

A history of emotional communication in music: Prosody at work

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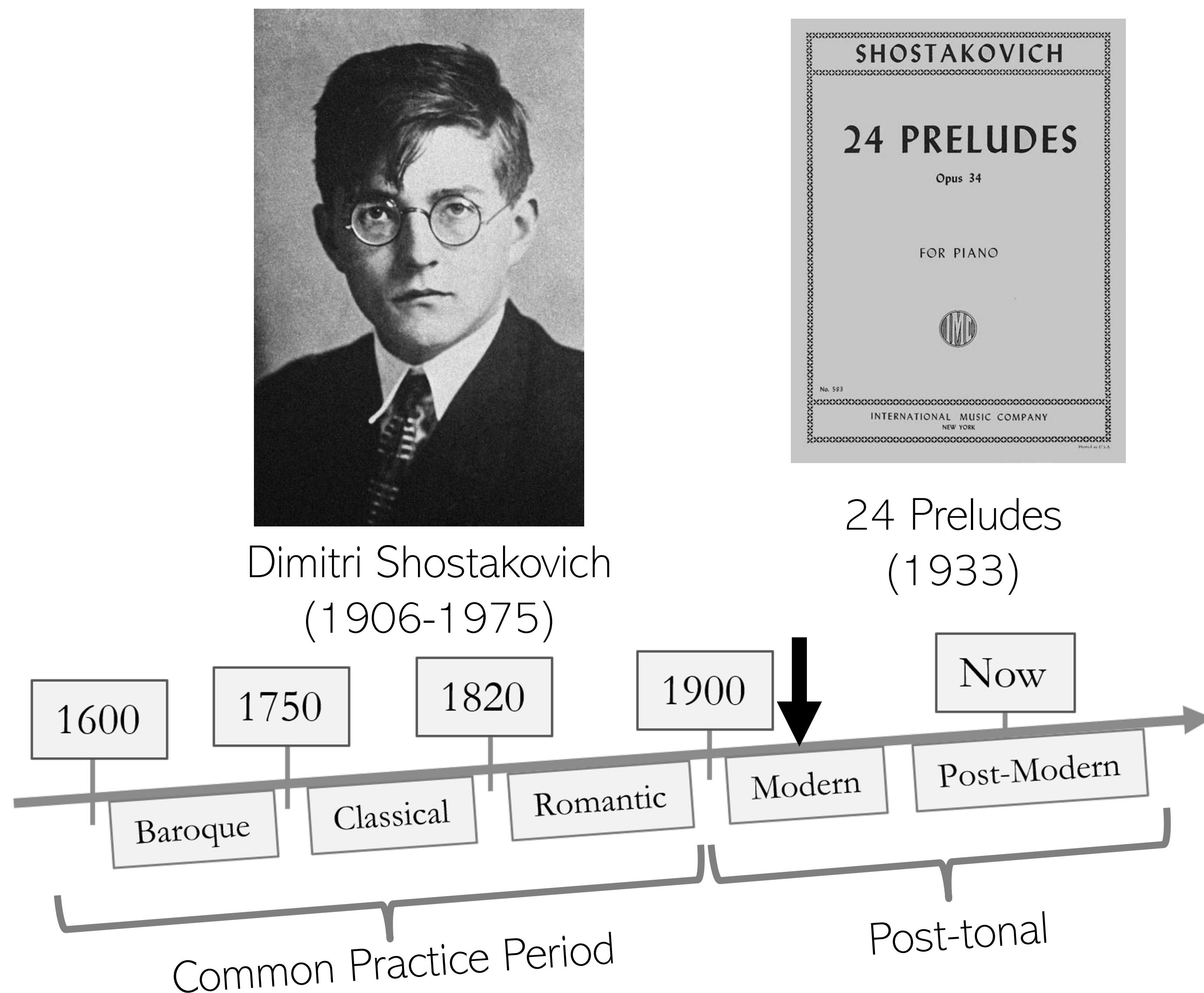
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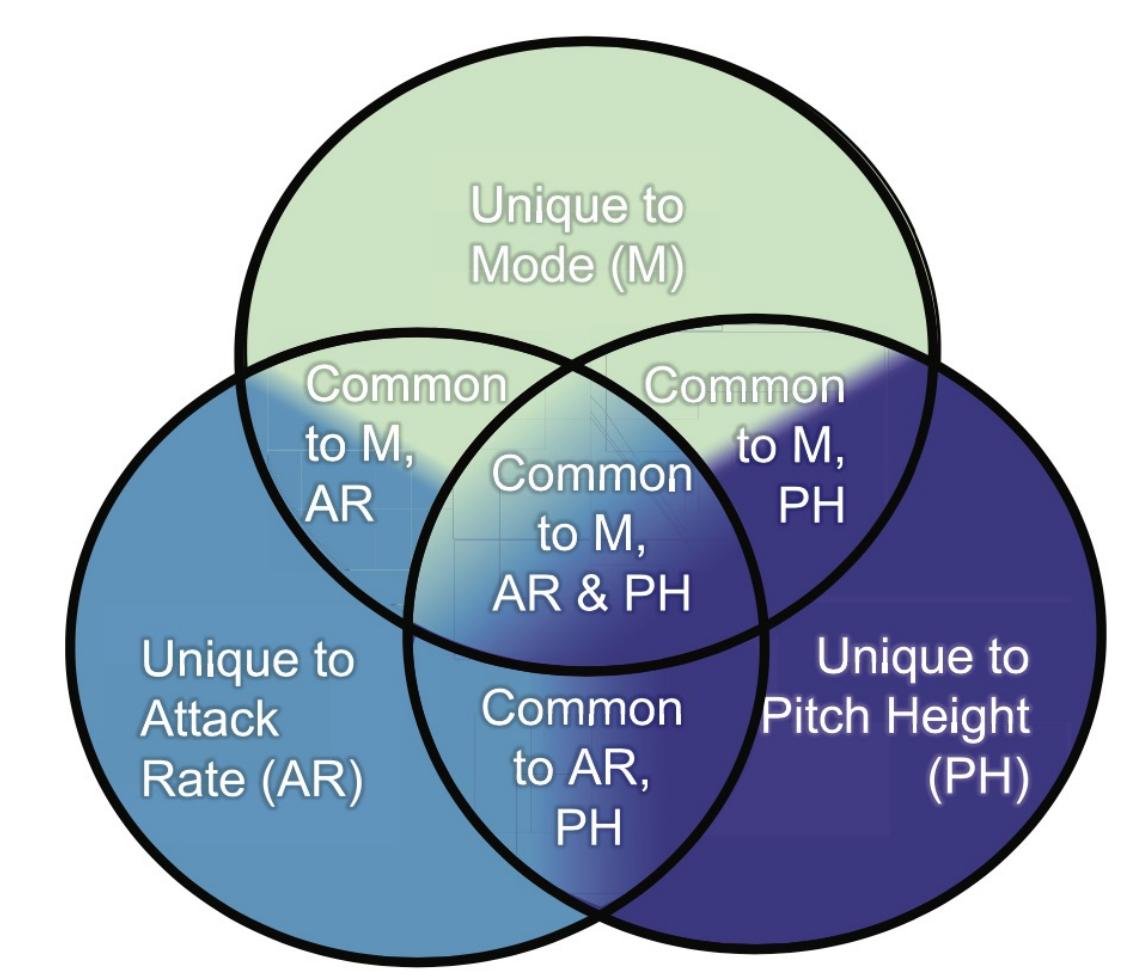
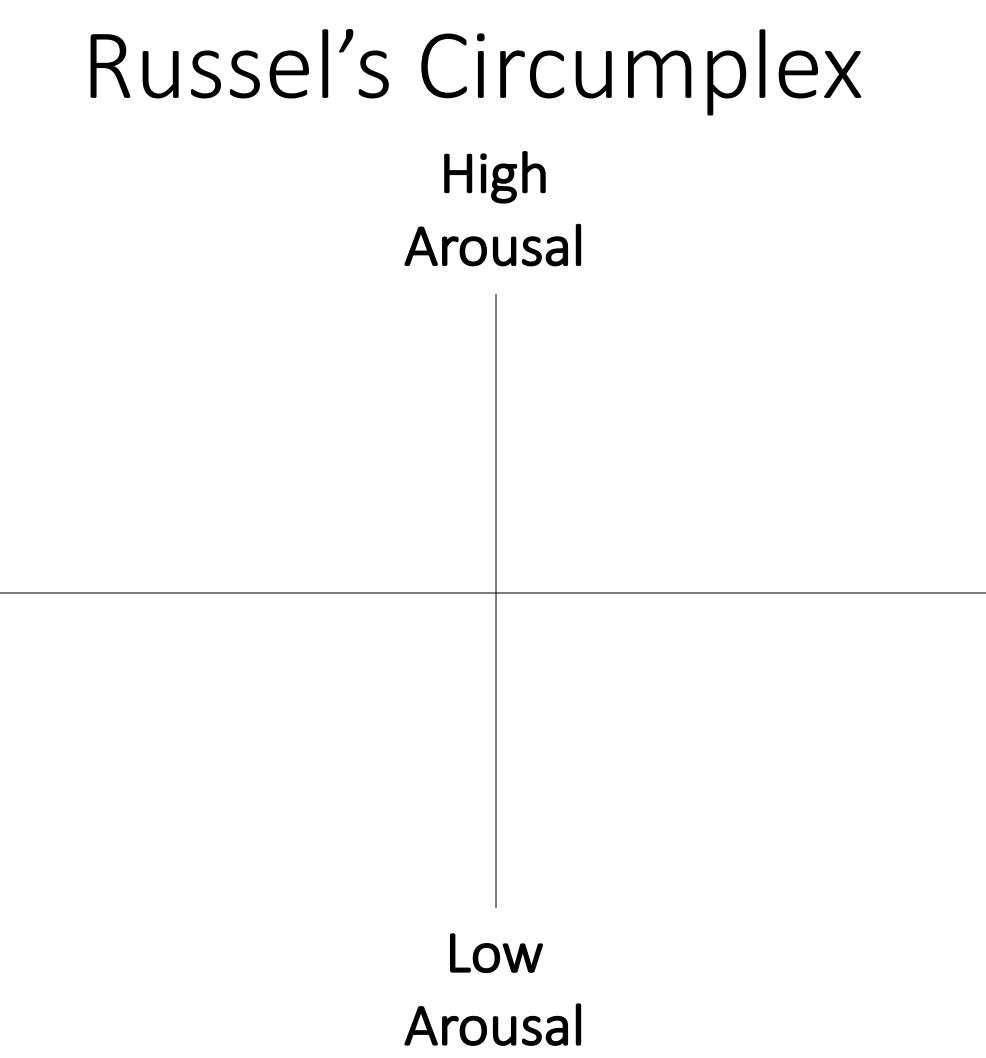
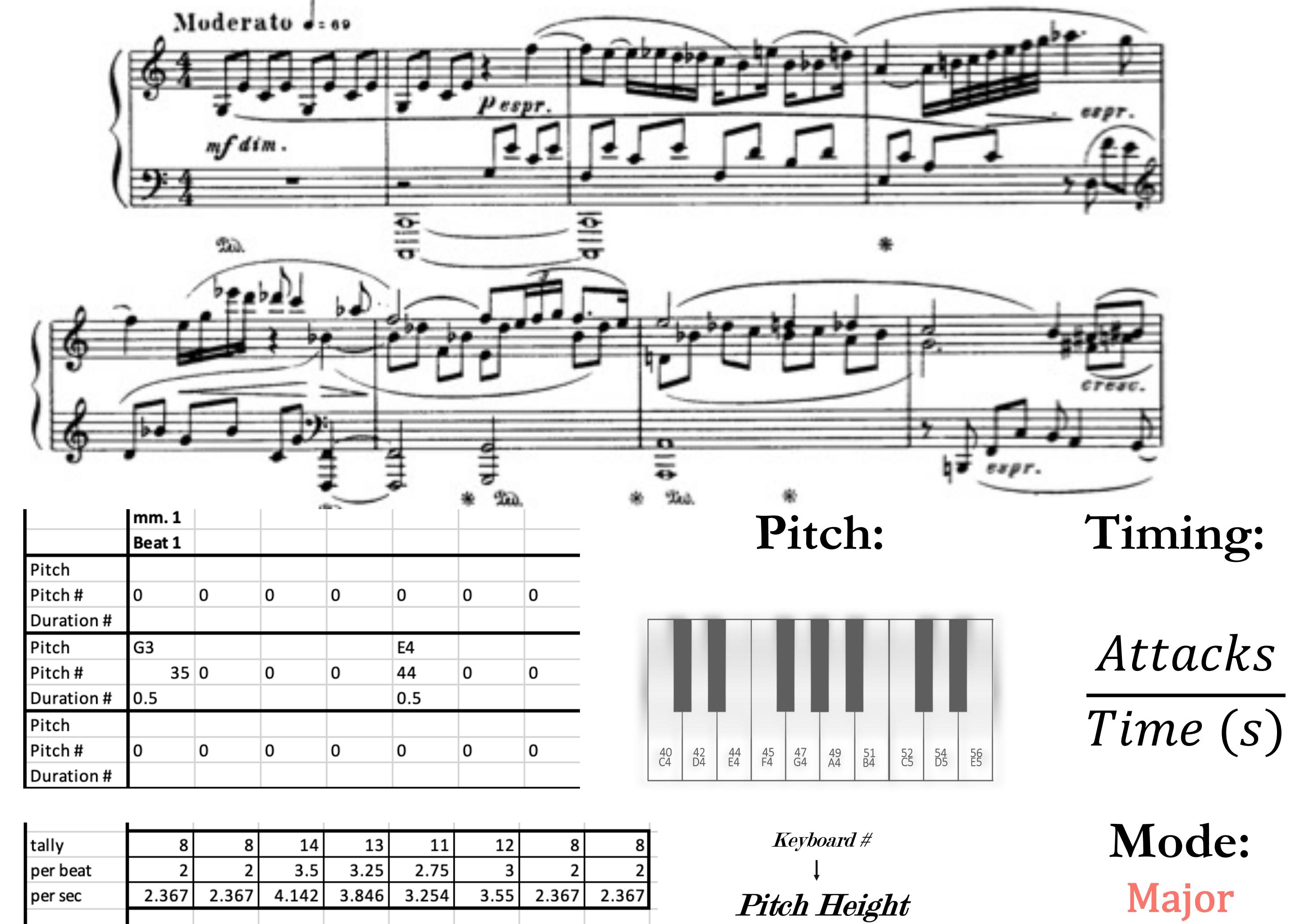


Background

- Investigating the unique and joint roles of the structural elements of music on perceived emotion
- Using 20th century music stimuli to understand the changing role of specific cues in perceived musical emotion

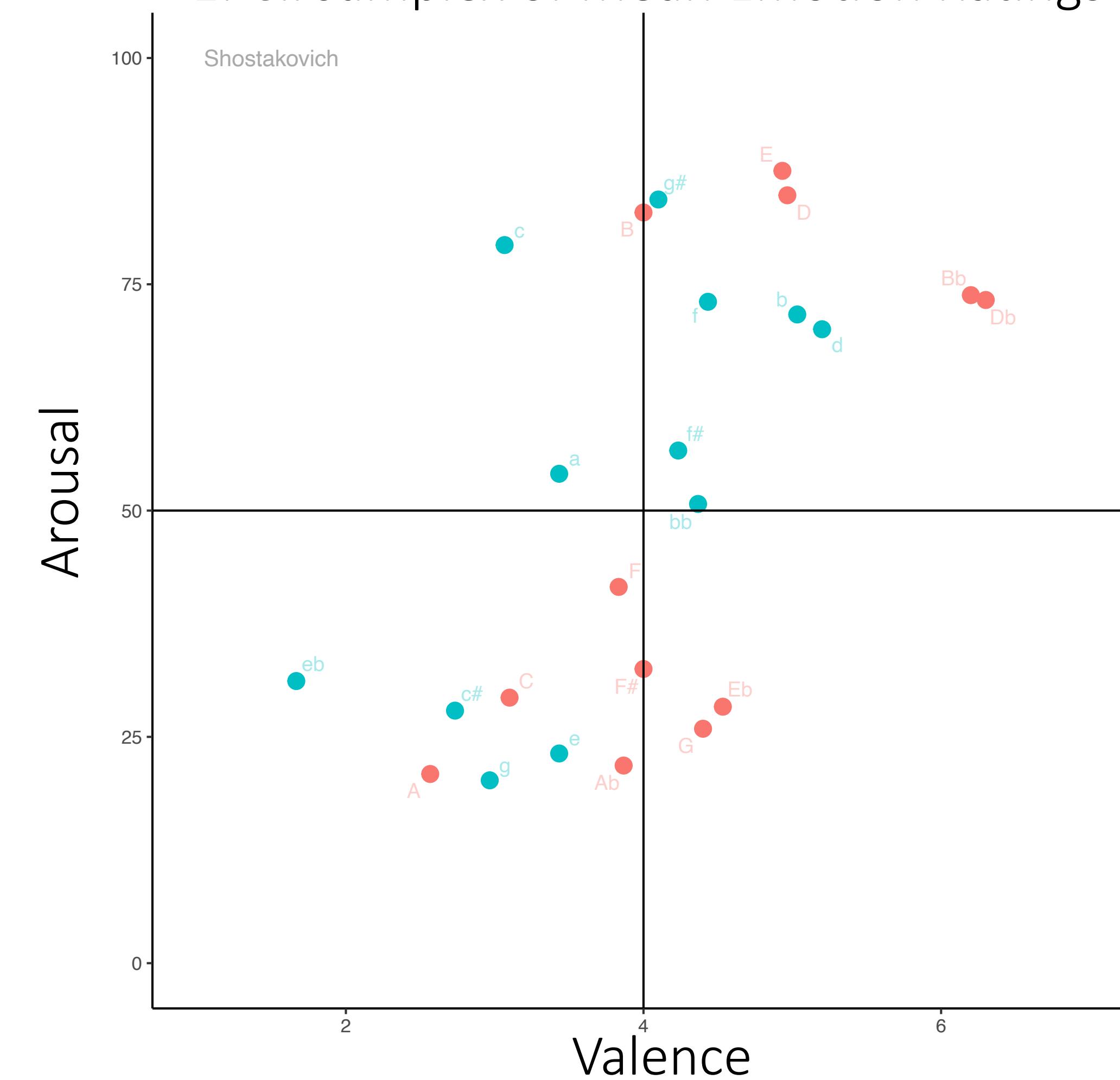


Methods

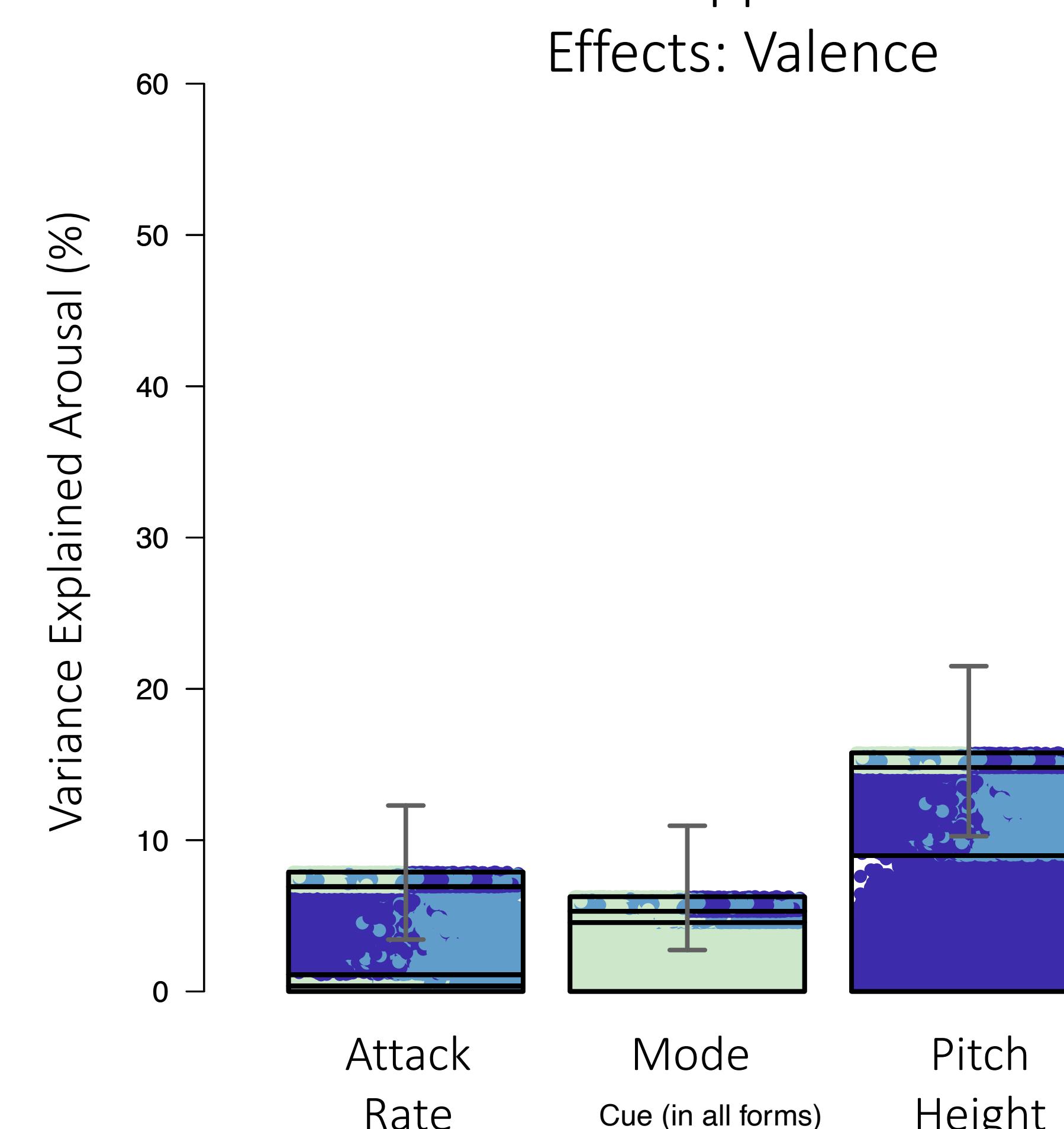


Results

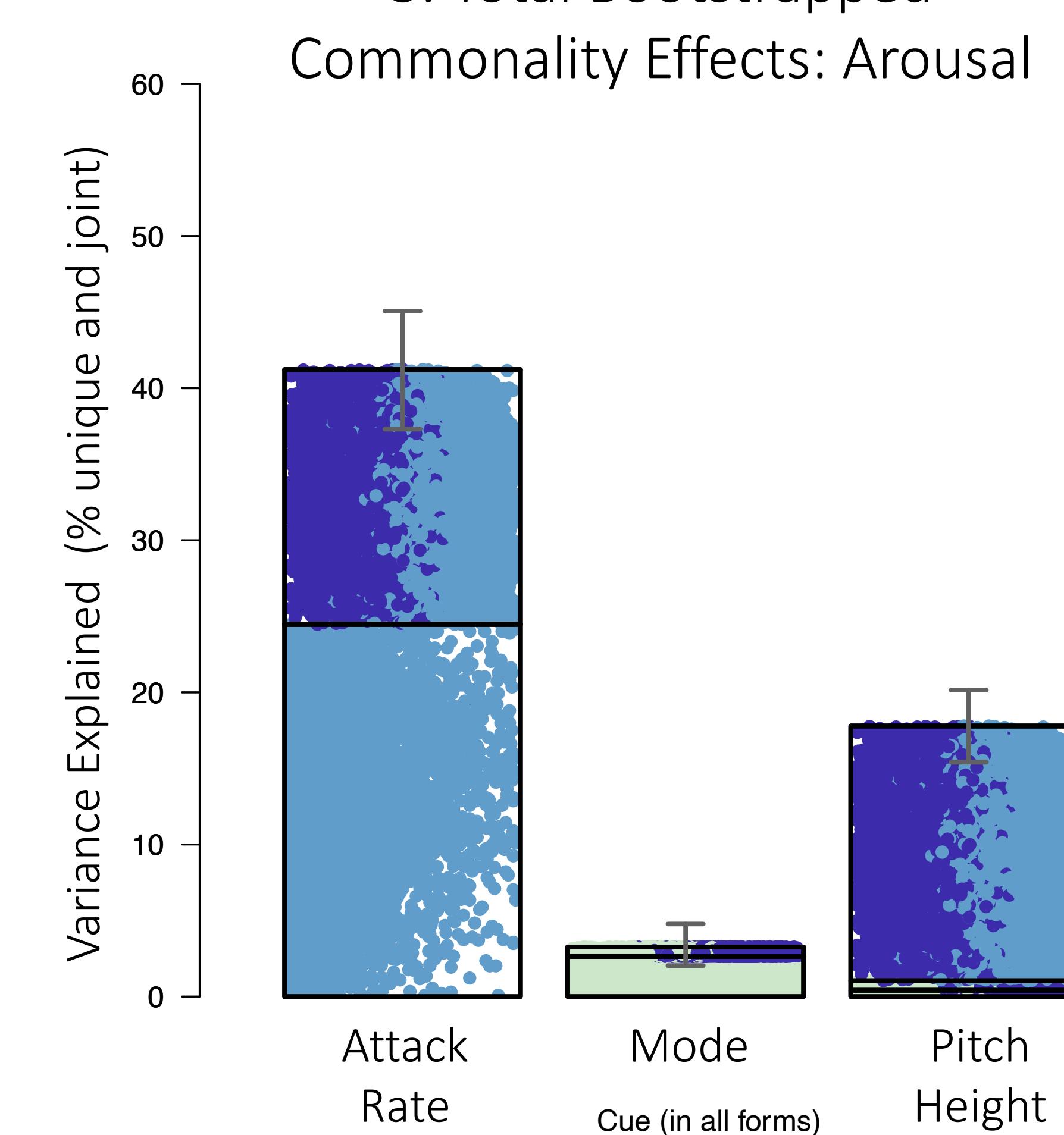
1. Circumplex of Mean Emotion Ratings



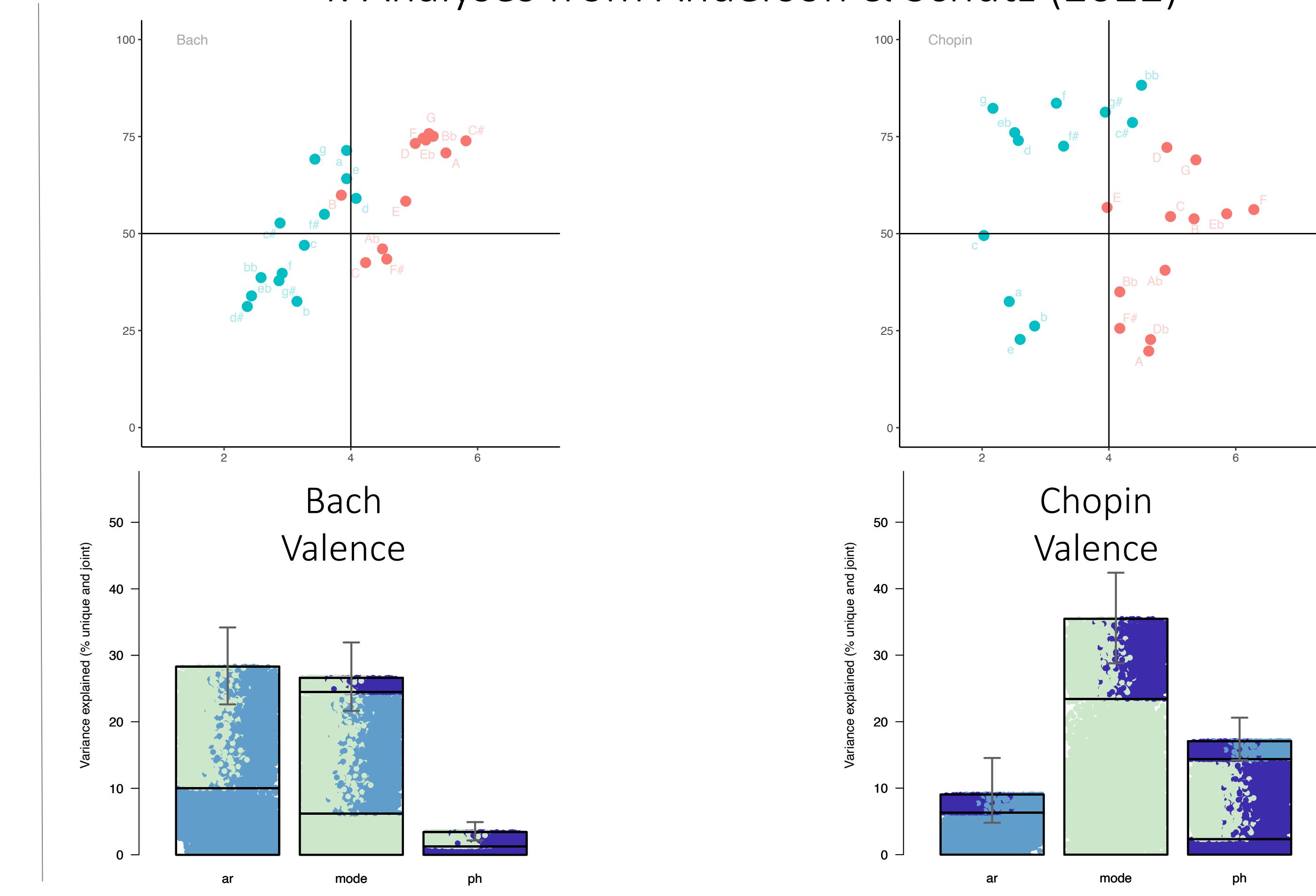
2. Total Bootstrapped Commonality Effects: Valence



3. Total Bootstrapped Commonality Effects: Arousal



4. Analyses from Anderson & Schutz (2022)



Acknowledgments & Selected References

- Anderson, C. J., & Schutz, M. (2022). Exploring historic changes in musical communication: Deconstructing emotional cues in preludes by Bach and Chopin. *Psychology of Music*. <https://doi.org/10.1177/03057356211046375>
- Balkwill, L., & Thompson, W. F. (1999). A Cross-Cultural Investigation of the Perception of Emotion in Music: Psychophysical and Cultural Cues. *Music Perception*, 17(1), 43–64.
- Horn, K., & Huron, D. (2015). On the Changing Use of the Major and Minor Modes 1750–1900. *Music Theory Online*, 21(1), 1–11. <https://doi.org/10.30535/mto.21.1.4>

Summary

- A comparison between clearly tonal and post-tonal styles reveals that prosodic cues like pitch height and attack rate are more predictive of evaluations of emotion in 20th Century music