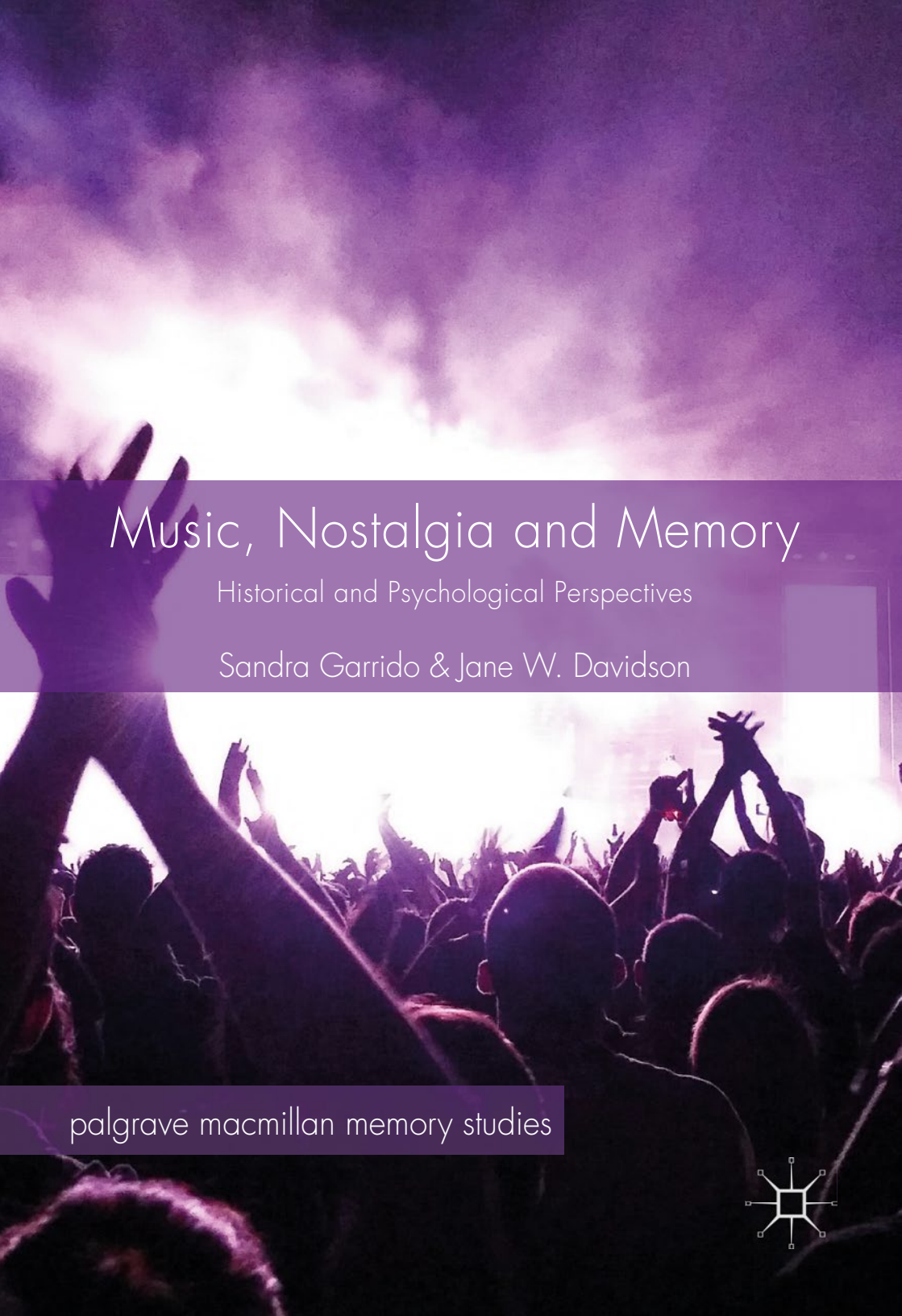

Music, Nostalgia and Memory

Historical and Psychological Perspectives

Sandra Garrido & Jane W. Davidson

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Palgrave Macmillan Memory Studies

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CHAPTER 1

Introduction

Music as a Soundtrack to Our Lives

Since the beginning of recorded human history music has created a sense of the sacred around key life events such as birth, marriage and death, heightening the experience of these peak moments. The ancient Greeks used music in all kinds of rituals to the gods, such as rain-making rituals (Haland, 2001). In Plato's *Laws* (Fourth to fifth century BC), he spoke at length about the use of music and dance in rituals to the gods. Terracotta figures found in Ibiza, Spain which date from the fifth to third centuries BC, depict women playing musical instruments and were likely used in funerary marches or fertility rituals (Lopez-Bertran & Garcia-Ventura, 2012). Similarly in ancient Egypt, music was used to appease the gods, and musicians often held religious titles (Lopez-Bertran & Garcia-Ventura, 2012). The Chinese Xunzi (ca. 312-230 BC) also discussed the attainment of perfection in ritual through music (Knoblock, 1994).

There is evidence of music use even in pre-human times. The Divje Babe flute, found in a Slovenian cave, is believed by many to be the earliest found example of a musical instrument, being over 40,000 years old and possibly manufactured by Neanderthal man (Tuniz et al., 2012). The Hohle Fels flute is also an example of a musical instrument dating from the paleolithic era (Conard, Malina, & Muenzel, 2009). The finding of a female figurine on the same site as the Hohle Fels flute, probably used as

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a symbol of fertility, suggests that the two items were linked and may have been used together for ceremonial purposes (Conard et al., 2009).

While the functions and uses of these prehistoric musical instruments can only be speculated upon at this stage, it is likely that early rituals involving music and dancing served as ways of binding communities together in a common purpose. To our evolutionary ancestors, cooperation between members of the group was important in terms of survival. Not only are groups more effective at defending against predators—picture the lone zebra being attacked by a lion as opposed to a herd of zebra stampeding away—but they are also more effective at obtaining precious resources such as food. One theory about the evolutionary origins of music therefore suggests that music was a form of 'vocal grooming' that developed when social groups amongst our ancestors became too large for physical grooming to be a practical way of bonding between individuals (Dunbar, 1998). Music may therefore have become a way of improving group cohesiveness and cooperation.

There is no doubt that even today music has a binding function between individuals in a group. In live performance venues, hundreds of people may move in unison together, sing in unison, and experience the emotional highs and lows of the music as one. One of the most powerful mechanisms believed to trigger emotional responses to music is that of emotional contagion, in which, through a process involving empathy, mimicry and mirror neurons, the listener begins to feel the very emotions being expressed in the music (Molnar-Szakacs & Overy, 2006). In a group listening situation this contagion is compounded when the people around also begin to express emotional responses to the music, in much the same way that the impact of a film viewed in a crowded cinema may be heightened by the emotions of those around us (Garrido & Macritchie, 2018). In fact, research suggests that the situation in which music is heard can have a profound impact on both the functions music serves and how we respond to it (Greb, Schlotz, & Steffens, 2017).

However, while music has evidently been a powerful force for binding communities and groups together from prehistoric times until today, increasingly in the modern world it also provides a way of isolating an individual from the world around them. The advent of recording technology was the first step in shifting music from being a communal activity to something that could be enjoyed in private.

The invention of the phonograph enabled people to listen to music in solitude in the comfort of their own homes rather than in a concert hall.

As digital technology advances, music is becoming ever more portable. Listeners can now carry hundreds of tracks of music on small devices that can be taken wherever they go. The use of headphones means that even while walking on a crowded city street or sitting in a cram-packed train at peak hour, an individual can create a sense of personal space, a bubble of isolation from those around them (Garrido & Schubert, 2011). Thus, music in the modern world is playing an increasingly important role in our inner lives as individuals. We use it on a daily basis to create atmosphere, shape our moods, to aid us in the fulfillment of personal goals, to express personal values and emotions, and to delineate personal and cultural boundaries. Our daily lives are accompanied by a musical soundtrack that is sometimes of our own creation and sometimes not, with the key moments of our existence as humans being marked by music in striking ways.

One of the primary ways by which music is able to take on such significance in our inner world is by the way it interacts with memory. Memories associated with important emotions tend to be more deeply embedded in our memory than other events. Emotional memories are more likely to be vividly remembered (Kensinger & Corkin, 2003) and are more likely to be recalled with the passing of time than neutral memories (Sharot & Phelps, 2004). Since music can be extremely emotionally evocative, key life events can be emotionally heightened by the presence of music, ensuring that memories of the event become deeply encoded. Retrieval of those memories is then enhanced by contextual effects, in which a recreation of a similar context to that in which the memories were encoded can facilitate its retrieval. Thus, re-hearing the same music associated with the event can activate intensely vivid memories of the event. Memory is therefore closely intertwined with how our musical preferences develop and the personal significance that music holds in our individual lives, and will be a key theme considered throughout this volume.

Globally, music listening is now the predominant musical experience enjoyed by most people, with statistics revealing that sales of recorded music worldwide are massive: US$17.3 billion in 2017 (IFPI, 2018). At other points in history, prior to recorded sound and the mass production of recorded music, musical enjoyment was contingent on active participation. Many people had skills that facilitated communal musical activities ranging from barns dances to sing-alongs in pubs. The notion of music listening as a rarefied experience was not imaginable. There is thus no doubt that the recording revolution in the availability of recorded music

has changed the way people use music. Questions remain about the degree to which this has changed our very perception of music.

While the ways in which we engage with music have changed dramatically in the last century—with an inevitable flow-on effect to the functions that music serves—in some ways music still fulfills fundamental purposes that have ensured its prominence in human society since the beginning of recorded history. One of the primary aims of this volume is to examine the twists and turns in the flow of music use throughout history, with a view to generating a better understanding of the role it serves both socially and psychologically in our lives today.

The Conceptual Framework of This Book

How are our personal soundtracks of life devised? What makes some pieces of music more meaningful to us than others? The answer is that a complex interaction of variables takes place to shape our musical tastes and preferences. Our personality, our family background, the music of our peers and our parents, the culture and the history of that culture in which our lives are situated, the daily experiences which shape our moods, and many other things act together in creating the personal soundtracks of our lives.

However, many music and emotion studies typically consider the interaction of only one or two variables. For example, some studies have considered the correlations between personality and genre preferences (Delsing, Ter Bogt, Engels, & Meeus, 2008; Litle & Zuckerman, 1986) or between mental health and genre preferences (Martin, Clarke, & Colby, 1993) without considering the influence of the social, cultural, or historical meanings of such genre choices. However, as acknowledged by McCrae and colleagues (2000), formulators of the Five-Factor model of personality, "trait manifestations must fit within a cultural context" (p. 175). Other discussions have focused on the cognitive mechanisms by which emotional responses are induced (Juslin & Vastfjall, 2008) without considering the contextual variables which may influence the different emotional outcomes produced.

Similarly, discussions of music and emotion rarely consider the historical context of the music itself, nor the way the listener's response to it is shaped by historical and cultural factors. This has led to two divergent streams of research on music and emotion, one led by the universalist premises of cognitive psychology, and the other based on the constructionist perspectives of cultural anthropology and contextualism (Reddy,

2001). Thus, historians of emotion argue that while emotions may have a biological basis, they are both shaped and expressed in varying ways in different historical and cultural contexts (Matt, 2011; Rosenwein, 2002). Psychology and other sciences, on the other hand, often focus on the biological underpinnings of emotion or the cognitive mechanisms by which it is evoked.

However, the two viewpoints are not necessarily mutually exclusive. As emotions historian Rosenwein states: "social constructionism and biological approaches to emotions have opposite tendencies. But their differences are not insuperable" (p. 9). Indeed, psychological theories of emotion include appraisal theories, some models of which suggest that while the biophysical manifestations of emotions may be similar from one individual to another, an individuals' evaluation of the situation giving rise to the emotional response are what determine the 'label' or value the emotion is given (Scherer, Shorr, & Johnstone, 2001). Thus, historical studies find ample evidence of embodied emotional responses even in contexts in which conventions for the expression of emotion differed from conventions in Western cultures today (see for example McGillivray, 2013).

Similarly, studies in music psychology indicate that while some emotions seem to be cross-culturally recognizable in music, others rely on culturally-specific conventions for their expression (Balkwill & Thompson, 1999) and are strongly affected by cultural influences on our perception of emotion. Appraisal theories of emotion posit that since physiological symptoms of numerous emotions can be similar, it is our appraisal of an event that determines the emotion we will experience in response to an event. Anthropological studies provide much evidence for appraisal theories, such as the work of Levy (1973) who reported that when people in Tahiti experienced psychological symptoms in situations of loss that we would call sadness or grief, they attributed these symptoms to other causes, having no concept of sadness or grief in their language. This illustrates how both biological mechanisms and social constructs interact to create an emotional response.

In relation to art appreciation, Bullot and Reber (2013) therefore propose a "psycho-historical framework" (p. 123) in which psychological responses toward art must be understood in the light of the unique historical context in which the artworks were created. In fact, any comprehensive approach to the psychology of music and emotion must consider the fact that biological and contextual factors such as culture and historical influences have profound interactions with each other in creating our

emotional response to music. This volume therefore aims to draw together these divergent perspectives to create a new framework for understanding music and emotion. The starting point for our framework is therefore individual differences psychology and the belief that individual experiences with music are all vastly different. In order to understand the human experience of music, we must take multiple variables into consideration, including the influence of history on shaping musical perspectives. Neglecting to consider this point has meant that many philosophical discussions of emotional response to music and the emotional meaning of music have become mired in discussing the merits of various viewpoints without considering the fact that multiple points of view may actually be valid.

Take the question of whether people experience 'real' emotions when listening to music. Philosophers of different camps variously argue that when listening to music we experience real emotions (Krumhansl, 1997), a special set of aesthetic emotions (Levinson, 1996), or that we only experience 'aesthetic awe' which we then mistake for the emotions we perceive being expressed by the music (Kivy, 1989). However, it has been argued elsewhere that all these viewpoints may be true (Garrido & Schubert, 2010). Some people may experience emotions with all the physiological manifestations and subjective feelings of emotions evoked by real-life events, while others may experience a more detached emotion tempered by the knowledge that the situation contains no real-life implications. Still others may feel only awe at the beauty of the music.

Similarly, conflict exists over the issue of whether or not 'problem music' genres such as rap/hip-hop, heavy metal or rock are to blame for various incidences of violence or suicide. Proponents of Drive Reduction Theory would argue that music provides an outlet for people experiencing negative emotions that reduces the likelihood of them expressing their feelings in less appropriate contexts (Berkowitz, 1962). On the other hand, advocates of Social Learning Theory would argue that the presence of media which displays certain attitudes or behaviours encourages belief that such behaviour is socially acceptable (Bandura, Ross, & Ross, 1961). There is empirical evidence supporting each theory (for a summary see Davidson & Garrido, 2014; McFerran, Garrido, & Saarikallio, 2013). It is therefore possible that both lines of argument are valid and that in fact for some people rap music or heavy metal, for example, might provide a useful outlet for their feelings of aggression, while for others it might encourage them to feel that violence and aggression in public is acceptable behavior.

The basic fact is, that to untangle the various ways that music has an emotional impact on people, we must consider the individual differences in the ways people respond to and use music. To a large degree this may include personality. Several large-scale studies have demonstrated the relationships between music preferences and certain personality traits (Dunn, Ruyter, & Bouwhuis, 2012; North, Hargreaves, & Hargreaves, 2004; Rentfrow & Gosling, 2006). Thus, the research outlined in this volume takes individual differences psychology as a basis for examining emotional response to music and music preferences.

However, in addition to personality are the strategies for mood management that people have learned throughout their lives. Thus a second theoretical approach that forms an important part of the discussions in this book is mood management theory. Mood management theory in its various modifications argues that a basic motivation for music choices—at least in the modern day world—is mood improvement, i.e. people will choose music that either improves their mood or helps them to sustain a previously good mood (Knobloch & Zillmann, 2002). Empirical evidence supports this, demonstrating that people do rate mood regulation as one of their primary motivations for music listening (Saarikallio & Erkkila, 2007). People learn strategies for affect and mood regulation throughout the course of their lives, although they tend to be largely formed in childhood and adolescence (Cole, Michel, & O'Donnell Teti, 1994). Since mood modification is such a large part of modern music use, logically, these learned strategies play an important role in shaping personal music use and the effectiveness of those strategies in terms of moderating mood.

A third premise behind the arguments and research outlined in this book is the idea of context shaping emotional response to music. The term "contextual psychology" is sometimes used to refer to forms of therapy derived from the philosophy of contextualism (Stolorow, 2000). While we do not necessarily advocate some of the more radical aspects of contextualism such as the philosophically controversial argument that 'truth' only has meaning relevant to a specific context, in this volume we do argue that a complete understanding of emotional response to music cannot be achieved without examining the context in which it occurs.

Both cultural and historical context, and personal situational variables are important to such an understanding. An individual's personal history and experiences play a large role in their emotional response to music. Personal memories become entangled with particular pieces of music to the extent that we can't hear a particular piece of music without thinking

of a certain person, a certain place or a certain event. In fact, music is one of the strongest triggers of nostalgic remembrance (Barrett et al., 2010; Zentner, Grandjean, & Scherer, 2008). Therefore our personal need to connect with the past—whether it be our own personal past, or a historical past—also influences the music we listen to.

Music is laden with cultural associations, forming a language of expression that is, at least in part, closely associated with the culture one has grown up in (Gorbman, 1987). However, this is an aspect that is seldom considered in literature about music preferences. Take for example the Javanese pelog scale. It contains intervals that are slightly larger or smaller than intervals from Western scales, which tend to be based on regular measurements of a semitone (Kunst, 1973). Lynch and colleagues (1991) found that the more musical exposure their participants had had to Western music, the more they perceived Javanese intervals as being a result of mis-tuning, illustrating how acculturation shapes our perception of what is pleasant or unpleasant.

Many musically informed people in Western cultures also believe strongly that specific keys are linked to particular moods (Powell & Dibben, 2005). They may believe, for example, that the key of D major expresses joy, while the key of E flat is more mellow or melancholy. These beliefs stemmed from seventeenth and eighteenth century philosophies which derive from the time when mean-tone tuning systems meant that there were some minor differences between intervals in different keys (Powell & Dibben, 2005). However, the belief has remained in the cultural lexicon despite the fact that equal tempering has been used on keyboard instruments for several centuries now.

Similarly, in Western art music, minor keys are usually perceived as sad. However, numerous studies reveal that minor keys of themselves do not necessarily seem to evoke sadness in all listeners (Collier & Hubbard, 2001; Huron, 2008). Rather, its usual coupling with slow tempos and a low melodic pitch range may be why we often think of sad music as being in minor keys. However, one would never think that the well-known *Rondo alla Turca* by Mozart[1] is sad, despite the fact that it is in the key of A minor for much of the movement. There is some strength to the argument that we may even be biologically programmed to perceive some of

[1] See Track 1 (*Rondo alla Turca* by Mozart) of the Spotify playlist which accompanies this book at https://sandragarrido.weebly.com/hearing-memories%2D%2D-companion-page-to-the-book.html

these other features of the music such as tempo and pitch range as sad, because of the similarities with features of speech prosody that express sadness.

That a knowledge of the historical context of a work and the historical context of the listener is important to understanding emotional response, is further illustrated by the case of Elton John's "Goodbye England's Rose".[2] This piece, which the Guinness Book of World Record's of 2009 states is the highest selling single in the U.S. and U.K. since the charts began, is well-known to many as the re-versioning of Elton's "Candle in the Wind" as a tribute to the late Princess Diana. The emotional response of a teenage girl listening to this song in 2019 who may not have an intimate knowledge of the context of its creation would obviously differ from that of a young woman in the 1990s who may have felt personally impacted by the tragic death of a public figure. Thus emotional response to that particular song is influenced by both the context of the song's creation and the listener's relationship to that knowledge.

These examples highlight the fact that cultural history and cultural memory shape our perceptions of the present. Drawing connections between historical and modern day uses of music and emotional responses to music can help us to better understand the influence of heritage and the past on music's role in contemporary settings. Given the fact that so much of the world's population is displaced—an estimated 92.6 million people in 2012 (Worldwatch, 2013)—the impact of historical influences becomes even more tangled. Tastes and preferences become coloured by the cultural conventions of the place of residence. However, people continue to have an emotional investment in their culture of origin even several generations after the displacement occurs. We therefore have a variety of personal and cultural histories to consider when examining the shaping of music preferences and emotional responses to music in Western societies in modern times. Insight from history thus informs our understanding of the present and provides a context for modern-day responses to music.

This volume therefore takes a novel approach by attempting to draw together historical evidence and evidence from a large-scale study of music choices in the modern day in order to provide a comprehensive model of music preferences and emotional response. Although we will touch on beliefs in ancient civilizations and the classical era, the historical focus of

[2] See Track 2 of the accompanying Spotify playlist: Goodbye England's Rose/Candle in the Wind (1997).

this book will be on the Medieval and Early Modern periods. This was a period in Western European history when education levels were rising, movable type was invented resulting in the increased availability of printed reading materials, and in which both the Protestant Reformation and the Scientific Revolution occurred. It thus represents a period in which remarkable changes in thinking and world-views occurred, changes that still influence life in Western societies today. It is also the era in which the tradition of Western art music became solidified in much the same way that we still know it today. It thus provides a fascinating platform from which to view the music of today.

It is evident that the subject of how our music choices are shaped is multifaceted, entailing a detailed discussion of the reciprocal relationship between music and numerous variables. It therefore necessitates an integration of approaches from across the academic spectrum. Thus, in this book, these three conceptual premises—individual differences, mood management and history shaping the modern—converge to create a broad-reaching framework for understanding emotional responses to music and music preferences and the role of memory within them. Within this framework we set out to answer the following questions:

1. What is the role of cultural memory and historical nostalgia in shaping our music preferences and listening choices today?
2. How do modern day music choices reflect the societal beliefs and values that have occurred over time?
3. Why are some people still attracted to music of the past despite the vast transformations to our viewpoints and ways of life in the last century?
4. How do personal, psychological, historical and social factors interact with our hard-wired biological make-up in creating emotional response to music?

These questions were examined in this research by examining both cultural and historical contexts, personal variables and situational variables.

The Methodological Approach to This Research

The research reported in this volume was a large-scale project conducted over a period of more than four years within the Australian Research Council's Centre of Excellence for the History of Emotions. Ethics

approval was granted for the project from the University of Western Australia's Human Ethics Committee. Given our aim to draw together historical and cross-cultural information along with empirical data from the modern-day, the research reported in this volume utilizes a variety of methods—methods that are often viewed as irreconcilably different—but which complement the cross-disciplinary perspective taken in this volume. Overall, our methods derive from the fields of musicology, history of emotions research, and music psychology. Three overall methodological strategies were utilized:

1. *Systematic narrative review of both primary and secondary documents relating to historical and cross-cultural uses of music*
2. *Analysis of musical works—their texts and musical settings*
3. *Large-scale empirical surveys of modern-day listeners using psychometric measures.*

For some topic areas we also supplemented our understanding of how modern-day listeners use music by conducting interviews with several individuals. This enabled us to look at some of the individual variations in music use that occurred within the patterns revealed by the large-scale quantitative data.

Systematic Narrative Review of Historical and Cross-Cultural Sources

Given the breadth of the topics being considered in this project—one of which could alone provide enough material for an entire career's worth of study—it was not our intention to conduct in-depth historical analyses of any of the subject areas covered in this volume. Rather our intention was to draw on the work of other expert historians in these areas and to perhaps draw new insights from our unique cross-disciplinary perspectives. Thus our consideration of each key topic area—birth, childhood, coming of age, love and heartbreak, weddings, and funerals—thus began with a systematic review of the literature which led us to identify a number of primary historical documents for closer examination.

Our approach here differed from many systematic reviews in that the purpose was to consider historical practices and theories rather than to conduct a meta-analysis of the results of clinical studies and interventions. The process thus resembled the techniques of narrative synthesis, drawing

on principles of historical analysis. Narrative synthesis can be described as an approach to the synthesis of evidence that relies primarily on the use of words and text to 'tell the story' of the literature that has been reviewed (Bender, 2002; Popay et al., 2006). It is therefore a method applicable to a wide range of questions not just those relating to the effectiveness of particular interventions. Historical comparative analysis is a method used in social science research which is defined as having "a concern with causal analysis, an emphasis on processes over time, and the use of systematic contextualized comparison" (Mahoney & Rueshemeyer, 2003, p. 6). We thus drew on the methodological principles of these traditions in the current study in order to compile narratives of music use at key life moments in a variety of contexts.

The first step in our investigation was to undertake a comprehensive search of online databases such as Informit, Ingenta Connect, and JSTOR for any mention of our topic area in relation to music. For example, for the section on music and birth, search terms such as Music* AND Birth* (or other related terms) were used. Similar search methods were used for each topic area of consideration. Any relevant beliefs, theories, anecdotes, texts or historical figures that were mentioned in these texts were noted and an effort made to trace the information back to its original source.

While primary sources were of principal interest, secondary sources were also reviewed in line with the methods of historical comparative analysis. This was done because of their potential to help situate the primary texts within their historical context and to determine how the information found within the primary sources had shaped later perspectives. In addition, where primary texts and/or their translations were not accessible, secondary sources were used as evidence of their content.

The quality of the literature that was reviewed was assessed in several ways. In the case of primary sources, evidence of the historicity of the texts was gleaned from historians who have studied the texts in detail. It was not considered necessary to ascertain the veracity of each anecdote contained in such texts, as anecdotes themselves provide evidence as to the beliefs and theories held at the time, whether the events described actually occurred or not. In the case of secondary sources, quality was assessed according to the scholarship displayed in their writings as well as the frequency with which they were cited by other scholars.

Table 1.1 displays the number of documents included in the review, the number and type of primary sources examined in relation to the key topic areas of the research covered in this volume. Primary sources included medical and philosophical texts as well as treatises on music theory. Each

Table 1.1 Documents reviewed in systematic narrative reviews

Topic	*Documents reviewed*	*Number of primary documents*	*Document sources*	*Date range of primary texts*
Birth	57	13	Medical, religious texts, ethnographies	1098–2013
Childhood	40	12	Song collections, ethnographies, literary works, transcripts of blackletter broadsides and historical artefacts	4000 BC–1999
Coming of age	24	6	Ethnographies	1952–2013
Love & heartbreak	50	13	Transcripts of blackletter broadsides and historical artefacts; song collections	1300 BC–nineteenth century
Weddings	45	19	Newspapers; paintings; biographies; ethnographic texts	Eighth century BC–2013
Funerals	71	12	Newspapers; Letters; Ethnographic texts	1475–2013

topic considered texts from a wide variety of time periods, depending on the sources available, ranging from transcriptions of ancient texts from the pre-Christian era to modern day ethnographic records or song texts from the twenty-first century.

As a second step in the review process the data was organized chronologically and preliminary syntheses of key theories, beliefs or practices were formulated in relation to each topic. Data from both primary and secondary sources were then coded and thematic analysis was conducted in order to search for patterns of thinking and recurrent concepts across different time periods and cultural contexts (Arai, Britten, Roberts, Petticrew, & Sowden, 2007). Given the breadth of material and subjects covered in this volume, only a sample of the texts examined could be cited. Decisions were made about the documents to cite based on their power to illustrate the themes and patterns that were identified.

Analysis of Musical Works: Texts and Musical Settings

History of emotions research is concerned with the role of emotions in history and how they are shaped by the contextual and historical time-

periods in which they exist (Matt, 2011). Sources for history of emotions research are usually written texts such as books and letters, or other material representations of emotions. The written word is of course limited in what it can express compared to the spoken word. When reading a text one is not able to draw on the non-linguistic aspects of speech in interpreting the meaning of the words, such as tone of voice, facial expressions or gestures.

However, music provides a unique way to explore the non-linguistic aspects of emotional expression, above and beyond the words of a written text. Indeed, music can lend *expression* to a written text, conveying emotions where none seem to be apparent in the text itself. For example, the text of the Latin mass was set to music by many composers across the centuries. While the text itself remains relatively stable from composer to composer, the messages expressed in the musical settings differ greatly between, say William Byrd's Mass for Five Voices for instance—written for use in clandestine Catholic services during a time of Catholic persecution under Queen Elizabeth—and Bach's Mass in B Minor, written for use in the Lutheran service in Leipzig 150 years later. Both composers used musical devices to emphasize certain parts of the text and to convey their own personal spiritual messages (Tomita, Leaver, & Smaczny, 2013).

Written music can therefore provide a material representation of emotional nuances similar to speech prosody, which can be re-created and re-experienced in the modern day. Many composers further oblige us by publishing texts explaining the affective purpose of some of the musical techniques they utilized in their compositions. Other treatises on musical theory can further help us to understand the affective intentions of the composers. Thus the synergistic conjoining of historical texts and musical devices to express emotions provides a particularly illuminating area of consideration in history of emotions research.

In the research reported in this volume, our survey of historical material was supplemented by in-depth analyses of particular musical works and the circumstances of their composition which served as musical illustrations of the topics under examination. Table 1.2 lists a number of musical works that we paid particular attention to. Our purpose in examining these works was to explore the imagery and emotional vocabulary of texts and how composers used musical devices to express differing cultural and historical viewpoints in their settings of these texts.

In our analysis we drew on several key concepts from history of emotions research as theoretical lenses through which to view the musical texts

Table 1.2 Primary musical works analysed by topic

Birth
Nursery Suite, by Edward Elgar[a]
Blessed Jesu! Here we Stand[b]
Childhood
Lavender's Blue (and song family)[c]
Stay Awake (from Mary Poppins)[d]
Coming of age
Stevie Wonder's *Happy Birthday*[e] *(+ more than 1000 songs were analyzed in linguistic software)*
The Vandals, "Happy Birthday to Me"[f]
Love and heartbreak
Scarborough Fair (and song family)[g]
Weddings
Wedding Cantata, by J. S. Bach
Funerals
'Cantos de angeles' of Chile
'Goodbye England's Rose', by Elton John

[a]Tracks 3–7: Nursery Suite, Edward Elgar/London Symphony Orchestra
[b]Track 8: Blessed Jesu! Here we Stand, Choir of the Chapel Royal & Huw Williams
[c]Track 9: Lavender's Blue, The Rainbow Collections
[d]Track 10: Stay Awake (from Mary Poppins), Julie Andrews
[e]Track 11: Happy Birthday, Stevie Wonder
[f]Track 12: Happy Birthday to Me, The Vandals
[g]Track 13: Scarborough Fair, Greta Bradman

and the compositional techniques used to set them. One of these concepts is Barbara Rosenwein's notion of "emotional communities" (2002). 'Emotional communities', as described by Rosenwein, are formed when individuals become aligned with certain individuals and against others by their emotions. Members of an emotional community come to use a common emotional language which may differ from the language used by another community. For example, a peasant woman living in Europe in the Medieval period might use a very different language around the subject of love to a middle-class English woman in the Victorian era.

Related to the concept of emotional communities, is William Reddy's idea of "emotional regimes" (2001). 'Emotional regimes' refers to the dominant mode for acceptable emotional thought and expression as created and enforced by governments or societies. To go back to our previous example, emotions expressed on the subject of love by a middle-class English woman in the Victorian era would likely reflect the ideals of pas-

sive, chaste femininity that were predominant at the time as embodied by Queen Victoria herself. This emotional regime was created and imposed in order to ensure the prosperity of both the family unit and the British empire. Nevertheless, it was in this era that the seeds of the feminist movement were beginning to take root, and more 'subversive' expressions of emotion are also evident in historical documents (Mendus & Rendall, 2002).

A further concept that provided a useful framework for our analyses was that of "cognitive ecologies". An idea arising from the work of anthropologist Edwin Hutchins (2010), 'cognitive ecologies' can be defined as "the multidimensional contexts in which we remember, feel, think, sense, communicate, imagine and act, often collaboratively, on the fly, and in rich ongoing interaction with our environments" (Tribble & Sutton, 2011, p. 94). This concept highlights the fact that a number of interconnected elements operate together as a system in influencing our thoughts, memories and emotions at any one time in a particular cultural setting, including internal cognitive mechanisms, external artifacts, and the social environment, and that the interactions between these elements is continually shifting.[3] Tribble and Sutton applied the concept in their examination of Shakespearean theatre, demonstrating how audience attention to a performance is influenced not only by biological mechanisms of vision and cognitive mechanisms of perception and attention, but are also shaped by social knowledge, and mediated by the skills of the performers, and the technology available to them. Thus in its dual focus on both context and internal mechanisms, the concept of cognitive ecologies provides a useful model for our own investigations into how cultural and historical context interact with both biological and psychological processes to influence our engagement with music.

These three key theoretical lenses thus formed the basis for our examination of the musical examples presented in this research and the texts on which they were based, as well as some of the other primary historical documents that formed part of our investigations. In particular, the use of the concepts prompted us to develop a set of questions that we used as the basis for our analyses:

[3] Although many think of cognition as being a form of rational thought that excludes affect, Hutchins and Andy Clark use the term broadly in a way that does not exclude emotion or limit the term to thinking alone.