Article:
Tang, J. orcid.org/0000-0002-8352-4066 (2025) The important role of self in cross-cultural investigations of affective experiences with music. Psychology of Music, 53 (4). pp. 616-642. ISSN 0305-7356

https://doi.org/10.1177/03057356241305154

sempre:
Society for Education, Music and Psychology Research

Theoretical Critical Papers

The important role of self in cross-cultural investigations of affective experiences with music

Psychology of Music
1–27

DOI: 10.1177/03057356241305154
journals.sagepub.com/home/pom


Jonathan Tang

Abstract

In the last decade, the construct of 'culture' was featured very prominently in music cognition research. However, researchers have adopted a narrow conceptualisation and a limited repertoire of methodologies when investigating 'culture'. The purpose of this article is to expand on recommendations of Jacoby et al. and propose a novel approach to cross-cultural investigations of affective experiences with music. First, I critically examine how culture has been operationalised in previous studies and present a theoretical framework outlining aspects of culture within the music context. My proposed framework recognises that culture manifests in the individual, the music, and the environment and context, and that these components are continually and mutually constituting one another. Second, I argue that the self is constituted in relation to the cultures that one is part of and hypothesise ways that self-construal theory, as a way of operationalising the self, can enhance current understanding of how culture impacts affective experiences with music. The empirical evidence reviewed shows that self-construal influences motivation, cognition, and emotion outside of musical contexts, which may similarly impact music preferences, perceived emotions, and felt emotions with music. Finally, I reflect on the implications of this approach for future developments in music psychology theory and research. Self-construal, as a means of operationalising the self, can potentially elucidate similarities and differences in affective experiences with music both between and within cultural contexts. Examining the self can be a step-change to advance theory and cross-cultural understanding of affective experiences within music psychology.

Keywords

culture, self, self-construal, music preference, affect, emotion, music

There is renewed interest in cross-cultural research within psychology of music given contemporary discourse surrounding anti-colonialism in music studies (Adeogun, 2021; Loaiza et al.,

Department of Music, University of Sheffield, Sheffield, UK

Corresponding author:
Jonathan Tang, Department of Music, University of Sheffield, Jessop Building, 34 Leavygreave Road, Sheffield S3 7RD, UK.
Email: tang.jon@gmail.com

2022; Sauvé et al., 2023; Tan, 2021). After all, music exists in cultures all around the world (Mehr et al., 2019), and affective experience of music is an important aspect of musical engagement for many, with empirical evidence showing that music elicits a wide spectrum of emotional experiences (Swaminathan & Schellenberg, 2015). Over the last decade, 'culture' has featured prominently in music perception and emotion research (Sauvé et al., 2023). However, researchers have adopted a narrow conceptualisation and a limited repertoire of methodologies when investigating 'culture.'

Conducting cross-cultural music cognition research presents multiple challenges. Based on an interdisciplinary discussion, Jacoby et al. (2020) recommended better operational definitions of culture and an integration of sociological and psychological approaches. This article aims to expand on these recommendations and propose a novel approach to cross-cultural investigations of affective experiences with music. First, I critically examine how culture has been operationalised in previous studies and present a theoretical framework outlining aspects of culture within the music context. Second, I argue that the self is constituted in relation to the cultures that one is part of, introducing self-construal as one way to operationalise the self. Thereafter, I hypothesise how this can enhance the understanding of culture's impact on affective experiences with music. Given that affective experiences cover a wide spectrum of topics, I will focus on music preference, emotion perception, and felt emotions in music because they are relevant to well-being and music therapy, and have been central to music and emotion research in music psychology (Dingle et al., 2021; MacDonald, 2013; Västfjäll et al., 2013). Finally, I reflect on the implications of this approach for future developments in music psychology theory and research.

Conceptualising and operationalising culture

Culture in psychology and music psychology

The term 'culture' is widely regarded as one of the most complex to define, and definitions have changed over time (Rohner, 1984; R. Williams, 1985). In psychology, one definition describes culture as 'shared elements that provide the standards for perceiving, believing, evaluating, communicating, and acting among those who share a language, a historic period, and a geographic location' (Triandis, 1996, p. 408). These 'shared elements' were vague and assumed to be demarcated geographically such that culture was frequently associated with nation-states. Consequently, researchers operationalised culture using categories such as nationality and race when studying emotions outside musical contexts (e.g., Boiger et al., 2018; Furukawa et al., 2012; Liu et al., 2015; Scollon et al., 2004). Researchers in music psychology have adopted similar approaches. For example, Midya et al. (2019) compared emotional responses to Hindustani music between participants residing in India and those in other countries. Researchers have also compared music from different countries, such as traditional Chinese and Western classical music (Beier et al., 2022; Cowen et al., 2020; X. Wang et al., 2021). A Web of Science search using the terms 'music', 'culture', and 'emotion' revealed 91 publications in 2022, with all but one recruiting participants of various nationalities and ethnicities, and/or investigating music from different countries.

Cultural psychologists have elaborated on these 'shared elements' to include an expansive set of material and symbolic concepts, such as cultural systems, social practices, group norms, and cultural values (Niedenthal et al., 2006; Roberts, 2016). In other words, culture comprises shared attitudes and beliefs within and between groups of individuals. By aggregating individual-level survey data to the national level, cultural psychologists have identified various

cultural values (see Supplementary Materials Appendix A). Consequently, researchers have elucidated cross-national differences on emotions in everyday life using these cultural dimensions (e.g., Baker et al., 2013; Laukka & Elfenbein, 2021; Lim, 2016; Schimmack et al., 2002; Yon et al., 2023). Researchers in music psychology have adopted analogous approaches in their cross-cultural investigations. Specifically, they used nationality to operationalise individualism and collectivism, attributing cross-national differences to these cultural values (Boer & Fischer, 2012; Juslin et al., 2016; Saarikallio et al., 2021; Schäfer et al., 2012). For instance, Saarikallio et al. (2021) compared music-evoked emotions between participants from Finland and India, suggesting that the highest-scoring emotion factor of power-empowerment for Finns was due to their individualistic culture, while the highest-scoring emotion factor of peaceful transcendence for Indians was because of their collectivistic culture.

Taken together, nationality, geographical boundaries, and ethnicity have often been used as proxies for underlying cultural differences. Albeit insightful, using these factors to operationalise culture relies on several assumptions. First, demographic categories were deemed the most appropriate dimension for clustering cultures because it assumes within-group homogeneity and between-group heterogeneity. However, research shows considerable heterogeneity within countries in terms of affective experiences (Eid & Diener, 2001; Matsumoto, 1993) and cultural values (Talhelm et al., 2014; Taras et al., 2016).

Second, these variables, typically gathered at intake, remain static and may obscure rather than explain the mechanisms regarding how culture influences affective experiences. Cross-cultural research in music psychology have mainly sampled participants from countries deemed to be collectivistic based on low scores on the index of individualism by Hofstede et al. (2010). However, scholars argue that individualism and collectivism are orthogonal dimensions, such that individuals may possess both values simultaneously (Gelfand et al., 1996; Y. Lee et al., 2019). Furthermore, individualism is rising in many societies worldwide (Santos et al., 2017), calling into question the appropriateness of using countries to operationalise these cultural values.

This brief overview is not exhaustive; researchers have also defined and operationalised culture using artefacts, cultural practices, and indigenous philosophies (e.g., Dalal & Misra, 2010; Nobles, 2015; Yama & Zakaria, 2019). Given the limitations of using nation-state to operationalise culture, it is imperative to combine definitions of culture with appropriate methodological innovations that do justice to a nuanced theoretical understanding of how musical experiences are shaped by cultural specificities.

A theoretical framework for investigating culture in music

The working definition of 'culture' I adopt here is that culture consists of 'explicit and implicit *patterns* of historically derived and selected ideas and their embodiment in institutions, practices, and artifacts; cultural patterns may, on one hand, be considered products of action, and on the other as conditioning elements of further action' (Adams & Markus, 2004, p. 341; emphasis in original). In other words, culture includes 'the *ideas, institutions*, and *interactions* that guide *individuals'* thoughts, feelings, and actions' (Markus & Hamedani, 2019, p. 15; emphasis in original). One important idea underlying these definitions is that culture and individuals continually and mutually constitute one another; as cultural content changes, the mediating self and psychological functioning change as well (Markus & Kitayama, 2010).

Based on this working definition, culture is ubiquitous. Culture may reside 'inside the head' in individuals, and culture may reside 'outside the head' in daily situations, cultural products, and pervasive ideas (Morling, 2016). This conceptualisation can be applied to the study of

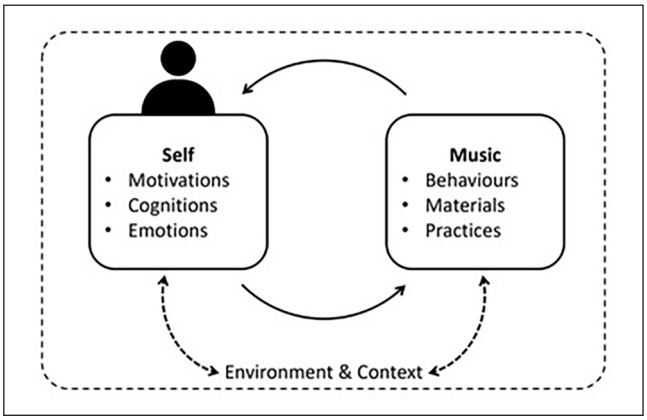

Figure 1. Mutual constitution of self, music, and context.

music (see Figure 1). In this model, 'culture' manifests at the individual level through psychological constructs such as motivation, cognition, and emotion. 'Culture' is also apparent in musical behaviours (e.g., musicians interacting with one another, an audience watching a performance, etc.), materials (e.g., instrumentation, notation, etc.), and practices (e.g., ceremonies, religious festivals, etc.). Furthermore, 'culture' permeates the broader environment and context such as within a country (macro-level), a concert hall (meso-level), or at home (meso-level). In Figure 1, the influence of environment and context is depicted by dotted lines because individuals and music may move between environments and bear vestiges of the context from where they originate. Whilst 'culture' can be found in these domains, it is important to recognise that these components continually and mutually shape one another.

This conceptual framework offers a nuanced understanding of how cultural specificities shape musical experiences. Take the song 'Happy Birthday' as an example. While seemingly universal, variations exist due to macro- and meso-contextual influences. Different countries and social groups have their own renditions in terms of language, melody, and accompanying behaviours (e.g., cake with lighted candles, clapping, etc.; Condé Nast Traveller, 2018). Individual factors also play a role. Professional jazz musicians and family members may have varying motivations (i.e., financial remuneration for the former and a celebration of life for the latter) and perform 'Happy Birthday' in radically different ways. Awareness and recognition of these different components allow us to distinguish specific 'cultural' aspects that influence affective experiences with music.

As discussed earlier, most research on affective experiences with music have examined cross-cultural differences based on geographical regions and ethnicity. Researchers have also operationalised individualism-collectivism using demographic variables that assume the homogeneity of cultural groups. Based on this theoretical framework, previous studies have illuminated how culture influences music and emotions at the macro-level of national context. However, it overlooks the individual's role in navigating the cultural world. Culture is not separate from the individual; one important function of culture is to provide guidance, both consciously and unconsciously, for what the individual should be doing and how to be a person. Therefore, investigating individual differences, such as the self, can significantly enhance our understanding of how culture influences affective experiences with music.

Culture, self, and affective experiences with music

Culture and the self

Cultural psychologists have operationalised various 'inside the head' constructs (Morling, 2016). One example is self-construals: how individuals define and make meaning of the self (Cross et al., 2011; Markus & Kitayama, 1991, 2010). At this juncture, I feel it is necessary to state my positionality to elucidate my motivations and clarify the arguments I am making. Born and raised in postcolonial Singapore, I am ethnically Chinese, have studied and worked in the U.S., and currently reside in the U.K. These experiences have shaped my worldview, making me acutely aware of the power and privilege, as well as dynamics and tensions between dominant theories and ideologies from different cultural traditions. I recognise that the notion of self has been theorised extensively across disciplines including philosophy (Pitson, 2002; Walker, 2017), sociology (Callero, 2003; Petrunik & Shearing, 1988), social psychology (Baumeister, 1999; Decety & Sommerville, 2003), and music education (Creech et al., 2020). To go beyond WEIRD (Western, educated, industrialised, rich, and democratic) frameworks (Broesch et al., 2020; Masuda et al., 2020; Sauvé et al., 2023), I adopt a concept of self that is informed by indigenous perspectives (Morris, 1994; Nwoye, 2006; Okolo, 1992; Yu, 2008) and grounded in cultural psychological theories (Cross et al., 2011; Markus & Kitayama, 1991, 2010; Zhu & Han, 2008).

In cultural psychology, the self represents the 'me' at the centre of experience – 'a continually developing sense of awareness and agency that guides action and takes shape as the individual, both brain and body, becomes attuned to the environment it inhabits' (Markus & Kitayama, 2010, p. 421). Self-construals represent how people view themselves with respect to others – as unique and independent, as related to close friends and family, or as part of larger social groups (Cross et al., 2011). While the self and identity are synonymous and often used interchangeably by scholars (e.g., Spychiger, 2017; Swann & Bosson, 2010), they are theoretically distinct. The self is closely tied to self-concept, referring to how individuals define and make meaning of themselves (Cross et al., 2011; Markus & Kitayama, 1991, 2010). Identities, in contrast, refer to traits, social relations, roles, and group memberships that define who one is (Stryker, 1980; Stryker & Burke, 2000; Tajfel, 1981, 1982). Therefore, the self and identity can be considered as nested elements: the self is more malleable and dynamic, whereas identities are relatively stable constructions of the self (e.g., Chinese identity, female identity, etc.), which consequently form one's self-concept. For a detailed overview of these concepts, see the articles of Morf and Mischel (2012) and Oyserman et al. (2012).

Research in cultural psychology identified two prevailing self-construals found in East Asian and Western cultures (Cross et al., 2011; Markus & Kitayama, 1991, 2010). The empirical evidence suggests that people of non-Western, primarily East Asian cultures, have interdependent self-construals: the self is viewed as embedded within the social context and less differentiated from others. This interconnectedness guides thoughts, feelings, and actions to maintain relational harmony and pursue group goals over individual needs. In contrast, the evidence suggests that people of Western cultures have independent self-construals: the self is viewed as a relatively integrated motivational and cognitive entity such that awareness, emotion, judgement, and action are organised into a distinctive whole, separate from others against a social and natural backdrop.

In essence, Markus and Kitayama (1991) proposed that national differences in collectivism-individualism give rise to interdependent-independent self-construals, respectively. Although conceptually similar, these constructs represent different levels of analysis: collectivism-individualism describe large-scale entities such as nation-states, while self-construals represent

individual-level components. Research indicates that other factors, such as religious heritage (Croucher, 2013), socioeconomic development (Taras et al., 2016), and the history of voluntary settlement (Kitayama & Bowman, 2010; Kitayama, Ishii, et al., 2006), also impact these self-construals. Several approaches have been developed to measure self-construals, including self-report questionnaires (e.g., Gudykunst et al., 1996; Hackman et al., 1999; Hardin et al., 2004; Singelis, 1994; Yamada & Singelis, 1999) and implicit measures (see the papers by Cross et al. (2011) and Smith (2011) for an overview).

It is important to note that interdependent and independent self-construals are not opposite ends of a single construct, but are separate factors that exist concurrently within the same individual (Singelis, 1994). Individuals can hold both self-construals, which vary between and within cultural contexts (Oyserman et al., 2002). The 'culture as situated cognition' theory posits that variations in self-construals depend on social-contextual factors, which influences behaviours and other processes (Oyserman, 2011; Oyserman & Lee, 2008). Similarly, the 'dynamic constructivist approach to culture' stresses the interaction between individual, situation, and culture, suggesting that different selves emerge due to the availability, accessibility, and applicability of cultural factors (Hong et al., 2000; Hong & Mallorie, 2004). In other words, within a cultural context, certain self-construals may be chronically accessed, making them more readily accessible (Oyserman & Sorensen, 2009).

Guided by these theories, researchers developed priming manipulations to examine causal hypotheses and cultural consequences of interdependent and independent self-construals (Brewer & Gardner, 1996; Gardner et al., 1999; Trafimow et al., 1991; Ybarra & Trafimow, 1998). For instance, participants may be asked to reflect on what makes them similar to (interdependent self-construal prime) or different from (independent self-construal prime) their friends and family (Trafimow et al., 1991). Studies have shown that different self-construals can be activated in people from the same cultural context, resulting in behaviours congruent with interdependent or independent selves (Ikeda, 2021; Kafetsios & Hess, 2013; Liddell et al., 2017; Neumann, 2020; Pusaksrikit & Kang, 2016). Hence, self-construal, as a means of operationalising an arguably important aspect of culture, can potentially elucidate similarities and differences in affective experiences with music both between and within cultural contexts.

This simple dichotomy of interdependent and independent selves as representing East Asian and Western cultures has been challenged (Matsumoto, 1999). One might argue that this East-West mapping of self-construal types may reflect an Orientalist perspective and perpetuate stereotypes about cultural differences being essentially 'Eastern' or 'Western' (Hamdi, 2013; Matsumoto, 1999; Oyserman et al., 2002; Takano & Osaka, 1999). Consequently, alternative models have been proposed to capture the complexity of selfhood across cultures (e.g., Fernández et al., 2005; Harb & Smith, 2008; Hardin, 2006; Hardin et al., 2004). For instance, Vignoles et al. (2016) developed a seven-dimensional model of selfhood across 55 cultural groups in 33 countries. Their findings suggest that the simple binary of interdependence and independence does not adequately capture the diverse cultural self that exists globally. Instead, cultural groups emphasise different ways of being both interdependent and independent.

Research in cultural psychology has been slow to adopt alternative models of selfhood across cultures. Nevertheless, research involving self-construal has flourished, highlighting its importance in influencing cognition, perception, motivation, emotion, and health (for an overview, see Cohen & Kitayama, 2019). Hence, I argue that self-construal also plays an important role in affective experiences with music. In subsequent sections, I review current cross-cultural research and hypothesise how self-construal theory can enhance our understanding of how culture impacts music preference, emotion perception, and felt emotions in music. My hypotheses are based on the current state of knowledge regarding the role of self-construal in affective

experiences, which have predominately used the two-factor model of selfhood: interdependent and independent self-construals.

Self and music preferences

Music preference refers to a person's liking for one piece of music over another (Hargreaves et al., 2015). Beyond this, the music people like may reveal much information about themselves (North & Hargreaves, 2007a, 2007b, 2007c), including their personalities and identities (Dys et al., 2017; Vuoskoski, 2017). Research has shown a consistent pattern of correlations between personality types and music preference (Rentfrow & Gosling, 2006; Schäfer & Mehlhorn, 2017).

Music, as a cultural product, may reflect different cultural values. Research on popular music reveals that lyrics of Chinese songs contained more collectivistic themes, whereas U.S. songs contained more individualistic themes (Rothbaum & Tsang, 1998; Rothbaum & Xu, 1995). At the individual level, Huang et al. (2020) found that most Chinese college students preferred Chinese pop music because they shared the same cultural background. Similarly, Marshall and Naumann (2018) found that individuals identifying strongly with their race preferred music that was typically associated with that race (e.g., African Americans and rap music). These findings underscore the reciprocal relationship between the self and music. However, this still begs the question: where do music preferences come from?

The reciprocal feedback model of music response suggests that music preferences are influenced by the interplay between the music, the situation, and the listener (Hargreaves et al., 2015; Schubert et al., 2014). For example, listeners tend to like music that evokes positive feelings and avoid music that trigger negative ones (Ladinig & Schellenberg, 2012). Contextually, music congruent with the listener's mood is preferred (Xue et al., 2018). Furthermore, individual factors including age (Cohrdes et al., 2017), gender (Dobrota et al., 2019), familiarity (Kang & Yoo, 2016; Sangnark et al., 2021; Schubert, 2007), and intelligence (Račevska & Tadinac, 2019) also shape music preferences.

Several studies have explored how culture influences music preference. Schäfer and Sedlmeier (2010) investigated this by operationalising culture at the macro-context level within a single country. Participants were asked about the relevance of classical, rock, pop, electro, rap, and beat music (German 'Schlager' or 'Volksmusik') to national identity (e.g., 'this music can express the identity of our country'). Surprisingly, they found no significant association between the preference for these music genres and nationality.

In another study, Schäfer et al. (2012) observed cultural differences among participants from different countries. The German participants preferred rock and pop music, whereas Indian participants preferred Carnatic classical music. In addition, German participants generally exhibited higher preference ratings than Indian participants, with variations attributed to different music functions (i.e., why people use music). These findings were interpreted in light of distinct cultural values, with Germany tending towards individualism and India towards collectivism. Alternatively, I hypothesise that these music preferences may reflect individuals' dominant self-construal. Future research could test this empirically, examining how preferred music correlates with interdependent or independent self-construals, in terms of lyrical content, affordances, and other musical elements.

Self-construal as a predictor of ideal affect and music preference. There is strong evidence suggesting that self-construal influences ideal affect, the affective state that individuals value and would ideally like to feel (see Supplementary Materials Appendix B). Individuals with an independent

self-construal prioritise their individual subjective experience, leading to a preference for maximising positive and minimising negative emotions (Tamir & Gutentag, 2017; Tsai, 2007; Tsai et al., 2006). Conversely, individuals with an interdependent self-construal prioritise external and public aspects of the self (e.g., status, roles, and relationships), valuing interpersonal harmony over individual needs. They would prefer not to feel too much positive emotions, which would threaten group cohesion, and use negative emotions to attune more to others. Although they still generally desire more positive than negative emotions, the gap between their desire for positive and negative states is smaller than that of those with an independent self-construal.

Studies employing surveys and experimental primes have consistently shown that individuals with an independent self tend to report more positive affect and less negative affect (Grossmann et al., 2016; Kim et al., 2014; Sims et al., 2015; Spencer-Rodgers et al., 2010; P. Williams & Aaker, 2002). Conversely, those with an interdependent self often report mixed affect experiences. Further investigations have revealed that individuals with an independent self prefer high-arousal positive states (e.g., excited, enthusiastic, elated), while those with an interdependent self prefer low-arousal positive emotions (e.g., calm, peaceful, relaxed; Tamir et al., 2016; Tsai et al., 2006; Tsai, Miao, et al., 2007). Neuroimaging studies have provided converging evidence for these cultural differences (Park et al., 2016, 2017).

These different self-construals lead individuals to prefer people and activities aligned with their ideal affect (Bencharit et al., 2019; Koopmann-Holm & Tsai, 2014; Sims et al., 2014, 2018; Tsai, 2017; Tsai et al., 2019; Tsai, Louie, et al., 2007; Tsai, Miao, et al., 2007). For instance, European Americans were more likely to choose the high-arousal positive CD (its cover depicting a man surfing with a large wave behind him; the back containing fictitious music reviews indicating high energy and invigoration), whereas Hong Kong Chinese participants preferred the low-arousal positive CD (its cover depicting a man meditating on a rock overlooking a bay; the back containing reviews indicating calm and relaxation; Tsai, Miao, et al., 2007). It is crucial to note that this study relied on CD covers and fictious reviews, not actual music. In the absence of other contextual factors, I predict that individuals with an independent self would prefer music that evokes high-arousal positive emotions, while those with an interdependent self would prefer music that elicits low-arousal positive emotions. Future research could test these hypotheses empirically, investigating whether individuals with different self-construals prefer different types of music within and between cultural contexts. In addition, future studies could explore aspects of the musical experience that evoke high- or low-arousal positive states and examine their relationship to music preference.

Self and emotion perception in music

Emotion perception in music refers to recognising emotions expressed in music without necessarily feeling them (Juslin, 2016). Cross-cultural research has mostly examined whether individuals from different countries perceive similar (or different) emotions in various music genres (Athanasopoulos et al., 2021; Balkwill et al., 2004; Balkwill & Thompson, 1999; Bodner, 2014; Fritz et al., 2009; Kwoun, 2009; Laukka et al., 2013; X. Wang et al., 2021). Other studies have examined how individuals from different cultures use musical structures when perceiving emotions in music (Adachi et al., 2004; Athanasopoulos et al., 2021; X. Wang et al., 2021; Zacharopoulou & Kyriakidou, 2009). These studies generally found that people are better at judging affect from culturally familiar versus unfamiliar music. Upon closer scrutiny, these studies did not investigate any 'cultural' factor per se but actually examined how familiarity with and exposure to a certain genre of music influences emotion perception.

Research has shown that self-construal influences emotion perception outside of musical contexts (see Supplementary Materials Appendix C). Through facial perception studies (which typically involve visual stimuli), alongside self-report and experimental manipulations, research showed that self-construal affects decoding of facial expressions (Blais et al., 2008; Ikeda, 2021; Miyamoto et al., 2011; Yuki et al., 2007), accuracy in inferring others' emotions (Kafetsios & Hess, 2013; Ma-Kellams & Blascovich, 2012; Stanley et al., 2013), and perception of emotion intensity (Matsumoto et al., 2018). Specifically, individuals with an interdependent self were more attuned to negative emotions, whereas those with an independent self were better at recognising positive emotions (T. Li et al., 2015; Ma-Kellams & Blascovich, 2012). In addition, when perceiving emotions, individuals with an interdependent self were influenced by contextual information more than individuals with an independent self (Federici et al., 2011; Hess et al., 2016; Ito et al., 2013; Ko et al., 2011; Kuwabara et al., 2011; H. Lee et al., 2017; Masuda et al., 2008, 2012; Matsumoto et al., 2012). Neuroscientific studies measuring event-related potentials (ERPs) provide further empirical support for these cultural differences (Fong et al., 2014; Goto et al., 2013; Russell et al., 2015, 2019).

Research indicates that self-construal influences emotion perception in auditory tasks too. Participants tasked with judging the valence of word meanings after listening to them spoken in different emotional vocal tones showed cultural differences. Asians (both Japanese and Filipinos) tended to focus more on the auditory context, whereas North Americans prioritised the meaning of the word (Ishii et al., 2003, 2010; Kitayama & Ishii, 2002). Further investigations using ERP methods showed that individuals with an interdependent self-construal were more sensitive to the incongruence between word content and vocal tones (Ishii et al., 2010).

Examining the self within the musical context may provide insights into how culture influences emotion perception in music. Differences in emotion perception were often attributed to distinct cognitive styles associated with different self-construals (Varnum et al., 2010). Individuals with interdependent selves tend to employ holistic cognitive styles, focusing on contextual information and relationships, and emphasising situational causes in attribution. Conversely, individuals with independent selves tend to use analytic cognitive styles, characterised by a narrow visual focus, taxonomic categorisation of objects, and dispositional bias in causal attribution (Nisbett, 2003; Nisbett et al., 2001). The empirical evidence consistently shows how these different self-construals and their related cognitive styles influence visual perception, decision-making, narrative construction, and memory judgements (Chua et al., 2005; Ji et al., 2000; L. M. W. Li et al., 2015; Masuda et al., 2008; Masuda & Nisbett, 2001, 2006; Senzaki et al., 2014; H. Wang et al., 2012). Similarly, I argue that individuals with different self-construals may adopt these distinct cognitive styles when perceiving emotions in music.

Based on self-construal theory, several hypotheses can be made. Since individuals with interdependent selves tend to employ holistic cognitive styles, they may be more influenced by contextual information when perceiving emotions in music. Conversely, individuals with independent selves tend to employ analytic cognitive styles and may not be as influenced by contextual information. For songs (i.e., music with lyrics), contextual information may encompass the interplay between musical features (e.g., harmony, timbre, expression) and lyrical content (meaning of words). I predict that self-construal would impact the accuracy of classifying emotions in a music excerpt, contingent upon the congruence or incongruence of auditory cues and lyrical content.

In addition, contextual information may include interactions between instruments or musicians, listener-performer/music dynamics and relationships, and broader social contexts of music engagement. There is evidence demonstrating cross-modal interactions in emotion perception during music performances, with higher emotional intensity reported when visual

information accompanied the musical experience (Chapados & Levitin, 2008; Vines et al., 2006, 2011). As described earlier, cross-cultural studies have mainly focused on individual musical elements and how they contribute to the perception of emotions in music. If we regard music as social praxis (Regelski, 2009; Small, 1998), we should consider the broader social context of music engagement and its influence on emotion perception. In many cultures, music is rarely a solitary act, and multiple actors, both real and imagined, are involved (Mehr et al., 2019; Trehub et al., 2015). The presence of others, even during a seemingly solitary iPod-listening activity, may impact emotion perception to varying degrees, depending on one's self-construal. Future research could test these hypotheses empirically, focusing on the self to elucidate cultural differences in how individuals perceive emotion in music.

Self and felt emotion in music

Felt emotions in music refers to the affective response that music evokes in listeners (Juslin, 2016). Research shows that music can elicit emotions across cultures. Some studies emphasised cross-cultural similarities, such as participants experiencing chills in response to both familiar and unfamiliar musical styles (Beier et al., 2022), individuals from different countries reporting similar felt emotions when listening to the same piece of music (Midya et al., 2019), and common emotional patterns during music listening across countries (Juslin et al., 2016). However, there are also notable cross-cultural differences (Cowen et al., 2020; Gregory & Varney, 1996). Emotions such as peaceful-transcendence, nostalgia-longing, and joy-happiness were more prevalent in collectivistic cultures, whereas sadness-melancholy and power-empowerment were more common in individualistic cultures (Juslin et al., 2016; Saarikallio et al., 2021). In these studies, culture was investigated at the macro-context level, where the researchers operationalised individualism-collectivism using nationality.

Unlike cultural values, which is a measure of group (or national) differences, the self is a measure of individual difference that may better explain why individuals from different cultures experience certain emotions with music. There is strong evidence that self-construal influences emotional experiences outside of musical contexts (see Supplementary Materials Appendix D). Using diary and survey methods along with self-report, implicit, and experimental self-construal measures, research has shown that self-construal influences the frequency, type, and intensity of felt emotions (Chentsova-Dutton & Tsai, 2010; Elliott & Coker, 2008; Grossmann et al., 2016; Koeda et al., 2013; Neumann, 2020; Neumann et al., 2009; Nezlek et al., 2008; Wege et al., 2014). Specifically, individuals with interdependent selves experience socially engaging emotions (e.g., feeling connected, friendly, guilty, ashamed) more frequently and intensely, whereas individuals with independent selves experience socially disengaging emotions (e.g., feeling superior to, proud, angry, frustrated) more frequently and intensely (Boiger, Deyne, & Mesquita, 2013; Boiger, Mesquita, et al., 2013; Eid & Diener, 2001; Furukawa et al., 2012; Jakubanecs et al., 2019; Kitayama et al., 2000, 2009; Kitayama, Mesquita, & Karasawa, 2006; Leu et al., 2010; Pusaksrikit & Kang, 2016; Savani et al., 2013; Uchida et al., 2009).

These differences can be explained by the interpersonal versus intrapersonal model of emotions associated with different self-construals (Markus & Kitayama, 1991; Mesquita et al., 2016; Tsai & Clobert, 2019). For individuals with an interdependent self, emotions are shaped by intersubjectivity and social connection, leading to a greater emphasis on emotions that connect themselves with others (i.e., socially engaging emotions). Consequently, their affective state is also more influenced by the surrounding social context. Conversely, individuals with an independent self-construal prioritise personal subjective experiences, leading to a greater

emphasis on emotions that distinguish themselves from others (i.e., socially disengaging emotions). Similarly, their affective state is less influenced by the social context.

Based on the self-construal theory, several hypotheses can be made regarding how self-construals influence felt emotions in music. Returning to the interpersonal versus intrapersonal model of emotions, individuals with interdependent selves might experience more socially engaging emotions when listening to music, while individuals with independent selves might experience more socially disengaging emotions. In addition, the extent to which social context influences an individual's emotional response to music is contingent upon their prevailing self-construal. Research has examined how social context impacts felt emotions in music. However, the findings are mixed. Some studies found that social feedback (positive vs. negative judgements) influenced both arousal and valence dimensions (Egermann et al., 2009, 2013), whereas others found that social feedback influenced only arousal responses (Koehler & Broughton, 2017). Moreover, some listeners reported more intense emotions when listening with a close friend (Liljeström et al., 2013), but others reported more intense emotions when listening alone (Egermann et al., 2011; Sutherland et al., 2009). I postulate that self-construal theory may offer a nuanced understanding of these conflicting findings. Self-construal is a measure of individual difference, and interdependent-independent selves vary within a cultural context. Although participants in these studies came from Western countries (Egermann et al., 2009, 2011, 2013; Koehler & Broughton, 2017; Liljeström et al., 2013; Sutherland et al., 2009), they may possess different self-construals. This means that the effect of socio-contextual information on felt emotions would differ based on the individual's self-construal, with interdependent selves being more influenced by others than independent selves. Future research could test these hypotheses empirically, investigating how self-construal influences felt emotions in music.

Role of culture in theories of emotion induction with music. Thinking about self-construal in relation to dominant theories of felt emotion with music reveals the potential to reconceptualise theories of emotion induction with music. Current theories, such as the BRECVEMA framework (Juslin, 2013a, 2016) and the multifactorial process approach (Scherer & Coutinho, 2013), start from the premise that any research on emotion and music should focus on music characteristics, namely musical structure and performance variables. I agree that musical factors play an important role in eliciting emotions.

Nevertheless, scholars have critiqued the BRECVEMA framework for its limited consideration of broader socio-cultural influences (Reber & Bullot, 2013; Simonton, 2013). For instance, Hargreaves et al. (2013) noted that the model 'is effective in explaining intra-individual factors in emotional responses to music, but it is much less effective in dealing with inter-personal, inter-group, and cultural influences' (p. 269). Although Juslin (2013b) acknowledges these limitations, he contends that socio-cultural considerations are beyond the purview of a psychological theory that aims to model individual differences. Here, I respectfully disagree. If we regard music as social praxis (Regelski, 2009; Small, 1998) and embrace diverse cultural understandings of music involving people and multiple artistic mediums (Mehr et al., 2019; Nzewi, 1997), it is imperative to equally consider the socio-cultural context of music engagement and its influence on felt emotions. While the multifactorial process approach accounts for listener characteristics and contextual features, it is ambiguous about how it accommodates cultural factors beyond familiarity and exposure to different music cultures. In short, these theories merely regard 'culture' as an add-on. Instead, I argue that cultural factors should be more embedded into theories of music-evoked emotions, aligning with constructionist (Cespedes-Guevara & Eerola, 2018; Lennie & Eerola, 2022) and active sense-making approaches

(Schiavio et al., 2017). Based on this discussion of self-construal theory, the impact of culture is clearly ubiquitous, and its role in affective experiences with music needs to be afforded due consideration.

Discussion and future directions

In this article, I reviewed how culture was operationalised in previous studies and presented a theoretical framework for investigating aspects of culture within the music context. My proposed framework recognises that culture manifests in the individual, the music, and the environment and context, with these components continually and mutually constituting one another. Given that previous research has mostly focused on culture at the macro-context level, investigating individual differences, such as the self, can enhance our understanding of how culture influences affective experiences with music.

The empirical evidence reviewed suggests that self-construal can potentially elucidate similarities and differences in affective experiences with music both between and within cultural contexts. Self-construal influences an ideal affect which consequently impacts preferred individuals and activities (see Supplementary Materials Appendix B), affects emotion perception through its related cognitive styles (see Supplementary Materials Appendix C), and shapes felt emotions through its interpersonal and intrapersonal focus (see Supplementary Materials Appendix D). Based on this, self-construal may play an important role in affective experiences with music in the domains of music preferences, emotion perception, and felt emotions in music.

This discussion reflects the formulation of self-construal found in the reviewed literature, which describes people as having interdependent and independent self-construals. Three nuances need to be considered. First, majority of the reviewed research recruited participants from different countries, suggesting that sampling based on sociodemographic factors is inevitable in any cross-cultural investigation. However, including self-construal measures (e.g., self-report questionnaires) alongside recruiting participants from different countries clarified specific 'cultural' aspects influencing affective experiences. For example, Hess et al. (2016) found that interdependent self-construal mediated the observed differences between Greek (more interdependent) and German (more independent) participants, confirming that interdependence and its related holistic cognitive tendencies influenced how social context impacted Greek participants' perception of emotions.

In some cases, results revealed that individuals from different countries do not always conform to the expected differences in self-construal (Levine et al., 2003; Matsumoto, 1999; Oyserman et al., 2002). For example, Kitayama et al. (2009) found that American participants had higher interdependent self-construals than Japanese participants, and Japanese participants had higher independent self-construals than Americans. Such findings align with 'the culture as situated cognition' hypothesis (Oyserman, 2011; Oyserman & Lee, 2008) and the 'dynamic constructivist approach to culture' (Hong et al., 2000; Hong & Mallorie, 2004), which argue that different self-construals can become salient in different situations. These results underscore the limitation of using sociodemographic variables to operationalise cultural values such as collectivism-individualism. As Smith (2011) noted, 'cultures are characterised by the interrelatedness of their various components and are consequently more than the simple aggregate of the individuals within them' (p. 252).

In addition to self-report measures, researchers have utilised experimental self-construal manipulations (e.g., Fong et al., 2014; Ishii et al., 2010; Kafetsios & Hess, 2013; Neumann,

2020; Neumann et al., 2009). These manipulations enable comparisons between individuals from different cultural contexts and those from the same cultural context. For instance, Neumann et al. (2009) found that both Chinese and German participants felt more pride thinking about others' achievements when primed with an interdependent self-construal. In another study, Fong et al. (2014) found that Asian Americans displayed holistic and analytic cognitive tendencies when primed with interdependent and independent self-construals, respectively. Manipulating self-construals allow for confident causal inferences regarding the role of culture in affective experiences. This approach extends the recommendations of Jacoby et al. (2020) whereby these priming manipulations allow cross-cultural research to be conducted with individuals from the same cultural context. Future studies could test the hypotheses presented in this article, operationalising self-construal through both self-report questionnaires and priming manipulations.

Second, the literature predominantly relies on the two-factor model of selfhood: interdependent and independent self-construals. Alternative models, such as the seven-dimension model by Vignoles et al. (2016), remain underutilised within empirical research in cultural psychology. While Markus and Kitayama's (2010) characterisation of East Asian and North American cultural selfhood has been partially validated, the two-factor model does not adequately capture the complexity of global variation in selfhood. This article refrains from speculating on reasons for this limitation but proposes preliminary hypotheses based on Markus and Kitayama's theory, offering a foundation for rethinking cross-cultural investigations of affective experiences with music. Future research could embrace alternative models and explore the interactions between various cultural components. After all, different cultural systems may incentivise individuals to adopt different ways of behaving interdependently or independently. For instance, people with interdependent self-construals in Brazil may dance more to express their connectedness with others than those in China who may perceive dancing to be more self-enhancing (Loaiza et al., 2022; J. Wang et al., 2023).

Third, music may reflect an individual's self-concept and cultural identity. Returning to the notion that culture and individuals are continually and mutually constituting one another, we should also consider the idea that music, as a cultural artefact and social practice, helps construct and maintain one's self. The work of critical and new musicology posits that music enables listeners to adopt particular subject positions and ways of being (Clarke et al., 2011). In other words, music 'constructs our sense of identity through the direct experiences it offers to the body, time and sociability, experiences that enable us to place ourselves in imaginative cultural narratives' (Frith, 1996, p. 124). From an ecological psychology perspective, different music may afford a vicarious experience of interdependent-independent selves, which consequently impacts affective responses to music (Windsor & de Bézenac, 2012). Future research could examine whether specific music shapes listeners' self-construal and affects their affective responses.

Throughout this discussion, I have primarily emphasised self-construal as one way to operationalise 'inside the head' cultural constructs or individual cultural differences. However, I acknowledge that other individual differences influence affective experiences, which are also (at least partially) shaped by culture. For example, culture impacts the prevalence of personality traits, based on the five-factor model (Terracciano & McCrae, 2006), which also influences music preferences (Schäfer & Mehlhorn, 2017), perceived emotions (Dibben et al., 2018), and felt emotions with music (Ladinig & Schellenberg, 2012). It is essential to note that while the Big Five are etic dimensions of personality, studies incorporating an emic perspective have unveiled cultural subtleties in personality types and factors (Triandis & Suh, 2002; K.-S. Yang,

2006). For cross-cultural understanding of affective experiences with music to flourish, I contend that we, as researchers, need to exercise critical self-reflexivity by reflecting on our own positionality, making explicit our epistemological and ontological assumptions, and embracing both etic and emic theoretical perspectives.

In this article, I have explored how self-construal theory can be applied to cross-cultural investigations of music preferences, emotion perception, and felt emotions in music. The self-construal theory can be extended to various aspects of affective experiences and other domains of musicking including music-making, music education, and music therapy. In fact, several studies have linked self-construal to music consumption habits among Malaysians (Taman et al., 2009), unauthorised music downloading and sharing behaviours (Z. Yang et al., 2015), and willingness to support crowdfunding effects in the music industry (Cook, 2015). Recently, Lawendowski and Besta (2020) found direct relationships between independent self and self-awareness functions of music, and between interdependent self and social functions of music within a music festival context. Future studies could delve into the role of self-construal in composition, improvisation, and performance to offer insights into the subtleties of musicking between and within cultural contexts. These insights have practical applications for music creators looking to make music for a select audience, as well as for music therapists and practitioners in terms of developing culturally appropriate clinical and therapeutic practice.

In conclusion, I have critically examined current operationalisations of culture in cross-cultural research on music preferences, emotion perception, and felt emotions in music. I have proposed a framework for investigating culture within the music context and highlighted the role of self in cross-cultural investigations of music-related affective experiences. I have shown that self-construal, as a means of operationalising the self, can potentially elucidate similarities and differences in affective experiences with music both between and within cultural contexts. Through this discussion, I have demonstrated the theoretical relevance and potential of self-construal theory in advancing theory and cross-cultural understanding of affective experiences within music psychology.

Acknowledgements

The author would like to thank Nikki Dibben, Renee Timmers, Lara Pearson, Mark Doffman, and Justin Christensen for their feedback on earlier versions of this article. The author would also like to thank the anonymous peer reviewers for their constructive feedback to improve this manuscript.

Declaration of conflicting interests

The author(s) declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

Funding

The author(s) received no financial support for the research, authorship, and/or publication of this article.

ORCID iD

Jonathan Tang https://orcid.org/0000-0002-8352-4066

Supplemental material

Supplemental material for this article is available online.

References

Adachi, M., Trehub, S. E., & Abe, J.-I. (2004). Perceiving emotion in children's songs across age and culture. *Japanese Psychological Research*, *46*(4), 322–336. https://doi.org/10.1111/j.1468-5584.2004.00264.x

Adams, G., & Markus, H. R. (2004). Toward a conception of culture suitable for a social psychology of culture. In M. Schaller & C. S. Crandall (Eds.), *The psychological foundations of culture* (pp. 335–360). Lawrence Erlbaum.

Adeogun, A. O. (2021). Towards decolonising university music education in Nigeria. *Music Education Research*, *23*(4), 466–483. https://doi.org/10.1080/14613808.2021.1951193

Athanasopoulos, G., Eerola, T., Lahdelma, I., & Kaliakatsos-Papakostas, M. (2021). Harmonic organisation conveys both universal and culture-specific cues for emotional expression in music. *PLOS ONE*, *16*(1), Article e0244964. https://doi.org/10.1371/journal.pone.0244964

Baker, T. L., Meyer, T., & Chebat, J.-C. (2013). Cultural impacts on felt and expressed emotions and third party complaint relationships. *Journal of Business Research*, *66*(7), 816–822. https://doi.org/10.1016/j.jbusres.2011.06.006

Balkwill, L.-L., & Thompson, W. F. (1999). A cross-cultural investigation of the perception of emotion in music: Psychophysical and cultural cues. *Music Perception: An Interdisciplinary Journal*, *17*(1), 43–64. https://doi.org/10.2307/40285811

Balkwill, L.-L., Thompson, W. F., & Matsunaga, R. (2004). Recognition of emotion in Japanese, Western, and Hindustani music by Japanese listeners. *Japanese Psychological Research*, *46*(4), 337–349. https://doi.org/10.1111/j.1468-5584.2004.00265.x

Barradas, G. T., & Sakka, L. S. (2022). When words matter: A cross-cultural perspective on lyrics and their relationship to musical emotions. *Psychology of Music*, *50*, 650–669. https://doi.org/10.1177/03057356211013390

Baumeister, R. F. (Ed.). (1999). *The self in social psychology*. Psychology Press.

Beier, E. J., Janata, P., Hulbert, J. C., & Ferreira, F. (2022). Do you chill when I chill? A cross-cultural study of strong emotional responses to music. *Psychology of Aesthetics, Creativity, & the Arts*, *16*, 74–96. https://doi.org/10.1037/aca0000310

Bencharit, L. Z., Ho, Y. W., Fung, H. H., Yeung, D. Y., Stephens, N. M., Romero-Canyas, R., & Tsai, J. L. (2019). Should job applicants be excited or calm? The role of culture and ideal affect in employment settings. *Emotion*, *19*(3), 377–401. https://doi.org/10.1037/emo0000444

Blais, C., Jack, R. E., Scheepers, C., Fiset, D., & Caldara, R. (2008). Culture shapes how we look at faces. *PLOS ONE*, *3*(8), Article e3022. https://doi.org/10.1371/journal.pone.0003022

Bodner, E. (2014). Emotion recognition in improvised music: The case of the multicultural Israeli society. *Journal of Cross-Cultural Psychology*, *45*(4), 618–627. https://doi.org/10.1177/0022022113519854

Boer, D., & Fischer, R. (2012). Towards a holistic model of functions of music listening across cultures: A culturally decentred qualitative approach:. *Psychology of Music*, *40*, 179–200. https://doi.org/10.1177/0305735610381885

Boiger, M., Ceulemans, E., De Leersnyder, J., Uchida, Y., Norasakkunkit, V., & Mesquita, B. (2018). Beyond essentialism: Cultural differences in emotions revisited. *Emotion*, *18*(8), 1142–1162. https://doi.org/10.1037/emo0000390

Boiger, M., Deyne, S. D., & Mesquita, B. (2013). Emotions in "the world": Cultural practices, products, and meanings of anger and shame in two individualist cultures. *Frontiers in Psychology*, *4*, 867. https://doi.org/10.3389/fpsyg.2013.00867

Boiger, M., Mesquita, B., Uchida, Y., & Feldman Barrett, L. (2013). Condoned or condemned: The situational affordance of anger and shame in the United States and Japan. *Personality and Social Psychology Bulletin*, *39*(4), 540–553. https://doi.org/10.1177/0146167213478201

Brewer, M. B., & Gardner, W. (1996). Who is this "we"? Levels of collective identity and self representations. *Journal of Personality and Social Psychology, 71*(1), 83–93. https://doi.org/10.1037/0022-3514.71.1.83

Broesch, T., Crittenden, A. N., Beheim, B. A., Blackwell, A. D., Bunce, J. A., Colleran, H., Hagel, K., Kline, M., McElreath, R., Nelson, R. G., Pisor, A. C., Prall, S., Pretelli, I., Purzycki, B., Quinn, E. A., Ross, C., Scelza, B., Starkweather, K., Stieglitz, J., & Mulder, M. B. (2020). Navigating cross-cultural research: Methodological and ethical considerations. *Proceedings of the Royal Society B: Biological Sciences, 287*(1935), 20201245. https://doi.org/10.1098/rspb.2020.1245

Callero, P. L. (2003). The sociology of the self. *Annual Review of Sociology, 29*, 115–133. https://doi.org/10.1146/annurev.soc.29.010202.100057

Cespedes-Guevara, J., & Eerola, T. (2018). Music communicates affects, not basic emotions – A constructionist account of attribution of emotional meanings to music. *Frontiers in Psychology, 9*, 215. https://doi.org/10.3389/fpsyg.2018.00215

Chapados, C., & Levitin, D. J. (2008). Cross-modal interactions in the experience of musical performances: Physiological correlates. *Cognition, 108*(3), 639–651. https://doi.org/10.1016/j.cognition.2008.05.008

Chentsova-Dutton, Y. E., & Tsai, J. L. (2010). Self-focused attention and emotional reactivity: The role of culture. *Journal of Personality and Social Psychology, 98*(3), 507–519. https://doi.org/10.1037/a0018534

Chua, H. F., Boland, J. E., & Nisbett, R. E. (2005). Cultural variation in eye movements during scene perception. *Proceedings of the National Academy of Sciences of the United States of America, 102*(35), 12629–12633.

Clarke, D., Clarke, E., & E. Clarke (Eds.). (2011). Music perception and musical consciousness. In D. Clarke & E. Clarke (Eds.), *Music and consciousness: Philosophical, psychological, and cultural perspectives* (pp. 193–214). Oxford University Press.

Cohen, D., & Kitayama, S. (Eds.). (2019). *Handbook of cultural psychology* (2nd ed.). The Guilford Press.

Cohrdes, C., Wrzus, C., Frisch, S., & Riediger, M. (2017). Tune yourself in: Valence and arousal preferences in music-listening choices from adolescence to old age. *Developmental Psychology, 53*(9), 1777–1794. https://doi.org/10.1037/DEV0000362

Condé Nast Traveler (Director). (2018, July 24). *70 people on how to sing the happy birthday song in their country*. https://www.youtube.com/watch?v=jghYM7XQxEA

Cook, G. (2015). *What makes crowds fund? The link between crowdfunding and self-construal in the music industry* [Thesis, Auckland University of Technology]. https://openrepository.aut.ac.nz/handle/10292/9238

Cowen, A. S., Fang, X., Sauter, D., & Keltner, D. (2020). What music makes us feel: At least 13 dimensions organize subjective experiences associated with music across different cultures. *Proceedings of the National Academy of Sciences of the United States of America, 117*(4), 1924–1934. https://doi.org/10.1073/pnas.1910704117

Creech, A., Varvarigou, M., & Hallam, S. (2020). *Contexts for music learning and participation: Developing and sustaining musical possible selves*. Springer International Publishing AG. http://ebookcentral.proquest.com/lib/sheffield/detail.action?docID=6274518

Cross, S. E., Hardin, E. E., & Gercek-Swing, B. (2011). The what, how, why, and where of self-construal. *Personality and Social Psychology Review, 15*(2), 142–179. https://doi.org/10.1177/1088868310373752

Croucher, S. M. (2013). Self-construals, conflict styles, and religious identification in India. *International Journal of Conflict Management (Emerald), 24*(4), 421–436. https://doi.org/10.1108/IJCMA-03-2012-0033

Dalal, A. K., & Misra, G. (2010). The core and context of Indian psychology. *Psychology and Developing Societies, 22*(1), 121–155. https://doi.org/10.1177/097133360902200105

Decety, J., & Sommerville, J. A. (2003). Shared representations between self and other: A social cognitive neuroscience view. *Trends in Cognitive Sciences, 7*(12), 527–533. https://doi.org/10.1016/j.tics.2003.10.004

Dibben, N., Coutinho, E., Vilar, J. A., & Estevez-Perez, G. (2018). Do individual differences influence moment-by-moment reports of emotion perceived in music and speech prosody? *Frontiers in Behavioral Neuroscience*, *12*, Article 184. https://doi.org/10.3389/fnbeh.2018.00184

Dingle, G. A., Sharman, L. S., Bauer, Z., Beckman, E., Broughton, M., Bunzli, E., Davidson, R., Draper, G., Fairley, S., Farrell, C., Flynn, L. M., Gomersall, S., Hong, M., Larwood, J., Lee, C., Lee, J., Nitschinsk, L., Peluso, N., Reedman, S. E., & . . .Wright, O. R. L. (2021). How do music activities affect health and well-being? A scoping review of studies examining psychosocial mechanisms. *Frontiers in Psychology*, *12*, Article 3689. https://doi.org/10.3389/fpsyg.2021.713818

Dobrota, S., Ercegovac, I. R., & Habe, K. (2019). Gender differences in musical taste: The mediating role of functions of music. *Društvena Istraživanja*, *28*(4), 567–586. https://doi.org/10.5559/di.28.4.01

Dys, S. P., Schellenberg, E. G., & McLean, K. C. (2017). Musical identities, music preferences, and individual differences. In R. MacDonald, D. J. Hargreaves & D. Miell (Eds.), *Handbook of musical identities* (pp. 247–266). Oxford University Press.

Egermann, H., Grewe, O., Kopiez, R., & Altenmüller, E. (2009). Social feedback influences musically induced emotions. *Annals of the New York Academy of Sciences*, *1169*(1), 346–350. https://doi.org/10.1111/j.1749-6632.2009.04789.x

Egermann, H., Kopiez, R., & Altenmüller, E. (2013). The influence of social normative and informational feedback on musically induced emotions in an online music listening setting. *Psychomusicology: Music, Mind, and Brain*, *23*(1), 21–32. https://doi.org/10.1037/a0032316

Egermann, H., Sutherland, M. E., Grewe, O., Nagel, F., Kopiez, R., & Altenmüller, E. (2011). Does music listening in a social context alter experience? A physiological and psychological perspective on emotion. *Musicae Scientiae*, *15*(3), 307–323. https://doi.org/10.1177/1029864911399497

Eid, M., & Diener, E. (2001). Norms for experiencing emotions in different cultures: Inter- and intranational differences. *Journal of Personality and Social Psychology*, *81*(5), 869–885.

Elliott, I., & Coker, S. (2008). Independent self-construal, self-reflection, and self-rumination: A path model for predicting happiness. *Australian Journal of Psychology*, *60*(3), 127–134. https://doi.org/10.1080/00049530701447368

Federici, S., Stella, A., Dennis, J. L., & Hünefeldt, T. (2011). West vs. West like East vs. West? A comparison between Italian and US American context sensitivity and fear of isolation. *Cognitive Processing*, *12*(2), 203–208. https://doi.org/10.1007/s10339-010-0374-8

Fernández, I., Paez, D., & González, J. L. (2005). Independent and interdependent self-construals and socio-cultural factors in 29 nations. *Revue Internationale de Psychologie Sociale*, *18*, 35–63.

Fong, M. C., Goto, S. G., Moore, C., Zhao, T., Schudson, Z., & Lewis, R. S. (2014). Switching between Mii and Wii: The effects of cultural priming on the social affective N400. *Culture and Brain*, *2*(1), 52–71. https://doi.org/10.1007/s40167-014-0015-7

Frith, S. (1996). Music and identity. In S. Hall & P. du Gay (Eds.), *Questions of cultural identity* (pp. 109–127). Sage.

Fritz, T., Jentschke, S., Gosselin, N., Sammler, D., Peretz, I., Turner, R., Friederici, A. D., & Koelsch, S. (2009). Universal recognition of three basic emotions in music. *Current Biology*, *19*(7), 573–576. https://doi.org/10.1016/j.cub.2009.02.058

Furukawa, E., Tangney, J., & Higashibara, F. (2012). Cross-cultural continuities and discontinuities in shame, guilt, and pride: A study of children residing in Japan, Korea and the USA. *Self and Identity*, *11*(1), 90–113. https://doi.org/10.1080/15298868.2010.512748

Gardner, W. L., Gabriel, S., & Lee, A. Y. (1999). "I" value freedom, but "we" value relationships: Self-construal priming mirrors cultural differences in judgment. *Psychological Science*, *10*(4), 321–326. https://doi.org/10.1111/1467-9280.00162

Gelfand, M. J., Triandis, H. C., & Chan, D. K.-S. (1996). Individualism versus collectivism or versus authoritarianism? *European Journal of Social Psychology*, *26*(3), 397–410. https://doi.org/10.1002/(SICI)1099-0992(199605)26:3<397::AID-EJSP763>3.0.CO;2-J

Goto, S. G., Yee, A., Lowenberg, K., & Lewis, R. S. (2013). Cultural differences in sensitivity to social context: Detecting affective incongruity using the N400. *Social Neuroscience*, *8*(1), 63–74. https://doi.org/10.1080/17470919.2012.739202

Gregory, A. H., & Varney, N. (1996). Cross-cultural comparisons in the affective response to music. *Psychology of Music*, *24*(1), 47–52. https://doi.org/10.1177/0305735696241005

Grossmann, I., Huynh, A. C., & Ellsworth, P. C. (2016). Emotional complexity: Clarifying definitions and cultural correlates. *Journal of Personality and Social Psychology*, *111*(6), 895–916. https://doi.org/10.1037/pspp0000084

Gudykunst, W. B., Matsumoto, Y., Ting-Toomey, S., Nishida, T., Kim, K., & Heyman, S. (1996). The influence of cultural individualism-collectivism, self construals, and individual values on communication styles across cultures. *Human Communication Research*, *22*(4), 510–543. https://doi.org/10.1111/j.1468-2958.1996.tb00377.x

Hackman, M. Z., Ellis, K., Johnson, C. E., & Staley, C. (1999). Self-construal orientation: Validation of an instrument and a study of the relationship to leadership communication style. *Communication Quarterly*, *47*(2), 183–195. https://doi.org/10.1080/01463379909370133

Hamdi, T. K. (2013). Edward said and recent orientalist critiques. *Arab Studies Quarterly*, *35*(2), 130–148.

Harb, C., & Smith, P. B. (2008). Self-construals across cultures: Beyond independence – Interdependence. *Journal of Cross-Cultural Psychology*, *39*(2), 178–197. https://doi.org/10.1177/0022022107313861

Hardin, E. E. (2006). Convergent evidence for the multidimensionality of self-construal. *Journal of Cross-Cultural Psychology*, *37*(5), 516–521. https://doi.org/10.1177/0022022106290475

Hardin, E. E., Leong, F. T. L., & Bhagwat, A. A. (2004). Factor structure of the self-construal scale revisited: Implications for the multidimensionality of self-construal. *Journal of Cross-Cultural Psychology*, *35*(3), 327–345. https://doi.org/10.1177/0022022104264125

Hargreaves, D. J., North, A. C., & Schubert, E. (2013). Comment on Review article by Patrik Juslin: "From everyday emotions to aesthetic emotions: Towards a unified theory of musical emotions." *Physics of Life Reviews*, *10*(3), 269–270. https://doi.org/10.1016/j.plrev.2013.07.007

Hargreaves, D. J., North, A. C., & Tarrant, M. (2015). How and why do musical preferences change in childhood and adolescence? In G. E. McPherson (Ed.), *The child as musician: A handbook of musical development* (pp. 303–322). Oxford University Press. Incorporated. http://ebookcentral.proquest.com/lib/sheffield/detail.action?docID=4413970

Hess, U., Blaison, C., & Kafetsios, K. (2016). Judging facial emotion expressions in context: The influence of culture and self-construal orientation. *Journal of Nonverbal Behavior*, *40*(1), 55–64. https://doi.org/10.1007/s10919-015-0223-7

Hofstede, G., Hofstede, G. J., & Minkov, M. (2010). *Cultures and organizations: Software of the mind* (Revised and expanded 3rd ed.). McGraw-Hill.

Hong, Y., & Mallorie, L. M. (2004). A dynamic constructivist approach to culture: Lessons learned from personality psychology. *Journal of Research in Personality*, *38*(1), 59–67. https://doi.org/10.1016/j.jrp.2003.09.003

Hong, Y., Morris, M. W., Chiu, C., & Benet-Martínez, V. (2000). Multicultural minds: A dynamic constructivist approach to culture and cognition. *American Psychologist*, *55*(7), 709–720. https://doi.org/10.1037/0003-066X.55.7.709

Huang, Y., Huang, J., & Huang, Y. (2020). Relationship between music preference and psychological state of college students. *Revista Argentina de Clínica Psicológica*, *29*(1), 880. https://doi.org/10.24205/03276716.2020.120

Ikeda, S. (2021). The relationship between emotion recognition from facial expression and self-construal. *Letters on Evolutionary Behavioral Science*, *12*(1), Article 1. https://doi.org/10.5178/lebs.2021.81

Ishii, K., Kobayashi, Y., & Kitayama, S. (2010). Interdependence modulates the brain response to word–voice incongruity. *Social Cognitive and Affective Neuroscience*, *5*(2–3), 307–317. https://doi.org/10.1093/scan/nsp044

Ishii, K., Reyes, J. A., & Kitayama, S. (2003). Spontaneous attention to word content versus emotional tone: Differences among three cultures. *Psychological Science*, *14*(1), 39–46. https://doi.org/10.1111/1467-9280.01416

Ito, K., Masuda, T., & Man Wai Li, L. (2013). Agency and facial emotion judgment in context. *Personality and Social Psychology Bulletin*, *39*(6), 763–776. https://doi.org/10.1177/0146167213481387

Jacoby, N., Margulis, E. H., Clayton, M., Hannon, E., Honing, H., Iversen, J., Klein, T. R., Mehr, S. A., Pearson, L., Peretz, I., Perlman, M., Polak, R., Ravignani, A., Savage, P. E., Steingo, G., Stevens, C. J., Trainor, L., Trehub, S., Veal, M., & Wald-Fuhrmann, M. (2020). Cross-cultural work in music cognition: Challenges, insights, and recommendations. *Music Perception*, *37*(3), 185–195. https://doi.org/10.1525/mp.2020.37.3.185

Jakubanecs, A., Supphellen, M., Haugen, H. M., & Sivertstøl, N. (2019). Developing brand emotions across cultures: Effects of self-construal and context. *Journal of Consumer Marketing*, *36*(4), 472–483. https://doi.org/10.1108/JCM-04-2017-2165

Ji, L.-J., Nisbett, R. E., & Peng, K. (2000). Culture, control, and perception of relationships in the environment. *Journal of Personality and Social Psychology*, *78*(5), 943–955.

Juslin, P. N. (2013a). From everyday emotions to aesthetic emotions: Towards a unified theory of musical emotions. *Physics of Life Reviews*, *10*(3), 235–266. https://doi.org/10.1016/j.plrev.2013.05.008

Juslin, P. N. (2013b). The value of a uniquely psychological approach to musical aesthetics: Reply to the commentaries on 'A unified theory of musical emotions.' *Physics of Life Reviews*, *10*(3), 281–286. https://doi.org/10.1016/j.plrev.2013.07.011

Juslin, P. N. (2016). Emotional reactions to music. In S. Hallam, I. Cross & M. Thaut (Eds.), *The Oxford handbook of music psychology* (2nd ed., pp. 197–214). Oxford University Press.

Juslin, P. N., Barradas, G. T., Ovsiannikow, M., & Limmo, J. (2016). Prevalence of emotions, mechanisms, and motives in music listening: A comparison of individualist and collectivist cultures. *Psychomusicology: Music, Mind & Brain*, *26*(4), 293–326. https://doi.org/10.1037/PMU0000161

Kafetsios, K., & Hess, U. (2013). Effects of activated and dispositional self-construal on emotion decoding accuracy. *Journal of Nonverbal Behavior*, *37*(3), 191–205. https://doi.org/10.1007/s10919-013-0149-x

Kang, S., & Yoo, H. (2016). Effects of a westernized Korean folk music selection on students' music familiarity and preference for its traditional version. *Journal of Research in Music Education*, *63*(4), 469–486. https://doi.org/10.1177/0022429415620195

Kim, J., Seo, M., Yu, H., & Neuendorf, K. (2014). Cultural differences in preference for entertainment messages that induce mixed responses of joy and sorrow. *Human Communication Research*, *40*(4), 530–552. https://doi.org/10.1111/hcre.12037

Kitayama, S., & Bowman, N. A. (2010). Cultural consequences of voluntary settlement in the frontier: Evidence and implications. In M. Schaller, A. Norenzayan, S. J. Heine, T. Yamagishi & T. Kameda (Eds.), *Evolution, culture, and the human mind* (pp. 205–227). Psychology Press.

Kitayama, S., & Ishii, K. (2002). Word and voice: Spontaneous attention to emotional utterances in two languages. *Cognition and Emotion*, *16*(1), 29–59. https://doi.org/10.1080/0269993943000121

Kitayama, S., Ishii, K., Imada, T., Takemura, K., & Ramaswamy, J. (2006). Voluntary settlement and the spirit of independence: Evidence from Japan's "northern frontier." *Journal of Personality and Social Psychology*, *91*(3), 369–384. https://doi.org/10.1037/0022-3514.91.3.369

Kitayama, S., Markus, H. R., & Kurokawa, M. (2000). Culture, emotion, and well-being: Good feelings in Japan and the United States. *Cognition and Emotion*, *14*(1), 93–124. https://doi.org/10.1080/026999300379003

Kitayama, S., Mesquita, B., & Karasawa, M. (2006). Cultural affordances and emotional experience: Socially engaging and disengaging emotions in Japan and the United States. *Journal of Personality and Social Psychology*, *91*(5), 890–903. https://doi.org/10.1037/0022-3514.91.5.890

Kitayama, S., Park, H., Sevincer, T. A., Karasawa, M., & Uskul, A. K. (2009). A cultural task analysis of implicit independence: Comparing North America, Western Europe, and East Asia. *Journal of Personality and Social Psychology*, *97*(2), 236–255. https://doi.org/10.1037/A0015999

Ko, S.-G., Lee, T.-H., Yoon, H.-Y., Kwon, J.-H., & Mather, M. (2011). How does context affect assessments of facial emotion? The role of culture and age. *Psychology and Aging*, *26*(1), 48–59. https://doi.org/10.1037/a0020222

Koeda, M., Belin, P., Hama, T., Masuda, T., Matsuura, M., & Okubo, Y. (2013). Cross-cultural differences in the processing of non-verbal affective vocalizations by Japanese and Canadian listeners. *Frontiers in Psychology*, *4*, Article 105. https://doi.org/10.3389/fpsyg.2013.00105

Koehler, K., & Broughton, M. C. (2017). The effect of social feedback and social context on subjective affective responses to music. *Musicae Scientiae*, *21*(4), 479–498. https://doi.org/10.1177/1029864916670700

Koopmann-Holm, B., & Tsai, J. L. (2014). Focusing on the negative: Cultural differences in expressions of sympathy. *Journal of Personality and Social Psychology*, *107*(6), 1092–1115. https://doi.org/10.1037/a0037684

Kuwabara, M., Son, J. Y., & Smith, L. B. (2011). Attention to context: U.S. and Japanese children's emotional judgments. *Journal of Cognition and Development*, *12*(4), 502–517. https://doi.org/10.1080/15248372.2011.554927

Kwoun, S.-J. (2009). An examination of cue redundancy theory in cross-cultural decoding of emotions in music. *Journal of Music Therapy*, *46*(3), 217–237. https://doi.org/10.1093/jmt/46.3.217

Ladinig, O., & Schellenberg, E. G. (2012). Liking unfamiliar music: Effects of felt emotion and individual differences. *Psychology of Aesthetics, Creativity, and the Arts*, *6*(2), 146–154. https://doi.org/10.1037/a0024671

Laukka, P., Eerola, T., Thingujam, N. S., Yamasaki, T., & Beller, G. (2013). Universal and culture-specific factors in the recognition and performance of musical affect expressions. *Emotion*, *13*(3), 434–449. https://doi.org/10.1037/a0031388

Laukka, P., & Elfenbein, H. A. (2021). Cross-cultural emotion recognition and in-group advantage in vocal expression: A meta-analysis. *Emotion Review*, *13*(1), 3–11. https://doi.org/10.1177/1754073919897295

Lawendowski, R., & Besta, T. (2020). Is participation in music festivals a self-expansion opportunity? Identity, self-perception, and the importance of music's functions. *Musicae Scientiae*, *24*(2), 206–226. https://doi.org/10.1177/1029864918792593

Lee, H., Nand, K., Shimizu, Y., Takada, A., Kodama, M., & Masuda, T. (2017). Culture and emotion perception: Comparing Canadian and Japanese children's and parents' context sensitivity. *Culture and Brain*, *5*(2), 91–104. https://doi.org/10.1007/s40167-017-0052-0

Lee, Y., Howe, M., & Kreiser, P. M. (2019). Organisational culture and entrepreneurial orientation: An orthogonal perspective of individualism and collectivism. *International Small Business Journal*, *37*(2), 125–152. https://doi.org/10.1177/0266242618809507

Lennie, T. M., & Eerola, T. (2022). The CODA model: A review and skeptical extension of the constructionist model of emotional episodes induced by music. *Frontiers in Psychology*, 13, Article 822264. https://www.frontiersin.org/articles/10.3389/fpsyg.2022.822264

Leu, J., Mesquita, B., Ellsworth, P. C., ZhiYong, Z., Huijuan, Y., Buchtel, E., Karasawa, M., & Masuda, T. (2010). Situational differences in dialectical emotions: Boundary conditions in a cultural comparison of North Americans and East Asians. *Cognition and Emotion*, *24*(3), 419–435. https://doi.org/10.1080/02699930802650911

Levine, T. R., Bresnahan, M. J., Park, H. S., Lapinski, M. K., Wittenbaum, G. M., Shearman, S. M., Lee, S. Y., Chung, D., & Ohashi, R. (2003). Self-construal scales lack validity. *Human Communication Research*, *29*(2), 210–252. https://doi.org/10.1111/j.1468-2958.2003.tb00837.x

Li, L. M. W., Masuda, T., & Russell, M. J. (2015). Culture and decision-making: Investigating cultural variations in the East Asian and North American online decision-making processes. *Asian Journal of Social Psychology*, *18*(3), 183–191. https://doi.org/10.1111/ajsp.12099

Li, T., Fung, H. H., Isaacowitz, D. M., & Lang, F. R. (2015). Attention to negative emotion is related to longitudinal social network change: The moderating effect of interdependent self-construal. *Geriatrics & Gerontology International*, *15*(8), 1079–1086. https://doi.org/10.1111/ggi.12401

Liddell, B. J., Felmingham, K. L., Das, P., Whitford, T. J., Malhi, G. S., Battaglini, E., & Bryant, R. A. (2017). Self-construal differences in neural responses to negative social cues. *Biological Psychology*, *129*, 62–72. https://doi.org/10.1016/j.biopsycho.2017.07.023

Liljeström, S., Juslin, P. N., & Västfjäll, D. (2013). Experimental evidence of the roles of music choice, social context, and listener personality in emotional reactions to music. *Psychology of Music*, *41*(5), 579–599. https://doi.org/10.1177/0305735612440615

Lim, N. (2016). Cultural differences in emotion: Differences in emotional arousal level between the East and the West. *Integrative Medicine Research*, *5*(2), 105–109. https://doi.org/10.1016/j.imr.2016.03.004

Liu, P., Rigoulot, S., & Pell, M. D. (2015). Cultural differences in on-line sensitivity to emotional voices: Comparing East and West. *Frontiers in Human Neuroscience*, *9*, Article 311. https://www.frontiersin.org/article/10.3389/fnhum.2015.00311

Loaiza, J., Timmers, R., & Moran, N. (2022). Beyond WEIRD and towards the decolonisation of music for wellbeing and health. In *Conference on interdisciplinary musicology*. https://doi.org/10.2218/cim22.1a34

MacDonald, R. A. R. (2013). Music, health, and well-being: A review. *International Journal of Qualitative Studies on Health and Well-Being*, *8*(1), 20635. https://doi.org/10.3402/qhw.v8i0.20635

Ma-Kellams, C., & Blascovich, J. (2012). Inferring the emotions of friends versus strangers: The role of culture and self-construal. *Personality and Social Psychology Bulletin*, *38*(7), 933–945. https://doi.org/10.1177/0146167212440291

Markus, H. R., & Hamedani, M. G. (2019). People are culturally shaped shapers: The psychological science of culture and cultural change. In D. Cohen & S. Kitayama (Eds.), *Handbook of cultural psychology* (2nd ed., pp. 11–52). The Guilford Press.

Markus, H. R., & Kitayama, S. (1991). Culture and the self: Implications for cognition, emotion, and motivation. *Psychological Review*, *98*(2), 224–253.

Markus, H. R., & Kitayama, S. (2010). Cultures and selves: A cycle of mutual constitution. *Perspectives on Psychological Science*, *5*(4), 420–430. https://doi.org/10.1177/1745691610375557

Marshall, S. R., & Naumann, L. P. (2018). What's your favorite music? Music preferences cue racial identity. *Journal of Research in Personality*, *76*, 74–91. https://doi.org/10.1016/j.jrp.2018.07.008

Masuda, T., Batdorj, B., & Senzaki, S. (2020). Culture and attention: Future directions to expand research beyond the geographical regions of WEIRD cultures. *Frontiers in Psychology*, *11*, Article 1394. https://www.frontiersin.org/articles/10.3389/fpsyg.2020.01394

Masuda, T., Ellsworth, P. C., Mesquita, B., Leu, J., Tanida, S., & Van de Veerdonk, E. (2008). Placing the face in context: Cultural differences in the perception of facial emotion. *Journal of Personality and Social Psychology*, *94*(3), 365–381. https://doi.org/10.1037/0022-3514.94.3.365

Masuda, T., & Nisbett, R. E. (2001). Attending holistically versus analytically: Comparing the context sensitivity of Japanese and Americans. *Journal of Personality and Social Psychology*, *81*(5), 922–934.

Masuda, T., & Nisbett, R. E. (2006). Culture and change blindness. *Cognitive Science*, *30*(2), 381–399. https://doi.org/10.1207/s15516709cog0000_63

Masuda, T., Wang, H., Ishii, K., & Ito, K. (2012). Do surrounding figures' emotions affect judgment of the target figure's emotion? Comparing the eye-movement patterns of European Canadians, Asian Canadians, Asian international students, and Japanese. *Frontiers in Integrative Neuroscience*, *6*, 72. https://doi.org/10.3389/fnint.2012.00072

Matsumoto, D. (1993). Ethnic differences in affect intensity, emotion judgments, display rule attitudes, and self-reported emotional expression in an American sample. *Motivation and Emotion*, *17*(2), 107–123. https://doi.org/10.1007/BF00995188

Matsumoto, D. (1999). Culture and self: An empirical assessment of Markus and Kitayama's theory of independent and interdependent self-construals. *Asian Journal of Social Psychology*, *2*(3), 289–310. https://doi.org/10.1111/1467-839X.00042

Matsumoto, D., Choi, J., Hirayama, S., Domae, A., & Yamaguchi, S. (2018). Culture, display rules, and emotion judgments. *Psychology: The Journal of the Hellenic Psychological Society*, *23*(1), 7–23.

Matsumoto, D., Hwang, H. S., & Yamada, H. (2012). Cultural differences in the relative contributions of face and context to judgments of emotions. *Journal of Cross-Cultural Psychology*, *43*(2), 198–218. https://doi.org/10.1177/0022022110387426

Mehr, S. A., Singh, M., Knox, D., Ketter, D. M., Pickens-Jones, D., Atwood, S., Lucas, C., Jacoby, N., Egner, A. A., Hopkins, E. J., Howard, R. M., Hartshorne, J. K., Jennings, M. V., Simson, J., Bainbridge, C. M., Pinker, S., O'Donnell, T. J., Krasnow, M. M., & Glowacki, L. (2019). Universality and diversity in human song. *Science*, *366*(6468), eaax0868. https://doi.org/10.1126/science.aax0868

Mesquita, B., Leersnyder, J. D., & Boiger, M. (2016). The cultural psychology of emotions. In L. F. Barrett, M. Lewis & J. M. Haviland-Jones (Eds.), *Handbook of emotions* (4th ed., pp. 393–411). Guilford Publications. http://ebookcentral.proquest.com/lib/sheffield/detail.action?docID=4406910

Midya, V., Valla, J., Balasubramanian, H., Mathur, A., & Singh, N. C. (2019). Cultural differences in the use of acoustic cues for musical emotion experience. *PLOS ONE*, *14*(9), Article e0222380. https://doi.org/10.1371/journal.pone.0222380

Miyamoto, Y., Yoshikawa, S., & Kitayama, S. (2011). Feature and configuration in face processing: Japanese are more configural than Americans. *Cognitive Science*, *35*(3), 563–574. https://doi.org/10.1111/j.1551-6709.2010.01163.x

Morf, C. C., & Mischel, W. (2012). The self as a psycho-social dynamic processing system: Toward a converging science of selfhood. In M. R. Leary & J. P. Tangney (Eds.), *Handbook of self and identity* (2nd ed., pp. 21–49). Guilford Publications. http://ebookcentral.proquest.com/lib/sheffield/detail.action?docID=836860

Morling, B. (2016). Cultural difference, inside and out. *Social and Personality Psychology Compass*, *10*(12), 693–706. https://doi.org/10.1111/spc3.12294

Morris, B. (1994). *Anthropology of the self: The individual in cultural perspective*. Pluto Press.

Neumann, R. (2020). Own and other person's transgressions: Guilt as a function of self-construal. *Current Psychology*, *41*, 5572–5577. https://doi.org/10.1007/s12144-020-01079-3

Neumann, R., Steinhäuser, N., & Roeder, U. R. (2009). How self-construal shapes emotion: Cultural differences in the feeling of pride. *Social Cognition*, *27*(2), 327–337. https://doi.org/10.1521/soco.2009.27.2.327

Nezlek, J. B., Kafetsios, K., & Smith, C. V. (2008). Emotions in everyday social encounters: Correspondence between culture and self-Construal. *Journal of Cross-Cultural Psychology*, *39*(4), 366–372. https://doi.org/10.1177/0022022108318114

Niedenthal, P. M., Krauth-Gruber, S., & Ric, F. (2006). Emotion and culture. In P. M. Niedenthal, S. Krauth-Gruber, & F. Ric (Eds.), *Psychology of emotion: Interpersonal, experiential, and cognitive approaches* (pp. 305–342). Psychology Press.

Nisbett, R. E. (2003). *The geography of thought: How Asians and Westerners think differently . . . and why*. Nicholas Brealey.

Nisbett, R. E., Peng, K., Choi, I., & Norenzayan, A. (2001). Culture and systems of thought: Holistic versus analytic cognition. *Psychological Review*, *108*(2), 291–310.

Nobles, W. W. (2015). From black psychology to Sakhu Djaer: Implications for the further development of a pan African black psychology. *Journal of Black Psychology*, *41*(5), 399–414. https://doi.org/10.1177/0095798415598038

North, A. C., & Hargreaves, D. J. (2007a). Lifestyle correlates of musical preference: 1. Relationships, living arrangements, beliefs, and crime. *Psychology of Music*, *35*(1), 58–87. https://doi.org/10.1177/0305735607068888

North, A. C., & Hargreaves, D. J. (2007b). Lifestyle correlates of musical preference: 2. Media, leisure time and music. *Psychology of Music*, *35*(2), 179–200. https://doi.org/10.1177/0305735607070302

North, A. C., & Hargreaves, D. J. (2007c). Lifestyle correlates of musical preference: 3. Travel, money, education, employment and health. *Psychology of Music*, *35*(3), 473–497. https://doi.org/10.1177/0305735607072656

Nwoye, A. (2006). Remapping the fabric of the African self: A synoptic theory. *Dialectical Anthropology*, 30(1/2), 119–146.

Nzewi, M. (1997). *African music: Theoretical content and creative continuum*. Lugert Seelze.

Okolo, C. B. (1992). Self as a problem in African philosophy. *International Philosophical Quarterly*, *32*(4), 477–485. https://doi.org/10.5840/ipq199232433

Oyserman, D. (2011). Culture as situated cognition: Cultural mindsets, cultural fluency, and meaning making. *European Review of Social Psychology*, *22*(1), 164–214. https://doi.org/10.1080/10463283.2011.627187

Oyserman, D., Coon, H. M., & Kemmelmeier, M. (2002). Rethinking individualism and collectivism: Evaluation of theoretical assumptions and meta-analyses. *Psychological Bulletin*, *128*(1), 3–72. https://doi.org/10.1037/0033-2909.128.1.3

Oyserman, D., Elmore, K., & Smith, G. (2012). Self, self-concept, and identity. In M. R. Leary & J. P. Tangney (Eds.), *Handbook of self and identity* (2nd ed., pp. 69–104). Guilford Publications. http://ebookcentral.proquest.com/lib/sheffield/detail.action?docID=836860

Oyserman, D., & Lee, S. W. S. (2008). Does culture influence what and how we think? Effects of priming individualism and collectivism. *Psychological Bulletin*, *134*(2), 311–342. https://doi.org/10.1037/0033-2909.134.2.311

Oyserman, D., & Sorensen, N. (2009). Understanding cultural syndrome effects on what and how we think: A situated cognition model. In R. S. Wyer, C.-Y. Chiu & Y.-Y. Hong (Eds.), *Understanding culture: Theory, research, and application* (pp. 25–52). Psychology Press.

Park, B., Blevins, E., Knutson, B., & Tsai, J. L. (2017). Neurocultural evidence that ideal affect match promotes giving. *Social Cognitive and Affective Neuroscience*, *12*(7), 1083–1096. https://doi.org/10.1093/scan/nsx047

Park, B., Tsai, J. L., Chim, L., Blevins, E., & Knutson, B. (2016). Neural evidence for cultural differences in the valuation of positive facial expressions. *Social Cognitive and Affective Neuroscience*, *11*(2), 243–252. https://doi.org/10.1093/scan/nsv113

Petrunik, M., & Shearing, C. D. (1988). The "I," the "me," and the "it": Moving beyond the Meadian conception of self. *The Canadian Journal of Sociology*, *13*(4), 435–448. https://doi.org/10.2307/3340815

Pitson, A. E. (2002). *Hume's philosophy of the self*. Taylor & Francis. http://ebookcentral.proquest.com/lib/sheffield/detail.action?docID=241920

Pusaksrikit, T., & Kang, J. (2016). The impact of self-construal and ethnicity on self-gifting behaviors. *Journal of Consumer Psychology*, *26*(4), 524–534. https://doi.org/10.1016/j.jcps.2016.02.001

Račevska, E., & Tadinac, M. (2019). Intelligence, music preferences, and uses of music from the perspective of evolutionary psychology. *Evolutionary Behavioral Sciences*, *13*(2), 101–110. https://doi.org/10.1037/ebs0000124

Reber, R., & Bullot, N. J. (2013). Artistic understanding matters to musical judgment: Comment on "From everyday emotions to aesthetic emotions: Towards a unified theory of musical emotions" by Patrik N. Juslin. *Physics of Life Reviews*, *10*(3), 273–274. https://doi.org/10.1016/j.plrev.2013.06.006

Regelski, T. A. (2009). Curriculum reform: Reclaiming "music" as social praxis. *Action, Criticism, and Theory for Music Education*, *8*(1), 66–84.

Rentfrow, P. J., & Gosling, S. D. (2006). Message in a ballad: The role of music preferences in interpersonal perception. *Psychological Science*, *17*(3), 236–242.

Roberts, R. C. (2016). Emotions and culture. In A. M. González (Ed.), *The emotions and cultural analysis* (pp. 19–30). Routledge. https://ebookcentral.proquest.com/lib/sheffield/detail.action?pq-origsite=primo&docID=1048846#

Rohner, R. P. (1984). Toward a conception of culture for cross-cultural psychology. *Journal of Cross-Cultural Psychology*, *15*(2), 111–138. https://doi.org/10.1177/0022002184015002002

Rothbaum, F., & Tsang, B. Y.-P. (1998). Lovesongs in the United States and China: On the nature of romantic love. *Journal of Cross-Cultural Psychology*, *29*(2), 306–319. https://doi.org/10.1177/0022022198292003

Rothbaum, F., & Xu, X. (1995). The theme of giving back to parents in Chinese and American songs. *Journal of Cross-Cultural Psychology*, *26*(6), 698–713. https://doi.org/10.1177/002202219502600611

Russell, M. J., Masuda, T., Hioki, K., & Singhal, A. (2015). Culture and social judgments: The importance of culture in Japanese and European Canadians' N400 and LPC processing of face lineup emotion judgments. *Culture and Brain*, *3*(2), 131–147. https://doi.org/10.1007/s40167-015-0032-1

Russell, M. J., Masuda, T., Hioki, K., & Singhal, A. (2019). Culture and neuroscience: How Japanese and European Canadians process social context in close and acquaintance relationships. *Social Neuroscience*, *14*(4), 484–498. https://doi.org/10.1080/17470919.2018.1511471

Saarikallio, S., Alluri, V., Maksimainen, J., & Toiviainen, P. (2021). Emotions of music listening in Finland and in India: Comparison of an individualistic and a collectivistic culture. *Psychology of Music*, *49*(4), 989–1005. https://doi.org/10.1177/0305735620917730

Sangnark, S., Autthasan, P., Ponglertnapakorn, P., Chalekarn, P., Sudhawiyangkul, T., Trakulruangroj, M., Songsermsawad, S., Assabumrungrat, R., Amplod, S., Ounjai, K., & Wilaiprasitporn, T. (2021). Revealing preference in popular music through familiarity and brain response. *IEEE Sensors Journal*, *21*(13), 14931–14940. https://doi.org/10.1109/JSEN.2021.3073040

Santos, H. C., Varnum, M. E. W., & Grossmann, I. (2017). Global increases in individualism. *Psychological Science*, *28*(9), 1228–1239. https://doi.org/10.1177/0956797617700622

Sauvé, S. A., Phillips, E., Schiefelbein, W., Daikoku, H., Hegde, S., & Moore, S. (2023). Anti-colonial strategies in cross-cultural music science research. *Music Perception*, *40*(4), 277–292. https://doi.org/10.1525/mp.2023.40.4.277

Savani, K., Alvarez, A., Mesquita, B., & Markus, H. R. (2013). Feeling close and doing well: The prevalence and motivational effects of interpersonally engaging emotions in Mexican and European American cultural contexts. *International Journal of Psychology*, *48*(4), 682–694. https://doi.org/10.1080/00207594.2012.688131

Schäfer, T., & Mehlhorn, C. (2017). Can personality traits predict musical style preferences? A meta-analysis. *Personality and Individual Differences*, 116, 265–273. https://doi.org/10.1016/j.paid.2017.04.061

Schäfer, T., & Sedlmeier, P. (2010). What makes us like music? Determinants of music preference. *Psychology of Aesthetics, Creativity, and the Arts*, *4*(4), 223–234. https://doi.org/10.1037/a0018374

Schäfer, T., Tipandjan, A., & Sedlmeier, P. (2012). The functions of music and their relationship to music preference in India and Germany. *International Journal of Psychology*, *47*(5), 370–380. https://doi.org/10.1080/00207594.2012.688133

Scherer, K. R., & Coutinho, E. (2013). How music creates emotion: A multifactorial process approach. In T. Cochrane, B. Fantini & K. R. Scherer (Eds.), *The emotional power of music: Multidisciplinary perspectives on musical arousal, expression, and social control* (pp. 121–146). University Press.

Schiavio, A., van der Schyff, D., Cespedes-Guevara, J., & Reybrouck, M. (2017). Enacting musical emotions. Sense-making, dynamic systems, and the embodied mind. *Phenomenology and the Cognitive Sciences*, *16*(5), 785–809. https://doi.org/10.1007/s11097-016-9477-8

Schimmack, U., Oishi, S., & Diener, E. (2002). Cultural influences on the relation between pleasant emotions and unpleasant emotions: Asian dialectic philosophies or individualism-collectivism? *Cognition and Emotion*, *16*(6), 705–719. https://doi.org/10.1080/02699930143000590

Schubert, E. (2007). The influence of emotion, locus of emotion and familiarity upon preference in music. *Psychology of Music*, *35*(3), 499–515. https://doi.org/10.1177/0305735607072657

Schubert, E., Hargreaves, D. J., & North, A. C. (2014). A dynamically minimalist cognitive explanation of musical preference: Is familiarity everything? *Frontiers in Psychology*, 5, 38. https://doi.org/10.3389/fpsyg.2014.00038

Scollon, C. N., Diener, E., Oishi, S., & Biswas-Diener, R. (2004). Emotions across cultures and methods. *Journal of Cross-Cultural Psychology*, *35*(3), 304–326. https://doi.org/10.1177/0022022104264124

Senzaki, S., Masuda, T., & Ishii, K. (2014). When is perception top-down and when is it not? Culture, narrative, and attention. *Cognitive Science*, *38*(7), 1493–1506. https://doi.org/10.1111/cogs.12118

Simonton, D. K. (2013). The evolution of the music–emotion relation. *Physics of Life Reviews*, *10*(3), 277–278. https://doi.org/10.1016/j.plrev.2013.06.002

Sims, T., Koopmann-Holm, B., Young, H. R., Jiang, D., Fung, H., & Tsai, J. L. (2018). Asian Americans respond less favorably to excitement (vs. calm)-focused physicians compared to European Americans. *Cultural Diversity and Ethnic Minority Psychology*, *24*(1), 1–14. https://doi.org/10.1037/cdp0000171

Sims, T., Tsai, J. L., Jiang, D., Wang, Y., Fung, H. H., & Zhang, X. (2015). Wanting to maximize the positive and minimize the negative: Implications for mixed affective experience in American and Chinese contexts. *Journal of Personality and Social Psychology*, *109*(2), 292–315. https://doi.org/10.1037/a0039276

Sims, T., Tsai, J. L., Koopmann-Holm, B., Thomas, E. A. C., & Goldstein, M. K. (2014). Choosing a physician depends on how you want to feel: The role of ideal affect in health-related decision making. *Emotion*, *14*(1), 187–192. https://doi.org/10.1037/a0034372

Singelis, T. M. (1994). The measurement of independent and interdependent self-construals. *Personality and Social Psychology Bulletin*, *20*(5), 580–591. https://doi.org/10.1177/0146167294205014

Small, C. (1998). *Musicking: The meanings of performing and listening*. University Press of New England.

Smith, P. B. (2011). Cross-cultural perspectives on identity. In S. J. Schwartz, K. Luyckx & V. L. Vignoles (Eds.), *Handbook of identity theory and research* (pp. 249–265). Springer. http://ebookcentral.proquest.com/lib/sheffield/detail.action?docID=763293

Spencer-Rodgers, J., Peng, K., & Wang, L. (2010). Dialecticism and the co-occurrence of positive and negative emotions across cultures. *Journal of Cross-Cultural Psychology*, *41*(1), 109–115. https://doi.org/10.1177/0022022109349508

Spychiger, M. B. (2017). From musical experience to musical identity: Musical self-concept as a mediating psychological structure.In R. MacDonald, D. J. Hargreaves & D. Miell (Eds.), *Handbook of musical identities* (pp. 267–287). Oxford University Press.

Stanley, J. T., Zhang, X., Fung, H. H., & Isaacowitz, D. M. (2013). Cultural differences in gaze and emotion recognition: Americans contrast more than Chinese. *Emotion*, *13*(1), 36–46. https://doi.org/10.1037/a0029209

Stryker, S. (1980). *Symbolic interactionism: A social structural version*. Benjamin/Cummings Publishing Company.

Stryker, S., & Burke, P. J. (2000). The past, present, and future of an identity theory. *Social Psychology Quarterly*, *63*(4), 284–297. https://doi.org/10.2307/2695840

Sutherland, M. E., Grewe, O., Egermann, H., Nagel, F., Kopiez, R., & Altenmüller, E. (2009). The influence of social situations on music listening. *Annals of the New York Academy of Sciences*, *1169*(1), 363–367. https://doi.org/10.1111/j.1749-6632.2009.04764.x

Swaminathan, S., & Schellenberg, E. G. (2015). Current emotion research in music psychology. *Emotion Review*, *7*(2), 189–197. https://doi.org/10.1177/1754073914558282

Swann, W. B., Jr., & Bosson, J. K. (2010). Self and Identity. In S. T. Fiske, D. T. Gilbert & G. Lindzey (Eds.), *Handbook of social psychology* (pp. 589–628). John Wiley. https://doi.org/10.1002/9780470561119.socpsy001016

Tajfel, H. (1981). *Human groups and social categories: Studies in social psychology*. Cambridge University Press.

H. Tajfel (Ed.). (1982). *Social identity and intergroup relations*. Cambridge University Press.

Takano, Y., & Osaka, E. (1999). An unsupported common view: Comparing Japan and the U.S. on individualism/collectivism. *Asian Journal of Social Psychology*, *2*(3), 311–341. https://doi.org/10.1111/1467-839X.00043

Talhelm, T., Zhang, X., Oishi, S., Shimin, C., Duan, D., Lan, X., & Kitayama, S. (2014). Large-scale psychological differences within China explained by rice versus wheat agriculture. *Science*, *344*(6184), 603–608. https://doi.org/10.1126/science.1246850

Taman, E., Willnat, L., & Osman, M. N. (2009). Self-construal and exposure to American entertainment and news programs among Malaysian youths. *Pertanika Journal of Social Sciences & Humanities*, *17*(1), 17–24.

Tamir, M., & Gutentag, T. (2017). Desired emotional states: Their nature, causes, and implications for emotion regulation. *Current Opinion in Psychology*, *17*, 84–88. https://doi.org/10.1016/j.copsyc.2017.06.014

Tamir, M., Schwartz, S. H., Cieciuch, J., Riediger, M., Torres, C., Scollon, C., Dzokoto, V., Zhou, X., & Vishkin, A. (2016). Desired emotions across cultures: A value-based account. *Journal of Personality and Social Psychology*, *111*(1), 67–82. https://doi.org/10.1037/pspp0000072

Tan, S. E. (2021). Special issue: Decolonising music and music studies. *Ethnomusicology Forum*, *30*(1), 4–8. https://doi.org/10.1080/17411912.2021.1938445

Taras, V., Steel, P., & Kirkman, B. L. (2016). Does country equate with culture? Beyond geography in the search for cultural boundaries. *Management International Review*, *56*(4), 455–487. https://doi.org/10.1007/s11575-016-0283-x

Terracciano, A., & McCrae, R. R. (2006). Cross-cultural studies of personality traits and their relevance to psychiatry. *Epidemiologia e Psichiatria Sociale*, *15*(3), 176–184.

Trafimow, D., Triandis, H. C., & Goto, S. G. (1991). Some tests of the distinction between the private self and the collective self. *Journal of Personality and Social Psychology*, *60*(5), 649–655. https://doi.org/10.1037/0022-3514.60.5.649

Trehub, S. E., Becker, J., & Morley, I. (2015). Cross-cultural perspectives on music and musicality. *Philosophical Transactions of the Royal Society B: Biological Sciences*, *370*(1664), 20140096. https://doi.org/10.1098/rstb.2014.0096

Triandis, H. C. (1996). The psychological measurement of cultural syndromes. *American Psychologist*, *51*(4), 407–415. https://doi.org/10.1037/0003-066X.51.4.407

Triandis, H. C., & Suh, E. M. (2002). Cultural influences on personality. *Annual Review of Psychology*, *53*(1), 133–160. https://doi.org/10.1146/annurev.psych.53.100901.135200

Tsai, J. L. (2007). Ideal affect: Cultural causes and behavioral consequences. *Perspectives on Psychological Science*, *2*(3), 242–259. https://doi.org/10.1111/j.1745-6916.2007.00043.x

Tsai, J. L. (2017). Ideal affect in daily life: Implications for affective experience, health, and social behavior. *Current Opinion in Psychology*, *17*, 118–128. https://doi.org/10.1016/j.copsyc.2017.07.004

Tsai, J. L., Blevins, E., Bencharit, L. Z., Chim, L., Fung, H. H., & Yeung, D. Y. (2019). Cultural variation in social judgments of smiles: The role of ideal affect. *Journal of Personality and Social Psychology*, *116*(6), 966–988. https://doi.org/10.1037/pspp0000192

Tsai, J. L., & Clobert, M. (2019). Cultural influences on emotion: Established patterns and emerging trends. In D. Cohen & S. Kitayama (Eds.), *Handbook of cultural psychology* (2nd ed., pp. 292–318). The Guilford Press. http://ebookcentral.proquest.com/lib/sheffield/detail.action?docID=5626667

Tsai, J. L., Knutson, B., & Fung, H. H. (2006). Cultural variation in affect valuation. *Journal of Personality and Social Psychology*, *90*(2), 288–307. https://doi.org/10.1037/0022-3514.90.2.288

Tsai, J. L., Louie, J. Y., Chen, E. E., & Uchida, Y. (2007). Learning what feelings to desire: Socialization of ideal affect through children's storybooks. *Personality and Social Psychology Bulletin*, *33*(1), 17–30. https://doi.org/10.1177/0146167206292749

Tsai, J. L., Miao, F. F., Seppala, E., Fung, H. H., & Yeung, D. Y. (2007). Influence and adjustment goals: Sources of cultural differences in ideal affect. *Journal of Personality and Social Psychology*, *92*(6), 1102–1117. https://doi.org/10.1037/0022-3514.92.6.1102

Uchida, Y., Townsend, S. S. M., Rose Markus, H., & Bergsieker, H. B. (2009). Emotions as within or between people? Cultural variation in lay theories of emotion expression and inference. *Personality and Social Psychology Bulletin*, *35*(11), 1427–1439. https://doi.org/10.1177/0146167209347322

Varnum, M. E. W., Grossmann, I., Kitayama, S., & Nisbett, R. E. (2010). The origin of cultural differences in cognition: The social orientation hypothesis. *Current Directions in Psychological Science*, *19*(1), 9–13.

Västfjäll, D., Juslin, P. N., & Hartig, T. (2013). Music, subjective wellbeing, and health: The role of everyday emotions. In R. A. R. MacDonald, G. Kreutz & L. Mitchell (Eds.), *Music, health, and wellbeing* (pp. 405–423). Oxford University Press.

Vignoles, V. L., Owe, E., Becker, M., Smith, P. B., Easterbrook, M. J., Brown, R., González, R., Didier, N., Carrasco, D., Cadena, M. P., Lay, S., Schwartz, S. J., Des Rosiers, S. E., Villamar, J. A., Gavreliuc, A., Zinkeng, M., Kreuzbauer, R., Baguma, P., Martin, M., & . . .Bond, M. H. (2016). Beyond the 'East–West' dichotomy: Global variation in cultural models of selfhood. *Journal of Experimental Psychology: General*, *145*(8), 966–1000. https://doi.org/10.1037/xge0000175

Vines, B. W., Krumhansl, C. L., Wanderley, M. M., Dalca, I. M., & Levitin, D. J. (2011). Music to my eyes: Cross-modal interactions in the perception of emotions in musical performance. *Cognition*, *118*(2), 157–170. https://doi.org/10.1016/j.cognition.2010.11.010

Vines, B. W., Krumhansl, C. L., Wanderley, M. M., & Levitin, D. J. (2006). Cross-modal interactions in the perception of musical performance. *Cognition*, *101*(1), 80–113. https://doi.org/10.1016/j.cognition.2005.09.003

Vuoskoski, J. K. (2017). Musical preference: Personality, style, and music use. In R. Ashley & R. Timmers (Eds.), *The Routledge companion to music cognition* (pp. 453–463). Taylor & Francis Group. http://ebookcentral.proquest.com/lib/sheffield/detail.action?docID=4890817

Walker, R. C. S. (2017). Self and selves. In A. Gomes & A. Stephenson (Eds.), *Kant and the philosophy of mind: Perception, reason, and the self*. Oxford University Press. https://doi.org/10.1093/oso/9780198724957.003.0012

Wang, H., Masuda, T., Ito, K., & Rashid, M. (2012). How much information? East Asian and North American cultural products and information search performance. *Personality and Social Psychology Bulletin*, *38*(12), 1539–1551. https://doi.org/10.1177/0146167212455828

Wang, J., Xu, M., Jin, Z., Xia, L., Lian, Q., Huyang, S., & Wu, D. (2023). The Chinese version of the Barcelona Music Reward Questionnaire (BMRQ): Associations with personality traits and gender. *Musicae Scientiae*, *27*, 218–232. https://doi.org/10.1177/10298649211034547

Wang, X., Wei, Y., Heng, L., & McAdams, S. (2021). A cross-cultural analysis of the influence of timbre on affect perception in Western classical music and Chinese music traditions. *Frontiers in Psychology*, *12*, 732865. https://doi.org/10.3389/fpsyg.2021.732865

Wege, B. V., Sánchez González, M. L., Friedlmeier, W., Mihalca, L. M., Goodrich, E., & Corapci, F. (2014). Emotion displays in media: A comparison between American, Romanian, and Turkish children's storybooks. *Frontiers in Psychology*, *5*, Article 600. https://www.frontiersin.org/articles/10.3389/fpsyg.2014.00600

Williams, P., & Aaker, J. L. (2002). Can mixed emotions peacefully coexist? *Journal of Consumer Research*, *28*(4), 636–649. https://doi.org/10.1086/338206

Williams, R. (1985). *Keywords: A vocabulary of culture and society* (Revised ed.). Oxford University Press. http://ebookcentral.proquest.com/lib/sheffield/detail.action?docID=679632

Windsor, W. L., & de Bézenac, C. (2012). Music and affordances. *Musicae Scientiae*, *16*(1), 102–120. https://doi.org/10.1177/1029864911435734

Xue, C., Li, T., Yin, S., Zhu, X., & Tan, Y. (2018). The influence of induced mood on music preference. *Cognitive Processing*, *19*(4), 517–525. https://doi.org/10.1007/s10339-018-0872-7

Yama, H., & Zakaria, N. (2019). Explanations for cultural differences in thinking: Easterners' dialectical thinking and Westerners' linear thinking. *Journal of Cognitive Psychology*, *31*(4), 487–506. https://doi.org/10.1080/20445911.2019.1626862

Yamada, A.-M., & Singelis, T. M. (1999). Biculturalism and self-construal. *International Journal of Intercultural Relations*, *23*(5), 697–709. https://doi.org/10.1016/S0147-1767(99)00016-4

Yang, K.-S. (2006). Indigenous personality research. In U. Kim, K.-S. Yang & K.-K. Hwang (Eds.), *Indigenous and cultural psychology: Understanding people in context* (pp. 285–314). Springer US. https://doi.org/10.1007/0-387-28662-4_13

Yang, Z., Wang, J., & Mourali, M. (2015). Effect of peer influence on unauthorized music downloading and sharing: The moderating role of self-construal. *Journal of Business Research*, *68*(3), 516–525. https://doi.org/10.1016/j.jbusres.2014.09.011

Ybarra, O., & Trafimow, D. (1998). How priming the private self or collective self affects the relative weights of attitudes and subjective norms. *Personality and Social Psychology Bulletin*, *24*(4), 362–370. https://doi.org/10.1177/0146167298244003

Yon, K. J., Jo, H. J., & Kim, P. Y. (2023). East Asian cultural values and life satisfaction among Korean college students: The moderating effects of gender. *Asian American Journal of Psychology*, *14*, 19–27. https://doi.org/10.1037/aap0000232

Yu, J. (2008). Soul and self: Comparing Chinese philosophy and Greek philosophy. *Philosophy Compass*, *3*(4), 604–618. https://doi.org/10.1111/j.1747-9991.2008.00152.x

Yuki, M., Maddux, W. W., & Masuda, T. (2007). Are the windows to the soul the same in the East and West? Cultural differences in using the eyes and mouth as cues to recognize emotions in Japan and the United States. *Journal of Experimental Social Psychology*, *43*(2), 303–311. https://doi.org/10.1016/j.jesp.2006.02.004

Zacharopoulou, K., & Kyriakidou, A. (2009). A cross-cultural comparative study of the role of musical structural features in the perception of emotion in Greek traditional music. *Journal of Interdisciplinary Music Studies*, *3*(1&2), 1–15.

Zhu, Y., & Han, S. (2008). Cultural differences in the self: From philosophy to psychology and neuroscience. *Social and Personality Psychology Compass*, *2*(5), 1799–1811. https://doi.org/10.1111/j.1751-9004.2008.00133.x