

DATA GUIDE

OVERVIEW

This dataset contains the analysis for Chapter Five, “*I feel good... I knew that I would...*”: *The Role of Self in Musical Reward Across Cultures*, of the doctoral thesis – *mUSic or musIc?: Examining The Role of Self-Construal in Affective Experiences with Music Across Cultures*.

The raw data of this analysis can be found in the collection – *mUSic or musIc?: Examining the role of self-construal in affective experiences with music across cultures*. This dataset can be found here:

Tang, J. (2025). *mUSic or musIc?: Examining the role of self-construal in affective experiences with music across cultures* (Version 0). The University of Sheffield.

<https://doi.org/10.15131/shef.data.c.7733156>

This analysis used the raw data circled below.

1. Self-Construal, Music Preference, and Emotions – An Exploratory Study: Online Data

Favourite Music		Emotions		Other Measures	Demographic Information
<div>Details</div> <ul style="list-style-type: none">TitleArtistGenre	<div>Music Information</div> <ul style="list-style-type: none">Why favourite?FunctionsPreferred ways of listening<ul style="list-style-type: none">With whom, where, when, and how	<div>Perceived</div> <ul style="list-style-type: none">Emotion checklist<ul style="list-style-type: none">IntensityDimensional model<ul style="list-style-type: none">Valence, potency, activation, novelty	<div>Felt</div> <ul style="list-style-type: none">Emotion checklist<ul style="list-style-type: none">IntensityDimensional model<ul style="list-style-type: none">Valence, potency, activation, novelty	Singelis (1994) Self-Construal Scale	<ul style="list-style-type: none">Age, gender, disabilityNationality, country of residenceRace/ethnicity, religionHighest education, occupationMusical identityYears of music lessons
				Yang (2017) Self-Construal Scale	
				Big Five 10-item Inventory (Rammstedt & John, 2007)	
				Barcelona Music Reward Questionnaire (Mas-Herrero et al. (2021))	

2. The Self, Preferred Music & Emotions – A Listening Study: In-Person Data

Favourite Music		Emotions		Self-Report Measures	Demographic Information
Details <ul style="list-style-type: none">TitleArtistGenre	Music Information <ul style="list-style-type: none">Why favourite?FunctionsPreferred ways of listening<ul style="list-style-type: none">With whom, where, when, and how	Perceived <ul style="list-style-type: none">Emotion checklist<ul style="list-style-type: none">IntensityDimensional model<ul style="list-style-type: none">Valence, potency, activation, novelty	Felt <ul style="list-style-type: none">Emotion checklist<ul style="list-style-type: none">IntensityDimensional model<ul style="list-style-type: none">Valence, potency, activation, novelty	Singelis (1994) Self-Construal Scale	<ul style="list-style-type: none">Age, gender, disabilityNationality, country of residenceRace/ethnicity, religionHighest education, occupationMusical identityYears of music lessons
				Yang (2017) Self-Construal Scale	
				Big Five 10-item Inventory	

3. An Arts-Based Inquiry into Affective Experiences with Music

a. Priming Experiment Data

Representation	Open-Ended Questions	Measures (5-point Likert Scale)	Descriptions
Using a 5-point Likert scale, participants rated how well the music represented: <ul style="list-style-type: none">Western or American cultureIndividualistic valuesEastern or Chinese cultureCollectivistic values	Participants wrote down what came to mind while listening to the music.	Rated how familiar they were with it.	Participants described the emotions they experienced while listening to it.
	Participants wrote 10 different responses to the question “Who am I?”	Rated how much they liked it.	Participants described the music and the culture it represents.
		Rated the extent that they can relate to it.	

Pre-Test & Post-Test Measures	Demographic Information
Singelis (1994) Self-Construal Scale	<ul style="list-style-type: none">Age, gender, disabilityRace/ethnicity, religionHighest education, occupationMusical identityYears of music lessons
Yang (2017) Self-Construal Scale	
Twenty Statement Test	

b. Arts-Based Interview Data

Each interviewee has the following data:

- Interview transcript
- Artwork completed by the participant
- Artwork completed by the researcher

Note: Demographic information about the participants can be taken from the priming experiment data.