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The relationship between musical expressions and human feelings

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Abstract: There are lots of musical genres in the history of music development. The genres express different themes and musical expressions. People enjoy music and are resonated by music. Music brings express emotions and felt emotions. Also, based on individual experiences, people will generate different emotions.

1. Introduction

Music comes from human needs. Engels (1876) has pointed out: 'labor creates man himself'. Labour has developed the human hand. Then humans have used sophisticated tools such as hands and communicated by voice, thereafter languages have generated. Zhang (2000) has indicated that words contain human communication desire and emotional needs. In the working process, using vocal expression has become a necessity to communicate with others. For example, singing in rituals, shouting encouraging slogans in the workplace; during this process, music has engendered. It's obvious that music and language were connected with human emotions, people used to express feelings of life. Because utterances are various in different areas, these accents have developed a unique culture and music. From history, it is easy to see that music and human emotions have an important relationship.

It is essential to realize musical emotions before considering the relationship between music and emotions. There are two distinctions for musical expressions: expressed and felt emotions (the external and internal locus of emotion, respectively) Gabrielsson (2002). Expressed emotion means that music itself has expressive emotions, like mournful and solemn (e.g., Kivy, 2002). Felt emotion is the human feeling. When they listen to music, they subjectively appear some emotions. Gabrielsson (2002) has reviewed the correlation of expressed and felt emotions and summarized four forms: positive relationship, negative relationship, non-systematic relationship, and no relationship.

A positive relationship occurs when 'the listener's emotional response agrees with the emotional expression in the music (Gabrielsson, 2002, p. 131). A negative relationship means through which a listeners' emotional reactions are opposite to musical expression (ibid). Non-systematic relationships occur when 'the listener stays emotionally neutral regardless of the expression of the music, or experiences different emotions on different occasions' (ibid). No relationship means that expressed emotions and felt emotions do not have a potential relationship (ibid). According to these concepts, experience people expressed emotions or felt emotions simultaneously, and they feel the same or not emotions like musical expressions. However, the reason why sometimes expressed emotions and felt

emotions cannot be consistent should be discussed.

Dibben (2004) has suggested that musical expression is unlikely to change with physiological arousal. In contrast, felt physiological arousal influenced emotions. Physiological arousal intensifies the emotional feeling of the human. For example, a listener might agree on a sad feeling when he listens to a melody. This sense belongs to music, not the music eliciting the listener's physical reactions. During this listening process, he experiences expressed emotion through music. To perceive musical expression, Welch (2006, p. 251) has pointed out that 'humans make perceived sense through four essential ways. Psycho-acoustic features (such as pitch, loudness), structures (constructing patterns, regularities), and Music syntactic and communicative elements (the potential for musical grammar; music as language) as well as Semiotics (particular experience). It is a common perception related to the music itself, which can be used to predict whether expressed emotions and felt emotions have a positive relationship when people listen to music.

2. The basic music elements

It is well known that major and minor scales have different perceptions when we hear, this regulation of scales is found by Cooke. Cooke (1959) has focused on studies of mode and demonstrates that musical styles have significant influences on expressed emotions. Based on equal temperament, it has major and minor scales. The major scale is whole - whole - half - whole -whole-whole - halftone. The minor scale is whole - half - whole - whole - half - whole - whole. He finds major scales are brighter than minor, and they are more favorable. Compared with major scales, minor scales are more bleak, solemn, or negative. Different feelings of major and minor scales might help people to build awareness, which agrees expressed emotions when people listen to music.

Based on this theory of scales, Cooke (1959) categorizes more sixteen musical emotions of tonalities, systematically discusses senses between mode and tonalities. Also, he found the same genre of music has similarities in acoustic characteristics in different countries. After half a century, his theories have been proved. Eibesfeldt (1989) has found that different cultural music has similar acoustic characteristics. For instance, lullabies typically have soft timbre, slow tempo, whereas festive music has music of fast tempo and bright beats. Cooke found regular emotions in major and minor scales, modes, and tonalities, which can help people to predict musical emotions. Eibesfeldt (1989) has indicated that different cultural music has similar acoustic characteristics. These findings are the theoretical foundation for the positive relationship established between expressed emotions and felt emotions. Along with Cooke's research orientation, other elements of the musical compositions have also been widely discussed.

2.1 The Musical expression and positive emotions

Juslin et al. (2010) have illustrated that there are four possible features that interact a positive relationship to be built. Firstly, musical emotions derive from intrinsic features: (1) 'pitch (low vs. high), mode (major vs. minor), and rhythm (even vs. uneven)' (Juslin et al., 2010, p. 337). (2) In musical performance, melodic progression (simple vs. complex), tempo (slow vs. fast), articulation (staccato vs. legato), sound level (low vs. high), and timbre (soft/bright/sharp)', which were major elements to express emotions (Juslin et al., 2010,). (3) Listeners' characters such as age, sex, musical experiences, personality, cultural identity (Garrido, S., & Schubert, E., 2011, cited by Juslin, 2010). (4) Environmental factors when listening to music (Egermann, 2009, cited by Juslin, 2010). In the four features, the first and second are the main features of musical emotions in musical performances. Although various researchers summarize lots of consensuses elements on music forms, which can help listeners to predict musical expression and agree on these emotions in the listening process, they still find that sometimes negative relationships, non-systematic relationships, and no relationship is

appearing.

2.2 The Musical expression and negative emotions

According to Juslin and Lindström's experiment (2010), the number of predictors selected scales by people when they listen to happiness, sadness, anger, tenderness, and fear. The result also reflects these phenomena. Most people's expectations of happiness and sadness were consistent with scales. But on anger, tenderness, and fear scales, their predictions were a little bit different than these scales. Some selected anger as tenderness or tenderness as fear. Welch (2006, p. 251) has pointed out: the individual experience might be related to 'enculturation, generative (creative) skill development, group membership, education.' Because of samples of different cultural backgrounds, ages, the social group, they might have different feelings of anger, tenderness, and fear.

2.3 Emotional feelings with individual experiences

Talking about individual experiences' influence on personal feelings. Meyer (1956) is one of the earliest researchers to explore. According to Meyer (1956), he has illustrated that people's feeling agrees or disagrees with expressed emotions, depending on their previous musical experiences. When their prior memory of music stable reappears in present musical performance, similar musical expressions will make them agree with the expressed emotions. Their felt emotions achieve the status of consistency with expressed emotions. For example, Beethoven's Symphony no. 5 in c minor, op. 67 (fate symphony) is the famous symphony in the world, and most people might hear from the video, or celebrations even they do not know the name. Listeners will potentially remember this composition. So, when they will hear it again, they know how the music has proceeded. Meanwhile, listening to music is a process of communication between musical voices and listeners. Effective communication depends on whether both senders and receivers mutually know the senders' intention (Juslin, 2003).

3. Conclusion

Listening to music is communication between expressed emotions and felt emotions. Expressed emotions and felt emotions have four relationships: positive relationship, negative relationship, non-systematic relationship, and no relationship. When expressed emotions and felt emotions are in a positive relationship, So their emotions are consistent. So how can expressed emotions and felt emotions have a positive relationship? It depends on musical elements. During the long time development of the music, it has developed the regular musical expressive musical emotion in its intrinsic features (pitch, melody, tempo, etc.). The internal functions can help people to perceive musical expressions and build a positive relationship between expressed emotions and felt emotions. However, sometimes when people listen to music, they do not have the same emotions as musical expression. The main reasons are on the individual. Personal previous experiences, present state, and external environment are all crucial factors. From above whether expressed emotions and felt emotions are consistent, it needs a transforming process.

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