

# Prologue: Experiencing music

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Music expresses that which cannot be said  
and on which it is impossible to be silent.  
-Victor Hugo, *William Shakespeare*, 1864

Throughout the millennia of our existence, human beings have danced, worked, battled, entertained, loved, laughed, cried, and died to music. The sounds of music are said to be endowed with powers: to sooth, console, and energise; to enhance physical and emotional wellbeing; to facilitate and enrich conduct of non-musical activities; and to act as icons of sacred collective meanings as well as inducers of cherished subjective meanings. Today it is difficult to imagine any public ceremony or private function associated with the important transitions of life, indeed with almost any part of life, devoid of music. Music is so ubiquitous that it often blends into the background only noticed by its absence, or, when the music does not align with our tastes, by its unwanted and intrusive presence.

The widespread use of music as recreational activity, mood enhancer, and soundtrack to life, has undoubtedly served the pecuniary interests of a multi-billion dollar global industry. Even so, a chief factor in the industry's success is not of its own making but is located in humanity's insatiable appetite for music. Neurologist and author, Oliver Sacks (2008), suggests that the habitual craving for music exhibited by most humans, (but definitely not all), amounts to an obsession that he labels *musicophilia*. One of the key characteristics of human musicophilia is our perception, our insistence, that music has meaning.

Interest in the meanings of music in human experience has a venerable heritage among scholars and music lovers alike. This interest has generated a vast, multifaceted, and ever-expanding literature. It is reasonable, then, that the search for music's meanings turns first to the discipline for which music is the chief concern, that is, musicology. It is somewhat disappointing to find that until fairly recently musicologists, music theorists, and music analysts, took the meaningfulness of music for granted and bracketed the study of musical

meaning from the sanctioned interests of the discipline. Instead, musicology generally has tended to focus on the scientific study of the mechanisms by which pieces of music are composed and notated, the historical development of music, and the stylistics of performance. These are all valid aspects of musical understanding and they may serve as the foundations of rich personal meanings for some musicians, music theorists, and others.

However, in my experience, although trained to perceive and understand the mechanisms, structures, and disciplinary terminology of music, I would not place the perception or description of such mechanisms high up on any list of factors sustaining my fascination with music. Nor, on the basis of informal observations, would I say that they are common in the meanings of music recounted by others. More often music lovers, myself included, justify their appetite for and meanings of music in terms akin to Nietzsche (1886/1990, p. 111), who states that music is ‘something for the sake of which life is worth living’. Nietzsche’s famous statement eloquently summarises the residual impacts of our responses to music, and yet it remains tantalizingly silent about the specifics of phenomenal<sup>1</sup> experience underpinning the powerful responses to, and cherished meanings, of particular pieces of music.

### **Personal Meanings of Music**

Eminent and often controversial musicologist Susan McClary states that she was drawn to music research because she wanted evidence that she was not alone in experiencing ‘overwhelming responses’ (McClary, 2002, p. 4) when she listened to music and that others derived meaning from music. Like McClary, I too experience overwhelming responses to music, which can leave me feeling uplifted, consoled, calmed, or energised. I also wonder at the diversity of responses to music and the incredible variety in meanings attributed to specific pieces music in particular. My interests, however, move beyond musicological concerns about underlying musical mechanisms to embrace the social

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<sup>1</sup> In this thesis the term ‘phenomenal’ refers to experiences perceived by the senses, the feelings of immediate experience (Chalmers, 1997).

dimensions of music and its meanings in everyday experience. As Kotarba (2014, para. 1) neatly expresses it, these interests lie in ‘... the ways people seek meaning for life and life’s problems through their group memberships and activities’.

It is important to clarify at this early stage that the inquiry reported in this thesis accepts that pieces of music can be meaningful in the sense that they have been heard before, that they can be identified, and that the particular contexts of having heard them, such as being the theme of a television program or advertisement, can be recalled. However, such merely factual recollections are not the focus of this inquiry. Nor does the inquiry seek meanings of music in a reductionist sense such as ‘the’ one and only universally agreed meaning of, say, The Beatles’ song ‘Lucy in the sky with diamonds’ or of Bach’s *Goldberg Variations*. Rather, investigations focus on personal meanings: on what meanings in the smaller scale, idiographic, and subjective sense might tell us about how meanings adhere to The Beatles, Bach, or to any other piece of music, and what functions such meanings play in our everyday lives.

To clarify the types of musical meanings that are the focus of this inquiry, two pieces of music and a range of personal meanings ascribed to them are presented. The first set of personal meanings is embedded by the poet Schober and composer Schubert in the song ‘An die Musik’ (To Music). The second set of personal meanings are offered by the playwright Shaffer about the ‘Adagio’ from Mozart’s *Serenade for 13 wind instruments*, known as the *Gran Partita*. These examples illustrate a range of meanings of music and serve to elegantly and musically evoke the particular interests of this inquiry.

Early in the 19<sup>th</sup> century, Austrian poet Franz Schober wrote ‘An die Musik’, an ode expressing gratitude for the beneficial roles music played in his life. Schober’s poem may well have faded into obscurity had his composer friend, the then 20 year old Franz Schubert, not set it to music. Schubert’s noble melody and appealing harmonies combine with Schober’s poem to create a profound and eloquent expression of the ability of music to temporarily take us out of ourselves, our situations, and away from our anxieties.

<p><b>View a performance of ‘An die Musik’</b></p> <p>Click the link on the picture or click on Tack 1 of the accompanying DVD.</p> <p><i>Singer:</i> Dame Janet Baker  <i>Accompanist:</i> Murray Perahia  <i>Venue:</i> Royal Opera House, London</p>									
<p><b>An die Musik</b></p> <table border="0"> <tr> <td><i>Du holde Kunst, in wieviel grauen Studen</i></td> <td><i>Oft hat ein Seufzer, deiner Harf entflossen</i></td> </tr> <tr> <td><i>Wo mich des Lebens wilder Kreis umstricht,</i></td> <td><i>Ein süsse, heliger Akkord von dir</i></td> </tr> <tr> <td><i>Hast du mein Herz zu warmer Lieb entzunden,</i></td> <td><i>Den Himmel bessrer Zeiten mir erschlossen,</i></td> </tr> <tr> <td><i>Hast mich in einer bessre Welt entruct!</i></td> <td><i>Du holde Kunst, ich danke dir dafür!</i></td> </tr> </table> <p style="text-align: right;">Schubert and Schober (1817/1928, p. 236)</p>		<i>Du holde Kunst, in wieviel grauen Studen</i>	<i>Oft hat ein Seufzer, deiner Harf entflossen</i>	<i>Wo mich des Lebens wilder Kreis umstricht,</i>	<i>Ein süsse, heliger Akkord von dir</i>	<i>Hast du mein Herz zu warmer Lieb entzunden,</i>	<i>Den Himmel bessrer Zeiten mir erschlossen,</i>	<i>Hast mich in einer bessre Welt entruct!</i>	<i>Du holde Kunst, ich danke dir dafür!</i>
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**Figure 1. An die Musik (To Music)**

German poem (1817), English transliteration (2009), and a performance (1978) of the Schubert/Schober: Song ‘An die Musik’ (To Music), Opus 88 No. 4 illustrating musical meanings. Reproduced from Youtube. Retrieved from <https://www.youtube.com/watch?v=Pt19nrxdVb4>. Copyright 1978 by British Broadcasting Corporation.

Schober’s words in ‘An die Musik’, amplified by Schubert’s music, articulate a number of meanings of music. For example, that sweet chords fill the poet’s heart with love, and that music offers respite by transporting him imaginatively to a better place. This poem/song suggests that for Schober and Schubert an important meaning of music was what it could do for them, for example, acting as a kind of anti-depressant or tonic for their romantic melancholy.

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<sup>2</sup> Transliteration by Dennis Foster, October 2009.

The second example is drawn from the words of the character Salieri in Peter Shaffer's fictional play, *Amadeus*. Salieri, in the play and in real life, was a musician and composer who in Mozart's lifetime held the position of Imperial Kapellmeister at the Hapsburg's court in Vienna. Salieri describes his responses to the 'Adagio' from Mozart's *Gran Partita*.

<p><b>View the scene from <i>Amadeus</i>, (1984)</b></p> <p>Click the link on the picture or click on Tack 2 of the accompanying DVD.</p> <p><i>Actor:</i> F. Murray Abraham</p> <p><i>Producer:</i> Saul Zaentz</p> <p><i>Director:</i> Milos Forman</p>	
<p><b>SALIERI:</b> On the page it looked nothing. The beginning simple, almost comic. Just a pulse – bassoons, basset horns - like a rusty squeezebox. Then suddenly, high above it, an oboe. A single note, hanging there unwavering, until a clarinet took it over and sweetened it into a phrase of such delight! This was no composition by a performing monkey! This was a music I'd never heard. Filled with such longing, such unfulfillable longing, it had me trembling. It seemed to me that I was hearing the voice of God.</p> <p>(Shaffer, 1984, Scene 41)</p>	

**Figure 2. Dialogue and performance of Scene 41 of film *Amadeus***  
Words and performance of Scene 41 from the film of Shaffer's (1984) play *Amadeus* illustrating musical meaning making. Reproduced from Youtube. Retrieved from <https://www.youtube.com/watch?v=pxgZcMGmkkI>. Copyright 1984 for screenplay Paul Zaents Orion Films. Copyright 1984 by Warner Bros Productions.

Salieri, possibly reflecting Shaffer's views, clearly articulates a sophisticated understanding of this adagio's musical features: its instrumentation and disparate levels of pitch between the melody and accompaniment. Importantly for this inquiry, Salieri/Shaffer then identifies his aesthetic personal responses to the music as delight, longing, awe, and 'hearing a voice of God'. This example illustrates meanings of music

comprising characteristics of the music itself and personal responses that the music evoked.

While Schober and Schubert formalise their meanings and functions of music verse and song, it is more common for personal meanings to be described, like Salieri, in the more mundane words of everyday discourse. In whatever form they are expressed, personal meanings can be said to reflect aesthetic judgements. Alter (2009:4) suggests that within the expressive arts it has long been accepted that aesthetic judgements engage ‘the senses and emotions as well the intellect’. The examples of Schober/Schubert and Shaffer/Salieri confirm the involvement of the senses, emotion and intellect in the critical reflection that yields personal meanings to pieces of music.

Another important understanding of musical meanings emerging from these examples relates to the pieces of music and responses they invoke. The Schober/Schubert song often features in the live and recorded song recitals of professional singers. The adagio movement from the Mozart’s *Gran Partita* is an acknowledged highlight of the wind ensemble repertoire and also well-known among wind players, professional musicians, and classical music lovers. It is intriguing that, despite their acknowledged status as masterpieces of their respective repertoires, the works do not necessarily evoke the same responses or levels of appreciation from all listeners. Furthermore, there have been occasions in my life when music-loving friends and I have recommended or shared favourite pieces of music and the cherished personal meanings associated with them. Some of these musical exchanges introduced me (and them) to truly wonderful works that evoked, and continue to evoke, cherished responses and indelible personal meanings. Very often, however, experiencing a piece of music that is rich in personal meanings for someone else does not result in equivalent responses from me, and vice versa. It is all the more intriguing therefore, that when my friends and I talk about pieces of music with personal meanings, the types of experiences we identify as our responses and the sorts of meanings ascribed to music seem, at least anecdotally, to be strikingly similar. Indeed, our words are strongly reminiscent of those used by Schober, Schubert, Salieri, Shaffer, and Nietzsche. It is these shared understandings of music and their potential personal meanings that settled as the primary interests of this inquiry.

# Chapter One: A study of personal meanings of music

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*Music produces a kind of pleasure that  
human nature cannot do without.*  
- Confucius, *Li Ki*, 1887

The Prologue introduced personal meanings of music as the general interest of this research. The purpose of this chapter is to identify the delimited and researchable focus of this inquiry. The chapter comprises seven sections: sociological inquiry about music and meaning; specific research interest; aim and scope of the study; sampling from an archive of previously collected interviews; research questions; significance of the study; and an overview of this thesis.

## **Sociological Inquiry about Music and Meaning**

Broadly speaking, research about music and its meaning stretches along a continuum of focus. At one end, researchers study music as an object, often investigating underlying mechanisms by which music is theorised to have or make meanings. Examples of research at this end of the spectrum include: musicology's study of harmonic progression and expectations (Collins, 2013; Larson, 2012; Solomon, 2012); neuroscience's plotting of neuro-correlates of responses to music (Herholz, Halpern, & Zatorre, 2012; Koelsch, 2014); and cognitive psychology's investigations of the perception of pitch or arousal of emotion (Bader, 2013; Oxenham, 2013). At the other end of the spectrum, researchers study music as activity. Examples of research of this type include: social psychology's study of music preference and taste as badges of identity (Bonneville-Roussy, Rentfrow, Xu, & Potter, 2013; Born, 2011; Greasley, Lamont, & Sloboda, 2013); music semiotic studies of sense making (Agawu, 2008; Klein, 2012; Nattiez, 1987/1990; Reybrouk, 2012); music sociology's study of music's participation in the reflexive project of self by which we maintain a sense of coherence, meaning, and purpose across our lifetimes (DeNora, 2000; Hennion, 2011; Kotarba, Merrill, Williams, & Vannini, 2013; Martin,

2007); and music therapy's investigations of music in promoting subjective wellbeing (Ansdell, 2014; Batt-Rawden, 2010; Gaston, 1968; Ruud, 1997). Between these object-activity extremities, researchers draw on a range of disciplinary perspectives to investigate and theorise complex, nuanced, and artful understandings of music's meanings in the human experience. These inter-related disciplinary perspectives include anthropology, ethnomusicology, musicology, neuroscience, philosophy, psychology, and sociology. This inquiry is positioned as a psycho-sociological investigation of music and meaning located towards the activity end of the research focus spectrum. It sets out to investigate the content, processes, and social functions of personal meanings of specific pieces of music. The intention is to gain a better understanding of personal meanings of pieces of music and the role these meanings play in sustaining music's special place in everyday human experience.

It is important at this early stage to be explicit about what is not included in this inquiry. The chief concerns of this inquiry are psychosocial (Hays & Minichiello, 2005) rather than musicological. As a result, analyses of compositions in the specialist terms of musicology such as melodic curves, key structures, harmonic progressions, form, or performance practices are not included. Similarly, the distinctive experiences and practices of musicians making meaning individually and together as they learn a work and negotiate interpretation, artist to artist gesture, and communication with audience members, must also await further research.

On the other hand, the inquiry investigated relationships between the subjective and the social in personal meanings of pieces of music. The psychosocial perspectives of this inquiry urge that as well as accepting conscious meanings identified about pieces of music, analysis should probe deeper to reveal personal and social objectives operating beneath the level of immediate conscious awareness.

It is also important to foreshadow that the particular sociological orientation of this inquiry comprises the social theory of Anthony Giddens, the cultural sociology of Jeffrey Alexander, and the music sociological understandings of Tia DeNora and Antoine Hennion. A critical and shared feature of these theoretical underpinnings, (discussed in

detail in Chapter Four – Conceptual framework), is that all human activities, no matter how internalised or subjective their surface features, constitute social action. Giddens (1984, p. 25) conceptualises the personal and the social aspects of human activity in his theory of the ‘duality of structure’. This theory asserts that the ongoing constitution of society is sustained through everyday activities of individual actors. In this view, actions that at one level appear focused on maintaining a coherent sense of self are conceptualised as simultaneously maintaining shared rules, values, and assumptions that constrain social action within social systems. This research focuses on how personal meanings of music might be constrained within socially mediated boundaries; and at the same time, might contribute to the reproduction of, or challenge those boundaries.

### **Specific Research Interest**

The study of music has been part of sociology since the emergence of the discipline. To varying degrees, early sociologists such as Simmel (1882/1968), Weber (1924/1958), and Schutz (1951/1964) considered music as a field of sociological practice. It was with the scholarship of Adorno (1938/1978; 1944/2002; 1962/1976) that a specific ‘sociology of music’ entered the field. Adorno also established the economic consumption/production framework that continues as a dominant analytical frame for the sociological study of music. In the years since Adorno theorised his economic framework, the sociology of music has conceptualised music as text in which musical properties carry social meaning (e.g., McClary, 1991; Shepherd, 1991), as the product of social relations (e.g., Becker, 1982; DiMaggio, 1982; Dowd & Blyler, 2002), and as a resource of personal agency for accomplishing social action (e.g., DeNora, 2000; Hennion, 2011; Martin, 2007).

Recent music sociological scholarship asserts a further interpretive nuance: music as cultural performance or social action (Alexander, 2004, 2012; Gomart & Hennion, 1999; McCormick, 2011). From this perspective, music-related activities are theorised as contingent social processes by which actors, consciously or unconsciously, perform themselves and constitute coherence and meaning in their lives. In this sense, musical activities not only facilitate, but also constitute, social action. Music as social action remains an emerging theoretical concept within music sociology. To my knowledge, it

has not been investigated in relation to the meanings attributed to pieces of music in the lives of individual social actors.

### **Aim and Scope of the Study**

The aim of this inquiry was to gain better understanding of personal meanings of music. To achieve this aim, the scope of investigations was delimited to an exploration of the content, processes, and social functions of the studied phenomenon. Investigations were further delimited by focusing on: (1) personal meanings of music; (2) personal meanings adhering to specific pieces of music; and (3) sampling the studied phenomenon within the experience of eminent mid-aged adults.

### **Personal Meanings of Music**

For the purposes of this inquiry, personal meanings are conceived as meanings that are, on the surface at least, subjective and idiosyncratic. It is acknowledged that such meanings are sometimes considered unreliable or unsuitable for the scientific study of music (Adler, 1885; Hanslick, 1891/1986; Kivy, 2002). In contrast, this inquiry considers personal meanings as individualistic interpretations of pieces of music and analysis treats all meanings as authentic and trustworthy. Similarly, Kramer (2011, p. 49) argues that interpretations of music, (in the terminology of this inquiry, personal meanings), provide ‘an excellent opportunity to take precisely that subjectivity as an object of inquiry’. Thus, for the purposes of this inquiry, the subjectivity of personal meanings was not considered an obstacle but rather a vehicle to understanding.

### **Personal Meanings and Pieces of Music**

The scholarly and popular literatures about music contain a large number of claims about the meanings of music. Many of these will be discussed in the literature reviewed in Chapter Two and Chapter Three. At this stage, it is important to reveal that the investigations of this inquiry were delimited to personal meanings adhering to *specific*

pieces of music. That is, rather than personal meanings of ‘music’ in indeterminate, generic, or conflated senses, this inquiry focused on personal meanings relating to the sonic materiality of specifically identified pieces of music.

### **Sampling Eminent Informants**

One further delimiting factor emerged from characteristics of informants. The sample of this inquiry was drawn from an archive of previously collected and publicly broadcast radio interviews. The interviews are on the public record and remain available as podcasts maintained by the Australian Broadcasting Corporation (ABC). The decision to sample from this archive is discussed in detail in the next section of this chapter. For the purposes of the discussion at hand it is sufficient to state that the archive contained some 2,850 interviews of eminent professionals in the arts, sciences, political, educational, and media fields. This archive offered unique access to the experiences of eminent members of society whose participation in a qualitative research study about personal meanings of pieces of music would otherwise have been very difficult, if not impossible, to arrange. As the archive of interviews is in the public domain, ethical considerations permit revelation that the final sample of informants in this inquiry included internationally recognised: **actors** John Bell, Brenda Blethyn, and Suzanna York; **artists** Bill Henson and Ben Quilty; **authors** John le Carre (aka David Cornwall), Maureen Dowd, Jonathan Franzen, David Malouf, and Annie Proulx; **composers** Phillip Glass and Carl Vine; **conductors** Jeffrey Tate, Michael Tilson-Thomas, and Antony Walker; **musicians** Luka Bloom, Billy Bragg, Murray Perahia, and Martha Wainright; **opera singers** Dame Joan Sutherland and Elizabeth Connell; **politicians** Gerry Adams (Northern Ireland) and Paul Keating (former Prime Minister of Australia); and **scientists** Dame Jocelyn Bell (astrophysicist), Oliver Sacks (neurologist), and Collum Brown (environmental scientist).

A final delimiting factor also emerged from characteristics of the archived interviews: interviewees were generally more than 30 years old. Recognition of this age dimension emerged as a fortuitous alignment. As will be highlighted in the review of literature in Chapter Two, a large proportion of music-related research is based on the experiences of adolescents, the elderly, and particularly, university students (18-30 years). The views of mid-aged adults (31-65 years) are under-represented in music research. None of the

informants whose interviews were included in the sample of this inquiry were younger than 31 years of age. Investigating the views of this under-represented age group emerged as a potentially worthwhile contribution to knowledge.

In summary, this inquiry aimed to enhance understanding of personal meanings of specific pieces of music. The scope of investigations was limited to an exploration of the content, processes, and social functions of personal meanings adhering to specific pieces of music in the everyday phenomenal experience of mid-aged adults (30-80 years) who were eminent in their professional fields. The inquiry's sociological gaze interrogates personal meanings of specific pieces of music to ascertain the extent to which they indicate personal agency (constructing and recounting personal meanings of music) contributing to the ongoing constitution of society in respect of assumptions about the meanings and roles of music in everyday experience.

### **Sampling Previously Collected Data**

It is acknowledged that it is not common for aspects of research design to be discussed in detail in the introductory chapters of a thesis. Sampling details are included in this chapter to foreshadow that new data were not collected by the researcher but drawn from an archive of qualitative interviews. Full explications of the data population, data gathering methods, and relevant contextual information are provided in *Chapter Five - Research design and implementation*. This section provides the researcher's rationale for adopting an archive of previously collected qualitative data as the sample population of this inquiry and indicates the researcher's position on the efficacy of theoretical sampling within an archive of previously collected interviews.

#### **Use of previously collected qualitative data**

The use of previously collected qualitative data has grown since the 1990s (Nutt Williams & Morrow, 2009, p. 33), but with the exception of some specialist research areas, for example, narrative and discourse analysis studies that focus on published literature, it is not common in qualitative research. It is fair to say that the use of previously collected

data, particularly qualitative data, as the sample for later research remains contentious for some researchers (Hammersley, 2010; Heaton, 2008; Mason, 2007). In the specific context of this inquiry, the use of an archive of interviews was interrogated by my concerned supervisors, questioned robustly by student colleagues at conferences, and challenged directly by experienced researchers during the peer-review of an article prior to its publication in an international research methodology journal (Foster, Hays, & Alter, 2013). These unanticipated processes of multi-layered interrogation and critique alerted the researcher to potential problems and limitations of sampling from previously collected data. They also prompted an in-depth review of the literature concerning the use of previously collected qualitative data.

Space constraints do not allow for comprehensive reporting of the reviewed literature. Nevertheless, it is important to acknowledge that the literature raised legitimate concerns about: (i) alignment between the original and subsequent studied phenomena; (ii) the relevance of data for the purposes of the later study; and (iii) availability of contextual information to ensure that the qualitative data are not misrepresented. The remainder of this section outlines these important concerns and presents arguments for claiming that they do not apply in the specific circumstances of this inquiry.

***(i) Alignment between original and subsequent studied phenomena***

Much concern in the literature focuses on whether qualitative data collected to meet the specific requirements of one research context can provide data of sufficient richness and depth to sustain trustworthy original research concerning a related phenomenon (Bornat, 2003; Hammersley, 2010; Heaton, 1998, 2004, 2008; Mason, 2007; Mauthner, Parry, & Backett-Milburn, 1998; Moore, 2007; Parry & Mauthner, 2005; Searle, 2011; Thorne, 1998; van den Berg, 2005).

Influential critics Mauthner and her colleagues Parry and Backett-Milburn (1998; 2005), argue strongly against the re-use of qualitative data. They support their claims by highlighting examples of the failure of original data to meet the needs of later research in their own experience. Each scholar reports that, although their memories of the original data they collected for their doctoral research suggested they were relevant, analysis

found them at best tangential and therefore incapable of supporting their later research. For example, Mauthner (Mauthner, et al., 1998, p. 737) returned to data collected through semi-structured, in-depth interviews with a sample of women and some of their male partners about childbirth and post-natal depression. The purpose of the original study was to better understand women's phenomenal experience of post-natal depression. The purpose of the later return to the original data was to construct detailed case studies of the impacts of post-natal depression in the lives and relationships of individual women. Mauthner states that she found that although the original data met the needs of her doctoral research there were too many gaps in the data, and most were of insufficient depth on relational matters to satisfy the demands of her later project. In her words, 'the data could not supply the answers to questions that had never been raised' (Mauthner, et al., 1998, p. 742).

In the circumstances outlined by Mauthner, Parry, and Backett-Milburn, it is agreed that data collected for their original endeavours failed to meet, indeed were incapable of meeting, the demands of their later research. In my view, the failure lay not with the inadequateness of their original data per se, but with the attempt to apply them to answering questions for which they were not relevant. In other words, there was insufficient alignment between the target phenomena of the two research projects for the original data to serve as an adequate and illuminating sample. This view aligns with Hammersley's (2010, para. 3.3) suggestion that while the use of previously collected data restricts what questions can be addressed, 'this does not make all re-use of data especially problematic; even less does it make it impossible'.

In contrast to the examples presented by Mauthner and her colleagues, it is asserted that there is strong alignment or 'fit', to use Hammersley's term, between the questions asked by the original interviewer and those guiding this research. Both the interviewer and researcher desired informants to identify specific pieces of music having personal meanings and to recount those meanings in detail. The stated purpose of the interviewer, Margaret Throsby, for collecting the data was to explore meanings of pieces of music within the life experience of distinguished adults in order to entertain her national and international radio audience (Throsby quoted in Australian Broadcasting Corporation,

2014, para. 1). For this research, the purpose of gathering the data was to provide foundations from which to derive a theoretical account of the content, processes, and social functions of personal meanings of pieces of music. Hammersley (2010, para. 5.6) suggests that the extent to which concerns about data fit are important or difficult to resolve ‘depend[s] upon the nature of the data available, and on the purposes for which we are wanting to re-use it’. It is argued that the strong fit between the original interviewer’s purposes, and those of this inquiry, overcomes concerns highlighted in the second part of Hammersley’s suggestion. The next section addresses the first part of the suggestion, quality of archived data.

The use of archived data for the analytical purposes of this inquiry cannot properly be called ‘re-use’ in the sense typically assumed by critics because the data had not previously been subjected to theoretical analysis by the interviewer, and to my knowledge, nor by other researchers. The interviewer conducted the interviews; they were recorded, then converted into podcasts and added to the archive made available in the public domain. In a very real sense then, data in the archived interviews are akin to primary data, albeit not collected by the researcher, or for the specific purpose of supplying foundations for analysis.

### ***(ii) Relevance of the data***

The quality, depth, relevance, and completeness of data are critical to the success of any research (Babbie, 2012; Creswell, 2013; Punch, 2009). In the present instance, the aptness of data in the archive of recorded interviews emerged as the most important factor determining their use as the sample for the present inquiry. Initially, this conclusion emerged from preliminary assessments of sample data. Early stages of analysis convinced the researcher of the aptness of the archived data for investigating personal meanings of music.

The richness, depth, relevance and completeness of data contained in the archive is illustrated by the transcript of an excerpt from the first interview analysed. In the excerpt the informant, Oliver S., spoke to the ABC radio interviewer, Margaret Throsby, about his personal meanings of the chorus ‘Et incarnatus est’ from J. S. Bach’s *Mass in B Minor*.

Relevant data in the transcript were underlined and their significance to the inquiry's interests noted and labelled. The transcription deliberately included additional line returns, spaces, and double full stops. These features were designed to emphasise that the data were not provided as edited written text, but rather as contributions to an unscripted, unedited, realtime conversation in the social setting of a radio interview.

**Bach: Chorus 'Et incarnatus est' from the 'Credo' of the *Mass in B Minor, BWV 232*<sup>3</sup>**

**MARGARET:** Et incarnatus est ..from the Credo of the Mass in B Minor ..by J. S. Bach.  
..chosen by our guest ..Dr Oliver S.  
Welcome to the program.

**OLIVER:** Lovely to be here.

**MARGARET:** You were lost in reverie listening to that. } About responses

**OLIVER:** Um- it's ..it's piercingly beautiful } About the music  
and it- ..ah ..and it transports me. } About responses

I love the ..the anguished lyrical tenderness of the } About the music  
..strings and the voices.

I'm not a religious person in any formal sense. } About identity

I don't have any dogmatic credo myself } About identity

but the height of religious sensibility is here in Bach. } About meanings

I am especially fond of vocal music. } About music preferences

I'm actually especially fond of oratorios and masses } About music preferences  
..which for an old Jewish atheist } About identity

(*laughing*) like myself-

Although another .. another close friend and contemporary

..exact contemporary of mine ..ah ..Jonathon Miller

..another sort of Jewish atheist } About identity

has just done

a ravishing production of the St Matthew Passion.

**MARGARET:** Yes

**OLIVER:** And perhaps ..even a Jewish atheist can

..you know

..can be taken to the heights by something like this. } About responses

I think I've loved Bach from the first. } About favourites over time

We used to have a piano teacher ..Tichy Arty } About biographical associations

you know ..before the war.

And I remember when I was

..when I was 5 or 6, I was asked

<What are your favourite things in the world?> } About biographical associations

and I said

<sup>3</sup> This transcript illustrates the transcription protocol used in this research. Line breaks indicate a new intonation unit. Double fullstops indicate a slight pause. An em dash indicates a truncation of word or meaning unit. Square brackets indicate speech overlaps. The protocol was adapted from the comprehensive tool developed by Du Bois, Schuetze-Coburn, Cumming, and Paolino (1993).

<Bach and smoked salmon> (*laughing*). } About biographical associations

**MARGARET:** (*laughing*) You were a precocious lad, weren't you?

**OLIVER:** And what with this, and you know

..Tasmanian smoked salmon

I ..you know

..sixty years later

..I (*laughing*) feel much the same. } About a favourite over time

In this excerpt, Oliver identifies personal meanings concerning the characteristics of the music, his personal responses to it, his music preferences, biographical associations, the music remaining a favourite over decades, and aspects of his identity both personal and as a music lover. Over the course of his interview, Oliver recounted similarly detailed personal meanings relating to four other pieces of music. Such data were also found in four of the next five archived interviews (Paul K. (ID03)<sup>4</sup>, David C. (ID04), Bill H. (ID05), and Jonathan F. (ID06)). The remaining interview of the first six analysed, that of Jane E. (ID02), introduced the important and complementary theoretical insight that music is not a central feature in the lives of all individuals. Significantly, despite her lower order interest in music, Jane could identify pieces of music with particular personal meanings. The meanings she highlighted were for the most part, (concerning four of her five music selections), brief and to the point, for example, 'I love it, I just love it'. On the other hand, Jane's first selection produced an elaborate sequence of biographical associations between the music and the central passion of her life, anti-racism education. Even Jane's briefly stated personal meanings were important to development of the theoretical understandings that emerged from this inquiry.

Further examples of data used to support findings and interpretations indicate that the archived interviews contained data of sufficient richness, depth, completeness, and relevance to allay concerns about their quality.

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<sup>4</sup> Each interview was given a unique identifier number (ID). This ID enabled easy identification and location of data throughout the analytical process and in this thesis. It was stated earlier that the interviews and the names of informants are on the public record. A full list of informants' names and the unique IDs assigned to their interviews is included as **Appendix 6.1 Unique identifier number, dates of interview, name, occupation.**

***(iii) Availability of contextual information***

Arguably the most frequently raised concern about the use of previously collected qualitative data is the potential loss or absence of contextual information. The foundations of this critique emerged from the ferment of the 1990s and early 2000s, particularly in the United Kingdom, when archiving of qualitative data was being introduced as a condition of approval by some research funding authorities. Valid concerns were raised about protecting research informants, safeguarding the rights and reputations of original researchers, ensuring the integrity of the data, and the illegitimacy of archiving qualitative data devoid of their research contexts (Fielding & Fielding, 2000; Hammersley, 1997; Heaton, 1998; Hinds, Vogel, & Clarke-Steffen, 1997; Mauthner, et al., 1998; Thorne, 1994, 1998). More recent scholarship argues that ethical, legal and practical objections about archiving qualitative data have largely been overcome (Coltart, Henwood, & Shirani, 2014; Hammersley, 2010; Heaton, 2008; Parry & Mauthner, 2005).

Nevertheless, it must be acknowledged that contestation continues about potential limits to contextual completeness resulting from the researcher not participating in the collection processes of the archived data (Andrews, Higgins, Waring-Andrews, & Lalor, 2012; Bornat, 2013; Coltart, et al., 2014; Hammersley, 2010; Irwin, 2013; Irwin, Bornat, & Winterton, 2014; Irwin & Winterton, 2012; Mauthner & Parry, 2012; Searle, 2011). Such contestation led to intense consultation with the literature on the scope of context required to claim trustworthiness. Again Hammersley's scholarship, this time more indirectly than directly, assisted the researcher to move beyond the impasse of contestations about context.

Hammersley (2010, para. 3.4) argues that there can be significant differences between the contextual information available to original researchers and that accessible to later researchers. He identifies potential inadequacies of contextual information in archives which may adversely affect the use of the data they contain. These inadequacies include:

- the absence of information required for trustworthy interpretation and analysis of data because it was not being written down during original research;
- incomplete data or the absence of some data thereby rendering data that are available difficult or impossible to interpret; and

- the unavailability of detailed knowledge about how the data were collected and about how the analysis was carried out and written up.

According to Hammersley (2010) the extent to which such omissions and incompleteness impacts on the investigations of an inquiry is a matter of degree. He also reminds us that what is produced and experienced in the course of data collection is always an interpretation, not a reproduction of reality. Hammersley emphasises constructivist understandings not only of abstract theoretical renderings based on archived data but also of data themselves.

Similarly, when we read data produced by others we ‘read in’ some sense of what the situation must have been like, what must have been happening, who the people were, and so on, drawing on our cultural knowledge. (Hammersley, 2010, para. 3.6)

The insight of this quote enabled the researcher to move beyond the contextual information impasse. Hammersley’s words ‘when we read data’ assume that the archived data were recorded in textual form and that context information was also provided in written form. Review of the other literature confirmed the widespread assumption among most critics and concerned researchers that archived contextual information was recorded in writing by the original researchers who deposited it. This assumption is reasonable as in most cases the archiving of recordings of interviews would constitute a breach of ethics by potentially disclosing the identities of informants. However, in the case of this inquiry, informants gave consent to the original interviewer for their interviews to be recorded and placed in the archive in the public domain.

It is an acknowledged limitation of this inquiry (detailed in Chapter Eight) that the researcher was not present during the conduct and recording of the archived interviews. This resulted in potentially important non-verbal responses and behaviours being excluded from analysis unless they were verbally identified. On the other hand, as will be revealed in detail in Chapter Five, the data in this inquiry were not archived as text but as podcast recordings. The present researcher transcribed all interviews and as a consequence became very familiar with the data and the contexts in which they were collected. Hammersley’s contextual concerns, outlined above, did not disqualify the use of the archived interviews in this inquiry because most information required for trustworthy interpretation and analysis of data, (with the exception of non-verbal

responses already identified), were available to the researcher; transcriptions of interviews were complete and no transcripts of sampled interviews were missing; and detailed knowledge about how the data were collected was available from material supplied by the original researcher in the public domain, and from the first-hand experience of the researcher transcribing interview; and no previous analysis had been carried out or needed to be written up.

These understandings raised the researcher's confidence that sampling from the archive of previously collected interviews was a viable option. An indication of the contextual information and characteristics of the archive are in this summary.

Since 1994, for five days a week and for approximately 40 weeks a year, the ABC Classic FM radio station has broadcasted interviews conducted by respected broadcaster and journalist Margaret Throsby in her *Midday Interview* program. Throsby (quoted in Australian Broadcasting Corporation, 2014) describes the interviews as conversations in which guests share their life stories and a selection of music that means the most to them. The interviews are semi-structured and last about 60 minutes, including around 15 minutes of music. Each conversation covers aspects of a guest's professional lives and their personal biographies. Importantly, as part of accepting the invitation to be interviewed, the guests nominate four to six pieces of music to be played between segments of conversation. They are also advised that during the interview, they will be asked to speak about each of the pieces of music they selected. The meanings guests ascribe to their self-selected pieces of music form the primary data analysed by this inquiry.

The interviews are broadcast unedited and live-to-air to a national radio audience and internationally via the Internet. Selected pieces of music are listened to during the interview. Interviews are conducted as informal conversations. The interviewer uses open ended questions such as 'Why are we listening to this piece of music?' to elicit discussion about meanings of the pieces of music. Guests can select pieces of music of any genre. Interviews are recorded to professional radio broadcasting standards and as a matter of course are rendered into podcasts, added to the program's cumulative archive, and remain

available in the public domain through the ABC website. At the time of this inquiry the archive contained some 2,850 interviews in which more than 11,500 pieces of music were discussed.

One further step strengthened the researcher's resolve to sample from the archive. This step entailed evaluating the quality of the proposed qualitative data set using three assessment tools emerging from the research of other scholars: van den Berg's (2005) *Minimum guidelines on contextual information required for secondary analysis of qualitative interviews*; Heaton's (2004) *Guidelines for assessing the re-usability of qualitative data set*; and Hinds, Vogel and Clarke-Steffen's (1997) *Criteria for determining general quality of primary study data set*. The completed evaluations are included as **Appendix A**, **Appendix B**, and **Appendix C**. In summary, the evaluations suggested that sufficient contextual information was available to proceed with the use of the *Midday Interview* archive.

Finally, it is acknowledged that the solutions described in this section of the chapter may not fully overcome the concerns of all researchers about the use of previously collected qualitative data. Nonetheless, it is argued that few, if any, researchers have access to all the data they would like to have at their disposal. In line with the advice of the particular scholars influencing the inquiry on this matter, not being physically present during conduct of the interviews, and not being able to conduct follow up interviews, were limitations, but not problems of sufficient degree to undermine the legitimacy of the inquiry's data analyses and findings.

### **A Grounded Theoretical Account**

The investigations of this inquiry were guided by the systematic approaches of grounded theory methodology. A large body of literature critiques inquiries that claim grounded theory methodology but neither systematically implement the full armoury of its methods nor move beyond description to elaborate an abstract grounded theory (for example, Dey, 1999, 2007; Glaser, 2001; O'Reilly & Parker, 2013; Starks & Trinidad, 2007; Suddaby,

2006; Tan, 2010). This inquiry conscientiously implemented the prescribed methods of grounded theory methodology. It is argued that application of these procedural and analytical methods yielded a coherent theoretical rendering of the content, processes, and social functions of personal meanings for pieces of music. The question remains, however, can the theoretical understandings and model abstracted from the diverse phenomenal experiences of this inquiry's informants be said to constitute a fully elaborated, grounded theory, when theoretical sampling was limited within an archive of previously collected interviews?

On the basis of understandings developed from the seminal literature of grounded theory, the experiences of implementing the systematic methods of grounded theory methodology in this research, and evaluation of the effectiveness of the inquiry using Charmaz's criteria for assessing grounded theory investigations, it is asserted that the model developed by this inquiry has the hallmarks of a grounded theory. It also meets Oktay's (2012) criteria that a grounded theory be useful, not only in the situations from which it emerged but also in situations similar to the one in which the theory was generated. For example, understandings emerging from this inquiry are potentially useful in other contexts, such as in understanding the roles of musical meaning making in adolescent identity formation or the roles of recounting personal experiences in human meaning making more broadly.

It is acknowledged, however, that while conscientious application of the methods of grounded theory methodology yielded a theoretical rendering of the content, processes, and functions of personal meanings of pieces of music in the experience of the sampled informants, the limitations of not being able to conduct follow up interviews and sampling within an archive of interviews obtained in one setting, limit the potential to unconditionally claim development of a fully elaborated grounded theory. As a consequence, such a claim is not made. Instead, it is stated that the inquiry used the systematic methods of grounded theory methodology to develop 'a grounded theoretical account' of personal meanings of pieces of music (DeNora, 2013a). Such a conceptualisation is consistent with Charmaz's (2012) assertion that not all inquiries guided by grounded theory methodology lead to the development of a grounded theory. It

also aligns with her suggestions that inquiries guided by grounded theory methodology should theorize how meanings, actions, and social structures are constructed (Charmaz, 2006, p. 151) and culminate in ‘an abstract theoretical understanding of the studied experience’ (Charmaz, 2014, p. 4). On the basis of such understandings it was possible to advance a grounded theoretical account of *Personalising: Pathways from aesthetic experiences to personal meanings of pieces of music*, the process by which pieces of music take on personal meanings and participate in social action. Further research and data collection in a diversity of other settings is required to determine the extent to which the theoretical concepts, categories, and properties emerging from this inquiry fit the experience of personal meanings of pieces of music for other informants in other settings. It is suggested that the findings of this necessarily exploratory inquiry offer foundations for such research.

### **Research Questions**

One of the key principles of grounded theory methodology is that research questions are not fixed prior to commencement of data analysis, but emerge from, and their fit confirmed by, data analysis as investigations proceed (Birks & Mills, 2011; Charmaz, 2006; Corbin & Strauss, 2008; Glaser & Strauss, 1967; Liamputtong, 2013). Arguing that research questions emerged from data analysis does not mean that the research began in a vacuum. On the contrary, proposal development and the early stages of data analysis were guided by well developed ‘first approximations’ of research questions (Punch, 2006:71). The inquiry’s opening research question was:

*What meaning do informants ascribe to favourite pieces of music?*

Over time the notion of favourite pieces of music was refined to focus on personal meanings of any pieces of music identified by informants. Similarly, data analysis identified the underlying processes and social goals of constructing and recounting personal meanings as key issues. The focus of the inquiry’s research question became:

*How do pieces of music take on personal meanings for individuals?*

This key research question was investigated through three framing sub-questions:

- (i) What is the content of personal meanings of specific pieces of music?
- (ii) By what processes do personal meanings adhere to pieces of music?
- (iii) What functions do personal meanings of pieces of music perform?

### **Significance of the Inquiry**

The significance of an inquiry can be assessed by considering the potential impacts of its outcomes on particular areas of current thinking (Evans, Gruba, & Zobel, 2011).

Adopting this approach, the findings of this inquiry may exert potential impacts on current thinking in four areas of scholarship. Firstly, the inquiry's conceptualisation and description of subjective responses and interpretations of specific pieces of music, termed 'personal meanings', contributes to the rehabilitation of subjective responses as trustworthy data in the investigation of music's meanings. Secondly, the inquiry's development of a grounded theoretical account of the processes by which specific pieces of music take on personal meanings, extends current understandings beyond descriptive frameworks focused on individual aspects of music's meanings, (such as the mechanics of musical structures, emotion, and peak experiences). Thirdly, the inquiry offers further support for music sociology's conceptualisations of music affording opportunities for personal agency in the achievement of 'self' directed social goals as well as the ongoing structuring of society. Fourthly, the experiences and findings of this inquiry suggest that with acknowledgement of certain limitations, previously collected qualitative data can be used as the sample for related research at a later time.

### **Summary**

This chapter revealed that the inquiry reported in this thesis focused on the under-researched phenomenon of personal meanings for pieces of music. The chapter established that the disciplinary perspectives pertinent to the inquiry were sociology and

the sub-disciplinary understandings of cultural sociology and music sociology. The primary aim of the inquiry was identified as gaining better understanding of personal meanings of music and the inquiry's research questions were introduced. The chapter foreshadowed the methodology and sample population and briefly addressed a number of important implications flowing from those methodological and sampling decisions. The chapter concludes with an overview of the thesis to establish the overall trajectory of the inquiry.

### Overview of the Thesis

This thesis consists of a prologue and nine inter-related chapters conceived in three parts. The first part comprises the Prologue and Chapters One, Two and Three. The **Prologue: *Personal meanings of music*** introduces the research interest and the researcher. **Chapter One: *A study of personal meanings of music*** establishes the research focus of the inquiry, its primary aim, and its potential significance. **Chapter Two: *Meanings of music*** and **Chapter Three: *Music as social action*** situates the inquiry in the context of previous research in the field. These context setting chapters involve critical review of seminal and recent literature concerning meanings of music and the distinctive contributions that music sociology brings to understanding aspects of personal agency, (such as personal meanings of pieces of music), and social action. These chapters also identify gaps in the literature that frame the further trajectory of this investigation, specifically its three-pronged organising structure: the *content* of personal meanings of pieces of music, the *processes* by which pieces of music take on personal meanings, and personal meanings as social action, their *social functions*.

The second part of the thesis focuses on the practicalities of the investigative phase of the inquiry. It comprises Chapters Four and Five. **Chapter Four: *Conceptual framework***, identifies the theoretical foundations of the inquiry's approach to investigating the content, processes, and social functions of personal meanings of pieces of music. **Chapter Five: *Research design and implementation***, outlines the overall research design of the inquiry, the rationale for adopting those design options, (including the critical decision of an appropriate methodology), and provides details of the inquiry's investigative and analytical strategies at each stage of implementation.

The third part of the thesis comprises Chapters Six, Seven, Eight, Nine, and Ten. Together these chapters present the findings, interpretations, and conclusions of the investigation.

**Chapter Six:** *Presentation and analysis of background data*, presents findings about the content of personal meanings based on the meanings identified by informants for their pieces of music. **Chapter Seven:** *The content of personal meanings of music*, lays the foundations of the inquiry's theoretical account of personal meanings of pieces of music by identifying and rendering the *content* identified by informants as the four areas (theoretical concepts), Encountering, Analysing, Associating, and Interpreting. **Chapter Eight:** *Pathways and functions of personal meanings of pieces of music* takes the theoretical account into higher levels of theoretical abstraction to reveal *processes* (pathways) by which pieces of music take on personal meanings and a range of *functions* that personal meanings appeared to perform in informants' lived experience. Guided by the principles of grounded theory methodology, analysis also probes further beneath the surface of subjective content and interpretive processes to reveal underlying social functions suggesting that personal meanings for pieces of music can be conceptualised as performative social action. **Chapter Nine:** *Interpretation and discussion of findings*, discusses convergences and divergences between the interpretations and findings of this inquiry and previous research. The chapter argues that a range of findings from this inquiry makes innovative contributions which complement, extend, and occasionally challenge previous scholarship of the field. Chapter Nine also steps back from interpretation and analysis to consider the limitations, effectiveness, and quality of this inquiry as a research endeavour. **Chapter Ten** – *Summary and conclusions*, draws on the findings and arguments of Chapter Nine to demonstrate that the aim of the inquiry as stated in Chapter One was fulfilled and that its guiding research question was answered. Chapter Ten also highlights a range of potential theoretical and practical implications of this research and proposes directions for further research.

# Chapter Two: Meanings of music

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There is no truer truth obtainable  
By Man than comes of music.  
- Robert Browning, *Parleying with Charles Avison*, 1887

Chapter One identified the primary aim of this inquiry as gaining better understanding of the content, processes, and social functions of personal meanings of pieces of music. This chapter on *Meanings of music* and the following chapter, *Meanings of music as social action*, develop understandings of the scope of musical meanings and processes of musical meaning making identified and theorised in previous research. These understandings emerge from scholarship across a range of academic disciplines including music sociology, sociology more broadly, psychology, philosophy, musicology, anthropology, evolutionary science, and neuroscience. Chapter Two and Chapter Three establish the context of this inquiry. At the same time, by critically reviewing and identifying certain gaps in the literature, the chapters establish the need for the present inquiry and pinpoint a delimited focus for its investigations. The need for the inquiry is summarised at the end of Chapter Three.

The content of this chapter is structured in four sections. The first section states the position adopted by the researcher on the contested role of previous theories and their literatures in investigations guided by grounded theory methodology. The second section establishes the long-term presence of music in human history. The third section explores the diverse content of musical meanings represented in previous research. The fourth section focuses on theoretical conceptualisations of the processes by which pieces of music take on meaning. Structuring the chapter in this way lays the foundations for exploration of the distinctively sociological perspectives of musical meanings as social action explored in Chapter Three.

## Literature Reviews and Grounded Theory Methodology

Chapter One revealed that this inquiry is guided by grounded theory methodology. A detailed discussion of the rationale for adopting this methodology is included in *Chapter Five: Research design and implementation*. At this point, it is only necessary to state the researcher's position on the contested role of previous theory in studies guided by grounded theory methodology.

Glaser and Strauss (1967, p. 37) wrote that '[a]n effective strategy is, at first, literally to ignore the literature of theory and fact on the area under study'. Some researchers have interpreted this statement as licence to ignore previous research altogether (Dey, 2004; Suddaby, 2006). However, seen in its original context, it is clear that such an interpretation was not Glaser's and Strauss' intention.

An effective strategy is, at first, literally to ignore the literature of theory and fact on the area under study, in order to assure that the emergence of categories will not be contaminated by concepts more suited to different areas. Similarities and convergences with the literature can be established after the analytical core of categories has emerged (Glaser & Strauss, 1967, p. 37).

Glaser and Strauss advocate a delay in consulting the literature, not ignoring it. Charmaz (2006, p. 165) argues that Glaser's and Strauss' primary concern was to warn against the deleterious impacts of imposing preconceived ideas on the theory development process. She recommends consulting the literature early to avoid duplicating research, to identify leading studies and theories in the field, and to develop a viable proposal. The proposal completed, Charmaz (2006, p. 166) suggests that the literature should then be allowed 'to lie fallow' until analytical relationships between theoretical categories emerge from the systematic methods of grounded theory methodology. This multi-staged consultation of the literature allows the data to guide the inquiry rather than forcing the data to fit the patterns of predetermined theory (Glaser & Strauss, 1967, p. 41). The present inquiry follows this advice. The practical implications of this approach are that the review of literature in this inquiry was not completed prior to commencement of data analysis. Rather, previous scholarship was consulted before data gathering and analysis, during the latter stages of data analysis, and also in the interpretive phase of synthesising and theoretically rendering understandings from analysis. This approach is reflected in this thesis by inclusion of scholarship in the detailed discussions of Chapter Eight by authors

whose work was absent or only briefly mentioned in the literature review presented in Chapter Two and Chapter Three.

### **Long-term Presence of Music in Human Experience**

Over the centuries, human fascination with music has prompted ongoing debate about the mechanisms, functions, and effects of music across a range of academic disciplines including philosophy, aesthetics, musicology, psychology, anthropology, sociology, and more recently, cultural studies and neuroscience. This rich scholarly interest, matched with equal passion among the wider population of music lovers, has accumulated a vast, multifaceted literature which keeps growing.

Despite abiding interest, the exact origins of our responses to and fascination with music remain clouded in the mists of human evolutionary history. It is possible that the fascination with music is hard wired into those parts of the modern human brain inherited from our early evolutionary forebears (Ball, 2010; Bannan, 2012; Cross, 2009; Darwin, 1871; Levitin, 2006; Zattore & Salimpoor, 2013). In *The Singing Neanderthals: The origins of music, language, body and mind*, the paleo-anthropologist Mithen (2005) argues that the early human brain had separate areas devoted to technical understanding, social interaction, and natural history, which accomplished their survival-focused activities. By around 40,000 years BP (before present), the separate domains of brain activity had acquired the capacity to interact (Bar-Yosef, 2002; Mithen, 2013; Patel, 2010). This ‘cognitive fluidity’ (Mithen, 2003, p. 148) is the foundation of the imaginative and innovative cultural achievements, (including the development of language), which set humans apart from other primates.

Zull (2011, p. 10) suggests that cognitive fluidity moved the early human brain from an organ ‘sensing, storing and reproducing experiences’, into a thinking, deciding, action-directing, meaning making ‘mind’. Significantly for the present inquiry, Mithen (1996, 2005) argues that human musical behaviours were key agents in the transition to cognitive fluidity. That is, the cognitive activities involved in the musical behaviours by which early

humans communicated sexual attraction to potential mates (Darwin, 1871; Miller, 2000; Patel, 2008, 2010), nurtured their young (Dissanayake, 2004; Falk, 2004; Koelsch, Rohrmeier, Torrecuso, & Jentschke, 2013), and promoted cohesion within their social groups (Dunbar, 2012; Richerson & Boyd, 2005), also contributed to the evolutionary processes by which the human brain changed and achieved cognitive fluidity.

Support for music's adaptive role in evolution, however, is not unanimous. Darwin (1871, p. 636), for example, was not convinced that music is an evolutionary adaptation. He states that 'neither the enjoyment of music, nor being able to produce musical notes are faculties of the least direct use to man (sic) in reference to his everyday life'. Pinker (1997, 2007) asserts that, as far as biological cause and effect are concerned, music is useless. He famously described music as 'auditory cheesecake, an exquisite confection crafted to tickle the sensitive spots of at least six of our mental faculties' (Pinker, 1997, p. 534). Huron (2001, 2006) disputes such dismissive claims by asserting that if music was not somehow involved in the processes of selection then it would have died out in the long time-frames of evolution. Huron (2001, p. 43) suggests that rather than asking, 'What caused people to make music?' researchers should ask, 'How might music-making behaviours have escaped the hatchet of natural selection?' or more precisely, 'What advantage is conferred on those individuals who exhibit musical behaviours over those who do not?'

Living evidence of music's place in ancient societies is provided in the music-making practices of the traditional Aboriginal peoples of Australia. Pole (1924) summarises music's meanings in these ancient cultures as follows:

Since all their knowledge, beliefs, and customs, upon whose strict preservation through exact ritual observance, the constant renewal of nature (and hence their own survival) was held to depend, were enshrined in and transmitted by their sacred song-cycles, it is reasonable to think that theirs is the oldest, extant, still practised music in the world. Since they had no means of writing or notation, oral tradition was the only means of retaining and inculcating their lore, and music therefore provided the essential mnemonic medium. As such it was invested with the utmost power, secrecy and value. (Pole, 1924, p. 86)

Societies of late- or post-modernity have mostly moved away from passing on their lore and law through sacred song cycles and the mnemonic of music. Nevertheless, much of

Pole's description remains apt to the phenomenal experience of music, particularly the notions that pieces of music have value, that music has power, and that it has secret meanings which these days might be better described as meanings known to and appreciated by only certain individuals and their social groupings. Most importantly, Pole's description of the role of music among traditional Aboriginal peoples suggests that music has a long history of involvement in social activities. Similarly, Blacking (1973, p. x), on the basis of his ethnographic and ethno-musicological observations and experiences with the Nsenga people of Zambia, emphasises the social aspects of music asserting that music can never be a thing in itself and that '*all* music is folk music, in the sense that music cannot be transmitted or have meaning without associations between people' [original emphasis]. More recently, Widdess (2012) investigated examples of traditional Aboriginal songs, Indian ragas, and Nepalese (Bhaktapur) folk music and concluded that music's meanings are heavily context dependent and extend beyond the sonic into the social, ideological, and emotional domains.

Irrespective of the eventual verdict about music's role in human evolution, the reviewed literature demonstrates that music has been part of human experience for a very long time. Equally, it is also clear that from the earliest, music has been involved in the most important and sacred meaning making of human existence, including continuation of the species, passing on accumulated knowledge concerning physical survival, and in establishing a place for humanity in the cosmology of the universe. Thus, present day ideas about music and its meanings are highly likely to draw explicitly and implicitly upon both the human musical heritage that science suggests is encoded within the anatomy and physiology of the body and brain, and the assumptions, expectations and values relating to the meaningfulness and functions of music that are passed on to successive generations in the social practices of human cultures.

### **Content of Musical Meanings in the Literature**

The previous section revealed the long-term, meaningful presence of music in the history of human affairs. This section considers the content of music's meanings today as identified in selected research. The section is structure into six subsections. The first

subsection explores distinctions between ‘meaning in music’ and ‘meaning of music’ conceptualizations of musical meanings. The remaining five subsections consider musical meanings manifest in lived experience: everyday uses of music, emotion, strong experiences of music (SEMs), mood regulation, and music preferences. As the section progresses, it will become apparent that there are many convergences in this scholarship particularly in respect of music’s links with emotion, mood regulation, biographical associations, and identity.

### **Meaning *in* music, meaning *of* music**

Perhaps the most obvious meanings of music focus on the acoustic information we recognise as music in live or recorded performances and written notation by which many, but not all, compositions are encoded as printed texts, (e.g., notes, time signatures, key signatures, chord symbols, etc.). In everyday life, the meanings of music are not restricted to acoustic information and notation systems. Music today has multiple meanings that include conceptualisations of ‘music’ as: vast personal libraries of digitised recordings; a professional occupation; an amateur pastime; a multibillion dollar industry; an essential ambience creator; and a plethora of associations and memories at individual, social group, cultural, and even global levels of significance. Despite the apparent diversity, two basic approaches to understanding musical meaning predominate, particularly in the scholarly literature. On the one hand, meanings focus on music’s notes, scores, and conventions of composition. On the other, meanings focus on responses to those notes, scores, and conventions. A number of nomenclatures for these dimensions are found in the literature, for example: objective/subjective (Myers, 1922); absolutist/referentialist (Meyer, 1956); objective-analytical/affective (Hargreaves & Colman, 1981); music syntax/music semantics (Koelsch, 2005, 2012), and all-in-the-work/all-in-the-social (Hennion, 2008). For the purposes of this inquiry these foundational conceptualizations are identified as ‘meaning *in* music’ and ‘meaning *of* music’.

At the risk of oversimplifying the complex, a brief overview is presented to explicate the distinctive preoccupations and assumptions inherent in ‘meaning in music’ and ‘meaning of music’ approaches founded in the origins, key practices, and contestations about systematic musicology. The purpose of the overview is to demonstrate that ideas about

musical meanings which were once the exclusive province of musicologists, have been absorbed, albeit frequently in more accessible terms, within broader discourse concerning music and its meanings.

Adler's (1885) seminal book, *The Scope, Method, and Aim of Musicology* established the domain for the discipline of musicology. Adler recognised music as an art form, but asserted that the methodology of positivist science, specifically the methods of natural science, should be applied to the study of music. In Adler's conceptualisation, musicology needed to classify pieces of music within the origins and historical development of music just as living creatures were classified within the origins and evolution of species of the animal kingdom. Adler (1885) limited his 'science' of musicology to the study of Western art music and distinguished its two foci as: (1) locating works within the historical development of Western art music, and (2) a systematic analysis of musical works in terms of their notation and structure (form). Adler's musicology can be classified as a 'meaning in music' perspective in which describing musical meaning includes:

- situating the music within the historical development of Western art music, (e.g., baroque, classical, romantic);
- locating the music within a composer's oeuvre;
- classifying the music according to form (e.g., concerto, symphony, opera) and within musicology's descriptive categories and sub-categories, (e.g. vocal or instrumental, art music or popular music);
- identifying the musical forces required for performance of the work; and
- analysing the formal structure and mechanics of the music using the specific terminology of the discipline, (e.g., rhythm, melody, tempo, key, tonality).

The 'meaning in music' approach embedded in Adler's conceptualization of musicology and the hegemonic rigidity with which it came to be applied by some scholars encountered severe criticism in the 1980s and 1990s (Cone, 1967; Dahlhaus, 1989; Frith, 1987; Langer, 1957; McClary, 1991; Shepherd, 1991). In his seminal article 'How we got into analysis, and how to get out of it' Kerman (1980) argues that analysis of music at that time had been taken too far. In *Contemplating Music: Challenges to Musicology*, Kerman (1986, p. 11) argues that musicology was still too often constricted to the factual, the

documentary, the verifiable, the analysable, and the positivistic. Kerman (1986, p. 12) criticises such musicology because it privileges facts about music and gives too scant attention to music as aesthetic experience. In other words, the meaning in music approach that constrained music's meanings exclusively to historical classification and structural analysis, ignored 'meanings of music' manifest in the human response to organised sound in our everyday lives. In the years since Kerman made his original comments, much has changed. Musicology is more often broadly defined as the study of all aspects of music (Hooper, 2006; Nettl, 2001; Williams, 2002). The discipline accepts Western art music, Western popular music, and music traditions of cultures around the world as legitimate areas of musicological study. It acknowledges historical, systematic, social, psychosocial and cultural dimensions of musical meaning.

The point of this discussion is to suggest that conceptualisations of meaning in music and meaning of music have entered beliefs and discourse about music in the broader population. The critical implication of this observation is that the research design of the present inquiry needed to adopt a combination perspective allowing informants to identify both meaning in and meaning of forms of musical meaning.

### **Musical meaning in everyday experience**

This section considers research concerning the everyday experience of music. These experiences highlight musical meanings manifest in everyday functions. The topics covered in this section include: (i) the use of music in everyday activities; (ii) emotions; (iii) peak experiences of music; (iv) mood regulation; (v) music preferences; and (vi) music and personal identity.

*(i) Meanings of music: Everyday functions*

For many years a key interest of researchers of music's meaning has been to identify and describe the everyday functions and contexts of musical use. In his pioneering book, *The Anthropology of Music*, Merriam (1964, pp. 209-229) identifies ten functions of music:

- (1) communication
- (2) emotional expression
- (3) symbolic representation
- (4) aesthetic satisfaction
- (5) entertainment
- (6) physical response
- (7) encouraging conformity to social norms
- (8) validating social institutions and religious rituals
- (9) contributing to the continuity and stability of culture
- (10) contributing to the integration of society.

Other theorists have offered alternative categorizations of music's functions such as Gaston (1968) and Kaplan (1990), or classifications of everyday contexts in which music is encountered such as North, Hargreaves, and Hargreaves (2004) and Sloboda (1999). Merriam's list of music's functions is considered the most pertinent to investigation of personal meanings.

Sloboda et al. (2009, p. 431) extend understanding of everyday musical meanings with their conceptualisations of six contemporary music listening contexts in which functions such as those identified by Merriam may operate. These contexts are:

- (1) Travel (e.g., while driving, on public transport or walking)
- (2) Physical work (e.g., washing, cleaning, cooking)
- (3) Brain work (study, reading, writing and thinking)
- (4) Body work (exercise, relaxation, pain management)
- (5) Emotional work (mood management, reminiscence, identity)
- (6) Attendance at live music as an audience member.

As well as suggesting answers to the *where* and *when* of contemporary music listening practices, Sloboda et al's research reveals that music is generally not the sole focus of attention. In other words, in everyday contexts, music functions as a soundtrack to enhance or distract attention from other activities.

Numerous other research studies provide differentiated perspectives on music's wanted and unwanted roles in diverse contexts, for example in shopping centres, exercise classes, waiting rooms, cafes, lifts, religious settings, (DeNora, 2000; North & Hargreaves, 2005; Sloboda, O'Neill, & Invaldi, 2001), in exercise classes (DeNora, 2003b), in waiting rooms, lifts, in medical and dental surgeries, cafes, service stations, and restaurants (Hargreaves & North, 1999; North & Hargreaves, 1996; North, et al., 2004), places of worship and devotion (Mober, 2011), on call-centre waiting lines (Whiting & Donthu, 2009); in fact, virtually everywhere.

**(ii) *Meanings of music: Emotions***

Music philosopher Kivy (2002, p. 14) contends that ever since Plato, the most frequently repeated claim about music is that there is a 'special connection between music and the human emotions'. Neuroscientist Sacks (2008, pp. xi-xii) similarly argues that humans construct music in our minds from the perception of tones, timbre, pitch intervals, melodic contours, harmony and rhythm, and that this process is generally unconscious except for 'an often intense and profound emotional reaction to music'. Whereas links between music and human emotions are well acknowledged, the issues of what kind of emotion, and whether music is emotion, portrays emotion, or evokes emotion, remain controversial.

In his seminal book, *Emotion and Meaning in Music*, Leonard Meyer (1956, pp. 2-3) attempted to shift the ongoing debate in musicology from asking, 'Why does music produce emotion?' to the more tractable question, 'How does music produce emotions?'; and to consider the role of expectancy (setting it up, delaying it, and resolving it) in stimulating 'moment-to-moment response to the ongoing flow of the music'. Meyer (1956) concludes that whether a piece of music gives rise to affective experience or to

intellectual experience depends upon the disposition and training of the listener. He further argues:

Those who have been taught to believe that musical experience is primarily emotional and who are therefore disposed to respond affectively will probably do so. Those listeners who have learned to understand music in technical terms will tend to make musical processes an object of conscious consideration. ... Thus while the trained musician consciously waits for the resolution of a dominant seventh chord, the untrained, but practiced listener feels the delay as an affect. (Meyer, 1956, p. 40)

Meyer's theories are predicated on the fundamental assumption that, whatever the cause of whatever it is that informants describe as their emotional responses and meanings of music, human agents (minds) are at the centre of the meaning making. Storr (1993, pp. 182-183) makes a similar point when he suggests which musical reality does not exist apart from minds that create it. Abbate (2003) contends that music has a power over our bodies and minds that is 'wildly disproportionate to its lack of obvious or concrete meaning'. She argues that music is always bound to human experience of time, to human bodies and spirituality, to culture, and to the past. Abbate (2003, p. xiii) further states that 'musical sound is both absolutely, crudely material, and a *cosa mentale*, a thing of the mind, altered in innumerable ways by human intentionality' [original emphasis].

There is a vast body of research literature supporting links between music and emotions, or at least, emotion-like feelings. Much of this scholarship focuses on how music acts as an emotional trigger (e.g. Collier, 2007; Grewe, Nagel, Kopiez, & Altenmüller, 2007; Juslin, 2005, 2009; Koelsch, 2014; Saarikallio, Nieminen, & Brattico, 2013; Scherer & Zetner, 2008; Sloboda, 1991). Another important strand identifies, describes, or interrogates the phenomenal experience of music-induced emotion, (for example, DeNora, 2000, 2003c, 2005b; Dissanayake, 2006; Hays & Minichiello, 2005; Lamont, 2009, 2012; Schaefer, Smukalla, & Oekler, 2013). At the phenomenal level, informants speak of how they experience music-evoking emotions as diverse as mild feelings, through flushes of the basic emotions such as joy or sadness or more diffuse feelings of beauty and delight, through to intense, transcendent and emotion-charged peak experiences. Scherer and Coutinho (2013, p. 121) suggest that research about music and emotion typically focuses on either felt emotions evoked by music or recognition of

emotion represented by music. In other words, whether music generates the phenomenal experience of emotions or induces the perception of emotions in the minds or hearts of performers and listeners.

Evans and Schubert (2008) suggest that the differing viewpoints in research are related to the perceived locus of emotion. They theorise emotion induced by music as ‘internal locus’ and emotion expressed by the music as ‘external locus’. More recently Eerola and Vuoskoski (2013, p. 310) label the loci ‘felt emotions’ and ‘perceived emotions’. Helpful as the felt emotion/perceived emotion binary is, it tends to mask more complex, multifaceted, and nuanced understandings of emotional responses to music that emerge with the cumulative reading of research within and across disciplines. That is, while individual studies or groups of studies necessarily focus on delimited aspects of felt or perceived emotion, consideration of the body of research as a whole suggests a range of understandings pertinent to this inquiry. These understandings include:

- Pieces of music sometimes induce flushes of felt emotion, sometimes the recognition of emotions expressed in the music, and sometimes a combination of both felt and perceived emotions (Back et al., 2012; Baumgartner, Esslen, & Jancke, 2006; Eerola & Vuoskoski, 2011; Gabrielsson, 2002; Hunter, Schellenberg, & Schimmack, 2010; Scherer & Coutinho, 2013; Vieillard, Roy, & Peretz, 2012).
- Pieces of music sometimes induce or express so-called ‘basic emotions’ such as sadness, happiness/joy, fear, anger, (Baumgartner, et al., 2006; Ekman, 1999; Schubert, 2013); but responses are not limited to the basic emotions. When not bounded within predetermined scaled variables, informants often identify many more subtle and nuanced dimensions of emotional responses (Barrett et al., 2010; Gabrielsson, 2011; Lamont, 2011). The *Geneva Emotional Music Scale* devised by Zetner, Grandjean, and Scherer (2008, pp. 504-506) theorises nine first order ‘music emotion factors’ comprising 40 ‘affect states’. The music emotion factors are wonder, transcendence, tenderness, nostalgia, peacefulness, power, joyful activation, tension, and sadness. The 40 music affect states are listed in **Appendix D. Affect states and music emotion factors of the Geneva Emotion Music Scale**.

- The intensity of emotions induced by or perceived in pieces of music can be influenced by factors beyond the objective content of the music itself, for example: familiarity or over-familiarity with the music (Ali & Peynircioğlu, 2010; Rentfrow, Goldberg, & Levitin, 2011; Schubert, 2007); biographical associations (Eerola & Vuoskoski, 2012; Hargreaves, Hargreaves, & North, 2012; Krumhansl & Zupnick, 2013); contextual information about a piece of music's composition or performance (Davidson, 2012; Margulis, 2010; Thompson, Russo, & Quinto, 2008; Vuoskoski & Eerola, 2013); and individual differences (Ali & Peynircioğlu, 2010; Collier, 2007; Garrido & Schubert, 2010; Mas-Herrero, Marco-Pallares, Lorenzon-Seva, Zatorre, & Rodriguez-Fornel, 2007; Pehrs et al., 2014; Schubert, 2013; Vuoskoski, 2012; Vuoskoski & Eerola, 2013).

Despite undoubted advances made by successive generations of scholars, the cumulative impact of the literature is not the clarity of unified understandings but rather, awareness of an array of often finely nuanced and conflicting viewpoints, definitions, and approaches to investigating music and emotion. Juslin and Västfjäll (2008, p. 574) assert that studies of music and emotion have produced data that are collectively confusing and internally inconsistent. It is not the purpose of this inquiry to propose a model, terminology, or underlying mechanisms to unify the disparate views and emphases within the field of music and emotion studies. Rather, the lower-key and more realistic goal is simply to better understand the phenomenon of personal meanings of pieces of music. This review of literature suggests that emotion-based responses are highly likely to emerge as important aspects of the meanings of pieces of music identified by informants of this inquiry.

### ***(iii) Meanings of music: Strong Experiences of Music (SEM)***

One of the most interesting areas of research related to music and emotions concerns strong experiences with music. This research is based on studies of peak experiences by Maslow (1959, 1962), Laski (1961), and Panzarella (1980), and is most clearly articulated in the experiences of over 1000 informants from over a decade of inquiry by the SEM project (Gabrielsson, 2011; Gabrielsson & Lindström-Wik, 1995, 2003). Gabrielsson and Lindström-Wik (2003, p. 215) studied experiences of SEMs from informants across the

age range 10 years to 80+ years. Quantitative analysis of survey data supports the conclusion that SEMs are powerful events that can be prompted by any genre of music, and experienced with positive or negative valence. The *SEM Descriptive System* (Gabrielsson & Lindström-Wik, 2003, pp. 210-215) lists 147 sub-categories of attributes in the seven categories: general characteristics, physical reactions, perception, cognition, feeling/emotion, existential/transcendental, and personal/social. The complete system is too lengthy to present here; however, the following excerpt from an analysis by Gabrielsson's and Lindström-Wik's (2003, p. 166) demonstrates the richness of the qualitative reports and illustrates use of the descriptive tool. The numbers in this quote identify the relevant descriptors of Gabrielsson's and Lindström-Wik's instrument.

Report C. The day this experience occurred I was alone at home, after school in the afternoon. I was gloomy and broody (5.3) as I usually am. Mahler's Fifth Symphony, and especially the *Adagietto*, is one of my favourite pieces of music. The music fills oneself with a kind of intoxication (S.2) or makes you shiver (2.1) as every chord goes through you like a wave (2.3). You lose all feeling of time and space, the whole room in which I am lying begins to whirl (4.2). In the last measures' fortissimo a light seems to pass over my closed eyes (2.2, 3.6) which goes out more and more in the following diminuendo. Afterwards I remain lying for some minutes (2.2) and let the music sink down and back. This period afterwards is the only one when I feel calm and satisfied with myself, and the world around (5.2). My own problems and the burdens of personality disappear (7.1.) at the same time as it feels as if I've found myself (7.1). (Gabrielsson & Lindström-Wik, 2003, p. 168)

The candid disclosures in this report support Gabrielsson's and Lindström-Wik's (2003, p. 166) conviction that tables of statistical analyses cannot do justice to the contents of self-reported SEMs. Their descriptive system is, nonetheless, a powerful analytical tool and one that comprehensively describes the most typical responses to music in human experience.

Lamont's (2009) smaller study of 67 Swedish undergraduate students confirms that any genre of music can induce SEMs. Lamont's (2009, pp. 253-254) data also suggests that listening to music is more likely to induce a SEM than performing. Participants' descriptions of the experience, such as 'intense pleasure', 'exciting and thrilling', 'awesome', 'fantastic', 'the most beautiful moment of your life', 'the most peaceful', demonstrate, like Maslow, that emotions evoked by SEMs are mostly positive. In contrast, the following excerpt indicates that SEMs do not always relate to happy recollections.

Mixed emotions ran through my body and soul, some joyful, while most were however sad. I was thus overtaken by tears which were, on the one hand very painful, but on the other just as relieving. (Lamont, 2009, p. 254)

Comments like this demonstrate that SEMs involving sadness, depression or other negative emotional states can result in positively valenced feelings such as relief or calm. Thus, whether negatively or positively valenced, informants perceive positive outcomes from SEMs. These findings recall the self-growth stories (McAdams, 2006, 2010; Pals-Lilgendahl & McAdams, 2011) and autobiographical reasoning (Eakin, 2008; Fivush & Haden, 2003; Habermas & Bluck, 2000; McLean & Fournier, 2008; Pals-Lilgendahl & McAdams, 2011) that are characteristic of the construction of narrative identity. Narrative identity is discussed in a later subsection of this chapter.

#### *(iv) Meanings of music: Mood*

Mood regulation refers to processes directed toward modifying or maintaining the occurrence, duration, and intensity of negative or positive moods. Saarikallio and Erkkila (2007, p. 89) suggest that moods are closely related to emotions, but are differentiated by their longer duration and the absence of a specific cause. Gross (1998, p. 288) elaborates further by stating that regulation of mood and emotions may occur consciously or unconsciously.

The formative years of adolescence are acknowledged as a period of intense development and a time in which music often plays crucial creative and stabilising roles among young people. A key function of music in adolescence appears to be mood regulation (Delsing, Ter Bogt, Engels, & Meeus, 2008; North & Hargreaves, 1999; North, Hargreaves, & O'Neill, 2000; Saarikallio & Erkkila, 2007; Schwartz & Fouts, 2003; Took & Weiss, 1994).

North et al. (2000) suggest that adolescents use music to manage mood either to increase or decrease the longevity of moods, or alternatively, to promote mood shifts. Saarikallio and Erkkila's (2007) focus group research with adolescents aged either fourteen or seventeen identified two pre-requisites needed for a musical activity to be effective in mood regulation. First, engagement in the activity must be voluntary, and second, the

musical activity must suit the present mood. Cross-cultural investigation of the uses of music for mood regulation by adolescents (Boer, 2009; Saarikallio, 2008a), suggests that the use of music in mood regulation is consistent among adolescents across cultures.

Saarikallio's (2008b) *Music in Mood Regulation Scale* identifies seven roles that music can play in regulating mood: entertainment, revival, strong sensation, diversion, discharge, mental work, and solace. Saarikallio's (2011) more recent and extensive survey study of 1,515 participants aged 10-20 years, supports her earlier findings on the strategic focus of mood regulation in adolescence.

Complementary findings of other research suggest that the use of music for mood regulation is not limited to adolescence but is consistent across the lifespan. For example, among: university students (Juslin, 2009; North & Hargreaves, 2003; Sloboda, et al., 2009; Ter Bogt, Mulder, Raaijmakers, & Gabhainn, 2011; Whaley, Sloboda, & Gabrielsson, 2009); adults (DeNora, 2000, 2004; Gabrielsson, 2011; Gabrielsson & Lindström-Wik, 2003; Greasley & Lamont, 2006; Konečni, Brown, & Wanic, 2007); and also elderly adults (Coffman, 2002; Cohen, Bailey, & Nilsson, 2002; Hays & Minichiello, 2005; Laukka, 2007; Särkämö et al., 2008).

**(v) *Meanings of music: Favourites and music preferences***

The studied phenomena of this inquiry are personal meanings ascribed to specific pieces of music. For the purposes of this study therefore, the particular genres or styles of music, (for example, classical, pop, jazz, rap, folk, or soul), generally preferred by individuals, is not as important as the meanings they ascribe to a piece of music. For example, individuals may generally prefer blues and jazz but a pop song may hold one or more cherished meanings because of its associations with an important event or person in their lives. It is content, processes, and functions of those meanings adhering to the pop song that are the chief interests of this inquiry, rather than the fact that the individual generally prefers blues and jazz. On the other hand, the inquiry is keenly interested in the role that statements of music preferences might play in social action. For this reason, literature of previous research concerning the use of music preferences as social action was consulted.

The informative cluster of four qualitative studies reported by North and Hargreaves (1999) focus on adolescent (aged 10-19 years) perceptions of the meaning of music preferences. The significant finding of this research for this inquiry is that informants asserted that talking about music, in particular, making statements of music preferences such as identifying as a fan or not a fan of certain music or performers, acted as a 'badge' conveying demographic, personality and social traits information. Wetherell and Maybin (1996) argue further that talking about music is a process of unconscious or deliberate disclosures used for the social purposes of signifying identification with a group, or as North & Hargreaves (1999, p. 90) describe it, 'implying a range of other characteristics and values'.

In their cluster of six studies, Rentfrow and Gosling (2003) investigate lay beliefs about music, the structure of underlying music preferences, and links between music preferences and personality among some 2,400 psychology undergraduates. On the basis of their investigations and analysis, Rentfrow and Gosling (2003, p. 1242) identify four dimensions of music preference, which they label (i) *Reflective and Complex*; (ii) *Intense and Rebellious*; (iii) *Upbeat and Conventional*; and (iv) *Energetic and Rhythmic*. They argue that music preferences are used to make 'self-directed' identity claims or 'other-directed' identity claims. For example, individuals with a conservative self-view reinforce this identity claim by stating preferences for conventional styles of music (the *Upbeat and Conventional* dimension), whereas individuals with an active outdoors self-view reinforce this identity claim by stating preferences for vigorous music (the *Energetic and Rhythmic* dimension). More recent studies of the music preferences of adolescents (Delsing, et al., 2008; Miranda & Claes, 2009) and undergraduates (Gardikiotis & Baltzis, 2012; Zweigenhaft, 2008) support the findings of the foundational studies.

The experiences of New York journalist John Schwartz (2004) suggest that the use of music preferences to make self-directed identity claims is not restricted to adolescents and young adults, but continues in mature adult life.

I like to think I present an innocuous, well-socialized face to the world - nothing for anyone to worry about. But if you know that I like it [alternative music] then you know a little something else about me. You've gotten a new data point. If you have all of my songs, the points coalesce to form a picture, an intimate one that doesn't quite match the public persona. (Schwartz, 2004, p. 6)

Schwartz identifies not only that he likes alternative music, but also his belief that by stating this music preference he is revealing an intimate part of his being, one that is not usually part of his public identity. This conclusion resonates with findings of Greasley, Lamont, and Sloboda (2013) that personal music archives are a worthwhile site for investigating the influences of music preferences on identity.

**(vi) *Meanings of music: Identity***

Music, particularly in the formative years of adolescence and young adulthood, is often linked with the formation of personal identity. The previous section highlighted the conceptualisation of music preferences as badges of identity among adolescents aged 10-19 years (Hargreaves & North, 1999) and young adults (Greasley, et al., 2013). Similar links between music and identity were also investigated by North, Hargreaves and O'Neill (2000). These researchers investigated the importance of music for 2,456 adolescents. They found that informants listened to music on average 2.45 hours per day, and that they not only enjoyed music but also believed it fulfilled two very important functions in their lives. Firstly, they felt it afforded them opportunities to portray an 'image' to the outside world, and secondly, it was a means of satisfying their emotional needs.

Rentfrow and Gosling's (2003, p. 1250) research among university students revealed that young adults also consider that talking about music and music preferences communicates a substantial amount of information about the personalities and self-views of the individual expressing the views. Recent research by Gardikiotis and Baltzis (2012) among 606 Greek university students, revealed that they too consider music important, particularly in defining and evaluating themselves compared to others. In other words, in maintaining personal identity.

Research has also emerged to demonstrate that the use of music as a marker of personal identity is not restricted to adolescence and young adulthood. Kotarba (2002, 2009c) notes many adults of 50+ years (baby boomers) continue to make identity claims through identification with the rock 'n' roll music of their youth. Similarly, studies by Bennett and colleagues (2006, 2014; 2012) reveal that popular music, punk, and dance music are used by ageing adults as a means of sustaining identity claims linked to their ongoing interest

in the music of their youth. In this context, popular music scene involvement plays important roles in the aestheticisation of ageing. Bennett's (2006, p. 219) study of punk fans indicates a range of visual, physical, and biographical tensions for ageing fans participating in essentially youth music scenes. His study revealed how older punks develop particular discursive practices as a means of legitimating their place, and identities, within a scene dominated by younger punk fans.

Taylor (2010) brings another dimension to the discussion of music and identity by exploring the significance of music-scene and dance-based activities in the lives of queer people who do not perform their age in accordance with heteronormative conventions of social propriety. She concludes that for the respondents of her inquiry, music provides an unfixated and timeless idea of identity (selfhood) that problematizes notions of maturity and appropriate progression into adulthood.

Importantly for this inquiry, MacDonald, Miell, and Wilson (2005) illustrate how talk about music preferences, interests, and responses affords opportunities for identity formation and maintenance. They assert that when individuals describe their tastes and interests in music, they certainly convey information about their subjective preferences for a musician, band or piece of music, but they also position themselves in relation to others. According to MacDonald, Miell, and Wilson (2005, p. 329), talk about music is used to 'protect, claim, or resist various musical identities' that enable individuals to align themselves with, or differentiate themselves from, others. In other words, individuals use talk about music to construct and negotiate identities and as a tool of social positioning. This understanding identifies another means by which personal meanings of pieces of music might be seen as constituting social action.

Influential scholar of popular music studies, Frith (1996, p. 275) states that music constructs a sense of identity through the experiences it offers of the body, time, and sociability; experiences which enable us to place ourselves in imaginative cultural narratives. This conceptualization of identity integrates the corporeal, subjective, and the social experience of music within notions of narrativity and narrative identity; a topic taken up in more detail in the next section of this chapter.

This section reviewed literature concerning a range of music's everyday functions and meanings of music. Cumulatively, the review demonstrates that much previous research has investigated more tractable features of musical meaning. The priority given to these observable and frequently measurable features is understandable in the context of scholarship dominated by the expectations of positivist inquiry. On the other hand, the focus on delimited and tractable features has resulted in 'a veritable cacophony of competing perspectives, approaches and component parts for every dimension of musical meaning' (Juslin, 2013). In this context there is a need for greater understanding of how the diverse aspects of meaning identified in previous research interact and are embedded in the subjective interpretations and individual responses to music that are commonly included in everyday expressions of music's meanings. In other words, the review suggests a gap in the literature: the need for a holistic conceptualisation of personal meanings of pieces of music capable of accounting for the range of musical meanings identified in existing research.

### **Processes of Meaning Making and Music**

This section shifts focus from the content of musical meanings to the processes by which music takes on meaning, and is organised in three parts. The first part considers narrative identity as a foundational understanding of socially mediated meaning making. The second part briefly considers a range of theoretical conceptualisations of meaning making processes related to music that have emerged from previous research. Finally, the third part introduces long-term memory and autobiographical reasoning as general mechanisms which may contribute to meaning making processes related to music.

#### **Narrative identity and meaning making**

Seminal author Erikson (1950, 1982) theorizes identity as the product of three inter-related elements: (i) the inclinations, aptitudes, and talents of biological nature (soma); (ii) exposure through social interaction to acceptable and unacceptable potential identity elements (ethos); and (iii) unique contributions of individual psyches which enable individuals to embrace or resist both biological givens and cultural ascriptions (psyche). Erikson's model of psychosocial development asserts eight stages over the lifespan. The

passage to each new stage is marked by an ‘identity crisis’, which is a period of psychological and emotional adjustment in which individuals draw on soma, ethos and psyche to resolve tensions between, for example, Identity vs. Role Confusion (2-20 years); Intimacy vs. Isolation (20-24 years); or Generativity vs. Stagnation (25-64 years). Erikson theorizes adult identity, more correctly stated, ego identity, emerging fully formed from the fifth transitional stage from adolescence to adulthood. This notion of a fixed, ‘once and for all’ conception of identity formation has been challenged by constructivist and post-modern critique, and most particularly by the theory of narrative identity.

Theorists of narrative identity (Eakin, 2008; Gubrium & Holstein, 2009; Holstein & Gubrium, 2000; McAdams, 2011; Polkinghorne, 1988; Ricoeur, 1988/1991) argue that the stories we tell are not only meaningful as information exchange, social interaction and ephemeral entertainment, but that each story contributes to the identity we construct of ourselves for ourselves and others. While Erikson’s developmental framework is his most familiar theory, he did not overlook the importance of life stories. In an observation remarkably prescient of narrative identity that would emerge almost three decades later, Erikson states:

To be adult means among other things to see one’s own life in continuous perspective, both in retrospect and in prospect. By accepting some definition as to who he [sic] is, usually on the basis of a function in an economy, a place in the sequence of generations, and a status in the structure of society, the adult is able to selectively reconstruct his past in such a way that, step by step, it seems to have planned him, or better, he seems to have planned *it*. [original emphasis] (Erikson, 1958, pp. 111-112)

It wasn’t until the latter half of the 20<sup>th</sup> century, however, when English-speaking scholars were being challenged by translations of the works of influential authors such as Barthes (1975), Ricoeur (1983/1984, 1988/1991), Lyotard (1979/1984), and Derrida (1974/1977) that the social sciences started to formulate narrative as a fundamental structuring of meaning in human experience (Eakin, 1985; Maines, 1993; McAdams, 1988; Polkinghorne, 1988; Somers, 1994).

Ricoeur (1985/1988, 1990/1992) conceptualizes narrative identity as the story one tells oneself, or others, about oneself. He theorizes that past, present and imagined future

events are active in the present as individuals create stories about themselves and their experiences ('emplotment'). Significantly, Ricoeur argues that the construction of narrative identity is strongly influenced by social interaction. He states that 'we never cease to reinterpret the narrative identity that constitutes us in the light of the narratives proposed to us by our culture' (Ricoeur, 1991, p. 32).

McAdams (1985, 1988) is credited with conceptualizing the fundamental role of narrative identity within contemporary personality psychology. In his early work, McAdams argued that narrative identity emerges as a finished product in early adulthood. More recently, McAdams (1993, 2011) suggests that narrative identity<sup>5</sup> does not emerge fully formed in adolescence but rather, is a work-in-progress, constructed and reconstructed over the lifespan. Like Ricoeur, McAdams (1988, 1993) conceptualizes narrative identity as a life story in which selectively appropriated past events are woven together to form a broader story of how one came to be the person one is. For McAdams (2011, p. 99), narrative identity is an internalized and evolving story of the self that provides a person's life with unity, purpose and meaning. Significantly for the present inquiry, McAdams argues that a whole-of-life narrative is never produced in its entirety at one time, but is activated and reconsidered in the specifics of particular social contexts.

From the research explored in this section, it is clear that pieces of music can have complex, multifaceted, and dynamic meanings. When it comes to understandings of 'personal meanings', and the more delimited 'personal meanings of specific pieces of music', the literature is essentially silent. To suggest musical meanings are 'personal' seems to run against prevailing assumptions and steer too close to the subjective and idiosyncratic that have been out of favour in scientific inquiry since Descartes (1644/2009) declared them unreliable and untrustworthy compared to objective reason. Nevertheless, it is argued that the subjective responses encapsulated in what this inquiry came to describe as 'personal meanings of music', are primary reasons identified in previous research for music's power over us. For that reason that they are worth investigating further.

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<sup>5</sup> McAdams initially used the term 'life story' but now uses 'narrative identity'. These terms are often used interchangeably, and sometimes confusingly, in the literature. Unless required by the specifics of a particular context, the term 'narrative identity' is used in this inquiry.

**Theoretical understandings of meaning making related to music**

The literature of the field offers a complex web of theoretical conceptualizations of the processes of musical meaning making. A small range of existing conceptualizations emerged as most pertinent to this inquiry and they are summarised here. It is emphasised, that identification of these interrelated and sometimes conflicting theoretical understandings is not meant to suggest that they were components of a formalised conceptual framework. Rather, they are presented as general influences on development of the interpretive skills applied to analysis of informant data in this inquiry. The section presents processual conceptualisations developed by scholars from a range of disciplinary backgrounds: Kecskes (linguistics); Koelsch, Scherer, and Juslin (music psychology); Schubert (psycho-musicology); and Martin, Hennion, and DeNora (music sociology).

Kecskes' (2008) *Dynamic Model of Meaning* (DMM) is founded in socio-linguistics. The DMM suggests that the process of constructing and communicating meaning in language is a dynamic interaction between prior world knowledge as represented in the minds of interlocutors (their private contexts) and in-the-moment interpretations of action and context during interactions by interlocutors (actual situational context). The key insight offered by Kecskes' DMM for this inquiry is that meaning construction is not simply a matter of recalling immutable facts from memory. Rather, the process of meaning construction is dynamic: a fluid, flexible and 'on-the-spot' action of the human mind. From this perspective, meaning is the result of interplay between the speaker's private context and the hearer's private context in the actual situational context as understood by the interlocutors (Kecskes, 2008, p. 390).

The DMM suggests that the meanings of pieces of music, identified by informants of this inquiry are also likely to be dynamic constructions that interweave elements of prior knowledge about the music and experiences with it, into meanings that fit the perceived situational context - an interview about their professional and personal lives. Kecskes' DMM, however, has limitations for this inquiry because it is a model of meaning construction in general, and not explicitly attuned to music nor the meanings of specific pieces of music.

Music psychologist Koelsch (2011a, 2011b, 2012) synthesises a large body of seminal and emerging neuroscientific research to theorise his *Framework of music perception*. In Koelsch's (2011a, p. 1) neurophysiological model, the processes of musical meaning making begin with acoustic information of a piece of music being translated into neural activity by the cochlea. The brain then integrates cognitive responses to the music with those of the body's sensory organs and viscera into the perception of *music syntax* (e.g. rhythm, melody, harmony) and *music semantics* (meanings of music). This division of the processes and mechanisms of music perception into syntactic and semantic pathways was a powerful insight for this inquiry. It conceptualises musical meaning as multidimensional. Indeed, Koelsch's finer grained analysis of music's semantic meaning into *intramusical meanings* (internal relationships between elements of structure and form), *extramusical meaning* (onomatopoeic, metaphoric and symbolic links between the sounds of the music and objects of the extramusical world, 'like a thunderstorm', 'warm', national anthems), and *musicogenic meaning* (emotional responses and self-related associations), again highlighted the need for this inquiry to allow informants flexibility and freedom in describing their personal meanings of pieces of music.

In his psycho-musicological theory of *Dissociation as a Fundamental Function of Music*, Schubert (1996, 2009) challenges the implicit assumption in much of the literature that 'communication' is the fundamental function of music. He argues instead that dissociation, (being transported by or absorbed in the sounds of a piece of music), is the distinctive, and in that sense, fundamental function of music. Schubert's conceptualization is founded on neuron activation theory (Martindale, 1988; Martindale & Moore, 1988) which asserts that 'anything that activates neurons in the individual is intrinsically pleasurable'. According to Schubert (2009, p. 72), neural activation theory is the deepest, mechanistic level of explanation of music's pleasure function. Significantly, neural activation is transparent to listeners who will sense and identify the phenomenological experience as 'dissociation'; the feeling of being transported by or absorbed in music. It is this aspect of Schubert's theory that is most pertinent to this inquiry. Reminiscent of the examples of personal meanings highlighted in Chapter One, Schubert (2009, p. 73) suggests that the notion of dissociation offers a more meaningful and deeper explanation of aesthetic enjoyment that allows us 'to move into another world, be transported away from earthly reality to awe in amazement and to wallow' in music. While Schubert's

theory confirmed that the relevance of the illustrative examples identified in Chapter One and the potential for transcendent experiences to be at least part of personal meanings, it is limited in its capacity to account for the range of musical meanings highlighted in the previous section, particularly their social dimensions.

Other theoretical understandings of previous research about the processes and mechanisms by which music evokes emotion were also of great interest to the present inquiry. Scherer's (2009) *Component Process Model* (CPM) of emotion focuses on the processes of cognitive appraisal. Scherer (2009, p. 1309) conceptualises emotions as emergent, dynamic processes based on an individual's subjective appraisal of significant events. Importantly, Scherer and colleagues (2004, 2013; 2008) have investigated cognitive appraisal as the processual causation of emotion evoked by music. The chief contributions of the CPM to this inquiry are firstly, the suggestion that musical induction of emotion has a subjective basis, and secondly, that emotion is generally the result of interaction between multiple factors. Scherer and Coutinho (2013, p. 128) suggest that these interacting factors include (i) features of the music (e.g., tones, intervals, chords, melodies, fugues), (ii) features of the performance (e.g., physical appearance, expression, technical skills, interpretations), (iii) listener characteristics (e.g., musical expertise, stable dispositions, current motivational and mood state), and (iv) features of context (e.g., location and event). That is, musical meanings comprise interactions between 'meaning in the music' features and 'meaning of the music' features.

In a recent review, Juslin (2013) asserts that although cognitive appraisal is the most widely cited in the literature, it accounts for some, but not all, factors involved in the induction of emotions by music. Juslin and colleagues (2010; 2008) propose their complementary multifactor *BRECVEM Theory of emotion causation in music* to account for causations and processes not accounted for by cognitive appraisal theory. Until recently the BRECVEM model theorised seven mechanisms: Brain stem reflexes, Rhythmic entrainment, Evaluative conditioning, Contagion, Visual imagery, Episodic memory, and Musical expectancy. Juslin (2013) argues the need of an eighth mechanism, 'Aesthetic judgment' to account for aesthetic emotions which are described as 'subjective evaluations of a piece of music as art based on an individual set of subjective criteria'.

The inclusion of individual subjectivity and responses of the physical body in the expanded BRECVEMA model of emotional induction broadened the inquiry's understandings of the processes by which pieces of music might take on personal meanings. While cognitive appraisal theory and the elements of the BRECVEMA model are helpful in understanding the processes of the induction of emotions by music, they also do not sufficiently account for the social functions of musical meanings suggested in the content identified in the previous section. Literature concerning sociological understandings of musical meaning making is discussed in detail in the next chapter.

Synthesis of the detailed and complex literature supporting the identified theories and models of meaning making, (as well as those outlined in Chapter Three), required a great deal of in-depth reading and reflexive contemplation. This review resulted in enhanced and more nuanced understandings of the psychosocial aspects of meaning making that may be involved in the processes by which pieces of music may take on personal meanings.

### **General mechanisms of meaning making**

In the later stages of the investigations of this inquiry it emerged that *memory* and *storytelling* were important in the processes by which pieces of music take on personal meaning. The literature reviewed in this section explicates how these mechanisms contribute to meaning making, and identifies a range of associated indicators by which the operation of memory and storytelling can be identified in operation. It is stressed that exploration of these mechanisms and analysis of informant data using indicators of these mechanisms occurred after theoretical understandings and processual pathways had been consolidated by the data analyses of this inquiry. These mechanisms and indicators are identified here because they emerged as complementary support for the findings of this inquiry.

### ***Mechanisms of memory***

Encoding, storing and retrieving of different kinds of information in short-term and long-term memory are the functions of memory that are most familiar in everyday life (Sutton,

Harris, & Barnier, 2010, p. 213). What is not so familiar, is that memory has broader functions, including maintaining our sense of self, regulating emotions, motivating and directing future action, and helping us to promote and maintain relationships with others (Jonides et al., 2008; Radstone, 2010; Squire, 2004; Waters, 2014). While short-term memory participates in these activities, long-term memory is the major mechanism and will now be discussed in more detail as a potential mechanism underlying the processes by which pieces of music take on personal meanings.

Long-term memory is categorized in *nondeclarative* and *declarative* forms (Cabeza & Moscovitch, 2013; Radstone, 2010). Nondeclarative or implicit memory is described as such because it generally functions without conscious awareness (Reber, 2013; Tulving, 2002). For example, tennis novices are frequently advised to keep their ‘eye on the ball’. This truism belies the hours of experience required to lay down nondeclarative memory patterns that enable the brain and body to accurately position body weight, legs, arms and wrist so that the racket not only makes contact with the ball, but returns it over the net to a specific point out of reach of the opponent.

Declarative or explicit memory functions with conscious awareness (Eichenbaum & Cohen, 2001; Reber, 2013; Tulving, 2002). Declarative memory has been classified in two forms (Ferbinteanu, Kennedy, & Shapiro, 2006; Reber, 2013; Squire, 2004; Tulving, 2002). *Semantic memory* recalls facts about the world. For example, ‘Richard Strauss wrote this song near the end of his life’. *Episodic memory*, (often called *autobiographical memory*), recalls and re-experiences previous events. For example, ‘I first heard this song at a concert when I visited Vienna five years ago.’

Cabeza and St Jacques (2007) conducted neuroimaging experiments to investigate the neural networks within the human brain that orchestrate the recovery and conscious experience of our personal past, specifically autobiographical memories. Their research suggests that a retrieval cue, (for example, a favourite piece of music), not only retrieves an episode (a memory of a previous event involving the cue), but it also retrieves the episode’s location and time-related context, often enriched by the recall of associated emotional and visual components. Zull (2011, p. 19) adds that memories change as they

are consolidated, continue to change when they are recalled, and change when they are reconsolidated. He asserts that such change and consolidation is an important means by which humans achieve a sense of self, of their beliefs, and of their personalities (Zull, 2011, p. 20). This research suggests that when informants identify a piece of music and ascribe personal meanings to it, they are retrieving and recounting episodes from declarative memory. It also suggests that the content of memories will be dependent on whether the memories are semantic or autobiographical in nature.

Conway and Pleydell-Pearce (2000) theorize that autobiographical memories always contain knowledge at three levels of specificity. The three levels are: (i) lifetime periods, (ii) general events, and (iii) event-specific knowledge (ESK). Conway and Pleydell-Pearce provide the following example.

My own memory for the declaration of the Second World War, from September 1939, occurred when I was aged 6 years and 6 months. I have a clear image of my father standing on the rockery of the front garden of our house waving a bamboo garden stake like a pendulum in time with the clock chimes heard on the radio which heralded the announcement. More hazily, I have an impression that neighbours were also out in the adjoining gardens listening to the radio and, although my father was fooling around, the feeling of the memory is one of deep foreboding and anxiety. I have never discussed this memory with anyone and very rarely thought about it. (Cohen, 1994 quoted in Conway & Pleydell-Pearce, 2000, p. 262)

Conway and Pleydell-Pearce identify their three levels of specificity in their example. A lifetime period is specified, ('when I was six'); a general event is established as the social context ('fooling around' [playing with] father); and event specific knowledge adds detail, ('waving a bamboo garden stake', 'clock chimes', 'deep foreboding and anxiety').

Conway and Pleydell-Pearce suggest that such patterns are highly characteristic (if not defining) of the recall of autobiographical memories. More recent research, (Burianova, McIntosh, & Grady, 2010; Conway, 2009; Conway & Williams, 2008; Ford, Addis, & Giovanello, 2011), supports Conway's and Pleydell-Pearce's claims. Autobiographical memory is strongly implicated as a contributing mechanism in the process by which pieces of music take on personal meaning.

***Mechanisms of autobiographical reasoning***

In their influential article, *Getting a life: The development of the life story in adolescence*, Habermas and Bluck (2000) introduced the concept of ‘autobiographical reasoning’. Habermas and Bluck (2000, p. 749) describe autobiographical reasoning as the dynamic process of self-reflective thinking or talking about the personal past in which previous life episodes are brought to coherence within the life narrative. The critical psychological goal of the search for coherence in narrative identity is continuity of the self. Indeed, the relative strength of the sense of self-continuity is considered an indicator of mental health (Chandler, Lalonde, Sokol, & Hallett, 2003; McAdams & McLean, 2013).

McLean and Fournier (2008) identify four content types and two process types of autobiographical reasoning. These are as follows:

***Content***

Dispositions: Traits, stable behavioural characteristics

Values: Morality, right and wrong

Outlook: Attitudes, perspectives about the world

Personal growth: Maturing, developing confidence, strength

***Process***

Cognitive effort: Reflection, thought, processing of connection

Evaluation: Positive growth

(McLean & Fournier, 2008, p. 530)

These descriptions of the typical content of autobiographical reasoning, and what is being achieved in the process, offer a framework by which to identify examples of autobiographical reasoning in the responses of informants. The framework strongly implicates the construction of narrative identity via autobiographical reasoning as a foundational contributor to the process by which pieces of music may take on personal meaning in human experience.

**Summary**

The review of literature in this chapter demonstrates the long-term presence of music in human experience. It identifies a range of meanings of music in the content of previous research. It highlights a number of theoretical understandings of the processes of musical meaning making to propose a distinctive psychosocial perspective on investigating how specific pieces of music take on meanings. Finally, the literature review reveals that it is

not common for investigations of musical meaning to include a focus on meanings ascribed to specific pieces of music and that the potential of ‘personal meanings’ of pieces of music as a source of trustworthy data in research is underutilised. What remains to be explicated is how listening to and talking about personal meanings of pieces of music is conceived as social action. The notion of music as social action is the focus of the next chapter.

# Chapter Three: Meanings of music as social action

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Whether music has meaning, what kinds of meaning it may have, and for whom; the relationship of musical meaning to individual subjectivity, social life, and cultural context - these questions have inspired strong feelings and sharp debate.

Lawrence Kramer, *Musical Meaning: Toward a Critical History*, 2002

Chapter Two drew on previous research to demonstrate that across academic disciplines many types of meanings are ascribed to music, pieces of music, and musical meaning making. It also demonstrated that with some exceptions, investigations of music and meaning are generally delimited to specified features of music or responses to it. The overall impression is that while music is ubiquitous in human experience, musical meanings are commonly founded in personal and possibly idiosyncratic reactions.

This chapter steps back from the personal to focus on shared aspects of music and its meanings. It considers distinctively sociological understandings of the functions and purposes of meanings ascribed to music, specifically how constructing and recounting meanings of music might be seen to constitute social action. Focussing on the social dimensions of musical meanings does not imply that subjective or personal dimensions are forgotten or ignored. Rather, as will become clearer as this chapter progresses, both personal and social dimensions of meaning are of critical interest to the field of music sociology generally, and to this inquiry in particular.

The chapter unfolds over three parts. The first part reviews classic literature of sociology to establish that the particular sociological gaze of this inquiry lies within the Weberian traditions of interpretive sociology; is enhanced by Giddensian understandings of social life constituted via interactions between external structures and personal agency; and is sharpened by an emphasis on iconic meaning and performative meaning making in social life as urged by cultural sociology. The second part establishes the music sociological gaze of this inquiry. Structuralist foundations laid by Adorno and Bourdieu, are acknowledged before establishing a trajectory through popular music studies and

relational sociality to understandings of musical meanings as reflexive co-formations and social action. The third part briefly restates gaps in the literature which were identified progressively throughout Chapter Two and Chapter Three in order to make explicit the perceived need for the present inquiry.

### **The Sociological Gaze**

This section establishes the distinctive perspective of sociology on investigating human experience and human action. The section first identifies the chief concerns of sociology as a discipline, and then highlights key research that informs the particular sociological gaze of this inquiry.

#### **Foundational concerns of sociology**

A standard textbook definition of sociology is ‘the scientific study of human social life, groups and societies’ (Giddens & Sutton, 2013:4). This straightforward definition embeds the multiple theories, concepts and perspectives that constitute the discipline. The chief concerns of sociology include: the structure, functions and operations of societies, cultures, and social groupings; issues of manipulation, dominance, and oppression, which result in unequal power relations and inequitable distribution of resources based on social distinctions such as class, gender, race, ethnicity, sexuality, poverty; the operation and functions of social institutions such as family, religion, education, health care, politics; deviance and crime; and the processes of change in organisations and societies (Andersen & Taylor, 2007; Calhoun, Rojek, & Turner, 2005; Dews, 1999; Giddens & Sutton, 2013; Newman, 2010). Concern for such issues and differing methodological approaches to the investigation of social life were established by successive theorists and scholars of the discipline. Thus, since the seminal publications by Durkheim, (1893/1984), Marx (1867/1990), and Weber (1922/1978), sociologists have followed two broad and interrelated approaches to the study of social life: ‘society’s influences on individuals’ and ‘individual influences on society’ (Crossley, 2010). While some sociologists and social theorists pursue research agendas exclusively within one or other of these perspectives, others attempt to account for the phenomenal experience of both perspectives in everyday life. One such scholar is Giddens. The next section introduces

two key components of Giddens' social theory that relate directly to this inquiry: his conceptualization of 'the duality of structure' in the constitution (structuration) of society; and the centrality he gives to 'the reflexive project of self' as motivation for personal agency in social action.

### **Structuration of society and the reflexive project of self**

Anthony Giddens (1976, 1979, 1984, 1991) argues that objectivist views of social systems focus on forces (structures) in society that constrain individual actors. In contrast, Giddens asserts that subjectivist views focus on the practices and actions of social actors, singly or in groups, that reproduce or change social structures (personal agency). He labels individual actors engaged in activities of personal agency as 'active agents' and contends that neither objectivist views of structure, nor subjectivist views of personal agency, are sufficient in themselves to account for the ongoing constitution of dynamic social systems. He argues that objectivist views are limited by conceiving individuals as hapless victims of powerful and impersonal external forces. According to Giddens, such views ignore the potential for active agents to evoke social change. He also suggests that subjectivist views are limited by separating active agents from their social context, ignoring the very real impacts and constraints that social structures can exert on individuals' lives.

In contrast to the either/or dualism of the objectivist and subjectivist views, Giddens (1984) argues that the dynamic (re)constituting of social systems is best represented as a *duality of structure*. In this conceptualization, structures of social systems and actions of active agents contribute to the ongoing constitution of society. In other words, social structures are acknowledged as constraining forces on the actions of active agents but active agents themselves are theorised as contributing to the reproduction or transformation of those social structures (Giddens, 1984, p. 25).

The second theoretical conceptualization to be considered is Giddens' (1991) notion of the centrality of the 'reflexive project of self'. In contrast to Erikson's developmental model, Giddens (1991, p. 52) asserts that self-identity is not fixed and immutable but is routinely recreated and sustained in the reflexive activities of individuals. Reminiscent of

the notion of narrative identity discussed in Chapter Two, he argues that constituting the self entails iterative development and re-visioning of ‘the story or stories by means of which self-identity is reflexively understood, both by the individual concerned and by others’ (Giddens, 1991, p. 243). Giddens grounds the motivation for the project of self in Freudian notions of unconscious drives for security: being acknowledged, respected, and accepted in a social network. A sense of such security is achieved through the construction and recounting of a coherent story of self that is deemed acceptable by others and also to the individuals themselves. Coming regularly under the scrutiny of others, successful stories of self cannot be entirely fictive. Similarly, the reflexive project of self must continually realign the ongoing story of the past, present, and future self to accommodate new information arising from external occurrences and personal actions. Recounting elements of life story to others generally results in acceptance and security. However, there is also the possibility of censure if inconsistencies are identified, or others perceive insurmountable inconsistencies in the story. By arguing that self-identity is forged through ongoing interactions between an individual’s life story and responses to that story by others in their social world, Giddens suggests that the project of self is discursive as well as reflexive. In other words, maintenance of a coherent and acceptable story of self-identity involves social interaction and, as a consequence, the reflexive project of self is conceptualised as social action.

### **Cultural sociology, personal agency, and meaning**

In common with other disciplines of social science, the scholarship and criticisms of cultural studies encouraged sociology to make the so-called ‘cultural turn’. According to Bennett (2008), the cultural turn in sociology resulted in a revised emphasis on culture as a dynamic process and the redefinition of individuals and groups as reflexive agents of cultural production. Cultural sociology emerged from this shift in emphasis as a subdiscipline of sociology with a distinctive approach to understanding social life (Back, et al., 2012; Chaney, 1994). In Alexander’s (2003, 2006, 2007) theorisation of cultural sociology matters such as emotion, discourse, narrative, reflexivity, and the visual and material basis of social life are considered crucial to social experience. They are also considered the basic elements of a viable theory of social life (Back, et al., 2012, p. ix). Cultural sociologists share the view that studying culture, cultural forces, and cultural processes is a way of understanding society. Two elements arising from Alexander’s more

recent scholarship emerged to inform this inquiry: (1) the performative nature of social action, and (2) the role of iconic consciousness in meaning making from the cultural sociological perspective. These concepts are considered now.

### **Performative nature of social action**

Alexander (2004, 2006, 2011) conceptualizes the interpersonal interactions of everyday social action as cultural performance in which active agents construct, revise, and negotiate meaning. Alexander defines cultural performance as:

[T]he social process by which actors, individually or in concert, display for others the meaning of the social situation. This meaning may or may not be one to which they themselves consciously adhere; it is the meaning that they, as social actors, consciously or unconsciously wish to have others believe. In order for their display to be effective, actors must offer a plausible performance, one that leads those to whom their actions and gestures are directed to accept their motives and explanations as a reasonable account. (Alexander, 2004, p. 529)

This performative definition of cultural performance leads to two important insights apt to the investigations of this inquiry. Firstly, that participation in conversations about the meanings of objects and events, such as recounting personal meanings of pieces of music, constitutes social action. Secondly, that while the personal meanings of specific pieces of music that informants of this inquiry identify may be ones to which they genuinely and consciously subscribe, there is also the potential that they are constructed to present an impression of who they are, to identify their personal or professional preoccupations, or indeed to obfuscate and hide their personal interests and private selves. This second insight by no means suggests that informant responses are not authentic; nor that, as a consequence, such responses have a deleterious effect on the credibility and trustworthiness of this inquiry. Rather, this insight brings unanticipated and nuanced dimensions to the investigation of personal meanings of music. It also confirms that the performative recounting of musical meanings is a valuable context in which to investigate the processes of musical meaning making as social action.

**Iconic consciousness in meaning making**

A second important dimension of Alexander's cultural sociology is his conceptualization of the iconic dimensions of meaning making. For Alexander (2003, 2008), the aesthetic is a critical component of meaning and a fundamental concern of cultural sociology. His conceptualization is not restricted to the sense of the iconic such as the patriotism associated with a national flag, the celebration of human ingenuity in response to an image of the first humans on the moon, or the fragility and randomness of human existence evinced by John Lennon singing 'Imagine'. Alexander asserts that mundane objects and events are also rich in iconic meanings and that consciously and unconsciously individuals draw these culturally derived meanings into the processes of every-day meaning making.

In theorising iconic consciousness, Alexander (2010, p. 11) brings together Freud's (1940/1949) conceptualization of icons as symbolic condensations, (generic social meanings rooted in a specific material form), and Mead's (1910, 1934) notion that the content of consciousness is feeling. Alexander asserts that iconic consciousness is experienced 'by feeling, by contact, by the evidence of the senses rather than the mind' (Alexander, 2010, p. 11). Alexander illustrates the experience of iconic consciousness with his own encounter with Giacometti's sculpture, *Standing Woman* (**Figure 3**).



**Figure 3. A. Giacometti, Standing Woman 'Leoni' (Grande femme IV), 1960.**

The surface materiality of objects, like this textured bronze sculpture, act as icons of deeper socially mediated responses and meanings. Collection Foundation Giacometti, Paris, inv. 1994-0174. Photography copyright 2013 by Succession Alberto Giacometti (Foundation Alberto et Annette Giacometti, Paris + ADAGP, Paris). Retrieved from [http://www.francetvinfo.fr/culture/expos/trois-cles-pour-comprendre-l-oeuvre-d-alberto-giacometti\\_276407.html](http://www.francetvinfo.fr/culture/expos/trois-cles-pour-comprendre-l-oeuvre-d-alberto-giacometti_276407.html)

Alexander (2008) describes looking at the sculpture and being struck not only by its extraordinary craftsmanship, but by a sense of deeper meaning being drawn from him by the sculptural form. He became conscious that initial perception of its rough-textured, attenuated physical form seemed to draw meanings out of him: knowledge of Giacometti's personal history; knowledge of the artist's praxis and aesthetic endeavours such as his deliberate abstraction of realism in the elongation of forms in his sculptures; and his exploration of not only the horrors and inhumanity experienced by individuals at the hands of their fellow creatures, but also a sense of peace, dignity, and simple beauty portrayed by the work (Alexander, 2008). Alexander also became aware that as well as such knowledge-based meanings, he was experiencing a profound aesthetic response to the 'luminous concreteness' of the sculpture that he found mysterious and impossible to put into words (Alexander, 2008, p. 2).

There is much in Alexander's experience of the *Standing Woman* that resonates with the responses to music described by Schober/Schubert and Salieri/Shaffer in Chapter One. It is unfortunate then that although Alexander (2010) lists sound, (along with sight, smell, taste, and touch), as an aesthetic surface that may stimulate iconic experiences, he does not include pieces of music in his exemplifications of everyday iconic objects. The objects considered by Alexander include family photos, household and domestic objects, consumer product brands, movie stars and celebrities, clothing, and make-up (2008). The limited presence, indeed virtual absence, of the performing arts, including music, in the theorising of Giddens and Alexander points to a noted shortcoming of both authors. Namely that: their theorising is more often founded in theoretical analysis than grounded in the lived experience of research informants (Gartman, 2007; Jacobs & Spillman, 2005; Phillips & Western, 2005; Stones, 2005).

Stones (2005) asserts that it is possible to move beyond abstract philosophical conceptualisations to explore instances of interactions between structures and agents as they occur. Stones and colleague Greenhalgh (2010, p. 1288) propose a method by which this may operate. Their method involves four analytically distinct but interrelated components. The four components are:

- External structures: the social setting including interpersonal social relations, power structures, and typical cultural rules and expectations of the roles, boundaries, and outcomes of the specific social action
- Internal structures: complementary assumptions and expectations of the social setting and their roles that are previously internalised by the agents
- Active agency: the actual social interaction in which agents draw, routinely or strategically, on their internal structures
- Outcomes: the reproduction of pre-existing external and internal structures, or challenges to those expectations resulting in changed expectations.

Greenhalgh and Stones (2010, p. 1288) argue that the observable behaviours of social interaction viewed through these analytical lenses reveals agents actively engaged in discursively, reflexively, and creatively drawing upon external and internal structures to

produce action. The relevance of Greenhalgh's and Stones' analytical tool is illustrated by applying it to Alexander's experiences with the *Standing Woman*.

Alexander's description of the Giacometti's sculpture suggests the influence of a number of *external* structures including the curating of the exhibit itself, the circumstances of his art gallery visit, the expected behaviour of patrons during such visits, and the unknown element of whether he encountered the sculpture alone, in the company of known others, or in the presence of strangers. Alexander demonstrates his recognition and acceptance of external rules and expectations of attending an art gallery and a sophisticated understanding of the protocols of viewing art objects. His is a considered and reverential interaction with the work over some time, rather than a quick encounter.

Alexander's description of his experiences also demonstrates that he draws on *internal*, acquired structures such as his understanding of art and the production of artworks, his knowledge of the particular artist's works and place in art history, as well as a range of aesthetic and emotional responses tailored to the appreciation of high art.

Greenhalgh's and Stones' *active agency* component is illustrated in the social interaction implied in Alexander's recounting of his experiences in the text, and also in the researcher's interaction with the text. As active agent, Alexander draws on internal structures to construct his text about the *Standing Woman* for his imagined audience. Active agency is also illustrated as the researcher drew on internal structures to interpret Alexander's text and construct this analysis. This includes, for example: my personal experiences of visiting galleries; the affection I share with Alexander for Giacometti's oeuvre and the *Standing Woman* in particular; my knowledge of the horrors of the Second World War; as well as my expectations of the sort of responses that such a sculpture 'should' evoke in others. Finally, in terms of Greenhalgh's and Stones' *outcomes* component, Alexander's experiences of the sculpture that are reported in his article and my interaction with the text have reproduced, (rather than challenged), the external and internal structures related to viewing art, and the perceptions and aesthetic responses to such cultural forms held by Alexander and myself.

Discussion of Alexander's responses to Giacometti's *Standing Woman* concludes the review of literature concerning the sociological gaze. To summarise, the sociological gaze suggests that human beings are by nature meaning-makers and social creatures. That is, we have strong impulses to make sense of what is going on around us, and to be part of, and accepted by, a collective of other people. The reviewed literature suggests that meaning making in human experience generally results from interaction between 'society's influences on individuals' and 'individual influences on society' (Crossley, 2010). In everyday activities these two influences act as a duality, simultaneously setting the boundaries of socially acceptable behaviour and serving to reproduce or change the limits of those boundaries (Giddens, 1984). That is, individual meaning making follows rules established by social structures and, somewhat counter intuitively, at the same time contributes to reproducing, (and less frequently, changing), those socially learned rules.

The underlying purpose of our sometimes conscious but more often unconscious meaning making activities is the psychological imperative of sustaining personal security through maintaining a coherent sense of self (Freud, 1940/1949). This sense of self is not established once and for all, but must be reflexively maintained in order to accommodate the ever-changing contexts and events of lived experience (Giddens, 1991). Through this sociological gaze, even the reflexive project of self is socially mediated: the meanings we ascribe to material objects and life events are constructed, literally or imaginatively, for performance to others (Alexander, 2011, 2012). Similarly, the content of our reflexively created and discursively performed meanings are rarely unique creations but are more often creative re-workings of meanings constructed for, or observed in, previous social interactions. That is, the surface materiality of objects and events acts iconically to draw meanings from prior experience, which we as humans, consciously and unconsciously craft to suit the current story of ourselves that we are telling to ourselves and others. From this sociological view point, meanings and meaning making constitute social action.

### **The Music Sociological Gaze**

Having identified pertinent dimensions of a sociological gaze on meaning making, this second part of the chapter focuses on explicating a distinctively music sociological gaze on meaning making related to pieces of music. The section begins with consideration of foundational understandings of music sociology, including the contributions of seminal authors of the field, Adorno and Bourdieu. It then highlights a range of music sociological views about musical meanings and musical meaning making that informed the researcher's understanding of music as social action.

#### **Foundational understandings of music sociology**

Social musicologist and critical studies scholar Frith (2007, p. ix) suggests that the music sociological gaze is founded on the premise that whether as an idea, an experience, or an activity, music results from a play of social forces. It is this abiding interest in the influences of social forces in the experience of music, rather than in the musical notes alone, which differentiates the sociological gaze from that of other disciplines. Martin (2007, p. 1) suggests also that the primary focus of the specifically sociological gaze is a concern to examine 'the various ways in which music is *used* in a whole range of social situations, and the consequences of this' [original emphasis]. The literature reviewed in this section therefore explores how music is used, and its roles in social action.

No serious study of sociological understandings of music and its meanings can ignore the scholarship of Theodore Adorno (1903-1969) and Pierre Bourdieu (1930-2002).

Notwithstanding, this is not the place for a detailed analysis of the major contributions made by these important scholars. Instead, selected aspects of the scholarship of Adorno and Bourdieu are used to identify a number of macro-level perspectives that have dominated sociologically focused studies of music and its meanings for many years.

Identification of these fundamental concerns is important for two reasons. Firstly, because distinctions such as class, gender, race, ethnicity, and sexuality continue to result in exploitation, oppression, discrimination, and inequitable distribution of resources.

Secondly, discussion of the distinctive macrolevel interpretations theorised by Adorno and Bourdieu also establishes the context out of which the contrasting microlevel focus on personal agency in social action, (the perspective of this inquiry), emerged.

***Adorno: Music as an agent of social manipulation***

Broadly speaking, Adorno (1944/2002, 1962/1976, 1967/1975) is concerned with how, despite its emancipatory and egalitarian rhetoric, capitalism consciously and unconsciously manipulates social forces to maximise profit rather than to engender freedom and equality. For Adorno (1938/1978), reification of profit leads to a ‘fetish’ (obsession) for the instrumental and exchange values of objects which disregards the intrinsic properties that give them ‘sensuous, social, and historical particularity’ (Bernstein, 1991, p. 5). From this fetishized perspective, objects have no value other than in the narrowly prescribed terms of what they do or can be said to do, and how much they cost or can be sold for. For Adorno (1944/2002) the dominance of such instrumental rationality leads to exploitation and emergence of a social force more constraining than the shackles of supernatural powers that were released during the Enlightenment.

Adorno was a classically trained pianist and composer (known to Schönberg and a student of Berg). He applied his exceptional musical and sociological skills to analysing the appropriation of music by the culture industry (his preferred term for ‘mass culture’ or ‘culture of the masses’). To his disdain, Adorno (1944/2002, 1967/1975) considered that the culture industry degraded music by cultivating a taste for the banal and overly familiar. From his perspective, music listening practices in his time had regressed to the infantile stage in which conformity and familiarity were valued more than the originality and authenticity of serious music (by which he means particular types of Western art music). Adorno describes how listeners were being taken in by the culture industry in the following excerpt:

They are not childlike, as might be expected on the basis of an interpretation of the new type of listener in terms of the introduction to musical life of groups previously unacquainted with music. But they are childish; their primitivism is not that of the undeveloped but that of the forcibly retarded. [...] They are not merely turned away from more important music, but they are confirmed in their neurotic stupidity [to reject it]. (Adorno, 1938/1978, p. 286)

As DeNora (2003a, p. 33) wryly suggests, there is more than a touch of hauteur in such comments. The quote also reveals why Adorno’s scholarship has been labelled outdated, biased, and elitist (Morgan, 2013; Thompson, 2010). Nevertheless, his analysis of the self-seeking, profit-focused goals of the culture industry in appropriating music, and the conformity-inducing manipulation of popular music taste through mechanisms such as

programming the popular standard repertoire in concerts; promotion of hits and later, hit charts; and internationally promoted tours of celebrity and star performers of popular music, do retain currency. For the culture industry, popular music, (and this includes the compositions of many composers of the Western art music canon), offers a potentially endless supply of commodities with intrinsic appeal that afford ongoing opportunities for the creation and promotion of ephemeral, consumable products for sale to mass, global markets. As Adorno (1967/1975) argues, music, so conceived, is a major agent of social domination.

As a musicologist, Adorno focused much of his attention on the absence of ‘truth value’ in the structures of music promoted by the culture industry. Pieces of music demonstrate ‘truth value’ by mirroring the tensions evident in contemporary society in their own structure and form. For example, Adorno (1967/1975, p. 168) argued that in his time, former regimes, social order and stability had been replaced by disarray and contestation. In such a context, music should not regress to the over-familiar and banal, but hold ‘truth value’ (Adorno, 1970/1997) by reminding people of the contested uncertainties of their social world. As might be expected, Adorno finds such truth value in the compositions of Schönberg and Berg. On the other hand, he scathingly critiques works promoted by the culture industry of his time for their failure to exhibit truth value and their tendency to the banal. He discounted the compositions of composers Mahler and Mendelssohn as well as all music he describes as ‘light’ (which includes all forms of popular music but particularly his *bête noire*: jazz). Adorno considered such works too comfortable, too consoling, too easily accessible, and insufficiently reflective of the tensions, anxieties, and contestations evident in society of the time.

There is no need to comprehensively defend Mahler, popular music, or jazz here. However, it is instructive to note that on the interpretations of others, my own, the realities of the social world can be interpreted as being present in the music of composers such as Mahler. For example, the angst and terror in the first three movements of Mahler’s (1894) *Symphony No. 2* or the horror and grief of parents at the death of their infant child in the smaller scale *Kindertodlieder* (1905). Similarly, it can be argued that the performances of improvisatory jazz artists reflect the unpredictability and uncertainty

of human experience in any age. It is acknowledged that neither Mahler nor jazz improvisers rejected traditional tonality or adopted the practices of twelve-tone serial composition. Equally, it can be argued that neither Schönberg nor Berg completely rejected traditional tonality. The researcher asserts that there are stretches of lyricism and familiar tonality in works of Schönberg such as *Verklärte Nacht* (1899) and *Fanfare on Motifs of 'Die Gurrelieder'* (1945), and similarly in Berg's opera *Wozzeck* (1922) or his *Violin Concerto* (1934). These works escaped Adorno's denunciation.

The selective review of Adorno's scholarship presented here, as well as more detailed consideration during this inquiry, led to two understandings. First, although individuals are constrained and manipulated by the culture industry, the survival of the industry depends on the individual and collective action of actors. That is, without individuals who purchase music, share music, attend concerts, and talk about music, the culture industry would be hard pressed to continue. The culture industry and the music loving public need and support each other. This understanding pointed the inquiry towards investigation of the extent to which constructing and talking about personal meanings of pieces of music might afford opportunities for personal agency that are both constrained by external social forces and at the same time act to constrain, (or emancipate) the actions of others.

The second pertinent feature of Adorno's scholarship concerns the limitations of his 'armchair' approach to the study of music as social action. That is, his analyses, interpretations, and theorising are not grounded in empirical research but are based solely on his personal experiences and the hypothesised responses of others. Adorno acknowledges this limitation:

It is true that thorough research has not, for the time being, produced an airtight case proving the regressive effects of particular products of the culture industry. (Adorno, 1967/1975, p. 18)

DeNora (2000:2) makes the complementary claim that Adorno's work has power to frustrate because it offers no conceptual scaffolding by which 'its tantalizing claims can be evaluated'. While this inquiry does not pursue Adorno's agenda of proving the regressive impacts of the culture industry, it took to heart the criticism of armchair

theoretical ruminations and acknowledged the need to investigate personal meanings of pieces of music as social action in lived experience.

***Bourdieu: Music as an agent of class distinction***

Pierre Bourdieu (1930-2002) is generally regarded as one of the most influential sociologists of modern times. As a critical theorist as well as a sociologist, Bourdieu was keenly interested in mechanisms of inequality. Bourdieu (1994/1998, p. viii) once described the social theory he developed as ‘a philosophy of action’. The scope of Bourdieu’s vision and endeavours is expansive. Even Alexander (1995, p. 130), who has been a fierce critic, acknowledges Bourdieu’s ‘exhilarating and exemplary ambition’ and expresses admiration for ‘the austere yet still febrile sensibility of this French master who has produced studies that are not only enlightening but are *‘très amusant’* [original emphasis].

Apart from including music as a variable in his classic study of taste, (*Distinction: A Social Critique of the Judgment of Taste*, [henceforth *Distinction*]), Bourdieu afforded music little attention. When in *Distinction* Bourdieu (1979/1984, p. 18) states that ‘nothing more clearly affirms one’s “class”, nothing more infallibly classifies, than tastes in music’, it can be argued that his interest is focused more on music preferences as markers of educational capital and class stratification than in the music itself; or understanding processes that distinguish the way music functions sociologically compared to other objects and activities. A brief overview of Bourdieu’s important study follows in order to substantiate this claim. Following this overview, the direct influences of Bourdieu’s scholarship on this inquiry are discussed in detail.

In the 1960s Bourdieu surveyed, observed, and interviewed 1217 people across what he called ‘upper’, ‘middle’, and ‘working’ classes of French society (Paris, Lille, and an unspecified provincial town). His purpose was to investigate the influences of social class (measured by a father’s occupation) and education attainments (measured by qualifications) on taste and consumption. Informants completed a survey and were asked about their tastes in cookery, furniture, clothing, paintings, and music. In the section of the questionnaire relating to music, Bourdieu asked informants to state their preferences

for works across a range of music genres. The sample of music he selected included songs by Petula Clark and Georges Guetary, Georges Brassens and Leo Ferre, as well as selected waltzes by Johann Strauss Jr, Khachaturian's *Sabre Dance*, J S Bach's *Well-tempered clavier*, and Ravels' *Concerto for the Left Hand*.

Bourdieu's (1979/1984:13) research findings led him to argue that statements of taste had strong statistical correlation to social origins and educational attainment. For example, individuals who said they preferred Bach were predominantly from upper class origins and well educated. Those who preferred Petula Clark were mostly from working class origins and had lower educational achievements. Importantly for this inquiry, Bourdieu also asserts that statements of taste are acts of social positioning. That is, the expression of tastes and preferences afford individuals opportunities to demonstrate (perform) perceptions of themselves for themselves and others. Bourdieu summarises this aspect of his theory of distinctions as follows:

what individuals and groups invest in the particular meaning they give to common classificatory systems by the use they make of them is infinitely more than their 'interest' in the usual sense of the term; it is their whole social being, everything which defines their own idea of themselves, the primordial, tacit contract whereby they define 'us' as opposed to 'them', and which is the basis of exclusions ('not for the like of us') and inclusions they perform among the characteristics produced by the common classificatory system. (Bourdieu, 1979/1984:479)

For Bourdieu (1979/1984) meanings ascribed to objects and practices, such as the expression of tastes in music, (or clothes, food, art, sport, films, exercise), are not immutable but are dynamic products of interactions between individual intentionality and internalised sediments or residues of previous social interactions.

There are, however, important limitations in Bourdieu's research approach when it comes to the specific interests of this inquiry. Firstly, in his questionnaire and interviews he limits informants to nominating preferences from lists of musical works and popular singers that he selected (the survey questions related to music are provided in **Appendix E. Music-related items in Bourdieu's questionnaire on music taste**). This approach is constraining and does not necessarily give a clear picture of informants' preferences. For example, given their choice, informants may not choose any of the music or performers

on Bourdieu's list, but in the context of the research they will nominate preferences from the list.

Secondly, Bourdieu and his colleagues did not play recordings of music but relied on informants' knowledge and memory of previous encounters with the selected music and performers. Again, if informants had not previously heard a movement from Vivaldi's *Four Seasons* or Petula Clark's singing they could not nominate them as preferences. Lack of experience with a piece of music or performer does not mean that the music is not within their boundaries of preferred music. This limitation could have been overcome if informants had been asked to select preferred music and performers after hearing excerpts or complete performances of the works.

Thirdly, being able to name composers of pieces of Western art music (Survey question 20) has more to do with education than with the sonic materiality of the music or responses to it. For example, pieces of music can become favourites through being used in advertising and films but individuals may be unable to name their composers, (e.g. that the dramatic music heard accompanying the opening of the film *2001: A Space Odyssey* came from Richard Strauss' tone poem *Thus spake Zarathustra*). If being able to identify composers of works is considered a marker of educational capital, why then did Bourdieu not test his hypothesis by including pieces of popular music in the list of compositions in Question 20?

The point of highlighting these limitations is to suggest that, although this inquiry did not adopt Bourdieu's methodology and analytical framework to investigate personal meanings as markers of social stratification, Bourdieu's (1972/1977, 1997/2000) conceptualization of the purpose of social inquiry as the science of human practice, and his enduring interest in exposing social practices beneath taken for granted actions, clearly resonate both with the sociological and music sociological gaze of this inquiry and its stated aim.

### **Complementary voices of music sociology**

It is certainly not the case that Adorno and Bourdieu constitute the only voices in music sociology. The remainder of this section presents the scholarship of a range of other scholars whose scholarship emerged as directly pertinent to this inquiry. The review of literature is structured around four topics: popular music studies; music and sociality; taking the music lover seriously; and the right level of generality for music sociological investigations.

#### ***Popular music studies***

An important body of literature about the role of music in social life emerges from scholars in the field of popular music and cultural studies. These scholars generally reject Adorno's disdain for popular music and instead study it as an important site for understanding the power of music. The initial emergence of much of this scholarship in the 1970s, 1980s, and 1990s caused major ructions within the disciplines of musicology and sociology which had traditionally focused solely on a reified canon of Western art music (Bennett, 1997; Bennett, 1993; Frith, 1978, 1981; Middleton, 1990; Negus, 1992; Tagg, 1982; Wicks, 1998). As Frith argued:

Underlying all the other distinctions critics draw between 'serious' and 'popular' music is an assumption about the source of musical value. Serious music matters because it transcends social forces; popular music is aesthetically worthless because it is determined by them (because it is 'useful' or 'utilitarian'). (Frith, 1987, p. 133)

Today, few, if any, sociologists would argue that so-called serious music transcends social forces, nor that popular music is worthless as a site for investigating social life. The field of popular music studies continues to provide a rich vein of sociological understanding that challenges and informs. Key understandings emerging from popular music studies to inform the foundations of this inquiry include:

- the notion that as well as being aesthetic forms, pieces of music are also social texts that embed cultural understandings, social expectations, and interpretative practices and are communicated in live and recorded performances, internet streaming, film soundtracks, and advertising (Bennett, 2010; Bullerjahn, 2006; Kotarba, Merrill, Williams, & Vannini, 2013; Lau, 2012; Martin, 1995; McClary, 1991; Shepherd, 1991, 2012a, 2012b; Shepherd & Wicke, 1997; Turino, 2008; Whiteley, Bennett, & Hawkins, 2004)

- conceptualizations of music's meanings as the result of interactions between the creative actions of artists, technicians, and others engaged in the musical 'artworlds' on one hand, and the listeners, consumers and 'scene' dwellers who receive and use it on the other (Becker, Faulkner, & Kirshenblatt-Gimblett, 2006; Bennett, 1999, 2001; Bennett & Peterson, 2004; Hesmondhalgh, 1998, 2005; Hodgkinson, 2002; Martin, 2007; Mober, 2011; Small, 1998; Wall, 2013)
- recognition that musical works, as well as live and recorded music performances of them, are commodities produced and promoted for sale (and profits) across vast local, national, and global markets (Longhurst, 2007; O'Reilly, Larsen, & Kubacki, 2013; Stevenson, 2014; Taylor, 1997; Warwick, 2007; Wicks, 1998)
- realization that digitization of music, easy access to vast archives of music, and miniaturisation of play-back devices have enabled individuals to amass extensive personal libraries and have changed music consumption practices (Bergh, DeNora, & Bergh, 2014; Bull, 2005, 2013; Gopinath & Stanyek, 2014; Jones, 2002)
- recognition that individuals and groups use preferences for popular music to communicate more than interest in music; for example, nationality, cultural identities, and social affiliations acknowledgement that popular music can be an important component in the formation and maintenance of personal identity across the lifespan, not just during adolescence (Bennett, 2014; Bennett & Hodgkinson, 2012; Bennett & Taylor, 2012; Davis, 2006; DeNora, 1999; Schnieder, 2010)
- acceptance that popular music, defined as music enjoyed by a group of people catered for by the music industry, includes multiple forms of the world's music traditions, including Western art music (Christin, 2010; Frith, 1996; Kotarba & Vannini, 2009b; Peterson & Kern, 1996; Rimmer, 2011; Savage & Gayo, 2011; Warde, Wright, & Gayo-Cal, 2007)

By challenging the dominance of Western art music and taking popular music seriously, the field of popular music studies reveals more clearly that music making (production) and music use (consumption) are social activities, or in the terminology of this inquiry,

that musical activities constitute social action. The scholarship of popular music studies also alerts the inquiry to the fact that the key concerns and approaches of the broader sociological gaze, (objectivist and subjectivist perspectives, duality of structure, the reflexive project of self, and the iconic and performative nature of meaning making), can effectively be brought to the investigation of the phenomenal experience of meaning aligned to all kinds of music.

### ***Music and sociality***

Shepherd (1991, 2012b) theorises music as *social text*. By this he means that pieces of music are not simply static artefacts or objects, but are more appropriately considered socially and culturally constituted understandings and practices. For example, the socially constituted conventions among individuals and groups of a society which deem particular organisations of sound as music or good music, and other organisations as noise. Similarly, Shepherd (1991, 2012b) asserts that talking about meanings of music is a socially and culturally constituted practice bounded by rules of storytelling and expectations of social accountability acquired and consolidated through previous social observations and interactions. Fiske (1992, p. 689) describes such performative actions as *relational sociality*.

Fiske (1992) defines relational sociality as the tendency to engage in social interaction and form relationships. He argues that relational sociality is a process of seeking, making, sustaining, repairing, adjusting, judging, construing, and sanctioning social relations. He theorises that:

people generally want to relate to each other, feel committed to the basic types of relationships, regard themselves as obligated to abide by them, and impose them on other people (including third parties). Fiske (1992, p. 689)

Fiske's notion of relational sociality complements Shepherd's conceptualization of music as social text. Together they support the notion that everyday interpersonal interactions simultaneously serve self-focused and socially focused objectives. This conceptualisation of underlying motivations, sometimes conscious but often unconscious, aligns closely with understandings of narrative identity and the duality of structure explicated in the previous chapter.

Music sociologist Martin (1995, 2006, 2007) concurs with the notion that social interactions are the foundations of social life. Reminiscent of Giddens and Bourdieu, Martin (1995, p. 6) asserts that although macrolevel sociological forces exert influence, the boundaries of social behaviour are created, sustained, and changed through the microlevel processes of social interaction in everyday experience. Martin theorises a circle of meaning making and interpretation by which objects, events and actions receive meaning through social interaction, and similarly, by which social interaction is bounded by socially mediated meanings and interpretations of objects, events and actions. Martin (2007, pp. 5-6) concludes therefore that research should ideally focus on ‘*actual* associations between music and meaning, and the uses of music in real situations’ [original emphasis]. The goal of such sociological investigations of musical meaning is not to establish the value or quality of pieces of music in any universally applicable transcendental sense, nor to advocate any particular reading of them. Rather, the goal is ‘to understand how music “works” for all sorts of people in all sorts of situations, and how it may be said to do things for them in their everyday lives’ (Martin, 2007, p. 224). Importantly for the present inquiry, Martin (2006, p. 58) identifies a gap in the literature stating that there are comparatively few studies of real life associations between music and meaning.

### ***Taking the music-lover seriously***

French sociologist Hennion argues that as well as understanding musical meanings within social groupings, it is also important to understanding meaning-making practices at the individual phenomenal level. He labels this concern ‘taking the experiences of individuals seriously’ (Hennion, 2011). Over many years Hennion’s (1993, 1995, 2005, 2007, 2011) research has focused on understanding everyday practices of individuals as they pursue common ‘attachments’ such as passions for wine, food, sport, or music. Hennion (2011) asserts that the musical practices and experiences offer valuable locations for investigation of the concerns of music sociologists, and sociology more broadly. It is this notion of taking the practices and experiences of individuals seriously that emerged as both a challenge and a strategy for the present inquiry.

In an innovative study of music use, Hennion and colleague Gomart (1999) investigated the practices of amateurs preparing for and engaging in two attachments: the love of music and the love of addictive drugs. During their fieldwork, the researchers observed drug-users meticulously performing preparatory activities and rituals aimed at optimising the potential for pleasure in the forthcoming experience. For example, drug-using amateurs set aside a stretch of time to indulge their passion: arranged furniture in a room; accessed the ‘product’; acquired, set up, and checked the necessary equipment; and settled into the event. Gomart and Hennion (1999, p. 226) theorise these self-imposed practices as ‘conditioning’. Music amateurs were not simply passive receivers of music. They were active agents setting up the musical encounter, enhancing the encounter throughout its duration, and savouring the pleasure effects after the sounds had died away.

Hennion’s (1993, 2005, 2010) research has led him to the conceptualization of amateurs as active agents who compose their listening pleasure (or displeasure), as chefs or gourmands compose a menu. From this perspective, music’s meanings are not exogenous variables or automatic attributes that are all-in-the-work or all-in-the-social. Rather, they are reflexively derived, heterogeneous ‘co-formations’ formed through dynamic interaction between: (i) the physical work itself; (ii) collective frames of appreciation of the work (e.g. cultural assumptions, the discourse of critics, or discussions among music lovers); and (iii) the particular sensibilities of the listener (Hennion, 2008, p. 40).

Hennion’s distinctive scholarship exposes the inappropriateness of maintaining unhelpful dualisms such as agent/structure, subjective/objective, active/passive, free/determined when musical meanings identified by amateurs so often include elements from both sides of such dualisms. Hennion (2011) argues instead that meanings of pieces of music should be conceived as heterogeneously inflected arrays of sonic, social, and subjective elements. Hennion’s research presses strong claims for the present inquiry to take the experiences of music-lovers seriously and to investigate how they reflexively integrate elements of their own sensibilities, the piece of music itself, and collective frames of appreciation within meanings they recursively ascribe to pieces of music.

***Right level generality for music sociological investigation***

DeNora's 'music as social action' approach resonates strongly with Hennion's call for sociologists to take experiences of amateurs seriously. Like Hennion, DeNora argues that investigation of musical meaning should move beyond attempts to locate meaning solely in the mechanisms and structures of the work itself. She asserts instead that researchers should focus on 'how music comes to be identified by others who refer to or attend to (and this includes non-discursive, corporeal forms of attention) its various properties so as to construct its symbolic, emotive or corporeal force' (DeNora, 2000, p. 30).

DeNora (2003a, 2005a, 2011) acknowledges the foundational contributions of sociological scholarship concerned with exposing structural, critical, and cognitive influences on the construction and maintenance of musical meanings. She also identifies the need for ongoing research concerning the operation and influences of macrolevel 'production of culture' forces relating to music production and consumption in our increasingly globalised social world. On the other hand, and importantly for the present inquiry, DeNora offers the key insight that music sociologists need to ensure their investigations of music as social action are undertaken at the 'right level of generality'. For DeNora (2005a, p. 149), the right level for sociomusical studies deals with 'music-as-practice' and focuses on how actors interact with musical works and social structures recursively, and 'in minute, locally situated ways: how they resort to things outside themselves to do the business of being, to reproduce themselves as actors with particular capacities for action'.

Over the years, DeNora's (1999, 2000, 2005b, 2007, 2010) grounded investigations have demonstrated social actors using music in the ongoing business of being and in the reproduction of themselves, (the reflexive project of self). These studies confirm that actors bring music into a wide variety of everyday settings and contexts, for example: at home; at pubs; in exercise classes; in shopping centres; in hospitals and therapeutic clinics; in embodied practices; and in regulating mood and emotions. More recently, DeNora reveals actors using music: to promote subjective wellbeing across the lifespan (DeNora, 2013a); as a means of enhancing quality of life and communication in the final stages of terminal illness (DeNora, 2013b); and in the lives and practices of young teens

(Bergh, et al., 2014). The study of music through such empirical research has contributed to a shift in focus among many music sociologists from what music depicts, or what it can be read as saying about society, to what it makes possible. To use DeNora's term, this focus is on how music gets into social action and what music affords in lived experience.

DeNora (2013a) recently states:

I believe that the time is ripe for building grounded theoretical accounts of how music actually works as part of social ecology. I also believe that such accounts can enrich cultural sociology, in particular by addressing the question of how culture works. (DeNora, 2013a, p. 6)

This idea of building grounded theoretical accounts of how music becomes engaged in social action emerged as a guiding motivation for the present inquiry. Unlike the grand theoretical musings of Adorno, DeNora (2003a, p. 49) provides a model, albeit a tentative one, of *The musical event and its conditions* to guide researchers in investigating how music works in everyday experience. The model is presented in **Figure 4**.

#### Conceptualisation of 'The Musical Event and its conditions'.

<p><b>TIME 1 – Before the event</b> (all prior history as meaningful to Actors (A))</p> <p><b>1. Preconditions</b> Conventions, biographical associations, previous programming practices</p>
<p><b>TIME 2 – During the Event</b> (the event may be of any duration, seconds to years)</p> <p><b>2. Features of the Event</b></p> <p>A. <b>Actor(s)</b> Who is engaging with the music? (e.g., analyst, audience, listener, performer, composer, programmer)</p> <p>B. <b>Music</b> What music, and with what significance, as imputed by Actor(s)?</p> <p>C. <b>Act of Engagement with music</b> – What is being done? (e.g., individual act of listening, responding to music, performing, composing)</p> <p>D. <b>Local condition of C</b> (e.g., how came to engage with music in <i>this</i> way, at <i>this</i> time [i.e., at Time 2 – 'During the event'])</p> <p>E. <b>Environment</b> In what setting does engagement with music take place? (material cultural features, interpretive frames provided on site [e.g., program notes, comments of other listeners])</p>
<p><b>TIME 3 – After the Event</b></p> <p><b>3. Outcome</b> Has engagement with music afforded anything? What, if anything, was changed or achieved or made possible by this engagement? And has this process altered any aspect of item 1 above? (DeNora, 2003a, p. 49)</p>

#### Figure 4. Conceptualisation of 'The Musical Event and its Conditions'

The model proposes the dimensions of responses to music and musical meaning making. Reproduced from T. DeNora, 2003, *After Adorno: Rethinking Music Sociology*, p. 49. Copyright 2003 Cambridge University Press.

DeNora (2003a, p. 49) states that her model is ‘an indicative scheme for how we might begin to situate music as it is mobilised in action and as it is associated with social effects’. Practically speaking the model suggests each musical event, for example talking about a piece of music, can be analysed as consisting of three timed stages.

*Time 1: Before the event* recognises that all musical experiences have a history in the lives of actors. Even a first encounter with a piece of music has a history, that of not being experienced before. *Time 2: During the event* considers the features of the event (the actors involved, the music, the nature of the event, how the music came to be encountered, and the setting). *Time 3: After the event* evaluates whether the musical event has afforded anything. DeNora (2003a) argues that ‘what is key here is how the music is, or comes to be, meaningful to the actors who engage with it’.

Despite its undoubted helpfulness in identifying the potential components and conditions of musical events, DeNora’s model has some limitations when applied to exploring personal meanings of pieces of music. Chief among these limitations is that the model provides little guidance on how the various components interact in the construction (co-formation) of musical meanings. Similarly, the model implies, rather than explicitly identifies the underlying social functions of such co-formations of musical meaning. As revealed earlier, DeNora (2013a, p. 6) more recently has suggested that the time is right for development of a process-focussed model of how music gets involved in social action. The investigation of personal meanings of pieces of music by this inquiry emerged as an appropriate location in which to explore development of such a model of music engaging in social action.

Discussion of the right level of generality at which to investigate musical meanings concludes the outline of scholarship that contributed to the foundational understandings of this inquiry and development of its research design. As stated in the introduction to Chapter Two, gaps in the literature were progressively noted throughout this review. The next section briefly restates the previously identified gaps in order to explicitly establish the need for the present inquiry.

## **Gaps in the Literature**

The literature review in Chapter Two and Chapter Three draws on key literature across a range of disciplines to establish foundational understandings of musical meanings and meaning making related to music. At the same time the review identified two important gaps in the literature. Firstly, the under-representation of mid-aged adults in the samples of music-related research. Secondly, the need for a grounded theoretical account of the processes by which specific pieces of music take on personal meanings in individual experience, and engage in social action. These important gaps will be discussed in the following section.

### **Theoretical account of personal meanings of pieces of music**

The review of literature highlighted a diverse range of conceptualisations of musical meanings. These conceptualisations ranged from: tightly controlled notions limited to the content of music such as rhythm, melody, and harmony; through a plethora of component parts and everyday functions of musical meanings such as emotion, mood regulation; to complex and highly detailed theorisations of music's musicological, aesthetic, emotional, psychological, or sociological meanings. For example: Meyer's (1956) Absolutist/Referentialist dyad; Gabrielsson's and Lindström-Wik's (2003) descriptive system of Strong Experiences of Music (SEM); Koelsch's (2005) syntactic and semantic dimensions of music perception; and DeNora's (2003a) indicative schema of 'The Musical Event'. While each of these frameworks exhibited strengths in relation to particular aspects of musical meaning, they also demonstrated limitations when applied to investigating personal meanings of pieces of music. The absence of a grounded theoretical understanding of personal meanings of pieces of music was identified as an important gap in knowledge. The investigations and findings of this inquiry aimed to fill this gap. Adopting the suggestion of a number of authors in this review (DeNora, 2003a; Hennion, 2008; Martin, 2007), it was considered that conversations about personal meanings of pieces of music offered an apt setting, at 'the right level of generality' as suggested by DeNora, in which to develop a grounded theoretical account of the content, processes, and social functions of such meanings in everyday social life.

**Underrepresentation of mid-aged adults**

The literature review also revealed that, with some exceptions (Bonneville-Roussy, et al., 2013; for example, DeNora, 2000; Gabrielsson, 2011; Gabrielsson & Lindström-Wik, 2003; Greasley, et al., 2013), the views of mid-aged informants in the age group 30-64 years are under-represented in research studies concerning music. As the identified data sample for the present inquiry comprises the views of mid-aged informants, the inquiry's findings will contribute to better understanding of music's meanings in the lives of this under-researched age group.

It is argued that the absence of a conceptualisation of the phenomenal experience of 'personal meanings' of pieces of music and the lack of a grounded theoretical account of the content, processes, and social functions of such meanings in everyday social life, establish the need for the present inquiry. Investigating this phenomenon in the experiences of mid-aged adults brings a complementary dimension which enhances the potential contributions of this inquiry.

**Summary**

The complementary literature reviewed in this chapter establishes the distinctly sociological gaze of this inquiry and situates its investigations within the subfield of music sociology and the scholarship of cultural sociology more broadly. As well as situating this inquiry in its scholarly field, the literature review establishes the constituent elements of the multifocal sociological lens through which analyses and interpretations will be viewed. In summary, these elements include understanding of:

- subjectivist, interpretive methodologies for investigating social life
- personal and social contributions to the ongoing structuration of society
- iconic and performative dimensions of meaning making in social life
- inclusive definitions allowing any form of music to have personal meanings
- the imperatives of maintaining a coherent sense of self and social acceptance in human experience

- the need for a grounded theoretical account of the content, processes, and social functions of personal meanings of pieces of music as a means of better understanding personal meanings of music as social action.

The theoretical framework that guided research design, data analysis and interpretation of this inquiry towards such deeper understandings of the processes by which music takes on personal meaning is presented in *Chapter Four: Conceptual Framework*.

# Chapter Four: Conceptual framework for investigating personal meanings of music

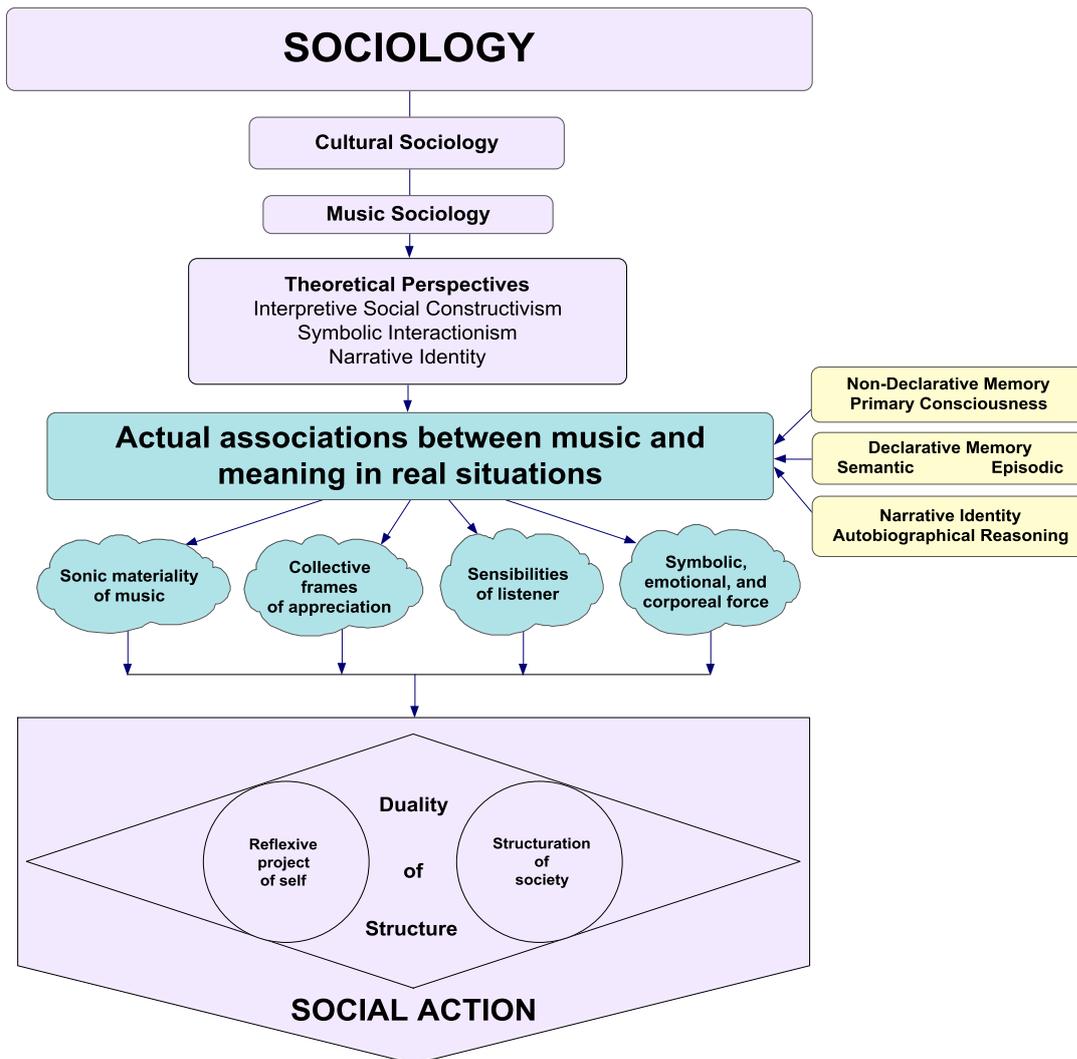
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If I ask about the world, you can offer to tell me how it is under one or more frames of reference;  
but if I insist that you tell me how it is apart from all frames, what can you say?  
Nelson Goodman, *Ways of Worldmaking*, 1978

The aim of this chapter is to ‘claim, locate, evaluate and defend’ (Charmaz, 2006, p. 163) concepts and assumptions that formed the conceptual framework of the study. The chapter identifies and discusses the elements of the conceptual framework. It also explicates how the framework’s theoretical foundations and sensitising concepts about musical meanings were ‘put to work’ in framing the inquiry.

The diagram of **Figure 5. Conceptual framework for investigating personal meanings of music** depicts the theoretical understandings that were the foundations and starting points of the investigations in this inquiry (Charmaz, 2006, 2014).

At the outset it is important to reiterate that the investigations of this inquiry were guided by the systematic methods of grounded theory methodology. In this context, as Charmaz (2014, p. 310) asserts, the role of conceptual frameworks in such inquiries differs from the roles played in many other inquiries. The concepts identified in the conceptual framework are not variables that were used to deduce or test hypotheses determined before data analysis began. Rather, the sensitizing concepts of the conceptual framework locate investigations and findings in relevant disciplines and discourses of the field. They indicate the conceptual logic and direction of analysis and set the scene for later discussion in Chapter Eight of how the grounded theoretical account emerging from this inquiry ‘refines, extends, challenges or supercedes extant concepts’ (Charmaz, 2014, p. 310). The elements of the theoretical framework and the roles they played in framing the investigations of this inquiry will now be outlined.



**Figure 5. Conceptual framework for investigating personal meanings of music**  
The diagram identifies the theoretical understandings that underpin the investigations and analyses of this inquiry.

### Overview of the Conceptual Framework

The conceptual framework of this investigation of personal meanings of pieces of music comprises three main components. The diagram of **Figure 5** depicts these components in separate colours. The five mauve coloured elements depict aspects of the first main component: the sociological gaze that underpins the inquiry and its heuristic endeavours. The blue coloured elements depict the second main component: the primary investigative phase of the inquiry. The three elements coloured pale yellow depict the third main component: complementary mechanisms of meaning making. The arrows of the framework depict the flow of analysis.

## The Sociological Gaze

The first main component of the conceptual framework depicted in **Figure 5** concerns the sociological gaze of the inquiry. This component comprises five elements: sociology, cultural sociology, music sociology, theoretical perspectives, and social action. These elements were outlined in detail in Chapter One and Chapter Three. At this point it is merely necessary to state explicitly that the sociological gaze informed and influenced all stages of the design, implementation, analysis, interpretation, and reporting of findings in this inquiry.

### **Sociology, cultural sociology, and music sociology**

Sociology, particularly the social theory of Giddens (1984), urged probing beneath the surface of personal meanings to investigate processes by which personal meanings of music constitutes social action. The focus of such social action was theorised as not only achieving self-focused goals but also at maintaining, (perhaps challenging), the boundaries and expectations of music in social and cultural life more broadly. The second element, Cultural Sociology urged an ongoing focus on personal meanings as expressions of both subjective experience and collectively shared understandings of music and its roles in everyday experience. The third element, Music Sociology urged that analytical attention be given to meaning making at the level of action and interaction between music and individuals.

For the sake of clarity it is important to explicitly identify three key sociological understandings that had direct impact upon the analyses and interpretations of this inquiry. Firstly, sociology argues that human beings are social creatures and that human activities are not random acts but purposeful actions with intentional goals, even though at times such goals are not at the level of conscious awareness (Bartmanski & Alexander, 2012; DeNora, 2005a; Gergen, 2011; Vannini & Waskul, 2006; Widdess, 2012; Wong, 2012; Wuthnow, 1987). Secondly, sociology asserts that whatever the direct focus of human action, it simultaneously achieves social outcomes at both individual and collective levels. Thirdly, music sociologists argue that music and musical activities are inherently social. As this last understanding emerged as an important theoretical influence on this inquiry, some examples of its influence are included here.

Music's inherent sociality is manifest in the mechanisms by which it is produced, consumed and used. For example, performers interact in ensembles of differing kinds to generate the sounds recognised by the cultures in which they were created as the magic that is music. In live performance, musicians play their music to, and interact with, audiences. Such performances, even solo gigs, are social in the sense that they are made possible by the host of interactions between actors who brought the music to life (Becker, 1982; Martin, 2007). Performances rely on the interactions of social actors including composers, musicians, performers, stagehands and roadies, front of house staff, and audience members.

Some pieces of music become icons of sociality, recognised and valued by groups of actors in the 'they're playing our song' sense, be it national anthems, sporting team war cries, school songs, or collective understandings that certain pieces of music are played at weddings, funerals, and civic events. From the sociological perspective, even solitary musical activities are considered instances of social action. The solitary composer writes intoxicating rhythms, melodies, and harmonies that conform with or challenge the musical conventions of her or his culture. The solitary composer anticipates performance of the work by performers for audiences; perhaps composing the work with specific performers, targeted events, or audiences in mind. Solitary iPod listeners revel in the sonic materiality produced by the music-related social interactions of their favourite band, orchestra, or artists and claim their music preferences as badges of personal identity and social affiliation. The epigraph at the beginning of this chapter attests to the inherent sociality of music that urges us to talk to others about our experiences.

Applying these understanding to the investigations of this inquiry suggested that as human actions, musical activities, such as the construction and recounting of personal meanings are theorised as social actions.

### **Theoretical Perspectives**

The *Theoretical Perspectives* element of the sociological gaze in the conceptual framework depicted in **Figure 5** includes three frames of interpretation. These frames are: (i) interpretive social constructivism, (ii) symbolic interactionism, and (iii) sociological perspectives of narrative identity. These perspectives and their contributions to this inquiry will now be outlined.

#### ***Interpretive social constructivism***

Berger and Luckmann (1966) articulated the constructivist perspective in their seminal book, *The Social Construction of Reality: A Treatise in the Sociology of Knowledge*. They contend that human beings are social creatures, and that the meanings we ascribe to external objects and events are strongly influenced by social interaction. In essence, reality is socially constructed. The constructivist conceptualization of the social construction of reality is of critical relevance to this inquiry as it suggests that there is not just one meaning of a piece of music but potentially multiple meanings. Some of those meanings will be idiosyncratic while others will be shared among members of cultural or social groupings. Significantly, constructivism asserts that social interactions about everyday objects and events such as personal meanings of pieces of music are sites of meaning construction. During these interactions, internalized meanings of a piece of music resulting from previous social interactions interact with experiences and understandings of the music in ‘here and now’ and meanings ascribed by others to construct augmented meanings consolidating, enhancing, challenging, or revising previous understandings. Constructivist perspectives assert that it is through such social interactions that music ‘gets into’ social action as DeNora (1999, 2004) suggests. That is, identifying and talking about personal meanings of pieces of music constitutes social action. Not just in the sense of action occurring in social settings. But more importantly, the presence of the music, or at least its recalled presence, is a critical component of personal meanings. The music matters because it anchors personal meanings.

Unfortunately Berger and Luckmann (1966) do not illustrate their theory with examples of socialization and internalization processes in musical meaning making. An illustration that is of direct relevance to this inquiry is provided by Martin (1995, pp. 8-9). He states

that as a routine part of socialization, humans internalise the sounds, harmonies, and rhythms of the music of their cultural environment. Davidson and Emberly (2012) add that such processes of music-related socialization and internalisation extend across the lifespan from early interactions between infants and their mothers, during adolescence, and throughout adulthood. Martin (1995, 2007) argues that over time, socially mediated internalisation leads to some forms of music assuming taken-for-granted status within ‘moral order’ in the Durkheimian sense. That is, socially determined conventions become reified into rules defining boundaries of what is right and proper in music. In the societies or social groupings in which they are created, such rules and boundaries are not lightly tampered with or disregarded. Martin (1995, p. 9) also suggests that the strength of music-related socializing and internalising processes is illustrated in instances when individuals who know nothing of formal music analysis listen to a piece of music from their culture and instantly identify a 'wrong' note and react to it as if some sort of social rule had been violated. The ‘reality’ of sounds being right or wrong has no basis in fact, but is rather, a convention; a social construction.

Constructivism also informed and exerted influence on this inquiry in more covert ways through the worldview of the researcher. Liamputtong (2010, p. 10) identifies this source of influence and suggests that it is incumbent on researchers in any research endeavour to examine the ontological and epistemological positions that underlie their research. With this in mind, it is stated that this inquiry is founded on the researcher’s view that although an external world of ‘things’ (physical objects) and ‘things happening’ (actions and interactions) exists, humans can only know the world through our perceptions and those perceptions vary along multiple personal (e.g. gender, age, sexuality, education) and social (e.g. ethnicity, class, power relations, economic status) dimensions. Using the more formal terms of research methodology, it can be said that this inquiry adopts the relativist ontology and the transactional and subjective epistemology characteristic of constructivism (Darlaston-Jones, 2007; Denzin & Lincoln, 2011b; Guba & Lincoln, 1994).

### ***Symbolic Interactionism***

Like constructivism, the principles of symbolic interactionism served as a sensitising perspective on the studied world of this inquiry. Indeed there is much alignment between constructivism and symbolic interactionism with its roots in American pragmatism of Dewey (1925/1981, 1925/2008, 1929), James (1907/2010, 1912), and Peirce (1878/1958). In particular, the pragmatist view that reality is not fixed but fluid, indeterminate, and open to multiple interpretations. This is not the place to comprehensively trace the history of symbolic interactionism nor to provide detailed reviews of the important contributions of Chicago School pragmatism and influential scholars such as Cooley (1902), Thomas and Znaniecki (1920/1958), or even George Herbert Mead (1913). On the other hand, a little background is required in order to establish the fit of symbolic interactionism with the investigations of this inquiry.

In his seminal book *Symbolic Interactionism: Perspective and Method*, Blumer's (1969) goal was not so much to promulgate a theory of society as to explicate a means of investigating social interaction and its functions in human society; 'an approach designed to yield verifiable knowledge of human group life and human conduct' (Blumer, 1969, p. 21). The term 'symbolic interaction' refers to the interpretive character of human social interaction. That is, the view that human reactions and responses are generally attuned to interpretations of the meanings we construct about objects and actions of others rather than directly to the objects and people themselves. From this perspective, structural forces such as class systems, division of labour, and organisations, are not considered entities acting in their own right but as arrangements among people interlinked through their respective actions. The influences of structural forces are exerted in social interactions as individuals are confronted by the organized activities of other people and fit their own acts. This conceptualization foreshadows the social theoretical understandings that emerge over two decades later in the structuration theories of Giddens (1984), as discussed in Chapter Three. The theoretical understandings align well with the constructivist underpinnings of this inquiry, but symbolic interactionism also provided the conceptual bridge by which analysis of the content, processes, and functions of personal meanings of pieces of music could be conceived as simultaneously investigating subjective experience and social action.

Blumer's often quoted summary of the premises of symbolic interactionism state:

- (1) Human beings act towards things on the basis of the meaning that the things have for them
  - (2) The meaning of such things is derived from, or arises out of, the social interaction that one has with one's fellows
  - (3) These meanings are handled in, and modified through an interpretive process used by [people] in dealing with the things [they] encounter[s].
- (Blumer, 1969:2)

For Blumer (1969, pp. 4-5), meaning is not simply a feature of the intrinsic make-up of an object itself, nor a coalescence of psychological elements within the psyche of a person. Rather, meanings are seen as social products, as constructions formed in and through the defining activities of people as they interact. Further, and of critical importance to this inquiry, Blumer claims that socially mediated meaning making is a two-staged process of interpretation. First, an individual identifies aspects of their environments and interprets them as having meaning. Second, she or he selects, checks, suspends, regroups, and transforms previous meanings of the identified aspects in light of the present context and purposes (Blumer, 1969, p. 5). These understandings suggest that the processes by which pieces of music take on personal meanings and their role as social action could be investigated by analysing instances in which individuals are engaged in identifying meanings. For example, informants of this inquiry were asked to select a range of pieces of music having personal meanings for them (actors point out to themselves the things that have meaning). During their interviews, informants not only construct and recount meanings to suit their own personal agendas of disclosure, but also to accommodate the needs and expectations of the interviewer and her national and international audience (actors select, check, suspend, regroup, and transform the meanings in the light of the situation in which they are placed).

The fit of symbolic interactionism with the investigations of this inquiry was confirmed by the research of Kotarba and Ezzy. Kotarba (2009a, 2009b) demonstrates the relevance of symbolic interactionist perspectives to the sociological study of how music and its meanings contribute to the construction of self and social identity. Sociologist Ezzy (1998a, 1998b) extends the depth of such relevance by showing how Ricoeur's

conceptualization of narrative identity fits, with and can bring significant benefits to, interactionist analyses of meaning making processes. Kotarba's scholarship is discussed next. Ezzy's contribution is included in the following section that discusses the inclusion of narrative identity in the inquiry's conceptual framework.

In an evocative study of the centrality of rock 'n' roll music to the self-identity of many baby boomers as they approach old age, Kotarba (2009a, 2009c) demonstrates how symbolic interactionist perspectives can illuminate understandings of music in social life. Based on complementary understandings from existential social thought, Kotarba (1984, p. 223) argues that the self is 'a unique experience of being within the context of contemporary social conditions'. He adds that an important characteristic of the experience of self is an ongoing sense of changing in response to current circumstances, or as he describes it, of 'becoming'. Consistent with symbolic interactionist understandings, Kotarba contends that the processes of the becoming self are a feature of lived experience across the lifespan. Kotarba's analysis identifies five settings of interactions with rock 'n' roll in the lives of ageing baby boomers: e-self, self as lover, self as believer (spirituality), political self, and the old (senior) self. Kotarba argues that his examples illustrate how rock 'n' roll remains a major force in the everyday lives of mature fans. An example of this use of rock 'n' roll music is found in Kotarba's own meanings of the 1960s song 'Runaround Sue' as sung by Dion.

I used Dion's 'Runaround Sue' to account for the way a girl back in eighth grade rejected my very timid show of affection in favour of those of an older boy. Like the Sue in the song, my Sue was a *bad* [original emphasis] girl and I was merely a victim of her wiles. Twenty-five years later, at a class reunion, I used the same song as the basis for a conversation with the same Sue. We laughed about the silliness of those grammar school days, but my heartbeat jumped a bit when she admitted that she really did like me back then but was too shy to tell me! (Kotarba, 2009b, p. 123)

In the first section of this episode, Kotarba orients his, and our, attention to a particular piece of music, 'Runaround Sue' (Process of interpretation 1). He then selects (identifies) his long-held meaning associated with the music, that of his teenage love for and rejection by his would-be girlfriend Sue. Kotarba then regroups to discuss the song in light of his subsequent conversation with Sue at a school reunion (Process of interpretation 2). It is also possible to view the first section as an orientation to the song and to the reframed meanings resulting from the social interaction at the reunion. In this complementary

analysis, the story of unrequited teenage love can be interpreted as Kotarba acting towards the early incident on the basis of the meaning of the pain of rejection and unrequited love (Blumer: Premise 1). The social interaction at the reunion (Blumer: Premise 2) transformed his interpretation of the meanings to a warm-hearted glow about youthful foolishness, and pleasure on hearing that his maligned ‘Runaround Sue’ actually liked his teenage self (Blumer: Premise 3).

By providing examples of how pop music serves as a practical resource for making sense of self and everyday life situations, Kotarba (2009c, p. 166) provides pertinent illustrations of the relevance of symbolic interactionist perspectives to the investigation of personal meanings of music in this inquiry.

### ***Sociological perspectives of narrative identity***

Amidst the scathing criticisms of 19<sup>th</sup> century society in the comedy of manners, *The Importance of Being Ernest*, Oscar Wilde (1895/1966) also demonstrates reflexive understanding of some of the excesses in the ‘personal myth’ (McAdams, 1993, 2001) or ‘life narrative’ (Bruner, 2004; Singer, 2004) of his life. In one scene of the play, the character Gwendolyn states:

I never travel without my diary. One should always have something sensational to read on the train. (Act III, Sc 1 in Wilde, 1895/1966)

While perhaps a little overstated, these lines point to a truism of human experience; we love stories, and we love the stories that we tell ourselves and others about ourselves. The lines of theatrical dialogue also serve as a good introduction to a discussion of the inclusion of narrative identity as a sensitising concept in the inquiry’s conceptual framework.

Before presenting the rationale for including narrative understandings in the conceptual framework it is first essential to state explicitly that this study is not a ‘narrative inquiry’. It does not examine the structure, form, or semiotic mechanisms of narratives in informants’ recounted stories as would be required by formal narrative analysis. Nor does

it produce rich, dense and comprehensive accounts of the roles music plays in individual lives. Rather, the inquiry draws on general understandings of narrativity proposed by sociologists (for example, Ezzy, 1998b; Holstein & Gubrium, 2000, 2009; Maines, 1993; Spector-Mersel, 2011) and social psychologists (Bruner, 2004; Gergen, 2011; McAdams, 2011; McAdams & McLean, 2013; McLean, Pasupathi, & Pals, 2007), to gain better understandings of how the stories we tell about our interactions with music are deeply personal but at the same time, profoundly social. In this way, the approach adopted by this inquiry aligns with what Plummer (2011, para. 3.3) describes as ‘a sociological analysis of narrative realities’. Such analyses suggest that recounts of personal experiences are social phenomena and forms of social action (Atkinson & Delamont, 2006; Plummer, 1995; Polkinghorne, 1988). This inquiry also takes up Plummer’s (1995, p. 179) venerable but still relevant challenge for sociologists to ‘analyse grounded story telling activities and their links to social structures’.

Chapter Two introduced the notion of narrativity and narrative identity. Chapter Three highlighted a number of social theorists who incorporate stories and story-telling in their theorising about social life, for example, Giddens (1991), Alexander (2004) and Holstein and Gubrium (2009). These understandings of the storied nature of phenomenal experience and social life urged the researcher to consider narrative understandings of meaning making related to personal meanings of pieces of music. It was Ezzy’s (1998a, 1998b) explication of the complementarity between Ricoeur’s theory of narrative identity and symbolic interactionist perspectives, however, that provided the theoretical foundations for including narrative identity in the conceptual framework.

Highlighting the important contribution of Ezzy’s (1998a, 1998b) scholarship necessitates the complementary acknowledgement that his articles were written in the late 1990s. Over time, some of his critiques, particularly the insufficiency of symbolic interactionist analyses of that period in accounting for coherence (‘self-sameness’) across the life span, have been addressed by other scholars (Gergen, 1991; Gubrium & Holstein, 1998, 2000; Kotarba & Vannini, 2009a; Reynolds & Herman-Kinney, 2003). Nevertheless, it is contended that Ezzy’s most important contribution, identifying the pertinence to this

inquiry of Ricoeur's theorisation of the formation and maintenance of narrative identity, retains currency.

Ezzy (1998b) acknowledges that the founders of symbolic interactionism, particularly Mead (1912, 1934, 1938), theorised meaning making and the development of self as reconstitutive processes. That is, meaning making intertwines events of the past and interpretations of the past's effects on the present, into symbolic reconstructions (stories) of the influences of the past on the emergent present of lived experience. Ezzy (1998b, p. 250) asserts that Ricoeur's theory of narrative identity enhances symbolic interactionist understandings by describing the reconstitutive process more fully and articulating development of narrative identity as a socially mediated process. The next paragraph briefly recalls relevant aspects of Ricoeur's theory of narrative identity as summarised by Ezzy. This material is included in order to clarify why narrative identity emerged as an important theoretical perspective in analysis of the content, processes, and social functions of personal meanings of pieces of music in this inquiry.

Ezzy highlights Ricoeur's (1983/1984, 1984/1985, 1985/1988, 1990/1992) theory that the stories we tell ourselves and others about our lives (narratives) establish our sense of 'self-sameness' or identity (Ricoeur, 1985/1988, p. 246). This sense of identity is not fixed but dynamic and fluid. For Ricoeur, elements of past 'objective' events and imagined futures are interwoven into stories that contribute to the ongoing recursive development and maintenance of identity. Ricoeur's important theoretical insight, according to Ezzy (1998b), is that our 'subjective' narratives are 'fictively' organised. By fictively organised, Ricoeur means that the stories we construct from fragments of our lived experience are structured like the familiar plots of fiction and oral story-telling. Ricoeur (1983/1984) labelled this process as 'emplotment'. Importantly for the present inquiry, although Ricoeur theorised emplotment as involving internal dialogue, or soliloquy, he also insisted that narrative identities are sustained and transformed inter-subjectively. As Ricoeur (1991, p. 32) states, 'we never cease to reinterpret the narrative identity that constitutes us in the light of the narratives proposed to us by our culture'. That is, narrative identities are constructed in interaction with others and are influenced

by social relationships mediated by institutional structures. The resonances between Ricoeur's narrative identity and Blumer's process of interpretation are strong.

To summarise, Ezzy (1998b, p. 251) asserts that narrative identities are formed in a complex interaction between events, imagination, significant others, routines and habits, and the structure of the soliloquy that forms a person's self-narrative. He argues that a combination of symbolic interactionist thought, and Ricoeur's hermeneutics, provides an incisive theoretical foundation for understanding the storied nature of social action (Ezzy, 1998b, p. 251). The researcher of this inquiry concurs with Ezzy's analysis and for this reason, narrative identity was included as a sensitising concept in the inquiry's conceptual framework.

### ***Social action***

The final element of the first main component of the inquiry's conceptual framework depicted in **Figure 5** is *Social Action*. The theoretical foundations of this element lie in Giddens' theory of 'the duality of structure' in which social action is conceptualised as simultaneously contributing to the reflexive project of self and the ongoing reproduction (structuration) of the values, expectations, and boundaries of social life. Again, these theoretical concepts were outlined in detail in Chapter Three and all that is needed here is discussion of how they informed and influenced the investigations of this inquiry.

The schematic diagram of **Figure 5** attempts to depict how everyday interactions such as talking about personal meanings of pieces of music, when viewed through the sociological gaze, come to be viewed as social action. It is reiterated that the social actions referred to here are not those focused on musical activities engaging in social protest and social movements targeted at promoting social change, although researchers such as Eyerman and Jamison (1998), Corte and Edwards (2008), Roy (2010), and Rosenthal and Flacks (2012) suggest that music can constitute social action in that sense. Rather, this inquiry is interested in social actions conceived as social interaction. In such social actions, pieces of music are used, often unconsciously, to consolidate the sense of self and at the same time to sustain, enhance, or challenge collective understandings of the roles music plays in personal and social life.

As Charmaz asserts, data were not forced to fit these concepts, but rather the concepts lay dormant in the background until they became relevant to the abstract theoretical account emerging from analysis and interpretation of the data. Giddens' theory of social action as simultaneously personal and social, fits the findings emerging from this inquiry. It was incorporated within the inquiry's conceptual framework to guide the late stages of data analysis and higher order abstractions, leading to the theoretical account of personal meanings of pieces of music as social action.

### **Associations between Music and Meaning**

The literature reviewed in Chapter Three revealed convergence among a number of music sociologists who suggest, albeit using differing nomenclatures, that the appropriate level at which to investigate meanings of music is that of the individual and in settings in which meanings are being constructed and discussed (Alexander, 2004; DeNora, 2005a; Hennion, 2011; Martin, 1995; Martin & Dennis, 2010). The five blue coloured elements of **Figure 5** represent the stage in the analytical process at which the inquiry engages with the content of an informant's ascription of meanings to a selected piece of music. Outlines of these five concepts were provided in Chapter Three and do not need to be repeated here. What is required, however, is explication of how these theoretical understandings contributed to the investigations of this inquiry and thus, why they were included in the conceptual framework.

It will be recalled that this inquiry was guided by grounded theory methodology and that, in such emergent investigations, not all elements of a conceptual framework can be identified prior to commencement of the investigation. It is revealed that the relevance of Martin's (1995, 2007) recommendation to focus investigations on actual instances of meaning making emerged early and was included in the conceptual framework before the investigative phase of the inquiry. On the other hand, the four elements derived from the scholarship of Hennion (2011) and DeNora (2005a) emerged from consultation with the literature after similar concepts had emerged from data analysis. The critical point made here is that the sensitising concepts of sonic materiality of music, collective frames of appreciation, sensibilities of listener, and symbolic, emotional, and corporeal force, did

not serve as hypothesised variables to be tested by empirical investigation. Rather, as will be described fully in Chapters Five, Six, and Seven, investigation, grounded in analysis of informant data, yielded theoretical concepts for which the extant theorisations of Hennion and DeNora offer complementary explications.

In the interests of clarity it is explicitly stated that Martin's suggestion of focusing analytical attention on real musical meaning making situations led this inquiry to sample interviews in which personal meanings of pieces of music were recounted and discussed. Hennion's (2011) and DeNora's (2005a) theorisations confirmed the relevance of the inquiry's emergent theoretical concepts in accounting for the content of personal meanings. Without pre-empting the results and findings of this inquiry too much, it can be stated that the concept of sonic materiality of music aligned with informants' data that focused on features of the music or its performance. The concept of collective frames of appreciation, aligned with data suggesting shared understandings of what constitutes music and its roles in social life. The concept of listener sensibilities aligns with data concerning individual aesthetic responses. And finally, the concept of the symbolic, emotional and corporeal force of music aligns with multiple examples in informant data of symbolic associations, emotions, and embodied reactions induced by pieces of music. The fit of Martin's, Hennion's and DeNora's theoretical concepts with the data and analyses of this inquiry thus prompted their inclusion in its conceptual framework.

### **Complementary Mechanisms of Meaning Making**

The third main component of the conceptual framework relates to mechanisms of meaning making identified in the research of scholars beyond the discipline of sociology. Again, these elements were outlined in detail earlier (Chapter Two) and this section needs only to present a rationale for including these elements, founded in extant theory, in the conceptual framework of an inquiry guided by emergent grounded theory methodology.

Despite some misreading of their advice (Suddaby, 2006, p. 634), Glaser and Strauss did not suggest that researchers enter the field without any knowledge of prior research. They

advised that researchers ‘attempt to ignore the literature of theory and fact on the area under study until data analysis yields a range of grounded concepts and theoretical categories’ (Glaser & Strauss, 1967, p. 37). They later argue that:

no sociologist can possibly erase from his [sic] mind all the theory he knows before he begins his research. Indeed the trick is to line up what one takes as theoretically possible or probable with what one is finding in the field. Such existing sources of insights are to be cultivated, though not at the expense of insights generated by the qualitative research, which are still closer to the research. A combination of both is definitely desirable. (Glaser & Strauss, 1967, p. 253)

After most of the theoretical categories had emerged from data analysis, this researcher followed Glaser’s and Strauss’s advice and consulted the literature to align what was being found in the field with the theoretical possible or probable as identified in previous research. One of the key impressions emerging from data analysis was that memories were important to personal meanings of pieces of music. Investigation of the literature of this fascinating field in the scholarship of disciplines beyond sociology, (predominantly cognitive psychology and neuroscience), prompted some important insights. Long-term memory, (the form of memory which stores previous experiences) has two forms: nondeclarative memory and declarative memory. Nondeclarative memory is visceral, embodied and impossible to render in words. Declarative memory is verbal and easily recounted. Further, declarative memory focuses on two types of memory: semantic (factual) memories and episodic (autobiographical) memories. Finally, as McAdams and McLean (2013, p. 232) suggest, out of the episodic particulars of autobiographical memory, ‘a person may construct and internalize an evolving and integrative story for life, or what psychologists today call a *narrative identity*’ [original emphasis]. ‘Autobiographical reasoning’ was identified as a key mechanism underlying narrative identity (Habermas & Bluck, 2000; McLean & Fournier, 2008; Pals-Lilgendahl & McAdams, 2011).

Significantly, for the purposes of this inquiry, the researcher located previous research which provided sets of indicators that could be used to identify instances of nondeclarative memory, semantic and episodic memory, and autobiographical reasoning in verbal and non-verbal responses in interviews. As will be revealed in the results of Chapter Six, complementary analyses of informant data using these indicators suggested that memory-related mechanisms underpin the processes identified in the theoretical

account of the content, processes, and social functions of personal meanings of music emerging from the primary analyses of this inquiry. For this reason, these complementary mechanisms of meaning making were included in the conceptual framework.

### **The Role of the Researcher**

Earlier in the chapter it was stated that this inquiry was conducted within the social constructivist research paradigm. Within this paradigm, reality, theory, and data are not simply ‘out there’ awaiting objective discovery. Rather, as Charmaz (2014, p. 17) suggests, researchers construct analyses, findings, interpretations, and theories through their past and present involvements and interactions with people, perspectives, and research practices. In this context, the results of inquiry are considered one way, the researcher’s way, of understanding what is encountered in the studied world. Charmaz (2014, p. 17) also asserts that constructivism assumes that ‘any theoretical rendering offers an *interpretive* portrayal of the studied world, not an exact picture of it’ [original emphasis].

Adopting the constructivist paradigm not only had implications for the design and implementation of this inquiry, it also required reflexivity by the researcher during the inquiry. Chapter Eight includes a reflexive evaluation of the implementation and effectiveness of this inquiry. Consistent with the principles of interpretive social constructivism in qualitative research (Gergen, 2009; Gray, 2009; Mauthner & Doucet, 2003), it was necessary to provide a reflexive account of pertinent personal biases, assumptions, expectations, and experiences. To this end, in the next paragraph I briefly reflect on my musical and professional background. The purpose of this reflection is not self-aggrandisement, but rather a means of more fully apprising the reader of the range of understandings and skills from which the theoretical account of this inquiry emerged.

Music has been a consistent feature of my life as amateur singer and pianist. I have acquired an advanced understanding of the mechanisms and structures of music as well as broad knowledge of repertoire, predominantly, but not exclusively, within the Western music tradition. These music-related skills and understandings are complemented by professional training in the teaching of English as a second language, systemic functional

linguistics, sociolinguistics, critical theory, humanistic psychology, psychological development across the life-span, and the social construction of identity, particularly gender identity. The investigations of this inquiry did not require music analysis, discourse analysis, or perceptions of clinical humanistic psychology. On the other hand, my understanding of these areas prompted awareness that there is much more to music, language, and human phenomenal experience than is apparent on the surface. The study of personal meanings reported in this thesis thus draws on my enduring fascination with music, my experiences of multi-layered, nuanced meanings of particular pieces of music over time, and curiosity about the diverse experience of music and its meanings in the lives of other people.

### Summary

This chapter outlined the thirteen elements of the conceptual framework of this inquiry as depicted in **Figure 5**. Considered as a whole, the conceptual framework establishes that the fundamental interests of the inquiry are sociological. It indicates that the particular sociological lens of this inquiry is tinted with the distinctive meaning making preoccupations of cultural sociology and honed for the specific purposes of investigating the music sociological concern of music as social action at the level of personal agency. The framework indicates that the inquiry's investigations, analyses, and interpretations are informed by the perspectives of interpretive social constructivism, symbolic interactionism, and sociologically derived understandings of narrative identity.

The framework reveals that investigations focused on interactions between music and meaning in real situations. Four broad areas of musical meaning identified by previous music sociological research suggest that personal meanings of pieces of music are likely to include socially mediated appreciations of the music, subjective appraisals of individuals, and symbolic associations between the music and other aspects of lived experience. The conceptual framework indicates that the sociological gaze of the inquiry anticipates that personal meanings of pieces of music involve both the reflexive project of self and structuration of society, and thereby constitute social action.

The inclusion of nondeclarative memory, declarative memory, and autobiographical reasoning provide complementary understandings from cognitive science and psychology indicates mechanisms that might underpin the accounts of personal meanings of pieces of music that emerged from this inquiry.

Having considered the conceptual framework, the next chapter describes the development and implementation of the inquiry's research design.



# Chapter Five: Research design and implementation

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We can, I think must, look upon human life as chiefly a vast interpretive process in which people, singly and collectively, guide themselves by defining objects, events, and situations which they encounter ... Any scheme designed to analyse human group life in its general character has to fit this process of interpretation.  
- Herbert Blumer, *Symbolic Interactionism*, 1969

For the sake of clarity, this chapter outlines the inquiry's design and implementation as a linear progression. In practice, however, the trajectory of implementation responded dynamically and flexibly to the results of progressive analysis and as a result, was more iterative and less straightforward than the linear account might suggest. In this context, the chapter aims to 'show' rather than simply 'tell' readers how elements of the research design came to be adopted, as well as how they were implemented. Adopting this approach presents the details of implementation and simultaneously demonstrates the methodological congruence and procedural integrity that was foundational to the credibility and trustworthiness of the inquiry.

## **A Qualitative Research Approach**

The primary objective of this inquiry was to gain a better understanding of personal meanings of music. A research question emerged to develop a grounded theoretical account of the social functions of such meanings in lived experience. The inquiry did not aim to test a research hypothesis or any existing theory. As highlighted in Chapter One, the rich and pertinent data analysed in this inquiry were gathered from interviews conducted and archived by a radio broadcaster. With such parameters, a qualitative research approach was deemed most appropriate. The aptness of adopting a qualitative approach was confirmed by key characteristics of the data sample. These key characteristics can be summarised as:

- informants were purposively selected based on their experience of personal meanings of pieces of music;

- interviews were flexible, semistructured and guided by open-ended questioning; and
- data were rich, detailed and often multifaceted explications of interrelated lived experiences of the studied phenomenon data, not numerical values or data easily rendered into numbers.

Based on these research objectives and data characteristics, the heuristic and interpretive analytical approaches of qualitative research were adopted.

### **Constructivist Grounded Theory Methodology**

Previous empirical research into the psychosocial meanings of music adopts a range of quantitative and qualitative methodologies. For example, Nettl's (1956), Merriam's (1964) and Blacking's (1973) foundational anthropological/ ethnomusicological field studies establish the special, often sacred place of music within human experience.

Bourdieu's (1979/1984) seminal sociological theories, including his influential concepts of 'social capital' and 'habitus' were based on surveys and quantitative analysis of taste in music as well as painting, clothing, furniture, and cookery from informants of 1960s France. In more recent times, DeNora's (2000) influential music sociological research investigated everyday meanings of music using qualitative ethnographic case studies. Hays and Minichiello (2005) investigated the meanings of music in older people's lives from a phenomenological perspective using grounded theory's systematic heuristic methods to interpret and analyse data in the context of thematic analysis. Levitin and colleagues (2006; 2009) collect observational and experiential data, (e.g. functional magnetic resonance imagining of individuals listening to music) and statistical analyses to investigate how the human brain experiences and processes music.

Other influential scholars have used quantitative, qualitative, and mixed methodologies to reach findings that have increased understanding of various aspects of musical meaning; for example, emotions, mood, identity, music preferences, everyday functions of music, musical structures, and the perception and cognition of music. As stated in Chapter Two, what appears lacking in the literature, is a grounded theoretical account of personal meaning of specific pieces of music that satisfactorily accommodates the multiple factors

identified by previous researchers. Appropriating DeNora's (2003a, p. 44) phrase, understanding musical meaning making 'is too important not to explore in grounded, methodologically rigorous ways'. The question became, 'Which qualitative methodology would best suit an investigation situated within a constructivist research paradigm, adopting a qualitative approach and using an archive of previously collected interviews as its sample?' This question is addressed in two parts, firstly by determining a qualitative methodology and secondly, by discerning the most relevant version of the methodology.

### **Determining a Qualitative Methodology**

Denzin and Lincoln (2011b, p. 12), editors of the *Sage Handbook of Qualitative Research*, identify seven 'research strategies' or methodologies: (1) case study, (2) ethnography, (3) phenomenology, (4) narrative inquiry, (5) grounded theory, (6) action and applied research, and (7) clinical research.

Grounded theory was selected as the methodology most suited to the inquiry for two key reasons. Firstly, explicit focus of grounded theory methodology on identifying underlying social processes suited the aim of moving beyond description to investigate and explicate the processes and social functions of pieces of music taking on personal meanings. Secondly, the prescriptive and systematic methods of grounded theory methodology suited sampling and analysis of data drawn from an archive of previously collected interviews.

Not being able to conduct follow up interviews was identified as a limitation of using previously collected data, (as foreshadowed in Chapter One and discussed in detail in Chapter Eight), but not an insurmountable impediment to adopting grounded theory methodology to guide implementation and data analysis in this inquiry. In summary, the systematic approach of grounded theory methodology was adopted because it suited the characteristics of the data. The final step in determining the research methodology was deciding the specific form of grounded theory to be adopted.

In the nearly 50 years since its emergence, grounded theory has become one of the most popular and commonly cited qualitative methodologies (Bryant & Charmaz, 2007; Liamputtong, 2013; Timmermans & Tavoy, 2012). Denzin (2007) contends that the three most fully realised versions are the so-called first generation forms of Glaser and Strauss (1967) and Strauss and Corbin (1990), and the second generation constructivist form devised by Charmaz (2006, 2014). The latter constructivist form was adopted as the methodology for this inquiry. In the view of the researcher, Charmaz's evolved version (2006, 2014) better accounts for the research implications of the 'cultural turn' and 'the crisis of representation' associated with the emergence of constructivist, critical theory and postmodern paradigms than either of the original books (Glaser & Strauss, 1967; Strauss & Corbin, 1990) or later evolved versions of the methodology by seminal authors (Corbin & Strauss, 2008; Glaser, 1978, 1998, 2004; Strauss & Corbin, 1998).

In *Constructing Grounded Theory: A Practical Guide through Qualitative Analysis*, Charmaz (2006, 2014) outlines how the systematic approach of grounded theory methodology can successfully operate within the constructivist research paradigm. Specifically, Charmaz's constructivist version was adopted for four reasons. Firstly, because its relativist ontology and transactional and subjectivist epistemology accord with the constructivist paradigmatic foundations of the inquiry. Secondly, because its emphasis on probing data to identify both surface and 'beneath-the-surface' meanings suited the diverse data identified by informants. Thirdly, because its focus on 'examining process, making the study of action central and creating abstract interpretive understandings of the data' (Charmaz, 2006, p. 9) fitted the objectives of this inquiry. Fourthly, Charmaz (2012, 2014) suggests that not all research guided by grounded theory methodology seeks to elaborate substantive theory. In the context of this inquiry seeking a grounded theoretical account of the content, processes, and functions of personal meanings of pieces of music, grounded theory methodology offered a systematic approach to investigating and interpreting data about the studied phenomenon within an archive of previously collected interviews.

To summarise, the inquiry was a qualitative investigation, situated within the constructivist research paradigm, and followed the systematic methods of constructivist grounded theory methodology.

### **Research Questions**

The research questions of this inquiry were stated in Chapter One. They identify the phenomenon to be studied, and narrow the research interest to a problem of researchable size. Consistent with the principles of grounded theory methodology, research questions were dynamic rather than fixed prior to commencement of data analysis. This is not to suggest that the early stages of the inquiry were undertaken in a directionless vacuum. On the contrary, as Charmaz (2006, p. 11) suggests, a set of ‘opening research questions’ were used to identify the phenomenon of interest and guide preliminary data gathering and analysis.

As stated in Chapter One, the opening research question was: *What meaning do informants ascribe to favourite pieces of music?* Soon after the data analysis began, the first approximations of research questions emerged. These included the following:

How do informants describe favourite pieces of music?

What similarities, if any, are there in rationales given by informants for why pieces of music are favourites?

Do pieces of music remain favourites over time?

How do pieces of music take on personal meanings?

In what ways do the social interactions involved in listening to and talking about favourite pieces of music contribute to meaning making in adult lives?

Over time, analysis progressively refined the opening research questions until the final key research question and its three framing sub-questions emerged as:

How do specific pieces of music take on personal meanings for individuals?

- (i) What is the content of personal meanings of specific pieces of music?
- (ii) By what processes do personal meanings adhere to pieces of music?
- (iii) What functions do personal meanings of pieces of music perform?

Together, these research questions highlight what emerged as the focus of this investigation: the *content* of personal meanings concerning *specific* pieces of music, the *processes* by which pieces of music take on personal meanings, and the *functions* that such personal meanings of pieces of music play in everyday lives. These research questions guided the inquiry to completion.

### **Data Gathering**

This subsection identifies the inquiry's data gathering methods including its sample population, sample size, data collection methods, transcription processes, and specific approach to theoretical sampling.

#### **Sample population and sample size**

The sample population was the archive of publicly broadcast and podcast interviews archived by the ABC FM Radio *Morning Interview* program. At the time of this investigation, the archive contained over 2,850 interviews broadcast and archived within the period from 1995 to 2012. All members of this sample population demonstrated first-hand experience of pieces of music taking on personal meanings and thus met the essential criteria of being able to contribute to the research investigations (Creswell, 2013). The size of the data sample required to complete a study guided by grounded theory, however, cannot be determined until theoretical saturation occurs late in the research. In this inquiry, theoretical saturation was suggested with a sample size of 79 informants. This number is consistent with sample sizes estimated by research

methodologists (for example Starks & Trinidad, 2007; Thompson, 2011) who suggest that theoretical saturation typically requires analysis of 30-60 interviews.

### **Data collection methods**

This subsection presents: (i) the structure, focus and content of interviews; (ii) physical setting and social context in which interviews took place; (iii) recording of interviews; (iv) transcription methods; and (v) methods by which background information about informants and their music selections was gathered.

#### ***(i) Interview structure, focus, and content***

Professional radio journalist Margaret Throsby conducted the original interviews (the data sample) for her long-running ABC-Classic FM radio program, which in recent times is called *Midday Interview*. This interview program has been running since 1994. All interviews used in the sample had previously been broadcast unedited and live-to-air on Australian national radio and the Internet. Interviews had been recorded and added to the program's extensive podcast archive and are available in the public domain (see <http://www.abc.net.au/classic/program/midday/previous-programs.htm>).

Throsby describes the hour-long interviews as 'a conversation with a guest who shares their life story and a selection of music that means the most to them' (Australian Broadcasting Corporation, 2014, para. 1). Interviews are semistructured with a number of broad focus areas including: professional expertise; childhood and life experiences, often relating to how the informant came to take up their professional occupation; and personal meanings of pieces of music. Interviews typically follow a standard, though temporally flexible format which includes: a brief introduction of the guest, followed by four segments of conversation. Three segments usually focus on professional matters, (often about music), and the fourth on childhood and later life experiences. Prior to the interview, informants are requested to select three to five pieces of music and these are interspersed between segments of conversation.



32 It's such a performance too.  
33 **DAVID:** The scene before ..ah  
34 ..you know  
35 ..after the storm  
36 ..when they're in the  
37 in the  
38 in the bar there  
39 when he actually comes  
40 .. blasting in through the door—  
41 It's just—  
42 ur  
43 It's one of the most thrilling things I've ever seen.  
44 **MARGARET:** Yeah.  
45 **DAVID:** I came to opera late.  
46 My my father was a huge opera fan.  
47 But it wasn't 'til I was in uni—  
48 ..in a in the—  
49 ..in school—  
50 ..in university,  
51 that I got into opera.  
52 **MARGARET:** mm  
53 **DAVID:** And this is one of the first ones that um-  
54 ..um  
55 ..that I saw.  
56 And and that aria in particular  
57 ..for me  
58 **was** just-  
59 Here's this brutish  
60 ..guy  
61 ..and  
62 ..and the way  
63 Britten sets it  
64 ..it just—  
65 ..it so perfectly  
66 sets how alienated he is.  
67 **MARGARET:** Yes yes.  
68 **DAVID:** Just with—  
69 ..and with the the the little counter—  
70 ..the little  
71 ..ah  
72 ..motif  
73 that repeats.  
74 That just  
75 ..goes down and down  
76 ..and that just—  
77 there  
78 in the strings.  
79 'n the whole thing.  
80 ..I just—  
81 It ..it's just a magnificent piece of music.

82 **MARGARET:** mm ..mm.  
 83 **DAVID:** And him [the singer] on the same note.  
 84 which is a very um—  
 85 That's a very ah  
 86 Puccini thing  
 87 ah with  
 88 you know  
 89 he's singing the same note  
 90 and the orchestra's just  
 91 ..undulating  
 92 and going down and down  
 93 ...into  
 94 ye know  
 95 ..his thoughts.  
 96 I love it.  
 98 **MARGARET:** Fantastic. (David Newman, ID55)

As well as illustrating the interplay between interviewer and informant, this excerpt illustrates the types of data about musical meaning contained in interviews. It also illustrates the aptness of the four sensitising concepts of the conceptual framework (**Figure 5** in Chapter Four) as starting points for investigation and analysis. For example, the excerpt illustrates:

- sonic materiality of the music: motifs in the orchestra (lines 68-75), the sound of the strings (lines 76-79), Puccini-like gesture (lines 85-86), and the singer singing the same note while the orchestra undulates beneath (lines 89-95);
- collective frames of appreciation of the work: 'It's a little less cerebral than the ..than the others' (lines 6-7), interaction between interviewer and informant about opera and performance, 'It's an amazing opera ...' (lines 28-44);
- the particular sensibilities of the listener: 'I came to opera late' (line 45). Here's this brutish ..guy ..and ..and the way Britten sets it— it's just— ..It is so perfectly ..sets how alienated he is (lines 59-65); 'and the orchestra's just .. undulating and going down and down ..into ..ya know ..his thoughts' (lines 89-94); and
- symbolic, emotional, and corporeal force: 'it's a wonderful piece' (line 9), 'It's one of the most thrilling things I've ever seen (line 43); 'My my father was a huge opera fan' (line 46), 'It— it's just a magnificent piece of music' (line 90).

Describing the structure and focus of interviews reveals some, but not all, of the contextual information required to understand and interpret the archived data. Further information is required about the physical setting and social context of the interviews.

*(ii) Physical setting and social context*

Physical and social settings are also important contextual considerations in the interpretation of qualitative data (Heaton, 2008; Irwin & Winterton, 2012; van den Berg, 2005). In this case, the interviews analysed by this inquiry took place in a radio studio specially modified for the purpose. The program's producer, Mark Hastings, explains:

Particular attention is given to the physical and social settings for the interviews. Guests are asked to arrive well before the scheduled commencement time for the interview to allow for casual meeting between guest and interviewer. Tea and coffee are served in china cups. The studio has been deliberately refurbished to make it feel more relaxed (light fittings, furniture). (Hastings quoted in Verghis, 2008)

As a result of this attention, interviews are conducted in a relaxed, informal social context and physical setting. Throsby's interviewing style is deliberately conversational and personal. She also acknowledges that despite intense research and preparation, interviews rarely go to plan and that she continues to 'marvel at the willingness of guests to share their stories' (Cochrane, 2003, para. 17). Similarly, Hastings (quoted in Cochrane, 2003, para. 5) reveals that it is not uncommon for guests, even 'very media-savvy' guests, to say off air that they felt so comfortable during their interviews that they spoke more candidly than they usually allow. Throsby (quoted in Cochrane, 2003, para. 17) describes the interview process as a 'leap into intimacy' and states that she takes her ethical responsibilities seriously. She has also stated:

There are times when you can sense the borders - people's personal borders, which you wouldn't intrude over. ... If you seduce people into talking about themselves ... I think there is a very profound responsibility not to allow them to go away thinking: 'God, what have I said? I am going to feel really embarrassed about this for the rest of my life.' (Throsby quoted in Cochrane, 2003, para. 17 and 20)

Importantly for the present inquiry, Throsby identifies music as an active agent in the emotional impact and success of her interviews. She claims that the music acts as catalyst for her guests' candour, 'unlocking old griefs, childhood sorrows, intense spikes in experience and memory' (Throsby quoted in Verghis, 2008, p. 42). The setting of discussions about personal meanings of pieces of music within the naturalistic context of

a conversation about professional and personal autobiography suited the aims of the inquiry.

The perceived purpose of interviews was also considered a contextual dimension in this inquiry. The purpose of research interviews, as typically perceived by researchers and informants, is to collect data for scholarly analysis. The interviews analysed in this inquiry were not originally conducted for research purposes. For the interviewer, their purpose was fulfilment of contractual employment obligations. For most of the interviewer's guests, (the informants of this inquiry), the fundamental purpose of appearing on the program was promotional. That is, they appeared on the radio program as part of a marketing campaign promoting their latest book, film, theatre production, music theatre or concert performance, research, lecture or national tour. Some interviewees were invited onto the program to share their expertise in a field that was of topical, public interest at the time, such as diabetes or the politics of a particular country or region. These differing perceptions of interview purpose added naturalistic diversity to the sample. To some degree the naturalistic purpose of the interviews also ameliorated concerns about informants constraining their answers to meet their expectations of the needs of academic researchers (McKay, 2009; Patton, 2002). The fact that informants were able to answer the original interviewer's questions in ways that they perceive she or her listening audience may be expecting, adds to the relevance of the data to the sociologically-focused interpretations and investigations of this inquiry.

To summarise: the structure, setting, context, purpose, and conduct of interviews established the archive of Throsby interviews as a rich and trustworthy source of data from which to develop theoretical insights into the social processes by which pieces of music take on personal meanings.

### ***(iii) Recording of interviews***

The interview recordings used by the inquiry were podcasts produced by professional sound recordists of the ABC to meet public broadcasting standards. With few exceptions, the recordings are excellent quality with the good volume levels, clearly audible voices and text, and no competing or distracting background noises.

**(iv) Transcription**

In this inquiry, transcribing was an integral part of the analytical process and the researcher transcribed each interview personally. The transcription protocol devised specifically for the inquiry was three-staged. First, an interview was listened to *in toto* to obtain a broad overview of the personal meanings of pieces of music identified by the informant and to gain an impression of the overall impacts of music in informants' lives. The second stage was the meticulous task of listening, re-listening and transcribing the interview verbatim. The third stage was listening to the interview as a whole once more to confirm accuracy. The actual transcription tools required were modest and included Microsoft Word, Audacity audio software, podcast files, and a pair of good quality earphones.

The results of early edited transcriptions were textually accurate but meaning deprived. By this I mean that although the transcripts read clearly, they subtly misrepresented the informant and the interview by stripping the spoken words of most of their meaning-communicating emphases and pauses. Without these elements the interviews lost the dynamism of spoken language and also gave the false impression that informants spoke in overly considered sentences. It took five iterations and intensive consultation of the literature of the field (Bird, 2005; Du Bois, et al., 1993; Edwards & Lampert, 1993; Nikander, 2008) to develop a transcription protocol capable of satisfactorily representing the interview at a level of detail appropriate for the needs of the present inquiry. The material in **Appendix F. Excerpts from initial and final transcriptions** illustrate initial and evolved transcriptions.

**Background information about informants**

Background information about informants was an important component of context aiding credible interpretation and analysis in this inquiry. Background information was gathered about: (a) age at interview, (b) sex, occupation, nationality, and (c) music selections of informants. These data were obtained to better understand the diverse personal and social contexts in which the personal meanings of pieces of music highlighted in the inquiry were situated, rather than to demonstrate representativeness. Obtaining these data,

however, posed practical and ethical challenges. The practical challenges are described here. The ethical challenges are taken up later in this chapter.

### ***Age at interview data***

Chapter Three identified the underrepresentation of mid-aged adults (age range 31-65 years) in music-related research, as a gap in the literature. The aptness of the current sample population in addressing this under-representation emerged substantively during data analysis. Initially, the timbres of informants' voices during transcription suggested that they were mature adults, but rather than assume maturity on that anecdotal basis, age-at-interview data were collected. Informants usually provide background information such as age, sex, nationality, and occupation. In this inquiry, these data were missing and informants were not available to supply them. For the sake of transparency it is stated that the present researcher calculated age-at-interview data by comparing dates of birth available on personal, professional or public Internet websites in the public domain, with dates of interview. Specific ages of informants are not reported. Rather, calculated age-at-interview data were used to classify informants within the three mature adult age-bands: 31-44 years, 45-64 years, and 65-84 years. These age ranges are derived from definitions used in national census data by the Australian Bureau of Statistics (2007, 2012) and those used by developmental psychologists (Arnett, 2007, 2011; McLean & Pratt, 2006; Schwartz, Zamboanga, Luyckx, Meca, & Ritchie, 2013). Data in the public domain is excluded from the requirement to obtain specific consent for its use (University of New England, 2013, notes for Items A2 and E3.3).

### ***Gender, occupation, and nationality data***

Gender, nationality and occupation data were also obtained from information in the public domain: (a) from introductions to interviews presented by the original interviewer, (b) from disclosures made by informants during interviews, and (c) from professional and public information sites.

***Music selection data***

Initially, as music genre was not an analytical focus of this inquiry, a list of the pieces was compiled simply as a record of informants' selections. As analysis continued, the impression grew that personal meanings adhered to pieces of music irrespective of their genres. To support such a claim, classification criteria and further investigation were required. Literature of the field includes multiple taxonomies of musical genres developed according to differently nuanced criteria and for distinct purposes (Amazon.com, 2013; Aucouturier & Pachet, 2003; Pachet & Cazaly, 2000). As a result, no universally accepted classification system was located. In addition, the literature of this field suggests that classification of music into genres is highly problematic and contested. Many of these classificatory issues arise from pieces of music exhibiting characteristics of more than one genre. For example, the Fain/Kahal song sung by Billie Holliday could be classified as a 'standard' song of the so-called American songbook. Billie Holiday is often classified as a jazz singer and the groups backing her are generally combinations of jazz musicians. Her flexible, improvisatory-like style of singing is strongly influenced by the performance stylistics of jazz rather than music theatre or standard cabaret style interpretations. Ultimately, suitable classification criteria were devised by the researcher on the basis of informant music selections. The impacts of this approach were minimised by recalling that music genre was a matter of context in this inquiry, not a factor considered in analysis. **Table 1. Genre classifications for music selections** presents the two broad categories and thirteen genre sub-categories used to classify music selections.

**Table 1. Genre classifications for music selections**

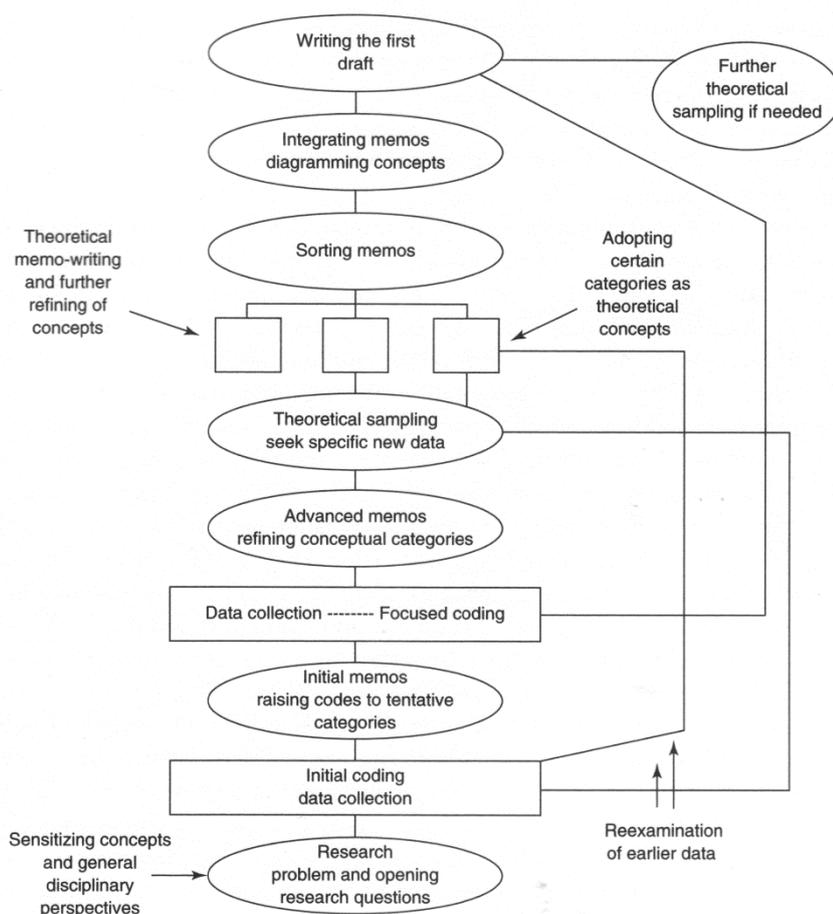
<b>Western art music</b>	<b>Popular music</b>
Early	Pop
Renaissance	Soundtracks/Standards
Baroque	World/Traditional
Classical	Country/Folk
Romantic	Jazz
Modern	Rock
Contemporary	

The two broad categories, Western art music and Popular Music, mirror similar distinctions within musicology (Burkholder, Grout, & Palisca, 2009; Frith, 2007). The seven sub-categories of Western art music follow the chronological periods familiar to music history (Adler, 1885; Taruskin, 2010). A distinction was made between pieces

labelled ‘Contemporary’, (composers living at the time of interview), and those labelled ‘Modern’, (pieces composed in the 20<sup>th</sup> or 21<sup>st</sup> century but whose composers are no longer living). The reasons for making this distinction were that: (1) while compositions of ‘Modern’ composers such as Stravinsky, Britten and Bernstein are regularly included in concert repertoire, compositions by ‘Contemporary’ composers, even well-established ones such as Glass or Vine, are more often special occasion or educative inclusions in mainstream concert programs; and (2) research (for example Coghlan, 2012; Gray, 2010) suggests that audiences of Western art music typically react negatively to the inclusion of contemporary works in concert programs. Thus, informants who selected works by living composers emerged as theoretically significant because they acted outside stereotypical expectations. The five sub-categories of the broad Popular music classification consistent with classifications applied within studies of popular music (Bennett, 2001; Frith, 2007) as well as those used within the global music industry (Amazon.com, 2013; International Federation of the Phonographic Industry, 2013; iTunes, 2013).

### **Methods of Grounded Theory Methodology**

Grounded theory methodology is essentially a means of building theoretical understandings through particular ways of thinking about and analysing data (Bryant & Charmaz, 2007). Charmaz (2006) summarises the analytical methods of developing theory in grounded theory methodology in her conceptual model, **Figure 6. Model of the grounded theory process.**



**Figure 6. Model of the grounded theory process**

Reproduced from K. Charmaz, 2006, *Constructing Grounded Theory: A Practical Guide Through Grounded Theory*, p. 11. Copyright 2006 by Sage Publications.

Charmaz's model depicts multiple instances of data collection, coding, analysis, and interpretation (memo writing). Early analyses focus on rendering abstract descriptions of individual experiences. Subsequent comparative analyses progressively form theoretical concepts that are abstract renderings of similarities and differences in the experiences of informants across the sample. Towards the end of the analytical process, sorting and integrating of memos leads to a theoretical rendering of the studied phenomenon that encapsulates the experiences most, if not all, informants.

An important feature of this model to note is the absence of advanced coding frameworks such as Theoretical Coding (Glaser, 1978) or Axial Coding (Strauss & Corbin, 1998). Charmaz (2006, p. 61) asserts that researchers 'who can tolerate ambiguity' can follow

leads they define in their empirical materials and do not need the potentially constraining structures of advanced coding frameworks. In place of Axial or Theoretical Coding, Charmaz conceptualises advanced analysis as sorting, redrafting and devising analytical memos that integrate theoretical concepts into a coherent grounded theory. Implementation of this advanced analytical method in developing the grounded theoretical account of this inquiry is detailed later in this chapter.

Charmaz's model accurately outlines the recursive implementation processes of this inquiry. The presentation of this chapter avoids repetition by structuring explications around the quintessential analytical methods of the methodology rather than each step of the model. Material presented earlier in this chapter outlined emergence of the inquiry's research questions. The following subsections outline implementation of: (1) simultaneous data gathering and analysis, (2) constant comparison analysis, (3) theoretical sampling, (4) multiphased coding, (5) memoing, (6) theoretical saturation, and (7) theoretical sensitivity.

### **(1) Simultaneous data gathering and analysis**

Data analysis in inquiries guided by grounded theory methodology starts when the first data are available. In this inquiry, analysis began with 15 representative interviews identified by the radio interviewer as the 'Best of the best' (Australian Broadcasting Corporation, 2011; Throsby, 2008). **Table 2. Margaret Throsby's selection of 15 'Best of the best' interviews** lists the interviews included in the initial analyses.

**Table 2. Margaret Throsby's selection of 15 'Best of the best' interviews**

<b>ID</b>	<b>Name (Occupation)</b>	<b>Interview date</b>
01	Oliver S. (Neurologist)	8/08/1997
02	Jane E. (Anti-racism teacher)	5/05/1998
03	Paul K. (Former Prime Minister)	28/04/2000
04	David C. (Author-Fiction)	26/02/2001
05	Bill H. (Photographer)	23/03/2003
06	Jonathan F. (Author-Fiction)	22/05/2003
07	Gerry A. (Politician)	17/01/2005
08	Maureen D. (New York columnist)	1/03/2006
09	David M. (Author-Fiction)	18/10/2006
10	Lincoln H. (Adventurer)	14/05/2007
11	Brenda B. (Actor)	20/06/2007
12	Jeffrey T. (Conductor)	2/08/2007
13	Pauline N. (Restaurateur)	24/10/2007
14	Michael L. (Cartoonist/Poet)	5/12/2007
15	Billy B. (Singer/Songwriter)	24/01/2008

As well as listing informants, **Table 2** demonstrates that this initial archive of interviews provides sample data from 1997- 2008 and informants from a diverse group of professional backgrounds. Analysis began after all of the first six interviews had been transcribed. The remaining interviews were transcribed and then immediately analysed and coded.

## **(2) Constant comparison analysis**

Constant comparison was the fundamental analytical tool used throughout this inquiry. During the first phase of analysis (Initial Coding), constant comparison located relevant data in data sets, identified similarities and differences between data, and discerned abstracted concept labels that encapsulated personal meanings of pieces of music identified by individual informants. In the second phase of analysis (Focused Coding), the focus of constant comparison shifted from describing individual experiences to crystalizing abstract conceptualizations (theoretical categories) of the nature of personal meanings of music across the experiences of informants. During the later stages of Focused Coding, the focus of constant comparison shifted to theorising: (i) a small number of highly abstract organising ideas (theoretical concepts) that accounted for all aspects of personal meanings of pieces of music by the inquiry, (ii) relationships between

the theoretical concepts, and (iii) a coherent grounded theoretical account of the social processes underlying personal meanings of pieces of music.

### **(3) Theoretical sampling**

Grounded theory methodology prescribes theoretical sampling as its sampling method. Theoretical sampling is nonrandomised, nonprobability and purposive. Teddlie and Yu (2007) describe it as sequential or theory-based sampling. For Charmaz (2006, 2014), theoretical sampling is a strategy for locating pertinent data to elaborate and refine categories of an emerging theory. The theoretical sampling method adopted for this inquiry is consistent with these general principles, although there is a critical point of divergence. Grounded theorists typically follow up analytical leads by identifying and interviewing informants from a diversity of locations and sources. This inquiry uses an archive of previously collected interviews as its data population.

Birks and Mills (2011, p. 84) warn that the chief obstacle to using such archives in grounded theory inquiries is ‘the inherent limitation this has for theoretical sampling’. In other words, constraining theoretical sampling to within the boundaries of incomplete or irrelevant data sets can undermine the effectiveness of the method and discredit the findings of an inquiry. Overcoming such critical concerns about theoretical sampling within an archive of previously collected interviews became the focus of intense review of literature, including:

- the seminal texts: Glaser and Strauss (1967), Glaser (1962, 1963, 1978, 2004), Strauss and Corbin (1990, 1994, 1998), Charmaz (2006, 2014);
- principal research projects conducted by seminal authors in developing their understandings of grounded theory (Charmaz, 1991; Corbin & Strauss, 1985; Glaser & Strauss, 1965);
- textbooks and handbooks of grounded theory methodology (Birks & Mills, 2011; Bryant, 2012; Bryant & Charmaz, 2007; Stern, 2009; Strauss & Corbin, 1997);

- outlines of grounded theory in research methodology handbooks and textbooks (Artinian, Giske, & Cone, 2009; Creswell, 2013, 2014; Denzin & Lincoln, 2011b, 2013; Dey, 1999; Liamputtong, 2013; Morse, 2007; Morse et al., 2009; Patton, 2002; Punch, 2005); and
- journal articles about the strengths, limitations, and implementation of grounded theory methodology (for example, Andrews, et al., 2012; Becker, 1993; Boeije, 2002; Charmaz & Bryant, 2011; Dey, 1999, 2007; Foster, 2011; Glaser, 2002; Mjøset, 2005; Morse, 2007; Starks & Trinidad, 2007; Suddaby, 2006; Tan, 2010).

Glaser and Strauss (1967, p. 47) state that the basic question of theoretical sampling is: ‘*[W]hat groups or subgroups does one turn to next in data collection?*’ [original emphasis]. Initially, the present inquiry answered this question with the response: ‘The group of interviews in the Margaret Throsby Morning Interview archive’. This unitary and simplistic summation disguised the adequacy of the archive for theoretical sampling. Rather than considering the archive a single source, each sample interview was reconceptualised as a separate source. Similarly, when sampling to follow up analytical leads, groups of data with similar characteristics or foci were conceived as theoretically significant subgroups. Overall this solution satisfied the researcher but the notion of data coming from one location and one interview focus still seemed to potentially constrain the gathering of sufficient information to fill out emergent categories from multiple angles. A further intensive review of literature on theoretical sampling was conducted to identify a way through the apparent impasse.

Glaser and Strauss (1967, p. 47) argue that researchers may consider ‘aggregates or single people as the equivalents of groups’. The ‘multiple angles’ element of theoretical sampling was resolved by this reconceptualising strategy but concerns remained about the capacity for theoretical sampling within the archive to sufficiently fill out emergent categories. Charmaz’s (2006, p. 107) suggestion that theoretical sampling, ‘is less of an explicit procedure than a strategy that you invoke and fit to your specific study’ enabled resolution of this concern.

A collating protocol had been designed with the original purpose of recording of coding decisions. This tool listed informants' names and used a system of alpha numeric codes to identify the location and focus of theoretically significant data in informants' interviews.

(**Appendix G. Initial coding and collation of data** illustrates this collating process).

Early in the inquiry, while transcribing, coding, and collating data coding decisions from an additional interview, the researcher realised that the cumulative collation tool was simultaneously recording the location of data about each theoretical category across the sample. This approach of collating coding decisions acted as a road map to pertinent data and was conceived as a form of theoretical sampling particularly suited to this inquiry. By identifying additional interviews, coding them, and mapping coding decisions within the interview, theoretical sampling was able to identify data within the archive of interviews to fully elaborate theoretical categories and enable a theoretical saturation to be claimed.

**Appendix H. Interviews included in the data sample** lists the groupings of interviews used in the inquiry as well as rationales for including them in the data sample).

Theoretical sampling and constant comparison are the foundations of memoing, and this is the next analytical method to be discussed.

#### (4) Memoing

Grounded theorists write memos throughout the research process and use memoing to actively engage with the emerging content of data analysis. In this inquiry, memos recorded thoughts, ideas, insights, struggles, challenges, and theoretical breakthroughs. They were informal and formal, brief and extended. While sometimes used for one-off explorations, memoing more typically returned to issues over and over as the iterative analytical processes of theoretical reflection, interpretation and analysis progressed throughout the inquiry. Two illustrations of memoing are provided as appendices.

**Appendix I. Excerpt from research memo concerning Maureen D.'s music selections** illustrates memoing being used to explore theoretical categories. Material in **Appendix J. Properties of the theoretical category *Analysing* in Maureen D.'s interview** illustrates the most abstract level of memoing, consolidating memos, in which analytical elements are integrated into abstract explications of the studied phenomenon. Each of the 13 theoretical categories was the focus of similar iterative consolidating memos.

### (5) Multiphased coding of data

Data analysis in this inquiry included two stages of data coding: (i) Initial Coding and (ii) Focused Coding (Charmaz, 2006, 2014). Coding labels of the two stages were conceptualised as material outcomes of comparative analyses at differing levels of theoretical abstraction. Although described as two stages, implementation of both Initial and Focused Coding comprised multiple phases of analysis, comparisons and coding.

#### (i) Initial coding

Two phases of Initial Coding focused on (i) free open coding and (ii) initial coding. Free open coding began with line-by-line analysis of the first six of the ‘Best of the Best’ (BOB) interviews selected by the original interviewer (IDs 01-06). An important feature of the inquiry’s implementation of free open coding was that data identification and coding of the six interviews was conducted separately and without reference to labels in other interviews. The purpose of bracketing in this way was to ensure that subtle and potentially significant differences were not overlooked by forcing data to fit predetermined codes. Wherever possible, free open coding used *in vivo* codes. When this was not possible, proposed codes were interrogated to ensure that they satisfactorily encapsulated meanings that were sufficiently present in the data. Free open coding of the first six interviews yielded 201 concept labels (listed in **Appendix K. Free open codes in first six interviews**).

In the second phase of Initial Coding, open codes from the first six interviews were compared with each other and the data to ascertain a set of tentative initial codes. **Table 3. Example of initial code labelling** illustrates the process of abstraction from a group of data to open codes and then into a more abstract and inclusive initial code.

**Table 3. Example of initial code label emerging from open codes.**

Informant data	Free open codes	Tentative initial code
I love the anguished lyrical tenderness of the strings and voices (Oliver S. ID01)	Lyrical tenderness of strings and voices	Features of a piece of music
..he singing is just <i>so</i> sweet (Paul K. ID03) <sup>7</sup>	Sweet singing	
I love Alfred Dellar's singing. And ..here he's singing at his absolute best. (David C. ID04)	Absolute best singing	
The piano accompaniment I think ..is spellbindingly beautiful. (Bill H. ID05)	Accompaniment spellbindingly beautiful	
..suddenly the bassoons start moaning in a completely different key (Jonathan F. ID06)	Moaning bassoons	

Comparative analyses such as those in **Table 3** moved the analytical focus from describing individual experiences to abstracting concept labels that encapsulated the experiences embedded in data across informants. Nineteen tentative Initial Codes emerged from comparative analysis of the 201 free open codes. Coding of the remaining nine BOB interviews (ID07-ID15) with these 19 codes confirmed their fit and pertinence. The latter coding also added two further codes that had not emerged from earlier data.

**Appendix L. Free open codes to initial codes** illustrates how cumulative analysis established the theoretical relevance and fit of concepts emerging from coding. **Appendix L** also demonstrates that while some concepts were well supported by data (e.g. Intellectual interest and Qualities), others (e.g. Rapt attention and Memory of time periods) were less common in the data. The need to follow up the ongoing relevance of such undersupported concepts set the direction for further investigation through Focused Coding.

### **(ii) Focused coding**

Focused Coding moved analysis away from describing lived experience to theorising underlying purposes (functions) in informants' experiences. In the terminology of constructivist grounded theory methodology this higher order analytical process aimed to identify and elaborate theoretical categories and their properties. An important part of

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<sup>7</sup> The double full stops in these condensed quotes from transcripts are a transcribing convention indicating a slight pause. The protocol used in this inquiry was adapted from the comprehensive tool developed by Du Bois, Schuetze-Coburn, Cumming, and Paolino (1993).

elaboration was investigating the ongoing relevance of theoretical elements identified in Initial Coding. The four phases of Focused Coding in this inquiry were: (a) Reframing initial codes as theoretical category labels using gerunds; (b) Focused Coding using theoretical category labels; (c) Clustering of theoretical categories around theoretical concepts; and (d) Explicating relationships between theoretical concepts to elaborate a grounded theoretical account of the process by which pieces of music take on personal meanings. Implementation of these coding processes will now be described and illustrated using material from the analytical processes of this inquiry. Using materials emerging from analyses of this inquiry to illustrate analytical stages makes implementation clear; however, it also unavoidably foreshadows results and findings that are explicated in greater detail in Chapter Seven.

*(a) Reframing initial codes as theoretical category labels*

The first phase of Focused Coding recast initial codes as actions using gerund labels. Some codes were already gerunds, some were easily reframed, while others required deep interrogation of the data in order to discern and label the underlying action. As reframing proceeded, it became clear that some concepts labelled in initial coding were not independent but were different aspects of the one action. For example, a distinction was initially made between the concept of 'Favourites' (assigned when informants identified a piece of music as a favourite) and 'Long-term favourites' (assigned when informants stated or implied that a piece of music had been a favourite for an extended time period). After comparing the data related to these two initial concepts, it was clear that both sets of data concerned the same function. The function was labelled 'Identifying favourites' and the data subsumed within two properties of the category.

In other cases, data classified as one concept were employed in achieving different functions. For example, the initial concept 'Emotions' included data referring to emotions directly experienced by informants and also to descriptions of emotions informants perceived to be expressed in the music though not necessarily experienced at the time. Analysis for underlying functions suggested that felt emotions were examples of embodied responses invoked by pieces of music. On the other hand, the underlying function of emotional descriptions was assigning significance and identifying connections

between the piece of music and other life experiences. Responses assigning significance also seemed to connect the individual's personal meanings with broader cultural and social understandings of music and its functions. The labels for the two differently focused codes became 'Responding' and 'Connecting' respectively. In summary, constant comparisons and reframing of initial codes as actions using gerunds resulted in the 21 of initial codes being refined to 13 action-related, focused codes. A listing of these focused codes and the initial codes from which they emerged are provided in **Appendix M**.

### **Initial, Theoretical Category and Theoretical Concept.**

#### *(b) Focused Coding using gerund actions as focused codes*

The second phase of Focused Coding theorised emergent focused codes as indicators of theoretical categories. Using these codes to recode data in the 15 interviews that had undergone Initial Coding confirmed their fit and relevance. On this basis they were adopted as tentative Theoretical Category codes to be used in the next phase of focused coding.

#### *(c) Focused coding elaborating theoretical categories*

The third phase of Focused Coding targeted the two interrelated goals of firstly, confirming the fit and relevance of emergent theoretical category codes in accounting for data beyond the initial 15 interviews, and secondly, elaborating emergent theoretical categories and their properties. Two sets of 15 interviews (ID31-ID45 and ID46-ID60) were used as the sample for this coding. Analysis and focused coding of interviews ID31-ID45 established that the emergent theoretical category codes fit the experiences of additional informants. It also revealed that a small number of properties remained underrepresented in the data. These five properties are identified in **Table 4**.

### **Underrepresented properties of theoretical categories.**

**Table 4. Under-represented properties of theoretical categories**

<b>Category</b>	<b>Property needing more presence</b>
Experiencing	Rapt attention
Experiencing	Inspiring
Developing	Multiple listenings
Recalling Events	Unhappy memories
Springboarding	Self/Others

Charmaz (2006, p. 96) suggests that when analysis reveals tentative categories or properties starting to look ‘intriguing but thin’ more analysis, memos, and data analysis are required and so the researcher followed this advice. Further analysis and memoing focused on comparing data previously identified as supporting the under-presenting properties with the data in other categories. **Table 5. Realignment of under-represented properties** presents the outcomes of these analyses.

**Table 5. Realignment of under-represented properties**

<b>Under- represented property</b>	<b>Subsumed as dimension of the property</b>
Rapt attention	Retained as Rapt attention (Attending)
Multiple listenings	Developing - Favourites
Inspiring	Responding - Emotion/Moods
Unhappy memories	Recalling Events
Self/Others	Springboarding

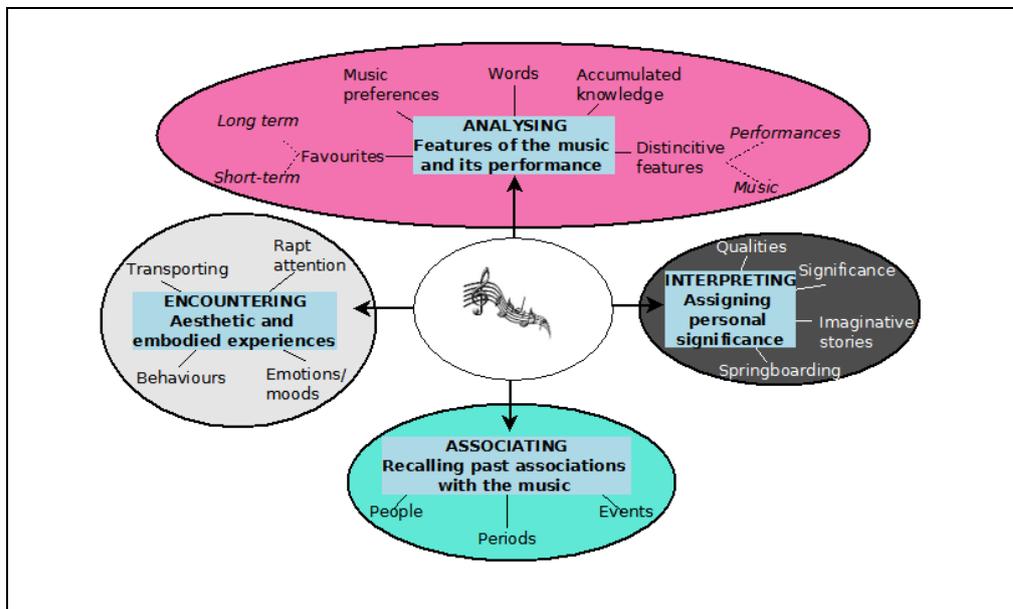
‘Rapt attention’ was retained as a separate property. The other four elements were subsumed within other properties Developing, Responding, Recalling events, and Springboarding as outlined in **Table 5**.

*(d) Theoretical categories to theoretical concepts*

The fourth and final phase of Focused Coding elevated analysis to an even higher level of abstraction. The goal of this process was to discern a small number of organising ideas, otherwise called, ‘Theoretical Concepts’ (Charmaz, 2006, 2014). These encapsulated all theoretical categories, their properties and the data. Thus the theoretical concepts became constituent elements that helped to form a coherent understanding of the processes and social functions of personal meanings of pieces of music. The first step in this analytical process compared data and theoretical categories across data sets. This high level analysis theorised the 13 theoretical categories clustering around four theoretical concepts which were initially labelled. These initial labels were:

- Aesthetic and embodied experiences of the music
- Features of the music and its performance
- Recalling past associations with the music
- Assigning personal significance to the music.

The diagram of **Figure 7. Schematic model of theoretical categories and properties clustered around theoretical concepts** depicts the clustering of theoretical categories and properties around the emergent theoretical concepts.



**Figure 7. Clustering of theoretical categories and properties around initial theoretical concepts.**

**Figure 7** also reveals the highly abstracted descriptive and distinguishing prefixes Encountering, Analysing, Associating, and Interpreting that emerged from the comparison of data within and between theoretical concepts. The more abstract diagram in **Figure 8. Emergence of theoretical concepts** depicts the four organising theoretical concepts labelled as:

- Encountering: Aesthetic and embodied experiences of a piece of music
- Analysing: Getting to know a piece of music
- Associating: Recalling social contexts of aesthetic experiences of a piece of music
- Interpreting: Constructing personal meanings of a piece of music.



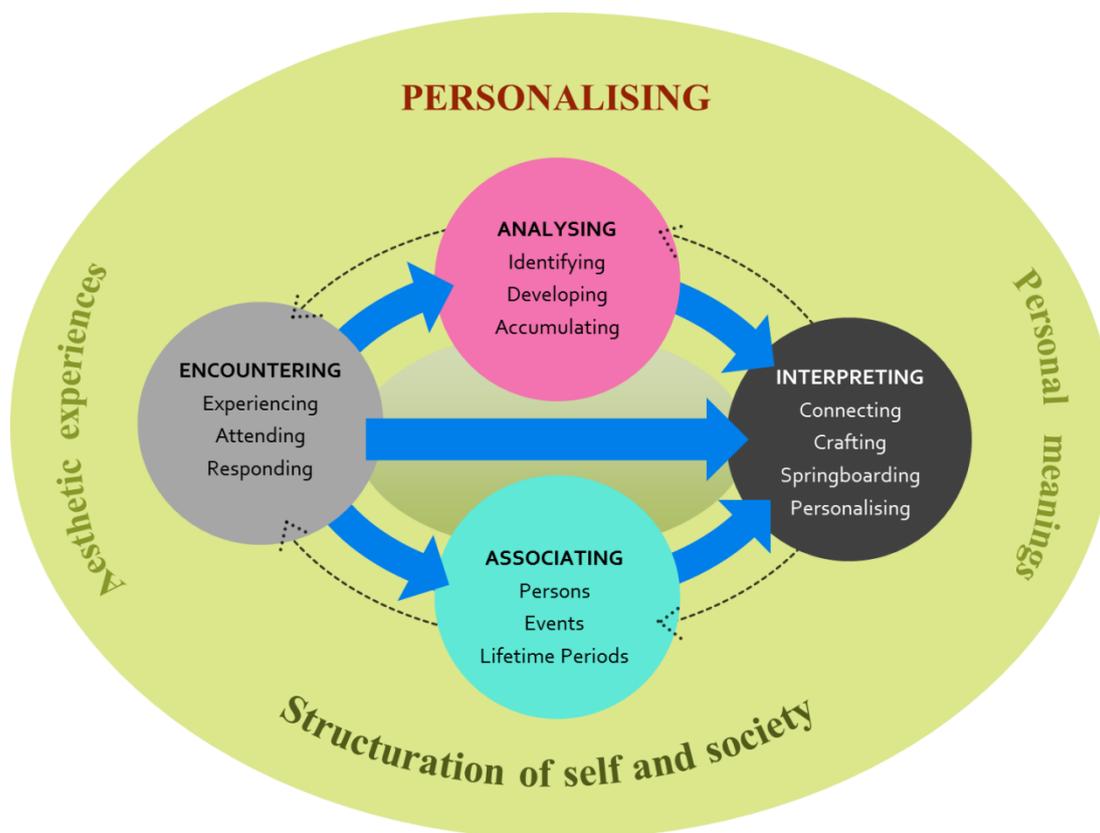
**Figure 8. Emergence of theoretical concepts**

Rendering of clusters of theoretical categories and properties as theoretical concepts.

**Figure 8** depicts the four areas of potential content of personal meanings of pieces of music; however, it does not depict the critical relationships that might unify the separate theoretical concepts into a coherent rendering of the process by which pieces of music take on personal meanings, and the social process underlying such meanings. Further memo sorting, theorising, and memoing was undertaken to reveal such relationships.

Early memos that had been written about the relationships binding data into properties, properties into theoretical categories, and categories into theoretical concepts were reviewed, compared and sorted as preparation for new memos focused on links and processual flow between theoretical concepts. Complementary memos focused on relationships between the emergent process and the social world in which the studied phenomenon was situated. The cumulative outcome of the iterative drafting of these highly analytical memos was integration of the inquiry's complex array of data analyses into a cohesive grounded theoretical account of processes and functions of pieces of music taking on personal meanings.

Consistent with the principles of grounded theory methodology, Personalising, (the property of the theoretical concept ‘Interpreting’) emerged as a credible and trustworthy core category. Seminal grounded theorists, Strauss and Corbin (1998, p. 104) suggest that a core category is a coherent overarching story that is ‘something larger than the sum of all its parts’. Corbin and Strauss (2008) suggest five criteria to assess the trustworthiness of a proposed core category: (1) it is an abstraction that relates well to all other theoretical categories; (2) it appears frequently across the data sample; (3) it is logical and consistent with informant data and does not force data into alignment; (4) it is a sufficiently abstract construct that it can be used to develop formal theory; and (5) it grows in depth and explanatory power as each of the other categories is related to it through statements of relationship. It is argued that the theoretical property, Personalising, meets all these five criteria. It is an abstraction that relates to the phenomenal experience of Encountering, Analysing, Associating, and Interpreting. The notion of personal meanings of pieces of music being individual, subjective, and personal experience appears frequently within responses of individual informants and across the sample. Extension of the theoretical property Personalising into the label of the grounded theoretical account of *Personalising: Pathways from aesthetic experiences to personal meanings of pieces of music* is logical, consistent with the data and does not force alignment. The theoretical account offers a solid foundation for further exploration and development of a substantive theory about the content, purposes, and functions of personal meanings of music. It also suggests directions for development of a formal theory about personal meanings in human experience more generally. **Figure 9. Theoretical model of *Personalising: Pathways from aesthetic experiences to personal meanings of pieces of music*.**



**Figure 9. Theoretical model of Personalising: Pathways from aesthetic experiences to personal meanings of pieces of music**

The model depicts the 4 theoretical concepts, 6 pathways to personal meaning, and social functions comprising the theoretical account of personal meanings of pieces of music.

Detailed explication of the theoretical model in **Figure 9** is provided in the data presentation of data, analyses, and interpretations in Chapters Seven, Eight, and Nine.

#### **(6) Theoretical saturation**

Theoretical saturation was claimed when analysis of additional data no longer contributed more nuanced elaborations of the theoretical categories and properties or the relationships between them, than had emerged previously (O'Reilly & Parker, 2013). Saturation of categories encapsulated within 'Encountering', 'Analysing', and 'Associating' occurred relatively early in the inquiry. In contrast, the theoretical concept 'Interpreting' emerged late in the inquiry due to its beneath-the-surface nature. Theoretical saturation of this theoretical concept was finally achieved after analysis of interviews ID75-ID79 yielded no further properties or elaborating features.

### (7) Theoretical sensitivity

The final aspect of grounded theory methodology to consider is the influence of theoretical sensitivity. This methodological feature is not a specific method or tool but an underlying approach. A narrow view defines theoretical sensitivity as the ability to discern elements of data analysis that are theoretically significant (Birks & Mills, 2011). A more expansive view, and the one adopted by the present inquiry, is that theoretical sensitivity is a developing skill born of two characteristics: (i) a researcher's personal and temperamental bent; and (ii) the ability of researchers to not only abstract theoretical insights about the studied phenomenon from data, but also to make something of such insights (Glaser & Strauss, 1967, p. 46). From this perspective, theoretical sensitivity is both an analytical skill, and the motivating force that propelled the researcher through the multiple stages of this inquiry. At critical points, theoretical sensitivity prompted the leaps of abductive reasoning that shifted analysis from simple description to the heightened levels of abstract understanding that were required to develop a grounded theoretical account of the studied phenomenon. Theoretical sensitivity guided planning, implementation, and analysis at all stages of this inquiry, particularly the identification of potential links between the emergent grounded theoretical account and existing theories.

### Complementary Analyses

Glaser (2004, para. 77) argues that the analytical methods of grounded theory methodology are sufficient in themselves 'to produce a substantive, conceptual theory with general implications'. As such, emergent grounded theoretical accounts do not require the support of existing theories to validate or bolster their claims. This being said, Glaser and Strauss (1967, p. 46) argue that, while conclusions drawn from data analyses take precedence, fully developed grounded theories typically combine the results of such analyses with 'some existing ones [existing theories] that are clearly useful'. As predicted by Glaser and Strauss (1967, p. 14), theoretical sensitivity prompted the emergence of a number of 'hunches, notions, and questions' concerning the relevance of existing research to understanding the underlying processes of the studied phenomenon of this inquiry. The extant research, which was identified in *Chapter Two: Meanings of music*, concerned:

- the nondeclarative memory system of the human brain being implicated as the possible mechanism underlying personal meanings founded in ineffable responses to music;
- the factual (semantic) and autobiographical (episodic) forms of declarative memory being implicated as underlying mechanisms of personal meanings focused on features of the music and associations with other life experiences; and
- autobiographical reasoning being implicated as the mechanism underlying the construction and recounting of personal meanings.

The relevance of these extant theoretical understandings was investigated through analysis and coding of the research data.

### **Indicators of nondeclarative memory**

As outlined in Chapter Two, responses of nondeclarative memory, often called primary consciousness, are visceral experiences that are impossible to satisfactorily put into words. The indicators of nondeclarative memory adopted in this inquiry were founded in the seminal work of psychologists and neuroscientists such as Edelman (1989; 2011), Velmans (1991, 2009), Damasio (1994, 2000, 2010), and particularly Clarke (2011). According to Clarke (2011), responses to music prompted by primary consciousness are indicated by behaviours such as foot tapping, humming along, dancing, applause, changing or repeating a track, rapt attention, fidgety irritation, and the multiple possibilities of facial expression and posture. He argues that they are also indicated changes in heart rate, hairs standing up (piloerection), goose bumps (cutis anserina), perspiration, endocrine balance and muscle tone. The inquiry did not have data on informants' levels of perspiration, endocrine balance, or muscle tone. On the other hand, data were available to investigate the presence of Clarke's other indicators. **Appendix N. Indicators of nondeclarative responses** identifies the nine indicators of nondeclarative responses adopted as well as examples of pertinent data from this inquiry.

For the purposes of this complementary analysis, and in contrast to approach of the inquiry's primary analysis, no distinction was made between felt and described emotions; both were coded as emotional responses. A significant challenge in using Clarke's indicators was that the researcher was present when the responses occurred, (a limitation

discussed in detail in Chapter Nine). Although a designated limitation, it is argued that this challenge was sufficiently overcome by theoretical sampling locating explicit comments about such behaviours in informant data, and in behavioural observations made by the interviewer.

### **Indicators of declarative memory**

In contrast to ineffable nondeclarative memory, the two forms of declarative memory, (semantic and episodic), function with conscious awareness. Squire (2004, p. 691) argues that memory in the everyday sense corresponds to declarative memory: semantic memory for general facts (e.g. ‘Madrid is the capital of Spain’), and episodic memory for autobiographic, personally experienced events (e.g. ‘Yesterday I went to the dentist’). Indicators were derived from Squire and other seminal authors (Conway, 2009; Conway & Pleydell-Pearce, 2000; Conway & Williams, 2008; Tulving, 2002) in order to code for semantic and episodic forms of declarative memory in informant data. The indicator code ‘Semantic memory: Knowledge of the world’ (SM:KW) was assigned when data focused on factual information about a piece of music or its performance. The code ‘Autobiographical Memory: Personal experiences’ (AM:PE) was assigned when data focused on associations of pieces of music with personal events. In addition, complementary research by Conway and Pleydell-Pearce suggests that autobiographical memories typically demonstrate three levels of specificity. These levels are: (i) orientation to a lifetime period, (ii) establishing a general context, and (iii) highlighting event specific knowledge. These indicators were labelled as indicator codes LoSi, LoSii, and LoSiii as used to code these levels of specificity in the autobiographical memories identified by informants. **Appendix O. Indicators of semantic and episodic declarative memories** illustrates coding for the presence of semantic and episodic memory, including the three levels of specificity.

### **Indicators of autobiographical reasoning**

The third complementary analysis concerned personal meanings of pieces of music used in the construction of narrative identity. Seminal authors Habermas and Bluck (2000:749) describe autobiographical reasoning as ‘self-reflective thinking or talking about the personal past that involves forming links between elements of one's life and the self in an

attempt to relate one's personal past and present'. Narrative identity is a key mechanism by which we maintain a sense of meaning and purpose in our lives. More recently, McLean and Fournier (2008) clarify the mechanisms by which narrative identity is constructed and maintained. They argue that autobiographical reasoning focuses on both content and process. McLean and Fournier's four content and two process mechanisms were adopted as indicators and used to identify the presence of autobiographical reasoning in the data of this inquiry. **Appendix P. Indicators of autobiographical reasoning** lists the six indicators of autobiographical reasoning used in analysis of data in this inquiry.

### **Ethical Research**

Both the letter and intent of ethical research guidelines were respected in this research. Australian guidelines (National Health and Medical Research Centre, 2009; University of New England, 2013) state that data in the public domain are exempt from requirements to obtain consent from informants. Similarly, the research guidelines state that researchers may access 'personally identifiable information or records without specific consent of the individuals when the information is already in the public domain' (University of New England, 2013, Notes for Item A2 and E3.3). All interviews used as the data sample of this inquiry were in the public domain and all informants were notable public figures whose personal details such as age and occupation are also in the public domain. Using the interviews as the data sample and accessing background data without direct consent are thus considered ethically appropriate procedures under the research guidelines.

While these arguments addressed the letter of the inquiry's ethical responsibilities I remained uneasy that the intent of ethical concerns may have been overlooked. In particular, although research guidelines permitted it, and the data were available, I questioned whether it was ethical within the values of the inquiry to obtain age related data from sources other than informants? Did knowing that a specific neurologist or musician had made a particular comment outweigh the individual's right to privacy and confidentiality? Reflection, reading and memoing resolved these concerns. It was concluded that:

- in line with ethical research guidelines, calculating age-at-interview data using age data that were in the public domain was ethically sound;
- as age-at-interview data were only used to determine whether individuals fell within the specified age ranges of the inquiry's desired sample (31-79 years), it was only necessary to identify the age band in which individuals fell;
- it was not necessary to specifically identify informants by name, their first name, family name initial, and a unique identification number were sufficient when required;
- the more intractable concern about informants' comments being easily traced back to them was resolved by the realisation that by the time the inquiry's findings were published, all sample interviews would have been in the public domain for a minimum of 18 months and up to 15 years; and
- whatever harm that could have resulted from comments being traced to informants would have already been overcome.

Despite the statements and exemptions in the human research guidelines, an application for approval to conduct the research was submitted to the University's Human Research Ethics Committee. Approval was granted to conduct the research (**Appendix Q. HREC approval**).

### **Ensuring Quality**

The primary strategies adopted to ensure the quality, credibility and trustworthiness of this inquiry were methodological congruence and procedural precision (Birks & Mills, 2011). These strategies were complemented by adjusted forms of inter-rater reliability testing and triangulation. In addition, results of data analyses using indicators from existing research supported the credibility and trustworthiness of the inquiry's findings. This section presents details of the implementation of these quality control measures.

Commitment to methodological congruence maintained the diligent focus of investigations on the stated goals of the inquiry. These were: (i) gaining better understanding of the studied phenomenon, and (ii) identifying processes by which the phenomenon is manifest (Tan, 2010). Similarly, methodological congruence ensured that

philosophical and methodological challenges arising during the inquiry, and their solutions, were explicitly identified and discuss in this thesis. The final aspect of the inquiry's implementation of methodological congruence was honest dealings.

Commitment to honest dealings is demonstrated in frank assessments not only of what the inquiry achieved, but also what it could not achieve. These assessments are made explicit in the findings presented in Chapter Six and Chapter Seven and the limitations of the inquiry identified in Chapter Eight.

The related quality-control method of procedural precision focused on rigorous application of the prescribed methods of grounded theory methodology (Glaser, 2004, para. 37). While grounded theory is now the most commonly claimed methodology in qualitative research (Birks & Mills, 2011; Bryant, 2012; Morse, et al., 2009), it is fair to say that a large number of inquiries claiming to have used the methodology do not sufficiently meet its prescribed expectations (Charmaz, 2006; Glaser, 2004; Suddaby, 2006). Inquiries typically fail measures of procedural precision by adopting only one or two methods rather than the full suite of prescribed methods of the methodology.

Procedural precision was a primary concern of this inquiry. The material presented in this chapter, (and in Chapters Six and Seven), demonstrates systematic, consistent, and rigorous application of each of the prescribed methods of grounded theory methodology. The diligence of such implementation is a hallmark of the procedural precision required for successful implementation of the methodology. The primary quality control mechanisms were supplemented by two additional strategies common to other forms of qualitative data analysis: (1) inter-rater reliability testing and (2) triangulation.

In the late stages of Initial Coding an amount of inter-rater reliability testing (Armstrong, Gosling, Weinman, & Marteau, 1997; Gwet, 2012) was undertaken. This strategy entailed two experienced researchers and the current researcher independently coding the same set of interviews using initial codes. Time constraints limited reliability testing to coding of 19 discussions of personal meanings across four interviews. The results of the independent coding of categories demonstrated a 70%-90% agreement in coding.

Mechanistic techniques of triangulation such as identifying three sources of data or conducting three subsidiary studies using analytical methods from differing methodologies have encountered severe criticisms for being naïve and not taking adequate account of the underlying ontological and epistemological differences between data, methods and methodologies (Hammersley, 2008; Massey, 1999; Richardson, 2000). More recently, scholars have reconceptualised triangulation not as validation but as a means of establishing complementary and enriching understandings of the studied phenomenon (Denzin & Lincoln, 2011a; Moran-Ellis et al., 2006; Tan, 2010). In this inquiry, triangulation involved: considering individual interviews as different sources of data; theoretical sampling to seek data within the archive to broaden and deepen elaborations of theoretical categories and their properties; and constant comparison with differing analytical foci during the multiple levels of Initial and Focused Coding. In addition, the three complementary analyses investigating the presence of nondeclarative memory, declarative memory, and autobiographical reasoning in the data sample were implemented in order to enrich the explanatory power of the inquiry's grounded theoretical account. It is argued that taken together, the strategies outlined in this section attest to the quality and trustworthiness of this inquiry.

Member checking is a common method for demonstrating trustworthiness in qualitative research. Member checking involves researchers presenting the outcomes of their analyses to all, or at least a number of, informants as a means of ensuring that findings are credible and dependable renderings of their lived experience. According to Charmaz (2006), the systematic comparisons of grounded theory methodology subsume the need for member checking, but gaining informants' views can enrich elaboration of the grounded theory. Birks and Mills (2011) argue more strongly that member checking is not required in grounded theory methodology because systematic comparison of informants' responses fulfils the same role.

Typical member checking was not possible in this inquiry because contact details were not available, many lived overseas, and some had died. The original interviewer was invited to participate in the hope that her experience of interviewing nearly three thousand informants and hearing personal meanings of around 15,000 pieces of music might inform

the inquiry and support claims of credibility and dependability of findings. Approval to approach the interviewer was gained as part of the inquiry's ethics approval and a formal invitation to participate was forwarded to her workplace. Unfortunately, Ms Throsby believed that she 'could not be of assistance' because she didn't feel she 'had the authority to be a useful participant in the research' (M.Throsby, personal communication, March 5, 2013). Gentle attempts to convince her that her proposed role did not require musical expertise and that her own personal responses to the findings of the inquiry would assist in assessing the trustworthiness of the research did not change her decision (M.Throsby, personal communication, March 18, 2013).

### **Summary**

This chapter has outlined the multiple elements comprising the research design of this inquiry. General elements included the inquiry's research topic, the selection of a qualitative approach and grounded theory methodology. Specific elements included establishing the inquiry's research questions, its data gathering approaches, and methods used in analysing data, including coding regimes. The chapter explicated three complementary analyses of the inquiry's data undertaken to enhance understanding of the studied phenomenon. And finally, the chapter outlined measures implemented to ensure ethical practice and quality of the research. The purpose of presenting these elements in such detail was not only to identify the details of implementation but also to explicitly reveal the philosophical, methodological and ethical assumptions on which the research design is based. Having outlined the research design, the scene is now set to present the findings emerging from implementation of these methodological strategies.



# Chapter Six: Data and analysis concerning informants and their music

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So many different settings, so many different kinds of action, so many different ways of organising sounds into meanings, and all of them given the name music.  
-Christopher Small, *Musicking: The meaning of Performing and Listening*, 1998

Chapters Two, Three, and Four established the context and theoretical framework for investigating personal meanings of pieces of music. Chapter Five outlined the research design and particular grounded theory methodology by which the inquiry's investigations were conducted. The particular focus of this chapter is the content of personal meanings of pieces of music identified by informants. The chapter is organised in two main sections. The first section presents results of analyses of data concerning the diverse backgrounds of informants and the diversity of the music they identified as having personal meanings. The second section reports the results of the three complementary analyses foreshadowed in the last chapter. These complementary analyses indicate the extent to which primary consciousness, declarative memory, and autobiographical reasoning are present in informants' personal meanings of pieces of music.

## **Background Information about Informants**

Consistent with the principles of grounded theory methodology, background information about informants is not presented to demonstrate representativeness but to establish the breadth and diversity of the inquiry's sample. The background information gathered and analysed, focused on breadth and diversity across a number of dimensions including: date of interview and occupation; age, sex, and nationality; and music selections both across the sample as a whole and individually. Presentation of these background data renders these elements of researcher decision-making and interpretation transparent, illustrates the rigour and diligence with which the methodology of the present inquiry was applied, and thus affords opportunities to judge the credibility and trustworthiness of the foundations on which the inquiry's claims are made.

### Breadth and diversity of interview date and occupation

Data in **Table 6. Informants, date range of interviews, and occupations** summarise the detailed information that is included in **Appendix R. Unique identifier number, dates of interview, name, and occupation.**

**Table 6. Informants, date range of interviews, and occupations**

No. of informants	Date range of interview	Occupation									TOTAL
		Arts musician	Arts non-musicians	Author fiction	Author other	Science Ecology	Politics	Education Psychology	Medicine	Other	
79	14/9/1994 to 24/4/2012	19	19	5	10	9	4	7	1	5	79
<i>Percentage of total</i>		<i>24.1</i>	<i>24.1</i>	<i>6.3</i>	<i>12.6</i>	<i>11.3</i>	<i>5.1</i>	<i>8.9</i>	<i>1.3</i>	<i>6.3</i>	<i>100</i>

The ‘No. of informants’ column of **Table 6** reveals that the total sample included 79 informants. The ‘Date’ column reveals that the interviews were initially broadcast between 1994 and 2012. It will be recalled that the sample interviews in this inquiry are in the public domain and exempt from the need for anonymity. The full names of all informants are listed in the name column of **Appendix R**. As noted in the previous chapter, all informants were eminent in their respective professions, and many were notable musicians or well known as music lovers. In most cases throughout the remainder of the thesis, informants are identified by their first name, family name initial, and ID number: for example, ‘Peter P. (ID20)’.

The complementary data of **Table 7. Broadcast dates of repeated interviews** also concerns interview dates. It reveals that 12 of the interviews sampled were recordings of previous live-to-air broadcasts.

**Table 7. Broadcast dates of repeated interviews**

ID	Repeat date	Original date	Name	Count
16	14/01/2011	19/10/2010	Hugh M.	1
20	21/01/2011	21/01/2004	Pete P.	1
22	26/01/2011	8/4/2002	Susannah Y.	1
34	18/02/2011	12/11/2008	Martha W.	1
37	24/02/2011	25/11/2010	Yannick N-S	1
42	4/03/2011	1/2/2010	John C.	1
47	11/03/2011	18/03/2009	Luka B.	1
51	19/03/2011	11/11/2009	Clare M.	1
53	25/03/2011	8/12/1998	Kym B.	1
59	21/03/2012	6/4/1998	Elizabeth C.	1
60	17/03/012	14/09/1994	Margaret W.	1
79	12/10/2012	17/08/1996	Joan S.	1
<b>TOTAL</b>				<b>12</b>

For the purposes of the present inquiry, the repeated interviews provide data of sufficient pertinence and depth to meet requirements of the inquiry's investigations. The fact that they were recordings of previous unedited live-to-air broadcasts was not considered theoretically significant.

The 'Occupations' columns of **Table 6** reveal that 19 informants (24.1%) were musicians, 19 informants (24.1%) were involved in other branches of the arts, 5 informants (6.3%) were writers of fiction, 10 informants (12.7%) were writers of non-fiction, 10 informants (12.7%) were scientists, 3 informants (3.8%) were involved in politics, 7 informants (8.9%) were classified as psychologists, sociologists or educators, 1 informant (1.3%) was a doctor of medicine, and 5 informants (6.3%) were categorised as 'Other'. These data confirm diversity of occupational backgrounds among informants.

### **Breadth and diversity in age, sex and nationality of informants**

**Table 8. Biographical information: Sex and Nationality** summarises data about the informants themselves.

**Table 8. Biographical information: Sex and Nationality**

	Age group at interview			Sex		Nationality						
	25-44 years	45-64 years	65+ years	Male	Female	Australia	United Kingdom	USA	Canada	Ireland	Malta	South Africa
<b>TOTALS</b>	<b>22</b>	<b>35</b>	<b>22</b>	<b>61</b>	<b>18</b>	<b>39</b>	<b>17</b>	<b>17</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>1</b>
<i>% of total</i>	27.8	44.4	27.8	77.2	29.1	49.4	21.5	21.5	2.5	2.5	1.3	1.3

The 'Age group at interview' column in **Table 8** reveals that:

- 22 of the informants (27.8%) were in the 25-44 years age group;
- 35 informants (44.4%) were in the 45-64 years age group; and
- 22 informants (27.8%) were over 65 years.

These data confirm that all informants were older than 24 years when interviewed and thus outside the adolescent and university undergraduate age-ranges. Indeed, informant age data collated by the researcher, but not included in the tables of data presented in this report for ethical reasons, reveals that the youngest informant was aged 31 years. The data of **Table 8** also demonstrate that:

- 57 (72.2%) of the informants were specifically in the age ranges defined in the present inquiry as 'mature adults', that is between 22 and 64 years; and
- the remaining 22 (27.8%) informants were aged more than 65 years.

These age data confirm that the findings of the present inquiry are pertinent to overcoming the under-representation of mature-aged adults in the samples of research concerning meanings of pieces of music.

The 'Sex' data in **Table 8** reveal that:

- 61 (77.2%) of the informants are male; and
- 18 (22.8%) are female.

Although the experiences of the female informants closely match those of the male informants in this inquiry, sex-based differences in the processes by which pieces of music take on personal meanings of music in the lives of men and women, remain possible. Investigation of this possibility, however, was not a focus of the present inquiry.

The ‘Nationality’ data in **Table 8** reveal that:

- 39 informants (49.4%) were Australian;
- 17 (21.5%) were Britons;
- 17 (21.5%) were American;
- 2 (2.5%) were Canadian;
- 2 (2.5%) were Irish;
- 1 (1.3%) was Maltese; and
- 1 (1.3%) was South African.

These data confirm culturally diversity within the sample. The potential impacts of cultural differences on the processes by which pieces of music take on personal meanings were not the focus of investigation in the present inquiry.

The results of data analysis of the data presented in **Tables 6-8** reveal breadth and diversity in the inquiry’s sample along the dimensions of year of interview, age, occupation, sex, and nationality. These background data suggest that the sample of informants is adequate by virtue of breadth and diversity, and that the personal meanings identified by these informants are pertinent to the inquiry’s investigation of how pieces of music take on personal meanings among mature adults.

### **Music selections**

Music is at the heart of this inquiry and yet like all music-related research, it would be very easy for the music that is the stimulus for personal meanings to be overshadowed or rendered invisible in the research process. The purpose of this subsection is to present findings about the diversity of pieces of music that are the foundations of informants’ personal meanings. A full listing of pieces of music selected by informants is provided in

**Appendix S. Informant music selections classified as texted or non-texted Western art music or Popular music.** The tables in this subsection summarise analyses of these data. Presentation begins with the number of pieces of music selected by informants.

**Table 9. Number of informants and pieces of music**

Number of informants	Number of pieces of music
79	390

The data of **Table 9. Summary of informants' music selections** reveals that the 79 informants selected a total of 390 pieces of music. Further analysis of music selections summarised below in **Table 10. Pieces of music selected by more than one informant** identifies the ten pieces that were selected by more than one informant.

**Table 10. Pieces of music selected by more than one informant**

Piece of music	Informant ID	Informant ID	Informant ID
Handel: Aria 'Tornami a vagheggiar' from the opera <i>Alcina</i>	58	79	
Mahler: 'Adagietto' from <i>Symphony No. 5</i>	20	23	
Mozart: Duet 'Pa Pa Papagena' from the opera <i>Magic Flute</i>	1	43	
Mozart: Theme from <i>Piano variations on the theme 'Ah! Vous dirai-je maman'</i>	10	26	
Pärt: <i>Cantus in memory of Benjamin Britten</i>	33	57	
Rachmaninov: Chorus 'Rejoice, O Virgin Mother of God' from <i>All Night Vigil (Vespers)</i>	30	61	
Stravinsky: 'Dance' from the ballet <i>Petrushka</i> ,	6	74	
Vaughan Williams: <i>Fantasy on a theme of Thomas Tallis</i>	15	30	
Verdi: 'Chorus of the Hebrew Slaves' from the opera <i>Nabucco</i>	7	59	61
Wagner: Aria 'Liebestod' from the opera <i>Tristan und Isolde</i>	3	79	

The data in **Table 10** reveals that each of the works selected by multiple informants could be classified as Western art music. The Stravinsky 'Dance' was selected by the same informant, (Jonathan F. ID06 and ID74), who was interviewed twice. Three informants selected one piece of music, Verdi's 'Chorus of the Hebrew slaves'. The comparative analyses on which this table is based were especially enlightening because they revealed

that a single piece of music could evoke both similar and dissimilar personal meanings among individuals. More details of these analyses are provided in the next section concerning personal meanings.

Analysis of informants' 390 music selections revealed significant diversity in pieces of music to which personal meanings adhere. The analysis is summarised in **Table 11. Summary of music selections in classifications.** (Explications of the criteria used to classify pieces in this summary were outlined earlier in music selection section of Chapter Five).

**Table 11. Summary of music selections in classifications**

Genre	Classification	Number of pieces	
<i>Western art music</i>	Early	2	<b>249</b>
	Renaissance	6	
	Baroque	34	
	Classical	31	
	Romantic	88	
	Modern	66	
	Contemporary	22	
<i>Popular music</i>	Pop	32	<b>141</b>
	Musicals Soundtracks Standards	38	
	Traditional/ World/ Ethnic	24	
	Country Folk	23	
	Jazz	14	
	Rock	10	
	<b>TOTAL</b>		

The data in **Table 11** reveal that informants identified personal meanings adhering to 249 pieces of Western art music (63.8%) and 141 pieces of Popular music (36.2%). Analysis using the finer grained genre classifications outlined in the previous chapter (**Table 1**) also revealed significant diversity within the binary categories. These results demonstrate that musical meanings are not limited to Western art music (WAM) alone. For instance, more pieces of pop music were identified than pieces from the Classical period, which includes the works of Mozart. More Rock songs were identified than Early and Renaissance music combined. Similarly, there is much diversity within genres of popular

music. For example, the 32 pieces of music classified in the Pop genre originate in a spectrum of styles spanning 1960s to 2010. As previous researchers, (for example, Aucoeur & Pachet, 2003; Kotarba & Vannini, 2009b; Lena & Peterson, 2008), suggest, pieces of music do not fit neatly within strict genre boundaries, and such difficulties render genre classification as seriously problematic. On the other hand, analyses using these problematic categories are sufficient to suggest that the genre of a piece of music is no impediment to it taking on personal meanings.

The data in **Table 12. Western art music in informants' music selections** indicate the number of pieces of Western art music (WAM) and Popular music (PM) within the selections of each of the 79 informants.

**Table 12. Western art music (WAM) in informants' music selections**

No. of pieces	No. of informants	6 WAM	5 WAM	4 WAM	3 WAM	2 WAM	1 WAM	0 WAM
6	3		1	1	1			
5	69		21	12	9	11	10	3
4	6			4	2	1	1	1
3	1				1			
<b>TOTALS</b>	<b>79</b>	<b>0</b>	<b>22</b>	<b>17</b>	<b>13</b>	<b>12</b>	<b>11</b>	<b>4</b>

**Table 12** reveals that 30 informants (38.0%) selected all their pieces of music from within one of the broad classifications: 26 from WAM (shaded green), and four from within PM repertoires (shaded pink). Finer grained analysis reveals that 29 of these 30 informants selected music from two or more styles or genres within the classification. For example, David J. (ID57) identified personal meanings adhering to pieces of music from five genres within WAM: Early (chant Morales: Parce mihi domine), Baroque (J. S. Bach: Sing to the Lord), Renaissance (Tallis: Spem in allium), Romantic (Mahler: Symphony No5, 'Adagietto') and Modern (Pärt: 'Cantus in memory of Benjamin Britten'). Similar internal diversity occurs within Popular music. For example, the selections of Luka B. (ID46) include pieces of pop music by Morrison and Scott, his own folk composition, Deva Premal's new-age meditation chant, and Olcott's standard, 'My wild Irish rose'. Only one informant, Paul K. (ID03), selected all pieces within one genre, Romantic.

All three of Paul K.'s pieces of music are from the late Romantic period of WAM. Even in these cases, it can be argued that there is diversity between a requiem, an orchestral work, and an opera. It can also be argued that there are sufficient stylistic differences to claim diversity in harmonic palates adopted by the composers in the autumnal lyricism of the aria 'Ihr habt nun Traurigkeit' from *A German Requiem* by Brahms, the old world charm of the virtuosic violin solo 'La Capricieuse' by Elgar, and the harmonic bravado of the 'Liebestod' aria from the opera *Tristan und Isolde* by Wagner. Significantly, theoretical sampling located a second interview with Paul K. (ID77:31 October, 2011). In this interview Paul K. again selects three diverse works from the Romantic era, (the 'Finale' from Bruckner's *Symphony No. 8*, the 'Farewell' movement from Mahler's *Song of the Earth*, and the 'March to the Scaffold' movement from Berlioz' *Symphonie Fantastique*), but he also selects the song 'Shallow Brown' by early 20<sup>th</sup> century, Modern composer Percy Grainger (1927). Overwhelmingly, however, the data of **Table 12** reveal that most informants (62%) identify personal meanings with pieces of music from both sides of the Western art music and Popular music divide. In order to illustrate this diversity, a representative range of informant data is presented in **Table 13. Six indicative examples of informant music selections**. As mentioned earlier, details of all music selections are provided in **Appendix S**.

Table 13. Six indicative examples of informant music selections

Genre	Brenda B. (ID11)	Susannah Y. (ID22)	Luka B. (ID46)	David J. (ID57)	Ben Q. (ID62)	Alan R. (ID65)
<i>Early</i>				<b>Morales:</b> Motet <i>Parce mihi domine</i>		
<i>Renaissance</i>				<b>Tallis:</b> Choral motet <i>Spem in allium</i>		
<i>Baroque</i>		<b>Bach:</b> <i>Tocatta and Fugue in D minor</i> , organ		<b>Bach:</b> Choral motet <i>Sing to the Lord</i>		
<i>Classical</i>		<b>Mozart:</b> 'Allegro molto' from <i>Piano sonata in D</i> , K448			<b>Beethoven:</b> 'Adagio' <i>Piano Concerto 5</i> <b>Mozart:</b> <i>Piano Concerto 21</i>	<b>Mozart:</b> Aria 'Dove sono' from the opera <i>Nozze di Figaro</i> <b>Beethoven:</b> 'Finale' <i>Symphony 9</i>
<i>Romantic</i>	<b>J Strauss:</b> <i>The Blue Danube</i>	<b>R Strauss:</b> Trio 'Marie Therese' from opera <i>Der Rosenkavalier</i>		<b>Mahler:</b> 'Adagietto' from <i>Symphony 5</i>		<b>Puccini:</b> Aria 'Recondita armonia' from opera <i>Tosca</i>
<i>Modern</i>		<b>Rubbra:</b> 'Con moto' for <i>Oboe Sonatina in C</i>				
<i>Contemporary</i>				<b>Pärt:</b> <i>Cantus in memory of Benjamin Britten</i>		
<i>Pop</i>	<b>Goffin:</b> Song 'Will you still love me tomorrow?'		<b>Morrison:</b> Song 'Astral Weeks' <b>Scott:</b> Song 'This is the Sea'			<b>Jones:</b> Song 'It's Time' <b>McCallum:</b> Song 'Turn on the Lights'
<i>Musicals Soundtracks Standards</i>	<b>Fain/Webster:</b> 'Deadwood Stage' from musical <i>Annie get your gun</i>	<b>Porter:</b> Song 'Miss Otis regrets'	<b>Olcott:</b> Song 'My Wild Irish Rose'		<b>Morricone:</b> 'On Earth as in Heaven' from film <i>The Mission</i>	<b>Berlin:</b> Song 'Dancing cheek to cheek'
<i>Traditional World/Ethnic</i>	<b>Traditional:</b> Song 'Lay me low'				<b>Vargas:</b> Song 'Wipala'	
<i>Country/Folk</i>			<b>Bloom:</b> Song 'I love this world' <b>Prafal:</b> Song 'Om Purnam'			
<i>Jazz</i>	<b>McHugh/Loesser:</b> 'Let's get lost'					
<i>Rock</i>					<b>Led Zeppelin</b> 'Bron-Yr-Aur Stomp'	

The data of **Table 13** illustrate that personal meanings adhere to pieces of music from diverse genres and styles. As we have seen, all the pieces of music that David J. (ID57) selected were from WAM. At the other end of the continuum, all pieces of music selected by Luka B. (ID46) were from the genres of popular music. Between these extremities

informants like Susannah Y. (ID22) selected predominantly WAM while others like Brenda B. (ID11) selected predominantly popular music. Some informants selected a fairly even balance of genres and styles. For example, Alan R. (ID65) selected three WAM (two Classical and one Romantic) and three PM (two Pop and one Standard). While the balance can weigh in favour of either of the binary classifications, these representative data, as well as the full data outlined in **Appendix S**, suggest that personal meanings not only adhere to a diverse array of pieces of music across a population, but also to a diverse array of pieces in the lives of particular individuals.

### The Unanticipated Importance of Words

The initial purposes of collating musical selections were simply to foreground the music and to demonstrate the diversity of music selections. As the task of collating proceeded, Glaser's (2004, para. 3.3) famous dictum 'all is data' was brought to mind by the unanticipated and multiple occurrences of songs, arias and choruses in informants' music selections. In both Western art music and Popular music, words are clearly an important feature of the personal meanings of many pieces of music. The data in **Table 14. Texted and untexted music in informants' music selections** summarise the detailed analyses of informant music selections provided in **Appendix S. Informant music selections classified as texted or non-texted Western art music or Popular music.**

**Table 14. Texted and untexted music in informants' music selections**

No. of informants	Western art music			Popular music		TOTAL
	Text-related	Texted	Non-texted	Texted	Non-texted	
<b>79</b>	21	106	136	96	31	390
<i>Percentage</i>	<i>5.4</i>	<i>27.2</i>	<i>34.9</i>	<i>24.6</i>	<i>7.9</i>	<i>100</i>

The data in **Table 14** reveal that across the sample, informants selected 106 pieces of Western art music and 96 pieces of Popular music that include texts. A further 21 pieces of Western art music were also classified as text-related. The texts of these pieces of music related to a composer's program notes (for example, Saint-Saëns *The Carnival of the Animals* - 'The Aquarium'), descriptive movement titles (e.g. Britten's *Spring*

*Symphony* – ‘Sound the flute’), or the overall title of a composition (e.g. Vivaldi’s *Four Seasons* – ‘Spring’). The combined number of texted and text-related pieces of music was 263 out of 390, some 67.4% of the total. This unanticipated prevalence of texted music across the sample prompted comparison of texted and non-texted pieces of music within the selections of each of the 79 informants. The data in **Table 15. Texted and non-texted pieces of music in individual selections** summarise this analysis.

**Table 15. Texted and non-texted pieces of music in individual selections**

No. of pieces	No. of informants	6 texted	5 texted	4 texted	3 texted	2 texted	1 texted	0 Texted
6	3	1			1			1
5	66		3	12	24	8	7	8
4	9			2	5	5	1	
3	1					1		
<b>TOTALS</b>	<b>79</b>	<b>1</b>	<b>3</b>	<b>14</b>	<b>30</b>	<b>14</b>	<b>8</b>	<b>9</b>

**Table 15** reveals that:

- 7 informants (8.9%, highlighted in aqua) chose texted music for all of their music selections;
- 9 informants (11.4%, highlighted in mauve) included no texted pieces of music; and
- 63 informants (79.9%, highlighted in maroon) included a combination of texted and untexted music in their selections.

For the purposes of the present inquiry, the most intriguing data are those concerning the music selections of the 70 informants (88.6%) who included one or more pieces of texted music in their selections. These data suggest that for most informants, words are an important foundation of personal meanings.

Overall, the results highlighted in this subsection suggest that genre and style of a piece of music do not impede it taking on personal meanings. In other words, while personal music preferences may limit exposure to particular genres and styles of music, in everyday lived experience, any piece of music can take on personal meanings.

### Narrative Form of Personal Meanings

As early as the transcription of the first three interviews, it emerged that stories, more formally labelled ‘narratives’, were a characteristic feature of personal meanings of pieces of music. Comparative analyses of personal meanings within the music selections of each informant, as well as across the sample, revealed that narratives of personal meaning about a piece of music may highlight a single narrative element, or alternatively, intertwine any number of elements.

**Widor: ‘Toccatà’ from Organ Symphony No. 5, Opus 42, No. 5**

**TIM:** This was the piece played at my wedding. (Tim J. ID49)

The excerpt above illustrates a personal meaning founded on a single narrative element. As well as revealing that Widor’s famous toccata for organ was played at the informant’s wedding, the narrative simultaneously reveals an aspect of his personal identity, that he is married. It is tempting to conjecture the likelihood of further personal meanings adhering to Widor’s ‘Toccatà’ for Tim, for example, the happiness of his newly wed wife, his feelings as he was leaving the church, or simply why they chose the piece for the ceremony. It is one of the limitations of the present inquiry that it was not possible to conduct a follow-up interview with Tim to ascertain whether other personal meanings adhere to the Toccatà. On the other hand, theoretical sampling located two interviews, (some eight years apart), in which an informant (Jonathan F. ID06 and ID74) reveals differing narratives of personal meanings for the identical piece of music.

**Stravinsky: ‘Dance’ from the ballet *Petrushka***

**JONATHAN:** I think I might have played this ..eight years ago ..but ah ..this is ..this is ..my favourite— ..my single favourite piece of classical music ..and it has— ..um ..It’s a model for what I want ..my own work ..to feel like. (Jonathan F. ID74, 12.09.2012)

This excerpt from the latter of the two accounts, illustrates three narrative elements embedded within a compact narrative of personal meaning about Stravinsky’s ‘Dance’ from *Petrushka*. Analysis using the cluster headings and sub-elements depicted in **Figure 7** reveals the elements as: (1) the work being identified in his previous interview (Recalling past associations with the music - Recalling events), (2) the work being Jonathan’s ‘single favourite piece of classical music’ (Features of the music and its performance - Favourites), and (3) the piece of music acting as a model for his work as a writer of fiction (Assigning personal significance – Personal significance). The earlier interview (22 May, 2003) embeds multiple narrative elements. The content and analysis of this interview using the elements depicted in **Figure 7** are presented in **Figure 10**.

Narrative element	Narrative focus (Key element)
<p><b>Stravinsky: ‘Dance’ from the ballet <i>Petrushka</i></b> That’s ..arguably my favourite piece of classical music ..or the beginning of it ..um ..I don’t get tired of listening to it.<sup>8</sup></p> <p>I listened to it ..often .. in the middle of writing <i>The Corrections</i> ..It’s um ..It.. it’s kind of model of ..th— ..the book I would like to write.</p> <p>..um ..When ..Stravinsky was done with it ..he went ..into a hospital with ..acute intercostal neuralgia due to ..severe nicotine poisoning. ..um .. He had basically ..almost killed himself ..with nicotine while writing the thing. ..And it shows.</p> <p>The thing is just ..incredibly compact. It ..it— ..ah .. He never works an effect ..a second longer than he should. ..You never- get ..ur ..glutted ..um ..ah ..attuned. ..ur.. um ..It’s funny- ..I— ..ur ..ur ..He— ..He’d been .. ur ..ur ..sort of doing some classical ballet thing ..and then suddenly ..the bassoons start moaning ..in a completely different key in the background ..sort of interrupting really.</p> <p>..um ..I could go on and on and on ..I adore the piece.</p> <p>I mean.. it’s a ..classic ..work ..of ..musical modernism. ..It’s one of the seminal works of musical modernism.</p> <p>At the same time .. it has ..ur.. as Stravinsky does ..whenever he’s working well ..I think ..um.. It— ..It’s very tuneful. It’s very emotional. ..It’s very 19<sup>th</sup> century.</p> <p>..But with this.. um ..ee ..Indeed the interchange between the modernism ..and that old-fashioned tunefulness ..is exactly what I’m after.</p>	<p>Music is a favourite (Features of the music and its performance - favourites)</p> <p>Music is a model for writing (Assigning personal significance – personal significance)</p> <p>Circumstances of composition (Features of the music and its performance – accumulated knowledge)</p> <p>Features of the music (Features of the music and its performance – distinctive features: music)</p> <p>Personal response to music (Aesthetic and embodied experiences - rapt attention)</p> <p>Features of the music (Features of the music and its performance - accumulated knowledge)</p> <p>Personal responses to music (Assigning personal significance - Qualities)</p> <p>Music is a model for writing (Assigning personal significance - personal significance)</p>

**Figure 10. Narrative elements in personal meanings of ‘Dance’ from Stravinsky’s ballet *Petrushka* identified by Jonathan F. 22 May, 2003**

<sup>8</sup> The double full stops in these condensed quotes from transcripts are a transcribing convention indicating a slight pause. The em dashes indicate a truncated word or intonation unit. The protocol used in this inquiry was adapted from the comprehensive tool developed by Du Bois, Schuetze-Coburn, Cumming, and Paolino (1993).

Data in **Figure 10** reveal not three, but eight narrative elements intertwined into an extended narrative of personal meaning. Jonathan could have recounted any of these eight personal meanings as ‘the’ personal meaning of Stravinsky’s composition. He chooses, however, to construct a more elaborate narrative consisting of multiple, inter-related narrative elements of personal meaning. The datum ‘I could go on and on and on’ implies that even these eight elements do not constitute the full extent of all personal meanings adhering to the ‘Dance’ for Jonathan. These two analyses demonstrate that the personal meanings highlighted in Jonathan’s second interview are a subset of those he identified eight years earlier. They support the assertion that personal meanings are typically recounted within narratives. Such analyses suggest that personal meanings of pieces of music are not fixed, but change to suit the social contexts in which they are recounted.

The data in **Table 16. Narrative elements in personal meaning of pieces of music** summarise the findings of analyses of narrative elements within the personal meanings of pieces of music identified across the sample.

**Table 16. Narrative elements in personal meaning of pieces of music**

	Number of narrative elements per piece of music								Total
	1	2	3	4	5	6	7	8	
<b>Number of pieces of music</b>	37	231	74	36	7	2	1	2	<b>390</b>
<i>Percentage</i>	<i>9.49%</i>	<i>59.23%</i>	<i>18.97%</i>	<i>9.23%</i>	<i>1.79%</i>	<i>0.51%</i>	<i>0.26%</i>	<i>0.51%</i>	<i>100%</i>
<b>Total narrative elements</b>	37	462	222	144	35	12	7	16	<b>935</b>
<i>Percentage</i>	<i>3.96%</i>	<i>49.41%</i>	<i>23.74%</i>	<i>15.4%</i>	<i>3.74%</i>	<i>1.28%</i>	<i>0.75%</i>	<i>1.71%</i>	<i>100%</i>

The data in **Table 16** reveal that the personal meanings of the 390 pieces of music across the sample contain 935 narrative elements. They also established that personal meanings of most pieces of music (353 pieces or 90.51%), contained two or more narrative elements. Comparative analyses across the sample led to the conclusion that the personal meanings of pieces of music are dynamic narrative accounts of personal memory. Overall, the results in this subsection strongly implicate the construction of narrative identity as a contributing mechanism in the process by which pieces of music take on personal meanings.

We turn now to the final section of this chapter and the results of three complementary data analyses.

### **Three Complementary Data Analyses**

While conclusions drawn from data analyses take precedence, Glaser and Strauss (1967, p. 46) assert that fully developed grounded theories typically combine the results of such analyses with ‘some existing ones that are clearly useful’. Consistent with the principles of grounded theory methodology, existing theories needed to earn their way into analysis by establishing relevance and fit with the data. Using indicators developed by previous researchers (as outlined in the previous chapter) further analyses of informant data were undertaken to determine whether existing theories concerning (1) nondeclarative memory (2) declarative memory, and (3) autobiographical reasoning, had sufficient usefulness, relevance and fit to complement the conclusions emerging from data analysis. The numerical summaries of results in the tables of this subsection are not intended to imply the use of statistical methods such as those employed in content analysis. Rather, particular results from qualitative analyses are reported in this form because they more speedily establish the relative presence of the three theories in the data.

#### **Nondeclarative memory (primary consciousness)**

As revealed in Chapter Four, the overt and covert behavioural indicators articulated by Clarke (2011) were used to investigate presence of primary musical consciousness in the inquiry’s data. **Table 17. Instances of nondeclarative memory in informant data** summarises the results of that analysis.

**Table 17. Instances of nondeclarative memory in informant data**

	Indicators of nondeclarative memory					No. of informants with one or more instance
	Dancing; Singing	Tears; Chills/ thrills; Laughing;	Inarticulacy; Rapt attention; Transporting	Emotional responses	TOTAL	
<b>No. of instances</b>	61	21	188	575	845	77
<i>Percentage</i>	<i>7.2%</i>	<i>2.5%</i>	<i>22.2%</i>	<i>68.0%</i>	<i>100%</i>	<i>97.5%</i>

The data in **Table 17** reveal that responses of primary consciousness were present in one or more personal meanings of 77 (97.5%) informants. As asserted by Clarke, the majority (575 instances; 68.0%) of such responses are reported as emotions. The data also demonstrate that other overt forms of primary consciousness, for example, involuntary movements, tears, and awe, are sufficiently present in the personal meanings of informants. Overall, these data establish that the majority of informants include responses of primary consciousness within the personal meanings of self-selected pieces of music.

Chapter Two highlighted previous research distinguishing between nondeclarative and declarative memory (Henke, 2010; Squire, 2004). Explications of these memory systems were provided in Chapter Two. The definitions and explications do not need to be repeated here other than briefly reiterating that nondeclarative memories prime and guide behaviour but are not accessible to consciousness, and that declarative memories are the readily accessible memories that are familiar to our everyday experience (Bauer, Leventon, & Varga, 2012, p. 415). The purpose of recalling this distinction is that the complementary analysis described above, strongly implicates the operation of nondeclarative memory, primary consciousness, as the foundation of the aesthetic, embodied experiences that adhere as personal meanings to a piece of music. It also prepares the way for presentation of results highlighting the presence of declarative memory.

### Declarative memory

Comparative analysis of informants' personal meanings revealed a large number of fact-based details concerning the history, composition, performance and performers of their musical selections. Analysis also highlighted multiple connections between music and people and events in the lived experience of informants. These clusters of data are the foundations of the theoretical concepts Analysing and Associating. Consulting the literature about such recollections identified previous research concerning semantic and autobiographical forms of declarative memory. As indicated in Chapter Two, semantic memories focus on facts about the world, while autobiographical memories recall and re-experience previous events of lived experience. The data of **Table 18. Instances of declarative memory in informant data** summarises results of the presence of declarative memory in informants' personal meanings.

**Table 18. Instances of declarative memory in informant data**

Total number of informants	79
Total number of pieces of music identified in sample	390
<b>SEMANTIC MEMORY</b>	
Instances of semantic memory in sample	663
No. of informants identifying semantic memories	79
<b>AUTOBIOGRAPHICAL MEMORY</b>	
Instances of autobiographical memory in sample	735
Number of informants identifying autobiographical memories	78
<b>Three levels of specificity in autobiographical memory</b>	
Instances of Level 1 – Lifetime periods	89
Instances of Level 2 – General events	89
Instances of Level 3 – Event-specific knowledge	89
Number of informants identifying all three levels	52

The data of **Table 18** reveal the presence of fact-based semantic memories in one or more of the personal meanings of pieces of music identified by all 79 informants. Indeed, many personal meanings include more than one instance of semantic memory. In total, the personal meanings of the 390 pieces of music contain 663 semantic memories about respective pieces of music. Similarly, 78 of the 79 informants include autobiographical memories in their personal meanings.

Untypically, Shakespearean actor John B. (ID75) highlights no autobiographical memories. He simply identifies semantic memories linking his five musical selections to plays of Shakespeare. For example, that the music was used in, or as, soundtrack to a production of a play.

The data of **Table 18** reveal that the 385 pieces of music selected by other informants, evoke recall of 735 autobiographical memories. Finer grained investigative analyses revealed the tell-tale presence of the three levels of specificity within these autobiographical memories (Conway & Pleydell-Pearce, 2000; Conway & Williams, 2008). The data of **Table 18** reveal 89 instances of the presence of these three levels of specificity within the personal meanings of 59 (74.7%) of the 79 informants. These results are consistent with anecdotal evidence and previous research indicating strong links between autobiographical events and personal meanings of pieces of music.

The results of this subsection illustrate the presence of nondeclarative and declarative memory in the personal meanings adhering to pieces of music. Similarly, they strongly implicate these memory systems as contributing mechanisms in the processes by which pieces of music take on personal meanings.

### **Autobiographical reasoning**

The third complementary analysis investigated the presence of autobiographical reasoning within the personal meanings of pieces of music identified by informants. As highlighted in *Chapter Four – Conceptual framework for investigating personal meanings of music*, autobiographical reasoning is a process of self-reflective thinking and talking about one's personal past in order to maintain a sense of continuity and purpose over the lifespan (Habermas & Bluck, 2000, p. 749). In their seminal work, Habermas and Bluck (2000) identify two inter-related forms of autobiographical reasoning: one focused on content, the other on process. The data of **Table 19. Instances of autobiographical reasoning** summarise the results of analysis investigating the presence of this mechanism in the data.

**Table 19. Instances of autobiographical reasoning in sample data**

<b>Form</b>	<b>Focus</b>	<b>Number of instances</b>
<b>Content</b>	<b><i>Dispositions</i></b> Stable behavioural characteristics	<b>129</b>
	<b><i>Values</i></b> Morality, right and wrong	<b>95</b>
	<b><i>Outlook</i></b> Attitudes	<b>189</b>
	<b><i>Personal growth</i></b> Maturing	<b>103</b>
	<i>Number of informants incorporating instances of content-focused autobiographical reasoning</i>	
<b>Process</b>	<b><i>Cognitive effort</i></b> Processing of connection	<b>338</b>
	<b><i>Evaluation</i></b> Positive growth	<b>52</b>
	<i>Number of informants incorporating instances of process-focused autobiographical reasoning</i>	

The data of **Table 19** reveal that four of the 79 informants incorporated no content-focussed autobiographical reasoning in the personal meanings of their pieces of music. More typically, however, the remaining 75 informants incorporated 516 elements of autobiographical content, (dispositions, values, outlook and personal growth) within their personal meanings. Significantly, when the unit of analysis was shifted from segments of content to the more abstracted level of process in the narratives of personal meaning as a whole, it emerged that all 79 informants incorporated process-focussed autobiographical reasoning, (cognitive effort or evaluation) within accounts of personal meanings for all 390 pieces of music they identified. These data also strongly implicate autobiographical reasoning as a contributing mechanism in the process by which pieces of music take on personal meanings.

### Summary

The results presented in this chapter demonstrate the methodological rigour with which the investigations of the present inquiry were undertaken. Informant-focused results demonstrate that all informants are within the mature adult age ranges required by the present inquiry, and that there is adequate diversity in the sex, nationality and occupational backgrounds among informants in the sample. Music-focused results reveal that personal meanings adhere to pieces of music irrespective of their genre or type, and that pieces of music with words are very common among those with personal meanings. Results focused on personal meanings appear to establish the foundational role of narrative accounts in the formation and sharing of personal meanings taken on by pieces of music. Finally, results of three complementary analyses demonstrate that the responses of primary consciousness, recollections of semantic and autobiographical memory, and the content and processes of autobiographical reasoning are all sufficiently present in the inquiry's data to argue that they contribute to the process by which pieces of music take on personal meanings in mature adult lives. Overall, the data analyses summarised in this chapter encouraged researcher confidence that informant data were of sufficient breadth and diversity to sustain subsequent levels of theoretical analysis concerning the content, processes, and social functions of personal meanings of pieces of music. These issues constitute the substantive content of Chapter Seven.



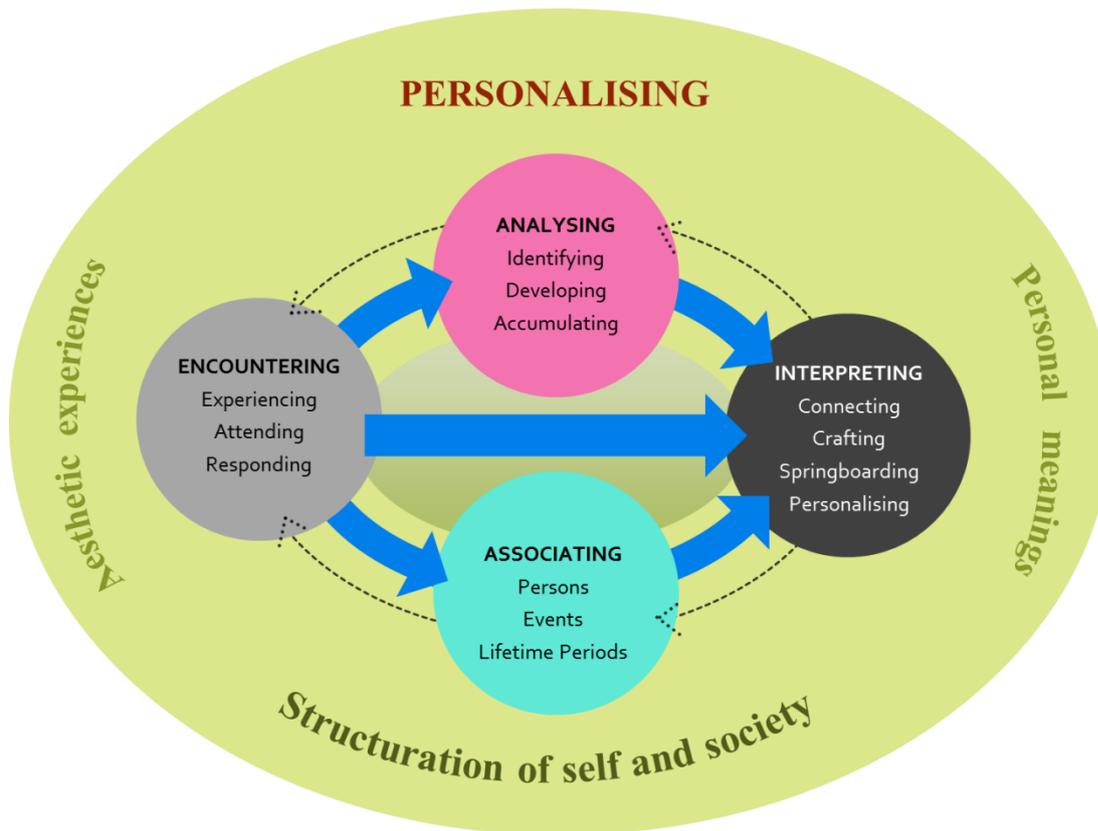
# Chapter Seven: Data and analysis concerning the content of personal meanings of pieces of music

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My heart, which is so full to overflowing, has often been solaced  
and refreshed by music when sick and weary.  
- Martin Luther, 1483-1546

Chapter Six presented findings about the backgrounds of informants and their musical selections. It also revealed results of complementary analyses concerning the presence of primary consciousness, semantic and episodic memory, and autobiographical reasoning in the personal meanings ascribed to pieces of music by the inquiry's informants. This chapter builds on those findings and integrates them into a grounded theoretical account of the content, processes, and functions of personal meanings of pieces of music. The theoretical account synthesises the experiences of informants across the sample into the abstract process labelled: *Personalising: Pathways from aesthetic experiences to personal meanings of pieces of music*. This grounded processual account is depicted in the schematic diagram in **Figure 9**. The model is repeated in this chapter for ease of reference.

The small coloured circles depict the four foundational content areas of personal meanings of music. The darker green oval at the centre of the diagram suggests that the four content areas are interconnected and exert influence over each other. The thick blue arrows depict the common pathways by which pieces of music take on personal meanings. The dotted black arrows represent the pathways of some meanings that take the opposite trajectory. The labels at the left and right ends of the model indicate the inextricable links between aesthetic experiences of a piece of music and the personal meanings adhering to them. Finally, the large oval depicts personal meanings of pieces of music situated within the broader context of social life. They function as instances of personal agency engaged in the ongoing constitution of self and society.



**Figure 9.** (repeated) Theoretical model depicting the 4 theoretical concepts, 6 pathways to personal meaning, and the social functions of the theoretical account of personal meanings of pieces of music, *Personalising: Pathways from aesthetic experiences to personal meanings of pieces of music.*

The five sections constituting the bulk of this chapter draw on analyses of informant data to elaborate grounded theoretical accounts of the contents of personal meanings.

Complementary elaborations of the processes and functions of personal meanings of pieces of music are provided in Chapter Eight. The first section considers findings about the inherently social nature of music. The four remaining sections present findings about the content of personal meanings of pieces of music classified in the four content areas (theoretical concepts) of Encountering, Analysing, Associating, and Interpreting.

Before presenting the grounded theoretical accounts emerging from this inquiry, it is worth recalling the words of senior scholars who argue that presentation of research findings guided by grounded theory methodology is different from the reporting expected of other research methodologies. For Glaser (1998, p. 3), explication of grounded theoretical accounts is not simply a listing of results and findings but rather involves elaboration of ‘an integrated set of conceptual hypotheses’. Charmaz (2006, p. 150) adds

that rather than spotlighting actors, rendering a grounded account focuses on ideas and analytical frameworks. She further argues that the strength of grounded theory methodology is its power for theorising how meanings and actions are constructed. This presentation heeds the advice of these seminal scholars. The focus is on elaborating abstract, conceptual understandings of the content, processes, and functions of personal meanings of pieces of music. These conceptual understandings are depicted in the elements of **Figure 9**. Where data from the inquiry's informants are included, they do not provide detailed descriptions of personal experience, but serve to ground the theoretical account of the concepts, pathways, and functions of *Personalising: Pathways from aesthetic experiences to personal meanings of pieces of music* in the data of everyday experience. To appropriate Charmaz, these accounts aim at theorising how personal meanings of pieces of music, and actions related to them, are constructed.

### **Self, Society, and Personal Meanings of Pieces of Music**

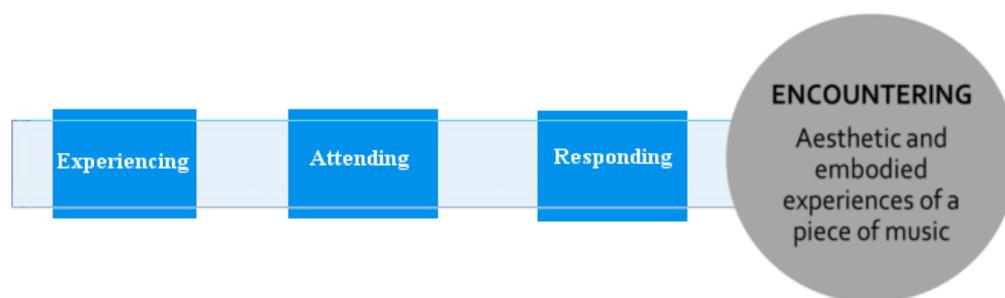
The first component of the grounded theoretical account of personal meanings of pieces of music to be introduced, though not fully discussed until the next chapter, is the inherent sociality of music and musical activities. This inherent sociality is depicted in **Figure 9** by the large, light green oval representing the broader sphere of social life in which music and musical activities are situated. Consistent with the inquiry's sociological perspectives, this broader social context is labelled, 'Structuration of Self and Society'. Findings concerning the sociality of music and personal meanings of pieces of music as social action are presented in detail in the process-focused Chapter Eight. These sociological understandings are foreshadowed here to emphasise that the diverse content of personal meanings and the pathways by which they adhere to pieces of music are not isolated phenomena but are at all times part of the everyday lived experience and social worlds in which informants are situated. Explication of the specific content of personal meanings of pieces of music begins with the theoretical concept *Encountering: Aesthetic and embodied experiences of pieces of music*.

### **A note about examples**

Context is important to understanding qualitative data and the examples provided throughout this thesis include sufficient context to both situate data and to avoid misrepresenting informants. This contextualisation, however, means that excerpts used to illustrate one aspect often include data illustrating other forms of content, process, or function. For this reason, some examples are repeated throughout the text. This is not to suggest that the examples are special cases, but rather that they offer clear and succinct examples of the phenomenon being discussed.

### **Encountering: Aesthetic and Embodied Experiences of a Piece of Music**

The focus of *Encountering: Aesthetic and embodied experiences of a piece of music* (short form, Encountering) is the fundamental initiating and sustaining roles that the sounds of music play in personal meanings adhering to specific pieces of music. In the theoretical model of **Figure 9**, the highly abstracted theoretical concept Encountering is depicted as the small grey circle. The grey circle also identifies Encountering's three supporting theoretical categories, the condensed, analytically rendered content areas: Experiencing, Attending, and Responding. In order to explicate and gain better understanding of these theoretical elements it is necessary to probe back into the data analyses from which they emerged. **Figure 11. Content areas of Encountering** moves down the hierarchy of analytical abstraction to depict the three theoretical categories that constitute Encountering and contribute to the construction of personal meanings of pieces of music: Experiencing, Attending, and Responding.



**Figure 11. Content areas of Encountering**

Diagram depicting the three content areas (theoretical categories) underlying the theoretical concept *Encountering: Aesthetic and embodied experiences of a piece of music*.

Analysis of informants' data suggested that the sonic materiality of a piece of music is important to the personal meanings that adhere to them. Such an understanding is hardly surprising as the interviewer expected informants to identify personal meanings of their selected pieces of music they had selected. What emerged with unanticipated analytical importance was that non-volitional (unconscious) responses of the physical body were very much involved both in responses to a piece of music and the personal memories that adhered to them. These non-volitional embodied responses emerged as the grounded foundations of the theoretical concept *Encountering: Aesthetic and embodied experiences of music*.

Based on informants' experiences, it is common for personal meanings of Encountering to be initiated unexpectedly. This may occur, for example, by hearing a previously unknown piece of music on the radio, at a concert, in a film, during a media report, or as background to other everyday activities such as shopping, attending appointments, or exercising. Sometimes personal meanings originate from first hearing a piece of music which was recommended, or provided, by family member, friend, colleague, teacher or mentor. Once a piece of music has acquired some personal meaning, many subsequent instances of Encountering it are deliberately created by individuals themselves in order to relive the experience. These claims emerged from analysis of the personal meanings of pieces of music across the inquiry's sample. For example, those identified by Brett, Brenda, Tony, and Pauline.

**von Elten: Song ‘One day’, (Sharon von Elton)**

**BRETT:** Ah ..I chose Sharon von Elten because it is a record that came out last year. She’s from Brooklyn ..in the US ..and I didn’t know anything about her and I heard her ..and a couple of friends spoke to me ..and I ..really love it ..and I guess I picked this because I think ..if you love music and you seek it out ..you never know when you’re going to find something ..that you really love.<sup>9</sup> (Brett O. ID29)

**McHugh/Loesser: Song ‘Let’s get lost’ (Chet Baker)**

**BRENDA:** Actually.. this one is quite new to me.. urm.. I’m a bit of a philistine as far as music is ..concerned ..I don’t know a great deal about it ..But my partner..lives for music ..In fact.. I said to him one day ..urm ..I fluttered my eyelids .. ‘Michael, what is the one thing ..in life ..you couldn’t live without?’ ..you know ..*(laughing)* And he said, ‘Music’ .. I thought ..alright ..go on then. And just after he’d said that ..he put on this. ..And Chet Baker ..I didn’t know at the time ..a trumpeter. ..And then he started singing ..and I thought it was the most beautiful voice. (Brenda B. ID11)

In these examples neither informant anticipated hearing a piece of music that would come to acquire special significance. Brett O. heard a new performer who he knew nothing about and was immediately taken by it. Similarly, Brenda, who considers herself a musical philistine and didn’t know the performer, became enthralled by the sound of Chet Baker’s voice. Both Brett and Brenda were introduced to a new piece of music through the sociality of others (friends and partner, respectively). Despite the unexpected introduction, the music and the memory of the first encounter with it, remain indelible over time.

Like Brett and Brenda, whose personal meanings relate to an unexpected introduction to a special piece of music, those of other informants spoke of returning to a piece of music many times and gaining pleasure from each listening, for example, Tony M., Pauline N., and Richard W.

**Aker Bilk: ‘Stranger on the Shore’ for clarinet and band**

**TONY:** I was born in the mid 50s ..so by the early 60s I was ..about 8 years old ..And- ..My ..my mother played the radio ..BBC Radio ..on a regular basis ..and for some reason this particular track ..just evokes scenes. ..I’ve no idea. ..The interpretation of this song for me has changed many times ..I just love it as a piece of music ..and it’s stayed with me forever ..bringing back memories of a lot of people. (Tony M. ID47).

**Schubert: Song ‘Auf dem Wasser zu singen’, Opus 72, (Rene Fleming)**


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<sup>9</sup> The quotes from informant interviews included in Chapter Seven and Chapter Eight are condensed for convenience. With the exception of line breaks to indicate a new intonation unit, the quotes use the transcription protocol devised for this inquiry. Double full stops indicate a slight pause. Em dashes indicate a truncated word or intonation unit. Square brackets indicate speech overlaps. The protocol was adapted from the comprehensive tool developed by Du Bois, Schuetze-Coburn, Cumming, and Paolino (1993).

**PAULINE:** This is my absolute favourite. um ..her voice is.. not of this world um .. this is Renee at her peak. I think this is beautiful music ..and um ..I put it on a lot ..Frankly .. she just ..she just moves me to tears ..every time I ..hear her voice ..singing this song. (Pauline N. ID13)

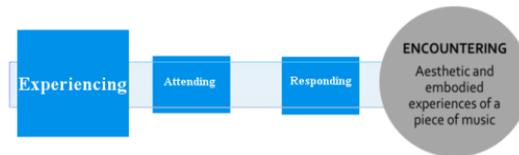
At the time Tony M. recounted his personal meaning he was aged 55, some 47 years after the episode of hearing the music on his mother's radio. Tony acknowledges that his understandings of the music have changed over the years, but the piece of music itself and the memories of the people it evokes have 'stayed with me forever'. Pauline N. reveals not only that Renee Fleming is a favourite artist, but also that her singing 'Auf dem Wasser zum singen' moves her deeply. Pauline's statements that she loves listening to the song, puts it on a lot, and sheds a tear every time she hears it, suggest that listening to the music is not a rare occurrence.

Importantly for this inquiry, although many informants, like Tony and Pauline, were specific about associations with the pieces of music, few explicitly stated what it is about the *music* that they love. That is, the characteristics of a piece of music that caused informants to say that it was beautiful, brought them to tears, or similar strong emotional responses, were not identified. This tendency to assume the origins of music's power rather than explicitly identify their source emerged as a common characteristic of personal meanings across the sample of informants. Analysis of data concerning these hard to put into words origins led to emergence of the theoretical concept *Encountering: Aesthetic and embodied experiences of pieces of music*.

In the grounded theoretical account, Encountering focuses on the non-volitional responses of the body to the sonic materiality of a piece of music. Its underpinning theoretical categories focus on three inter-connected dimensions of Encountering: the ineffable origins of personal meanings that manifest in unconscious physical behaviours of the body (Experiencing); experiences of being transported or absorbed in a piece of music (Attending); and flushes of emotions and emotion-like feelings (Responding). For clarity of explication the categories will now be presented separately but, in the phenomenal experience of informants, the three dimensions of Encountering were rarely experienced independently. More typically, two or more elements were woven together in a personal meaning of a particular piece of music. These theoretical understandings will now be

elaborated in more detail. Each elaboration is grounded in the foundations of everyday experience by including examples of the informant data from which they were derived.

### Experiencing a piece of music <sup>10</sup>



Analysis of informants' personal meanings suggests that the sonic materiality of music, (its rhythms, melodies and harmonies), engages instinctual responses of the physical body as well as the mind. In the theoretical account of this inquiry, personal meanings founded in the body's instinctual responses to music are classified as Experiencing. This elaboration focuses on the two factors that distinguish Experiencing from the other categories of Encountering: Attending and Responding. These two distinguishing factors are non-volitional behaviours of the body and the ineffability of the embodied origins of musical responses. In the sample data, examples of non-volitional behaviours were observed by the interviewer and sometimes reported by informants themselves.

#### **Simon: Song 'You can call me AI'**

**GORDON:** This is a song that is impossible to listen to without feeling happy. ... And the personal aspect of this story is ..I met with the younger children ..when Graceland came on ..and particularly when this song came on ..the youngest kids ..and myself ..just couldn't stop bouncing and bopping through the house. So ..it's very primitive ..it touches some part of my limbic cortex. (Gordon P. ID56)

#### **Fish: Song 'Ghost'**

**AARON:** I was listening to it ..on- ..in my happy place ..walking along on the sand in this canyon. And this song ..had me pumping my fists in the air ..and jamming out along with them ..kind of playing ..my own little air guitar. (Aaron R. ID28)

#### **Southland Concerto: Song 'Power of one'**

**INGRID:** I love this song. It gets you ..in your chest ..in your heart. (Ingrid J. ID17)

#### **Fain/Webster: Song 'The Deadwood Stage' from the musical *Calamity Jane***

**MARGARET:** From the soundtrack of 'Calamity Jane' ..Doris Day ..and Brenda Blethyn knew ..every word.

**BRENDA:** (*laughing*) I just love it. ..It think it is so uplifting. (Brenda B. ID11)

<sup>10</sup> The miniature figures to the right of most subheadings in this chapter are provided as visual cues to facilitate explication. The largest of the blue boxes in each figure corresponds to the adjacent subheading and situates the discussion. If required, details that are too small to read in the miniature figures can be confirmed by referring to the full-sized diagrams included in the introductions to the four subsections: Encountering, Analysing, Associating, and Interpreting.

**Wagner: ‘Prelude to Act One’ from the opera *Lohengrin***

**ELIZABETH:** I chose it ..because it is ..one of my tingle factor things. (Elizabeth C. ID59)

These examples provide a range of illustrations of Experiencing in which the sonic materiality of pieces of music induces instinctual, kinaesthetic responses from the body (bouncing and bopping, limbic cortex stimulation, fist pumping, air guitaring, feelings in the chest, singing along, thrills and tingles, dancing). Other embodied responses in the sample data included head nodding, finger tapping, conducting, humming along, even on one occasion dancing. Once such behaviours rise to awareness they can be brought under conscious control and often halted. The theoretically significant point, however, is that instances of Experiencing suggest that informants’ primary responses to the sounds of a piece of music originate in mechanisms of the body lying beneath the threshold of their conscious awareness. These mechanisms not only processed incoming sounds as music, they initiated physical responses and observable behaviours prior to conscious awareness of their activation.

The second distinctive characteristic of Experiencing was that although the body’s responses to the sounds of music were keenly felt and could be described with relative ease, informants found it impossible to pinpoint and articulate the exact origins of their physical responses. When attempting to explicate this dimension of Experiencing in their personal meanings, informants gave the impression of knowing, more accurately sensing, the origins of their deeply felt reactions but simply not having the vocabulary to translate them into words. It is in this sense of the impossible to express, rather than in any mystical sense, that instances of Experiencing are described as ineffable by this inquiry.

The first exemplification of ineffability in Experiencing is another excerpt from the interview of Oliver Sacks.

**Schubert: Song ‘Mein’ from the song cycle *Die Schöne Müllerin*, Opus 25**

**OLIVER:** Ah ..Schubert I think is- ..I- ..He is endless in melody and invention and tenderness ..and um- ..and- ..He just gets at such a deep level. I can’t explain it. (Oliver S. ID01)

In this excerpt, Oliver S. attempts to identify the origins of his embodied responses to the song, ‘Mein’. He begins with the idea of talking about Schubert (‘Schubert I think is-). He breaks off mid-sentence realising that he wants to talk about his responses to Schubert (‘I-).

Oliver reverts to identifying some musicological features of Schubert's compositions, ('endless in melody and invention'), and a personal response ('tenderness'). He sums up his aesthetic experience of the song by stating that Schubert's music, 'just gets at such a deep level'. Had Oliver stopped there his responses would apparently have identified the melody, invention and tenderness he hears in Schubert's compositions as his personal meanings of Mein.

Oliver did not stop there. Recognising that his comments had not adequately accounted for his lived experience he concludes, 'I can't explain it'. It is not that he can't identify features of the music, nor describe feelings that the music evokes. What Oliver can't put into words, and thus cannot explain to his satisfaction, is the experience of the music at 'such a deep level', that is, his embodied, visceral, aesthetic experience of the music. The present inquiry labels the inexpressible experience of pieces of music at such deep levels as 'ineffable' and classifies them as the substantive content of Experiencing.

Oliver was not alone in his inability to put the origins of his deep responses to music into words. Other informants also identify the difficulties they have in expressing the origins of their responses.

**Welch/Rawlings: Song 'Revelator'**

**EMILE:** This is just ..one of my favourite songs ..by one of my favourite artists. ..I love it ..it's ..I can't say why ..its just great. ..I saw her ..live ..in Sydney a couple of years ago. It was brilliant. (Emile S. ID24)

**Mozart: Aria 'Ruhe sanft, mein holdes Leben' from the opera *Zaide***

**DAVID:** It is the most beautiful thing. I'm ..completely ..overwhelmed ..by the mystery really ..of music. I mean I still don't understand why ..certain kinds of intervals ..move us ..so much. ..And what ..access to what experience it is that we ..have when we listen to things like that. (...) But why certain kinds of intervals ..um ..just tug at ..our hearts is quite extraordinary. (David M. ID09)

**Pärt: 'Solitude' from *Lamentate for piano and orchestra***

**ANNIE:** I don't have a particular reason for loving this. I just ..like it. I just like it. (Annie P. ID45)

Like Oliver, Emile, David, and Annie highlight, in implied ways, the difficulties of articulating what it is about a piece of music that is so alluring. Emile admits he can't say why he loves 'Revelator', he just does. Similarly, although David identifies 'Ruhe sanft' as beautiful, he states that he is 'completely overwhelmed' by the mystery of how music

(‘certain intervals’) tugs at his heart and moves him so much. Annie simply acknowledges that she likes ‘Solitude’ but cannot say why.

In contrast to personal meanings that acknowledged the ineffable mechanisms underpinning attraction to a particular piece of music, most personal meanings, (including those applying to other pieces of music identified by informants who were explicit), avoided the difficulties of specifying fundamental mechanisms. In this form, personal meanings simply stated personal reactions or aesthetic judgements of the music as preface to accounts of biographical associations or details of the music or its performance.

**Vivaldi: ‘Allegro’ from *Concerto for violin ‘Spring’ from *The Four Seasons****

**JANE:** I love it. ..I just love it. It’s spring. ..It’s .. it’s ..that time of year and I (*audible inbreath*) ..The day Peter Jennings called and asked me to be on his show ..(*audible inbreath*) I was wa- ..listening to that (...) (Jane E. ID02)

**Lucinda Williams: Song ‘Like a rose’**

**TONY:** I just fell in love with the music. It’s ..ah ..ah ..absolutely fantastic ..beautiful music. This is simple ..beautiful ..and passionate. (Tony M. ID47)

**Davies: Song ‘Waterloo Sunset’ (The Kinks)**

**WILLIAM:** The Kinks? ..Ray Davy’s ..brilliant, brilliant song ..a favourite. Sums up ..not just the sixties when it was done ..when I first knew it ..but the continuing story of London. ..It is now London’s anthem really. (William F. ID66)

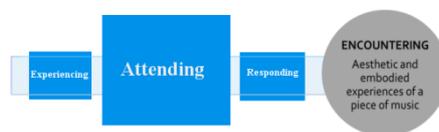
In each of these examples the informants recount personal meanings illustrating the content of Experiencing. All three briefly allude to the sonic materiality of the selected pieces of music by identifying personal reactions (‘just love it’; ‘fell in love with’; ‘a favourite’). They then either offer aesthetic judgements about the music (‘absolutely fantastic ..beautiful ..and passionate’) or move on to make connections between the music and other aspects of their lives (‘The day Peter Jennings called ...’; ‘Sums up ..not just the sixties’).

At first sight, such statements appear acceptable descriptions of the fundamental aesthetic experience of pieces of music. On closer analysis, however, they are revealed as evasive, equivocal and vague. What exactly do informants mean when they state that they ‘love’ a piece of music? More importantly, how is it that the vagueness of these rationales is acceptable? It is theorised that vague and evasive descriptions of ineffable aesthetic experiences of music are rendered acceptable because they embed assumptions about

musical meaning that are shared and taken-for-granted within particular societies or social groupings. That is, when informants stated: ‘I just love it’, ‘I fell in love with this music’, ‘it gets at such a deep level ..I can’t explain it’, or ‘I’m completely overwhelmed by the mystery ..of music’; and describe the music as great, heart-tugging, beautiful, passionate; they are drawing on understandings of the experience and meanings of music that are shared and acceptable within their families, friendship circles, and societies. For example, Jane E.’s rationale that she chose Vivaldi’s ‘Spring’ simply because she loves it, is rendered acceptable by the assumption that she is speaking to others who know what it is like to be attracted to a piece of music without being able to state exactly why. Personal conclusions such as, ‘I just fell in love with the music’ (Tony M.), seem to cue others into recollections of their own ineffable experiences of music. Similarly, personal assessments of pieces of music as ‘simple’, ‘beautiful’, ‘passionate’, embed the taken-for-granted assumption that other individuals have also experienced pieces of music evoking such responses.

To summarise, the content of personal meanings classified as Encountering can include instances of Experiencing. Instances of Experiencing are founded in instinctual responses of the human body that give rise to a range of observable behaviours such as singing along, humming, tapping, and dancing. Although the resulting behaviours of Experiencing can be articulated, the embodied origins activating such responses are impossible to articulate and are thus labelled ineffable.

### Attending to a piece of music



The second dimension of Encountering is labelled Attending. Whether a new discovery or an old favourite, a piece of music can be so enthralling that it temporarily interrupts the stream of consciousness and preoccupations of everyday life (James, 1890/2007). Such musical interruptions are theorised as instances of Attending. In the data sample the most frequent ways to label instances of Attending were ‘being transported’ and ‘being absorbed’. These differing ways are theorised as the distinguishing properties of Attending.

**J. S. Bach: Chorus ‘Et incarnatus est’ from *Mass in B minor*, BWV 232**

**MARGARET:** You were ..lost in reverie ..listening to that.

**OLIVER:** It’s ..it’s piercingly beautiful and it ..ah- ..and it transports me. ..um ..ah ..I ..ah ..I love the ..the anguished lyrical tenderness ..of the strings and the voices.  
(Oliver S. ID01)

This excerpt comes from the beginning of Oliver S.’s personal meanings associated with Bach’s ‘Et incarnatus est’. Those meanings were highlighted in Chapter One to illustrate the relevance and trustworthiness of sample data for the purposes of this inquiry. In the present context the excerpt provides an example of being transported by a piece of music. The interviewer notices Oliver’s distraction and labels it ‘lost in reverie’. He does not deny his distraction. Oliver states an aesthetic judgement that the music is ‘piercingly beautiful’ and then adds that it ‘transports’ him. Oliver is not alone in the experience of being transported by a piece of music.

**Traditional: Song ‘Wild Irish Rose’**

**LUKA:** I came across this record which Keith Jarett recorded during that time ..when he suffered tiredness disease. ..And he played ..these incredibly beautiful lullabies ..on solo piano and ..this one ..is the most beautiful version of ‘Wild Irish Rose’. It makes me want to cry ..Stunning. ..It transports you. (Luka B. ID46)

**Beethoven: ‘Rondo’ from *Piano Concerto No. 2*, Opus 19**

**MURRAY:** Music opens a different world for all of us ..actually. It’s a more perfect world as far as I can see because ..um ..your joys ..and your dreams can be lived. And the dissonances ..can be resolved. ..And this doesn’t happen in regular life.  
(Murray P. ID76)

Luka B. identifies Keith Jarett playing ‘Wild Irish Rose’ as a piece of music with the power to transport him. Murray P. describes music transporting him to a different and perfect world in which joys and dreams can be lived and dissonances resolved in ways not possible in earthly existence. An important characteristic of instances of the being transported dimension of Attending is that they are non-specific. That is, while there is a strong sense of being transported to a better, different or perfect somewhere, no specific place, time, or event is identified as the destination. Music’s capacity to transport individuals to specific people, settings, events, and time periods is theorised as a dimension of Associating, and is elaborated later in this chapter.

Personal meanings identified by informants also included instances of being absorbed in a piece of music. Being absorbed in a piece of music is distinguished from being transported by its sense of concentrated attention on the music rather than being

transported out of everyday experience. Such entrancements may not be conscious, but they are often clearly visible to others.

**Wagner: ‘Pilgrims’ chorus’ from the opera *Tannhauser*,**

**MARGARET:** You were lost in thought ..listening to that.

**TIM:** I was. ..I really was. It was wonderful. (Tim J. ID49)

**Mozart: Aria ‘Ruhe sanft, mein holdes Leben’ from the opera *Zaide***

**DAVID:** Well you .. get lost in it. I mean ..you get taken out of yourself. Which is ..itself ..is a great liberating experience. (David M. ID09)

**Beethoven: ‘Allegro’ from *Concerto for Violin, Cello and Piano (Triple Concerto)***

**CLARE:** A few of us were having dinner ..and ..ah ..this piece of music was on the radio and it was ..just wonderful. We just sat there ..until the end ..and I thought ..what is it? I have to find out more. And I think it’s ..just lovely ..because ..the instruments ..weave in between each other throughout. I love the way ..each one ..comes to the fore and does a bit of a show off ..and then ..subsides ..as another instrument comes ..into play. (Clare McC. ID65)

Generally in the experience of being absorbed, some aspect of the music temporarily transfixes attention. The object of entrancement can be non-specific as was the case when Tim was lost in thought listening to Wagner’s ‘Pilgrims’ chorus’ or David’s liberating experience of getting lost in the Mozart aria. On the other hand, being absorbed can also be experienced as a fixation on specific elements of a piece of music such as Clare’s attention to the interplay between the solo instruments in Beethoven’s *Triple Concerto*.

It is also a distinguishing characteristic of the absorbing experiences of Attending that, like the other categories of Encountering, they emerge without conscious volition. During episodes of Attending, individuals momentarily hang in awe-filled fascination of the sonic materiality of a piece of music. Experiences of Attending appear similar to those occasions when the operating system of a computer is occupied with background activity and the workspace temporarily freezes until the bulk of processing is completed. This analogy is not suggesting that the human brain is a computer, or that it processes information in the same way as computers. The analogy does, however, give an impression of the lived experience of Attending.

In some cases, the non-volitional awe and wonder at the sonic materiality of a piece of music classified as Attending may be intensified by hearing the music in a particular physical setting, in the presence of certain companions, or performed by great artists. For

example, Alan R.'s (ID65) experience of hearing Kiri Te Kanawa sing the Countess's love-forlorn aria 'Dove sono' from Mozart's opera *Marriage of Figaro* in the elegant surroundings of the Palais Garnier of the Paris Opera. He was with his then future wife.

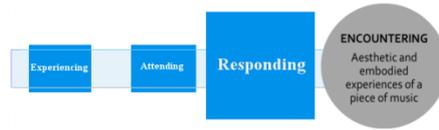
**Mozart: Aria 'Dove sono' from the opera *Le Nozze di Figaro***

**ALAN:** The beauty of the music ..the beauty of the singing ..and the building ..and being there ..with my ..beautiful ..now wife ..then new girlfriend. ..I was overwhelmed to tell the truth ..I was ..in tears. (Alan R. ID65)

The important thing to note here is that Alan makes links between the elements of his embodied responses and their social and physical associations retrospectively. In the phenomenal experience at the time, however, it is theorised that his body responded instinctually. He was overwhelmed by the combination of setting, music, and company and found himself in tears. Alan's instance of Attending contrasts with similar but distinct instances classified as part of the complementary theoretical concept of Analysing. Such experiences differ by involving conscious recollection of historical links between a piece of music and the physical setting at the time of the experience. For example, the sense of wonder and awe induced by hearing Handel's coronation anthem 'Zadok the priest' in Westminster Abbey and recognising that the music has been used in the same setting for coronations of British monarchs since George II in 1727. The importance of such meanings is not discounted. They are simply theorised as aspects of other theoretical categories of personal meaning that involve conscious awareness, Analysing and Associating, rather than the non-volitional categories of personal meaning that comprise Encountering.

To summarise, the content of personal meanings classified as Encountering can include instances of Attending. Like Experiencing, instances of Attending are founded in instinctual responses of the human body. They differ from Experiencing by virtue of the fact that they manifest not in physical behaviours but in momentary interruption to the everyday stream of consciousness. Attending is generally experienced in one of two forms. Either as a sense of being transported out of mundane existence to a better but non-specified world; or as a feeling of being absorbed in the sonic materiality of a piece of music.

## Responding to a piece of music



The third dimension of Encountering is Responding. In common with Experiencing and Attending, instances of Responding rise to awareness from unconscious mechanisms and reactions of the physical body. The typical manifestation of instances of Responding is a flush of emotion.

### **Chabrier: ‘Idylle’ from *Pièces pittoresques for piano***

**HUGH:** This is one of those rare pieces for me that ..the first time I heard it ..and every time I hear it ..it produces an emotional rush in me. (Hugh McK. ID16)

### **The Buena Vista Social Club: Song ‘Chan, Chan’**

**MICHAEL:** Well ..it’s so happy ..and it- I’ve heard it ..as have millions of other people heard it and loved it. And ..well ..I don’t know ..it makes me happy. (Michael L. ID14)

### **Britten: Orchestral ‘Sea Interlude - Dawn’ from the opera *Peter Grimes***

**PHILLIP:** It’s ..it’s ..so evocative of the sea. [...] Yet it also ..evokes for me ..a sense of fear ..because I was very scared of water as a child. I didn’t learn to swim until I was 25. ... um ..and it’s ..that’s one of the things that really .. sort of contributes to my ..emotional reaction ... (Phillip H. ID72)

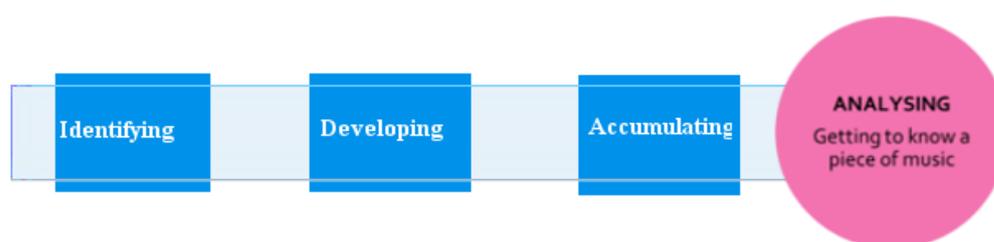
The responses identified in these excerpts, (emotional rushes, sadness, profundity, happiness, joy, and fear), illustrate some of the broad range of emotions and emotion-like feelings identified by informants in personal meanings of pieces of music. The theoretically significant feature of these personal meanings, and the one that distinguishes them as aspects of Responding, is that the identified pieces of music induced actual flushes of emotion. For example, High McK (ID16), states explicitly he experiences ‘an emotional rush’ whenever he hears Chabrier’s *Idylle*. In similar ways ‘Chan, Chan’, ‘You can call me Al’, and the ‘Sea interlude – Dawn’ induce flushes of happiness and fear for their respective reporters Michael, Gordon, and Phillip.

The phenomenal experience of emotion that is characteristic of Responding, contrasts with personal meanings theorised as the Connecting dimension of the fourth content category, Interpreting. In Connecting (to be detailed later in this chapter) informants described their pieces of music using emotion-based labels but, unlike Responding, they did not state that the music evoked flushes of the identified emotion at the time.

Having completed this outline of the emotion-based content of Responding, elaboration of the first theoretical concept *Encountering: Aesthetic and embodied responses to pieces of music* and its three dimensions, Experiencing, Attending, and Responding, is complete.

### **Analysing: Getting to Know a Piece of Music**

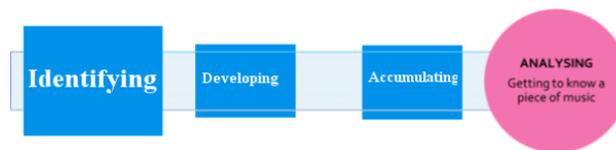
The second content area of this theoretical account of personal meanings is *Analysing: Getting to know a piece of music* (short form, *Analysing*). In the theoretical model of **Figure 9** the highly abstracted theoretical concept *Analysing* is depicted as the small pink circle. The pink circle identifies *Analysing*'s three supporting theoretical categories as the condensed, analytically rendered content areas: Identifying, Developing, and Accumulating. In order to explicate and gain better understanding of these theoretical elements it is necessary to probe back into the data analyses from which they emerged. **Figure 12. Content areas of *Analysing*** again moves down the hierarchy of analytical abstraction to depict the three dimensions that constitute *Analysing* and contribute to the construction of personal meanings of pieces of music: Identifying, Developing, and Accumulating.



**Figure 12. Content areas of *Analysing***

Diagram depicting the three content areas (theoretical categories) underlying the theoretical concept *Analysing: Getting to know a piece of music*.

## Identifying



The first dimension of Analysing is Identifying. This content area of personal meanings focuses on features of a piece of music. A distinguishing characteristic of the personal meanings classified as Identifying is that the features they highlight were all identified by the informants. Meanings of the music derived from externally sourced knowledge, for example, the composer's life circumstances or intentions at the time of composition or the details of a recorded performance, are discussed separately within the Accumulating dimension of Analysing. Similarly, meanings linked to personal associations with the piece of music are included within the people, events, and lifetime period dimensions of Associating. The abstract conceptualisation of Identifying emerged from the three lower order properties of 'Musical features', 'Words, and 'Performers and performances'.

### *Musical features*

The focus of Musical features is on explicitly musical mechanisms and elements of musical structure that informants highlighted as factors within personal meanings of pieces of music. For the purposes of this inquiry, these features are conceptualised as constituting the surface or sonic materiality of the music. The features may be identified in musicological terms, or given more everyday expression.

#### **Stravinsky: 'Sacrificial dance' from the ballet *Right of Spring***

**ANTONY:** That's a woman ..basically dancing herself to death. But it's ..in a way ..you know ..you never feel more alive than when you hear that. The rhythms ..the jagged rhythms ..that pulsate through it are ..just incredible. (Antony W. ID23)

#### **Britten: Aria 'Now the great bear and Pleiades' from the opera *Peter Grimes***

**DAVID:** It's a great piece. ... the way Britten sets it. It's just- It just so ..perfectly sets ..how alienated he is. And the little counter- ..The little ..ah ..motif ..that repeats ..that just goes down and down ..and it just- ..And the strings ..the whole thing. ..It's just a magnificent piece of music. And him ..on the same note ..which is very ..ah ..Puccini thing ..ah but ..ah ..He's singing the same note ..and the orchestra's just ..undulating ..and going down and down ..you know ..to his thoughts. I love it. (David N. ID55)

Personal meanings classified as Identifying—Musical features, as illustrated above, highlighted aspects of the music that attracted interest or heightened appreciation of the work. In the examples of Antony W. and David N. these features included jagged rhythms and descending motifs played by an orchestral string section while a singer sings words

on a single pitch. Other informants identified features such as beautiful chords (Elizabeth C. ID59), sad intervals (Jeffrey T. ID12) and ‘delicate back and forth between voice and piano (Bill H. ID05). Musical features of a piece of music, however, are not the only aspects of music’s sonic materiality that are classified as Identifying.

A complementary property of the content of personal meanings classified as Identifying is that features of the music’s sonic materiality are ascribed symbolic or metaphorical meanings. Musical features in this symbolic form are illustrated in David N.’s personal meanings of Britten’s aria ‘Now the great bear and Pleiades’ presented earlier. For David, the strings playing a motif that goes ‘down and down’ (descending pitch) symbolise the character moving deeper and deeper ‘down into his thoughts’ while the undulating orchestra under the singer’s single note declamation symbolise the alienation of the character from the people around him. Such symbolic meanings were generally associated with the lyrics of a piece of music and for this reason words of songs, arias, choruses, even titles, were included as a significant property of Identifying.

### **Words**

The simplest form of Identifying—Words, is the recollection of melody and words in order to sing along. This is clearly shown in the next excerpt.

**Fain/Webster: Song ‘The Deadwood Stage’ from the musical *Calamity Jane***

**MARGARET:** From the soundtrack of *Calamity Jane* ..Doris Day

**BRENDA:** *(laughing)*

**MARGARET:** ..and Brenda B. ..knew every ..word.

**BRENDA:** *(laughing)* I ..just love it. ..I think it is so uplifting. (Brenda B. ID11)

Brenda B.’s singing ‘every word’ of ‘The Deadwood Stage’ and her chuckling reaction illustrate not only that remembering the melody and lyrics of a song can be pleasurable, but also that such experiences can be of sufficient intrinsic merit to adhere to the music as personal meanings. The excerpts also illustrate clustering of personal meanings from the Encountering (‘I ..just love it’; ‘I think it is so uplifting’) and Analysing (Identifying) content areas. As will become clearer as this theoretical elaboration continues, particularly in explication of the content of Interpreting, such clustering of personal meanings is common.

Identifying—Words can also highlight personal meanings derived from the descriptive titles or program notes that composers give their works.

**Vivaldi: ‘Allegro’ from *Concerto for violin ‘Spring’ from *The Four Seasons****

**JANE:** I love it ..I just love it. It’s spring. It’s .. it’s ..that time of year. The day Peter Jennings called and asked me to be on his show ..(*audible inbreath*) I was ..listening to that and watching ah .. the um ..(*audible inbreath*) robins build their nests and the goldfinch on the .. (*audible inbreath*) ..feeders on the front yard. (Jane E. ID02).

Identifying—Words specifies instances when informants drew aspects of their own lived experience into personal meanings that aligned with the titles or meanings of works ascribed by composers. In the excerpt above, personal meanings derived from Jane’s ineffable Encountering (‘I love it ..I just love it’) are enhanced by literal interpretation of the title of the piece of music, ‘Spring’, and the identification of springtime events in her front garden (‘robins build their nests’; ‘the goldfinch on the ..feeders on the front yard’). This excerpt also illustrates that pieces of music afford opportunities to raise other topics. Jane uses Vivaldi’s music to link to her appearance on the Peter Jennings television program that introduced her life work, anti-racism education, to the general public. This linkage of pieces of music and lived experiences is discussed in more detail in the content of Springboarding in the Interpreting content area.

As stated earlier in relation to Britten’s ‘Now the great bear and Pleiades’ (David N. ID55), personal meanings classified as Identifying—Words can focus on metaphoric or symbolic interpretations of words. This is also the case in personal meanings Billy B. identified for Parry’s ‘Jerusalem’.

**Parry: Choral anthem *Jerusalem***

**BILLY:** .. we’ve got a great song there. ..you know ..an aspirational song ..that’s the things ..that’s great about it to me. It’s- ..It talks ..about ..you know ..building a ..you know ..Jerusalem ..a shining city on a hill ..making a better society. ..That wherever we are ..in whatever we’ve done ..you know ..we will not cease until ..until we’ve ..we’ve made that better society. (Billy B. ID15)

Words can adhere as personal meanings of pieces of music, as in the excerpt above, when they express an individual’s beliefs, values or lived experience. It is not that Billy B. literally expects supernatural intervention to build a new Jerusalem in the United Kingdom, nor that Britain will become heaven on earth. For Billy, the words of Blake’s poem and stirring music by Parry have congealed into an inspirational call to arms

reflecting his personal hopes that the peoples of Britain will work together to establish a fairer society. The excerpt illustrates symbolic interpretation of the words of a piece of music in order to highlight personal values. It also demonstrates a piece of music being used to try to achieve a personal objective. Such uses of music emerged as extremely important in the processes by which pieces of music take on personal meanings and these processes are examined further in the next chapter.

In some cases, *Identifying – Words* moves beyond inspiration to prompt real-time action as in the following excerpt.

**The String Cheese Incident: Song ‘Searching for answers’**

**AARON:** This piece ..led me to quitting my job. ..I’d worked ..five years ..as a mechanical engineer for Intel. And when I first heard this piece ..it ..it just struck me ..with the lyrics mostly ..ah ..about seeing what they’ve offered ..and having tasted their wine ..but realising that it’s all ..it’s all ..it’s all kind of this orchestrated hoax to get me to give my life away. And yet I wanted to have it [life] ..for myself. ... I listened to this song as I was preparing for that last climb. It hit me so hard when I got back from that climb. I was driving home ..I wrote down the lyrics of this song ..and was listening to it ..repeatedly ..and came to the conclusion ..that in the next six months ..I was going to leave my job. ..Which I did. (Aaron R. ID28)

Aaron R. describes the catalytic role that the words of the song ‘Searching for answers’ played in his decision to change careers. For Aaron, the regrets and lost opportunities highlighted by the song’s words symbolically hint at similar regrets and lost opportunities that potentially awaited him if he remained a computer engineer. The informant’s repeated reflexion on the song’s lyrics brought transformative insights that empowered him to change careers. Aaron didn’t just read the words, however, he was ‘listening to it [the song] ..repeatedly’. The words and music became inseparable in the personal meanings adhering to the song. A variant of this aspect of personal meanings of pieces of music is illustrated in the excerpt below.

**Picker: Poem with music ‘When I lay in my hammock’ from *The Incantadas***

**OLIVER:** After I’d come back from ..Micronesia ..for the first time ..and was dreaming of islands ah ..a friend of his [the composer] ..gave me ..ah ..a set of pieces called *The Incantadas*. ah ..This- ..These were the beautiful pieces which Herman Melville ..wrote ..ah ..after visiting the Galapagos. And they ..are recited by ..Gielgud ..and they were set to music ..by Picker. ..I ..I think there is a magical fusion of- ..A perfect fusion of text ..and voice ..and music. ..And I now can’t imagine.. (*laughing*) you know .. any ..any without the other. (Oliver S. ID01)

This excerpt identifies the indelible link between words and music that can be incorporated within personal meanings of a piece of music. When music and words become fused in this manner, removing the words would seriously undermine, if not destroy, the personal meanings of a piece of music as radically as the loss of its melody, rhythm or harmony. Similarly, it appears that the personal meanings and impacts of the words of a song would not be as significant or remembered as easily without the music.

### *Performers and performances*

Another dimension of Identifying focuses on Performers and performances of a piece of music. Again, analytical distinctions are drawn between meanings based on personal assessments that are classified as Identifying, and those founded on the judgements of other people that are classified as Accumulating.

**Ravel: ‘Le gibet’ from the suite for solo piano *Gaspard de la nuit: Trois poèmes pour piano d’après Aloysius Bertrand***

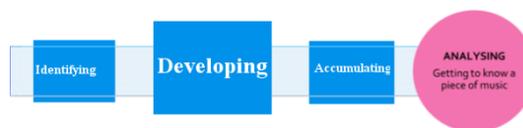
**BILL:** This particular piece ..for me ..ah--..is interesting because ..it’s a s- ..It’s a- ..It’s as though ..um ..not just through the nature of the composition ..but through the performance ..as though the performance and the music- ..The performance if you like ..disappears into the music. It’s ..spellbinding. (Bill H. ID05)

**Prafal: Song ‘Om Purnam’, (Deva Premal)**

**LUKA:** This is a voice ..this is a voice that makes me want to start singing all over again so that I can- ..And makes me ..want to become a better singer. This woman is a really really special ..intuitive ..natural ..beautiful singer. (Luka B. ID46)

Identifying: Performer and performances, as illustrated above, can focus on aspects of the performance of a particular work, (‘It’s ..spellbinding’), or the style, career or life of a performer, (‘a really really special ..intuitive ..natural ..beautiful singer’). Such details adhere as personal meanings of pieces of music to the degree that performances of the same music by other performers rarely evoke the same intensity of response. Personal assessments of Musical features, Words and Performances that are identified and adhere during the Identifying stage of Analysing add to the ever-expanding archive of personal meanings of a piece of music.

## Developing



Developing is the second category of the theoretical concept Analysing. Personal meanings classified as Developing focus on two dimensions of personal meanings of pieces of music emerging over time: Favourites and Music preference. Analysis of informant data suggested that pieces of music do not generally acquire status as a favourite at the first encounter but earn that label by sustaining interest and appreciation over multiple listenings of weeks, months, and years. Similarly, music preferences take time to develop and require experience of varying genres and styles. Informant data suggest that music preferences are founded in accumulation of favourite pieces of music; in particular genres and styles. These dimensions will now be outlined in greater detail.

### *Favourite pieces of music*

Pieces of music can be short-term favourites that come and go rapidly, or long-term favourites remain such over years, decades, and sometimes a lifetime. Long-term favourites that are of analytical interest to the theoretical account of *Personalising*. Pieces of music gain status as a long-term favourite on the basis of their capacity to maintain interest even after multiple Encounters.

#### **Acker Bilk: ‘Stranger on the Shore’ for clarinet and band**

**TONY:** I was born in the mid 50s ..so by the early 60s I was ..about 8 years old. ..And- ..My ..my mother played the radio ..BBC Radio ..on a regular basis ..and for some reason this particular track ..just evokes scenes. ..I’ve no idea- ..The interpretation of this song for me has changed many times. ..I just love it as a piece of music ..and it’s stayed with me forever ..bringing back memories of a lot of people. (Tony M. ID47)

Long-term Favourites, as this excerpt illustrates, remain favourites over an extended number of years; for example, at the time of interview, ‘Stranger on the Shore’ had remained a favourite of the informant Tony for 46 years. A small number of informants, such as Ewan L. (ID48), suggested that over-exposure can threaten the status of a piece of music as a favourite.

#### **You am I: Song ‘Heavy heart’**

**EWAN:** It’s a song that I really fell in love with when I was about nineteen. And a band that I really fell in love with ..hence the possible ..angsty flavour of it maybe. It’s actually not my favourite song of theirs ..but it’s a song that ..I like so much ..that I tend not to- ..um ..It’s one of those ones that I actually don’t listen to that

much. ..That I kind of ..want to save ..you know ..Those songs that you like ..um ..so much ..that you kind of want to leave about four or five years. Yea ..no ..absolutely ..I do have a habit of ..when I find a song that I really like ..just listening to it over and over. ..sort of burning it out. And then I don't want to hear that again. (Ewan L. ID48)

Some pieces, like Ewan's 'Heavy heart', remained favourites but were saved for limited times when the right mood struck, lest they became too familiar. For most long-term Favourites, however, multiple encounters did not threaten over-exposure. Indeed, multiple listenings not only increase familiarity and enjoyment of Favourites, they add depth and nuance to personal meanings that adhere to them. As a consequence of multiple encounters over time, personal meanings of favourite pieces of music alter, often becoming richer, deeper, multi-layered, and highly nuanced. Or sometimes, as highlighted in Ewan's experience of 'Heavy heart', favourites can become over-familiar and listened to rarely.

### *Music preferences*

Music preferences are also classified as part of Developing. Music preferences can be as broad as the categorizations of Popular or Classical music. They may also be narrowly defined and restricted within the boundaries of a particular sub-genre, for example Baroque or Indi Rock.

#### **The Only Ones: Song 'A girl, another planet'**

**BRETT:** I was asked to choose songs that were important to me ..and ah ..I ..suppose ..in my early teens ..fell in love with music um ..because ..well ..in part ..because of ..ah ..punk music that came out of ..out of England in the late seventies. And ah ..I suppose ..I wanted to pick something being representative of that era ..and I love that song ..and I don't know how many times I've heard it ..but I still get completely excited when I hear it. It makes me feel like a teenager ..and I love it. (Brett O. ID29)

An individual's overall music preferences can be unitary like those of Brett O. who identifies his preference as 1970s punk rock. More typically, however, music preferences transcend unitary categorical boundaries and include a range of genres or styles. As revealed in the literature review of Chapter Three, this broadening of music preferences has been facilitated by increased access made possible by digitisation of recordings and miniaturisation of music playback devices such as iPods. The following excerpt from Martha Wainright's interview illustrates this dimension.

**Pärt:** *Cantus in memorium of Benjamin Britten for string orchestra and bell*

**MARTHA:** My music tastes have always been a bit eclectic. And ..Pärt ..well he ..um was a great discovery for me ..um ..around that same time ..you know ..when I was about 13, 14, 15 years old. And ..ah ..the- ..My musical horizons were ..opening up ..(...) ..it's such an overwhelming experience ..and his music ..is overwhelming. You just vibrate with it. (Martha W. ID33)

Martha W.'s music selections were:

1. Satie: Gymnopédie No 3
2. Wainwright: 'Niger River'
3. Monnot/Conet: 'Adieu, mon coeur', (Edith Piaf)
4. Pärt: Cantus in Memory of Benjamin Britten
5. Mendes: 'Cururucucu Paloma' (Little Dove), (Ceatano Veloso)

Singer/song writer Martha W. states that her music preferences are eclectic. Her music selections for the radio interview illustrate her broad music preferences and included two Popular music songs (her own song 'Niger River', and the Edith Piaf song, 'Adieu, mon coeur'), two pieces of Western art music (Pärt's 'Cantus in memorium of Benjamin Britten' and Satie's Gymnopédie No 3), and a traditional folk piece ('Little Dove'). Such eclectic mixes illustrate that personal meanings can adhere to any type of music.

Favourites and Music preferences of the Developing dimensions of Analysing are fundamental to personal meanings. As well as identifying preferences and describing pieces of music as favourites, it was common for informants to take the opportunity that music affords for the recounting of personal meanings to achieve other goals. New York journalist Maureen Dowd highlighted this potential in her interview.

**MAUREEN:** When .. um ..politicians are running for President. ..I do a culture quiz with them ..just to get them off of their usual subjects. ..And ask them .. you know ..what ..TV they watch. What m- ..music. ..What movies. ..And ..it's very interesting .. because ..um ..sometimes.. they'll be honest ..but a lot of the time politicians ..use music ..just to shape their image. ..Like .. the first President Bush said he liked ..'The Oakridge Boys' ..I mean ..he was a Greenwich preppie ..a WASPy [White Anglo-Saxon Protestant] guy ..but .. he- ..He.. was a blue blood ..but he wanted to seem more red-blooded. ..so he chose country music ..you know ..because it was a more red-blooded kind of persona ..that it gave him.

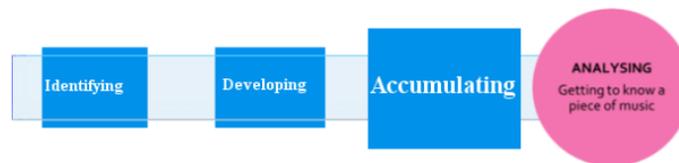
**MARGARET:** So.. was it a bit contrived ..do you think?

**MAUREEN:** Yes.. definitely. ..I mean ..it was just a way to seem- ..mm.. you know ..to tap into wh- ..ah— ..what we now call NASCAR [National Association for Stock Car Auto Racing] America. (Maureen D. ID08)

This excerpt illustrates Favourites and Music preferences engaged in the social action of establishing personal identity and social identification. Use of music in this way is not

limited to former President George Bush Sr, or to politicians running for office. As will be discussed in more detail in Chapter Nine, pieces of music and the personal meanings that adhere to them afford multiple opportunities for conscious and unconscious pursuit of social goals.

## Accumulating



The third and final category of Analysing is Accumulating. As revealed earlier, Accumulating focuses on the opinions, criticisms and evaluations of others about pieces of music rather than personal assessments. Accumulating entails ongoing acquisition of information about a piece of music, including its musical features, composer, circumstances of composition as well as contemporary criticism.

### **Johnny Cash: Song ‘I see a darkness’**

**BRETT:** I’ve always been a huge music fan. ..I don’t play anything. ..I don’t have a musical ability ..but ..ah ..(laughing) ..I suppose- ..I’ve always been someone who’s bought lots of music ..and ah ..talked about ..and read about it ..and gone out to see it. (Brett O. ID29)

### **Elgar: *La Capricieuse for violin and piano* (Josef Hassid, violin)**

**PAUL:** This, this boy [violinist Josef Hassid] ..died at the age of 27 ..with a brain tumour. He recorded only eight things ..in 1940. ..And Fritz Kreisler said ..<There’s a Heifitz born every century> ..that’s Yasha Heifitz ..<There’s a Hassid born ..every two centuries.> (Paul K. ID03)

### **Mussorgsky: Song ‘Going to Sleep’ from the song cycle *The Nursery***

**ROSAMUND:** This song was written ..at the same time as Tolstoy began writing *Anna Karenina*. (Rosamund B. ID27)

Accumulating, as illustrated in these excerpts, draws on a diverse array of sources. These sources include conversations about the music, program notes, album covers and liner notes, internet and social media sites, media reports, teachers, lectures, television programs, biographies of composers and artists, general music-related reading, even snippets of conversations overheard at concerts, on public transport, while shopping or engaged in any everyday activities. Personal meanings classified as Accumulating may also be derived from expectations and traditions of the roles of an individual’s socio-cultural heritage. For example, knowledge about the contexts in which pieces of music are

appropriately played such as illustrated by the following personal meanings of ‘Jerusalem’.

**Parry: Choral anthem *Jerusalem***

**BILLY:** England doesn’t have a national anthem. (*audible inbreath*) ..Scotland has one. Wales has one. ..We’re still using boring old God save the Queen. ..And I would like to say ..we pass- ..We save that for when Betty turns up at the football ..and ..the rest of the time ..we start our games ..by singing ‘Jerusalem’. (Billy B. ID15)

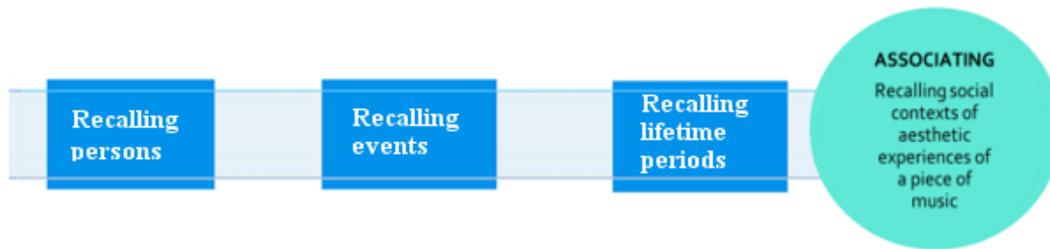
In this excerpt, Billy B. embeds four elements of culturally derived information in accumulated meanings of Parry’s ‘Jerusalem’: (1) that football matches begin with communal singing by spectators of their team’s national anthem; (2) that England does not have a unique anthem; (3) that the national anthem of the United Kingdom (‘God save the Queen’) is usually only sung at football matches in the presence of the monarch; and (4) that Jerusalem has been afforded status as pseudo-anthem by English football clubs and fans.

The data highlighted in this subsection have illustrated how ongoing Accumulating adds factual details to personal meanings of pieces of music. Personal observations about Musical features, Words and Performances (Identifying) adhere to a piece of music and over time, certain pieces of music become established Favourites and contribute to defining Music preferences (Developing). This suggests that personally derived factors are often complemented by a range of externally derived factual details about the music or particular performances of it (Accumulating).

### **Associating: Recalling Social Contexts of Aesthetic Experiences of a Piece of Music**

The content of personal meanings classified as *Associating: Recalling social contexts of aesthetic experiences of a piece of music* highlights the essential sociality of pieces of music. When Associating, the informants recalled the social setting and the people who were with them, as well as the particular time in their lives when encounters occurred.

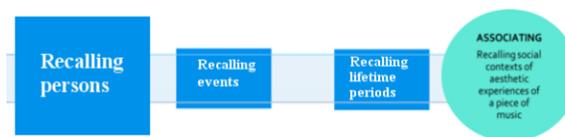
**Figure 13. Content areas of Associating** depicts the three categories and stages of Associating: (1) persons, (2) events and (3) lifetime periods.



**Figure 13. Content areas of Associating**

Diagram depicting the three content areas (theoretical categories) underlying the theoretical concept *Associating: Recalling social contexts of aesthetic experiences*.

### Recalling persons



Associating is founded in the human capacity for storing, recalling and recounting the phenomenological past of lived experience. Personal meanings classified as Recalling persons signify literal or metaphoric associations between a piece of music and people within immediate social networks of experience including parents, partners, children, extended family, friends, work colleagues, or mentors. Recalling persons also occurs within broader social networks such as at school, the workplace, a concert audience, shopping centres, gym, public transport; indeed whenever and wherever music is encountered. In essence, Recalling persons highlights associations between pieces of music and other people.

#### **Bach: 'Gavotte' from *Cello Suite No 6, BWV 1012***

**FIONA:** The school said, <There's a cello ..does anyone want to learn it?>. And my daughter ..she put up her hand and said <Yes>. ..So she brought this cello home ..and I had to sit with her ..as you do ..ur ..um ..sort of helping her learn this ..this very difficult instrument. And I have to say she ..she inspired me. ..This little girl ..with her determination ..her drive ..her doggedness. ..She inspired me to get on with my book ..because I realised ..this is what it requires. It's 90% perspiration ..And that's what I saw in her. ..By the time she was ..sixteen ..she could play this piece. (Fiona W. ID35)

Associating between specific pieces of music and other people, as illustrated above, can be literal and direct such as when recalling a daughter learning to play a Bach Gavotte on the cello. Recalling persons can also, however, be founded on more imaginative, creative or metaphoric connections.

**Chopin: *Mazurka in D for solo piano, Opus 33 No. 2***

**JANE:** Well ..my father ..um ..was a good amateur pianist ..and he used to ..um ..play ..play the piano at night. ..And I- ..For me ..this is a memory of ..lying in bed ..falling asleep ..listening to the piano. (Jane MCPc. ID39)

**Hudson/Derange/Mills: Song ‘Moonglow’ arranged for Benny Goodman Quartet**

**INGRID:** It got me into radio. Ah ..I launched into radio thanks to Doug Ayton. And ABC listeners may know ..him ..a Victorian and Melbourne ..ah ..very popular man on the ABC. In particular during the Drive program. ..And I was fortunate enough ..to work with Doug ..in my first early days of radio. And it was Doug who introduced me to jazz ..because he ..those who knows him- He’s put out a number of CDs with his ..person[al] ..selections and ah ..and just beautiful. That one ..is just beautiful. (Ingrid J. ID17)

These excerpts illustrate Recalling persons in metaphoric form. Jane McC.’s father played piano but she does not say that he specifically played Chopin’s *Mazurka in D*. Similarly, ‘Moonglow’ was included in a CD compilation by Ingrid J.’s professional mentor, but the music is indicative of her professional mentor’s love of jazz rather than a specific connection to the particular piece. When informants were recalling people through the experience of listening to a piece of music they were using music as an active agent in personal meaning making. In this sense, separate threads of lived experience are woven into episodes of an ongoing life story consolidating personal meaning and purpose. This generative characteristic of personal musical meaning making is identified in the elaboration of content of the Interpreting dimension of personal meanings in the next main section of this chapter and discussed in greater depth in Chapter Nine. It is introduced here because the theoretical significance of metaphoric links between pieces of music and life narratives was first indicated during data analysis concerning Recalling persons.

**Recalling events**

As depicted in the diagram of **Figure 13**, the second dimension of Associating concerns Recalling events. Recalling events also draws on memories of the social contexts of lived experience. In this case, however, the associations are between pieces of music and life events.

**Widor: ‘Toccata’ from Organ Symphony No. 5, Opus 42, No. 5**

**TIM:** This was the piece played at my wedding. (Tim J. ID49)

**Rachmaninov: Chorus ‘Rejoice, oh Virgin’ from *All Night Vigil (Vespers)*, Opus 37**

**BOB:** I’ve always loved the *Vespers*. I think it’s the best thing Rachmaninov wrote. ..um ..and I heard this when I was ..in St Petersburg with my two kids ..in 2006 ..in about minus 37 degrees outside. (Bob C. ID30)

The literal form of Recalling events identifies direct involvement of a piece of music in a highlighted event and is illustrated in the personal meanings identified by Tim and Bob. For Tim J., Widor’s ‘Toccata’ recalls the music being played at his wedding. For Bob C., Rachmaninov’s ‘Rejoice, oh Virgin’ recalls visiting St Petersburg. Although details may be slightly different, it is theorised that Tim’s wife and Bob’s children would also associate the recalled events with the Widor and Rachmaninov respectively. It is important to note, however, that although these events are set in social contexts involving others, the personal meanings recounted by Tim and Bob recalled occasions in which the identified piece of music was literally part of the recounted event. This focus on literal associations emerged as a distinctive characteristic of a cluster of meanings classified as property of the Recalling events dimension of Associating. Not all personal meanings classified as Recalling events, however, focused on literal connections between music and events.

**Allegri: Choral motet *Miserere mei, Deus***

**INGRID:** A very special part of my life in ..in the last year ..was working with the Sisters of St Joseph (*inbreath*) ..and ur ..working with them ..as Mary McKillop moved towards canonization. ..And so ..*this particular song ..takes us to the Vatican*. (Ingrid J. ID17)

**Lennox/Shore/Walsh: Song ‘Into the West’ from the soundtrack of the film, *Return of the King***

**LINCOLN:** Why it touches me .. so mu- ..so strongly .. is because ..when I was thought ..to be dead and per- ..perhaps ..there was a chance that I was alive ..or a 50% chance ..all the friends and family were at- ..Crammed into our house in the Blue Mountains ..And- ..But they- ..Everybody had run out of things to say ..and the teenagers ..put *The Lord of the Rings: Return of the King* on ..So that’s identified with ..with the experience. ..And the song itself is about ..is about ah ..going to death- ..going into death. ..But it doesn’t ..make it sound ..horrific ..by any means.  
[After listening to the music]

**MARGARET:** Annie Lennox ..And a song called ‘Into the West’. That’s.. beautiful Lincoln, isn’t it?

**LINCOLN:** Yes .. it brings ..brings me to tears every ..time I ..hear it. (Lincoln H. ID10)

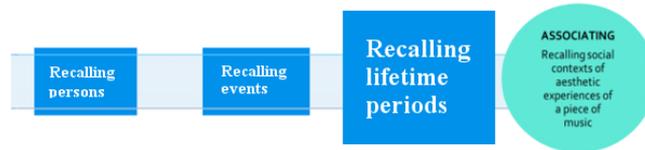
Metaphoric associations between music and events, as illustrated above, are generated in the imagination of the individual who tells the story. Both excerpts recall life events although Ingrid J. did not hear the ‘Miserere’ in the Vatican, nor with the Sisters of St

Joseph. She constructed the metaphoric link between the music and her working life herself.

The complexity and clarity of Lincoln H.'s personal meaning merits detailed commentary. Mountaineer Lincoln H. had an accident attempting to scale Mt Everest and was abandoned on the mountain because he was believed dead. At the time, Lincoln did not have 'Into the West' cycling through his consciousness as hypothermia set in. He was unaware that his family were viewing *Return of the King* at that time. Similarly, Lincoln's family and friends did not view the movie or listen to the music to console themselves at Lincoln's death. The link he makes between the music and his near death experience is a symbolic construction of hindsight and imagination. The song 'Into the West' accompanies the final scene and end credits of the last film of Peter Jackson's epic trilogy of *Lord of the Rings*. Lincoln connects the plaintive music of the song, the sentiments expressed in its death-related lyrics, the placement of the song in the film's narrative, with his family's viewing of the film, and his own near-death experiences. The personal meaning constructed in this process of Associating—Recalling events reveals that his experience on the mountain brought Lincoln acceptance of his own mortality and the experience changed him forever. Symbolically linking the song and events enabled Lincoln to reveal this transformative experience. Analysing Ingrid J.'s Associating from this same perspective, it appears that she too reveals aspects of her lived experience. These aspects include the facts that: (a) she worked with the Sisters of St Joseph on the canonization of St Mary McKillop; (b) she enjoyed the work; and (c) she went to the Vatican with the nuns.

Associating—Recalling events is theorised as an effective mechanism by which pieces of music take on personal meanings and also provides opportunities for sociality and achieving social goals. The final dimension of the content of personal meanings classified as Associating is Recalling lifetime periods.

## Recalling lifetime periods



Whereas Recalling Persons and Recalling Events focus on the immediate social world, Recalling lifetime periods takes a broader view situating personal meanings of pieces of music in periods of time. These periods typically align with the stages of psychological development in the human lifespan, such as childhood, adolescence and adulthood. Alternatively, periods may accord with other timeframes such as school or university years, or career phases. This is clearly illustrated in the following excerpts.

**Messiaen: ‘L’alouette lulu’ (The Woodlark) from *Catalogue d’oiseaux for piano***

**ANNIE:** Ah— ..that ..takes me back to ..my New England childhood. The wood thrush ..which is- ..the woodlark is what-..But that’s ..ah ..the familiar sound of childhood ..to me. ..The forests of New England ..where there are wood thrush. ..This is reminiscent ..not exact. (Annie P. ID45)

**Goffin/King: Song ‘Will you still love me tomorrow?’ (The Charellles)**

**BRENDA:** Oh- well ..this was out at the time when .. I was a teenager ..or became aware of it then. ..and just finding romance. ..And mum ..was ceaselessly saying ..<Don’t you get yourself into trouble> ..And.. this song .. just .. kind of ..would remind me of it. (Brenda B. ID11)

Personal meanings derived from Recalling lifetime periods, as illustrated in the recollections of childhood and teenage in the excerpts above, recall a range of lived experiences across a number of formative years, for example, childhood sightings of woodlarks in the forests of New England (Annie P.) and early teenage romances (Brenda B.). The impressionistic nature of these recollections, (‘reminiscent ..not exact’ Annie P.; ‘kind of ..would remind’ Brenda B.), differentiates Recalling lifetime periods from content recalling specific people and events.

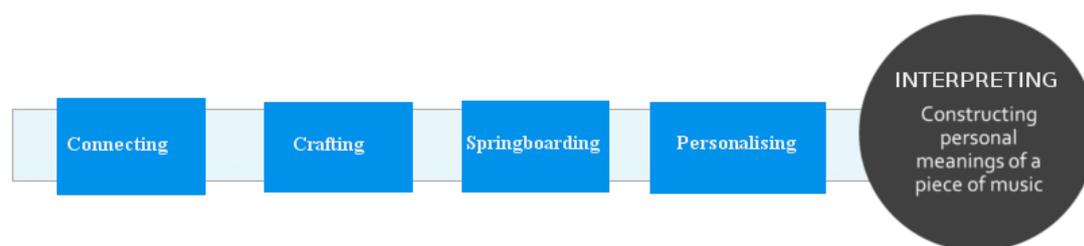
Analysis of the content of personal meanings classified as Recalling lifetime periods suggests that they typically follow a presentation pattern comprised of three elements:

- (1) specifying a lifetime period
- (2) orienting with some general some contextual details
- (3) focusing on a particular feature/s of personal significance.

These elements are present in the excerpts above. For example, Brenda B.'s interview illustrates: (1) specification – 'when I was a teenager'; (2) orienting – 'just finding romance', and (3) focusing - 'mum ..ceaselessly saying don't get yourself into trouble'. The ordering of the three elements, however, is flexible. Sometimes the content of the elements is implied rather than specifically stated. Nevertheless this presentation mode was sufficiently present to be theorised as a common feature of Associating—Recalling lifetime periods.

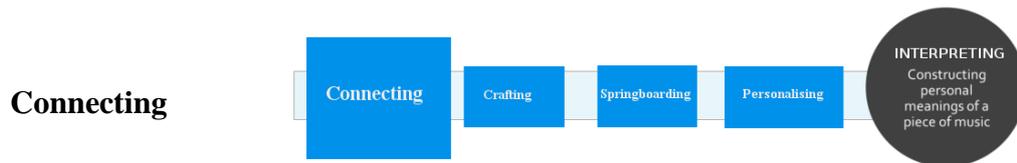
### **Interpreting: Constructing Personal Meanings of a Piece of Music**

*Interpreting: Constructing personal meanings of a piece of music* (short form, Interpreting), the fourth content cluster of *Personalising*, is the most generative and performative. The generative aspects emerged as informants constructed stories (narratives) about personal meanings of a piece of music. The performative aspects emerged as narratives of personal meanings were recounted to the interviewer and her radio audience. The narratives of Interpreting are theorised as instruments of social action. That is, the narratives of Interpreting are constructed to be put to work in the tasks of maintaining personal identity and a coherent life story in particular social settings. The content of personal meanings of pieces of music classified as Interpreting clustered into four dimensions: Connecting, Crafting, Springboarding and Personalising.



**Figure 14. Content areas of Interpreting**

Diagram depicting the four content areas (theoretical categories) underlying the theoretical concept *Interpreting: Constructing personal meanings of a piece of music*.



The personal meanings of pieces of music classified as Connecting assign qualities and often personal significance to selected content from previous instances of Encountering, Analysing, and Associating with the music. Assigned qualities may be unique and idiosyncratic, or they may be appropriated from what others say about the music. Assigned significance can be connected to the individual themselves or to other people. Personal meanings classified as Connecting emerged as personal interpretations of qualities of the music that highlighted aspects of an informant's appreciation of a piece of music as well as themselves.

**Mozart: Duet 'Pa-Pa-Pa-Papagena!' from the opera *The Magic Flute***

**TONY:** The Papageno Papagena duet ..I think is exquisite ..because it's ..ah ..on the one hand flippant ..but at the same time ..it has this ..wonderful melodic interplay between the two people. (Tony W. ID43)

**Chopin: 'Prelude in E minor' from *24 Preludes for Piano, Opus 28 No. 4***

**DAVID:** This ..um ..little ..prelude ..which is very, very short ..um ..is ..the saddest ..piece of music I know.. I think ..and wonderfully profound. (David M. ID09)

**Wagner: Aria 'Liebestod' from the opera *Tristan und Isolde*, (Kirsten Flagstad)**

**JOAN:** Ah ... the Liebestod ..wonderful music. And well ..I used to fancy myself as a Wagnerian singer. (*laughing*) And Flagstad ..what a voice ..seamless ..and beautiful. (Joan S. ID79)

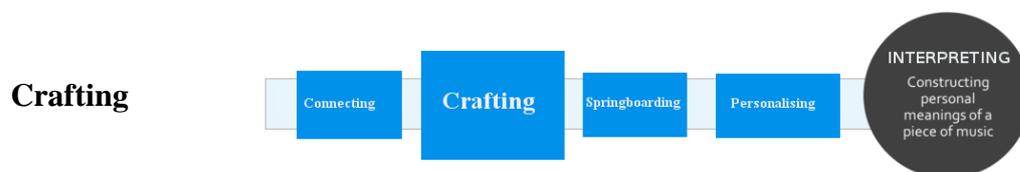
**Pärt: *Spiegel in Spiegel for piano and violin***

**RICK:** This piece is ..a piece that ah ..again Daniel Brooks introduced me to ..that my wife considers ..one of the saddest. She cannot listen to it ..because it is so ..desperately ..melancholy to her. And yet it is so joyous to me. (Rick M. ID19)

In each of these examples the informant had selected a particular piece of music and made an aesthetic judgement or judgements about it (Encountering) and then formed a story of significance around it. Tony M. and David M. both connected their selected piece of music to their aesthetic judgements, for example, 'exquisite .. flippant wonderful melodic interplay' and 'saddest ... wonderfully profound'. Rick and Joan also connected their music selections to aesthetic judgements (Encountering) but also to themselves or other people (Associating). Internationally renowned coloratura soprano Joan S. describes Wagner's 'Liebestod' as 'wonderful music' and reveals that she once considered herself a Wagnerian singer. Actor Rick M. reveals his aesthetic judgement of Pärt's *Spiegel in*

*Spiegel* as joyous. He connects the music to two instances of Associating, his theatre colleague Daniel Brooks who introduced that work to him and to his wife's aesthetic judgement of the piece as sad and 'desperately melancholy'.

This grounded theoretical account suggests that personal meanings classified as Connecting generally serve the dual functions of reiterating personal aesthetic judgements and highlighting aspects of personal identity.



Crafting, the second dimension of the content of Interpreting, also draws on aspects of Encountering, Analysing and Associating. However, Crafting re-interprets and integrates features of these earlier experiences, observations and assessments into idiosyncratic personal meanings. The personal meanings constructed during Crafting are not irrefutable facts, but creative interpretations.

**Mozart: 'Molto allegro' (1<sup>st</sup> movement) *Symphony No. 40, K550***

**MICHAEL:** In the case of Mozart ..ah ..Mozart the man ..the soul ..is trying to ..to steal ..furtive glances at you from behind ..the façade of eighteenth century ..ah ..propriety. (Michael T-T. ID44)

**Elgar: Song 'The Swimmer' for the orchestral song cycle *Sea Pictures, Opus 37***

**RICHARD:** It's called 'The Swimmer' ..and talk about onomatopoeia ..I mean ..here's ..here's- ..You can hear- ..Don't ask what it's about ..but it's- ..You hear- ..You can hear the crashing of the waves ..I know we are going to hear ..Dame Janet- ..Dame Janet Baker singing it ..It's a fantastic piece ..of evocative expression of the sea bashing against ..ah ..um ..ur ..I always think ..of the East coast of Australia. (Richard W. ID73)

The creative constructions of Crafting, illustrated in the excerpts above, take elements of previous Encountering, Analysing and Associating and imaginatively construct metaphoric links. For example, Michael T-T. crafts elements of Analysing— Accumulating (knowledge of Mozart's revolutionary compositional practices), and Encountering (his ongoing attraction to Mozart's music), into an imaginative personal narrative featuring the long-deceased Mozart's soul stealing furtive glances at him from the music. Similarly, Richard W. crafts an imaginative personal narrative about hearing

waves crashing against the east coast of Australia in the music of English composer Elgar who is not known to have visited Australia. These examples illustrate the Crafting of personal meanings from accumulated elements of lived experience. The number of potential personal meanings recounted at any one time seemed limited only by the boundaries of individual imaginations and the time available. Thus, in the sampled interviews, recounting was sometimes limited to one or a small number of Craftings, while at other times, many Craftings may be recounted. This potential multiplicity of constructed Craftings is illustrated in the excerpt below.

**Burton: Choral psalm *Nunc Dimittis***

Well ..it means an awful lot to me. ..It was the music which ended each episode (i) of *Tinker Tailor Soldier Spy* when it was made by the BBC for television. [segment 1]

It recalls for me particularly, Alec Guinness (ii). And ..as the music is played ..at the end of each episode ..you see Alec ..with his back to camera ..walking away ..past the Bodleian Library. [segment 2]

And ..for me ..it's also ..a little Requiem (iii) for Alec ..who died quite recently. [segment 3]

And ..uh ..It- ..It just recalls ..a wonderful period of collaboration (iv) between us. ..And an education I received at his hands really ..in ..in dramatization. ..And ..so ..it has that sentimental value for me. [segment 4]

Another part of it was- ..A part of that piece of music was ..that it was sung by a small boy (v) ..whose parents were obviously very strict ..and put him to bed ..before ..he was ..allowed to hear it ..on (*laughing*) ..on ..television.: so he never got to hear it live. [segment 5]

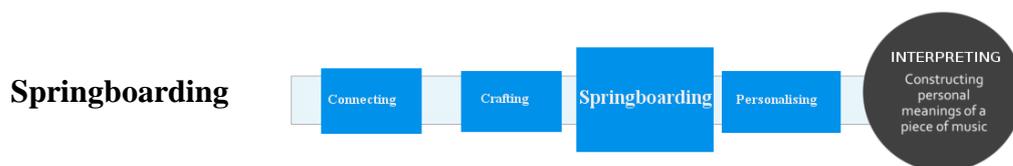
And I think the actual content ..of the words (vi)..Now lettest Thou ..Thy servant ..depart in peace ..had ..something rather ..something rather beautiful about that ..ah ..concept of .. of service to ..the British .. cause ..if you will. ..It was- ..It's an old fashioned notion of patriotism. (vii) ..It was ..also close to Alec's heart. [segment 6]

And ah ..finally ..I suppose .. it.. it recalls ..in a much less comfortable way .. school (vii) ..for me. ..Boarding school. ..And a very strong Anglican .. influence. ..And ..and- ..My house master at school ..insisted we sang all those things at evensong. And we even ..set the ..day ..hours ..in- ..uh ..At various ..times of the ..religious year. ..um ..And although I resented it ..hugely ..at the time ..it's kind of printed in the way things are ..when one's young. [segment 7] (David C. ID04)

The seven narrative segments in David C.'s response to Burton's setting of the *Nunc Dimittis* illustrate how a single piece of music can be redolent with personal meanings. These personal meanings are crafted around one or more content components identified in Analysing and Associating:

- i) 'music which ended each episode' - Associating: Event;
- ii) 'Alec Guinness' - Associating: Person;
- iii) 'a little requiem' - Analysing: Features of the music (a requiem);
- iv) 'a wonderful period of collaboration' - Associating: Lifetime period;
- v) 'sung by a small boy' - Associating: Person/Event;
- vi) 'the actual content ..of the words' - Analysing: Words;
- vii) 'patriotism' - Associating: Person; and
- viii) 'in a much less comfortable way .. school' - Associating: Lifetime period.

It is important to note, however, that these seven segments of narrative and their eight content elements may not exhaust the number of potential meanings that may be devised in relation to past or future Crafting. As Jonathan F. highlighted in the last chapter, perhaps David could 'go on and on' about the piece. The third category of Interpreting is Springboarding.



When Springboarding, individuals integrate pieces of music into other aspects of their lives, and other aspects of their lives into pieces of music. Springboarding emphasises the human tendency for symbolic representation and meaning making. We experience something in our environment, bring together our observations, embodied responses and previous experiences of the phenomenon, and draw conclusions that make sense of our lived experience.

**Mussorgsky: Orchestral tone poem *Night on Bare Mountain***

**MAUREEN:** I chose it today because it reminds me of ..of what ..um ..The Bush administration has unleashed ..in.. um.. the Middle East and the Muslim world. ..It's like all these spirits ..you know ..unintended spirits coming up out of the mountain. ..Pandora's box. (Maureen D. ID08)

**Reich: 'Section II' from *Music for 18 musicians***

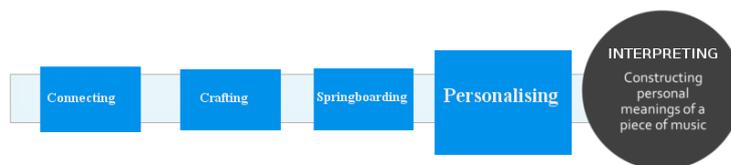
**DANIEL:** You know ..this is not a piece that ..automatically ..may come to mind in this arena [self control] ..but much of the piece is ..it seems to me ..to reflect the ..the ..the frenetic nature of modern life ..and ..and ..the frenzied nature of desire ..and the hunt ..the continual hunt for novelty that is ..that is the modern world. ...And in- ..It's a- ..Just a great ..imaginative piece to me. (Daniel A. ID31)

Springboarding was not simply a tool for changing topics in a conversation. Rather, in the context of understanding the process by which pieces of music take on personal meanings, Springboarding affords opportunities to reveal important aspects of lived experience beyond music. Political journalist, Maureen, metaphorically links the unleashed spirits depicted in *Night on Bare Mountain* to the ramifications of the US invasions of Iraq and Afghanistan. Psychologist Daniel A. links the repetitive elements of Reich's minimalist composition to his work on obsessive behaviours and self-control. Springboarding can lead away from music, but it very often travels a circular trajectory. For example, in the excerpt from Daniel A.'s interview. Daniel begins by identifying some aspects of the piece of music (its constant repetitions), leaps to a different topic (the nature of modern life, and also his professional pre-occupations), and then returns to the music, ('It's a- ..Just a great ..imaginative piece to me').

These excerpts also demonstrate that personal meanings are being used to make links between the music and other aspects of life. They indicate, for example, at the surface level that Maureen is a political journalist and that Daniel is a psychologist. Probing beneath the surface of these excerpts also indicates that Maureen was critical of the decision of President Bush Jr to involve the United States in military action in Iraq and the Middle East. Daniel highlights the repetitive technique of Steve Reich's minimalist composition to reveal that his professional interests concern disorders in self-control and his view that contemporary life is plagued by the 'frenzied nature of desire' and the 'constant frenetic search for novelty'. The examples illustrate the deliberate use of a personal meaning linked to a piece of music to highlight other aspects of lived experience beyond the music.

In the theoretical account of personal meanings, Springboarding is conceptualised as a further example of music affording opportunities for personal agency. Springboarding allows individuals to consolidate understandings about the type of person they are (or they like to think they are) and also to portray those characteristics as components of the personal identity they would like others in particular social contexts to perceive them to be.

## Personalising



The fourth and last category within the larger category of Integrating is Personalising. When Personalising, informants drew previous experiences of Encountering, Analysing and Associating of a piece of music, as well as elements of Connecting, Crafting and Springboarding, into coherent narratives of personal identity. The following excerpt illustrates how Joe F. expressed a coherent narrative through the act of Personalising.

### **Verdi: Aria ‘Mio figlio’ from the opera *La Traviata***

JOE: I love this music. ..ah ..When I was very young ..I was I suppose 14 or 15 years old when I first started going to the opera ..with my father ..and I really enjoy *Traviata*. I found the music really beautiful. That was in Hungary ..in the Hungarian State Opera which was ..one of the rare blessings ..of living in a communist country ..That- ..Those sorts of high-brow activities ..were ..very heavily subsidised ..so there’s been an excellent musical life. This takes me back a long way. (Joe F. ID37)

In this instance Joe demonstrated he was Personalising by integrating episodes of Encountering—Experiencing (‘I love this music’), with Associating—Recalling lifetime periods (‘When I was very young’; ‘started going to the opera ..with my father’), Interpreting—Connecting (‘I found the music really beautiful’) and Interpreting—Springboarding (‘one of the rare blessing ..of living in a communist country’) to weave a narrative of growing up in communist Hungary. Recounting this narrative also allows Joe to reveal that he is a long-term opera-lover (49 years at the time of interview), that *La Traviata* remains a favourite, that his childhood was constrained by living under communist rule in Hungary, and that his early life was enriched by the blessing of attending ‘heavily subsidised ..high-brow activities’ such as opera. Such narratives of assigned personal significance are absorbed within the boundaries of personal identity, and adhere as personal meanings to a piece of music.

As suggested in Chapter Six, analysis of informant data suggests that the content of Personalising’s narratives is dynamic, not fixed. It will be recalled that Jonathan F. (2005 ID06 and 2011 ID74) first identified eight and then a further three aspects of personal meanings concerning the ‘Dance’ from Stravinsky’s *Petrushka* in two interviews conducted six years apart. Probing beneath the surface of such personal meanings suggested they not only identified subjective responses and individualistic associations,

but were also used to portray aspects of Jonathan's personal identity (often unconsciously). Jonathan's extended list of personal meanings presented in **Figure 10**, illustrates this understanding. The table is repeated here for ease of reference and to aid discussion.

Comments	Narrative focus (Key element)
<p><b>Stravinsky: 'Dance' from <i>Petrushka</i></b>  <u>That's ..arguably my favourite piece of classical music ..or the beginning of it ..um ..I don't get tired of listening to it. (1)</u></p> <p><u>I listened to it ..often ..in the middle of writing <i>The Corrections</i> ..It's um ..It.. <u>it's kind of model of ..th- ..the book I would like to write. (2)</u></u></p> <p><u>..um ..When ..Stravinsky was done with it ..he went ..into a hospital with ..acute intercostal neuralgia due to ..severe nicotine poisoning. um ..He had basically ..almost killed himself ..with nicotine while writing the thing. ..And it shows. (3)</u></p> <p><u>The thing is just ..incredibly compact. It ..it- ..ah— He <b>never</b> works an effect ..a second longer than he should. ..You never- get ..ur ..glutted ..um ..ah ..attuned. ..ur.. um ..It's funny- ..I- ..ur ..ur ..He- ..He'd been .. ur ..ur ..sort of <u>doing some classical ballet thing ..and then suddenly ..the bassoons start moaning ..in a completely different key in the background ..sort of interrupting really. (4)</u></u></p> <p><u>..um ..I could go on and on and on ..I <b>adore</b> the piece. (5)</u></p> <p><u>I mean ..it's a ..classic ..work ..of ..musical modernism. ..It's <u>one of the seminal works of musical modernism. (6)</u></u></p> <p><u>At the same time ..it has ..ur ..as Stravinsky does ..whenever he's working well ..I think ..um.. It- ..It's very <u>tuneful. It's very emotional. It's very nineteenth century. (7)</u></u></p> <p><u>..But with this ..um ..ee— ..Indeed <u>the interchange between the modernism ..and that old-fashioned tunefulness ..is exactly what I'm after. (8)</u></u></p>	<ol style="list-style-type: none"> <li>1. Music is a favourite (Features of the music and its performance - favourites)</li> <li>2. Music is a model for writing (Assigning personal significance – personal significance)</li> <li>3. Circumstances of composition (Features of the music and its performance – accumulated knowledge)</li> <li>4. Features of the music (Features of the music and its performance – distinctive features: music)</li> <li>5. Personal response to music (Aesthetic and embodied experiences – rapt attention)</li> <li>6. Features of the music (Features of the music and its performance – accumulated knowledge)</li> <li>7. Personal responses to music (Assigning personal significance - Qualities)</li> <li>8. Music is a model for writing (Assigning personal significance – personal significance)</li> </ol>

**Figure 10. Jonathan F.'s personal meanings of 'Dance' from Stravinsky's *Petrushka*. 22 May, 2003 (repeated)**

In this collection of inter-related narrative elements, Jonathan not only reveals a range of personal meanings that adhere to the work. He also seizes the opportunities that the music affords to disclose information about himself, including: (1) that he enjoys classical music, listens to it often, and is very fond of the Stravinsky ‘Dance’; (2) he is an author of a published novel; (3) he has acquired a range of information about Stravinsky and the compositional circumstances of the ‘Dance’; (4) he is very familiar with the musical features of the ‘Dance’; (5) he enjoys the aesthetic experience of the music; (6) he understand the importance of Stravinsky in the history of Western art music; (7) he responds aesthetically, emotionally and intellectually to music; and (8) he draws personal significance from the aesthetic experience of a piece of music. These two analyses demonstrate that the personal meanings highlighted in Jonathan’s second interview are a subset of those he identified eight years earlier. They support the assertion that personal meanings are typically recounted within narratives. Such data also suggest that personal meanings of pieces of music are not fixed, but change over time to suit the social contexts in which they are recounted.

### Summary

This chapter elaborated the many ways in which informants recounted the personal meanings that specific pieces of music held for them. Consistent with the principles of grounded theory methodology, multiple levels of close comparative analysis of these data led to the emergence of four key theoretical concepts that could account for the content of all informant data. These theoretical concepts were given the higher order abstract labels: (1) Encountering, (2) Analysing, (3) Associating, and (4) Interpreting. The chapter also provided examples of informant data and lower order clustering of meanings (theoretical categories) from which the theoretical concepts emerged. The schematic and theoretical models developed through data analysis (**Figures 7**, **Figure 8**, and **Figure 9**) show how the lower order categories and dimensions of meaning were connected to the four theoretical concepts.

The next stage of the presentation of data and analytical findings focuses on relationships between the theoretical concepts that underpin the processes by which pieces of music take on personal meanings and functions of such meanings. These findings and analyses form the substantive content of the next chapter.

# Chapter Eight: Data and analysis about pathways and functions of personal meanings of pieces of music

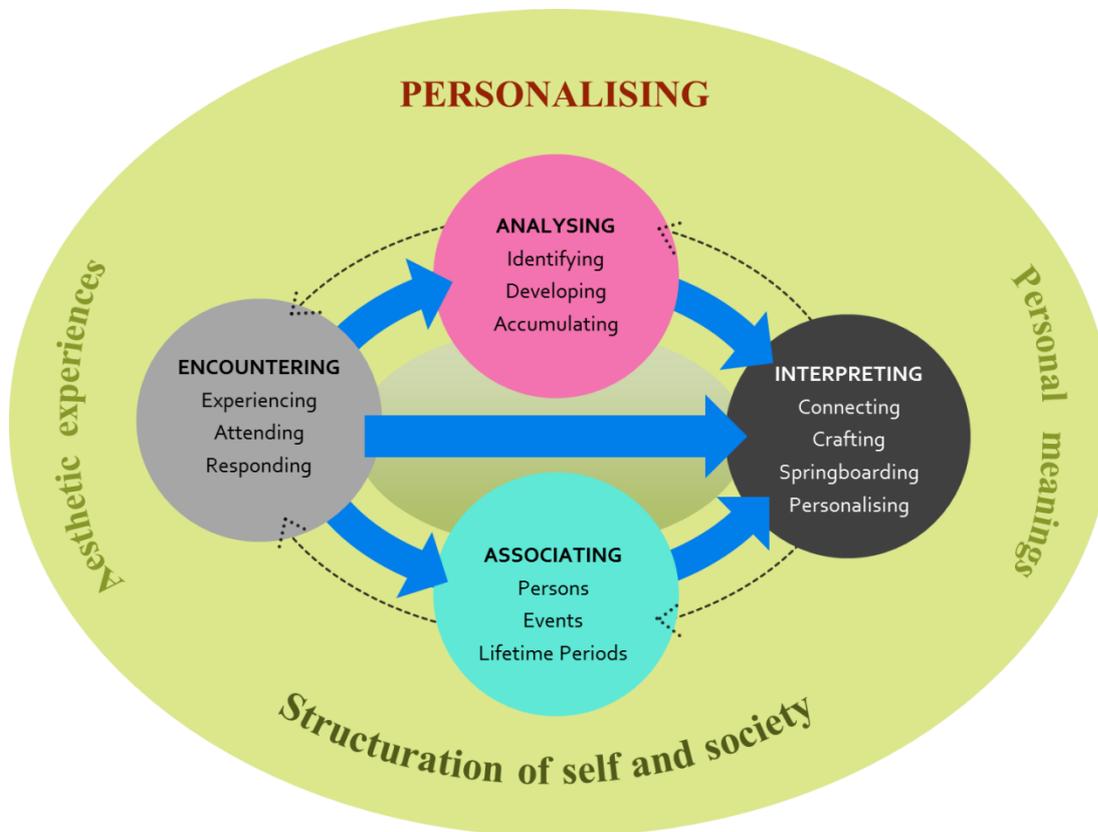
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Music arises as the process of interaction between the sounds of music and individual people.  
-John Shepherd, *Popular music and music aesthetics*, 2012

According to Charmaz (2006, p. 135), inquiries guided by grounded theory methodology move beyond description and ‘reach down to fundamentals, up to abstractions, and probe into experience’. In practice, this probing takes the form of multiple levels of focused analysis at increasing degrees of theoretical abstraction. Chapter Seven elaborated the findings of the inquiry’s first level of analysis that derived four abstract content areas (theoretical concepts) that accounted for the *content* of all personal meanings of pieces of music highlighted by informants. This chapter presents findings of a second and third level of theoretical analysis. The second level focused on how the content encapsulated in the four heretofore separate theoretical concepts inter-related in the creation of personal meanings. Analysis of these inter-relationships suggested *processes* or pathways by which pieces of music take on personal meanings. The third level of analysis moved to a further level of theoretical abstraction to consider the purposes or functions of personal meanings of pieces of music in social life.

Findings concerning the processes and functions of personal meanings of pieces of music are depicted in the broad blue arrows, dotted black arrows, and light green oval theoretical model of **Figure 9. Personalising: Pathways from aesthetic experiences to personal meanings of pieces of music**. For clarity of presentation the chapter is structured using the elements of **Figure 9**. The findings presented in this chapter progressively reveal the processual integration of the content of the theoretical concepts into pathways of meaning making and suggest that personal meanings of pieces of music are often harnessed into action to achieve individual and social objectives.

## Pathways from Aesthetic Experience to Personal Meanings of Pieces of Music



**Figure 9. Theoretical model of Personalising: Pathways from aesthetic experiences to personal meanings of pieces of music (repeated)**

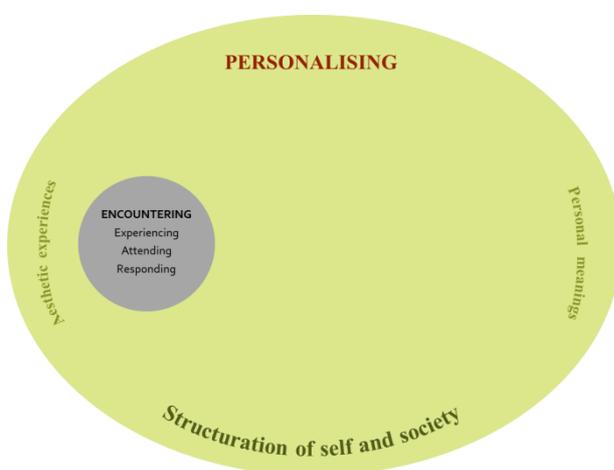
The complete theoretical model is repeated at the start of this chapter to recall the overall understandings emerging from the inquiry. Analysis of informant data suggested six pathways by which pieces of music take on personal meanings. These pathways are constructed from differing configurations of content (theoretical concepts) discussed in the previous chapter: *Encountering*, *Analysing*, *Associating*, and *Interpreting*. The six pathways demonstrate that personal meanings of pieces of music are rarely, if ever, recounted as single factor constructions. Rather, they are generally multi-levelled and nuanced constructions incorporating elements from two or more content areas. The six pathways are:

- (1) Intrinsic value pathway;
- (2) Encountering—Interpreting pathway;

- (3) Encountering—Analysing—Interpreting pathway;
- (4) Encountering—Associating—Interpreting pathway;
- (5) Encountering—Analysing—Associating—Interpreting pathway; and
- (6) Interpreting—Analysing—Associating—Encountering pathway.

Each of the pathways will now be elaborated using illustrative examples of informant data.

### Intrinsic value (Encountering) pathway



**Figure 15. Intrinsic value (Encountering) pathway**

The grounded theoretical account of personal meanings of pieces of music emerging from this inquiry theorises that pieces of music are catalytic initiating agents in the processes by which pieces of music take on personal meanings. In this view, the sonic materiality of a piece of music induces responses within the physical body that are recalled, confirmed, or rejected by subsequent encounters with the music. These deeply

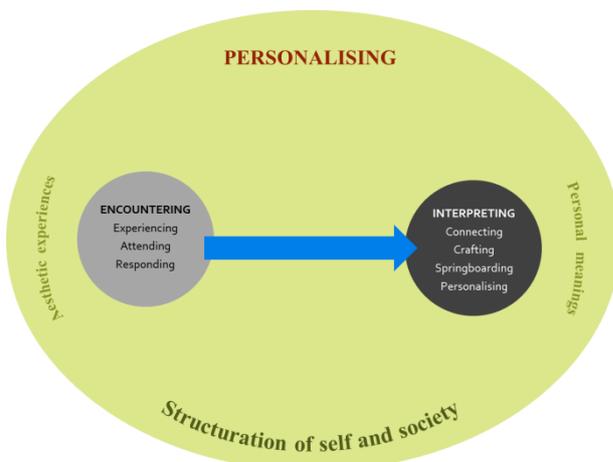
felt, embodied responses are considered ineffable in the sense that they are impossible to articulate discursively. Such ineffable responses are of such intrinsic value that they require no further justification. When personal meanings were sensed but not articulated in words, the grounded account of personal meanings emerging from this inquiry classified them as adhering to the music via the Intrinsic value (Encountering) pathway.

The Intrinsic value (Encountering) pathway is theorised as an internalised process rooted in the body’s ineffable responses to the sonic materiality of a piece of music. These ineffable responses are sensed or felt but remain unexpressed because they are inherently inexpressible in words. Being inexpressible does not mean that personal meanings adhering to music via the Intrinsic value (Encountering) pathway are nebulous or

mystical. Rather, as the content of Encountering highlighted in Chapter Seven clearly demonstrates, pieces of music can induce strongly felt experiences, reactions, and non-volitional responses. It is just that the origins of such responses to sonic materiality are impossible to identify and adequately put into words.

In the context of the analysis of this inquiry, the responses and personal meanings theorised as the foundations of the Intrinsic value (Encountering) pathway were not explicitly stated by informants themselves but observed and commented on by the interviewer. Comments such as ‘you were lost in reverie’ (Oliver S. ID01), ‘you listened to that intently’ (Paul K. ID03), and ‘you were lost in thought listening’ (Tim J. ID49) indicated informants were reliving the transcendent experiences of Encountering. Similarly, when the interviewer noted that informants responded physically to their selected music by singing along (Brenda B. ID11), nodding (Ingrid J. ID17), moving (John G. ID25), dancing (Elizabeth C. ID59), or tears (Alan R. ID65), the researcher theorises that the music activates personal meanings taken on via the Intrinsic value (Encountering) pathway.

A total of 24 informants (30.0%) discursively alluded to the transcendent aesthetic experiences of Encountering and a small number (5 informants or 6.33%) attempted specific explication of the origins of such responses. This discursive content suggested a shift from meaning making via Intrinsic value (Encountering) pathway to that of the Encountering—Interpreting pathway.

**Encountering—Interpreting pathway**

**Figure 16. Encountering—Interpreting pathway**

The Encountering—Interpreting pathway emerged from analysis of personal meanings in which informants offered verbal accounts approximating their inexpressible phenomenal experiences (Encountering). A variant of these data alluded to ineffable aesthetic responses and assigned personal significance to those experiences. These discursive interpretations were classified as Interpreting. It is theorised that the

process by which personal meanings adhere to pieces of music via the Encountering—Interpreting pathway also began with embodied responses to the sonic materiality of the music. The characteristic that distinguished this pathway from the Intrinsic value (Encountering) pathway was that these personal meanings were verbalised in some way.

**Pärt: ‘Solitude’ from *Lamentate for piano and orchestra***

- 1 ANNIE: I am swept away by beauty ..by music.
- 2 MARGARET: Are you swept away by Pärt?
- 3 ANNIE: Yes I am.
- 4 MARGARET: Why have you chosen him today?
- 5 ANNIE: I like him so much. I like music very ..very very very much.
- 6 MARGARET: What are we hearing?
- 7 ANNIE: Ha ..well ..you know ..when I was asked to provide some pieces of
- 8 music..I was far far away from where ..all my music is ..so I had to wrack my
- 9 brain ..and this was the only one I could remember ..although I have a lot of
- 10 Arvo Pärt. So we’re hearing ..Lamentiae ..Solitude ..and I .. I don’t have a
- 11 particular reason for loving this ..I just ..like it.
- 12 MARGARET: You just like it.
- 13 ANNIE: I just like it.

(Annie P. ID45)

This excerpt from Annie P.’s interview follows on from a discussion of beauty in the physical environment and the influence of the physical environment in her novels. Lines 10-13 illustrate a personal meaning that Annie highlights as adhering to Pärt’s ‘Solitude’. Annie states that she has no particular reason for loving the music she just likes it. Comments such as Annie’s ‘I just like it’, or ‘It transports me’ (Oliver S. ID01), ‘I love it’ (Jane E. ID02), and ‘You get taken out of yourself’ (David M. ID09) were

considered allusions to the inexpressible, underlying foundations of Encountering: Aesthetic and embodied responses to a piece of music. At the same time, they amounted to interpretations of their responses to the music, not the experiences themselves. This movement from inexpressible embodied aesthetic experience to verbal expression of an interpretation of the response was the foundation of the theorised Encountering— Interpreting pathway.

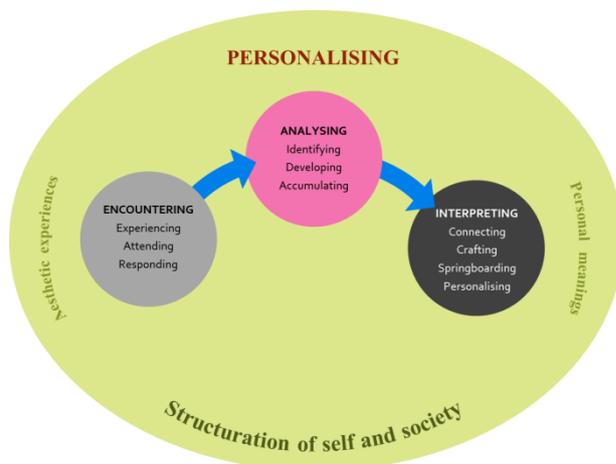
A second example of informant data illustrates the common variant of the Encountering— Interpreting pathway in which aesthetic responses are acknowledged and assigned personal significance.

**Chabrier: ‘Idylle’ from *Pièces pittoresques for piano***

- 1 **HUGH:** This is one of those rare pieces for me that ..the first time I heard it
- 2 ..and *every* time I hear it ..it produces an emotional rush in me. And ..there’s a
- 3 section in the book where I talk about ..our desire to connect to ourselves
- 4 through ..creative expression ..or through ..exposure to ..other people’s
- 5 creativity. And I quote a wonderful line from Kafka ..about reading ..that a
- 6 good book must be ..an axe ..for the frozen sea within us. And I think that’s
- 7 the same for music too. (Hugh McKay ID16)

For Hugh, Chabrier’s *Idylle* evokes the tell-tale sign of an inexpressible Encountering, (‘an emotional rush’ each time he hears it, lines 1-2). Hugh then springboards to a section of his new book in which he quotes Kafka to make the interpretive assertion that in his view, good music (like good books, lines 6-7) breaks through barriers (‘like an axe for the frozen sea within us’ line 6) to directly evoke responses of the emotions and body (‘to connect to ourselves’ line 3). This example illustrates both an inexpressible response of Encountering and an interpretation of the aesthetic response also assigns personal significance.

In summary, according to the grounded theoretical account of this inquiry, personal meanings can adhere to pieces of music via the Encountering-Interpreting pathway. Personal meanings adhering via this pathway originate in inexpressible aesthetic and embodied responses to the sonic materiality of a specific piece of music. Personal meanings generally contain two elements aesthetic, embodied responses (Encountering) and interpretations of those responses that assign personal significance (Interpreting).

**Encountering—Analysing—Interpreting pathway**

**Figure 17. Encountering—Analysing—Interpreting pathway**

The third pathway, the Encountering—Analysing—Interpreting pathway, emerged from analysis of personal meanings of pieces of music that included admixtures of content from the three content areas Encountering, Analysing, and Interpreting. The personal meanings of this pathway also included inexpressible embodied causations and discursively expressible phenomenal experiences (Encountering) and narratives assigning

personal significance to those experiences (Interpreting). The characteristic that distinguished personal meanings adhering via this pathway from the two earlier pathways is that they included additional content from the theoretical concept Analysing. This content included features of a piece of music or performances of it, including words of songs and other texted music and favourites and music preferences.

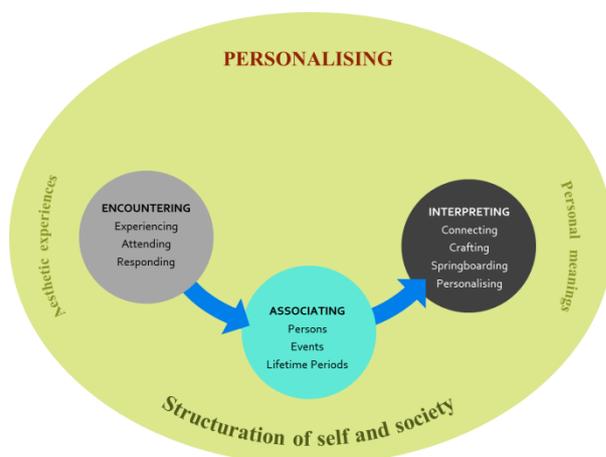
These fact-based elements of personal meanings classified as Analysing could be personally identified aspects of the music and its performance (Identifying) or cumulative responses (Developing). Alternatively, the details about the music, its composition, or performance acquired from external sources (Accumulating).

**Grainger: Song ‘Shallow Brown’, (David Wilson-Johnson, baritone)**

- 1 **MARGARET:** That’s a bit of a surprise. Why did you choose that?
- 2 **PAUL:** Oh— ..It’s terrific. It’s such a great melody ..isn’t it? you know ..um ..
- 3 and ..he was ..ah ..he ..he was- ..such a ..an authentic star ..ah-
- 4 **MARGARET:** Who? Grainger?
- 5 **PAUL:** Grainger. Yea. And ..the whole of that ..series ..ah- He loved Rudyard
- 6 Kipling and the ..and the poems ..and the Jungle Book came from that. And ah
- 7 ..he he ..he said of this thing ..ah ..he wanted to have the suggestion of a
- 8 ..wafted wind-born ..ah ..surging sounds of the sea ..the um ..the sort of
- 9 wilderness of the sea. And it has that. ..The piece has that. And it has that
- 10 wonderful boy singing it. (Paul K. II ID77)

In this excerpt Paul K. illustrates the personal and externally sourced dimensions of personal meanings adhering to a piece of music via the Encountering-Analysing-Interpreting pathway. Paul K. (ID77) identified himself as a lover of the large orchestral repertoire of the Romantic period, in particular, Mahler. This contextual information explains the interviewer's apparently judgemental comment, 'That's a bit of a surprise'. Paul does not attempt to identify the origins of his appreciation of the Grainger song 'Shallow Brown' but takes his embodied responses for granted and states his aesthetic judgement that the music is 'terrific' (Encountering). His personal meanings include three self-identified elements of the music and its performance that illustrate Analysing—Identifying. (line 2: 'such a great melody'; line 3: 'such an authentic star'; and line 10: 'wonderful boy singing it'). Paul also includes seven externally sourced details about the composer Percy Grainger and composition of the song which illustrate Analysing—Accumulating (line 5: 'whole of that series'; lines 5-6: 'He loved Rudyard Kipling'; line 6: 'poems ..from Jungle Book'; line 7: 'He said of this thing', 'He wanted a suggestion of'; line 8: 'wafted wind-born ..surging sounds of the sea'; and line 9: the wilderness of the sea'). Paul weaves his aesthetic judgements and his acquired knowledge of the composer and his intentions in composing the piece (Interpreting—Connecting), into an extended narrative that tells us about the music but also a lot about his approach to music (Interpreting – Personalising). Hence, the personal meaning recounted by Paul was classified as adhering to the music via the Encountering-Analysing-Interpreting pathway. Paul did not identify 'Shallow Brown' as a favourite (for example, 'This is my single favourite piece of classical music' Jonathan F. ID06) nor as an instance of their music preferences (for example, 'I'm especially fond of oratorios and masses' Oliver S. ID01). It can be implied from the inclusion of the song in his music selections that it lies within Paul's music preferences and is likely to be a favourite but he left such elements of Analysing-Developing implied rather than explicit.

In summary, personal meanings adhere to a piece of music via the fact-focused Encountering—Analysing—Interpreting pathway by drawing embodied responses to and aesthetic judgements of the sonic materiality of the music and accumulated self-identified or externally-sourced features of the music or its performance into segments of interpretive narrative about the music, their responses to it, and their lives.

**Encountering—Associating—Interpreting pathway**

**Figure 18. Encountering—Associating—Interpreting pathway**

The fourth pathway, the Encountering—Associating—Interpreting pathway, emerged from analysis of personal meanings of pieces of music that included admixtures of content from the three content areas of Encountering, Associating, and Interpreting. In common with the previously outlined pathways, personal meanings adhering to pieces of music via this pathway are theorised as being

founded in inexpressible, embodied responses and aesthetic judgements of the sonic materiality of the music. The distinguishing characteristic of this pathway is that personal meanings recall one or more social contexts in which previous aesthetic encounters with the piece of music occurred. The social contexts associated with a piece of music focused on recall of people, events, or lifetime periods.

**Bizet/Hammerstein: ‘Dis Flower Carmen Jones’ from musical *Carmen Jones***

- 1 **JIM:** This is ..comes from my ..I grew up without access to music ..at all. My
- 2 father had a farm ..on the Lachlan River. And um ..So ..when I came to
- 3 Sydney ..um ..I shared a flat with a man called ..Keith Ryan in Kings Cross.
- 4 And he loved classical music. So-- ..the very first thing he played for me was
- 5 Magic Flute ..but ..also at this time ..Carmen Jones ..came out. And ..this is
- 6 when I was a member of the Sydney Push [a libertarian and bohemian
- 7 commune of the 1960s]. It’s just one of those songs ..that I absolutely love. (Jim A. ID34)

This excerpt illustrates all three dimensions of Associating (people, events, and lifetime periods) intertwined with elements of Encountering and Interpreting to construct an interpretive narrative of personal meaning adhering via the Encountering—Associating—Interpreting pathway. In this example Jim associates two people, his father (line 2) and Keith Ryan (lines 3-4). He highlights three lifetime periods, his childhood without music (line 1), flatting in Kings Cross (line 3), and his time as part of the Sydney Push community (line 6). He identifies one specific event, the time his flatmate played him ‘Magic Flute’ which was around the time that Carmen Jones was

released as a film and recording. Jim states that the ‘Flower Song’ is ‘It’s just one of those songs ..that I absolutely love’ (line 7). These elements are used to construct an interpretive narrative of personal meaning. The song is directly linked to only one element, that of it being released around the time Jim moved in to share with Keith Ryan and was played Magic Flute. The song was not directly part of his childhood, or the experiences of living in Kings Cross, or of his time with the Sydney Push. The song he loves, however, afforded the opportunity for Jim to weave his interpretive story that reveals aspects of his life as a child, and bohemian early-adult life in the 1960s.

The findings of this inquiry suggest that personal meanings adhering to pieces of music via the Encountering—Associating—Interpreting pathway weave recollections of social contexts involving people, events or lifetime periods into segments of interpretive narrative that assign enduring significance to the identified associations and the piece of music in the life story of an individual.

### Encountering—Analysing—Associating—Interpreting pathway



**Figure 19. Encountering—Analysing—Associating—Interpreting pathway**

The fifth pathway, the Encountering—Analysing—Associating—Interpreting pathway emerged from analysis of personal meanings of pieces of music that included elements from all four content areas. Like the previous four pathways, these complex, nuanced and multi-layered personal meanings are founded in inexpressible, embodied responses and aesthetic judgments

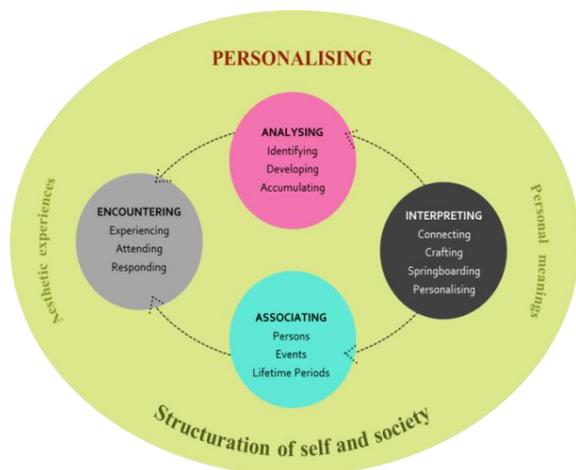
(Encountering). They also include self-identified or externally sourced features of the music or its performance (Analysing), and associations between the piece of music and people, events, or lifetime periods (Associating). Also like the previous pathways,

personal meanings adhering via the Encountering-Analysing-Associating-Interpreting pathway draw elements from other content areas into interpretive narratives of enduring significance.

**Britten: Chorus ‘Nicholas and the pickled boys’ from the cantata *Saint Nicolas***

1 **MARGARET:** Tell me this ..what was that all about because you ..you went  
 2 into a bit of **rapture** when you were listening to that.  
 3 **JEFFREY:** Yea ..I still love it ..and it brings back so much. You see ..the very  
 4 first time I ever sang a **solo** was in that piece. A year before they recorded it  
 5 ..but a year after he wrote it. My very enterprising music master decided that  
 6 ..ur ..in my first year of Grammar School ..we would do this piece. And we  
 7 ..um ..put it on ..in our little parish church ..with some pick up orchestra from  
 8 some local good professionals ..our choir ..the Girls’ School choir. And he  
 9 happened to **know** ..Pears and Britten. ..Pears came down. Pears had actually  
 10 been born in my home town ..Farnham, in Surry. Pears came down and sang  
 11 from the pulpit. ..Ben ..I call him Ben, sat in the front row. ..I was one of the  
 12 three pickled boys who entered at the end of the church singing ‘Alleluia’. It  
 13 was my first solo. And so you can imagine ..this piece has ur- ..so much ..for  
 14 me ..ur-, nostalgia .. and also ..I mean ..in a way ..it almost launched my  
 15 ..musical career. I didn’t see it like that light ..when it ..when it happened ..but  
 16 when I look back on it ..it was a very important event. (Jeffrey T. ID12)

In this excerpt the interviewer highlights that Jeffrey T. seemed in ‘rapture’ (line 2) while listening to ‘Nicholas and the pickled boys’. As revealed in the previous chapter, being absorbed in the sonic materiality of a piece of music was considered an indicator of ineffable responses and thus a dimension of Encountering. Similarly, comments such as ‘I still love it’ (line 3) were classified as Encountering. Jeffrey includes information about the recording of the work (line 4) and its composition (line 5) which were classified as aspects of Analysing—Accumulating. Jeffrey also includes elements of Associating—People and Associating—Events. The music recalls his music teacher who master-minded the school performance (lines 5-6), the singer Peter Pears who performed the role of Nicholas that was written for him (lines 9-10), and the composer Benjamin Britten who attended the performance (line 11). It also recalls events such as the early performance of the work (lines 4-6) and singing his first solo performance (lines 11-13). The fourth content area of Interpreting is represented in the overall structuring of the interpretive narrative but particularly Jeffrey’s retrospective understanding of the importance of his schoolboy solo experience in launching his musical career (lines 13-16). Jeffrey’s personal meanings of ‘Nicholas and the pickled boys’ incorporate elements of Encountering, Analysing, Associating, and Interpreting and thus demonstrate the process of a piece of music taking on personal meanings via the Encountering—Analysing—Associating—Interpreting pathway.

**Interpreting—Analysing—Associating—Encountering pathway**

**Figure 20. Interpreting—Analysing—Associating—Encountering pathway**

responses to the sonic materiality of a piece of music. Rather, this pathway is theorised as taking up the potential that pieces of music afford for highlighting or emphasising the importance of some aspect of an individual's personal or professional life. The personal meanings of Maureen D. (ID08) for the opening titles music from the film *Laura* illustrate this pathway.

**Raksin: 'Laura' from the soundtrack of film *Laura***

- 1 MAUREEN: Well- this music recalls the movies ..I've always loved— um-
- 2 ..movies from the 30s and 40s. And I love actresses from ..the 30s and 40s
- 3 because they were all so-- ..individualistic. ..They each had their own style
- 4 ..and their own voice ..and their own look. ..And they were strong ..yet
- 5 glamorous and sexy. ...And of course *Laura* features ..a murderess columnist
- 6 ..(*laughing*) which I am now (*laughing*) and a police detective ..which my dad
- 7 was. ...And I like the fact that she doesn't appear until ..way— into the movie
- 8 ..because I love the idea that ..she's the one that everyone's talking about ..but
- 9 she's not actually there. ..Which is ..ah— ..what I would like to accomplish.

(Maureen D. ID08)

In this excerpt Maureen D. uses the soundtrack from the film *Laura*, as a means of symbolically highlighting the identity she would like to portray. In other words, it is a deliberately constructed, interpretive narrative of personal meaning adhering to the music via the Interpreting—Analysing—Associating—Encountering pathway. It is important to note that although the sonic materiality of the music is important in the sense that it needed to be the theme of *Laura* not some other film, the music itself is of nominal importance in this personal meaning. Indeed no aspect of nor response to the music is mentioned other than its title. This is not to deny that the sounds of the music were

evocative of the movie and the issues that Maureen raises. Nevertheless, the critical reason Maureen selected the music was that it enabled her to reveal important aspects about herself (Interpreting—Personalising). She admires the ‘glamorous and sexy’ female stars of 1930s and 1940s movies (Interpreting—Connecting). She highlights details of the characters in the movie that reflect her own life circumstances: Laura being a murderess columnist and her reputation as ‘the flame-haired flamethrower’ with the capacity to ‘murder’ political careers; and the film’s male co-star being a police detective as was her father (Associating—Persons). She states that the music reminds her of the movies but does not give any explicit indication of whether or not it induces any embodied responses or aesthetic judgement, that is, no sense of Encountering. It is a limitation of using an archive of previously constructed interviews that it was not possible to find out if Maureen experiences any response to the sonic materiality of the *Laura* theme itself. Analysis suggests that the key impetus behind Maureen choosing the music was so she could reveal her desire to emulate Laura’s mystique in her own life (‘the one that everyone’s talking about’; ‘what I would like to accomplish’). That is, she wants to be considered a glamorous, sexy, powerful, yet mysterious lady (Interpreting—Personalising). Maureen achieves her intention in the social context of the interview as a whole. She is forthcoming regarding her professional life, but her private life, including personal responses to pieces of music, remain, like Laura, elusive and mysteriously absent. The critical point to note in this illustration is that the music is conscripted into the construction of personal identity, or as DeNora (2000, p. 48) terms it, ‘the reflexive project of self’.

It is argued that the six pathways outlined in this section are sufficient to account for the ways that the 390 pieces of music identified by informants took on personal meanings (processes). The inquiry suggests, however, that at present these specific explications of pathways lack two critical dimensions: the (1) cumulative and (2) selective nature of personal meanings of pieces of music.

### **Cumulative and selective processes of personal meanings of pieces of music**

Statements like ‘Every time I hear this music’, ‘I often listen to this song’, and ‘I’ve loved this song since I first heard it’ were common in the personal meanings of pieces of music identified by informants. Similarly, it was typical for personal meanings to include multiple elements that adhered to the music via more than one of the six processual pathways. Such temporal statements and multi-faceted personal meanings suggested that:

- a piece of music can be redolent of personal meanings over long periods: years, decades, even a lifetime;
- each encounter with the sonic materiality of a piece of music adds additional embodied responses, analyses of the features of the music or its performance, associated social contexts, and life affirming interpretations to the store of personal meanings pertaining to a particular piece of music; and
- personal meanings build in number, depth, complexity, and nuance with successive encounters with a piece of music over time.

These understandings suggest that pieces of music rarely, if ever, have singular, fixed and immutable personal meanings. It is argued that this claim was sufficiently supported by the large number of pieces of music with two or more personal meanings (353 of the 390 selections, **Table 16**) and the personal meanings at differing levels of detail for the same piece of music that were highlighted in the selections of informants for whom two interviews were analysed, (Jonathan F.). On the other hand, it must be acknowledged that one of the limitations of this inquiry, (discussed in more detail later in Chapter Nine), was that it was not possible to conduct follow up interviews to definitively ascertain the extent to which selected pieces of music had additional personal meanings beyond those already recounted.

Based on the data of this inquiry, it is theorised that the meanings recounted by informants were partial renderings rather than comprehensive accountings of all personal meanings that adhered to their selected pieces of music. This understanding highlights a further characteristic of the processes by which pieces of music take on personal meanings: personal meanings are selective accountings.

The selective process is clearly observed in the two interviews of Jonathan F. in which he recounts personal meanings for the ‘Dance’ from Stravinsky’s *Petrushka*. In his first interview (ID06) Jonathan identifies a large number of personal meanings of the music and closes with the statement ‘I could go on ..I adore the piece’. In his second interview (ID74), six years later, Jonathan includes Stravinsky’s dance but the list of personal meanings he highlights is much briefer. Comprehensive investigation of this selectivity, however, was constrained by the limitation of not being able to conduct follow up interviews. This limitation did not allow the claim that personal meanings of pieces of music are universally cumulative and selective, to be confirmed or rejected. Nonetheless it is argued that the data, analysis and findings of this inquiry offer sufficient support for the pertinence of such claims for the personal meanings identified by the informants of the data sample.

To summarise the inquiry’s findings about process that emerged from this inquiry:

- personal meanings adhere to pieces of music via six pathways that comprise differing admixtures of content from the four theoretical concepts: *Encountering*, *Analysing*, *Associating*, and *Interpreting*;
- each encounter with a particular piece of music brings additional personal meanings that adhere via the same pathway, or more typically, via differing pathways;
- over time, encounters add to a cumulative quantum of personal meanings adhering to a piece of music; and
- when personal meanings of a piece of music are recounted to others they rarely, if ever, include all meanings accumulated about the piece but rather, highlight a selective range of meanings.

The processual understandings presented in this section account for the processes by which the pieces of music identified by the inquiry’s informants took on personal meanings. The third level of theoretical analysis probed beneath content and process to consider underlying functions of personal meanings of pieces of music.

### **Functions of Personal Meanings of Pieces of Music**

This inquiry sought not only to gain a better understanding of the *content* of personal meanings of pieces of music and the *processes* by which pieces of music take on such meanings, but also better understanding of the underlying *functions* of the studied phenomenon. For this reason, informant data and findings were analysed for signs of underlying functions. These analyses suggest that personal meanings of pieces of music perform at least four functions related to the constitution of self and social life more broadly. These functions were:

- making meaning of the phenomenal experience of specific pieces of music;
- participating in social interaction and garnering social acceptance;
- maintaining a sense of personal identity within a coherent life story; and
- sustaining expectations of the roles of music in social life.

The remaining subsections of this chapter present elaborations of these four functions of personal meanings of specific pieces of music.

#### **Making meaning of phenomenal experience**

The most obvious function of personal meanings of pieces of music highlighted by the analyses of this inquiry is that of making sense of, and thus making meaning of, the phenomenal experience of the sonic materiality of music. The actual content of these meanings was well described in Chapter Seven and in discussion of the pathways contained in the previous section of this chapter. For the purposes of theorising the functions of personal meanings it is therefore only necessary to state that, in their differing ways, each of the four content elements illustrates how the content of personal meanings functions to make meaning of the often inexpressible, or at least hard to articulate, phenomenal experience of music.

The content of Encountering focuses on ineffable sensations and responses to those embodied sensations. Personal meanings of this dimension highlight the sensations of being momentarily transported to a better place, of being lost in the materiality of the

music, of feeling the flush of emotions such as happiness, joy, elation, fear, and of becoming aware of overt behaviours such as chills, thrills, tears, head nodding, or humming along that are induced involuntarily by the sounds of the music. Readers will recall the example of Gordon P. (ID56) in which he highlighted his own and his children's non-volitional 'bouncing and bopping' to the Paul Simon song 'You can call me Al'. Gordon also suggested that music's meanings were founded in the older 'primitive' parts of the modern human brain, the limbic system, involved with activities such as emotions, long-term memory, and value judgements (Roxo, Franceschini, Zubaran, Kleber, & Sander, 2011).

The findings also suggest that content classified as Analysing contributed to the meaning of pieces of music by adding self-identified and acquired understandings of the features of pieces of music, their performance, and the circumstances of their composition and performance. Similarly, content classified as Associating enriched the ineffable substrates of personal meanings with recollections of the people, events, and lifetime periods in which the music has been encountered over time. The generative processes associated with the content of Interpreting wove content elements from Encountering, Analysing, and Associating into narratives of personal meaning linking pieces of music to other aspects of an individual's professional or personal life.

Making meaning of the sonic materiality emerged as a primary function of personal meanings of pieces of music. This function enabled informants to identify pieces of music whose sonic materiality, in most cases, they enjoyed. While the experiences and responses of informants to the sonic materiality of pieces of music were diverse, subjective, and idiosyncratic they were nonetheless foundational to personal meanings that adhere to specific pieces of music.

### **Social interaction and social acceptance**

The second function of personal meanings of pieces of music to emerge was their use as tools of social interaction on two levels. On the surface, recounting personal meanings of pieces of music illustrates their use in meeting the requirements of participation in the social interaction of the interview. That is, in the context of the data collecting interviews

of this inquiry, the interviewer had asked informants to identify ‘a selection of music that means the most to them’ and advised them that they would be asked to provide rationales for selecting each piece of music during their on-air conversation. Without exception, all informants complied with the expectation of identifying some pieces of music. The diversity of personal meanings recounted by informants for their selected pieces of music emerged as analytically significant.

Some informants offered short, succinct, and narrowly focused personal meanings, such as Tim J.’s (ID49) identification of Widor’s *Toccata* as the music played by the organist at the end of his wedding. Some informants, such as Jane E. (ID02), succinctly identified pieces of music (Vivaldi’s ‘Spring’) and then springboarded to other aspects of their professional and personal lives. Other informants identified deeply felt responses to their selected pieces of music, spoke of particular features of the music or its performance, and recounted extended narratives of personal meaning linked to the sonic materiality of identified pieces of music, (for example, David C.’s meanings of Bergon’s *Nunc dimittis* and Jonathan F.’s meanings of the dance from *Petrushka*). All personal meanings recounted by informants functioned in this way as tools facilitating participation in the conversation (social interaction) of the radio interview.

Although time constraints appeared to truncate the personal meanings identified for the last selection of some informants, these time-related instances aside, the boundaries on what was included and excluded in personal meanings were at the discretion of informants. The number, richness, depth, and level of intimacy of personal meanings recounted by informants emerged as an indicator of the degree to which they were prepared to reveal aspects of their personal lives in a public forum. It is further theorised that although there is a strong personal dimension to this level of self-revelatory preparedness, personal meanings of music were also contained within boundaries of expectations and appropriateness that were socially mediated.

Comparing and probing beneath the surface of these social interactions suggested that as well as facilitating social interaction, recounting personal meanings achieved the complementary and less conscious functions of meeting social expectations. Such

expectations included being able to identify pieces of music with personal meanings, stating responses to pieces of music (Encountering) describing features of the selected pieces of music or its performance that evoked meanings (Analysing), recalling people and events associated with the music (Associating), and revealing the significance of the specific piece of music by providing one or more personal meanings that adhere to the music (Interpreting). Whilst being interviewed on radio obliged the presentation of these elements, the fact that, without exception, all informants identified music and recounted personal meanings suggests that such functions are not limited to radio interview settings. Certainly, there were formal obligations to perform as expected during the radio interview. Nevertheless, from the sociological perspective, the enforcement of these expectations was not achieved by legal provisions but by establishment of mutually negotiated social obligations and expectations. Compliance with these obligations and expectations thus served the important function of garnering social acceptance from the interviewer, the production team, and the listening audience.

### **Personal identity within a coherent life story**

The third function of personal meanings of pieces of music also focused on their use to achieve socially significant objectives. In this instance, however, personal meanings of pieces of music functioned as means of identifying, elaborating, and revising aspects of personal identity, of stating characteristics that the individual wished to portray as part of who they are. The interpretive narratives of personal meanings of pieces of music also consolidated the stories of informants' lives and indicated coherence over time. All four of these identity-focused dimensions were manifest, for example, in personal meanings Lincoln H. (ID10) ascribed to the Annie Lennox song 'Into the West' (outlined in detail in Chapter Seven).

Lincoln identified aspects of his personal identity as a mountaineer. He elaborated his experience of climbing Mt Everest, having an accident and being left presumed dead on the mountain. He described how the near-death experience had affected him deeply and resulted in his acceptance of his own mortality and the importance to him of relationships with family and friends. As a listener, Lincoln's moving recollections had powerful impacts. More importantly, they served to portray him as a person of courage, resilience,

resignation, as a person transformed by the recognition of his own mortality.

Significantly, as well as maintaining aspects of personal identity, the personal meanings that Lincoln recounted for 'Into the West' also served the function of integrating the experiences of his failed Mount Everest climb into the flow of his ongoing life story. This integrative function depicted his fall and being left to die as life transforming events. The results of these events were not only the residual physical disabilities he suffered, but also the less visible but nonetheless powerful transforming recognition of the finiteness of life and that the important things in life, for him, were his relationships with his wife, family, and friends. In the interview, Lincoln did not explicitly state that he was going to disclose aspects of his personal identity, nor that he would use the piece of music to integrate his mountaineering mishaps within the ongoing story of his life. Nevertheless, it is argued that whether deliberately or unconsciously, Lincoln's recounted personal meanings of 'Into the West' maintained aspects of his personal identity and demonstrated integration of the transforming near-death experience within his life story.

Achievement of such personal identity and life story goals was not restricted to 'Into the West' but was a function of personal meanings of all pieces of music identified by Lincoln. He used Mozart's set of variations on 'Ah! Vous dirai-je maman' to reveal character traits of persistence and irreverence. He used Ry Cooder's collaborative music making with Indian musicians in 'A meeting by the river' to recall the Sherpas who helped him to safety and to emphasise his view that human life requires cooperation. He used Leonard Cohen's 'Hallelujah' to highlight the importance of talking about 'the dark side of things' such as failure and death. And finally, he used the poignant and unresolved tonality of the 'Largo' from Vivaldi's concerto for viola, lute and strings to recall the lack of resolution for him awaiting death on the mountain and his family at home waiting for confirmation of his death. The cumulative impact of these musical selections and interpretive narratives of personal meanings for the listener, was that the near death experience on Mount Everest had a profound and long-lasting influence on Lincoln's personal identity and also transformed him from an impetuous individual dismissive of danger into as a person acutely aware of the fragility of human existence, the finality of a human life, and the importance of intimate relationships. At the end of the interview the interviewer also attested to the impacts of the conversation stating, 'Lincoln, it's really good to see you ..and I say ..with great heartfelt feeling ..thank you'.

The use of personal meanings of pieces of music as tools in maintaining personal identity and life story was consistent across the other 78 informants of the sample. Whereas some informants, such as Maureen D.'s (ID08) use of the theme music of Laura (outlined in detail earlier in this chapter), seemed to make conscious decisions about the identity they wished to present, in most cases the identity maintenance and life story functions of recounting personal meanings appeared to operate unconsciously.

### **Expectations of the roles of music in social life**

The fourth function of personal meanings emerged from the cumulative impact of the analyses of content, processes, and functions already outlined in this thesis. Briefly, all informants identified specific pieces of music with personal meanings and easily recounted personal meanings for each piece of music. Within the selections of individual informants and across the sample, personal meanings were subjective responses to and idiosyncratic interpretations of specific pieces of music. Despite their distinctive individuality, personal meanings of pieces of music were constituted of similar content and were constructed via the same six pathways. Personal meanings also served to achieve a similar range of functions: making meaning of aesthetic experiences of music, facilitating social interaction, and maintaining personal identity.

On the surface it is unsurprising that all informants identified pieces of music with personal meanings. After all, when they accepted the invitation to be interviewed they were asked to select music and advised they would be asked on-air to talk about the music's meanings. Nevertheless, the researcher was struck by the similarities in personal meanings when considered across the sample. These similarities were not in the details of the aesthetic responses and associations, which certainly appeared related to the specifics of individual lives. Rather, the similarities of theoretical interest concerned the scope of content identified and the significance that was ascribed to the music. In other words, the question arose: how is it that the personal meanings ascribed to different pieces of music by different individuals shared similar characteristics classified by this inquiry as Encountering, Analysing, Associating, and Interpreting?

Consideration of this question led to the view that informants' construction of personal meanings was guided (bounded) by external expectations. These expectations appeared to set limits on the types of meanings that could appropriately be ascribed to pieces of music. For example, that: the embodied, aesthetic experience of a piece of music could be described as transporting or emotional; features of the music or its performance could adhere to pieces of music as personal meanings; the social contexts of previous encounters with the music could be used to enrich personal meanings; and individual content elements could be woven into nuanced interpretive narratives of personal meaning redolent of the pieces of music and the individual's professional and everyday life (Personalising).

It is argued that the boundedness of content in recounted personal meanings is exemplified in the following data. A total of 56 (70.89%) of the 79 informants included the words 'I love this [music/piece]' in the personal meanings they identified for one or more of the pieces of music they selected. When equivalent words (e.g. 'I adore') and approximating phrases (e.g. 'my all-time favourite music') are included, the number of informants describing their responses to a piece of music in terms of a powerful emotional attachment increases to 66 informants (87.3%). Similar consistencies in content and approach to recounting personal meanings across the four content areas, albeit not as definitive as the case of 'I love it', served as the foundation of the view that personal meanings of pieces of music were not random admixtures but were constructed within conscious and unconscious boundaries of established expectations. The source of the boundaries determining the scope of personal meanings was theorised as the expectations legitimised by the cultures and social worlds into which informants were born and in which they lived. Thus, when informants recounted personal meanings founded in their subjective and individualistic experiences of a specific piece of music they did so using the content and processes familiar within their social worlds.

Further comparison and reflection on the content of personal meanings of pieces of music suggested that by complying with expectations and remaining within established boundaries, informants were sometimes deliberately and sometimes unconsciously, simultaneously reinforcing the socially mediated conventions and expectations that

constrained the scope and dimensions of meanings of music that their culture or social group permitted.

To summarise, analysis of the sample data suggested that personal meanings of pieces of music performed four functions, they: made meaning of pieces of music; participated in social interaction; maintained personal identity within a coherent life story; and reinforced expectations of the meanings of music in social life. From the sociological viewpoint of this inquiry, these functions were conceived as social action. That is, personal meanings of pieces of music were not just aesthetic objects to be experienced and described. They were critical tools of personal agency used in activities targeted, (consciously and unconsciously), at achieving social objectives. In recounting personal meanings of pieces of music, informants achieved the objective of making meaning of the sonic materiality of music for themselves and others. Informants used personal meanings of pieces of music to participate in conversation (social interaction) and as a result, garnered rewards of social acceptance. Informants recounted personal meanings of pieces of music to maintain, enrich, or revise aspects of personal identity that also demonstrated a coherent life story. In recounting their personal meanings of pieces of music informants generally complied with cultural and social expectations of the meanings and functions of music. At the same time, by complying with these social expectations, informants were reinforcing the boundaries of such expectations on their future recounts and on the recounts of others, for example, the radio interviewer, the production team, and the listening audience. Seen in this light, personal meanings of pieces of music can be considered social action that is simultaneously focused on achieving personal and social goals.

### **Summary**

This chapter drew on informant data and earlier data analyses of this inquiry to present understandings emerging from this inquiry about the processes and functions of personal meanings of specific pieces of music. The first section outlined six pathways by which specific pieces of music took on personal meanings in the lives of the sample population. The six pathways were labelled: (1) the non-verbal Intrinsic value (Encountering) pathway; (2) the Encountering—Interpreting pathway; (3) the Encountering—

Analysing—Interpreting pathway; (4) the Encountering—Associating—Interpreting pathway; (5) the Encountering—Analysing—Associating—Interpreting pathway; and (6) the Interpreting—Analysing—Associating—Encountering pathway.

The second section of this chapter also drew on informant data and earlier data analyses to both theorise and elaborate four functions of personal meanings of pieces of music. These functions were: making meaning of the phenomenal experience of specific pieces of music; participating in social interaction and garnering social acceptance; maintaining a sense of personal identity within a coherent life story; and sustaining expectations of the roles of music in social life. From the music sociological perspective of this inquiry, personal meanings of pieces of music appeared to be tools of personal agency, as social action, that simultaneously achieved personal and social objectives.

Presentation of the data and findings of this inquiry is now complete. As foreshadowed at the beginning of this thesis, Chapter Six presented data and findings concerning the backgrounds of the informants and their music selections. Chapter Seven elaborated the actual content of personal meanings of pieces of music identified by informants and classified as the four *content* areas (theoretical concepts) Encountering, Analysing, Associating, and Interpreting. Chapter Eight revealed the *processes* (pathways) by which pieces of music take on personal meanings and four key *functions* that personal meanings appeared to perform. The next chapter builds on these emergent understandings of the content, processes, and functions of personal meanings of specific pieces of music to consider convergences and divergences of the inquiry's findings with existing theory.

# Chapter Nine: Discussion of findings

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What we emphasize, and, conversely, what we ignore will  
make all the difference in what 'things' mean to us.  
-Mark Johnson, *The Meaning of the Body*, 2008

The primary aim of this study was to gain a better understanding of the phenomenon of personal meanings of pieces of music. In particular, the intention was to arrive at a grounded theoretical account of the content, processes and social functions of personal meanings of specific pieces of music in the lives of mid-aged adults. This approach heeds Davies' (2011, p. 2) advice that theorising about music's meanings should be informed by data from experience rather than by relying exclusively on the intuitions and personal experiences of researchers. It is also consistent with Juslin's (2013, p. 236) assertion that the key element of gaining greater understanding of music's impacts is 'understand[ing] the processes through which sounds are imbued with meaning'.

The purpose of this chapter is to examine convergences and divergences within its findings and existing research. The chapter is structured in six sections. The first four sections focus on the key concerns of the inquiry's research question: data about informants and their music selection; the content of personal meanings of pieces of music; the processes by which pieces of music take on personal meanings; and the functions of personal meanings of pieces of music in everyday life. The fifth section moves from findings of data analysis concerning personal meanings of pieces of music to discuss the limitations of the inquiry. The sixth section offers a reflexive evaluation of the inquiry's effectiveness using Charmaz's (2006, 2014) evaluation criteria.

### **Informants and their Music Selections**

Discussion begins with findings concerned with characteristics of informants and their music selections. At this level, analysis considered surface features and remained close to the data. The main findings related to the:

- *extent* to which pieces of music took on personal meanings across the sample
- *diversity* of pieces of music that took on personal meaning
- *salience* of the music to the formation of personal meanings
- *conceptualisation* of musical meaning in this inquiry

Findings about each of these areas of content will be discussed in relation to the broader scholarship of the field.

#### **Extent of pieces of music taking on personal meanings**

The two most obvious content-related findings of this inquiry were that all informants identified multiple pieces of music with personal meanings and could easily recount personal meanings for each piece. In one sense these results are unremarkable because the primary goal of sampling is to identify individuals who have pertinent experience of the studied phenomenon (Charmaz, 2006; Creswell, 2013; Glaser & Strauss, 1967). On the other hand, the unanimity of informants' ability to identify pieces of music with personal meanings, the number of personal meanings they ascribed to each piece of music, and the diversity of personal meanings themselves, (both within most informants' responses and across the sample), assert the theoretical significance of these findings.

**Table 12** and **Table 16** in Chapter Six summarise the results of analyses of the background data and reveal that:

- all 79 informants identified three to six pieces of music with personal meanings;
- informants identified a total of 390 pieces of music with personal meanings;
- although 37 of the 390 pieces of music were ascribed single personal meanings, only one informant (John B. ID75) identified single meanings for all of his pieces of music;

- most pieces of music (353 out of 390) were ascribed two or more personal meanings; and
- 935 personal meanings were recounted for the 390 pieces of music selected by informants.

These results tempt the claim that the experience of pieces of music taking on personal meanings is universal in human experience. Despite being strongly implicated by the inquiry's findings, supported by the personal experience of the researcher, and consistent with a vast body of research demonstrating music's ubiquitous presence across the world (Hesmondhalgh, 2013; Shepherd, 2012b; Tuniz et al., 2012; Wall, 2013), it is not possible to assert such a claim on the findings of this inquiry alone. This is because the required controls for representativeness, (for example, randomised sampling, age and gender balance), were not required for this study. In addition, seminal research by Blacking (1995), Stone (1982, 2005), and more recently Widdess (2012), challenges the potential cultural bias inherent in notions of the universality of personal meanings of music by highlighting musical practices in cultures of the world in which music is a communal rather than individual experience. These understandings suggest that additional research is required to establish universality of the studied phenomenon across social groupings and cultures of the world.

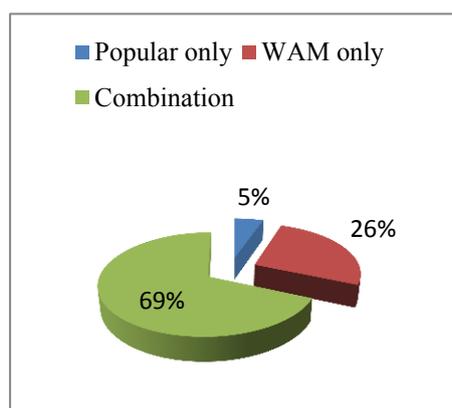
### **Diversity of pieces of music with personal meanings**

Analysis revealed that across the sample, personal meanings adhered to a wide spectrum of styles, genres, and periods of music across both Popular music and Art Music of Western traditions (**Table 11**). For example, popular forms of music including pop songs, songs from musicals, song standards, film soundtracks, world musics including traditional music, ethnic musics, country songs, folk music songs, rock music, and jazz. Similar diversity emerged in selections of Western art music, for example, music from the musicologically classified periods of Medieval, as well as Renaissance, Baroque, Classical, Romantic, Modern, and Contemporary music.

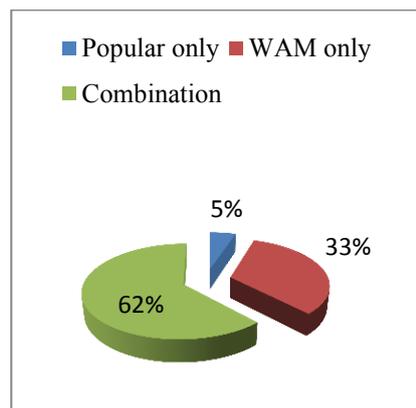
Finer grained analysis of genre/style data within informants' individual music selections revealed that most (63.8%) informants identified personal meanings adhering to pieces of music from both Western art music and Popular music (**Table 12**). Analysis also revealed that the majority of informants (62%) selected music across multiple genres and styles

within the broad categories (**Table 12**). Taken together these findings suggest that genre and style do not prevent a piece of music from taking on personal meanings.

An unexpected finding of this inquiry was that the diversity of music selections across the art music/popular music binary among professional musicians followed the trend in the overall sample. **Musicians** and **Whole sample** illustrate this trend.



**Figure 21. Musicians' pie chart**



**Figure 22. Whole sample pie chart**

**Figure 21** depicts this diversity among the 19 professional musicians. One musician (5%) selected all pieces from popular music genres. Five others (26%) selected their pieces exclusively from Western art music genres. The remaining 13 informants (69 %) selected music from both popular music and art music genres. These results align fairly closely with those depicted in **Figure 22** in which 38% selected popular or art music exclusively and 62% selected a combination of music. The most critical finding suggested by these data is that across the sample population, the genre of a piece of music did not inhibit it from acquiring personal meanings. Stated positively, music of any genre can take on personal meanings.

While the music selections of informants do not contain instances of every known genre, style and sub-category of music, the inquiry's findings are consistent with similar diversity of genres and styles found in the taxonomies and results generated by previous research (Bennett et al., 2009; Chan & Goldthorpe, 2007). Similarly, the manifestation of personal meanings adhering to pieces of music from both art music and popular music, and often from multiple sub-genres within those categories, is consistent with the findings

of previous music research about everyday uses of music (DeNora, 2000, 2013a; Greasley & Lamont, 2011; North, et al., 2004; Rentfrow, 2012).

### **Salience of sonic materiality in selecting pieces of music**

The third group of content-related findings emerging from analysis of background data concerned the salience of specific pieces of music to the personal meanings. These analyses revealed that almost without exception, (389 of the 390 pieces of music)<sup>11</sup>, personal meanings adhered to specific pieces of music. That is, the particular personal meanings recounted by informants were not evoked by the strains of just any piece of music, nor by all pieces of music by a favourite composer or performer, but by the uniqueness of the music, that is the particular combinations of tones, intervals, cadences, melodies, harmonies, dynamics, tempo, and rhythms of a specific piece of music. Seminal cultural sociologist Alexander (2010) describes such features as the surface materiality of the cultural forms.

This researcher accepts Alexander's notion of surface materiality. However, it is asserted that because the surface materiality of music is generally experienced through the auditory channel of perception, the term *sonic materiality* more aptly conceptualizes and describes the sounds in the ear and sensations of the body that comprise the distinctive surface materiality of the pieces of music. For example, Lincoln H. (ID10) highlighted a set of personal meanings evoked by the sonic materiality of Leonard Cohen's song 'Hallelujah'. It is theorised that the particular personal meanings identified by Lincoln for Cohen's song would not have been evoked by the sonic materiality of the famous chorus with the same title by George F. Handel, nor by that other songs by Cohen. In similar ways, all the personal meanings were associated with one of the 390 specific pieces of music identified by informants. This finding indicated that the sonic materiality of specific pieces of music was an essential factor in the processes by which pieces of music took on personal meanings.

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<sup>11</sup> The exception was Murray P. (ID76) who moved beyond recounting meanings specific to Mendelssohn's *Songs without Words* for piano to espouse his view of the meaning of music in a more generic and universal sense.

The findings of the inquiry also assert the complementary and more nuanced understanding that personal meanings adhere to the unique sonic materiality of a performance of a piece of music by a particular artist. For example, Jane M. (ID39) identified personal meanings adhering to the sonic materiality of Gershwin's 'I loves you Porgy' created in the recorded performance sung by popular music singer Nina Simone. Jane states that for her, Simone's rendition is redolent of love and pathos that, for her, is often lacking in the interpretations of other singers, particularly opera singers. Jane's experiences, those of Luka B. (ID46) and Bill H.(ID05) identified in Chapter Six, as well as similar personal meanings identified by other informants suggested that personal meanings are not only anchored in the sonic materiality of a specific piece of music but also to the materiality of a particular performance, and that these particularities matter.

On a related topic, these findings suggested that the sonic materiality of selected pieces of music was important even among informants who selected a piece of music in an 'indicative of' sense, as Kym B (ID52) labelled it. For example, Maggie K. (ID64) selected Chalmers/Wood's dance 'Exhibition Swing' played by the Victor Sylvester Orchestra as indicative of the ballroom dance music her mother played while teaching her to dance as a child. Maggie was not suggesting that she learned to dance to 'Exhibition Swing' itself. Her memories were not that specific. On the other hand, 'Exhibition Swing' shared sufficient characteristics for her to associate it, rather than the multitude of other dance music of the era, with the personal meanings it evoked. Similarly, the five pieces selected by retired jazz broadcaster Kym B. (ID52) were not exact associations but indicative of the type of music associated with particular periods of his life or experiences with music. For example, Kym named the first piece of jazz he heard as Duke Ellington playing 'Don't mean a thing'. That piece was not one of his selections. He selected 'Willie the weeper' to more broadly indicate the type of jazz music that attracted his teenage interest. Three of his other selections were also indicative rather than specific. They evoked personal meanings linked to the emergence of his recording collecting obsession in teenagehood (flautist Maurice Sharpe playing 'A night piece'), his interest in the quality sound recording (clarinetist Eddie Daniels playing 'P.I'), his career as a radio broadcaster (trumpeter Ruby Braff playing 'White Christmas'), and the type of classical music that interests him ('Overture' from Barber's opera *School for Scandal*). Such findings suggest that although personal meanings are typically linked to specific pieces of

music, they sometimes adhere to the sonic materiality of a style of music that can be exemplified by the particularities of a specific piece of music. In both typical and less frequent cases, the particularities of the sonic materiality of the music matter.

The critical purpose and significance of demonstrating that all personal meanings were anchored in the sonic particularities of specific pieces of music is that it establishes a clear distinction between music as a stimulus for meaning making and other external stimuli that evoke personal meaning making such as visual arts, cinema, literature, sport, or gardening. This understanding converges with the theorising of DeNora (2001, 2004, 2011, 2013a), Hennion (2008, 2010, 2011), Martin (1995, 2007), and Shepherd (1991, 2002, 2012a) who argue that musical activities, such as personal meanings, are distinctive sites for investigating not only musical meaning, but also what our involvement of music in interactions with others can tell us about the human condition and the cultures we live in. Findings concerning such sociological understandings are discussed in more detail later in this chapter.

### **Conceptualizing musical meaning**

The literature reviewed in Chapter Two established that ‘meaning’ is conceptualised in multiple ways in music-related research. In his seminal work *Emotion and Meaning in Music*, Meyer (1956, pp. 2-3) identified the much contested dichotomy between absolutist and referentialist perspectives on musical meaning. That is, between intra-musical conceptualisations asserting that pieces of music have no meaning other than the mechanisms of their structure and form, and extra-musical conceptualisations asserting that the sonic materiality of pieces of music expresses and refers to human experience beyond the boundaries of musical structure and form. Notwithstanding shifts in definitions and broadening of understandings, more than 50 years later, it is fair to say that contestation between proponents of intra-musical explications of musical meaning (for example, Bonds, 2013; Kivy, 2012; Scruton, 2009) and extra-musical explications of musical meaning (for example, McDonald, 2011; Vieillard, et al., 2012; Wiggins, 2012) continues today.

Rather than supporting the supremacy of one or other side of the intra-musical and extra-musical dualism, the findings of this inquiry suggest that the everyday phenomenal<sup>12</sup> experience of musical meaning is more aptly described as a duality. In this duality intra-musical features and extra-musical elements are combined into complex and multi-layered personal meanings. This finding convergences with Meyer's (1956, p. 1) prescient suggestion of a mid-ground position in which intra-musical and extra-musical elements 'can and do exist in respect of the same piece of music'. They also converge with more holistic understandings of the phenomenal experience of musical meaning emerging from more recent research concerning embodied foundations of human meaning making (Herbert & Pollatos, 2012; Sedlmeier, Weigelt, & Walther, 2011), the complex and inter-related neuro-correlates of responses to music (Chanda & Levitin, 2013; Croom, 2012), and emotional responses to music (Juslin, Harmat, & Eerola, 2013; Saarikallio, et al., 2013).

### **Content of Personal Meanings**

This second section focuses on convergences and divergences within the content of personal meanings of pieces of music identified by informants of this inquiry and understandings advanced in existing research. The section is structured according to the four content areas (theoretical concepts) established through analysis of the data: Encountering, Analysing, Associating, and Interpreting.

#### **Encountering: Aesthetic and embodied experiences of a piece of music**

The foundations of the content area (theoretical concept) *Encountering: Aesthetic and embodied experiences of a piece of music* emerged from the content of informant data classified as Being transported, Rapt attention, Emotions, and Behaviours. These were understood as aesthetic, embodied experiences of music.

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<sup>12</sup> As stated in the Prologue, the word 'phenomenal' in this discussion is used in its psychological and philosophical meaning of experiences perceived by the senses, the feelings of immediate experience (Chalmers, 1997).

Instances of Encountering were common in personal meanings; however, the number of such responses and the intensity of such experiences differed in respect of different pieces within an individual's music selections, and across the sample. The most intense instances were the small number of personal meanings recounted as multi-layered, often cathartic, and sometimes life-changing experiences of a piece of music. For example, the heartfelt mortality-related personal meanings that Lincoln H. (ID10) identified with the song 'Into the West', or career-changing experiences that Aaron R. (ID28) identified with the String Cheese Incident song 'Searching for answers'. Such complex and transformative, turning point experiences exhibited the tell-tale signs of relatively rare peak experiences described by Gabrielsson and Lindström -Wik (2003) as Strong Experiences with Music (SEMs) or by Panzarella (1980) as Aesthetic Peak Experiences. The intense personal meanings recounted by informants also recall the similarly rare 'peak experiences' that are fundamental turning points in Maslow's (1959, 1962, 1976) foundational theory of human development.

It is fair to say, however, that instances of such complex, nuanced and highly-charged peak experiences were not common in the data of this inquiry. Rather, the personal meanings classified as Encountering generally related to content from one or two elements of the theoretical categories Experiencing, Attending or Responding. These responses were similar to, but distinguished from, peak experiences because informants did not connect the musical works to turning points in their lives.

The related and somewhat unexpected finding was that informants found it impossible to satisfactorily explicate the origins of their deeply felt experiences of Encountering. In the limited number of instances in which informants explicitly attempted to explicate these foundations they were unable to do so to their own satisfaction (for example Annie P. ID45, Jeffrey T. ID12, and Oliver S. ID01). The more typical approach was to simply state that the music transports (Experiencing), engrosses (Attending), engulfs emotionally or sets the body into non-volitional chills, thrills, or physical behaviours (Responding). This suggests that embodied responses to music are often assumed rather than clearly articulated. It became clear through analysis of the interviews that two specific kinds of assumptions were often made. The first was that experiences of pieces of music with

personal meanings are deeply felt within the body but are impossible to satisfactorily articulate. The second was that interlocutors, (in the case of this inquiry, the interviewer and her listening audience), have also experienced music's ineffable powers to transport, to engross, to evoke flushes of emotion, and to unconsciously induce physical behaviours.

These grounded understandings converge with large bodies of previous research that similarly reveal both the difficulty of articulating aesthetic experiences (Abbate, 2003; Clarke, 2011; Stebbins & Planigale, 2010; Zwicky, 2012), and the diverse meanings ascribed to music in everyday experience (DeNora, 2013a; Hesmondhalgh, 2013; Västfjäll, Juslin, & Hartig, 2012).

In the context of the grounded theoretical account of *Personalising*, the hard to articulate yet deeply felt embodied responses classified as Encountering were conceptualised as aesthetic experiences. This conceptualisation converges with the long tradition in the arts for aesthetic experiences to be described as 'a way[s] of responding to the world that operate[s] through the senses' (Alter, 2009, p. 4). Similarly, the emergent understanding that aesthetic experiences include emotional encounters aligns neatly with Konečni's (2005, p. 28) *Aesthetic Trinity Theory* of human responses to aesthetic stimuli. In particular, the findings of this inquiry support Konečni's (2005, 2011, 2013) claim that generally, responses to pieces of music do not reach the heights of peak experiences, but are instead, expressed as less intense responses such as 'being moved' or feeling 'thrills and chills'.

### **Analysing: Getting to know a piece of music**

The foundations of the content area (theoretical concept) *Analysing: Getting to know a piece of music* lie in the content of individual informant data. The distinguishing characteristics of personal meanings classified as Analysing are that they focus on:

- personal observations of the features of a piece of music or performances that distinguish it from others;
- personal observations of the words of songs or other texts related to specific pieces of music that have a strong impact upon the individual;

- personal observations of the ongoing impacts of pieces of music that result in the development and maintenance of music preferences and favourite pieces among the repertoire of music known to individuals; and
- acquired understandings about the three aspects mentioned previously as well as other aspects of the composition, history or performance of pieces of music.

At first glance, the focus on features of the music in this content area appears to support formalist views that pieces of music are not about anything and that they do not represent objects, tell stories, make arguments, or delineate philosophies. In short, they appear to support Kivy's (2002, p. 67) view that music is pure sound and that musical meaning lies solely within musical structure, form, and mechanisms. Probing beneath the surface of such apparent convergences suggested an alternative view.

During interviews, informants were free to express personal meanings of pieces of music in any form they wished. In this context, the formalist view would suggest that informants, particularly professional musicians and those trained in music, would elaborate personal meanings exclusively in terms of the specific structures, forms, and mechanisms found in their music selections. It would also suggest that musically trained informants would render aspects of their personal meanings in the terminology of music analysis or translate such meanings into more familiar words of everyday discourse. This study revealed that no informant described their personal meanings of pieces of music exclusively in terms of musical structure and form. Similarly, no informant described personal meanings exclusively using the technical terminology of music analysis. Overall, identification of structure and form and the use of the technical terminology of music analysis to explicate personal meanings were not common in the data. Even among the 19 professional composers or musicians, discussion of structure and form and use of musical terminology was limited. These findings challenge formalist views that constrain music's meanings to identification of how the rules, conventions, and mechanisms of musical composition are applied in particular pieces of music. This inquiry's findings concur with recent research by Lilliestam (2014, p. 17) who also found that 'music analytical shoptalk' is used sparingly in everyday discussions of music and its meanings.

The findings of this inquiry also challenge formalist views that result in researchers of musical meaning focusing exclusively on pieces of un-texted instrumental music in the Western art music tradition. Such research specifically brackets out texted music and generally overlooks popular music and the musics of other cultural traditions. It is asserted that delimiting investigations exclusively to un-texted Western art music can result in biased approaches to data collection and analysis. Findings of this inquiry suggest that such approaches fail to account for the full range of personal meanings that pieces of music evoke in everyday experience.

In the context of the present inquiry, bracketing out texted music would have ignored and discounted the personal meanings of 263 of the 390 pieces of music identified by informants (**Table 14**). Bracketing out popular music (including world music) would have ignored the personal meanings adhering to 141 of the 390 pieces of music (**Table 11**). Similarly, if the presence of texted (**Table 14**) or popular music (**Table 12**) in selections was used as a means of disqualifying informants from the sample, then 49 of the 79 would have been disqualified. It is argued that this inquiry offers a more comprehensive view of the meanings of pieces of music in everyday experience than would have been possible had investigations been limited to pieces of so-called pure music (Kivy, 1990; Young, 2014).

In light of the long-standing contestation among scholars of music about intra-musical and extra-musical sources of music's meanings, this grounded differentiation between musicological and phenomenal accounts of music's meanings is significant. While personal meanings can include musical mechanisms and elements of musical structure and form, constraining musical meanings within the boundaries of the technical and structural overlooks the phenomenal dimensions, those perceived by the senses through immediate experience, by which music works its profound magic in everyday human experience. These findings converge with research suggesting that it is the phenomenal experience of pieces of music that inspires musicians to put in the hours required to be proficient and to understand the workings of music (Bonneville-Roussy, Lavigne, & Vallerand, 2011; Hargreaves, Miell, & Macdonald, 2003; McPherson, Davidson, & Faulkner, 2012). Similarly, for music lovers, it is the sensual experience of music that

inspires attendance at concerts, the acquisition of recordings, and the accumulation of knowledge about the music and its performance from which the personal meanings highlighted in the theoretical concept *Analysing: Getting to know a piece of music* originate.

### **Associating: Recalling social contexts**

The findings of this inquiry *Associating: Recalling social contexts of aesthetic experiences of a piece of music* suggest that pieces of music can trigger vivid and detailed recollections of:

- people, such as fathers, mothers, partners, children, teachers, mentors, performers, and other persons in informants' lives;
- events, such as the settings, circumstances, and interactions of events in which a piece of music played an important role; for example, weddings, funerals, concerts, turning points in informants' lives, or the events in which the particular piece of music first took on personal meanings; and
- time periods such as a key phase or period of an informant's life; for example, childhood, adolescence, university, work-related training, and professional or personal life in which the piece of music was prominent.

Associating led to the emergence of two important theoretical understandings. Firstly, that personal meanings attributed to music are not linked to inconsequential ephemera but to people, events and lifetime-periods that are of enduring significance in informants' lives. Secondly, like those of *Encountering* and *Analysing*, the personal meanings of *Associating* are founded in and triggered by the sonic materiality of a specific piece of music. From this view, the sonic particularities of a specific piece of music are not only important; they are essential to the recollection of personal meanings.

Data analyses suggested that informants listened to, (and sometimes played), pieces of music with the explicit intention of recalling associations that they knew those works would evoke. In these instances, listening to and playing these pieces of music was a deliberate strategy aimed at achieving specific objectives. These objectives included reliving important autobiographical turning points; regulating mood; and enhancing

subjective wellbeing. These findings converge with the large body of existing research concerning the everyday uses and functions of pieces of music (Bull, 2013; DeNora, 2000, 2013a; Greasley & Lamont, 2011; Hays & Minichiello, 2005; Kendall, 2010; Lonsdale & North, 2011; North, et al., 2004; Rentfrow, 2012; Saarikallio, et al., 2013; Västfjäll, et al., 2012). The findings of this inquiry thus support existing research asserting that music's meanings derive not only from the sonic materiality of a piece of music but from the ways individuals appropriate that music, the things they bring to it, the context in which encounters with music are set (DeNora, 2000, p. 43).

Associating is therefore not only a means by which particular pieces of music take on meaning but also an example of the quintessential human activity of making meaning of objects and events of lived experience (Alexander, 2010; Dewey, 1925/1981; Johnson, 2008). Such understandings sit comfortably within the relativism and subjectivism of the constructivist research paradigm adopted by this research.

### **Interpreting: Constructing personal meanings of a piece of music**

The foundations of the content area (theoretical concept) *Interpreting: Constructing personal meanings of a piece of music* lie in the content of individual informant data classified as Qualities, Imaginative stories, Springboarding and Personalising, and focused around the notion of Assigning personal significance. Data encapsulated within this abstract theoretical concept related to:

- ascribing expressive labels to perceived qualities of the music;
- constructing imaginative stories about links between the music and its composition or performance;
- springboarding from attributes of a piece of music to other areas of lived experience; and
- linking pieces of music to developmental turning points.

The key characteristic of Interpreting was that, in general, these personal meanings did not report direct experience of responses to a piece of music. Rather, they were interpretations of qualities attributed to a piece of music based on aesthetic judgements or metaphoric linkages between attributed qualities and other aspects of an informant's lived

experience. In other words, pathways including Interpreting conscripted idiosyncratic personal responses to a particular piece of music into statements about qualities of the music itself. For example, David M.'s (ID09) comments about Chopin's short *Prelude in E minor* for piano illustrate how the qualities of the music were linked closely to his personal aesthetic response. David believed that his aesthetic judgement of the music as 'sad and profound' was an essential quality of the music itself.

An illustration of metaphoric linkages is found in the personal meanings that Daniel A. (ID31) attributed to Reich's *Music for eighteen musicians*. Daniel created a link between the music and his professional expertise with treating issues of self-control and addiction. He linked the repetitive motifs of Reich's minimalist composition to what he describes as the frenzied preoccupation of contemporary society with obsessive desire and search for novelty. Such metaphoric linkages of features of a piece of music to aspects of lived experience were common in the personal meanings of informants classified as Interpreting.

The inquiry's findings that aesthetic judgements and metaphorical linkages contribute to the development of personal meanings of pieces of music converge with existing research about musical meaning, particularly the large body of research concerning music and emotion. Whereas the content of personal meanings classified as Encountering included responses theorised as flushes of 'everyday' or 'basic' emotions such as sadness, happiness, and fear (Baumgartner, et al., 2006; Collier, 2007; Eerola & Vuoskoski, 2011), qualities derived from aesthetic evaluations (*Interpreting*) align with experimental and theoretical research focused on 'musically-induced emotions' (Budd, 1985; Juslin, 2013; Scherer & Zetner, 2008; Vieillard, et al., 2012).

For generations, scholars have debated the existence of so-called musical emotions (for example, Budd, 1985; Evans & Schubert, 2008; Juslin & Laukka, 2004; Vieillard, et al., 2012). Over the last couple of decades, owing much to advances in neuroscientific imaging technologies and experimental music psychology, the notion of a range of musical emotions has gained increasing acceptance. Significantly, music psychologist Juslin (2013) recently revised his framework of mechanisms inducing emotional

responses to music to include ‘aesthetic judgements’. Juslin (2013, p. 236) defines aesthetic judgements as subjective evaluations of a piece of music based on ‘an individual set of subjective criteria’. It is argued that the content of personal meanings revealed by this inquiry converges with and offers further support for Juslin’s notion of emotions arising from ‘aesthetic judgements’ as a foundation for emotional responses to music.

The theoretical concepts Encountering, Analysing, Associating, and Interpreting render the content of personal meanings of pieces of music into abstract terms. Separate discussion of the theoretical concepts made for clarity of presentation; however, the personal meanings recounted by informants generally included inter-related elements from more than content area. Elaboration of such relationships are discussed in the next section.

### **Pathways of Personal Meanings of Pieces of Music**

The research findings established six pathways by which pieces of music take on personal meanings. These pathways are depicted as the arrows in the theoretical model of *Personalising* included as **Figure 9**. The purpose of this section is to situate the processual findings of this inquiry within existing scholarship of the field. The six pathways are made up of varying inter-relationships between the four content areas (theoretical concepts) Encountering, Analysing, Associating, and Interpreting. Rather than discuss each of the six pathways separately, this section discusses the inter-related elements that underpin the constitution of all six pathways. These inter-related elements are:

- the intrinsic value of music in the processes by which pieces of music take on personal meanings;
- the importance of the sonic materiality of pieces of music in the processes by which personal meanings adhere to music;
- the ubiquity of recollections of social contexts in processes of assigning personal meanings to pieces of music; and

- the use of interpretive narratives as a means of structuring and recounting personal meanings of pieces of music.

Convergences and divergences in the findings of this inquiry concerning these elements, and existing literature concerning the construction of musical meaning, are discussed in the following sections.

### **Intrinsic value of music in personal meanings**

The grounded theoretical account of *Personalising* conceptualizes pieces of music as catalytic agents initiating the processes by which pieces of music take on personal meanings. In this view, the sonic materiality of a piece of music induces embodied responses that are recalled, confirmed, or rejected by subsequent encounters with the music. As noted earlier, the origins of embodied responses are often impossible to articulate. This understanding converges with previous claims that music's meanings are beyond description and thus, ineffable (Donovan & Elliott, 2004; Langer, 1957; Schopenhauer, 1819/2010). The findings, however, challenge notions that music's ineffability is founded in metaphysical realms beyond human understanding or in divine inspiration. Rather, the analyses of this inquiry suggest that, although the embodied origins of personal meanings are impossible to put into words, the physical responses induced by such responses not only rise to conscious awareness but they can be described with candour and accuracy. These findings converge with two important lines of current research; namely, more nuanced understandings of music's ineffability, and the role of the body in cognition and phenomenal experience.

In recent decades, a number of authors have contributed to the resurgence of the notion of music's ineffability (Abbate, 2004; Jankélévitch, 1961/2003; Raffman, 1993; Spackman, 2012; Zangwill, 2011; Zwicky, 2012). In this scholarship, definitions of music's ineffability have been informed by the more nuanced understanding that some qualities of music are beyond the capacity of conscious awareness to discursively articulate. The difficulties experienced by informants in expressing the pathway from aesthetic experiences to personal meanings of pieces of music support Cook's (2001, p. 188) assertion of the 'garrulous inarticulacy' that overwhelms individuals. Zwicky (2012, p. 198) argues that when trying to articulate embodied responses to music 'people really

appear to be driving at something' even though they are unable to satisfactorily articulate their phenomenal experience. Spackman (2012, p. 310) contends that aesthetic experiences which 'cannot be adequately captured by any description or set of descriptions, literal or metaphorical', are examples of *descriptive ineffability*. The findings of this inquiry offer further support for the notion of descriptive ineffability.

Findings concerning embodied responses to pieces of music also align with research investigating the role of the physical body in cognition in everyday experience (Herbert & Pollatos, 2012; Johnson, 2008; Wellsby & Pexman, 2014; Zwaan, 2014).

Research specifically investigating the role of the body in responses to music suggests that non-volitional feelings, emotions and behaviours of the body are outcomes of processes of perception, cognition, and reaction that have already been completed beneath the level of conscious awareness by the body itself in response to the surface materiality of the music. (Davidson & Emberly, 2012; Maes, Leman, Palmer, & Wanderley, 2014; McDonald, 2011). The assertion that human responses to external phenomena (such as music), originate in our biology rather than in rational thinking is definitely at odds with music-related research that regards human musical responses as 'cosa mentale'; in other words, products of the conscious mind (Abbate, 2003, p. xiii).

Johnson (2008) argues that increasing acceptance of the role of embodied cognition in lived experience challenges traditional assumptions that our mental and spiritual essence is distinct from the body. This illuminating research suggests that the foundations of meaning making, such as personal meanings of music, lie in the unconscious and pre-conscious processing and responses controlled by deeper, often older, centres of the brain. These mechanisms are the substantive content of primary consciousness (Damasio, 2003; Levitin & Tirovolas, 2009; Muellera et al., 2011; Salimpoor, Benovoy, Larcher, Dagher, & Zattore, 2011; Salimpoor et al., 2013).

Research on primary consciousness and embodied cognition suggests that the ineffable origins of informants' responses to the sonic materiality of music lie in unconscious and

preconscious processes and responses of the body. For example, processes and responses that turn sound into neural activity and translate sound into music or result in non-volitional foot tapping, head nodding, or moving to rhythm, flushes of happiness, joy or sadness, chills. These findings offer additional support for claims of research demonstrating the influence of the physical body in human meaning making (Caramazza, Anzellotti, Strnad, & Lingnau, 2014; Shapiro, 2011; Varela, Thompson, & Rosch, 1991) and in musical meaning making (Maes, et al., 2014; McDonald, 2011; Sedlmeier, et al., 2011). In summary, the inquiry's findings suggest that unconscious, embodied responses are important components of the pathways by which pieces of music take on personal meaning.

### **Sonic materiality of music and personal meanings**

Earlier in this chapter it was asserted that the sonic materiality of compositions matters in the processes by which personal meanings adhere to pieces of music. At the most basic level of auditory perception, sonic materiality is essential in differentiating one piece of music from another. For example, Lincoln H. (ID10) identified a range of personal meanings linked to the sounds of Leonard Cohen singing his composition 'Hallelujah'. It is unlikely that these specific personal meanings would not come to mind for Lincoln if he heard the sounds of other songs by Cohen or Handel's famous 'Hallelujah' chorus. By nature, personal meanings were linked to the specific sounds of a particular piece of music and those only.

Beyond the level of auditory perception, the findings of this inquiry suggest that the sonic materiality of a piece of music stimulates observation and acquisition of a diverse range of fact-based information about the music. These perceptions and understandings are acquired from reading and listening to conversations about the piece of music and its performance. These findings concur with existing research that highlights fact-based foundations of musical meaning including:

- compositional circumstances and rudiments of music (Cross, 2012; Lewis, 2012; Nettle, 2005; Shepherd, 2012b; Widdess, 2012);
- musical style and performance practices (Cole, 2011; Donnington, 1975; Sandu-Dediu, 2013; Taruskin, 1982); and

- music preferences and favourite pieces of music (Becker, 1982; Bourdieu, 1979/1984; Bull, 2013; DeNora, 2000; North & Hargreaves, 2008; Rentfrow, et al., 2011).

In summary, the findings of this inquiry suggest in that the sonic materiality of a piece of music stimulates acquisition of fact-based knowledge about the music and performances of identified works. It is theorised that such knowledge is both a key component of personal meanings and also a common pathway by which personal meanings adhere to particular pieces of music.

### **Personal associations and social contexts**

Personal meanings often adhere to pieces of music in the form of recollections of people, events, and lifetime periods. In other words, the sonic materiality of a piece of music becomes indelibly linked to the social contexts in which it is encountered. In the terminology of this inquiry these personal meanings are theorised as adhering to pieces of music via pathways incorporating elements of the theoretical concept Associating. The extra-musical associations that might adhere to a piece of music via these pathways do not usurp the fundamental importance of the sonic materiality of the piece. Indeed, in the majority of cases observed in this inquiry it was a piece of music that triggered recall of personal meanings, not the other way around. As Throsby states (as quoted in Australian Broadcasting Corporation, 2014, para. 1), informants identified a ‘selection of music that means the most to them’ not a selection of personal memories with musical soundtracks. In other words, to be accorded the status of personal meanings of pieces of music, meanings need to adhere to the sounds of a specific piece of music.

It is also important to recall that informants listened to their self-selected pieces of music during their interviews. While the music sounded they moved in rhythm with it, experienced tears or flushes of other emotions, and recalled (sometimes profoundly) their previous encounters with the music and its associations. While it is possible that such associations could be recalled in the absence of the music, informants appeared to have deliberately selected particular pieces of music because they knew they would trigger such vivid associative recollections. These findings converge with existing research.

Music psychologists, Hargreaves, Hargreaves, and North (2012, p. 169) argue that all music processing involves centrally-stored personal networks of association. These seminal authors state:

personal associative networks, (which have also been called 'inner personal music libraries'), are built up from inter- and intra-musical networks, (i.e. the relationships which exist within musical pieces, and those relationships which listeners perceive between different pieces and styles), as well as from their social and cultural networks of association, which are linked to those styles. (Hargreaves, et al., 2012, p. 169)

The linking of people, events, and lifetime periods identified by this inquiry as part of the processes by which pieces of music take on personal meanings, offers further support for the claims made by Hargreaves, Hargreaves, and North.

### **Interpretive narratives structuring personal meanings of pieces of music**

#### **(Interpreting)**

It was common for personal meaning of pieces of music to be recounted as segments of interpretive narrative. In the terminology of this inquiry, personal meanings of this type are theorised to adhere via pathways incorporating Interpreting. The narratives of the Interpreting pathways were constructed by:

- assigning expressive, typically emotional, qualities to the music
- drawing on accumulated knowledge about the composition, musical features, or performance of a piece of music
- highlighting attributes of a piece of music or its associations in order to describe other important areas of lived experience (Springboarding)
- linking aspects of the music to key events and turning points in an individual's life (Personalising).

It is argued that such personal meanings adhering via pathways incorporating Interpreting selectively draw two or more content elements from Encountering, Analysing, or Associating into coherent, integrative segments of narrative that ascribe enduring significance to the piece of music. Comparison of the personal meanings identified by informants across the sample confirmed that they were all constituted in narrative form.

This claim that personal meanings of pieces of music were constituted in narrative form is consistent with research highlighting narrative construction as a defining characteristic of human consciousness and meaning making (Bruner, 2004; Gubrium & Holstein, 2009; Polkinghorne, 1988; Ricoeur, 1991). Viewed from this perspective, the narratives of personal meanings identified by informants were not just the niceties of polite conversation or trivial strategies of interactive turn-taking. Rather, they indicated that pieces of music were conscripted into one of the foundational activities of conscious human life, maintaining a coherent sense of meaning, purpose, and self over the lifespan (McAdams, 1993; Pals-Lilgendahl & McAdams, 2011; Sawyer, 2005; Singer, 2004). It is argued that this supports existing theoretical understandings about narrative construction of personal identity. Furthermore, it suggests that personal meanings of specific pieces of music are worthwhile sites for investigation of both the construction of self and the role of music in social life.

### **Mechanisms underlying pathways to personal meanings**

Three complementary analyses of the inquiry's data sample were undertaken. These analyses concerned the potential nondeclarative memory, declarative memory, and autobiographical reasoning as underlying mechanisms of the processes by which pieces of music take on personal meanings. The next subsections briefly identify the key characteristics of each mechanism before suggesting their roles in underpinning the content and processual pathways by which pieces of music take on personal meanings.

#### ***Mechanisms of nondeclarative memory underlying Encountering***

Recollections of nondeclarative memory are founded in embodied systems and responses beyond the reach of consciousness (Dennis & Cabeza, 2011; Squire, 2004).

Nondeclarative memories are expressed by the body in non-volitional physical responses and behaviours. The critical point to note here is that, although the embodied physical responses and behaviours of nondeclarative memory can be described, their origins are by definition inaccessible to conscious awareness and thus, intangible and inexpressible in language (Clarke & Squire, 2013).

Clarke (2011, p. 195) conceptualises attempts to articulate the embodied origins of responses to music as ‘falling short of a phenomenon whose corporeality, temporality, and multiplicity elude the rational, spatial, and linear character of language’. This inquiry suggests that the strongly felt but impossible to satisfactorily articulate responses of Encountering are strongly implicated as instances of nondeclarative memory. For example, Oliver S.’s (ID01) comments about Schubert’s song ‘Mein’. After identifying the tenderness of the melody and Schubert’s melodic invention, he stated: ‘It gets at such a deep level ..I can’t explain it’.

In summary, it is argued that the distinctive embodied, non-volitional, and inexpressible characteristics of Encountering indicate that the mechanisms of nondeclarative memory contribute to the pathways (processes) by which pieces of music taking on personal meaning.

#### ***Mechanisms of declarative memory underlying Analysing and Associating***

Declarative memory is the capacity to consciously remember facts and events. In contrast to the non-volitional and inexpressible sensations of nondeclarative memory, instances of semantic or episodic declarative memory are easily articulated (Squire, 2004). In practice, semantic memories recall factual information and general knowledge and episodic (autobiographical) memories recall people, places, circumstances, and time periods surrounding personally relevant events.

The findings of this inquiry revealed a large number of recollections of facts about pieces of music (Analysing) and autobiographical associations with them (Associating). It is suggested that the fact-based content aligns with characteristics of declarative memory in its semantic form and the recollections of Associating are instances of episodic declarative memory. These suggestions implicate the mechanisms of declarative memory as an underlying mechanism in the processes by which pieces of music take on personal meaning

***Mechanisms of autobiographical reasoning underlying Interpreting***

Autobiographical reasoning is defined as the process of self-reflective thinking and talking about one's personal past in order to maintain a sense of continuity and purpose over the lifespan in a life story (Habermas & Bluck, 2000, p. 749). Analyses of the sample data using Habermas' and Bluck's indicators revealed autobiographical reasoning present in the personal meanings recounted by all 79 informants (**Table 19**). Variations in personal meanings for the same piece of music by the same informant, such as those by Jonathan F.'s (ID06 and ID74) recounts of meanings adhering to *Petrushka*, enhanced understanding by suggesting that instances of autobiographical reasoning recounted by informants were constructed to suit the purposes of the particular context, the radio interview. This understanding accords with McLean's, Pasupathi's, and Pals' (2007, p. 263) claim that accounts of personal memory are constructed 'in particular contexts, by particular individuals, for particular audiences, and to fulfil particular goals'.

The inquiry's grounded findings and convergences with existing research strongly implicate autobiographical reasoning as an underlying mechanism of the Interpreting component of pathways through which pieces of music take on personal meanings. They also serve as foundations from which to argue that personal meanings of pieces of music were revealed through this inquiry as recollections of subjective experience and at the same time as individuals taking action to sustain a coherent sense of meaning and purpose in their lives.

**Social Functions of Personal Meanings of Pieces of Music**

The previous sections of this chapter have discussed the nature of personal meanings of pieces of music (content) and the theorised pathways by which personal meanings adhere to pieces of music (processes and mechanisms). This section focuses on convergences and divergences relating to the functions of personal meanings of pieces of music and functions identified by existing theory and previous research. The section is structured around the four functions served by personal meanings of pieces of music: (1) making meaning of phenomenal experiences of music; (2) social interaction and relational

sociality; (3) the reflexive project of self; and (4) personal agency in the ongoing constitution of society.

### **Making meaning of the phenomenal experience of pieces of music**

Sharing the experience of pieces of music arose as a fundamental function of personal meanings in data across the sample. Such analyses considered literal and surface meanings in which informants identified pieces of music and highlighted personal responses to the music itself. For example, when listening to Pauline N. (ID13) recount her personal meanings the listener is left in no doubt that the music evokes strong responses for Pauline that are both moving and cherished.

Across the sample, most informants included similar descriptions of their subjective and idiosyncratic responses to the phenomenal experience of music. Like Pauline N., many informants used expressions such as ‘every time’, ‘each time’, and ‘whenever’ to indicate that they repeatedly returned to the same piece of music over time and typically experienced the same responses with each encounter. Such descriptions of recurring subjective responses and phenomenal experiences of the materiality of a piece of music were sufficiently consistent in the sample to suggest that such identifications and descriptions were an important function of personal meanings.

The inquiry’s assertion that explicating the phenomenal experience of music is an important function of personal meanings converges with the findings of existing exploratory and descriptive research in which informants identify a range of everyday functions of music (for example, DeNora, 2013a; Juslin, 2013; Kotarba, 2009c; Sloboda, 2008).

Findings of this research also support Reybrouk’s (2012, p. 392) conceptualisation of musical sense making in which process-like descriptions of musical meanings maintain contact with the music ‘as a sounding environment’. Reybrouk (2012, p. 395) suggests that making sense of music, or to use the terminology of this inquiry ‘personal meanings of music’, are ongoing processes of continuously evaluating what is known against what

is currently being experienced. This process requires revising or updating what is previously known in the light of consistencies or inconsistencies posed by the immediate experience.

Musical meaning making from the perspective of this inquiry's first level of analysis acknowledges and values the subjective and idiosyncratic responses of individual music users to the phenomenal experience of music. The conceptualisation is built on understandings that responses to music originate in ineffable responses of the physical body. This understanding accords with recent research concerning the fundamental importance of the physical body, (embodied cognition), in decision-making and lived experience (Caramazza, et al., 2014; Davidson & Emberly, 2012; Herbert & Pollatos, 2012; Johnson, 2008; Maes, et al., 2014; McDonald, 2011; Sedlmeier, et al., 2011).

To summarise, this study suggests that making sense of the phenomenal experience of the sounds (sonic materiality) of a piece of music is an important function of personal meanings of pieces of music.

### **Social interaction, relational sociality, and social action**

One of the principal functions of personal meanings of pieces of music to emerge from this inquiry was their use as tools of social interaction. As revealed in the content and processes outlined earlier in this thesis, the interviewer's questions such as 'Why are we listening to this piece of music?' prompted recounting of personal meanings that incorporated aesthetic responses to the music, self-identified and acquired understandings about the music and its performance, autobiographical associations, and assignments of enduring significance. In all cases, however, personal meanings not only identified such elements of musical interests and appreciation, they contributed to the flow of conversational interaction.

It is asserted that the conversational style established by the interviewer encouraged freedom of expression. Unlike other aspects of their interviews in which the interviewer generally directed the course of conversation, when it came to discussing pieces of music,

it was informants who set the direction. Indeed, whereas informants were often cautious and circumspect in talking about professional issues and wary of divulging details of their private lives, in most cases informants seemed at ease talking about the pieces of music they selected and the personal meanings associated with them. These interpretive understandings align with existing research stressing the importance of considering power relations, authenticity, and self-revelation in in-depth interviews of social research (Denzin & Lincoln, 2013; McKay, 2009; Morse, 2006; Nunkoosing, 2005). It is argued that the data of this investigation were constructed in a context that afforded a naturalistic purpose (being interviewed about professional concerns and personal life) in which recounting of personal meanings of pieces of music was constrained only by limitations of time and availability of a recording. It is acknowledged that being interviewed straight-to-air in a radio broadcast is far from naturalistic in the sense of being an everyday occurrence. On the other hand, participating in experiments, completing surveys, and being interviewed by music researchers are rarely every day, naturalistic occurrences in people's lives either.

The personal meanings identified by the sampled informants also support Fiske's (1992) view of discursive interaction as sites of personal agency and relational sociality. This understanding does not deny the authenticity of informants' subjective experience of music. Such experiences notwithstanding, however, the findings of this inquiry suggest that most informants intuitively complied with expectations of relational sociality and supplied relevantly nuanced personal meanings of pieces of music. Having effectively satisfied such expectations, they reaped the subtle rewards of social acceptability.

The inquiry's findings also support existing research asserting that music affords opportunities for social action (Acord & DeNora, 2008; DeNora, 2003b, 2005b; McCormick, 2011; Reybrouk, 2012; Windsor & de Bézenac, 2012). That is, by recounting personal meanings of pieces of music, informants consciously participate in social interaction but at the same time enact, (usually unconsciously), relational sociality. In sociological terms, such enactments are considered social action.

**Personal meanings of pieces of music and the self**

It has already been revealed that the personal meanings of informants were recounted as segments of interpretive narrative that highlighted previous experiences of a piece of music. It was also suggested that sometimes narratives of personal meaning forged metaphorical links between a piece of music and other aspects of lived experience. Generally in such linkages, the informant, or a person or event of enduring significance to the informant, was the chief protagonist in the constructed narrative. From the sociological perspective, the consistent placement of the informant at the centre of their personal meanings suggested that narrative building and recounting was purposeful and directed at achieving a social function of greater significance than a simple recounting of lived experiences – in this case, stories elaborating aspects of self-identity.

This interpretation of findings concurs with understandings of the social theorist Giddens (1991) who asserts that such ‘me-centred’ stories are strategies in the reflexive project of self. Self-identity, according to Giddens, is an individual’s reflexive understanding of the events and trajectory of their life. Lived experience challenges the stability of reflexive self-identity by requiring accommodation or rejection of new experiences and retrospective adjustments in light of increased understanding. The reflexive project of self thus entails the iterative development and re-visioning of ‘the story or stories by means of which self-identity is reflexively understood, both by the individual concerned and by others’ (Giddens, 1991, p. 245). The linking of self-identity not only to the understanding of a particular individual but also to that of ‘others’, indicates that the reflexive project of self is discursive as well as reflexive. In other words, maintenance of self-identity involves social interaction and thus is social action.

Personal meanings illustrate the ways in which the informants of this inquiry referred to and attended to the various properties of the pieces of music they identified. More importantly, personal meanings are implicated as constructions of the symbolic, emotive or corporeal force of music conscripted into the reflexive and recursive processes of maintaining a coherent self. It is acknowledged that this might seem a counter-intuitive understanding - that something as personal and subjective as the internalised self is constituted through social action. Reflection on the inquiry’s constructivist underpinnings

(Gergen, 2011) and its orientation to symbolic interactionist understandings of lived experience (Vannini & Waskul, 2006) recalled the role of socialization and the construction of personal identity and self. It was, however, Ezzy's (1998b) now venerable but still incisive article, *Theorizing narrative identity: Symbolic interactionism and hermeneutics* that suggested how the personal meanings of pieces of music identified by informants illustrated the reflexive process of constructing and maintaining the self.

Ezzy (1998b, p. 251) conceptualises narrative identity emerging from complex interactions between events, imagination, significant others, routines and habits. From this viewpoint, by recounting their personal meanings, informants were not only highlighting subjective experiences of a piece of music, they were also constructing, confirming, and revising coherence in the narrative identities they formed. These help to maintain a sense of meaning and purpose in their lives over time. These understandings support existing research asserting the importance of a coherent sense of identity as an important component of emotional and psychological wellbeing (Bauer, McAdams, & Pals, 2008; Croom, 2012; DeNora, 2013a; MacDonald, Kreutz, & Mitchell, 2012; Västfjäll, et al., 2012). Thus, the inquiry's findings suggested that personal meanings of pieces of music identified by informants were simultaneously subjective responses and tools for maintaining emotional and psychological wellbeing.

Findings of the present research also challenge assertions that working-aged and older adults do not use music as a badge of personal identity (Lonsdale & North, 2011; Rentfrow, 2012). Within individual responses and across the sample, personal meanings of pieces of music were seen to assert aspects of personal identity. Across the sample, personal meanings recounted by mid-aged and older informants for their selected pieces of music, disclosed foundational aspects and nuances of personal identity. These findings are consistent with the results of other investigations in which musical tastes and preferences emerge as strong indicators of identity in ageing adults (Bennett, 2014; Bennett & Hodkinson, 2012; Bonneville-Roussy, et al., 2013; Hodkinson, 2013; Lilliestam, 2014)

**Personal agency and the ongoing constitution of society**

The final and most abstract understandings of the social functions of personal meanings of pieces of music concern their role in the ongoing constitution of society. This subsection builds on the conceptualisation of personal meanings as social action to suggest that such social action contributes to the structuring of social life.

Presentation and discussion of the theoretical account of *Personalising: Pathways from aesthetic experiences to personal meanings of pieces of music* has situated the foundations of personal meanings of pieces of music in cumulative interactions of four elements: ineffable responses of the body to the sonic materiality of a piece of music (Encountering); self-identified and acquired understandings of a piece of music and its performance (Analysing); recollections of social contexts in which a piece of music is encountered (Associating); and segments of interpretive narrative that assign enduring significance to a piece of music (Interpreting). It has been demonstrated that although varying in precise details, across the sample of 390 pieces of music identified by informants, personal meanings incorporated these four elements. The consistent presence of such elements within informants' responses across the sample led to the theorisation that the modes of meaning making in recounting personal meanings of pieces of music were based on social and cultural assumptions shared by informants. Thus, while personal meanings of pieces of music were unquestionably subjective responses, they also contributed to the maintenance of social expectations and boundaries of acceptable behaviour in respect of the meanings and functions of music in society. These theorisations align with existing sociological theories and understandings of meaning making in human experience and social life, particularly the key scholarship of Rom Harré, Lawrence Kramer, Howard Becker, Jeffrey Alexander, and most importantly, Anthony Giddens.

Harré (2002), drawing on Vygotsky (1930-1934/1978, 1934/1986), locates the origins of human meaning making processes not in individual subjectivity but in observation and learning derived from social interaction. Harré states:

no higher-order mental function exists for individual cognition unless it has first existed in the public activities of a social group to which that individual belongs.  
(Harré, 2002, p. 24)

Harré's conceptualization suggests that the personal meanings of pieces of music identified by informants of this inquiry were not just the idiosyncratic, subjective responses but indicators of understandings and expectations acquired through socialisation into the specific social group or culture in which informants lived. Musicologist Kramer (2002) adds the complementary understanding that subjectivity is meaningless alone. Subjectivity asserts its individuality in relation to real or imagined others. From this Kramerian (2002, p. 4) perspective, the ascribed personal meanings of pieces of music identified by informants are grounded in shared, socially mediated experience. That is, they concur with Harré's and Vygotsky's notions of socially mediated meaning making.

According to arts sociologist Becker (1986, p. 19) cultural texts are both points of reference for people engaged in interaction, and products of interaction. From this Beckerian perspective, the personal meanings recounted by informants were interpreted as reference points to social and cultural assumptions about music. At the same time, personal meanings were also theorised as products of social interactions bounded by such socially and culturally mediated assumptions.

The inquiry's theorised finding that members of a given social grouping share common understandings of cultural forms concurs with the theory of *iconic consciousness* expounded by seminal cultural sociologist Jeffrey Alexander (2008, 2010; 2012). In Alexander's theory (2010, p. 11), icons are symbolic condensations that root generic, social meanings in material form. For Alexander, the theory of iconic consciousness recovers the aesthetic in everyday life and explicates how the sensual experience of objects, (the sight, smell, taste, sound or touch of them), transmits meaning.

Alexander's theory of iconic consciousness is not limited to conventionally understood iconic objects such as flags, national anthems, uniforms, or sporting songs. Nor does it only consider what are traditionally seen as high status Art forms such as sculpture and Western art music. According to Alexander (2010), more mundane and everyday objects such as popular songs, consumer products, brands and logos, celebrities, and perfumes

that evoke lust, exhibit the aesthetic surface and cultural depths of contemporary icons. Alexander argues that the influences of iconic consciousness are invisible to ordinary lay consciousness:

To everyday social actors the world seems populated, not by aesthetically formed surfaces and culturally constructed depths but simply by animate and inanimate things. (Alexander, 2012, p. 26)

The unconscious foundations of iconic consciousness may be invisible to lay consciousness but it is argued that the personal meanings of pieces of music identified by informants point to the active influence of iconic, socially-derived assumptions, values, expectations and goals. For example:

- assumptions taking for granted that certain series of sounds constitute music and others do not, or that pieces of music can invoke emotional responses;
- values privileging Western art music as superior to popular music, or that certain pieces of music are appropriate to particular settings, ceremonies, and moods but not others;
- expectations that pieces of music are produced by composers to achieve particular expressive meanings that are interpretable by performers and listeners, or that for music to be ‘understandable’ it should follow familiar harmonic paths from beginning to conclusion; and
- goals such as using pieces of music as opportunities to recount personal meanings that garner acceptance within a social group or to enrich personal identity.

The findings of this inquiry offer support for Alexander’s assertion that actors’ attention is generally focused on achieving utilitarian objectives and that influence of iconic consciousness generally operates beneath the level of conscious awareness. The findings, however, challenge Alexander’s claim that only lay people are unaware of the impacts of iconic consciousness. The informants included in this inquiry were all eminent in their professional fields and the sample included eight psychologists, one neurologist, and nineteen professional musicians. Journalist Maureen D. (ID08), who highlighted the use of music to suggest personal qualities or social allegiances, was the only informant who mentioned underlying functions and purposes of the personal meanings of their selected pieces of music. The other 78 informants all focused on articulating the elements and nuances of the personal meanings of their music selections. These experts, like

Alexander's lay people, failed to consider the underlying influence of iconic consciousness motivating, enabling, and constraining their discourse.

Conceptualising personal meanings of pieces of music as social action bounded by socially and culturally mediated assumptions suggested that recounting personal meanings reinforced such boundaries and assumptions within social groupings. Sociologically speaking, recounting personal meanings of pieces of music contributed to the structuration of social life. It may seem a quantum leap from subjective personal meanings of pieces of music to the structuration of society, but according to Giddens (1984, 1991) societies are continuously constituted in the everyday actions and interactions of individual members.

It is argued that the construction and recounting of personal meanings of pieces of music by informants of this inquiry exemplify the processes of the duality of structure constituting society. Analysis of informant (social actors) data revealed that they engaged in the seemingly innocuous activity of relating personal meanings of pieces of music (personal agency). The extent of their personal agency was bounded, however, by internalised perceptions of rules and expectations about music, its meanings, and functions. Expression of musical meanings was also constrained within perceived boundaries of socially acceptable behaviour in conversations and interviews. These rules, expectations, meanings, functions, and boundaries had been acquired from previous observations of, and participation in, music-focused social interactions. It is also argued that, by constraining their personal meanings within previously learned boundaries of socially mediated rules, expectations, and understandings, informants reinforced established social boundaries for both themselves and others.

### **Limitations of the Inquiry**

It is an acknowledged truism of empirical research that all inquiries are bounded by limitations of some sort whether they be the general limits of time and resources, or more specifically related to the generalizability, utility, or trustworthiness of an inquiry's

findings (Brutus, Aguiñi, & Wassmer, 2012; Creswell, 2014). This inquiry is no exception. This section highlights three limitations, evaluates their impacts, and suggests areas that would benefit from further research. Identification of these limitations attests to the diligence and credibility of the inquiry's findings (Charmaz & Bryant, 2011).

Consistent with this purpose, it is argued that the results of this inquiry are credible and trustworthy accounts of the content of personal meanings, the processes by which pieces of music take on personal meanings, and the social functions of personal meanings of pieces of music in the lived experience of the inquiry's sample of informants. It is acknowledged, however, that these results are not value-free but emerged from dual interpretative processes. On the one hand, the interpretative processes by which informants understood the task of selecting pieces of music and recounting personal meanings. and on the other, the heuristic processes and insight brought to data analysis and interpretation by the researcher. The influence of such values, processes and skills is accepted as part of research endeavours situated in the constructivist paradigm. Charmaz (2006, p. 10) asserts that constructivist grounded theory methodology 'explicitly assumes that any theoretical rendering offers an *interpretive* portrayal of the studied world, not an exact picture of it' [original emphasis]. In this context it is incumbent on researchers to acknowledge limitations of their investigations and, consequently, key limitations of this inquiry will now be identified and discussed.

### **Generalizability of findings**

In common with qualitative research more generally, the idiographic focus and purposive sampling of this inquiry limits the degree to which its findings can be claimed to apply beyond the phenomenal experience of the studied informants. In other words, while the grounded theoretical account of *Personalising: Pathways from aesthetic experiences to personal meanings of pieces of music* accounts for the experience of the inquiry's informants, and also accommodates the wide range of theoretical understandings highlighted by the study's literature review, the emergent theory may or may not satisfactorily account for the processes by which pieces of music take on personal meanings in all cases across the wider population. This lack of definitive generalizability

is considered a limitation of using qualitative methodology rather than a reason to doubt the trustworthiness of this inquiry's findings.

On the other hand, it is asserted that, as a result of adopting qualitative approaches, the findings emerging from this inquiry enhance understandings of the content, processes, and social functions of personal meanings of pieces of music in everyday lived experience. Consistent with the principles of grounded theory methodology (Charmaz, 2006; Glaser & Strauss, 1967), it is further argued that the grounded theoretical account emerging from this inquiry suggests generic processes of musical meaning making with significant potential to spark further research about personal meanings of pieces of music as well as the lived experience of meaning making in other substantive areas of the arts and everyday life.

#### **Use of previously collected data**

Perhaps the most obvious limitation of this inquiry relates to the decision to use an archive of previously collected interviews as the data sample for analysis. The chief manifestation of this limitation emerged in the inability to conduct follow up interviews. On some occasions it might have been advantageous to ask informants to elaborate on comments that emerged as theoretically significant. For example, it may have been illuminating to ask Jonathan F. (ID06) to continue identifying personal meanings of 'Dance' from Stravinsky's *Petrushka* in order to explore the full extent of meanings that he alluded to when he stated that he could 'go on and on' talking about the piece. Similarly, among informants who used brief statements to highlight personal meanings within a single content area or processual pathway, a follow up interview could have revealed the existence of other meanings of the piece of music. Analysis of such data would have further confirmed or possibly challenged the inquiry's understanding that recounts of personal meanings of music rarely include all possible meanings of the piece in an individual's experience. Nevertheless, it is argued that while the inability to conduct follow-up interviews limited the inquiry from comprehensively confirming (or refuting) the presence of every element of the grounded theoretical account of *Personalising* in informants' personal meanings of pieces of music, it did not undermine the trustworthiness or credibility of data analyses and findings.

**Eminence of informants**

Each of the informants in the sample of this inquiry satisfied the fundamental requirements of having had experience of personal meanings of pieces of music and of being willing to share their experiences. Although representativeness of the sample was not a requirement in this research, the sample nonetheless included a diverse range of individuals differentiated by age, sex, occupation, and nationality. As analysis progressed it was noted that all informants were eminent figures, many internationally renowned and highly regarded, in their respective professions. This eminence emerged as a potential limitation of the inquiry on two counts. Firstly, being among the elite of their professions, the inquiry's informants may not only be exceptional in themselves but their experiences of personal meanings of music may also be exceptional as a result of encountering pieces of music in circumstances that may not be accessible to the general community. For example, Elizabeth C.'s (ID59) 'chill thing' while waiting in the wings for her cue to sing in a performance of Wagner's opera *Lohengrin* at Bayreuth. Secondly, from a sociological perspective, the informants can be considered producers of culture, and their personal meanings may differ from and emerge via alternative pathways to those of consumers of culture.

In the view of the researcher, the potential impacts of eminence was ameliorated by the fact that the personal meanings identified by the majority of informants (60 out of 79) were based on their experiences as consumers of music rather than producers of musical cultural forms. Further research into the content, processes and functions of personal meanings of pieces of music in the lives of everyday consumers of music is required to determine the extent to which the inquiry's grounded theoretical account of personal meanings of music among eminent individuals match the lived experience of the broader population.

## **Effectiveness of the Inquiry**

Charmaz (2006, pp. 182-183) suggests four criteria for evaluating constructivist grounded theory studies: credibility, originality, resonance, and usefulness. This subsection presents a brief self-evaluation of the inquiry's effectiveness in meeting these criteria. The list of elements and evaluative questions identified by Charmaz is included as **Appendix T. Charmaz's Criteria for grounded theory studies.**

### **Credibility**

The findings of this inquiry are based on personal experience with music, and intensive reading of the literature reviewed for the purposes of this investigation. Personal transcription of interviews and multiple analyses and codings of the data as prescribed by the principles of grounded theory methodology developed intimate familiarity with the data gathered from informants. The richness, depth, and diversity of personal meanings identified for the 390 pieces of music provided a solid foundation for the claims of this inquiry. Systematic comparisons of the multiple personal meanings identified by individuals as well as comparisons of personal meanings across the sample, yielded theoretical categories that account for the full range of personal meanings, processes and social functions abstracted from the lived experiences of informants. These constant comparisons link logically from the data to the interpretations, analyses and abstractions that underpin the claims of the inquiry. It is argued that the decision to 'show' rather than 'tell' how the research design was implemented (Chapter Five), and how the analyses and interpretations of data led to findings (Chapters Six, Seven, and Eight), support the claim of credibility.

### **Originality**

The four theoretical concepts and their thirteen associated theoretical categories provide a novel conceptualisation of personal meanings of pieces of music. Personal meanings so-conceived are closely related to, but go beyond, limited notions of subjective meanings of pieces of music highlighted in much previous research about musical meaning. It is argued that the system of potential pathways from aesthetic experience of the sonic materiality of pieces of music to cumulative, nuanced personal meanings depicted in the grounded theoretical account of *Personalising*, accommodates the diverse understandings

and differing perspectives of musical meaning that are much contested in the literature of the field. This is not to claim that the grounded theoretical account comprehensively explains all perspectives on music's meaning across disciplines. On the other hand, the theory does offer complementary insights into personal meanings of pieces of music that account for the diversity of lived experience of the phenomenon among the inquiry's informants.

The chief contribution to knowledge claimed by this inquiry is the theoretical account of *Personalising*. This account offers abstract understandings of the content of personal meanings of pieces of music and the processes by which they come to adhere to specific pieces of music. It also identifies a range of social functions of such personal meanings. The account suggests that personal meanings of pieces of music afford opportunities to achieve a duality of social goals on micro and macro levels. On the macro level, personal meanings of pieces of music afford opportunities for individuals to enhance aspects of their narrative identity; the story developed over the life span by which we maintain a sense of meaning and purpose in our lives. On the micro level, *Personalising* suggests that personal meanings of pieces of music are built on taken-for-granted assumptions and expectations about music within a social milieu.

These notions challenge conceptualisations of personal meanings as subjective ephemera and also that the meanings of a piece of music lie solely within the music. Sociologically speaking, the grounded theoretical account of *Personalising* provides further evidence supporting claims by Durkheim (1911/1995), Becker (1982), Giddens (1984), DeNora (2003a), and Alexander (2010), that human meaning-making practices are socially mediated amalgams of the subjective and the social. It is claimed that the novel theoretical abstractions of the content of personal meanings and the dynamic rather than fixed processes by which they adhere to pieces of music, in collaboration with the conceptualisation of the duality of subjective and social functions of personal meanings, constitute originality in the findings of this inquiry.

**Resonance**

The range of abstract theoretical concepts and categories of the grounded theoretical account of *Personalising* reveal the lived experience of personal meanings of pieces of music among informants. These constituent elements identify surface understandings and content of personal meanings of pieces of music. They reveal the results of probing beneath surface understandings to expose taken-for-granted meanings and also expose links between meaning making in individual lives and the maintenance of meanings and expectations within broader social and cultural contexts. As stated earlier, it is one of the limitations of this inquiry that follow-up interviews were not possible. Therefore the researcher was unable to obtain direct responses from informants about the effectiveness of the grounded theoretical account in making sense of, and offering deeper insights about, their lived experience of the studied phenomenon. Nevertheless, it is asserted that the grounded theoretical account of *Personalising* resonates with the voices and experiences of informants as expressed in their personal meanings of pieces of music.

**Usefulness**

The inquiry's findings are considered useful on four counts. Firstly, on the most obvious level the findings are useful because they offer enhanced understanding of the multi-faceted content of personal meanings of pieces of music in everyday life. The sociological concept of the duality of structure (Giddens, 1984) enables the inquiry to integrate meanings focused on musical syntax and musical semantics (Koelsch, 2011a). Simply stated, personal meanings of pieces of music comprise both syntactic and semantic forms of musical meaning.

The second claim of usefulness is that the inquiry's probing for processes beneath the surface of content revealed that the construction of personal meanings of pieces of music aligns closely with the mechanisms and processes of human meaning making in general, (for example, the mechanism of nondeclarative and declarative memory, autobiographical reasoning, and narrative identity). This understanding is useful because it situates musical meaning making within the meaning making processes of the human body and brain. This is important because it offers support for the claims of other researchers who are arguing

that music is an integral part of the human evolutionary journey rather than just ‘auditory cheesecake’ (Pinker, 1997).

Thirdly, the results of this inquiry are also useful because they provide foundations for further research aimed at extending the substantive theory *Personalising* into a formal theory of personal meaning making in human experience. Subsequent investigations within such a research agenda might investigate personal meaning making in other contexts such as in visual arts, sports, sexuality, organisations, nationalism or spirituality.

Fourthly, the results of this inquiry are potentially useful in the applied contexts of maintaining subjective wellbeing. The findings suggest that pieces of music with personal meanings act as active agents in maintaining a sense of meaning and purpose and a coherent narrative identity over the lifespan that are critical to subjective wellbeing. The findings are also useful in supporting results of neuroscientific and music therapy research suggesting that pieces of music with personal meanings induce positively valenced responses in the body and brain, (Damasio’s (2003) ‘Key of pleasure’ hypothesis), even among individuals severely affected by neural diseases, accidents, or dementias.

### Summary

Through the constructivist lens adopted by this inquiry, the findings of investigations emphasise the interpretive and constructed nature of human meaning making. The findings assert the ill-advisedness of attempting to identify a single meaning for a piece of music, or indeed of music in the broader sense. The inquiry also suggests that the study of personal meanings of pieces of music provides a worthwhile context for investigating not only music involved in social action but also the phenomenal experience of making meaning that is a hallmark of human existence.

The discussions of this chapter forged the grounded, theoretical, and rhetorical arguments of the inquiry’s conclusions. Explicit statement of those conclusions is the province of the final chapter of this thesis, *Chapter Ten – Summary and conclusions*.

# Chapter Ten: Summary and conclusions

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I think it generally true that sociology does not discover what no-one ever knew before, in this differing from the natural sciences. Rather, good social science produces a deeper understanding of things that many people are already pretty much aware of.  
- Howard Becker, *Artworlds*, 1982

This chapter presents the conclusions of the inquiry as argued in this thesis, most explicitly, in the discussions of the previous chapter. The presentation unfolds in two parts. The first part provides a brief overview of the thesis and then presents the conclusions emerging from the inquiry's investigations. In this way, the section indicates how the aim of the overall inquiry was addressed and answers the research questions that guided investigations. The second part concludes by highlighting implications of this research and by proposing directions for further research.

## Overview of the Inquiry

Questions of the meanings and functions of music in human experience have engaged the hearts and minds of musicians, scholars, and music lovers throughout human history. This inquiry contributes to scholarly understanding of music's meanings by investigating personal meanings of specific pieces of music.

The Prologue established the interests of this research in music generally and more specifically in the personal meanings of pieces of music in adult lives. It offered two examples of the types of personal meanings that were the initial stimulus for undertaking the study.

Chapter One identified the overall aim of the inquiry as gaining better understanding of the phenomenon of personal meanings of pieces of music. The investigation was to consider the *content* of personal meanings, the *processes* by which pieces of music take on personal meanings, and the underlying social *functions* of personal meanings of pieces

of music in the lived experience of informants. The research question, ‘How do pieces of music take on personal meanings?’ emerged to guide investigations of the studied phenomenon.

The review of pertinent literature in Chapter Two demonstrated that investigation of the human response to music is a vibrant research domain. While scholars of the psychosocial dimensions of music generally accept that there are individual and subjective dimensions to the human response to music, it is not common for researchers to investigate these phenomena. Instead, researchers across a diverse array of academic disciplines have typically focused on other more tractable aspects of musical meaning such as music perception, music cognition, and the role of emotions in responses to music. In this context, the inquiry’s conceptualisation of personal meanings could be considered an innovative contribution to scholarship concerned with musical meaning.

Chapter Three shifted the focus of the literature review from describing subjective meanings to exploring how the construction and recounting of musical meanings might be conceived as social action. It charted the development of the inquiry’s understandings of music as social action chiefly through the scholarship of Adorno, Bourdieu, Hennion, and DeNora but also through key insights of other researchers. The review in Chapter Two and Chapter Three also identified gaps in the literature and thereby established the need for the investigation of personal meanings of specific pieces of music as social action.

Chapter Four identified the theoretical perspectives underpinning of the inquiry’s investigations. This focused on a constructivist view of the research endeavour; the lens of music sociology guided by the meaning-centred understandings of broader social theory after Giddens; and a research approach derived from the principles of symbolic interactionism.

Chapter Five revealed that the systematic, theory-generating analytical methods of constructivist grounded theory methodology directed investigations. The chapter identified a sample comprised of mid-life adults whose experiences are generally under-

represented in music research. It also revealed that the interviews were conducted by a previous interviewer and highlighted both the strengths and limitations of the adopted approach.

Chapter Six presented the data and findings concerning the informants and their music selections. It revealed the diversity of musical genres in the pieces of music selected by informants as well as diversity in their nationality, age, sex, and professional backgrounds.

Chapter Seven presented data findings concerning the scope, number, and *content* of personal meanings, both of individual informants and across the sample. Informant data were conceptualised as falling within four abstract content areas. These content areas were labelled: *Encountering: Aesthetic and embodied experiences of a piece of music*; *Analysing: getting to know a piece of music*; *Associating: Recalling social contexts of aesthetic experiences of a piece of music*; and *Interpreting: Constructing personal meanings of a piece of music*.

Chapter Eight presented data and findings that were the foundations of the inquiry's grounded theoretical account of the *processes* by which pieces of music take on personal meanings. This theoretical account was then labelled *Personalising: Pathways from aesthetic experiences to personal meanings of pieces of music*. The chapter also presented results of analyses probing beneath the surface of the content and processes of *Personalising* to theorise the dual functions of such meanings as maintenance of the self on the one hand, and ongoing structuration of the role of music in society, on the other.

Chapter Nine considered the significance and relevance of the research results and emergent grounded theoretical account to the broader scholarship of the field. From the higher order interpretive frame of these integrative and synthesising discussions, the results and their convergences and divergences within existing scholarship lay the foundations for a range of conclusions about the content, processes, and social functions of personal meanings of pieces of music. Chapter Nine also identified the limitations of

the inquiry and offered a reflexive evaluation of the effectiveness of the research outcomes.

Chapter Ten presents a set of consolidated conclusions flowing from the arguments presented in Chapter Nine. These conclusions provide answers to the research questions that guided the investigations of the studied phenomenon. The conclusions also provide the basis for the claim that the research findings lead to better understanding of the content, processes, and social functions of personal meanings of pieces of music. Chapter Ten concludes the thesis with suggested implications of the inquiry's chief findings and a range of possible directions for future research.

### **Consolidated conclusions**

In common with the discussions of the previous chapters, Chapter Ten is structured around the three key elements of the research questions: (1) the content of personal meanings of pieces of music; (2) the processes by which pieces of music take on personal meanings; and (3) the social functions of personal meanings of pieces of music. This approach emphasises that the conclusions presented in this chapter flow inextricably from the discussions and rhetorical arguments of Chapter Nine. Presenting the conclusions in this way synthesises the inquiry's findings, demonstrates that the conclusions are grounded in lived experience of the studied phenomenon, and answers the key research question and its three framing sub-questions:

How do specific pieces of music take on personal meanings for individuals?

- (i) What is the content of personal meanings of specific pieces of music?
- (ii) By what processes do personal meanings adhere to pieces of music?
- (iii) What functions do personal meanings of pieces of music perform?

#### **Content of personal meanings of pieces of music**

A range of understandings about the content of personal meanings that adhere to specific pieces of music emerged from this inquiry. It is asserted that these abstract conceptualisations were sufficiently present across the sample of informant data to claim

that they fit informants' recounted experiences. They also provide the foundations for further exploratory research about personal meanings of music with other sample populations and contextual settings. The following abstract conceptualisations provide a grounded theoretical account of the content of personal meanings emerging from analysis of informant data.

- Any piece of music can take on personal meanings.
- The sounds of a piece of music, (its sonic materiality), matter in determining which pieces of music take on abiding personal meanings.
- Personal meanings adhering to pieces of music originate in hard-to-put-into-words aesthetic responses to the sonic materiality of a piece of music. These experiences are founded in responses of the physical body and emerge into conscious awareness as feelings of being transported by or engrossed in the music, surges of emotion, and physical behaviours such as head nodding, foot tapping, humming along, chills, and tears. These embodied aesthetic experiences are theorised as components of *Encountering: Aesthetic experiences of a piece of music*.
- Every Encountering of the sonic materiality of a piece of music occurs in a specific social context. The people, events, and lifetime periods with whom and in which successive Encountering occurs adhere to the music as personal meanings. These links between the piece of music and people, events and lifetime periods are theorised as components of *Associating: Recalling social contexts of aesthetic experiences of pieces of music*.
- As creatures 'condemned to meaning' (Merleau-Ponty, 1945/2002), aspects of the sonic materiality of a piece of music and its performance become the focus of conscious meaning making in everyday life. Thus, features such as elements of the music's content, timbre and form; particular qualities of performers' interpretations; and development of musical favourites and music preferences also adhere to the piece of music as personal meanings. These observed and learned features are theorised as components of *Analysing: Getting to know a piece of music*.

- Personal meanings of pieces of music are not rigidly fixed and identical at every recounting. Rather, they are flexible, dynamic and selective segments of narrative constructed for the purpose of achieving specific social goals. At different times, in different social contexts, and to achieve differing social objectives, the content, focus, scope, emphasis, and complexity of recounted personal meanings of the same piece of music, shift. Thus, personal meanings can include elements of previous Encountering, Associating, and Analysing artfully connected into idiosyncratic interpretations, crafted into imaginative stories, used as springboards to identify other important aspects of lived experience, or woven into narratives of personal significance and developmental insight. These generative and performative factors are theorised as components of *Interpreting: Constructing personal meanings of a piece of music*.

### **Processes by which pieces of music take on personal meanings**

The findings of this inquiry suggest six pathways by which pieces of music take on personal meanings. These pathways are not separate, but are inter-related. Indeed, personal meanings of pieces of music identified in the data of this inquiry included meanings acquired via multiple pathways. The specific conclusions drawn from analyses of this inquiry about these pathways are:

- The processes by which pieces of music take on personal meanings are cumulative, increasing in number, depth, diversity and nuance over the months, years and decades of a lifetime.
- Pieces of music can take on personal meanings via six pathways. The first is the *Intrinsic value* pathway. These personal meanings of this pathway are embodied experiences and responses to the music. They are impossible to express in words but nevertheless remain cherished aesthetic responses that recur most times individuals encounter the particular piece of music.
- The four most frequently travelled pathways by which pieces of music take on personal meanings originate in aesthetic responses to their sonic materiality. Over time, complementary meanings accrue from observing or learning about features of the music

and its performance, or recalling people, events or lifetime periods associated with the piece of music. Selected aspects of accumulated meanings are subsequently woven into segments of interpretive narrative that are recounted to others. The inquiry labelled these four developmental processes and modes of recounting as the *Encountering-Interpreting* pathway, the *Encountering-Analysing-Interpreting* pathway, the *Encountering-Associating-Interpreting* pathway, and the *Encountering-Analysing-Associating-Interpreting* pathway.

- Analysis suggested that not all personal meanings originated in the inexpressible aesthetic and embodied responses to the sonic materiality of a piece of music. Sometimes personal meanings adhered to pieces of music via the *Interpreting-Analysing-Associating-Encountering* pathway. These personal meanings originated in the conscious intention to recount a significant, often critical and life-changing, event. While the identified pieces of music were sometimes directly linked with these personal meanings, more often they were indicative in a more general sense of a genre or style of music associated with the events that are the target of the story.
- In general, personal meanings of pieces of music are the generative and performative results of Interpreting in which selected elements of content accumulated from successive Encountering, Analysing, and Associating are woven into segments of interpretive narrative. These interpretive narratives identify personal responses and appreciations but they also identify aspects of personal identity by which individuals maintain a sense of coherence, meaning, and purpose over the course of their lives.

### **Social functions of personal meanings of pieces of music**

The findings of this inquiry suggest that personal meanings of pieces of music are not simply expressions of subjective responses and appreciations of music's sonic materiality. They demonstrate that personal meanings are active agents in the constitution of socially mediated notions of self and in the ongoing structuring of social life. These conclusions are rendered as:

- Personal meanings of pieces of music contribute to the attainment of personal and social goals.

- Personal meanings of pieces of music identify idiosyncratic, subjective aesthetic experiences, garner social acceptance, and most importantly contribute to ‘the reflexive process of self’ through maintenance of a consistent and coherent personal identity over the lifespan. These micro-level actions target the sense of meaning and purpose that is essential to psychological and subjective wellbeing.
- On the broader societal level, personal meanings of music demonstrate actors engaged in the duality of recursive relational sociality by which societies are maintained: everyday actions reinforcing, reproducing, and transforming expectations which in turn make up the social forces and social structures that enable and constrain what people do (Giddens & Pierson, 1998). The recounting of personal meanings by pieces of music (to self or others) is conceptualised as a repertoire of cultural practices, acquired through socialisation (relational sociality). On the surface, the repertoire enables actors simply to portray their phenomenal experience of aesthetic encounters with the sonic materiality of pieces of music. More importantly, and mostly unconsciously, the repertoire affords opportunities for individuals to assert their personal identity, garner affirming social acceptance, and sustain a sense of meaning and purpose in their lives. At the same time, remaining within the repertoire of cultural practices, (or sometimes transgressing those boundaries), acts to reinforce the confines and dimensions of internalised boundaries of social acceptability both on individuals themselves and others in their social groupings. From this perspective, personal meanings of pieces of music are ‘products’ of personal agency acting within the boundaries of expectations and rules that structure social groups and societies. They are also ‘mechanisms’ reproducing those structures. This inquiry concludes that personal meanings of pieces of music are simultaneously profoundly personal and profoundly social. Personal meanings of pieces of music not only facilitate social action, but are social action.

### **Better Understanding of Personal Meanings of Pieces of Music**

In Chapter One it was stated that the aim of this inquiry was to gain better understanding of the content, processes and functions of personal meanings of pieces of music. The consolidation of conclusions in the previous section was deliberately structured to present the inquiry's understandings of the content, processes, and functions of personal meanings of pieces of music and to answer the research question, 'How do pieces of music take on personal meanings for individuals?' Stated briefly, the inquiry's conclusions suggest that personal meanings of pieces of music originated in inexpressible, embodied responses to aesthetic encounters with the sonic materiality of a specific piece of music (Encountering). Each time the piece of music was encountered, informants re-experienced similar embodied responses. With each encountering they also accumulated an increasing number of self-identified and externally acquired understandings of features of the music and its performance (Analysing). Similarly, each time a piece of music was encountered it occurred in differing social contexts, involving different people, in different physical, psychological, emotional, and chronological settings. These diverse variations accumulated as associations with the specific piece of music (Associating). Finally, accumulated embodied responses, factual details, and social associations are drawn into an individual's evolving life story (Interpreting). The findings and conclusions of this inquiry lead to the understanding that personal meanings of pieces of music are distinctive examples of meaning making which make sense of the sonic materiality of music and also of the roles of music in human experience.

As well as answering the research question, the conclusions of this inquiry suggest that the study of personal meanings of music is a distinctive site for investigating not only the human response to music but also the construction of meaning in human experience. In particular, investigating how personal agency in everyday activities, such as recounting personal meanings of pieces of music, constitutes social action reinforcing and enforcing perceptions of the boundaries that enable and constrain social life more generally.

It is asserted that this analysis demonstrates the credibility and trustworthiness of the grounded theoretical account of *Personalising: Pathways from aesthetic experiences to personal meanings of pieces of music* in analysing and understanding the content, processes and social functions of personal meanings of pieces of music. In so doing, it is

also asserted that the inquiry satisfactorily answered its research question and provided enhanced understanding of personal meanings of specific pieces of music both in the lives of mid-aged adults of its sample population and potentially in human experience more generally.

### **Implications of the Inquiry**

Given the ubiquity of music in contemporary human experience, (particularly as evidenced in the widespread use of miniaturised, music playback devices and extensive, personal music libraries), there is a high probability that experiences of personal meanings adhering to pieces of music are also ubiquitous in everyday lived experience. In this context, the findings of this inquiry have potential implications reaching beyond music sociology to professional practice, everyday musical activities, and music-related research more generally. This subsection highlights a range of such implications for practitioners using music as a therapeutic tool in clinical settings, for music educators, for music lovers, for scholars who conduct music-related research, and for qualitative research methodology.

#### **Individual music lovers**

The inquiry has potential implications for all lovers of music by offering greater understanding of the musical, personal, and social mechanisms underpinning the fascination with music. The most significant finding for us as individuals, is that our often frustrating inability to satisfactorily articulate the powerful yet illusive foundations of what it is about a piece of music that enthrals us and holds our fascination for years, is not a function of some linguistic or cognitive disability, but rather, an indicator of the long-term presence, and still to be definitively understood role, of music hardwired into our beings over the eons of human evolution. In other words, our inarticulacy is a manifestation of the felt-rather-than-communicated, unconscious physical and emotional responses of our biological bodies that are the foundations of our phenomenal experience. Flowing from this fundamental awareness is the understanding that the personal meanings we verbalise are constructions of higher consciousness engaged in the ongoing, dynamic, and defining human characteristic, of meaning making.

Cognizance of these mechanisms does not block the body's responses nor eradicate the distinctive and often transcendent magic that is the phenomenal experience of encountering the sonic materiality of a piece of music. It does, however, bring a sense of legitimacy that our personal meanings of music comprise admixtures of ineffable responses, memories of facts and events, and the weaving of these elements into episodes of narrative identity by which we maintain a coherent sense of who we are, and of meaning and purpose in our lives across the lifespan.

### **Researchers investigating musical meaning making**

For scholars engaging in research about music, the study challenges narrow and limited conceptualisations of personal meanings of pieces of music as extra-musical ephemera clinging to the musical mechanisms by which 'music alone' makes meaning for informed listeners (Hanslick, 1891/1986; Kivy, 1990; Stravinsky, 1936). The inquiry's theoretical model of the processes by which pieces of music take on personal meanings offers an integrated understanding of musical meaning that neatly accounts for both the phenomenal experience of music in the everyday world and the vast literature of the field. This is not to say that musical mechanisms and expectations are inconsequential. Rather, findings suggest that such mechanisms are only part of the process by which pieces of music take on personal meaning and that the subjective experience of music needs to be better accounted for in theorising about musical meaning. To be explicit, personal meanings of pieces of music originate in impossible to articulate visceral feelings and this accords with recent neuroscience and psychology-based literature implicating unconscious responses of the physical body as the foundations and motivations for a far greater proportion of human decision making and action than previously acknowledged. Similarly, the inquiry's findings that pieces of music prime the recall of autobiographical associations and that these typically adhere to pieces of music for years and even decades, developing increasing richness, depth and nuance over time, undermines claims that personal meanings are merely extra-musical ephemera.

The research findings also have particular implications for researchers of music sociology. For many years, following in the precepts of Marx, Weber, and their successors, the study of the 'sociology of music' privileged analyses highlighting music's

roles in promoting structural inequalities of class, gender, sexuality, ethnicity and race. While highly sensitive to discerning and exposing the production and consumption of music being conscripted as mechanisms of social oppression, structural analyses generally undervalued, discounted or ignored the role of personal agency in enabling and constraining social action. The results of this inquiry provide strong support for alternative Durkheim-inspired analyses which position personal agency and meaning making as central factors in understanding cultural forms such as music. The significant implication of this awareness is that ongoing research seeking comprehensive understanding of the meanings of music in human experience cannot afford to ignore the individual/social duality of meaning making mechanisms. Rather, as Blacking (1973), DeNora (2000, 2003b, 2011, 2013a) Feld (1984), McCormick (2011), and Shepherd (1991) suggest, music sociologists need to consider the deeply personal and the profoundly social aspects of personal agency in analyses of music's meanings and functions.

### **Qualitative research methodology**

The use of previously collected data is not typical in qualitative research. Indeed, use of extant data is often considered problematic, even 'dubious' (Mason, 2007, para. 1.1). The outcomes of this inquiry challenge such claims. It is argued that previously collected data is not incompatible a priori with qualitative research, nor does the use of such data necessarily amount to the epistemological inconsistency of naïve realism. Rather, the critical issue in discerning whether previously collected data can trustworthily be used as the sample for subsequent research is whether the data fit and align with the aims of the later inquiry. The implication drawn from experience of using this methodology is that qualitative researchers could more often consider the fit and alignment of data in previously collected archives as potential sources of samples for their research inquiries.

## **Future Research**

The study suggests a number of directions for further research about personal meanings of pieces of music. These include: (1) criteria for selecting pieces of music; (2) variations in meanings recounted by the same informants for a piece of music; (3) the notion of pieces of music becoming too familiar but still retaining important personal meanings; (4) explicitly exploring the performer's perspective of personal meanings, particularly those that emerge from learning and multiple performances of a piece of music; (5) extending the inquiry's substantive theory towards a formal theory by exploring the content and social functions of personal meanings in other substantive areas such as visual arts, performing arts and sports enthusiasts; and (6) inter-disciplinary collaborations to explore potential impacts of individual differences in the mechanisms of auditory perception and cognition in embodied responses and personal meanings of pieces of music.

### **Criteria for selecting pieces of music**

A number of informants, (for example, Maggie F. (ID48) and Kym B. (ID52)), spoke of the difficulties they experienced in selecting just five pieces of music. These difficulties generally centred on having an abundance of pieces of music with personal meanings from which to choose. The criteria that informants used to determine which pieces of music would be included in their final selections were not discussed in depth. Indeed, for the majority of informants, selection criteria were taken for granted and not discussed at all. Future research could focus on this intriguing aspect of personal meaning making and shed further light on the meaning construction process.

### **Variations in recounted meanings for the same piece of music**

Theoretical sampling in this inquiry located a small number of informants who had been interviewed more than once. Investigation of these interviews revealed that informants had selected one particular piece of music for both interviews. Analysis revealed that although the piece music was the same, the personal meanings recounted were similar but not identical. Future research could beneficially focus on exploring the range of meanings an individual might have for a single piece of music and how they discern which meanings to recount at any given time.

**Pieces of music becoming too familiar but retaining personal meanings**

An informative interaction occurred between Ewan L. (ID48) and Margaret, the interviewer. Ewan and Margaret discussed the phenomenon of favourite pieces of music becoming too familiar and, as a result, listened to rarely. The intriguing implication of this discussion is that pieces of music can remain favourites and seem to retain personal meanings over many years despite being listened to infrequently. This understanding prompts questions about the nature of favourite pieces of music, the longevity of favourites, and the notion that a piece of music may lose its freshness from over-familiarity but still retain personal meanings. Further research is required to better understand whether loss of status as a favourite diminishes personal meanings.

**Extension of the inquiry's theory into other substantive areas**

One of the key indicators of the quality of an inquiry guided by grounded theory methodology is whether its emergent substantive theory sparks further research in other substantive areas (Charmaz, 2006; Glaser & Strauss, 1967). This inquiry's claim that personal meanings of pieces of music originate in ineffable responses of the body and are cumulatively enhanced over time, suggests potentially rewarding research investigating the content and social functions of personal meanings in other substantive areas such as visual arts, performing arts and sport. Findings of such research would support or challenge the results of the present inquiry and move towards development of a grounded and sociologically-based formal theory of the role of personal meaning making in human experience. Such investigations would also support emerging understandings from other research that musical activities, including talking about personal meanings of pieces of music, are not simply cultural objects but indeed constitute social action focused on micro and macro structuration of social groupings and society (Acord & DeNora, 2008; DeNora, 2013a; McCormick, 2011).

**Inter-disciplinary collaborations exploring personal meanings of music**

Recent and emerging research has focused on the impacts of individual differences in auditory perception on responses to music (Bidelman & Krishnan, 2011; Fritz et al., 2013; McDermott, Lehr, & Oxenham, 2010). As yet such research is necessarily tightly focused on particular anatomical, physiological or cognitive elements of individual differences.

This inquiry suggests that the phenomenon of personal meanings of pieces of music would be a fruitful area for inter-disciplinary collaborations investigating the nexus between the physical body and musical responses. Of particular interest would be further research investigating the extent to which individual differences in the mechanisms of auditory perception influence, and possibly account for, differences in embodied responses to the same pieces of music and the personal meanings that adhere them.

The six ideas presented in this section highlight fruitful areas for future research. As well as identifying areas for follow up, and extending the investigations of this inquiry, the ideas for future research demonstrate that there is still much to explore before it can be said that we comprehensively understand the psychosocial foundations and functions of music in human experience.

The research set out to gain better understanding of personal meanings of specific pieces of music. At the outset, the prevailing understandings of musical meaning seemed to discount personal meanings as too subjective and to locate musical meaning solely within mechanisms, expectations, and conventions embedded in pieces of music themselves. The findings challenge such conceptualizations by revealing that musical meanings need not be conceived along the contested and mutually exclusive dimensions of within-the-music and outside-the-music or personal/social dualisms. Instead, it is asserted that musical meanings are dynamic admixtures of both individual and collective understandings of music and music's roles in social life. In this sense, they emerge as deeply personal and at the same time, profoundly social. The investigations illustrate how personal meanings of pieces of music provide distinctive sites for investigation of the social construction of meaning and the contribution of personal agency in the ongoing constitution of social life.



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# Appendices

## Appendix A. Morning Interview Archive evaluated using Hinds, Vogel and Clarke-Steffen (1997) - *Criteria for determining general quality of primary study data set*

Criteria	Assessment			Comment
	Yes	No		
<b>1. Ready access to study documents/team</b>	Yes	No		The original investigation was a radio interview, not a research inquiry – field notes, memos, etc not produced.
Tapes of interviews	✓			
Hard copies/ disk of interviews		✓		
Field notes		✓		
Memos or interpretive notes		✓		
Principal investigator /team member(s)	✓			
<b>2. Training of primary team</b>	<i>Satisfactory</i>	<i>Unable to determine</i>	<i>Not satisfactory</i>	
Credentials of team members to conduct primary study	✓			Interviewer a professional journalist and experienced interviewer.
Training of members for roles in primary study	✓			Professional sound recordists.
<b>3. Completeness of the data set</b>	Yes	No		Data set is complete.
Available document(s) are complete (i.e., no missing papers/tapes)	✓			
Accuracy of transcription	✓			
Minimal or insignificant typographic errors	✓			
Appropriate use of software	Not applicable			
<b>4. Able to assess quality of interviewing</b>	<i>Satisfactory</i>	<i>Unable to determine</i>	<i>Not satisfactory</i>	Interviewing was well executed. All interviewees were asked appropriate questions.
Interviewing quality	✓			
Interviewing format allowed responses of descriptive depth	✓			
Focus/meaning/subject of responses can be determined	✓			
<b>5. Able to assess sampling plan</b>	Yes	No		Convenience/ Purposive sampling
Type of sampling plan (e.g., convenience, purposive, theoretical, etc.) is clear	✓			
<b>6. Criteria for determining fit of secondary research question</b>	<i>Present in sufficient depth</i>	<i>Unable to determine</i>	<i>Not present in sufficient depth</i>	Data are on target
Able to determine extent to which concept of interest is reflected in data set	✓			
Able to estimate validity of new question	✓			
<b>7. Study sample could be expected to experience this concept/situation</b>	<i>Likely</i>	<i>Not sure</i>	<i>Not likely</i>	All informants have experienced the phenomenon.
Interviewees experienced studied phenomenon (i.e. pieces of music with personal meanings).	✓			
<b>8. Proposed research question is similar to that in primary study</b>	<i>Similar</i>	<i>Somewhat similar</i>	<i>Not similar</i>	Purposes are congruent
Similarity of original and subsequent research question.	✓			
<b>9. Aggregate impression</b>	Yes	No		Use the archive!
Data set of sufficient quality, completeness, and fit with secondary research question	✓			

**Appendix B. Morning Interview Archive evaluated using Heaton (2004) - Guidelines for assessing the re-usability of qualitative data sets**

<b>Criteria</b>	<b>Response for the data set of the present inquiry</b>
<p><b>Accessibility</b>            Where, when and how can the data set be accessed?            Are all the data accessible, or only part of the data set (e.g. transcripts but not tapes)?            Have informants given informed consent for the data to be used for the purposes of the proposed study?            Are there conditions, or terms of usage, associated with the use of the data set?            Can the primary investigator(s) be consulted, if desired?</p>	<p>Available as podcasts. Downloaded by secondary researcher.            All data are accessible in digital podcast form. Secondary researcher to transcribe personally.            Informants gave consent for interviews to be placed on public domain. Data in public domain exempt from HREC consent regulations.            No conditions or restrictions.            Primary investigator invited to participate as form of member checking. Informed consent obtained for data from primary investigator interview to be used.</p>
<p><b>Quality</b>            Is the data set complete for the purposes of the secondary study (i.e. no or minimal missing data)?            Has the data been recorded fully and accurately (e.g. accuracy of transcriptions)?            Have any data been modified (e.g. to preserve anonymity) and, if so, how?            Has the data set been adequately prepared for possible secondary analysis?            Is the meta-documentation of the data set sufficient for the purposes of the secondary analysis?            Was the primary study well designed and executed?</p>	<p>Data set complete – no missing data            Professional radio recordings. Accurately transcribed by secondary researcher.            No data modifications.            No primary analysis – data available for analysis in the first analysis in this study.            Meta-documentation about the setting of the interviews, guidance given to informants, and purpose of the interviews is sufficient.            No primary study. Interviews were well designed and executed. Data elicited with consistent, open ended questions. All informants supplied relevant responses.</p>
<p><b>Suitability</b>            Is the data set ‘fit’ for the purposes of the proposed research?            Is the sample adequate for the proposed research?            Are there sufficient data to address the proposed question?            Is the type, and format, of the qualitative data compatible with the proposed research?            Can the data be combined or compared with other data sets, if required?            Is the age of the data set appropriate?</p>	<p>Yes. The purposes of the original interviewer closely align with the focus of the investigation.            Yes. Data are of sufficient richness and depth.            There are more than enough data for the inquiry.            The open ended questioning, naturalistic setting and semi-structured nature of interviews aligns with the research.            Data can be combined if required.            The age of the data are recent.</p>

**Appendix C. Morning Interview Archive evaluated using van den Berg (2005) -  
Minimum guidelines on contextual information required for secondary analysis of  
qualitative interviews.**

Criteria	Response for the data set of the present inquiry
<p><b>1. Information about the discursive context of interviewee's responses</b> Although researchers are often mainly interested in tales and responses of interviewees, it is a prerequisite that information about the interaction between interviewer and interviewee is made available. Interview discourse is fundamentally co-constructed.</p> <p>Therefore, audiotapes or at least detailed transcriptions of interviews should be available. On behalf of these transcriptions, the standard developed in conversation analysis should be adopted.</p>	<p>All interviews, in their entirety, are professionally recorded to radio broadcast standard and digitised as podcasts.</p> <p>All interviews were personally transcribed by me – the subsequent researcher.</p> <p>The full transcription protocols of Conversational Analysis are too detailed for the present inquiry. A more appropriate protocol was devised based on those of seminal authors of the field, (Bird, 2005; Du Bois, et al., 1993; Edwards, 1993)</p>
<p><b>2. Information about the discursive history of interviewee's responses</b> Interviewee's responses are not isolated pieces of information but elements of a trajectory of interview discourse.</p> <p>Therefore the whole interview should be made available instead of parts.</p>	<p>Professional-standard audio recordings of archived interviews contain each interview in full. Music is mostly not included for copyright reasons.</p>
<p><b>3. Information about background characteristics of interviewer and interviewee that are knowable or visible for the informants and could influence the course of the interaction.</b> At least those social characteristics that are knowable or visible for the informants themselves (such as age, gender, race, social class) should be made available.</p>	<p>Background information about age, sex, nationality and occupation are available for all interviewees and the original interviewer.</p>
<p><b>4. Information about the place, time and setting of the interview, such as presence of third persons.</b> As before, those characteristics of place, time and setting that are visible for the informants and are probably relevant for the interaction, should be included in the contextual information.</p>	<p>Place, time and setting of all interviews are known. Only the interviewer and interviewee are present in the studio. A professional sound engineer and the program producer were in the studio control booth. It is not known if anyone else was present.</p>
<p><b>5. Information about how the interviewee is selected and approached to cooperate.</b> Interview discourse is partly determined by the way the interview situation and the interview goal or research goal are framed. (Van Den Berg, 1996). Therefore, information about these activities should be made available.</p>	<p>Details of the guest selection process, guidelines given to them prior to interview, and approval to record and podcast interviews, were provided by the original interviewer. .</p>
<p><b>6. Information about relevant others that are known to the interviewee as well as the interviewer such as gatekeepers, other interviewees, etcetera.</b> The interviewee may know something about other research activities of the researcher such as the involvement of other interviewees and gatekeepers. This information could be needed on behalf of the interpretation of interview discourse.</p>	<p>The interview program is well known. Interviewees understand that their participation is a mark of their professional expertise. Comments about personal meanings of pieces of music are made at the discretion of informants who can self-censor as they wish without fear of recrimination.</p>

**Appendix D. Affect states and music emotion factors of the *Geneva Emotion Music Scale***

<b>Affect states</b>	<b>Music emotion factors</b>
Happy Amazed Dazzled Allured Moved	WONDER
Inspired Feeling of transcendence Feeling of spirituality Thrills	TRANSCENDENCE
In love Affectionate Sensual Tender Softened up	TENDERNESS
Sentimental Dreamy Nostalgic Melancholic	NOSTALGIA
Calm Relaxed Serene Soothed Meditative	PEACEFULNESS
Energetic Triumphant Fiery Strong Heroic	POWER
Stimulated Joyful Animated Dancing Amused	JOYFUL ACTIVATION
Agitated Nervous Tense Impatient Irritated	TENSION
Sad Sorrowful	SADNESS

(Zetner, et al., 2008)

## Appendix E. Music-related items in Bourdieu's questionnaire on taste.

6. Of the activities listed below, which do you do often, which do you do rarely, and which do you never do?

	often	rarely	never
do-it-yourself			
sport (specify)			
camping			
walking			
painting or sculpture			
playing a musical instrument (specify)			
parlour games (specify)			
watching TV			

7. Which are your three favourites among the following singers?

Charles Aznavour	Edith Piaf	Luis Mariano
Leo Ferre	Jacques Brel	Petula Clark
Johnny Hallyday	Georges Guetary	Jacques Douai
Georges Brassens	Francoise Hardy	Gilbert Becaud

17. If you listen to the radio, which programmes do you mainly listen to?

light music	cultural programmes
news	classical music
current affairs	other (specify)

19. Which of the opinions below is closest to your own view?

Classical music is complicated.  
Classical music isn't for people like us.  
I love classical music but I don't know much about it.  
I like classical music, Strauss waltzes for example.  
All music of quality interests me.

20. Which of the musical works in this list do you know? In each case, name the composer, if you can.

Rhapsody in Blue  
La Traviata  
Concerto for the left Hand  
Eine Kleine Nachtmusik  
L'Arlesienne  
Sabre Dance  
Firebird Suite  
Scheherazade  
Art of Fugue  
Hungarian Rhapsody  
L'Enfant et les sortilèges  
Blue Danube  
Twilight of the Gods  
Four Seasons  
Well-Tempered Clavier  
I.e. Maneau sans maître

21. Which are your three favourites among the above works?

(Bourdieu, 1979/1984, pp. 515-522)

## Appendix F. Excerpts from initial and final transcriptions

**Bach: *St Matthew Passion*, ‘Et incarnatus est’**

### *Example A: Initial transcription of Oliver’s interview*

8 **MARGARET** (Interviewer): You were lost in reverie listening to that.  
9 **OLIVER**: It’s piercingly beautiful and it transports me. I love the anguished lyrical  
10 tenderness of the strings and the voices. I’m not a religious person in any formal  
11 sense. I don’t have any dogmatic credo myself, but the height of religious  
12 sensibility is here in Bach.

### *Example B: Final transcription of Oliver’s interview*

16 **MARGARET**: You were [lost in in reverie,]  
17 **OLIVER**: [throat clearing ]  
18 **MARGARET**: ..listening to that.  
19 **OLIVER**: Um  
20 ..It’s—  
21 ..It’s **piercingly** beautiful and it ah,  
22 ..and it transports me.  
23 um  
24 ..ah  
25 ..I ah—  
26 I love the,  
27 ..the anguished lyrical  
28 ..tenderness of the strings and the voices.  
29 I’m um—  
30 ..I’m not a religious person in any formal sense,  
31 I don’t have any dogmatic **credo** myself,  
32 but the **height** of religious sensibility is,  
33 ..is here in Bach.

As well as the words spoken, the final transcript includes markings to identify speakers and turn beginnings (name in capitals followed by colon), speech overlaps (square brackets), vocal noises (word/s in italics in square brackets), thought-closures (full stops), ends of intonation units (new line), pauses (two dots), truncated intonation units (em dash) and emphases (boldface).

## Appendix G. Initial coding and collation of data

**Stravinsky: *Right of Spring*, ‘Sacrificial dance’ - Antony W. (ID23)**

ANTONY: Isn't that fantastic. [D1]\*

\*D - Datum

It just makes you- ..ah

It's extraordinary. [D2]

That's a woman

..basically dancing herself to death. [D3]

But it's

..in a way

..you know

..you never feel more alive [D4] than when you hear that. [D5]

the rhythms [D6]..the jagged rhythms. [D7]

..that pulsate through it are

..just incredible. [D8]

<b>Responding (emotions)</b>	<b>Features of music and performance</b>	<b>Personal descriptions: Qualities</b>	<b>Personal descriptions: Imaginative stories</b>	<b>Personal descriptions: personal significance</b>	<b>Personal responses:- Emotion/Mood</b>
D4;	D6; D7;	D1; D2; D8;	D3;	D5;	D4;

## Appendix H. Interviews included in the data sample

<b>Interviews included in the data sample</b>	
<i>Interviews</i>	<i>Rationale for inclusion</i>
15 'Best of the Best' interviews	Identification by the original interviewer as a representative collection of good interviews.
15 interviews broadcast in February and March 2011	The then (April 2011) most recently broadcast interviews to counter-balance potential bias resulting from the subjective selection criteria used by the original interviewer.
15 interviews broadcast in December 2010 and January 2011	The next most recent interviews. Moving towards total of at least 60 interviews unless theoretical saturation achieved earlier.
15 broadcast in February and March 2010	Additional interviews leading to 60. This group taken from similar period in the previous year.
3 second interviews	Interviews of three individuals who were interviewed a second time.
13 interviews	Purposively selected by researcher on the perception that informants were likely to provide data concerning relatively under-elaborated theoretical properties.
3 interviews	Purposively sampled informants who selected pieces of music on the basis of professional associations alone rather than specifically personal criteria.

**Appendix I. Excerpt from Research Memo: Maureen D.'s selections of music (19/3/2012)**

*MAUREEN:* When .. um ..politicians are running for President. ..I do a culture quiz with them ..just to get them off of their usual subjects. ..And ask them .. you know ..what ..TV they watch. What m- ..music. ..What movies. ..And ..it's very interesting .. because ..um ..sometimes.. they'll be honest ..but a lot of time politicians ..use music just to shape their image. ..Like .. the first President Bush said he liked ..'The Oakridge Boys'. ..I mean ..he was a Greenwich preppie ..a WASPy [*White Anglo-Saxon Protestant*] guy ..but .. he- ..He.. was a blue blood ..but he wanted to seem more red-blooded. ..So he chose country music ..you know ..because it was a more red-blooded kind of persona ..that it gave him.

*MARGARET:* So.. was it a bit contrived ..do you think?

*MAUREEN:* **Yes.**.. definitely. ..I mean ..it was just a way to seem- ..mm.. you know ..to tap into wh- ..ah— ..what we now call NASCAR [*National Association for Stock Car Auto Racing*] America. (Maureen D. ID08)

In this excerpt informant Maureen D. reveals that she interviews US presidential candidates during election campaigns. Interestingly for the present inquiry, she argues that pieces of music are sometimes deliberately used to imply aspects of personal identity that candidates think will increase their chances of being elected by voters.

This notion that informants might select pieces of music to deliberately (mis)represent themselves is distinctly troubling. If informants aren't telling the 'truth', isn't the trustworthiness of the inquiry at risk? While reflecting on the potential ramifications of this concern I recalled North and Hargreaves seminal work on the use of pieces of music as badges of identity during adolescence. Perhaps what Maureen is highlighting in the behaviours of presidential candidate George Bush Senior, is a behaviour that is more widespread in adult human experience than among election hopefuls. Maureen may have alerted me to an important function of the personal meanings of pieces of music – that they are used to project aspects of personal identity. If such pieces of music projecting an aspect of identity that is inconsistent with the personal identity usually presented by informants, is that another potential problem undermining trustworthiness?

After intensive reflection, reading such uses may well illustrate that pieces of music are active in the construction of personal identity in adulthood as well as in adolescence. This aspect of the use of pieces of music and personal meanings needs to be followed up in ongoing analysis.

## Appendix J. Properties of the theoretical category Analysing in Maureen D.'s interview

Maureen's comment's illustrate *Favourites* and *Music preferences* involved in social action: establishing personal identity and social identification. Use of music in this way is not limited to former President George Bush Sr, nor to politicians seeking election. Previous research demonstrates that sophisticated understandings of the use of music as a badge of group membership (or non-membership) develop in adolescence (North, et al., 2004; North, et al., 2000; Nuttal, 2008; Rentfrow, 2012; Schwartz & Fouts, 2003). Identifying a piece of music as a favourite typically, but not exclusively, states a genuine personal preference. It also communicates socially relevant information to others who have, since adolescence, evaluated statements of *Favourites* or *Music preferences* as indicators of personal and social identity. In other words, identifying favourite pieces of music states personal preferences, but it also simultaneously identifies individuals, at least superficially, as certain types of persons. For example, as potentially blue-blooded, red-blooded, intelligent, sophisticated, conservative, edgy, non-compliant, open-minded, independent or some other quality.

## Appendix K. Free open codes of first six interviews

<b>OLIVER S. (ID01)</b>	<b>JANE E. (ID02)</b>	<b>PAUL K. (ID03)</b>	<b>DAVID C. (ID04)</b>	<b>BILL H. (ID05)</b>	<b>JONATHAN F. (ID06)</b>
Lost in reverie (I1:1)	Love it (I2:1)	Heart stoppers (I3:1)	Language brings people to music (I4:1)	Music is very important (I5:1)	Favourite piece of music (I6:1)
Piercingly beautiful (I1:2)	Just love it (I2:2)	Music is of more interest than talk (I3:2)	Music preference: vocal music (I4:2)	Listens to music 18 hours a day (I5:2)	Best bit (I6:2)
Transporting (I1:3)	Transports to time of year (I2:3)	Music preference: German songs (I3:3)	Strong personal significance (I4:3)	Favourite for long time (I5:3)	Music doesn't tire (I6:3)
Anguished lyrical tenderness (I1:4)	Transporting: time when music heard (I2:4)	German language is attractive (I3:4)	Memory of event (I4:4)	Fragility (I5:4)	Many listenings (I6:4)
Height of religious sensibility (I1:5)	Springboard to other topic (I2:5)	Music a context for knowledge acquisition (I3:5)	Memory of a person (I4:5)	Shakiness (I5:5)	Music a model for writing (I6:5)
Especially fond of vocal music (I1:6)	Recalls past experiences (I2:6)	Great performances make favourites (I3:6)	Memory of event (I4:6)	Thinness (I5:6)	Knowledge of composition history (I6:6)
Especially fond of oratorios and masses (I1:7)	Alluring music (I2:7)	Great performances make favourites (I3:7)	Memory of a person (I4:7)	Performance important (I5:7)	Knowledge of composer's life (I6:7)
Taken to the heights (I1:8)	Recalls past experiences (I2:8)	Sweet singing (I3:8)	Memory of event (I4:8)	Against the odds feeling (I5:8)	Judgement of music (I6:8)
Recalling experience (I1:9)	Bolshy (I2:9)	Music preference: extended works (I3:9)	Personal meaning (I4:9)	Music attracts intellectual interest (I5:9)	Compact (I6:9)
Bach is a favourite thing (I1:10)	Music fits mood of conversation (I2:10)	Music preferences not one genre (I3:10)	Music as ritual observance (I4:10)	Music stimulates creative response (I5:10)	Knowledge of composition history (I6:10)
Bach still a favourite after 60 years (I1:11)	Love it (I2:11)	Selected pieces of music are favourites (I3:11)	Memory of a period in life (I4:11)	Whole piece needed, not excerpt (I5:11)	Don't get bored with this music (I6:11)

<b>OLIVER S. (ID01)</b> (continued)	<b>JANE E. (ID02)</b> (continued)	<b>PAUL K. (ID03)</b> (continued)	<b>DAVID C. (ID04)</b> (continued)	<b>BILL H. (ID05)</b> (continued)	<b>JONATHAN F. (ID06)</b> (continued)
Self reached by music when language fails (I1:12)	Personal significance: loved music (I2:12)	Performers can be favourites (I3:12)	Memory of mentoring (I4:12)	Songs bring instrumental and vocal parts together (I5:11)	Don't get attuned to the music (I6:12)
Magical (I1:13)	Recalls childhood experiences (I2:13)	Acquired knowledge about performer (I3:13)	Sentimental value (I4:13)	Music preference: songs (I5:13)	Strong knowledge of the score (I6:13)
Joyful (I1:14)	Lovely music (I2:14)	Great performances make favourites (I3:14)	Words of vocal music something beautiful (I4:14)	Performers and performances make favourites (I5:14)	Music has many attractive aspects (I6:14)
Light-hearted (I1:15)	Music can accompany action (I2:15)	Intense listening (I3:15)	Pieces recall uncomfortable memories (I4:15)	Favourite performers and performances (I5:15)	Adore the music (I6:15)
Profound (I1:16)		'Useless' as musician (I3:16)	Household without music (I4:16)	Spellbinding (I5:16)	Knowledge of music history (I6:16)
Joy of creation (I1:17)		I love music (I3:17)	German language and culture a second soul. (I4:17)	Conversation between voice and piano (I5:17)	Knowledge of music history (I6:17)
Individual like character in opera (I1:18)		Music recalls past events (I3:18)	Words of songs bring people to the music. (I4:18)	Accompaniment spellbindingly beautiful (I5:18)	Knowledge of composer's works (I6:18)
Focused and orchestrated (I1:19)		Vivid reliving of past event (I3:19)	Words of songs make music intelligible. (I4:19)	Delicate (I5:19)	Tuneful (I6:19)
Favourite (I1:20)		Context for knowledge acquisition (I3:20)	Pieces illustrate qualities evoked by music (I4:20)	Uncertain (I5:20)	Emotional (I6:20)
Recalling Experience (I1:21)		Lovely thing (I3:21)	Beautiful (I4:21)	Crystalline independence (I5:21)	Knowledge of music history (I6:21)
Slow (I1:22)		Pieces recall past experiences of the music (I3:22)	Sexy (I4:22)	A miniature world (I5:22)	Music is a model for writing (I6:22)

<b>OLIVER S. (ID01) (continued)</b>	<b>JANE E. (ID02) (continued)</b>	<b>PAUL K. (ID03) (continued)</b>	<b>DAVID C. (ID04) (continued)</b>	<b>BILL H. (ID05) (continued)</b>	<b>JONATHAN F. (ID06) (continued)</b>
Pensive (11:23)		Self-educated about music (13:23)	Delicious (14:23)	Musical works create their own entire world (15:23)	Music innovative (16:23)
Submerged (11:24)		Context for knowledge acquisition (13:24)	Intellectual meanings (14:24)	Interpretation of work depends on listener (15:24)	Music successful (16:24)
Music allows talking about personal life (11:25)		Arts (music) renew creativity and energy (13:25)	Reliving past events (14:25)	Music stimulates creative response (15:25)	Over the top (16:25)
Knowledge of music and performers. (11:26)		Music can be used as self-motivation tool (13:26)	Absolute best singing (14:26)	Music influences in a general ways (15:26)	Music invokes chills (16:26)
Emerging composers need support (11:27)		Music re-calibrates perspective (13:27)	Emotional response – Nostalgia (14:27)	Past events (15:27)	Best bit (16:27)
Music recalls previous events (11:28)		Music inspires (13:28)	Pieces recall loss and grief (14:28)	Past events (15:28)	Knowledge of composition (16:28)
Beautiful (11:29)		Music lifts mind above the ordinary (13:29)	Forlornness (14:29)	Ongoing relationships with music (15:29)	Music makes emotional impact (16:29)
Bewitching (11:30)		Music preference: song (13:30)	Sadness (14:30)	Achingly beautiful (15:30)	Music hits emotionally (16:30)
Magical (11:31)		Great performances make favourites (13:31)	Irresistible (14:31)	Most beautiful song (15:31)	Music is emotional (16:31)
Perfect fusion of text, voice and music (11:32)		Music a context for knowledge acquisition (13:32)	Emotional response – tears (14:32)	Profoundly ironic (15:32)	Music – ridiculous (16:32)
Words, music are a unit (11:33)			Pieces stimulate intellectual meanings (14:33)		Music – tragic (15:33)
Music expresses moods (11:34)			Some people need help to 'get' music (14:34)		Music – complicated (16:34)

<b>OLIVER S. (ID01)</b> (continued)	<b>JANE E. (ID02)</b> (continued)	<b>PAUL K. (ID03)</b> (continued)	<b>DAVID C. (ID04)</b> (continued)	<b>BILL H. (ID05)</b> (continued)	<b>JONATHAN F. (ID06)</b> (continued)
Violent (I1:35)			Emotional response – love (I4:35)		Music recalls events (I6:35)
Peacefulness (I1:36)			Pieces stimulate intellectual meanings (I4:36)		Music – aesthetic conversation (I6:36)
Recalling experience (I1:37)					Knowledge of musicological traditions (I6:37)
Play (listen) to favourite over and over again. (I1:38)					Music uses themes (I6:38)
Kept bringing the islands back to me. (I1:39)					Music uses motifs (I6:39)
Transported instantly (I1:40)					Music acts as model for other parts of life (I6:40)
Endless melody (I1:41)					
Endless invention (I1:42)					
Endless tenderness (I1:43)					
Gets at such a deep level (I1:44)					
Impossible to explain how music affects so deeply (I1:45)					
45	15	32	36	33	40
<b>TOTAL</b>					<b>201</b>

## Appendix L. Free open codes to initial codes

Free open coding of data	Initial code
Transporting (I1:3); Taken to the heights (I1:8); Transported instantly (I1:40); Gets at such a deep level (I1:44); Impossible to explain how music affects so deeply (I1:45); Transports to time of year (I2:3); Transporting: time when music heard (I2:4);	1. Transporting
Lost in reverie (I1:1); Intense listening (I3:15);	2. Rapt attention
Arts (music) renew creativity and energy (I3:25); Music can be used as self-motivation tool (I3:26); Music inspires (I3:28); Music lifts mind above the ordinary (I3:29); Music stimulates creative response (I5:10); Music stimulates creative response (I5:24);	3. Inspiring
Music expresses moods (I1:34); Music fits mood of conversation (I2:10); Music can accompany action (I2:15); Emotional response – Nostalgia (I4:22); Emotional response – tears (I4:27); Emotional response – love (I4:30); Against the odds feeling (I5:8); Music invokes chills (I6:26);	4. Emotions/ mood
Words, music are a unit (I1:33); German language is attractive (I3:4); Language brings people to music (I4:1); Words of vocal music something beautiful (I4:9); Words of songs bring people to the music. (I4:13); Words of songs make music intelligible. (I4:14);	5. Words are important
Focused and orchestrated (I1:19); Perfect fusion of text, voice and music (I1:32); Endless melody (I1:41); Endless invention (I1:42); Songs bring instrumental and vocal parts together (I5:11); Conversation between voice and piano (I5:17); Accompaniment spellbindingly beautiful (I5:18); Music uses themes (I6:38); Music uses motifs (I6:39);	6. Features of music
Knowledge of music and performers. (I1:26); Great performances make favourites (I3:6); Great performances make favourites (I3:7); Absolute best singing (I4:21); Performance important (I5:7);	7. Features of performance
Bach is a favourite thing (I1:10); Favourite (I1:20); Selected pieces of music are favourites (I3:11); Performers can be favourites (I3:12); Great performances make favourites (I3:14); Great performances make favourites (I3:31); Performers and performances make favourites (I5:14); Favourite performers and performances (I5:15); Favourite piece of music (I6:1); Best bit (I6:2); Best bit (I6:27);	8. Favourites
Bach still a favourite after 60 years (I1:11); Favourite for long time (I5:3);	9. Long term favourites
Especially fond of vocal music (I1:6); Especially fond of oratorios and masses (I1:7); Music preference: German songs (I3:3); Music preference: extended works (I3:9); Music preferences not one genre (I3:10); Music preference: song (I3:30); Music preference: vocal music (I4:2); Music preference: songs (I5:13);	10. Music preferences
Play (listen) to favourite over and over again. (I1:38); Many listenings (I6:4);	11. Multiple listenings
Pieces evoke memory of a person (I4:4);	12. Memory -People

Open coding of data	Initial code
<p>Recalling experience (I1:9); Recalling Experience (I1:21); Music recalls previous events (I1:28); Recalling experience (I1:37); Kept bringing the islands back to me. (I1:39); Recalls past experiences (I2:6); Recalls past experiences (I2:8); Music recalls past events (I3:18); Vivid reliving of past event (I3:19); Pieces recall past experiences of the music (I3:22); Pieces recall past events (I4:8); Household without music (I4:11); Reliving past events (I4:20); Pieces recall loss and grief (I4:23); Past events (I5:27); Past events (I5:28); Music recalls events (I6:35);</p>	<p>13. Memory - Experiences</p>
<p>Recalls childhood experiences (I2:13); Pieces recall an earlier period of life (I4:6);</p>	<p>14. Memory - Periods</p>
<p>Pieces recall uncomfortable memories (I4:10);</p>	<p>15. Unhappy</p>
<p>Emerging composers need support (I1:27); Music is of more interest than talk (I3:2); Music a context for knowledge acquisition (I3:5); Acquired knowledge about performer (I3:13); Context for knowledge acquisition (I3:20); Music a context for knowledge acquisition (I3:32); Intellectual meanings (I4:19); Pieces stimulate intellectual meanings (I4:28); Pieces stimulate intellectual meanings (I4:31); Music attracts intellectual interest (I5:9); Knowledge of composition history (I6:6); Knowledge of composer's life (I6:7); Knowledge of composition history (I6:10); Strong knowledge of the score (I6:13); Knowledge of music history (I6:16); Knowledge of music history (I6:17); Knowledge of composer's works (I6:18); Knowledge of music history (I6:21); Knowledge of composition (I6:28); Music – aesthetic conversation (I6:36); Knowledge of musicological traditions (I6:37);</p>	<p>16. Intellectual interest</p>
<p>Piercingly beautiful (I1:2); Anguished lyrical tenderness (I1:4); Height of religious sensibility (I1:5); Magical (I1:13); I14; Light-hearted (I1:15); Profound (I1:16); Slow (I1:22); Pensive (I1:23); Submerged (I1:24); Beautiful (I1:29); Bewitching (I1:30); Magical (I1:31); Violent (I1:35); Peacefulness (I1:36); Endless tenderness (I1:43); Alluring music (I2:7); Bolshy (I2:9); Lovely music (I2:14); Sweet singing (I3:8); Pieces illustrate qualities evoked by music (I4:15); Beautiful (I4:16); Sexy (I4:17); Delicious (I4:18); Forlornness (I4:24); Sadness (I4:25); Irresistible (I4:26); Uncertain (I5:20); Fragility (I5:4); Shakiness (I5:5); Thinness (I5:6); Spellbinding (I5:16); Delicate (I5:19); Uncertain (I5:20); Crystalline independence (I5:21); Achingly beautiful (I5:30); Profoundly ironic (I5:32); Music doesn't tire (I6:3); Compact (I6:9); Don't get bored with this music (I6:11); Don't get attuned to the music (I6:12); Tuneful (I6:19); Emotional (I6:20); Music innovative (I6:23); Music successful (I6:24); Over the top (I6:25); Music makes emotional impact (I6:29); Music hits emotionally (I6:30); Music is emotional (I6:31); Music – ridiculous (I6:32); Music – tragic (I5:33); Music – complicated (I6:34);</p>	<p>17. Qualities</p>
<p>Joy of creation (I1:17); Individual like character in opera (I1:18); A miniature world (I5:22); Musical works create their own entire world (I5:22);</p>	<p>18. Imaginative stories</p>

<b>Open coding of data</b>	<b>Initial code</b>
<p>Love it (I2:1); Just love it (I2:2); Love it (I2:11); Personal significance: loved music (I2:12); Heart stoppers (I3:1); Lovely thing (I3:21); Context for knowledge acquisition (I3:24); Pieces have strong personal significance (I4:3); Music as ritual observance (I4:5); Pieces have personal value (I4:7); Music is very important (I5:1); Whole piece needed, not excerpt (I5:11); Interpretation of work depends on listener (I5:23); Music influences in a general ways (I5:25); Ongoing relationships with music (I5:29); Most beautiful song (I5:31); Music a model for writing (I6:5); Judgement of music (I6:8); Music has many attractive aspects (I6:14); Music acts as model for other parts of life (I6:40);</p>	<p>19. Significance</p>
<p>Springboard to other topic (I2:5); Music is a model for writing (I6:22);</p>	<p>20. Springboard</p>
<p>Self reached by music when language fails (I1:12); Music allows talking about personal life (I1:25); ‘Useless’ as musician (I3:16); I love music (I3:17); Self-educated about music (I3:23); Music re-calibrates perspective (I3:27); German language and culture a second soul. (I4:12); Some people need assistance to ‘get’ music (I4:29); Listens to music 18 hours a day (I5:2); Adore the music (I6:15).</p>	<p>21. Self/Other</p>

## Appendix M. Initials, Theoretical Category and Theoretical Concept

Initial code	Focused codes (Theoretical categories)	Theoretical Concept codes
1. Transporting ] 2. Rapt attention ]	Experiencing	ENCOUNTERING
3. Emotions/ mood ] 4. Inspiring ]	Responding	
5. Behaviours	Attending	
6. Words are important ] 7. Features of music ] 8. Features of performance ]	Identifying	
9. Favourites ] 10. Long-term favourites ] 11. Music preferences ] 12. Multiple listenings ]	Developing	
13. Intellectual interest	Accumulating	ANALYSING
14. People	Recalling Persons	ASSOCIATING
15. Events ] Unhappy memories ]	Recalling Events	
16. Periods	Recalling Lifetime periods	
17. Assigning qualities - emotions	Connecting	INTERPRETING
18. Imaginative stories	Crafting	
19. Springboarding ] 20. Self/Others ]	Springboarding	
21. Significance	<b>Personalising</b>	

## Appendix N. Indicators of nondeclarative responses

Indicators	Illustrations from the data
1. Dancing/ moving	<i>When this sang- ..song came on. The youngest kids ..and myself ..just couldn't stop bounding and bopping through the house. (Gordon P. ID56)</i>
2. Humming/ singing along	<i>MARGARET: From the soundtrack of 'Calamity Jane' ..Doris Day. And Brenda knew every.. word. BRENDA B: (laughing) ha ha, ha. ..I just love it. It think it is so uplifting. (Brenda B. ID)</i>
3. Repeating a track	<i>I do have a habit of ..when I find a song I really like ..just listening to it over and over. (Ewan L. ID63)</i>
4. Tears	<i>There is a beauty of sadness about him [performer] that I find irresistible. And I shall begin to weep as soon as you play this. (David C. ID04)</i>
5. Rapt attention	<i>You were ..lost in reverie listening to that. (Interviewer in Oliver S. ID01)</i>
6. Transporting	<i>Music opens up a different world for all of us ..actually. It's a more perfect world ..as far as I can see ..because ..um ..your joys and dreams ..can be lived. And all dissonances can be resolved. (Murray P. ID76)</i>
7. Chills/ thrills	<i>And that [Overture to Wagner's opera Lohengrin] thrilled me so much ..and one of the reasons I chose it was because it ..because it was one of my tingle factor things. (Elizabeth C. ID59)</i>
8. Emotional responses	<i>It's such a happy piece ..you can't help moving (Gordon P. ID56);</i>
9. Inarticulacy	<i>So we are hearing Lamentae [Pärt] ..and ..I don't have particular reasons for loving this ..I just ..like it. ..I just like it. (Annie P. ID45)</i>

## Appendix O. Indicators of semantic and episodic declarative memories

Indicator	Illustration from the data
<p><b>Semantic memory: Knowledge of the world (SM:KW)</b></p>	<p><b>Brahms: ‘<i>Thr habt nun Traurigkeit</i>’ from <i>German Requiem</i> - Elisabeth Schwarzkopf, soprano</b>            This piece of course .. it was ..Schwarzkopf’s husband (SM:KW)..was Walter Legge (SM:KW) who was the ..the producer (SM:KW)... of most of these classical recordings at EMI of the time (SM:KW). And he’d put together this orchestra ..the Philharmonia (SM:KW) ..conducted by Klemperer (SM:KW)..and it was ..the greatest scratch orchestra of its kind ..in the post war years (SM:KW). Certainly recorded orchestra (SM:KW). (Paul K. ID02)</p>
<p><b>Autobiographical Memory: Personal experiences (AM:PE)</b>            (LoSi) Lifetime period            (LoSii) General context            (LoSiii) Event specific knowledge</p>	<p><b>Chopin: Mazurka in D</b>            Well ..Nina Simone [previous selection] may have been the music of my children’s childhood ..but this one is the music of my childhood (AM:PE) (LoSi). My father was ..um ..a good amateur pianist (LoSii) ..and he used to ..um ..play the piano at night (LoSii). And I- ..For me ..this is a memory of ..lying in bed ..falling asleep ..listening to the piano (LoSiii). (Jane M. ID39)</p>

## Appendix P. Indicators of autobiographical reasoning

Focus	Indicators	Illustration from the data
<b>CONTENT</b>	<b>Dispositions: Traits, stable behavioural characteristics</b>	<b>Bach: Keyboard Concerto No. 3 – Allegro</b> <i>Bach ..for a start .. I mean ..he ..he is for me ..the master. But I'm ..an absolute sucker for theme and variations ..as a form. So that movement knocks me out ..because it's Bach at his sparkling best. But it's also ..a really beautiful ..textbook ..theme and variations. And I love it. (Hugh M. ID16)</i>
	<b>Values: Morality, right and wrong</b>	<b>Parry: Jerusalem</b> <i>And yet we've got a great song there ..you know ..an aspirational song. That's the things that's great about it to me. It's- ..It talks ..about ..you know ..building a ..you know ..Jerusalem ..a shining city on a hill. Making a better society. That wherever we are ..in whatever we've done ..you know ..we will not cease until ..until we've ..we've made that better society. And we as well. Bring me my bow ..bring me my spear ..you know. But ultimately until we ..together collectively ..have built this better society. (Billy B. ID15)</i>
	<b>Outlook: Attitudes, perspectives about the world</b>	<b>Brel: Quand on n'a que l'amour (If we only had Love)</b> <i>I love Brel. I love this song. The show I'm in .. 'Wicked' ..is about love ..the power of love. I feel ..the world would be a better place with more love. (Maggie K. ID64)</i>
	<b>Personal growth: Maturing, developing confidence, strength</b>	<i>I can remember very early ..watching ..in the late seventies ..you know ..whatever the Sunday night ..ABC ..current affairs show was ..about punk rock. And the tone of the show was very much ..you know ..adults need to be scared of what their children are doing. And I ..don't think I took that message from it. I thought it was the most exciting thing I had ever seen. And I was ..really ..kind of ..fell in love with the music. I think that's when I kind of really got music ..that was mine rather than ..music that I ..that other people chose. (Brett O. ID29)</i>
<b>PROCESS</b>	Cognitive effort: Reflection, thought, processing of connection	<i>This is a happy song that has references to ..the black dog and therefore ..having worked at the Black Dog Institute for ten years ..um ..having had the privilege of ..seeing the institute develop ..and having seen Australia de-stigmatise mood disorders ..having the opportunity to get the messages ..we are talking about here ..out ..um ..getting the metaphor of the black dog of depression ..has been really important. (Gordon P. ID56)</i>
	Evaluation: Positive growth	<b>Searching for Answers, 'The String Cheese Incident'</b> <i>This is a great ..really great piece of music. But ..this piece ..I can say this piece ..led me to quitting my job. I'd worked five years ..as a mechanical engineer for Intel ..and when I first heard this piece ..it ..it just struck me ..with the lyrics mostly ..ah ..about seeing what they've offered ..and having tasted their wine ..but realising that it's all ..it's all ..it's all kind of this orchestrated hoax to get me to give my life away. And yet I wanted to have it [life] ..for myself. I listened to this song as I was preparing for that last climb. It hit me so hard when I got back from that climb. I was driving home ..I wrote down the lyrics of this song ..and was listening to it ..repeatedly ..and came to the conclusion ..that in the next six months ..I was going to leave my job ..which I did. (Aaron R. ID)</i>

## Appendix Q. HREC approval



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Research Development & Integrity  
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### HUMAN RESEARCH ETHICS COMMITTEE

**MEMORANDUM TO:** Dr T Hays, Dr F Alter & Mr D Foster  
School of Education

This is to advise you that the Human Research Ethics Committee has approved the following:

**PROJECT TITLE:** Listening to and talking about favourite pieces of music: How pieces of music take on personal meaning in mature adult lives.

**APPROVAL No.:** HE11/099

**COMMENCEMENT DATE:** 10/05/2011

**APPROVAL VALID TO:** 10/05/2013

**COMMENTS:** Nil. Conditions met in full.

The Human Research Ethics Committee may grant approval for up to a maximum of three years. For approval periods greater than 12 months, researchers are required to submit an application for renewal at each twelve-month period. All researchers are required to submit a Final Report at the completion of their project. The Progress/Final Report Form is available at the following web address: <http://www.une.edu.au/research-services/researchdevelopmentintegrity/ethics/human-ethics/hrecforms.php>

The *NHMRC National Statement on Ethical Conduct in Research Involving Humans* requires that researchers must report immediately to the Human Research Ethics Committee anything that might affect ethical acceptance of the protocol. This includes adverse reactions of participants, proposed changes in the protocol, and any other unforeseen events that might affect the continued ethical acceptability of the project.

In issuing this approval number, it is required that all data and consent forms are stored in a secure location for a minimum period of five years. These documents may be required for compliance audit processes during that time. If the location at which data and documentation are retained is changed within that five year period, the Research Ethics Officer should be advised of the new location.



17/05/2012

Jo-Ann Sozou  
Secretary/Research Ethics Officer

A11/103

## Appendix R. Unique identifier number, dates of interview, name, occupation

ID	Date of interview	Name	Occupation									
			Arts musician	Arts other	Author fiction	Author other	Science Ecology	Politics	Education Psychology Sociology	Medicine	Other	
1	8/08/1997	Oliver Sacks									1	
2	5/05/1998	Jane Elliott								1		
3	28/04/2000	Paul Keating							1			
4	26/02/2001	John le Carre			1							
5	23/03/2003	Bill Henson		1								
6	22/05/2003	Jonathan Franzen			1							
7	17/01/2005	Gerry Adams							1			
8	1/03/2006	Maureen Dowd				1						
9	18/10/2006	David Malouf			1							
10	14/05/2007	Lincoln Hall				1						
11	20/06/2007	Brenda Blethyn		1								
12	2/08/2007	Jeffrey Tate	1									
13	24/10/2007	Pauline Nguyen				1						
14	5/12/2007	Michael Leunig		1								
15	24/01/2008	Billy Bragg	1									
16	19/10/2010	Hugh Mackay								1		
17	17/01/2011	Ingrid Just										1
18	18/01/2011	Philip Glass	1									
19	19/01/2011	Rick Miller		1								
20	21/01/2004	Pete Postlethwaite		1								
21	25/01/2011	Kim McKay						1				
22	8/04/2002	Susannah York		1								
23	31/01/2011	Antony Walker	1									
24	1/02/2011	Emile Sherman		1								
25	3/02/2011	Prof John Gastil								1		
26	8/02/2011	Cullum Brown						1				
27	9/02/2011	Rosamund Bartlett				1						
28	10/02/2011	Aaron Ralston				1						
29	14/02/2011	Brett Oaten		1								
30	15/02/2011	Bob Connolly		1								
31	16/02/2011	Daniel Akst				1						
32	17/02/2011	Michael Bishop										1
33	12/11/2008	Martha Wainwright	1									
34	21/02/2011	Jim Anderson		1								
35	22/02/2011	Prof Fiona Williams								1		
36	13/08/2009	Yannick Nézet-Séguin	1									
37	25/02/2011	Prof Joe Forgas								1		
38	28/02/2011	Prof James Goff						1				
39	1/03/2011	Jane McCredie				1						
40	2/03/2011	David Pickvance	1									
41	1/02/2010	Prof John Crawford						1				
42	7/03/2011	Jason Robert Brown	1									
43	8/03/2011	Prof Tony Weiss						1				
44	9/03/2011	Michael Tilsonn Thomas	1									

ID	Date of interview	Name	Occupation								
			Arts musician	Arts other	Author fiction	Author other	Science Ecology	Politics	Education Psychology Sociology	Medicine	Other
45	10/3/2011	Annie Proulx			1						
46	18/03/2009	Luka Bloom	1								
47	15/03/2011	Tony Mott		1							
48	16/03/2011	Ewan Leslie		1							
49	17/03/2011	Tim Jarvis					1				
50	11/11/2009	Dr Clare McArthur					1				
51	22/3/2011	Tony McManus	1								
52	8/12/1998	Kym Bonython		1							
53	30/03/2011	Martin Lynch		1							
54	31/03/2011	Prof Godfrey Baldacchino					1				
55	24/01/2012	David Newman	1								
56	8/02/2012	Prof Gordon Parker							1		
57	14/03/2012	David James	1								
58	19/03/2012	Francesca Zambello		1							
59	6/4/1998	Elizabeth Connell	1								
60	14/09/1994	Margaret Whitlam									1
61	5/04/2012	Jocelyn Bell					1				
62	24/04/2012	Ben Quilty		1							
63	3/05/2012	Paul Whelan	1								
64	3/7/2009	Maggie Kirkpatrick		1							
65	18/11/2009	Alan Ramsey				1					
66	19/11/2009	William Feaver		1							
67	20/11/2009	Carl Vine	1								
68	23/11/2009	Ven Robina Courtin									1
69	24/11/2009	Lorimer Mosley					1				
70	25/11/2009	Peter Timms				1					
71	2/12/2009	Prof Paul Eckman							1		
72	3/12/2009	Phillip Hoare				1					
73	7/12/2009	Richard Walsh									1
74	29/09/2011	Jonathan Franzen			1						
75	25/10/2011	John Bell		1							
76	23/01/2012	Murray Perahia	1								
77	31/10/2011	Paul Keating II						1			
78	5/05/2011	Patrick Thomas	1								
79	12/10/2010	Joan Sutherland	1								
		<b>TOTALS</b>	<b>19</b>	<b>19</b>	<b>5</b>	<b>10</b>	<b>9</b>	<b>4</b>	<b>7</b>	<b>1</b>	<b>5</b>
		<i>Percentage of total</i>	<i>24.1</i>	<i>24.1</i>	<i>6.3</i>	<i>12.7</i>	<i>11.4</i>	<i>5.1</i>	<i>8.9</i>	<i>1.3</i>	<i>6.3</i>

## Appendix S. Informant music selections classified as texted or non-texted Western art music or Popular music

ID	Music selections					Type					TOTAL	
	Grey shading - music with text		No shading - music without text		Hatched cell – not a music selection	WAM program	WAM Texted	WAM non-texted	Popular Texted	Popular non-texted		
	Selection 1	Selection 2	Selection 3	Selection 4	Selection 5							
1	<b>Bach:</b> Chorus 'Et incarnatus est', <i>Mass in B minor</i> , voc	<b>Mozart:</b> Duet 'Pa-Pa-Pa-Papagena!', from opera <i>Magic Flute</i> , voc	<b>Debussy:</b> ' <i>La cathédrale engloutie</i> ', piano	<b>Picker:</b> Poem with music 'As I lay in my hammock', <i>The Encantadas</i> , voc			1	4				5
2	<b>Vivaldi:</b> 'Allegro' from 'Spring', <i>The 4 Seasons</i> , violin	<b>Schumann:</b> ' <i>Träumerei</i> ', piano	<b>Khachaturian:</b> 'Sabre Dance' from ballet <i>Gayane</i>	<b>Tchaikovsky:</b> 'None but the lonely heart', (piano transcription)		1	0	4				5
3	<b>Brahms:</b> Aria 'Ihr habt nun Traurigkeit', <i>A German Requiem</i> , voc	<b>Elgar:</b> ' <i>La Capricieuse for violin and orchestra</i> '	<b>Wagner:</b> Aria 'Liebestod' from opera <i>Tristan und Isolde</i> , voc				2	1				3
4	<b>Burton:</b> Choral psalm <i>Nunc Dimittis</i> , voc	<b>Schubert:</b> Song 'Heidenröslein', voc	<b>Flanagan:</b> Song 'Underneath the Arches', voc	<b>Purcell:</b> Aria 'Sound the Trumpet' <i>Come, Ye Sons of Art</i> , voc	<b>Beethoven:</b> Theme from <i>Eroica variations for piano</i>			4	1			5
5	<b>Wolf:</b> Song 'Bedeck' mich mit Blumen', voc	<b>Ravel:</b> 'Le gibet' from <i>Gaspard de la nuit</i> , piano	<b>Wolf:</b> Song 'Wie des Mondes Abbild zittert', voc	<b>Mahler:</b> Song 'In diesem Wetter' from <i>Kindertotenlieder</i> , voc	<b>Schubert:</b> Song <i>Abschied</i> , voc	1	4					5
6	<b>Stravinsky:</b> Opening of ballet <i>Petrushka</i>	<b>Puccini:</b> Aria 'Son donnatà' from opera <i>Suor Angelica</i> , voc	<b>Dvorák:</b> 'Lento' from <i>String Quartet No.12</i>	<b>Reich:</b> 'Section IX' from <i>Music for 18 Musicians</i> (excerpt)		1	1	2				4
7	<b>Kelly:</b> Song <i>Song for Ireland</i> , voc	<b>Verdi:</b> 'Chorus of the Hebrew Slaves' from opera <i>Nabucco</i> , voc	<b>Cohen:</b> Song 'In My Secret Life', voc	<b>The Chieftans:</b> Dance 'Chief O'Neill's Hornpipe'				1	1	2		4
8	<b>Raksin:</b> 'Laura' theme from soundtrack of film <i>Laura</i>	<b>Jagger/Richards:</b> Song 'Under My Thumb', Rolling Stones, voc	<b>Mussorgsky:</b> Tone poem <i>Night on Bare Mountain</i> (excerpt)	<b>White &amp; Forrest:</b> Song 'Not since Nineveh' from musical <i>Kismet</i> : voc	<b>Loesser/Carmichael</b> Song 'Two Sleepy People', voc	1				3	1	5
9	<b>Mozart:</b> Aria 'Ruhe sanft' from opera <i>Zaide</i> , voc	<b>Chopin:</b> <i>Étude in E minor, Op 24 No 4</i> , piano	<b>Verdi:</b> Duet 'Dio, che nell'alma' from opera <i>Don Carlo</i> , voc	<b>Stravinsky:</b> 'Toccata' from <i>Violin Concerto in D</i>	<b>Monteverdi:</b> Madrigal ' <i>Chiome d'oro</i> ', voc			3	2			5
10	<b>Mozart:</b> 'Theme' from <i>Variations on 'Ah! Vous dirai-je maman'</i>	<b>Cooder/Bhatt:</b> <i>A Meeting by the River</i> (excerpt) guitar and instruments	<b>Lennox/Shore:</b> Song 'Into the West', voc	<b>Cohen:</b> Song 'Hallelujah', voc	<b>Vivaldi:</b> 'Largo' from <i>Concerto for viola d'amore, lute and strings</i>				2	2	1	5

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	Selection 1	Selection 2	Selection 3	Selection 4	Selection 5	WAM program	WAM Texted	WAM non-texted	Popular Texted	Popular non-texted	
11	<b>Fain/Webster:</b> Song 'The Deadwood stage' from musical <i>Annie get your gun</i> , voc	<b>J Strauss:</b> <i>The Blue Danube</i> , orchestra	<b>McHugh/Loesser:</b> 'Let's get lost', Chet Baker, voc	<b>Traditional:</b> <i>Lay me low</i> , voc	<b>Goffin/King:</b> 'Will you still love me tomorrow?', voc						5
12	<b>Britten:</b> Chorus 'Nicolas and the pickled boys' from cantata <i>St Nicolas</i> , voc	<b>Butterworth:</b> Tone poem <i>The Banks of the Willow Green</i>	<b>Beethoven:</b> 'Allegro' (excerpt) <i>Symphony No 7</i>	<b>Humperdinck:</b> Duet 'Evening prayer' from the opera <i>Hansel and Gretel</i> , voc	<b>Fain/Kahal:</b> Song 'I'll be seeing you', voc	1	3	1			5
13	<b>Brahms:</b> 'Allegro giocoso' from <i>Violin Concerto in D</i>	<b>Schubert:</b> Song <i>Auf dem Wasser zu singen</i> , voc	<b>R Strauss:</b> Song 'Spring' from <i>Four Last Songs</i> , voc	<b>Grieg:</b> Tone poem 'Morning Mood' from <i>Peer Gynt Suite</i>	<b>Predieri:</b> <i>Second Lamentation for Holy Wednesday</i> , voc	1	3	1			5
14	<b>Repilado:</b> Song 'Chan Chan', voc	<b>Traditional:</b> <i>The Olive Branch</i> , oud	<b>Jones/Alexander:</b> Song 'Sunrise', voc	<b>Morricone:</b> Hymn 'Ava Maria Guarani' from soundtrack of film <i>The Mission</i> , voc	<b>Bach:</b> 'Aria' from <i>Goldberg Variations</i> , piano			1	3	1	5
15	<b>Mussorgsky:</b> 'Promenade' from <i>Pictures at an Exhibition</i> , orchestra	<b>Parry:</b> Hymn <i>Jerusalem</i> , voc	<b>Vaughan Williams:</b> <i>Fantasia on a Theme by Thomas Tallis</i>	<b>Orff:</b> <i>Guten Morgen, Spielmann</i> , orchestra	<b>Beethoven:</b> <i>Ode to Joy</i> , voc	1	3	1			5
16	<b>Bach:</b> 'Allegro' from <i>Keyboard Concerto No 3</i>	<b>Mackay:</b> Choral anthem <i>Lullay My Liking</i> , voc	<b>Grainger:</b> <i>Ye Banks &amp; Brays</i> , brass band	<b>Flanders/Swan:</b> Song <i>Misalliance</i> , voc	<b>Chabrier:</b> <i>Idylle</i> , piano		2	2	1		5
17	<b>Hudson/Delange/Mills:</b> <i>Moonglow</i> , clarinet	<b>Gauthier:</b> Song 'Mercy Now', voc	<b>Traditional:</b> Song 'Power of One' from <i>Southland Concerto</i> , voc	<b>Allegrì:</b> Motet, <i>Miserere mei Deus</i> , (excerpt), voc	<b>Doolittle:</b> Song <i>Pack Up</i> , voc		1		3	1	5
18	<b>Glass:</b> 'Movement 1' from <i>Symphony No 8 (excerpt)</i>	<b>Glass:</b> 'Movement 1' from <i>String Quartet V</i> , (excerpt)	<b>Rodgers/Hart:</b> Song <i>The Lady is a Tramp</i> , voc	<b>Tristano:</b> <i>East 32nd St</i> , piano	<b>Glass:</b> <i>Orion: India</i> sitar and chamber ensemble			3	1	1	5
19	<b>Mozart:</b> Chorus 'Gratias' from <i>Mass in C minor</i> , voc	<b>Ravel:</b> Song 'Kadish' from <i>Deux Mélodies Hébraïques</i> , voc	<b>Cohen/Robinson:</b> <i>One Thousand Kisses Deep</i> , voc	<b>Waites/Brennan:</b> Song 'Take It with Me When I Go', voc	<b>Pärt:</b> <i>Spiegel im Spiegel</i> , violin and piano (excerpt)		2	1	2		5
20	<b>Lennon:</b> Song 'Woman', voc	<b>Rodrigo:</b> 'Adagio' from <i>Concierto de Aranjuez</i> , guitar	<b>Morrison:</b> Song 'Into the Mystic', voc	<b>Mahler:</b> 'Adagietto' from <i>Symphony No 5</i>	<b>Cohen:</b> Song 'Dance to the End of Love', voc			2	3		5
21	<b>Chopin:</b> <i>Nocturne No 2 in E flat</i> , arranged for flute and piano	<b>MacColl/Glenister:</b> Song 'In These Shoes', voc	<b>Tchaikovsky:</b> 'Waltz' from ballet <i>Sleeping Beauty</i>	<b>Hazelwood:</b> Song 'These Boots are Made for Walking', voc	<b>Callaghan:</b> Song 'This is Australia', voc	1		1	3		5

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	Selection 1	Selection 2	Selection 3	Selection 4	Selection 5	WAM program	WAM Texted	WAM non-texted	Popular Texted	Popular non-texted	
22	<b>Mozart:</b> 'Molto allegro' from <i>Sonata in D for 2 pianos</i>	<b>Rubbra:</b> 'Elergy' from <i>Oboe Sonatina in C</i> , oboe and piano	<b>R Strauss:</b> Trio 'Marie Therese' from opera <i>Der Rosenkavalier</i>	<b>Porter:</b> Song <i>Miss Otis regrets</i> - Ella Fitzgerald, voc	<b>Bach:</b> <i>Tocatta and Fugue in D minor</i> , (excerpt)						5
23	<b>Stravinsky:</b> 'Dance' from ballet <i>The Rite of Spring</i>	<b>Rameau:</b> Aria 'Lieux funestes' from opera <i>Dardanus</i> , voc	<b>Mahler:</b> 'Adagietto' from <i>Symphony No 5</i>	<b>Verdi:</b> Duet 'Già nella notte densa' from opera <i>Otello</i> , voc	<b>Elgar:</b> Solo/chrous 'Softly and Gently' from oratorio <i>Dream of Gerontius</i> : voc	1	3	1			5
24	<b>Bach:</b> Choral motet <i>Lasset uns den nicht</i> , voc	<b>Buckley:</b> Song 'Song to the Siren', voc	<b>Welch/Rawlings:</b> Song 'Revelator', voc	<b>Stevens:</b> Song 'The Predatory Wasp of the Pasilades', voc	<b>Harrison:</b> Song 'Here comes the Sun', voc				5		5
25	<b>Suzuki:</b> <i>Lightly Row</i> , violin	<b>Traditional:</b> Hymn 'Amazing Grace', arranged for violin	<b>Traditional:</b> Song 'Mogami River Boat Song', voc	<b>Alan Parsons Project:</b> 'Prelude' from <i>Fall of House of Usher</i> , rock band	<b>Beach:</b> <i>A Hermit Thrush at Morn</i> , piano	1			1	3	5
26	<b>Wagner:</b> 'Overture' from opera <i>The Flying Dutchman</i>	<b>Ravel:</b> 'Ondine' from <i>Gaspard de la nuit</i> , piano	<b>Williams:</b> 'Opening credits' from the soundtrack to the film <i>Star Wars</i>	<b>Mozart:</b> 'Theme' from <i>Variations on Ah, vous dirai-ji, maman</i> , piano	<b>Debussy:</b> Tone poem <i>La mer</i> , (excerpt)	2		2		1	5
27	<b>Fauré:</b> <i>Barcarolle in A minor</i> , piano	<b>Tchaikovsky:</b> Aria 'Letter Scene' from opera <i>Eugene Onegin</i> , voc	<b>Chopin:</b> <i>Nocturne in G</i> , piano	<b>Wagner:</b> Aria 'Wontan's farewell' from opera <i>Die Walküre</i> , voc	<b>Mussorgsky:</b> Song 'Going to Sleep' from song cycle <i>The Nurser</i> , voc		3	2			5
28	<b>Beethoven:</b> 'Adagio cantabile' <i>Piano Sonata No 8 (Pathétique)</i> , piano	<b>Phish:</b> Song 'Farmhouse', voc	<b>String Cheese Incident:</b> 'Searching for Answers', voc	<b>Chopin:</b> <i>Fantasia- Impromptu in C sharp minor</i> , piano			1	1	1	1	4
29	<b>Perrett:</b> Song <i>Another Girl Another Planet</i> , voc	<b>Springsteen:</b> Song <i>Atlantic City</i> , voc	<b>Oldham:</b> Song 'I See A Darkness', voc	<b>Van Etten:</b> Song 'One Day', voc	<b>Earthmen:</b> Song 'Whoever's been using this bed', voc			0	5		5
30	<b>Rachmaninov:</b> Chorus 'Rejoice, O Virgin' from <i>All Night Vigil</i> , voc	<b>Bach:</b> Aria 'Wir setzen uns mit Tränen' from <i>St Matthew Passion</i> , voc	<b>Barbeler:</b> <i>Confession (excerpt)</i> – recorder and violin	<b>Vaughan Williams:</b> <i>Fantasy on a Theme by Thomas Tallis</i>	<b>Bruch:</b> 'Allegro moderato' from <i>Violin Concerto No. 1 in G minor</i>		2	3			5
31	<b>Mozart:</b> 'Overture' from opera <i>Don Giovanni</i>	<b>Adler/Ross:</b> Song 'Whatever Lola wants Lola gets', voc	<b>Strayhorn:</b> Song 'Lush Life', voc	<b>Placebo:</b> Song 'Protect Me from What I Want', voc	<b>Reich:</b> 'Section III' from <i>Music for 18 Musicians (excerpt)</i>			2	3		5
32	<b>Mozart:</b> 'Theme' from <i>Eine kleine Nachtmusik</i>	<b>Handel:</b> Aria 'I know that my Redeemer liveth' from oratorio <i>Messiah</i> , voc	<b>Sullivan:</b> 'Act 1: Finale' from comic opera <i>The Mikado</i> , voc	<b>Bellini:</b> Duet 'Mira o Norma', from opera <i>Norma</i> , voc	<b>J Strauss:</b> 'Finale' from operetta <i>Die Fledermaus</i> , voc		4	1			5

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	Selection 1	Selection 2	Selection 3	Selection 4	Selection 5	WAM program	WAM Texted	WAM non-texted	Popular Texted	Popular non-texted	
33	<b>Satie:</b> <i>Gymnopédie No 3</i> , piano	<b>Wainwright:</b> Song 'Niger River', voc	<b>Monnot/Conet:</b> Song 'Adieu, Mon Coeur', (Edith Piaf), voc	<b>Pärt:</b> <i>Cantus in Memory of Benjamin Britten for string orchestra and bell</i>	<b>Mendes:</b> Song 'Cururucucu Paloma', voc	1		1	3		5
34	<b>Bach:</b> <i>Prelude in No 1 in C</i> , Gould, piano	<b>Traditional:</b> Song 'La Papa Araucana', Cuatro Huasas, voc	<b>Bizet</b> <i>Carmen Jones:</i> 'Dis Flower', voc	<b>Williams:</b> Song 'Pale Horse and His Rider', voc	<b>Dylan/Hunter</b> <i>It's all good</i> - Bob Dylan, voc		1	2	2		5
35	<b>Schubert:</b> Song 'Die Erlkonig', voc	<b>Bach:</b> <i>Cello Suite No 6 in D</i>	<b>Purcell:</b> Aria 'What power thou art' from opera <i>King Arthur</i> , voc	<b>Ford:</b> Song 'No Woman, No Cry', voc	<b>Davis:</b> Song 'So What?' arranged for trumpet		2	1	1	1	5
36	<b>Mahler:</b> 'Ruhevoll' from <i>Symphony No 4</i> (excerpt)	<b>Bruckner:</b> 'Scherzo' from <i>Symphony No 9</i> (excerpt)	<b>Ravel:</b> 'Adagio assai', from <i>Piano Concerto in G</i>	<b>Schumann:</b> <i>Dichterliebe, Op 48</i> (excerpts), voc	<b>Brahms:</b> 'Andante' from <i>Piano Quartet No 3</i> (excerpt)		1	4			5
37	<b>Mozart:</b> Chorus 'Confutatis' from <i>Requiem</i> , voc	<b>Verdi:</b> Aria Di Provenza il mar' from opera <i>La Traviata</i> , voc	<b>Dylan:</b> Song 'It's all over now Baby Blue', Van Morrison, voc	<b>The Beatles:</b> Song 'Please, please me', voc	<b>J Strauss:</b> <i>Radetsky March</i>		2	1	2		5
38	<b>Rachmaninov:</b> <i>Prélude in G minor</i> , piano	<b>Bruch:</b> 'Finale' from <i>Violin Concerto No 1</i>	<b>Elgar:</b> 'Adagio' from <i>Cello Concerto in E min</i>	<b>R Strauss:</b> 'Sunrise' from tone poem <i>Also Sprach Zarathustra</i>	<b>Popper:</b> <i>Dance of the Elves</i>	1	0	4			5
39	<b>Bach:</b> Song 'Bist du bei mir', voc	<b>Gershwin:</b> Aria 'I loves you Porgy' from opera <i>Porgy and Bess</i> , voc	<b>Chopin:</b> <i>Mazurka in D</i> , piano	<b>Ramirez:</b> Chorus 'Gloria' from <i>Misa Criolla</i> , voc	<b>Hegarty:</b> Song 'For Today I Am a Boy ', voc		3	1	1		5
40	<b>Debussy:</b> <i>Rêverie</i> , piano	<b>Hermann:</b> 'Prelude' from soundtrack of film <i>Vertig</i>	<b>Adams:</b> <i>Shaker Loops</i> (excerpt)	<b>Takemitsu:</b> <i>A Flock Descend Into the Pentagonal Garden</i>	<b>Barry:</b> <i>The Beyondness of Things</i> for orchestra	1		4			5
41	<b>Mozart:</b> 'Agnus Dei' from <i>Requiem</i> , voc	<b>Bruch:</b> 'Adagio' from <i>Violin Concerto No 1</i>	<b>Armstrong:</b> Song 'Love Actually' arranged for piano	<b>Young/Young:</b> <i>Thunderstruck</i> (excerpt) - Red Hot Chili Pipers	<b>Pachelbel:</b> <i>Canon for string orchestra</i>		1	3	1		5
42	<b>Brown:</b> Song 'The next ten minutes' from the musical <i>The Next Ten Minutes</i> , voc	<b>Sondheim:</b> Song 'Chysanthemum Tea' from musical <i>Pacific Overtures</i> , voc	<b>Poulenc:</b> <i>Sextuor for piano and chamber band</i>	<b>Guettel:</b> Song 'The beauty is' from the musical <i>The Light in the Piazza</i> , voc	<b>Bernstein:</b> 'Adagio' from <i>Serenade for violin and orchestra</i>			2	3		5
43	<b>Mozart:</b> 'Allegro' from <i>Piano Concerto No 20</i>	<b>Mozart:</b> Duet 'Pa-Pa-Pa-Papagena!', from opera <i>Magic Flute</i> , voc	<b>Bach:</b> 'Prelude' from <i>Cello Suite No 1</i>	<b>Mascagni:</b> 'Intermezzo' from opera <i>Cavalleria rusticana</i>	<b>Copland:</b> 'Hoe-down' from ballet <i>Rodeo</i>		1	4			5

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44	<b>Mahler:</b> 'Langsam' from <i>Symphony No 1</i> (excerpt)	<b>Josquin:</b> 'Kyrie' from <i>Missa Pange Lingua</i> , voc	<b>Ellington/Parish/Mills</b> <i>Sophisticated Lady</i> , Fitzgerald, voc	<b>Berlioz</b> <i>Symphonie Fantastique</i> :			1	2	1		4
45	<b>Canteloube:</b> Song 'Bailero' from Songs of the Auvergne, voc	<b>Pärt:</b> 'Solitude' from <i>Lamentate for piano and orchestra</i> (excerpt)	<b>Messiaen:</b> 'L'alouette lulu' (The Woodlark) from <i>Catalogue d'oiseaux for piano</i>	<b>Saluzzi:</b> Song 'Mojotoro', voc		2	2				4
46	<b>Bloom:</b> Song 'I Love this World I'm in', voc	<b>Olcott:</b> Song 'My Wild Irish Rose', arranged for piano	<b>Morrison:</b> Song 'Astral Weeks', voc	<b>Prafal:</b> Song 'Om Purnam', voc	<b>Scott:</b> Song 'This is the Sea', voc				4	1	5
47	<b>Lennon/McCartney</b> 'Eleanor Rigby', Instrumental	<b>Bilk:</b> 'Stranger on the Shore' for clarinet and band	<b>Mc Lachlan:</b> Song 'Angel', voc	<b>Williams:</b> Song 'Like a Rose', voc	<b>Tchaikovsky:</b> 'Finale' <i>1812 Overture</i>	1			2	2	5
48	<b>Beringer/Dessner:</b> Song 'Runaway', voc	<b>Ross:</b> Song 'Samskeyti', voc	<b>Delerue:</b> 'Theme de Camille' from the soundtrack of film <i>Casino</i>	<b>You am I:</b> Song 'Heavy Heart', voc	<b>Radiohead:</b> Song 'Fake Plastic Tears', voc				4	1	5
49	<b>Widor:</b> 'Toccata' from <i>Organ Symphony No. 5</i>	<b>Delibes:</b> Duet 'Viens, Malika' from opera <i>Lakmé Act 1</i> , voc	<b>Wagner:</b> 'Pilgrim's chorus' from opera <i>Tannhauser</i> , voc	<b>Bruch:</b> 'Prelude' from <i>Violin Concerto No 1</i>	<b>Traditional arr. Kelley:</b> Song 'Down by the Sally Gardens', voc		3	2			5
50	<b>Jenkins:</b> Aria 'Incantation' from <i>Stabat Mater</i> , voc	<b>Traditional:</b> Song 'Eramu in Campu', voc	<b>Beethoven:</b> 'Allegro' from <i>Concerto for violin, Cello and Piano</i> , (excerpt)	<b>Morais/Cabral:</b> Song 'Sodade', voc	<b>Peña /Dodgson:</b> Chorus 'Gloria' from <i>Misa Flamenca</i> , voc		4	1			5
51	<b>Monteverdi:</b> Chorus 'Deus in adiutorium' from <i>Vespers (1610)</i> , voc	<b>Monteverdi:</b> Madrigal 'Si dolce è 'l tormento' arranged for guitar	<b>Bach:</b> 'Chaconne' from <i>Partita No 2 in D minor for violin</i>	<b>Traditional:</b> Songs The Kesh/ Give us a Drink of Water/ medley, voc	<b>Mitchell:</b> 'Hejira', voc		2	2	1		5
52	<b>Royal/Melrose/ Bloom:</b> 'Willie the Weeper', banjo	<b>Footé:</b> <i>A Night Piece</i> , flute	<b>Mousey:</b> Solo 'P.I.', clarinet	<b>Barber:</b> 'Overture' to play <i>The School for Scandal</i>	<b>Berlin:</b> Song 'White Christmas' arranged for trumpet			1		4	5
53	<b>Bizet:</b> Aria 'Habanera' from opera <i>Carmen</i> , voc	<b>Mertis:</b> Song 'Need Your Love So Bad', voc	<b>Chopin/Miller:</b> Song 'So Deep Is The Night', voc	<b>Morrison:</b> Song 'Madame George', voc	<b>Marriott/Lane:</b> Song 'All Or Nothing', voc		2		3		5
54	<b>Camilleri:</b> 'Village Festa' from <i>Malta Suite</i>	<b>Connors:</b> Song 'Bud the Spud', voc	<b>Neil Murray:</b> Song 'My Island Home', voc	<b>Lewincamp:</b> Solo 'Song for the Fallen Wilderness', guitar	<b>Marley:</b> Song 'Jammin', voc	1			3	1	5
55	<b>Bartok:</b> 'Adagio' from <i>Piano Concerto No 3</i>	<b>Newman:</b> 'Haunting' and 'Opening of sound', orchestral	<b>Britten:</b> Aria 'Now the great bear and Plaiedes' from opera <i>Peter Grimes</i> , voc	<b>Debussy:</b> Duet 'Quel est ce bruit?' from opera <i>Palleas et Milesande</i> , voc	<b>R Strauss:</b> Scene 'Orest, du liebst' from opera <i>Elektra</i> voc		3	1		2	6

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56	<b>Wagner</b> Prelude - Tristan and Isolde	<b>Simon</b> You can call me AI, voc	<b>Cohen</b> Avalanche, Cohen, voc	<b>Andy Bull</b> Dog Lisa Mitchell, voc	<b>Ellington</b> Melancholia, Duke Ellington, piano	1			3	1	5
57	<b>Morales:</b> Motet 'Parce mihi Domine', voc	<b>Bach:</b> Motet - <i>Sing to the Lord</i> , voc	<b>Tallis:</b> Motet 'Spem in alium', voc	<b>Pärt:</b> <i>Cantus in memorium of Benjamin Britten for string orchestra and bell</i>	<b>Mahler:</b> 'Adagietto' from <i>Symphony No 5</i>		3	2			5
58	<b>Handel:</b> Aria 'Piangero la sorte mia' from opera <i>Julius Caesar</i> , voc	<b>Verdi:</b> Aria 'Addio del passato' from opera <i>La Traviata</i> , voc	<b>Wagner:</b> Aria 'Immolation scene' from opera <i>Götterdämmerung</i> , voc	<b>Verdi:</b> Aria 'Io l'ho perduta!' from opera <i>Don Carlo</i> , voc	<b>Portman:</b> Aria 'We light our lamps' from opera <i>The Little Prince</i> , voc		5	0			5
59	<b>Wagner:</b> 'Prelude to Act I' from opera <i>Lohengrin</i>	<b>Verdi:</b> 'Chorus of the Hebrew slaves' from the opera <i>Nabucco</i> , voc	<b>Traditional:</b> Song 'The Click Song', voc	<b>Tchaikovsky:</b> Scene 'By the lake' from ballet <i>Swan Lake</i>	<b>Beethoven:</b> 'Allegro con brio' from <i>Piano Concerto No 1</i>		1	3	1		5
60	<b>Prokofiev:</b> 'Montagues and Capulets' from ballet <i>Romeo and Juliet</i>	<b>Giordani:</b> Song 'Caro mio ben', voc	<b>Haydn:</b> 'Moderato' from <i>Cello Concerto No 1</i>	<b>Stannard:</b> Song 'Southerly Buster', voc	<b>Brahms:</b> 'Allegretto' from <i>Symphony No 2</i> (excerpt)	1	2	1	1		5
61	<b>Dvorak:</b> <i>Slavonic Dance No 1</i>	<b>Bach:</b> 'Allegro' from <i>Brandenburg Concerto No 6</i>	<b>Rachmaninov:</b> Chorus 'Rejoice, oh Virgin' from <i>All Night Vigil</i> (Vespers), voc	<b>Verdi:</b> 'Chorus of the Hebrew Slaves' <i>Nabucco</i> , voc	<b>Elgar:</b> 'Nimrod' from <i>Enigma Variations</i>		2	3			5
62	<b>Beethoven:</b> 'Adagio' from <i>Piano Concerto No 5</i>	<b>Morricone:</b> 'On Earth as it is in Heaven' from film soundtrack <i>The Mission</i>	<b>Led Zeppelin:</b> Song 'Bron-Yr-Aur Stomp', voc	<b>Vargas:</b> Song of the Andes 'Wipala', voc	<b>Mozart:</b> 'Allegro maestoso' from <i>Piano Concerto No 21</i>			1	1	3	5
63	<b>Bach:</b> 'Prelude' from <i>Cello Suite No 1</i>	<b>Rameau:</b> Aria 'Monstre affreux' from opera <i>Dardanus</i> , voc	<b>Bartok:</b> Aria 'The wives' from opera <i>Bluebeard's Castle</i> , voc (excerpt)	<b>Britten:</b> Ensemble 'Gentlemen the King' from opera <i>Billy Budd</i> , voc	<b>Real Tuesday World:</b> Song 'I Love the rain', voc		3	1	1		5
64	<b>Chalmers/Wood:</b> <i>Exhibition Swing</i> for Big Band	<b>Porter:</b> Song 'Easy to Love', voc	<b>Tchaikovsky:</b> 'Adantino semplice' <i>Piano Concerto No 1</i>	<b>Crosby:</b> Song 'Mr Bojangles', voc	<b>Brel:</b> Song 'Quand on n'a que l'amour', voc			1	3	1	5
65	<b>Mozart:</b> 'Dove sono' from opera <i>Marriage of Figaro</i> , voc	<b>Puccini:</b> 'Recondita armonia' from opera <i>Tosca</i> , voc	<b>Jones/Alton:</b> Song 'It's Time', voc <b>Berlin:</b> Song 'Cheek to Cheek', voc	<b>Eggleton:</b> Song 'Turn on the Lights', voc	<b>Beethoven:</b> Chorus 'Ode to Joy' from <i>Symphony No 9</i> , voc		3		3		6
66	<b>Scarlatti:</b> 'Presto' from <i>Harpichord Sonata in E (excerpt)</i>	<b>Britten:</b> 'Sound the Flute' from <i>Spring Symphony</i>	<b>Bach:</b> 'Courante' from <i>Cello Suite No 3</i>	<b>Davies:</b> Song 'Waterloo Sunset', voc	<b>Saint:</b> Song 'Miners' Hymn' arranged for brass band	1		3	1		5

ID	Music selections					Type					TOTAL
	Selection 1	Selection 2	Selection 3	Selection 4	Selection 5	WAM program	WAM Texted	WAM non-texted	Popular Texted	Popular non-texted	
67	<b>Stravinsky:</b> 'Opening' from ballet <i>Rite of Spring</i> (excerpt)	<b>Vine:</b> <i>Smith's Alchemy</i> for string orchestra (excerpt)	<b>Schumann:</b> 'Intermezzo' from <i>Violin Sonata No 3</i> arranged for cello	<b>Rodgers and Hammerstein:</b> Song 'Some Enchanted Evening' from musical <i>South Pacific</i> , voc	<b>Beethoven:</b> 'Presto' from <i>String Quartet No 8</i> , (excerpt)	1		3	1		5
68	<b>Evans:</b> <i>Solea: Suite for trumpet and orchestra</i> (excerpt)	<b>Bach:</b> <i>Prelude and Fugue in D minor BWV851</i> , piano	<b>Rachaminov:</b> <i>Vocalise</i> arranged for cello, (excerpt)	<b>Wayman:</b> Song 'Desire', voc	<b>Traditional:</b> Chant 'Tibetan Prayers', voc			2	2	1	5
69	<b>Saint-Saëns:</b> 'Aquarium' from <i>Carnival of Animals</i>	<b>McLachlan:</b> Song 'Ice Cream', voc	<b>Albinoni:</b> 'Adagio' from <i>Oboe Concerto No 2</i>	<b>Traditional:</b> Song <i>Happy Days</i> , voc	<b>Jordan:</b> Song 'The Jackal', voc	1		1	3		5
70	<b>Stravinsky:</b> <i>Circus Polka for a young elephant</i> , orchestra	<b>Hwang:</b> <i>Fall</i> solo for kayagum	<b>Janequin:</b> Madrigal <i>Le chant de l'alouette</i> , voc	<b>Purcell:</b> Aria 'Hush, no more' from opera <i>The Fairy Queen</i> , voc	<b>Anon:</b> <i>Pavane</i> for African-Brazilian band		2	1		2	5
71	<b>Stravinsky:</b> 'Russian Dance' from ballet <i>Petrushka</i>	<b>Haydn:</b> 'Allegro' from <i>Trumpet Concerto</i>	<b>Bach:</b> 'Allegro' from <i>Brandenburg Concerto No 5</i>	<b>Boubil/Schonberg:</b> Song 'I dreamed a dream' from musical <i>Les Misérables</i> , voc	<b>Tchaikovsky:</b> 'Finale' from <i>Symphony No 6</i> (excerpt)	1		3	1		5
72	<b>Britten:</b> 'Sea Interludes: Dawn' from opera <i>Peter Grimes</i>	<b>Prokofiev:</b> 'March' from the opera <i>Love for Three Oranges</i>	<b>Pärt:</b> <i>Fratres</i> for strings and percussion (excerpt)	<b>Dvořák:</b> 'Largo' from <i>Symphony No 9 (From the New World)</i>	<b>Copland:</b> 'Saturday Night Waltz' from ballet <i>Rodeo</i>	2		3			5
73	<b>Arlen:</b> Song 'Clancy of the Overflow', voc	<b>Linger:</b> Song 'Song of Australia', voc	<b>Elgar:</b> Song 'The Swimmer' from song cycle <i>Sea Pictures</i> , voc	<b>Janáček:</b> 'Allegretto' from <i>Sinfonietta</i>	<b>Traditional:</b> Song <i>Waltzing Matilda</i> , voc		2	1	1	1	5
74	<b>Bach:</b> 'Presto' from <i>Brandenburg Concerto No 4</i>	<b>Stravinsky:</b> 'Dance of the coachmen and grooms' from ballet <i>Petrushka</i>	<b>Britten:</b> Ensemble 'Over hill, over dale' from opera <i>A Midsummer Night's Dream</i> , voc	<b>Stravinsky:</b> 'Spring Round' from ballet <i>Rite of Spring</i> :	<b>Reich:</b> 'Section VIII' from <i>Music for 18 Musicians</i>	2	1	2			5
75	<b>Nicolai:</b> 'Overture' from opera <i>Merry Wives of Windsor</i>	<b>Doyle:</b> Motet 'Non nobis, Domine' from soundtrack of film <i>Henry V</i> , voc	<b>John:</b> Song <i>Blow, blow thy winter wind</i> , voc	<b>Prokofiev:</b> 'Balcony Scene' from ballet <i>Romeo and Juliet</i>	<b>Bernstein:</b> 'Dance at the Gym' from musical <i>West Side Story</i>	1	2	2			5
76	<b>Mendelssohn:</b> <i>Songs without Words for piano</i> Op 67 No 2 and Op 102 No 5	<b>Bach:</b> 'Siciliano' from <i>Keyboard Concerto No 2</i>	<b>Fields/Kern:</b> Song 'A Fine Romance', arranged for piano	<b>Chopin:</b> <i>Mazurka in G minor Op 24 No 1</i> , piano	<b>Handel:</b> 'Allemande' from <i>Suite No 3</i> , piano		0	6			6
77	<b>Grainger:</b> Song 'Shallow Brown', voc	<b>Berlioz:</b> 'March to the Scaffold' from <i>Symphonie Fantastique</i>	<b>Mahler:</b> 'Farewell' from symphony <i>Song of the Earth</i> : (excerpt), voc	<b>Bruckner:</b> 'Allegro moderato' from <i>Symphony No 8</i> (excerpt)		1	2	1			4

ID	Music selections					WAM program	WAM Texted	WAM non-texted	Popular Texted	Popular non-texted	TOTAL	
	Selection 1	Selection 2	Selection 3	Selection 4	Selection 5							
78	<b>J Strauss:</b> 'Overture' from operetta <i>Der Waldmeister</i>	<b>Gross:</b> 'Adagio' from <i>Dusekiana for violin and orchestra</i>	<b>Elgar:</b> <i>Pomp and Circumstance March No 3</i> , orchestra	<b>Vaughan Williams:</b> 'Romanza' from <i>Symphony No 5</i> (excerpt)	<b>Rachmaninov:</b> 'Adagio' from <i>Piano Concerto No 2</i> (excerpt)		0	5			5	
79	<b>Handel:</b> Aria 'Tornami a vagheggiar' from opera <i>Alcina</i>	<b>Wagner:</b> Aria 'Liebestod' from opera <i>Tristan und Isolde</i> , voc	<b>Adam:</b> 'Apparition de Myrthe' from ballet <i>Giselle</i>	<b>Fraser-Simson</b> <i>Love Will Find a Way</i> , voc	<b>Thomas Mignon:</b> <i>Overture - Bonyngé</i>	1	2	1	1		5	
<b>TOTAL Number of pieces - 390</b>						<b>TOTALS</b>	21	105	136	97	31	<b>390</b>
						<i>Percentage</i>	5.4	27.2	34.9	24.6	7.9	100

## Appendix T. Charmaz's Criteria for grounded theory studies

### *Credibility*

- Has your research achieved intimate familiarity with the setting or topic?
- Are the data sufficient to merit your claims? Consider the range, number, and depth of observations contained in the data.
- Have you made systematic comparisons between observations and between categories?
- Do the categories cover a wide range of empirical observations?
- Are there strong logical links between the gathered data and your argument and analysis?
- Has your research provided enough evidence for your claims to all the reader to form an independent assessment – and *agree* with your claims?

### *Originality*

- Are your categories fresh? Do they offer new insights?
- Does your analysis provide a new conceptual rendering of the data?
- What is the social and theoretical significance of this work?
- How does your grounded theory challenge, extend, or refine current ideas, concepts, and practices?

### *Resonance*

- Do the categories portray fullness of the studied experience?
- Have you revealed both liminal and unstable taken-for-granted meanings?
- Have you drawn links between larger collectivities or institutions and individual lives, when the data so indicate?
- Does your grounded theory make sense to your informants or people who share their circumstances? Does your analysis offer them deeper insights about their lives and worlds?

### *Usefulness*

- Does your analysis offer interpretations that people can use in their everyday worlds?
- Do your analytical categories suggest generic processes?
- If so, have you examined these generic processes for tacit implications?
- Can the analysis spark further research in other substantive areas?
- How does your work contribute to knowledge? How does it contribute to making a better world?

(Charmaz, 2006, pp. 182-183)