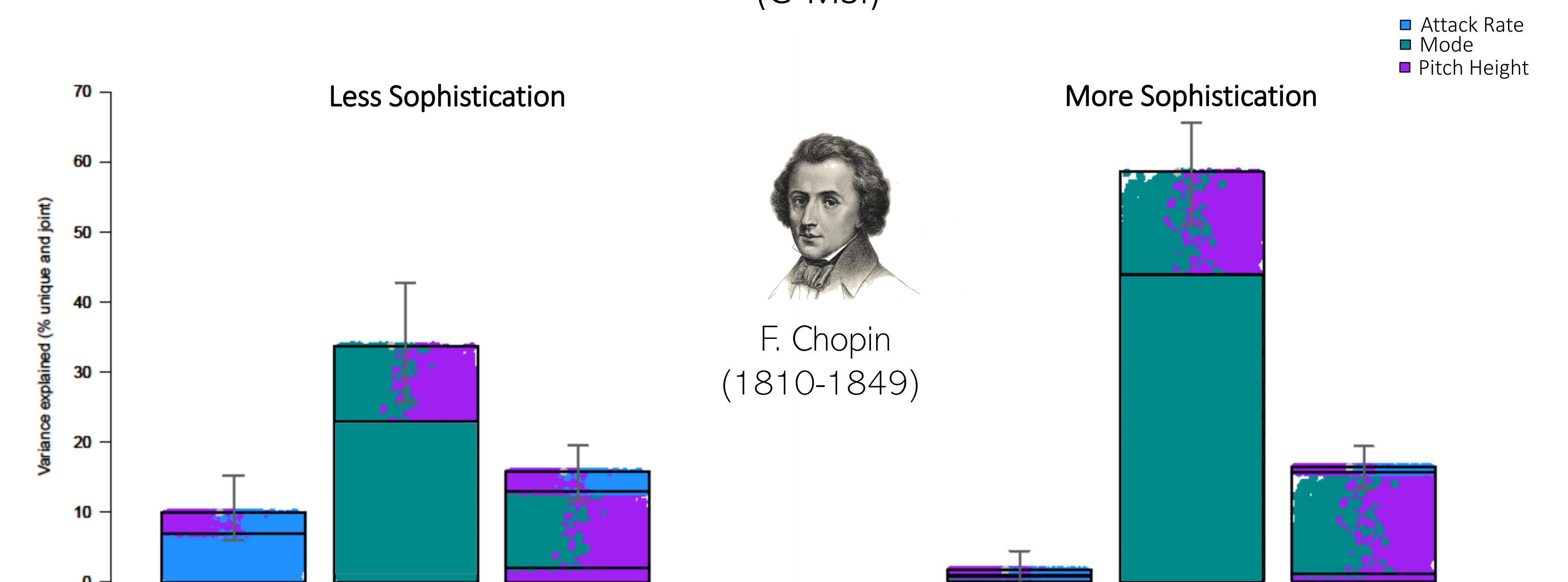


## Findings

### Valence Ratings



### General Sophistication (G-MSI)



## Summary

- We examined the extent to which mode's effect on valence relates to expertise across studies of preludes by two composers.
- Experts and non-experts rated emotion in Bach's *Well-Tempered Clavier*, whereas music cognition students split in terms of *General Sophistication* (from Goldsmith's Musical Sophistication Index) rated emotion in Chopin's *Preludes*.
- Although exploratory, our findings suggest mode uniquely affects valence more prominent in Chopin's compositions than Bach's.
- Future work will explore the link between expertise and perceived emotion across composers while following more directly comparable procedures for quantifying expertise.

## Selected References

- Battcock, A., & Schutz, M. (2021). Emotion and expertise: how listeners with formal music training use cues to perceive emotion. *Psychological Research*, 1-21.
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