The effect of mood congruence music in mood change

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Naam: L.E. Langenberg

Studentnummer: 3052605

Begeleider: Dr. H.A.W. Schut

Abstract

This study was set out to assess the importance of listening to mood congruent songs versus mood incongruent songs in terms of mood change. Forty-eight participants were devided into four groups (1) participants with a happy pretest score and who received a happy song (mood congruent), (2) participants with a sad pretest mood and who received a happy song (mood incongruent) (3) participants with a happy pretest score who received a sad song and (mood incongruent)(4) participants with a sad pretest score who received a sad song (mood congruent). It was assessed whether there is a relationship between change in mood and listening to the preferred mood of the music piece opposed to not listening to the preferred mood of the music. The results of this study show that participants who received their happy song showed a significant happier mood compared to participants who received their sad song, who showed a sadder mood state after listening to the music piece. It was also found that the effect of the mood of the song on moodchange is significantly larger if the mood of the song is incongruent with the participants' mood. Whether receiving the song of preference or not, most participants cherished the feeling the piece had offered them (76.60%), the percentage increases for the participants who did receive their preference into 86.20%.

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Introduction

'Music is often regarded as a language of emotions' (Juslin & Sloboda, 2010, p3).

The ability to choose when to listen to which music has never been as extensive as it is today. The flexibility and portability is great, due to the increase of mp3 players and smartphones (Sloboda, Lamont & Greasley, 2010). This might partly explain why the field of music and emotion has gained attention only in the last decade (Juslin & Sloboda, 2010; Smeijsters, 2006). Because this field is still in its infancy, there is still no single, widely accepted fundamental framework available (Lamont & Eerola, 2011).

Not only has academic research in underlying mechanisms of the relationship between music and emotion gained popularity, also music (psycho) therapy has evolved extensively in the last two decades (Smeijsters, 2006). The amount of evidence that listening to music is beneficial for health is increasing (Juslin & Sloboda, 2010) and music therapy is increasingly becoming an evidence-based practice (Smeijsters, 2006).

Mood disorders, such as depression, are among the main disorders music therapy often addresses (Thaut & Weeler, 2010). Music therapy for depression can be active or receptive; the active method requires the patient to actively produce music, the receptive method means listening to composed music for, for example, change of mood state or guided reminiscence (Maratos, Gold, Wang & Crawford (2008). According to Thaut and Wheeler (2010), unwanted thoughts, that are prevalent in patients suffering from depression, are more difficult to replace with more pleasant thoughts in a dysphoric moodstate. Because music-based procedures showed to be an effective method in altering mood, a sequential approach for therapy is suggested (Thaut & Wheeler, 2010): first alter mood by using music, before focusing on the distressing thoughts. As a result, music evoked response becomes an integral part of therapy that is aimed at behaviour modification. There has been disagreement in literature however, whether it is more beneficial to listen to mood congruent music when feeling depressed, or to listen to mood incongruent music.

Apart from clinical settings, music is widely used as a regulator strategy (Saarikalio, 2010). People tend to monitor their mood state in order to alter it to more comfortable levels. It has been assumed that individuals are motivated to alter a negative mood into a more positive one (Thayer, Newman and McClain, 1994). According to the mood management theory, individuals will make choices in order to diminish negative moods and enhance good moods (Knobloch & Zillman, 2002). In their study, Knobloch and Zillman (2002) found that participants in bad moods listened to energetic-joyful music for longer periods than participants in good moods. However, according to Martin and Davies 'people do not seek positive moods, but positive outcomes' (1998, p. 33), and it is possible that those positive outcomes are felt when a negative mood is present.

A study conducted by Gross and John (2003) compared two mood regulation strategies: expressive suppression and cognitive reappraisal. Individuals engaged in the expressive suppression strategy inhibit emotion-expressive behaviour, whereas individuals engaged in the cognitive reappraisal strategy actively reduce the components of negative emotion. According to Gross and John, individuals who apply cognitive reappraisal, have a more optimistic attitude because they interpreted what they find stressful and use that alter bad moods. On the other hand, individuals who use suppression are less clear about what they are feeling and less successful in altering a bad mood.

According to in depth interviews conducted by Saarikallio (2010), the regulation of a sad mood through music seems also to be divided into two strategies. The first strategy is listening to mood incongruent music in order to distract oneself from unwanted feelings. The second strategy is listening to mood congruent music in order to reinforce ones feelings. This downward-regulation seems to have important functions: seeking comfort, finding solace, being able to communicate the sad feelings better, and sometimes a feeling might be better understandable when we augment it (van Goethem, 2008). Hardly any research exists on the choice of listening to sad music by listeners in a sad mood (Konečni, 2010).

Hypotheses

This study aims to assess whether it is more beneficial to listen to mood congruent music or to mood incongruent music, and to assess whether that differs for people in a sad mood compared to people in a happy mood. As stated in the introduction, people who suppress mood are less likely to alter a bad mood. Therefore the first hypothesis is that participants, who are sad and receive listen to a sad song, will have a greater mood change than participants who are sad and listen to a mood incongruent song.

According to several studies, the listener's degree of choice of music is important for the induction of emotions in music listening (Juslin, Liljeström, Västfjäll & Lundqvist, 2010; van Goethem & Sloboda, 2011). The second hypothesis is therefore that the mood change of participants will be greater for participants who received their preferred music.

The third hypothesis is that the subjective outcome will be greater for participants who received their preference, compared to participants who did not receive their preference.

Methods

Participants

A total of 48 participants (26 females, 22 males) took part in this experiment. Participants were aged 18 to 60 (M=26.17, SD=8.64). Most of the participants were attending higher education (81.3%). At the time of the experiment, participants lived in student housing (43.8%), together with a partner (22.9%), at home with family or parents (16.7%) or solitary (16.7%). Of all participants, 64.4% had attended music education (M=4.06 years, SD=4.48), 50% played an instrument and 85% listened at time of the experiment to music at a daily base.

Design

The study used a 2x2x2 factorial design. The first independent factor is the mood of the song, which could be happy or sad. The second independent factor is 'moodcongruence', which was obtained by comparing the factor 'songmood' with the pretest mood score of the participants. This resulted in four different groups: (1) participants with a happy pretest score and who received a happy song (mood

congruent), (2) participants with a sad pretest mood and who received a happy song (mood incongruent) (3) participants with a happy pretest score who received a sad song and (mood incongruent)(4) participants with a sad pretest score who received a sad song (mood congruent), see Figure 1:
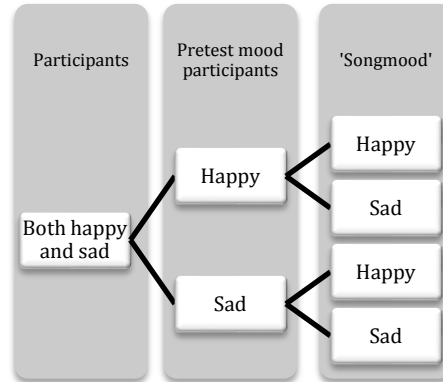

Fig. 1: Design

Beforehand, participants were asked which 'songmood' they preferred when feeling happy or sad, therefore in hindsight it could be determined whether or not participants received their preference.

Table 1

The distribution of demographic variables among the four groups.

	1	2	3	4
N	14	8	10	15
number of men	7	3	3	8
number of women	7	5	7	7
age	M=31.79, SD=12.37	M=25.12, SD=4.88	M=24.40,SD=8.10	M=26.15, SD=8.73
Housing				
family/parents	0	0	2	6
studentshousing	5	5	6	4
together with	6	1	2	2
partner	3	2	0	3
solitary				
Music education	Yes: 13 No: 1	Yes: 1 No: 7	Yes: 2 No: 8	Yes: 13 No: 2
Instrument	Yes: 6 No: 8	Yes: 3 No: 5	Yes: 5 No: 5	Yes: 11 No: 4

T-tests and oneway ANOVA's were conducted in order to verify the systematic variances. The demographic variables 'age', 'gender', 'housing', 'music education' and instrument did not have an effect mood change. Therefore, systematic variance in different groups is not caused by differences in these variables among the different groups.

Experimental stimulus

According to van Goethem and Sloboda (2011, p211) 'virtually no laboratory studies allow participants to listen to their own free choice of music, which means that participants are rarely actually listening to the music they would normally choose'. In this study the music samples being used are chosen by the participant. This is crucial because it has been shown that the listeners' degree of choice of music is important for the induction of emotions in music listening (Juslin, Liljeström, Västfjäll & Lundqvist, 2011). In order to correct for these biases, prior to the experiment, a short questionnaire was sent to the participants to receive information about the participants' music preference. The subjects were asked which specific songs they would listen to when feeling sad or happy. These songs were then obtained and would be provided in the actual experiment. Most of the participants preferred a mood congruent music piece: when feeling happy, 91.7% of the participants preferred a music piece that they described as happy and 8.3% a music piece they described as sad. When feeling sad, 72.9% of the participants preferred a music piece that they described as sad and 27.1% a music piece they described as happy.

Instruments and questionnaire design

Musical background

A questionnaire (available from the authors) was designed by the authors in order to retrieve the musical background of the participants. This ten-item questionnaire required participants to respond on a 5-point likert scale on which they presented to what extend different functions of music listening are relevant to them. These functions were retrieved from the Oxford handbook of music psychology (2009). According to this handbook when music listening is not the primary focus of attention but rather its effect, six niches appear in literature: travel, physical work, brain work, body work, emotional work and attendance at live music performance events as an

audience member. Also, within these six niches, four recurring functions of self-chosen music use appear: distraction, energizing, entrainment (giving task movements elements of a dance) and meaning enhancement (music adds to the significance of a task or event). In light of the current study, a short questionnaire about the niche emotional work was added: according to Juslin and Laukka (2004) a common function of self-chosen music listening is reminding oneself of past events. People also use music listening as a way of affect regulation (van Goethem & Sloboda, 2011). Music listening can also be used as a manner to present or confirm your identity. The items were adapted from these theories. The only exceptions to the 5-point likert scale were items associated with participants' level of involvement in musical activities that involved categorical responses, such as 'do you play an instrument'.

VROPSOM

The Dutch version of the Depression Adjective Check List, the VROPSOM, measures the degree of an emotional depressed state of mind. It measures to what extent a person has negative emotions, feelings of a negative mood and whether or not that person lacks positive emotions (van Rooijen & Arrindell, 1987). It consists of 34 adjectives that indicate moods or emotions, such as happy and sad that form two scales: dysphoria and euphoria. The first scale consists of 22 words indicating unpleasant emotions. The second scale consists of 12 words indicating pleasant emotions. Participants were instructed to mark the adjectives that best describe the way they feel at that moment. The VROPSOM distinguishes itself from other inventories because it focuses on the emotional part of depression rather than the cognitive, behavioral or physiological part (Luteijn, Barelds, Arrindel, Deelman, Kamphuis & Vertommen, 2008). The internal consistency and the intercorrelation are high. Construct validity is supported by findings by van Rooijen and Arrindel (1987) comparing the VROPSOM with other measures, for example Dutch versions of the Symptom Checklist SCL-90 (large effects).

Positive outcome

In the introduction is has been proposed that people are not necessarily looking to change their mood from a sad to happy, but that they are looking for a positive outcome. To assess whether or not participants experienced a positive outcome, a

one-item questionnaire was designed. With this questionnaire the authors measured whether or not the participants evaluate the mood after listening to the music as a mood they appreciated. Items on the 5-point likert scale are 'I cherish the feeling that the music piece has given me',

Procedure

Participants were recruited using the messaging board at the university campus of Utrecht University. Flyers were handed out to potential participants when entering the Social Science building. Psychology undergraduate students received extra course credit for participating, other participants could enter a raffle. Participation required approximately 25 minutes**.** Before arrival, participants were randomly assigned a music piece that they described as happy or to a music piece they described as sad.

On arrival on campus, participants received a brief introduction. The participants were informed about the procedure, they were guaranteed that data would be handled strictly confidential and they were assured that they could quit the experiment at any time. The actual purpose of the experiment was omitted in an effort to reduce bias. After the introduction, participants filled out a questionnaire in order to collect demographics and their musical background. Their current mood state was measured with the VROPSOM and personality traits were measured with the short version of the BIG-5 inventory. After these questionnaires, the actual listening experiment was conducted individually for each participant in a soundproof room. They listened to the songs on a MAC OS X through studio quality headphones (AKG K271). To further increase the sound quality, a DAC/headphone amplifier was used (HRT HeadStreamer). After listening to the excerpts, participants filled out the VROPSOM in order to investigate whether participants' mood had changed. To further test the hypothesis, the final questionnaire was handed out that assessed whether participants experienced a positive outcome and cherished the mood that the song provided on a 5-point likert scale. After completing the experiment, participants were debriefed. The purpose and expectations of the experiment would be revealed. In addition, the approach was disclosed in which the data was collected and would be processed. Following the debriefing, the participants were asked again for permission to use their data.

Analysis

During data analysis, a VROPSOM median split procedure was conducted in order to divide the group into different conditions: participants with a happy mood and participants with a sad mood. To investigate whether participants' mood had changed after listening, an absolute and relative difference scores were computed and a two-way between subjects ANOVA and nonparametric tests were conducted. Data management and analysis was carried out using IBM SPSS Statistics version 19.

<u>Results</u>

Every participant received one of their music pieces and listened to the entire piece, regardless the duration of the song. This ensured that the participants' mood or change of mood was not interfered by the researcher. Participants listened to music with an average of 227.56 seconds (SD=64.59) ranging from 71 to 394 seconds. The variable is normally distributed: $D(48)=.091$, $p<.05$. One-way ANOVA analysis was conducted on the four conditions and showed no significant difference in the means of duration of the music piece across the four groups: $F(3, 43)=.18$, $p=.91$, see Table 2:

Table 2

Duration music piece in seconds by condition

| Group	Mean	Standard Deviation
(1) happy pretest mood, happy music piece	221.71	17.93
(2) sad pretest mood, happy music piece	222.13	23.72
(3) happy pretest mood, sad music piece	240.80	21.22
(4) sad pretest mood, sad music piece	227.20	17.33

Change in mood

Because the dependent variable was not normally distributed, parametric testing is not permitted. For a mixed between subjects design there is no widely accepted nonparametric alternative available. After removing one case due to a missing pretest mood score, the design was contrasted and the within subject variable (change in mood) was replaced by both an absolute and a relative difference score of mood change. The absolute difference score was computed by subtracting the posttest score from the pretest score, in order to measure the difference in quantity of items. To measure the relative difference, the percentage from the pretest was calculated.

The result of the Kolgomorov-Smirnov (K-S) test for the absolute difference score is D(47)=.130, p=.046. This suggests violation of the assumption of normality. Parametric tests however are used for this variable for two reasons. Firstly, because of their robust attribute and secondly, because the deviation from normality is considered marginal: .046. The K-S test for the relative difference score was highly significant D(24)=.226, p<.01, therefore analysis with this variable are tested with nonparametric tests.

A two-way between subjects ANOVA was conducted to analyze mood change in the different groups with the absolute difference score variable. Levene's test showed inequality of variance of the absolute difference score among different groups. Therefore, a more stringent significant level of .01 was used (Pallant, 2013). There was a statistically significant main effect for songmood (happy/sad) $F(1,43)=45.18$, p=.00, $\eta^2=.51$. Participants in the happy songmood group showed a change in quantity of items that suggested a happier state (M=2.00, SD=1.63), participants in the sad songmood group showed a change in quantity of items that suggested a sadder state after listening to the music piece (M=-2.96, SD=4.84). There was no statistically main effect for 'mood congruence' found: $F(1,43)=2.89$, p=.10, $\eta^2=.06$: the mood change of participants who received a song congruent to their pretest mood, did not differ from participants who received a song incongruent to their pretest mood. There was a significant interaction effect found between the variables 'songmood' and 'moodcongruence': $(1,43)=29.22$, p=.00, $\eta^2=.41$. As shown in Figure 2, the effect of the mood of the song on moodchange is significantly larger if the mood of the song is incongruent with the participants' mood.

Fig. 2: interaction effect of absolute difference score
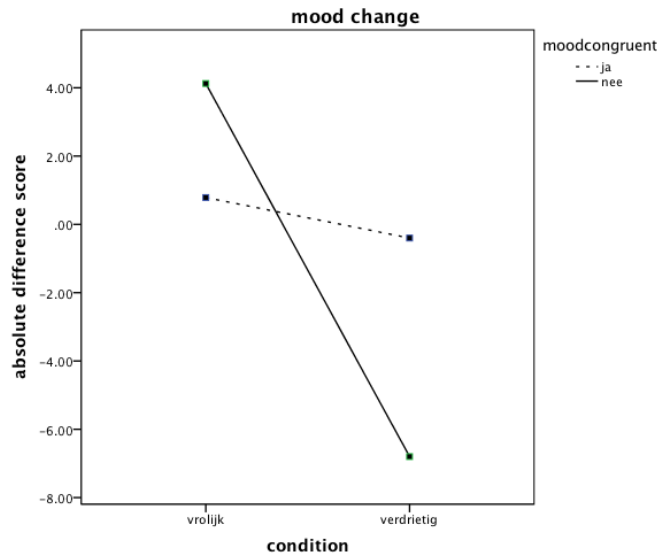
There is no non-parametric equivalent of a two-way between subjects ANOVA available. Therefore, two Kolmogorov-Smirnov Z tests were conducted to analyze the relative difference score of moodchange on both variables. A significant difference was revealed in the relative mood change score of participants who received their happy music piece (Md=80.00, n=22) and participants who received their sad music piece (Md=135.71, n=25): Z=2.29, p=.00, r=.33. This result suggests that the mood of participants who received their happy song altered by 20% into a more happy state. The mood of participants who received their sad song altered 35.75% into a sadder state. Also, a significant difference in moodchange was found between participants who received a mood congruent song and participants who received a mood incongruent song: Z=1.67, p=.01, r=.24. For participants who received a mood incongruent song (Md=165, n=18), mood was altered from 100% to a median of 165, which suggest in decrease of a happy mood state of 65%. The median of the group of participants who received a mood congruent song was 100 (n=29), which suggest that their mood did not change.

In sum, a significant change in both the absolute and the relative difference scores was found for the variable 'songmood': participants who received a happy music piece, showed an altered mood state towards a happier mood. Participants who received a sad music piece, showed an altered mood state towards a sadder mood. A

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significant main effect was found for 'moodcongruence' for the relative difference score. The absolute difference score did not show a effect for moodcongruence, but it did show a significant interaction effect: the effect of the mood of the song on moodchange is significantly larger if the mood of the song is incongruent with the participants' mood.

Questionnaire musical background

After reliability analysis, the musical background questionnaire was scaled down into a three-item scale that focused on emotional work. The scale consisted of the items: 'I listen to music to regulated my mood', 'I listen to music to reminisce about past events' and 'I listen to music for meaning enhancement'. Cronbach alpha coefficient was .74, which is considered acceptable. To test whether (deliberate) use of music as a medium for emotional work (M=9.52, SD=2.78) is correlated with change in mood, correlation analyses were conducted. For the absolute difference score Pearson's correlation showed no significant relationship: r=.15, n=47, p=.31. Spearman's rho showed no significant difference between the relative difference score of mood change and the use of mood as a medium for emotional work: r_s=.21, n=47, p=.17.

Duration music piece and mood change

The relationship between the absolute difference score of mood change and the duration of the music piece was investigated using Pearson's correlation coefficient. There was no significant relationship: r= .026, n=47, p=.877. For the relative difference score Spearman's rho was calculated: r_s=-.021, n=47, p=.886. The shared variance among variables is approximately 0.05%, which suggests that for a change in mood the duration of the song is not a determining factor.

Preference and mood change

The participants that received their preference appeared to be not evenly distributed among the different groups, see Table 3.

Table 3

The distribution of participants who received their preference

Group	Received preference?	
	Yes	No
(1) happy pretest mood, happy music piece	13	1
(2) sad pretest mood, happy music piece	1	7
(3) happy pretest mood, sad music piece	2	8
(4) sad pretest mood, sad music piece	13	2

An independent t-test was performed in order to compare the absolute change in mood scores for participants who received the songmood of preference and for participants who did not receive the songmood of their preference. There was no significant difference in scores for participants who received their wish (M=-.38, SD=3.92) and for participants who did not (M=-1.06, SD=5.63); t (27.28)=.447, p=.66 (two-tailed). The magnitude of difference in means (mean difference =.68, 95% CI: -2.43 to 3.78) was very small (η^2= .004). The Kolgomorov-Smirnov S test however, showed there was a slightly significant difference in the relative difference score in mood change between receiving the song of preference (Md=97.62, n=29) and not receiving the song of preference (Md=100.00, n=18): Z=1.37, p=.048, r=.20.

Subjective outcome

To assess whether the participant experienced a positive outcome, the item 'I cherish the feeling that the music piece has given me' was recoded from a 5-point likert scale into three different groups: (1) participants who agree or strongly agree, therefore cherished the feeling that the music had given them, (2) participants who disagree or strongly disagree, therefore did not cherish the feeling that the music piece had given them, (3) participants who neither agreed nor disagreed, therefore neither did cherish nor did not cherish the feeling that the music piece had given them. Because most of the participants did cherish their feeling, assumptions could not be met: 36 of 47 participants cherished their feeling.

Distribution of participants is shown in Table 4. Of the participants who received their song of preference, 86.21% cherish the feeling, 3.45% does not cherish the feeling and 10.34% who neither agrees nor disagree. Of the participants who did not receive

the song of preference, 61.11% cherished the feeling, 16.67% did not cherish the feeling and 22.22% neither agrees nor disagrees.

Table 4

The distribution of participants on subjective outcome and preference

Did participant receive preference?	Did not cherish their feeling	Neither agrees nor disagrees	Did cherish their feeling	Total
Yes	3.6% (1)	10.3% (3)	86.2% (25)	61.7% (29)
No	16.7% (3)	22.2% (4)	61.1% (11)	30.3% (18)
Total	8.5% (4)	14.9% (7)	76.6% (36)	100% (47)

Whether receiving the song of preference or not, most participants cherished the feeling the piece had offered them (76.60%), the percentage increases for the participants who did receive their preference into 86.20%.

Discussion

This study was set out to assess the importance of listening to mood congruent songs versus mood incongruent songs in terms of mood change. It was also assessed whether there is a relationship between change in mood and listening to the preferred mood of the music piece opposed to not listening to the preferred mood of the music. Furthermore, this study has concentrated on whether receiving preference of the mood of the song has an effect on the subjective experience of a positive outcome.

Key findings

The results of this study show that participants who received their happy song showed a significant happier mood compared to participants who received their sad song, who showed a sadder mood state after listening to the music piece. This finding supports previous research that listening to music is a mood changing strategy. Contrary to expectations, the effect of the mood of the song on mood change appears to be larger if the mood of the song was incongruent with the participants' mood. It suggests that for repairing a bad mood, the supressing regulation method is more effective than the appraisal regulation method. An explanation for the result might be that suppression regulation method is indeed more effective on the short term, but it might not be on the long term. When using the cognitive appraisal method, components are actively

reduced; therefore it might need more time to have an effect. Non-parametric testing showed participants who received a song incongruent to their mood, showed a significant sadder mood that participants who received a song congruent to their mood, their mood did not change.

Preference and moodchange
For the absolute difference score, this study did not find a significant difference between participants who received their preference of the mood of the music piece and participants who did not regarding the absolute difference score. For the relative difference score however, a significant relationship was found. This suggests that whether or not listening to the mood of the music pieces of preference might have an influence on change of mood. This result corroborate with the statement that the listener's degree of choice of music is important for the induction of emotions in music listening (Juslin et al. 2010). However, the significant result might have been caused by the use of a relative difference score.

Subjective outcome
In the introduction it is stated that people don't necessarily seek positive moods, but rather positive outcomes (Martin & Davies, 1998). Most participants in this study appeared to cherish the feeling that the music piece had given them. In this sample, the percentage of participants who cherish their mood is higher in the group that received their preference compared to the group who did not. Although some participants did not receive the mood of the song of preference, the music that they listened to in this experiment was obtained from the participants. Therefore, it is possible that the song

Limitations
An important limitation lies in the fact that the sample size was small, this had a great impact on the power. The sampling distribution was not normally distributed. As a consequence, the main analysis could not be conducted because there is no widely accepted non-parametric alternative of a mixed-between subjects design available. Also has to be taken into account that mostly students were used in the sample

Future research

Future research might consider taking more emotions into account, for example anger. According Konečni (2010) coping with anger reduced the enjoyment of music and made the participant less receptive of it. It might be interesting to investigate whether there is a difference in mood change between participants who receive their preference while being angry and participants who do not receive their preference and between participants who receive a moodcongruent or a mood incongruent song. Furthermore it might be interesting to conduct a follow up study to test the theory that listening to mood congruent music is an effective to release sadness and depression, which leaves a certain amount of time between the pretestscore and the followup score in order to investigate whether mood has ameliorated. In this study the 'positive outcome variable' is translated into the subjective item 'I cherish the feeling that the music has given me'. It might be interesting to use a more objective measure, for example a well being scale which focuses emotional state of the participant, rather than the emotional and physical state. At time of designing this study, at the best of the researchers knowledge, such a scale could not be found.

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Appendix

Table 5
Experimental stimuli

Happy music pieces	Sad music pieces
Christina Aguilera – I Just Want to Feel this Moment	Eric Clapton – Tears in Heaven
Calvin Harris – Let's Go	Empire of the Sun – We Are the People
The Careless Lovers – Black Coffee	Feist – Honey Honey
De Jeugd van Tegenwoordig – Papa	Chet Baker – My Funny Valentine
KT Tunstall – Suddenly I See	Birdy – People Help the People
De Jeugd van Tegenwoordig – Wopwopwop	Nobuo Uematsu – To Zanarkand
Room Eleven – One of these Days	Daughter – Lifeforms
Queen – Killer Queen	R.E.M. – Everybody Hurts
Orson – No Tomorrow	Agnes Obel – Riverside
Goldfish – Soundtracks and Comebacks	Spin the Bottle – Neil Halstead
Carly Rae Jepsen – Call Me Maybe	Korn – Alone I Break
Peter Fox – Haus am See	Antony and the Johnsons – What Can I Do?
Dolly Parton – Nine to Five	Talking Heads – Heaven
Micheal Buble – A Beautiful Day	Damien Rice – 9 Crimes
Acda en De Munnik – Regent Zonnestralen	Chet Baker – Spring is Here
The Wanted – Glad You Came	Ellie Goulding – I Know You Care
Robin Thicke – Blurred Lines	Tracy Chapman – Fast Car
Django Django - Default	Avril Lavigne – When You're Gone
Madonna – Holiday	Yann Tiersen – Comptine d'un Autre Été: L'après-midi
Dire Straits – Sultans of Swing	Anouk – Birds
Amy Winehouse – Valerie	Louis Armstrong – What a Wonderful World
Hackensaw Boys – Gospel Plow	Angela Groothuizen – Niets Blijft
	Anna Nalick – Breathe
	Damien Rice – Accidental Babies