

The First International Conference
Psychology and Music – Interdisciplinary Encounters
Pre-conference Program October 21–23, 2019
Conference Program October 24–26, 2019

Main Organizer

Faculty of Music, University of Arts in Belgrade

Co-organizers

Institute of Psychology, Faculty of Philosophy, University of Belgrade
Psychology of Music Section, Serbian Psychological Society

How to cite this volume

Bogunović, B. & Nikolić, S. (Eds.) (2020). *Proceedings of PAM-IE Belgrade 2019*. Belgrade: Faculty of Music, University of Arts in Belgrade.

Proceedings of the First International Conference
Psychology and Music – Interdisciplinary Encounters

Editors

Blanka Bogunović and Sanela Nikolić

Publisher

Faculty of Music, University of Arts in Belgrade, Kralja Milana 50, Belgrade

For Publisher

Dean of the Faculty of Music
Ljiljana Nestorovska

Editor-in-Chief of the Faculty of Music Publications

Gordana Karan

Executive Editor

Marija Tomić

Cover Design

Stefan Ignjatović

Technical Editor and Pre-press

Dušan Ćasić

ISBN 978-86-81340-20-2

PAM-IE Belgrade 2019 Conference and this publication were supported by the Ministry of Education, Science and Technological Development of the Republic of Serbia.

THE FIRST INTERNATIONAL CONFERENCE

Psychology and Music –
Interdisciplinary Encounters

PROCEEDINGS

Editors

Blanka Bogunović and Sanela Nikolić
Faculty of Music, University of Arts in Belgrade



UNIVERSITY OF ARTS IN BELGRADE
FACULTY OF MUSIC

Belgrade, 2020

The Emotional Response of Different Generations to Mass (Partisan) Songs

Radost Galonja Krtinić

Department of Musicology, Faculty of Music, University of Arts in Belgrade, Serbia

radostgalonja@gmail.com

Abstract

One of the benefits of music is the ability to present events, personalities, social conditions and emotions (Gabrielsson & Lindstrom, 2001). Considering the coherence of this statement with the ideas of the art of socialist realism, the question is how different generations emotionally response and value mass songs, as a paradigm of the art of socialist realism (Hofman, 2005). The goals of this research are to a) examine the emotional response to mass (Partisan) songs; b) determine aesthetic and value attitudes about mass songs, and to investigate differences between the two groups of participants, as to these two measures; c) determine the correlation between the context and level of listening of mass songs with the emotional response and aesthetic-values attitudes. The whole sample ($N = 234$) was divided into two subgroups of participants: “older” group ($N = 83$) consisted of those who were born in a period from 1946 (after Second World War) till 1980 (Tito’s death), and “younger” group ($N = 151$) those born between 1981 (after Tito’s death) and 2001 (full-aged citizens now). As research instruments, two questionnaires were used for two age groups (filled in *online*), with combined-type questions and three audio examples/segments of mass songs with various contents: *Uz Maršala Tita* (glorifies the leader), *Oj Kozaro* (glorifies collective) and *Steg Partije* (glorifies unity of/with a party). On the list of 12 emotions (Hunter and Schellenberg, 2010) participants were expressing their emotional reaction (1–5 scale) after listening to each song: anger, depression, boredom, peace, relaxation, joy, happy, fear, sorrow, excitement, disquiet, and pleasure.

Introduction

As a result of complex relationships between cultural, sociostructural, cognitive and neurological forces (Turner & Stets, 2005: 9), emotions are natural phenomena, caused by biological mechanisms that do not exist sepa-

rately from thought (Ratner, 2000). The acquired knowledge influences the formation of an attitude about a particular phenomenon. Thus, an individual’s autonomous behavior is the result of social development, which takes the form of internalized, collectively established norms, while maintaining the external regulatory function of those norms and values (Simić & Todorović, 2009).

One of the strengths of music is the ability to represent events, personalities, social conditions and emotions (Gabrielsson & Lindstrom, 2001). Considering the coherence of this statement with the ideas of the art of socialist realism, the question is how different generations emotionally response and value mass songs, as a paradigm of the socialist realism’s art (Hofman, 2005). The goals of this research are to a) examine the emotional response to mass (partisan) songs; b) determine aesthetic and value attitudes about mass songs, and to investigate differences between the two groups of participants, as to these two measures; c) determine the correlation between the context and level of listening to mass songs with the emotional response and aesthetic-values attitudes.

The music of the National Liberation War in Yugoslavia and socialist realism is a phenomenon whose development is conditioned by a specific socio-political situation. The artistic-and-cultural current of socialist realism (1945–1951) in Yugoslavia has produced numerous works that are classified in the domain of mass songs, a genre that represents a musical paradigm of this style. The themes of songs were the revolution and the construction of socialism, and the protagonists were workers, fighters, pioneers, etc. Lyrics were about the revolution,

winning the war and building a happier future. The melody was usually sung in the rhythm of a march or with a character of a hymn and could be easily remembered.

Accordingly, it is necessary to examine an attitude and emotional response to mass songs from the perspective of those who did (not) live in Yugoslavia. The authors list 7 psychological mechanisms that can arouse an emotional reaction while listening to music, such as brain stem reflexes (general arousal, discomfort *versus* pleasantness, high induction rate), enjoyment of rhythm, evaluative conditioning, contagion (basic emotions, high-speed induction), visual imagination (all possible emotions, low induction, high willpower), episodic memory (all possible emotions, especially nostalgia, low speed, etc.) and music anticipation (surprise, awe, excitement, disappointment, hope, anxiety) (Juslin, 2011; Juslin, Liljeström, Västfjäll, & Lundquist, 2010).

Nevertheless, some of the earliest studies of emotional expressiveness in music were conducted by Hevner (1937), who used and listed a large number of expressions for emotions, dividing them into 8 groups, that is a check-list of adjectives, with one *representative* in each group. The author concluded the variables that most influenced the respondent's judgment were in fact related to the register's range, harmony and rhythm, while the melodic movement had the least effect. Hevner (1937) also emphasized the importance of using a piece with a similar emotional expression. For example, although happiness is usually associated with major tonality, the composition may sound *happy* due to other factors, such as tempo or rhythm (Juslin & Sloboda, 2010).

Kivy (1980) concluded that musical pieces that sound happy or sad do not cause happiness or sadness in the listeners. The author argues that emotions require a cognitive evaluation of the goal and that there is no goal in the music other than the music itself. "Listeners call music happy or sad because music expresses happiness or sadness, not because music makes them happy or sad" (Hunter & Schellenberg, 2010: 131–132). In addition, Hunter and Schellenberg

(2010) introduced a *circumplex model* with two dimensions of emotional experiences. They are a level of tension (*arousal*) and *valence*, referring to the experience of pleasantness and discomfort.

Method

The sample of this empirical research consists of 234 respondents represented by two groups: older respondents (83) are born in the period from 1946 (after Second World War) until 1980 (Tito's death), and younger people (151) born between 1981 (after Tito's death) and 2001 (adult citizens). These two groups of respondents were selected because younger respondents did not consciously participate in the life and daily life of a state formed after World War II and had no specific contact with the cultural heritage of that ideological current, while on the other side, older respondents are born and they have been raised under the auspices of Yugoslavia. Research instruments are two combined-type questionnaires and three audio examples (segments of mass songs with various contents: *Uz Maršala Tita* – glorify of the leader, *Oj Kozaro* – collective, and *Steg Partije* – unity). A list of emotions (Hunter & Schellenberg, 2010) is measured with a scale from 1 to 5 and it implies anger, depression, boredom, peace, relaxation, joy, happiness, fear, sorrow, excitement, disquiet, and pleasure.

Participants were answering questions online. Questionnaire No. 1 (for younger participants) consists of three parts. The first part covers general variables such as gender, year of birth, place of birth, and place of residence (until the end of high school), and whether the respondent is a student or (un)employed, whether he is engaged in music (if yes, the question is which section the respondent completed at the music academy if he studied) and whether he has children. Then, the second part of the questionnaire consisted of one question for both groups of respondents: "The following are three sound examples of mass songs. Mark the extent to which you feel that a particular song is related to each emotion listed". The statements are as follows: "1. It does not fit at all; 2. It generally

does not fit; 3. I have no opinion / neutral; 4. Mostly fit; 5. Fully responds”, followed by a list of relevant emotions: anger, depression, boredom, peace, relaxation, joy, happiness, fear, sorrow, excitement, disquiet, and pleasure. The audio examples are segments (about 40 seconds) of three earlier mentioned mass songs. The selection was made on the base of the examples given by Ivan Hofman (2005) as the most representative, but also on the availability of higher-quality audio recordings. The third part of the questionnaire is composed of 15 questions (1–5 Likert scale) in order to determine the extent to which the respondents are familiar with the mass songs, and what is their position on it.

Questionnaire No. 2 (for older respondents) was composed of three parts. The first part refers to general variables and is identical to questionnaire 1 (with additional questions about the place of current residence). The second part is identical to the questionnaire for the younger group, while in the third part they answered five questions about whether they had ever listened to partisan songs, four questions whether they had passed on knowledge to their children (if any) and eight questions about personal attitude on mass songs (both of the forms you can find here: <https://drive.google.com/-open?id=1RXntJE1LyFVMc1FpMFpM4DSdxPqoj>).

Results

The birthplaces of 151 respondents from the younger group are as follows: 51.7% of participants are from Vojvodina and Belgrade, 31.8% from Šumadija and other parts of Serbia and Kosovo and Metohija, 14.6% from Bosnia and Herzegovina, Croatia and Montenegro, and 2.0% from abroad. Their emotional response to the first sound example (compared to the responses for all three examples), is related to an excitement ($M = 3.94, SD = 1.25$) and a pleasure ($M = 3.62, SD = 1.32$) (Table 1). In most cases, respondents described the second example as a reflection of peace ($M = 2.50, SD = 1.26$), relaxation ($M = 3.00, SD = 1.41$), joy ($M = 3.77, SD = 1.33$) and happiness ($M = 3.70, SD = 1.30$). No emotion was significantly distinguished from the previous two examples.

Table 1. Description of responses for each of sound examples (younger group).

Emotions	Audio samples					
	1		2		3	
	M	SD	M	SD	M	SD
Anger	1.95	1.24	1.35	1.0	1.85	1.17
Depression	1.50	1.00	1.40	1.0	1.58	1.10
Boredom	1.50	1.00	1.77	1.30	1.62	1.14
Peace	2.15	1.20	2.50	1.26	2.10	1.11
Relaxation	2.00	1.11	3.00	1.41	2.12	1.13
Joy	3.23	1.28	3.77	1.33	3.00	1.32
Happiness	3.30	1.25	3.70	1.30	2.86	1.30
Fear	2.04	1.20	1.55	1.0	2.16	1.21
Sorrow	2.07	1.28	1.61	1.10	1.93	1.15
Excitement	3.94	1.25	3.33	1.34	3.62	1.31
Disquiet	2.50	1.34	1.81	1.20	2.54	1.36
Pleasure	3.62	1.32	3.44	1.40	3.21	1.45

The older group marked anger ($M = 1.70, SD = 1.15$) and excitement ($M = 3.76, SD = 1.28$) for the first example, relaxation ($M = 2.81, SD = 1.31$), joy ($M = 3.70, SD = 1.21$) and happiness ($M = 3.50, SD = 1.24$) for the second one, and disquiet ($M = 2.40, SD = 1.14$) for the third example (Table 2).

No significant difference was observed between the response of the older and younger groups for the first and third audio examples, while the second example was rated as boring by the younger group ($t(232) = 2.45, p = .015$). Thus, it can be said that there is no significant difference between the emotional responses of both groups for all three sound examples.

The answers of the younger group in the third part of the questionnaire indicate that respondents rarely listened to mass songs (57.6%); most of them never listened to mass songs in college (65.6%); parents of most of them did not listen (72.2%) and did not sing these songs at home (74.8%); their parents rarely or never talked about mass songs (44.4%); they did not

Table 2. Description of responses for each of sound examples (older group).

Emotions	Audio samples					
	1		2		3	
	M	SD	M	SD	M	SD
Anger	1.70	1.15	1.28	0.57	1.67	1.04
Depression	1.35	0.67	1.33	0.68	1.35	0.70
Boredom	1.30	0.70	1.40	0.76	1.51	0.90
Peace	2.19	1.22	2.22	1.31	2.27	1.23
Relaxation	2.27	1.25	2.81	1.31	2.24	1.24
Joy	3.18	1.36	3.70	1.21	3.17	1.20
Happiness	3.22	1.31	3.50	1.24	3.14	1.24
Fear	1.78	1.15	1.60	1.01	1.86	1.14
Sorrow	1.81	1.10	1.82	1.17	1.86	1.11
Excitement	3.76	1.28	3.36	1.28	3.61	1.14
Disquiet	2.23	1.36	2.11	1.31	2.40	1.14
Pleasure	3.46	1.31	3.52	1.30	3.53	1.24

listen to these songs at home (76.8%), or heard about them from their grandparents (51.7%). In the older group, the answers were slightly different: these respondents very often were listening to partisan songs (54.2%), both at school and in college (49.4%); most of them do not listen to mass songs (51.8%), nor do they ever listen to at home (63.9%); they were very rarely listened to when they were young (57.8%). Those with children rarely spoke to them about mass songs (38.6%) and did not play them (50.6%) or sung (48.2%), nor did children question them about this music (43.4%).

The aesthetic-value attitude of the younger group shows that, in most cases, they did not discover the mass songs themselves (45%), that they had the opportunity to hear them before (53%), implying that they did not listen to mass songs for the first time in this research (77.5%).

They mostly agree that these songs reflect the fighting spirit of the people (66.9%) and that the partisan songs accentuate heroism and suffering (69.6%); they like the music of the songs (51.7%) and songs in general (50.1%), so they are not sure if the lyrics rise up the individuals (41.7%). In the older group, answers are different again: this songs remind them of youth (83.1%) and better times (63.9%); they believe songs reflect the fighting spirit of the people (82%), and they accentuate heroism and suffering (78.3%); they consider *strength* to be the word that describes these songs (80.2%); lyrics glorify the collective, not the leader (48.2%), and they like partisan songs (60.2%).

Factor analysis of exposure, transfer of experience and aesthetic values of the older group show us that there were four factors I named: a) Positive attitude and transfer of experience; b) Nostalgia; c) Positive emotional charge; d) Negative attitude/resistance to the leader. The first factor indicates the respondents who listened and listen to the mass songs, and that the partisan songs have listened at their home, the children talked about the songs and asked about them, and finally – that they liked the music of these songs. The second factor (nostalgia) accentuates the listeners of mass songs in general; these songs remind them of youth and better times; they think about these songs as an embodiment of fighting spirit, heroism and strength, and like their melodies. On the other side, the third factor indicates listening to songs in general (at school and in college, in youth and in association with youth), while in the fourth group the respondents answered they don't like songs and connect them with a leader, not a collective.

Correlation analysis with an emotional response to the three audio examples indicates that the second factor (nostalgia) in all three cases is related to happiness, excitement, and satisfaction, while the fourth factor (negative attitude/resistance to the leader) is related to anxiety.

Factor analysis of the younger group of respondents also indicates four groups of factors: a) Positive attitude – family (parents listen, sing and talk about songs; mass songs have listened

in their house); b) Positive personal attitude (participants discovered the songs by themselves and associate them with fighting spirit and strength); c) Neutral attitude regarding listening (respondents listened to songs in general at school and college); d) Attitudes about individuals (they consider mass songs glorify individuals, not the collective).

In the correlation analysis with emotional responses, it is noticeable that the second factor (positive personal attitude) is related to relaxation, joy, happiness, excitement, and pleasure in all audio examples. Interestingly, the fourth factor, which relates to attitude about individuals, does not carry a negative connotation (as opposed to the response of the older group of respondents). Namely, for the first sound example, the respondents answered it was not related to anger, depression, and happiness; the second one was related to excitement and pleasure, while the third one was neither related to fear nor boredom. Therefore, one could say it is a neutral attitude that is independent of the influence of the environment and the family.

Conclusion

The aesthetic values of the two groups show that the positive experience of the songs is accompanied by one view: in the mass songs, everything is about heroism and combativeness of the people. Exposure to listening to mass songs in general and in school/college is higher in the group of older respondents. In the older group, a positive attitude was associated with youth and better times and the potential transfer of experiences from primary families (listening to songs in the family) to secondary ones (affecting children). Correlation analysis indicates there is a greater degree of songs-liking in the younger group. In the younger group, a positive attitude and emotional response were related to discovering songs by participants or listening to them under the influence of family.

The results indicate the same emotional response of both groups of respondents for all three sound examples and raise the question: does it exist a sort of transgenerational transfer of experiences within the family? It is notice-

able that, regardless of political connotation and generational difference, there is an emotional charge that songs convey. Thus, it could be said mass songs, regardless of social context and temporal distance from their origin, represent for both groups of respondents the combative-ness, heroism, unity, and greatness of communion.

References

- Gabrielsson, A., & Lindström, E. (2001). The influence of musical structure on emotional expression. In P. N. Juslin & J. A. Sloboda (Eds.), *Music and emotion: Theory and research* (pp. 223–248). New York, NY: Oxford University Press.
- Hevner, K. (1937). The affective value of pitch and tempo in music. *American Journal of Psychology*, 49(4), 621–630.
- Hofman, I. (2005). Pod stegom partije. Muzika socijalističkog realizma – Primeri SSSR i Jugoslavije [Under the flag of the Party. Music of socialistic realism – Cases of USSR and Yugoslavia]. *Godišnjak za društvenu istoriju*, 12(1–3), 41–63.
- Hunter, P. G., & Schellenberg, E. G. (2010). Music and emotion. In M. R. Jones, R. R. Fay, & A. N. Popper (Eds.), *Springer handbook of auditory research: Music perception* (Vol. 36, pp. 129–164). New York, NY: Springer-Verlag.
- Juslin, P. N. (2011). Music and emotion: Seven questions, seven answers. In I. Deliège & J. Davidson (Eds.), *Music and the mind. Essays in honour of John Sloboda* (pp. 113–135). Oxford, United Kingdom: Oxford University Press.
- Juslin, P. N., Liljeström, S., Västfjäll, D., & Lundquist, L. O. (2010). How does music evoke emotions? Exploring the underlying mechanisms. In P. N. Juslin & J. A. Sloboda (Eds.), *Handbook of music and emotion: Theory, research, applications* (pp. 605–642). Oxford, United Kingdom: Oxford University Press.
- Kivy, P. (1980). *The corded shell: Reflections on musical expression*. Princeton, NJ: Princeton University Press.
- Ratner, C. (2000). A cultural-psychological analysis of emotion. *Culture and Psychology*, 6(1), 5–39.
- Simić, I., & Todorović, J. (2009). Uticaj kulture na razvoj emocija [Cultural influence on the development of emotion]. *Godišnjak za psihologiju*, 6(8), 65–80.
- Turner, J. H., & Stets, J. E. (2005). *The sociology of emotions*. Cambridge, United Kingdom: Cambridge University Press.