

How musicality changes moral consideration: People judge musical entities as more wrong to harm

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A growing literature shows that music increases prosocial behavior (Clarke et al., 2015). Why does this occur? We propose a novel hypothesis: Evidence of others' musicality may promote prosociality by leading us to judge musical individuals as having enhanced moral standing. This effect may be largely indirect, by increasing perceptions of how intelligent and emotionally sensitive musical individuals are. If so, simply knowing about others' musicality should affect moral evaluations, such as wrongness-to-harm. Across four experiments (total N = 550), participants were introduced to a host of characters, and asked which of each pairing of characters felt more wrong to harm. We manipulated musicality across matched character pairs, with one character described as musical, one not described as musical, and one described as explicitly non-musical (all matched for length/style). In all experiments, we found supportive evidence (all $ps < 0.01$). Information that an animal or person had the capacity and motivation to engage with music led participants to judge them as more wrong to harm than

matched neutral or non-musical counterparts. Similarly, knowing that a person was not musical made people judge them as less wrong to harm than neutral or musical counterparts. As predicted, musicality was positively associated with perceptions of emotionality and intelligence; These broader factors partially mediated the relationship between musicality and wrongness to harm. Effects were not influenced by participants' own musicality. Thus, non-moral attributes like musicality are deeply interwoven with moral decision-making, carrying implications for social behavior and for interventions to promote prosociality.

KEYWORDS: *moral standing, musicality, emotionality, agency, intelligence*

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Changing musical categorization between eras

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Composers convey emotion using a variety of cues, including dynamics, timing, and mode. However, they vary their approaches to emotional communication, in part due to differences in the musical conventions of their time. The goal of this study is to build upon recent

research examining systematic differences in the musical cues affecting emotional communication throughout different musical eras. Here we supplement musicological work with a perceptual complement exploring how listeners group historical music

according to their emotional content. Participants listened to excerpts of the first 8 measures of 24 Prelude sets by either Bach (Baroque era) or Chopin (Romantic era). Each set includes pieces in all Western keys in both major and minor modes. After each excerpt participants selected a label for the piece, representing the five most common categories from Horn & Huron (2015). Complementing previous findings, our results indicate differences in the categorization of each composer's work. For example, Chopin appears to have structured his pieces so that participants utilized fewer Joyful and Tender/Lyrical labels than Bach, and more Passionate labels. The labelling of Chopin's pieces are also more strongly aligned with the descriptions of each label

provided by Horn & Huron (2015) than Bach's. Together with their work, the current research highlights that analyzing “cues for emotion” overlooks that emotion is stylistically specific to compositional context. Our findings present a novel analysis of historic changes influencing perception and are consistent with ideas of great shifts in the use of musical cues to convey emotion between musical eras.

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Emotional outcomes of music listening on mobile phones

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Listening to music on mobile phones has grown rapidly to become a central component of everyday music listening. This personal style of listening allows for the immediate selection of music to fulfil emotional needs, calling for a greater understanding of how it influences emotional states. The current study aimed to determine the predictors of emotion change, and to update the model of personal music listening presented by Randall & Rickard (2017). All data were collected through *MuPsych*, a mobile experience sampling app designed to collect ecologically-valid and real-time data during music listening. Participants were 735 young people (mean age = 22.4 years) who responded to questions during listening experiences (total = 6,445). These questions assessed change in emotional state (valence, arousal, and intensity) over a five-minute listening period, along with contextual variables, and reasons for listening. A multilevel structural equation model was

constructed to determine the predictors of these changes in emotional states. Female listeners and those low in trait openness experienced more positive emotional outcomes from music listening. Younger listeners, along with those high in trait conscientiousness and extraversion experienced more enjoyment from listening. The features of the music selected were also predicted by personality traits, and by reasons for listening. These results give insight into how emotional outcomes are related to individual traits and contextual variables. Understanding these relationships will have implications for how music can be used to support emotional health, either through self-selection, or personalised scientific curation.

KEYWORDS: everyday music listening, emotions, experience sampling

Redefining music and emotion research through the adaptation of emotional granularity

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A recent review of over 22,000 musical stimuli has shown that research through 2018 has only focused on 10 emotional terms and that these emotional terms are used inconsistently across researchers (Warrenburg, 2020a; in press). In this paper, I argue that the variable use of emotional terminology could indicate that researchers have unintentionally conflated multiple emotional states. I present a novel methodology that can be used to identify emotional states and examine emotional behaviors in music research. The methodology draws on recent psychological work on *emotional granularity*, which describes the specificity with which a person labels their emotional states (Barrett, 2004; 2017). I describe how researchers and participants can be trained to utilize more specificity when describing emotions and can further learn to better differentiate emotions they feel and perceive in music listening. Using this methodology, it is possible to minimize the problem of semantic underdetermination discussed by Warrenburg (2020a). The implications of this research include the idea that meta-analyses and reviews can be interpreted in new ways using an emotionally granular framework. A series of five experiments consistent with this idea is reviewed, where participants were able to use emotionally granular terms to identify subgroups of music previously unrecognized in the music and emotion literature (Warrenburg, 2020b; 2020c). In considering the “future directions” of music and emotion research, it will be important to utilize methodology consistent with emotional granularity in order to discover (potentially) many more than 10 emotions that can be expressed and elicited by music.

KEYWORDS: *emotion, emotional granularity*

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