Effects of the Emo Music Genre

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Emo music is widely and sometimes stereotypically known for emotional lyrics and sad tones. The emo music genre has had shadows cast upon it like rap and rock and roll before it, but little to no speculation about its impact on listeners is available through scientific investigation. The same cannot be said about music like Rap or Rock and Roll. In an article titled “Influence of Music on Youth Behaviors" researchers Chen, Grube and Miller conclude that “Compared with other music genres, rap music was consistently and positively associated with use of alcohol, malt-liquor, potential alcohol-use disorder, marijuana, club drugs, and aggressive behaviors” (Chen, Grube and Miller 3). The Columbine shootings have been linked to Marilyn Manson lyrics as the reason for students having done horrible things to one another. An interview in the movie Bowling for Columbine has Manson stating “I definitely can see why they would pick me. Because I think it's easy to throw my face on the TV, because in the end, I'm a poster boy for fear” (Moore 2002). An article in NME, an online music magazine, related the suicide of a young girl to the music she listened to, “Roger Sykes, the coroner who gave the verdict of suicide yesterday (May 7), suggested that the fact that Bond was an obsessive fan of such music was linked to her death.” The article later goes on the state that she was a fan of emo music. Research has shown that music influences the moods of its listeners, but there is a complete absence of studies done on the actual influence that emo or sad music holds.

It is necessary to have some concrete definition of the emo music genre if we are going to study the effects it has on its listeners. Andy Greenwald, author of the book Nothing Feels Good: Punk Rock, Teenagers and Emo describes emo as “a much mocked, maligned, and misunderstood term for melodic, expressive, and confessional punk rock” (p. 13). We can see

these trends occurring in the name of famous emo bands such as “Dashboard Confessional” and “My Chemical Romance.” Emo music can be punk rock, alternative, or slower acoustic music. What makes a band or song distinctly emo are the open and overemotional lyrics that are sung. Songs from emo bands portraying this over emotionality are “Cute Without the E”, “Screaming Infidelities” and “I’m the Best at Ruining My Life.”

Literature Review

Dolf Zillmann is the leading researcher on many communication theories, Mood Management being the one that directly relates to the effect of music on emotions. His theory suggests that humans use media as a tool to influence their moods. When we feel sad we change our environment in a way that alleviates the bad feelings and intensifies the good ones (Bryant & Zilmann 2002). This makes sense because when people want to feel scared they watch a horror film, and when they want to feel love they watch a romantic comedy or play some song which they can feel an emotional connection to. Similarly when we want to improve our mood we might use an entertainment medium such as music to make us feel more positive and upbeat (I prefer listening to Jason Mraz to get into a positive kind of mental state). While his research proves that music can directly influence how we feel and act, it mainly focuses on *conscientious* uses of music rather than the unintentional effects of songs (Knobloch & Zillmann 2002). Other studies have been performed to delve into the unintentional effects music has on listeners, but focus mainly on the presence of violent lyrics and do not go into genres other than Rap or Hip-Hop (Chen, Grube & Miller 2006). It makes sense that if one listens to songs depicting violent acts that he or she would be more inclined to participate in acts of violence later on. The research

into the effects of the seemingly over-emotional lyrics present in Emo songs is lacking, and therefore the possible negative effects are unknown.

Many love songs alone evoke somber moods and longing. There is a possibility that somber, emo and sad music in general is having negative effects on people everywhere. Just within the past year riots have broken out against fans of the Emo genre in Mexico, but similar events have not been occurring in America where the music originated (Grillo 2008). It is necessary to discover the reasons for the sudden rise in popularity of Emo music, as well as the positive or negative effects it may have on its listeners and society. Whether the public realizes it or not, emo music is present in their lives. The ever growing popular videogame RockBand exposes players to the song "Creep" by Radiohead. The chorus of the song goes as follows, "I want a perfect body, I want a perfect soul. But I'm a creep, I'm a loser. What the hell am I doing here? I don't belong here." While most players might consider themselves to be a fan of rock music, they are exposed to emo-esque music by having to perform the song themselves. While Radiohead is most popularly known as an alternative band, some of their music has been described as having themes that portray "modern alienation" which falls in line with the emo music culture (drownedinsound.com). It is not a stretch to say that some people are being subjected to emo music without them realizing it.

In addition to Mood Management Theory it is also important to include a second and third theory in the evaluation of emo music. Lindsay Timmerman published a study in the journal Communication Quarterly that goes above and beyond where Zillmann's study stops. Timmerman examines effects that music has on listeners in an unintended way. The participant's age ranged from youth to adults, and both sexes. Findings showed that the younger a listener

was, the more susceptible they were to mimic the actions heard in music or seen in music videos including drug use, violence and sexual intercourse (Timmerman 2008). This is important because it shows that not only age plays a role in being affected by the messages of music, but also that the gender of participants played a role as well (women being less influenced by the music they listened to). The findings were attributed to Social Learning Theory and Excitation Transfer Theory.

Social Learning Theory looks to explain the way in which younger people form opinions and behavior they have via their experiences with the outside world. By watching and taking in the actions of others around them both in person and in the media, people imitate and adopt practices by seeing how others do them and the result of their actions (Knobloch & Zillmann 2002). This relates back to the impact that violent video games and movies have on viewers of a younger, adult crowd. The youth listen to music and hear lyrics that express certain beliefs or emotions and do not see the results of such things. Without seeing the possible negative repercussions of these actions by their models they are more likely to perform similar acts themselves, unaware of what could happen. A rap artist could go on about all the people he shot and drugs he sold, and the listeners hear that message without the second message of what could happen if the police came across someone doing these things. It paints an unrealistic picture of what is okay to do in the world.

Related to this is the theory of Excitation Transfer. It states that the feelings produced by entertainment media can have immediate effects upon the intensity of emotions felt directly after having viewed or listened to said media (Zillman 2008). For example, take a person who is in a lovely mood and goes to see a happy romantic comedy that has a positive ending. Excitation

Transfer theory states that after having watched this movie with pre-existing feelings of happiness, the viewer will experience even more intense feelings of happiness via the message that the movie portrays. This is not necessarily a bad thing if people watched happy movies and listened to upbeat songs all the time, but the theory works with all types of media, both happy and somber. This gives credence to the notion that the emo music can be extrapolating the negative emotions that are present in the listeners, or could be creating a sad emotional response within them that they are initially unaware of.

Timothy and Deanna Sellnow's article "The 'Illusion of Life' Rhetorical Perspective: An Integrated Approach to the Study of Music as Communication" pairs up with the idea of Excitation Transfer theory during musical experience. The research found that "…discursive linguistic symbols and non-discursive aesthetic symbols function together to communicate and persuade in didactic music." Importantly, they look through lyrics which have certain messages and the ability they have to affect the listener's current emotional state as well as their understanding of the meaning of the song. They come to the conclusion that messages are deemed more meaningful by listeners who have states of mind that are in accordance with what the message wants to deliver. Therefore, as in the example of watching a romantic comedy that intensifies the already present feelings of love and happiness in a viewer, someone listening to emo music can have their feelings of sadness intensified, even if they were unaware that the feelings were present to begin with.

Ways to study the reactions and mood changes that subjects feel when exposed to different types of media or experiences vary. One in particular which will be used for my own research is known as the Differential Emotional Scale (DES). College studies in the past have

used a similar scale with freshman level students to measure the emotional responses they felt when confronted with the idea of their own death (Izard 1972).Students were asked to contemplate their own death, and then fill out a questionnaire ranking the strength of emotions they experienced. Out of the 33 separate emotions listed, fear was the most significantly strong emotion felt by the students. In a similar study done in 1970 by Izard and Weaver, Black college students were asked to think of one imagined instance of racism, and two actual instances of racism they experienced. The results of questionnaires completed by the students formatted using the DES found that the actual instances of racism evoked significantly stronger emotional responses than imagined instances. These studies validate the accuracy of actual emotional changes in subjects when confronted with mood changing experiences. Not only limited to negative responses, in one study the questions delved into seventy two different emotional responses ranging from excitement to scorn (Izard 1972).

Hypotheses

Emo music is and has been permeating the mainstream music scene, and the consequences of such a thing are unknown. I am looking to discover the impact, if any, that emo music has on its listeners. As a result of the research and theories above I am going to hypothesize that emo music has an adverse effect on the emotions of its audience. Whether there is any impact at all, I will gather from questionnaires distributed to students on the Cal Poly campus. Comparing the results of the surveys and determining if there is a noticeable difference between the groups will lead to my conclusion of whether or not emo music has adverse effects on its listeners. My hypotheses are as follows:

H1: Listening to emo music negatively influences the mood of its listeners.

H2: Females are less likely than males to feel adverse effects of listening to emo music.

Method

Surveys will be created and distributed in a manner to find out the emotional changes a student experiences when exposed to different types of music. The surveys will follow a Likert scale formula, known as the Differential Emotional Scale (DES) which follows the emotional responses a person has to an event or thought they experience. The questionnaire handed out to students after the music condition is played will include six main emotional states looking to be examined including levels of Distress, Disgust, Enjoyment, Anger, Guilt and Fear. These emotions were chosen due to the low ambiguity rate of emotional connotation found in Izard's past studies. For each of the six main emotional states, subjects will be asked to rank their emotional level in four areas. For example, "Disgust" requires subjects to rank their emotional level based on how strongly they feel sad, downhearted, lonely and discouraged. Each question requires the subject to rate their emotional response as being "Strong" or "Weak" with a five point scale to be chosen from.

For the emo subject group the song "Screaming Infidelities" by the band Dashboard Confessional will be played through its entirety and then students will be asked to fill out the questionnaire. The second group will be surveyed, using the same questionnaire but being exposed to "You Belong With Me" by Taylor Swift, a song that is upbeat and not negatively

emotional or somber in the slightest. A third, control group, will be surveyed in which no song is played, but the students will fill out the same questionnaire evaluating their current emotional levels of distress and enjoyment. Cal Poly students will be a prime population to survey as research shows they should fall in the middle of the Emo fan base. The students will be given approximately ten minutes to complete the survey, the whole process taking about fifteen minutes total. An informed consent form will be handed out and the option to not participate will be offered should students wish. After having administered the survey a debriefing period will follow in which the subjects will be informed on the subject matter of the research and what is hoped to be learned from it. In addition to their surveys, separate pieces of paper will be collected with the subject's names and will be entered into a raffle for an itunes gift certificate, hopefully providing incentive for more subjects to participate in the study.

While freshman level Speech classes were planned to be the only group that would be pooled so as to reduce the possibility of confounding variables, it was necessary to also survey freshman level Mathematics classes. This should still prevent an occurrence of confounding variables since the intro level classes both contain lower level classmen of mixed majors present. Gathering information from students from mixed academic standings, as well as polling students from a single major, could result in skewed information.

The data from the questionnaires will be entered into a statistical analysis program known as SSPS. Each emotional response for every subject will be entered in with the corresponding scale value of one to five that was chosen. Once this is done the cumulative value of that emotional group (Distress, Anger, Enjoyment… etc.) will be entered next to the corresponding set of questions. These cumulative values for each student will be run through an independent

sample t-test to determine whether the gender of the subject provided will have an effect on the emotional changes experienced. By doing this we will be able to compare the significance levels of the emotions experienced versus the gender of the subject and see if gender does in fact determine if a subject will have a greater emotional response, or in the case of the study a greater change in mood. In addition to the independent sample t-test comparing genders, an ANOVA test will be performed comparing the different emotional groupings of questions versus the group that a subject was in (labeled as 1 for the emo song group, 2 for the country song group, and 3 for the control group of no song played at all). With this test it will be able to be determined if the condition that a group received had any significant impact on the emotional response that the subjects experienced. A second ANOVA test will be performed with each question individually tested against the subjects grouping to determine if any of the sub parts of an emotional group had any more significant changes than another within that group. A post hoc test will lastly be performed allowing the different conditions to be compared to one another, allowing a side by side comparison of the groups to one another.

Results

The results of the independent sample t-test show that gender played a role in determining the outcome of a mood change in only one emotional response. The means of the Distress, Guilt, Disgust and Fear were all higher for males, meaning females felt a stronger mood change toward them (shown in table 1 below). This does not support the second hypothesis that females would be less likely than males to experience a change in mood. This is also goes against Izard's study of freshman whom were asked to contemplate their own death, in which he found that Males were more likely than females to report contempt at a significance of (p=.060).

Table 1: Independent Samples T-test Means

	Gender	N	Mean	Std. Deviation	Std. Error Mean
Distress	1.00	33	17.9697	2.70976	.47171
	2.00	46	17.6739	3.33370	.49153
Disgust	1.00	33	16.8485	3.17334	.55241
	2.00	46	16.3478	3.65889	.53947
Enjoyment	1.00	33	13.4545	3.92978	.68409
	2.00	46	14.1087	3.80192	.56056
Anger	1.00	33	16.3333	3.13913	.54645
	2.00	46	16.7174	3.60656	.53176
Guilt	1.00	33	18.0606	3.13189	.54519
	2.00	46	17.7609	3.40708	.50235
Fear	1.00	33	18.6667	2.13112	.37098
	2.00	46	17.7391	3.68441	.54324

The Fear group of emotional questions showed that gender played a role with a significance of (p=.035), as can be seen on Table 2 in appendix A. These levels of significance coupled with the comparison of means show that females are more likely than males to be adversely affected by music. This is of great import as females are the majority of the emo music fan base, as I will delve into later in the Discussion portion of the paper. Disgust was the second closest to being affected by gender, and while it did not have complete statistical proof of value, it held a significance value of (p=.160) being noteworthy.

The ANOVA test comparing the emotional type of questions against the condition that a subject experienced held very strong results. The Guilt grouping of questions had a significance of (p=.075) and Fear had a significance of (p=.073). Most remarkably, the Enjoyment grouping

of questions held a significance of (p=.000). This shows that while Fear and Guilt had a fairly strong significance of change between the conditions, there is no doubt that the Enjoyment feelings that subjects experienced was greatly different between the conditions. Each condition show significance in areas with Awful (p=.006), Unhappy (p=.009), Downhearted (p=.018), Scornful (p=.030), Repentant (p=.001), Scared (p=.007), Terrified (p=.021), and Panicked (p=.015). Enthusiastic, Happy, Delighted and Joyful all had significance at the (p=.000) levels.

Table 3: ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
Distress	Between Groups	77.762	2	38.881	4.484	.014
	Within Groups	658.998	76	8.671		
	Total	736.759	78			
Disgust	Between Groups	25.003	2	12.501	1.050	.355
	Within Groups	904.491	76	11.901		
	Total	929.494	78			
Enjoyment	Between Groups	401.929	2	200.964	20.339	.000
	Within Groups	750.932	76	9.881		
	Total	1152.861	78			
Guilt	Between Groups	55.229	2	27.615	2.681	.075
	Within Groups	782.745	76	10.299		
	Total	837.975	78			
Fear	Between Groups	51.428	2	25.714	2.709	.073
	Within Groups	721.306	76	9.491		
	Total	772.734	78			
Anger	Between Groups	47.833	2	23.916	2.124	.127
	Within Groups	855.661	76	11.259		
	Total	903.494	78			

The One Way ANOVA test comparing the condition and mood significances shown above in Table 3 shows that between groups there was a significant difference in several of the moods measured. Distress has a significance of (p=.014), Fear and Guilt have significances of (p=073.) and (p=075.) respectively, and Enjoyment has a significance of (p=.000). This information shows that the different types of music elicited different mood changes within the conditions. Disgust and Anger were the only two emotional groups that did not have a significant reading at or near the (p=.10) level. Anger is significant at the (p=.127) level, which is important to mention as emo music would be expected to induce some kind of angry tendencies within listeners, but results show that the music has a more depressing effective rather than making a listeners excited.

The second ANOVA test shown in Table 4 Appendix B comparing conditions to one another shows that the emotional group of Distress between conditions 2 and 3 had a significance of (p=.012), Guilt between conditions 2 and 3 had a significance of (p=.097), and Fear between conditions 2 and 3 had a significance of (p=.061). This is important to note as it shows the impact of Country music upon listeners compared to those who heard no song at all. When played the Country song subjects were likely to rate their moods in a more positive manner. It maybe have been the positive message of love and togetherness that the song put forth, or perhaps the high recognition rate from the subjects, but the Country music song had a significant impact on the emotions of subjects.

Enjoyment between conditions 1 and 2 had a significance of (p=.000) and Enjoyment between conditions 1 and 3 had a significance of (p=.000). For the Enjoyment grouping it is important to note that while condition 1 experienced significance with both 2 and 3 (p=.000),

there was no significance between the conditions 2 and 3 when compared to one another (p=.905). These numbers show that there is no change in level of Enjoyment between the condition that was played a country song and the control. This is very important because of the significance at the (p=.000) level that shows emo music does in fact influence the Enjoyment levels of the people who are exposed to (by lowering the enjoyment that a subject felt). Therefore, with the significance levels being what they are between the conditions, we have proven hypothesis 1 that listening to emo music can negatively influence the mood of someone listening to it.

Discussion

The results show that females are more likely to be affected by emo music than are their male counterparts. This is bad news, for if one searches online for videos of live concerts for emo bands such as Dashboard Confessional or My Chemical Romance, they would find that the majority of the audience members are female (youtube.com/watch?v=lXNFTJHGPFo). Also, based on the questionnaires collected the majority of the subjects who were exposed to the emo music in condition 1 that were able to recognize the song were female. If the majority of fans of the emo music genre are in fact female, then the adverse effects of the music are being felt by a majority of the fans.

Having said that, this research proves that Mood Management theory as proposed by Dolf Zillmann works with not only creating and intensifying positive emotions in people, but also can create and intensify the negative effects that are present in people as well. This is important to note because while emo music is not as mainstream and popular as other types of music, there

are still other types of entertainment media including novels, movies, and television shows which contain messages and motifs that run in accordance with the emo music genre. This means that people are being subjected to forms of entertainment which is negatively influencing their moods, sometimes without them being aware of what is occurring. This gives credence to the accusations that music, video games and movies with violent and negative messages are in fact influencing the emotions and choices that viewers are making. After having found the results of this project I began research into concerts that promote bands that would be classified as "emo" at their events. Concerts such as The Vans Warped Tour that tour all over the United states and Canada with emo bands support and promote an organization known as To Write Love on Her Arms. The mission statement of the organization can be found on their website and reads as follows, "To Write Love on Her Arms is a non-profit movement dedicated to presenting hope and finding help for people struggling with depression, addiction, self-injury and suicide. TWLOHA exists to encourage, inform, inspire and also to invest directly into treatment and recovery" (twloha.com). At these concerts TWLOHA has tents with information regarding suicide prevention hotlines and trendy t-shirts that read the organizations name. In fact, many of the concert photos on the Vans Warped Tour website show famous band members of emo groups wearing the shirt during their performances. So, while little scientific research has been done on the negative and adverse effects that emo music can have on listeners, the music scene is aware and has been making changes and providing help to acknowledge the problem at hand. Where we can go from here is to spread the information that organizations such as TWLOHA are out there and willing to provide help for those who may need it. While concert goers will be

informed of their message, this accounts for only a small population of people who are exposed to emo and sad music every day. Posters, seminars and notifications should be made aware to students on college and high school campuses that should they need it, there are people in the world willing to help them.

One of the main limitations to the research gathered would be the sample size obtained. Less than one hundred subjects were surveyed, and in each condition contained less than thirty subjects. While significant data was obtained, upon further research with larger sample sizes there could be changes and fluctuations in the data gathered. The number of subjects surveyed would be increased by simply going to more classes to involve more subjects in each of the conditions provided. In addition, the group that was exposed to the emo music condition was the smallest, therefore further studies could show than an even amount of male/female recognition of the songs could be present. Larger sample sizes for all conditions could also show different findings in the significance of experienced emotional changes for the subjects. With greater numbers of subjects for all condition, it might be discovered that simply exposing a group of subjects to any type of song is more likely to have a negative/positive effect upon them as a whole.

A second limitation would be the recognition section of the data obtained. While few of the subjects exposed to the emo music condition recognized the song, a large proportion of the subjects exposed to the country song were able to recognize it. The familiarity with the country song versus the relatively unrecognized emo song could possibly have skewed the results. The familiarity with a recognized song could bring about feelings of enjoyment or pleasure, especially if it were an upbeat and happy song like the one played. Also, if a more well known

emo song were played that was easier for subjects to recognize it might have more true to life results. In the same way the country song could bring back positive memories, a recognizable emo song could possibly have triggered past memories and feelings associated with it that the subjects would be drawing upon when rating the current mood they were in. There is no way to determine whether these memories would be more positive or negative in emotion, as it would differ between the subject's past experiences with the song.

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Appendix A

Table 2: Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
Distress	Equal variances assumed	.060	.807	.420	77	.676	.29578	.70485	-1.10776	1.69933
	Equal variances not assumed			.434	75.729	.665	.29578	.68125	-1.06113	1.65270
Disgust	Equal variances assumed	2.016	.160	.633	77	.528	.50066	.79055	-1.07352	2.07484
	Equal variances not assumed			.648	74.170	.519	.50066	.77213	-1.03779	2.03910
Enjoyment	Equal variances assumed	.210	.648	-.744	77	.459	-.65415	.87956	-2.40558	1.09728
	Equal variances not assumed			-.740	67.697	.462	-.65415	.88442	-2.41913	1.11083
Anger	Equal variances assumed	.468	.496	-.492	77	.624	-.38406	.78021	-1.93766	1.16954
	Equal variances not assumed			-.504	74.069	.616	-.38406	.76248	-1.90331	1.13520
Guilt	Equal variances assumed	.700	.405	.399	77	.691	.29974	.75180	-1.19728	1.79675

	Equal variances not assumed			.404	72.328	.687	.29974	.74134	-1.17798	1.77746
Fear	Equal variances assumed	4.599	.035	1.297	77	.198	.92754	.71491	-.49603	2.35110
	Equal variances not assumed			1.410	74.097	.163	.92754	.65782	-.38318	2.23825

Appendix B

Table 4: Multiple Comparisons

Tukey HSD

Dependent Variable	(I) Group	(J) Group	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
						Lower Bound	Upper Bound
Distress	1.00	2.00	-1.46131	.82697	.188	-3.4382	.5155
		3.00	.82234	.86395	.609	-1.2429	2.8876
	2.00	1.00	1.46131	.82697	.188	-.5155	3.4382
		3.00	2.28365*	.77748	.012	.4251	4.1422
	3.00	1.00	-.82234	.86395	.609	-2.8876	1.2429
		2.00	-2.28365*	.77748	.012	-4.1422	-.4251
Disgust	1.00	2.00	-.50595	.96883	.861	-2.8219	1.8100
		3.00	.81136	1.01216	.703	-1.6082	3.2309
	2.00	1.00	.50595	.96883	.861	-1.8100	2.8219
		3.00	1.31731	.91085	.323	-.8601	3.4947
	3.00	1.00	-.81136	1.01216	.703	-3.2309	1.6082
		2.00	-1.31731	.91085	.323	-3.4947	.8601
Enjoyment	1.00	2.00	-4.93601*	.88277	.000	-7.0463	-2.8258
		3.00	-5.28938*	.92224	.000	-7.4940	-3.0848
	2.00	1.00	4.93601*	.88277	.000	2.8258	7.0463
		3.00	-.35337	.82994	.905	-2.3373	1.6306
	3.00	1.00	5.28938*	.92224	.000	3.0848	7.4940
		2.00	.35337	.82994	.905	-1.6306	2.3373
Anger	1.00	2.00	-.59821	.94232	.801	-2.8508	1.6544
		3.00	1.21429	.98446	.437	-1.1390	3.5676
	2.00	1.00	.59821	.94232	.801	-1.6544	2.8508
		3.00	1.81250	.88592	.108	-.3053	3.9303
	3.00	1.00	-1.21429	.98446	.437	-3.5676	1.1390
		2.00	-1.81250	.88592	.108	-3.9303	.3053
Guilt	1.00	2.00	.00744	.90127	1.000	-2.1470	2.1619
		3.00	1.78388	.94158	.147	-.4669	4.0347
	2.00	1.00	-.00744	.90127	1.000	-2.1619	2.1470

		3.00	1.77644	.84734	.097	-.2491	3.8020
	3.00	1.00	-1.78388	.94158	.147	-4.0347	.4669
		2.00	-1.77644	.84734	.097	-3.8020	.2491
Fear	1.00	2.00	-1.07887	.86518	.430	-3.1471	.9893
		3.00	.79853	.90387	.652	-1.3621	2.9592
	2.00	1.00	1.07887	.86518	.430	-.9893	3.1471
		3.00	1.87740	.81340	.061	-.0670	3.8218
	3.00	1.00	-.79853	.90387	.652	-2.9592	1.3621
		2.00	-1.87740	.81340	.061	-3.8218	.0670

Appendix C

Informed consent to participate in the study Effects of the Emo Music Genre.

A research project on the effects of music on listeners is being conducted by Vincent Mazzaferro in the Department of Communications Studies at Cal Poly, San Luis Obispo. The purpose of the study is to expose subjects to music and then measure the emotional changes they experience.

You are being asked to take part in this study by listening to a song and completing the survey provided. Your participation will take approximately fifteen minutes. Please be aware that you are not required to participate in this research and you may discontinue your participation at any time without penalty. You may also omit any items on the questionnaire(s) you prefer not to answer.

There is a minor psychological risk of participating in this study. If answering questions about your current mood is upsetting, please be aware that you may contact Cal Poly Counseling Services, at (805) 756-2511, for assistance.

Your responses will be provided anonymously to protect your privacy. Potential benefits associated with the study include a better understanding of the effects that music has upon its listeners. In addition, you may also be entered into a drawing to win a $25 iTunes gift certificate if you participate in this study. The odds of winning are approximately 1 student winner out of 100 student participants.

If you have questions regarding this study or would like to be informed of the results when the study is completed, please feel free to contact Vincent Mazzaferro at (707) 853-6509 or Richard Besel at 805-756-2957. If you have questions or concerns regarding the manner in which the study is conducted, you may contact Dr. Steve Davis, Chair of the Cal Poly Human Subjects Committee, at 756-2754, sdavis@calpoly.edu, or Dr. Susan Opava, Dean of Research and Graduate Programs, at 756-1508, sopava@calpoly.edu.

If you agree to voluntarily participate in this research project as described, please indicate your agreement by completing and returning the attached questionnaire. Please retain this consent cover form for your reference.

Appendix D

Music Response Questionnaire

Please answer the following questions to the best of your abilities. You do not have to answer any questions that you are uncomfortable with. Please rate your *current* emotional level in the following areas:

Rating your current level of distress, to what extent do you feel the following emotions? Circle one number for each emotion.

	Strong				Weak
Awful	1	2	3	4	5
Unhappy	1	2	3	4	5
Miserable	1	2	3	4	5
Suffering	1	2	3	4	5

Rating your current level of disgust, to what extent do you feel the following emotions? Circle one number for each emotion.

	Strong				Weak
Sad	1	2	3	4	5
Downhearted	1	2	3	4	5
Lonely	1	2	3	4	5
Discouraged	1	2	3	4	5

Rating your current level of enjoyment, to what extent do you feel the following emotions? Circle one number for each emotion.

	Strong				Weak
Enthusiastic	1	2	3	4	5
Happy	1	2	3	4	5
Delighted	1	2	3	4	5
Joyful	1	2	3	4	5

Rating your current level of anger, to what extent do you feel the following emotions? Circle one number for each emotion.

	Strong				Weak
Irritated	1	2	3	4	5
Scornful	1	2	3	4	5
Bitter	1	2	3	4	5
Mad	1	2	3	4	5

Rating your current level of guilt, to what extent do you feel the following emotions? Circle one number for each emotion.

	Strong				Weak
Ashamed	1	2	3	4	5
Blameworthy	1	2	3	4	5
Repentant	1	2	3	4	5
Guilty	1	2	3	4	5

Rating your current level of fear, to what extent do you feel the following emotions? Circle one number for each emotion.

	Strong				Weak
Scared	1	2	3	4	5
Afraid	1	2	3	4	5
Terrified	1	2	3	4	5
Panicked	1	2	3	4	5

Did you recognize the song that was played? Yes No

Approximately how many hours per day do you listen to music_____

Based upon your own musical preferences, circle the types of music you listen to most often (you can chose multiple items).

Country Rock Rap Electronic

Classical Folk Techno Emo
Alternative Other

Male___ Female___ Age____

Academic Standing: Freshman Sophomore Junior Senior