

On A History of Emotion in Western Music: A Thousand Years from Chant to Pop by Michael Spitzer¹

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Only a few decades ago the subject of emotion in music could have been regarded as forgotten, or at best of minor importance. The situation changed diametrically with the development of cognitive psychology and neuroscience, which saw the advancement of multidirectional, specialist research that brought much new knowledge. At present there exists extensive literature on the subject, and that is why it is worthwhile to draw attention to publications which are distinctive in some way.

One of them is Michael Spitzer's book *A History of Emotion in Western Music: A Thousand Years from Chant to Pop*, published by Oxford University Press in 2020¹. The author, currently professor of music at the University of Liverpool, may be familiar to readers from books about musical metaphor², late musical style³, and musical human⁴. In his work on musical emotion he claims that music is capable of expressing the specific emotions of everyday life and looks

at the expression of emotion by music mainly from the viewpoint of musical style. The book is in two parts, the first part titled *The Theory* (4 chapters), and the second *The Narrative* (5 chapters). The first part focuses on theoretical matters, but its closing fourth chapter is *de facto* an introduction to the second part, which is devoted to historical themes. Since the theory extends over as many as three chapters, built up gradually and always in relation to the work of predecessors, even as early as the *Introduction* Spitzer presents its lodestar which reads as follows: "Music's character is its fate, and listening for emotions involves two bites of the cherry. Our first bite tastes the emotion encapsulated in the musical material (its 'character'); our second bite chews over the emotion unfolded by the musical process (its 'fate')"⁵.

PART I: THE THEORY

Chapter 1, titled *Concepts*, is devoted to the general aspects of the theory, which belongs among appraisal theories. The point of departure is provided by the sharpened new tools from music psychology,

¹ M. Spitzer, *A History of Emotion in Western Music: A Thousand Years from Chant to Pop*, New York 2020.

² Idem, *Metaphor and Musical Thought*, Chicago 2004.

³ Idem, *Music as Philosophy: Adorno and Beethoven's Late Style*, Bloomington 2006.

⁴ Idem, *The Musical Human: A History of Life on Earth*, London 2021.

⁵ M. Spitzer, *A History...*, op. cit., p. 1.

specifically one of the works by Patrik Juslin⁶. This is a set of five basic musical emotions together with musical features ascribed to them: happiness (fast, staccato, loud, major), anger (fast, staccato, loud, minor), sadness (slow, legato, quiet, minor), tenderness (slow, legato, quiet, major), and fear (unpredictability, sudden contrasts, minor). Knowledge of this kind provides Spitzer with a pretext for deliberations on expanding the basic set of musical emotions by further ones such as wonder, nostalgia, shame, disgust etc. Further on he examines the question of what emotion is and unpacks the concepts that are most important for his theory. Out of a variety of definitions of emotions the one that is closest to him is the following: “Emotions are often not directed at propositions, they are episodes, they have a salient experiential dimension, their phenomenology is best captured in terms of bodily feelings, and it is in virtue of their phenomenology that emotions relate to evaluative properties”⁷.

Moving on to concepts, the author reminds us that more than two thousands years ago the Stoics distinguished between first movements of the mind and second and even third movements, of which the first are instant, involuntary, pre-cognitive and pre-emotional responses to events, and the latter ones are the truly emotional responses to events. He quotes contemporary philosophers who were deeply affected by the Stoics’ ideas. From Richard Lazarus he adopts the term “appraisal”, understood as emotional evaluation in several successive stages of the environmental situation⁸. He discusses at some length Julien Deonna’s and Fabrice Teroni’s attitudinal theory of emotions as felt bodily stances towards objects⁹. Out of the many concepts used in their theory, the author focuses on “action of readiness” (borrowed from psychologist Nico Frijda), which is a kind of attitude we adopt toward an object. Discerning in

the attitudinal theory a high degree of similarity to musical emotion, Spitzer makes the claim:

[...] music unfolds by enacting formal patterns, akin to attitudes. Just as Frijda’s action readiness predicts action, music’s forms imply formal processes. This takes us back to our Stoic starting point with primary and secondary movements, but now from a much richer philosophical perspective. A musical emotion captured in the opening instants of a song or instrumental work affords our emotional attitude. The subsequent music unfolds the actions predicted by the attitude¹⁰.

Another concept employed here is that of “musical persona”¹¹, borrowed from the works of Jenefer Robinson¹² and Charles Nussbaum¹³. In his commentary to Robinson’s stance, Spitzer recalls her excellent analysis of Brahms’ *Intermezzo Op. 117 No. 2* “as ‘a psychological mini-drama’ [...] enacted by a persona expressing a mixture of two opposite emotions associated with two themes”¹⁴. This applies also to the second author: “I took up Nussbaum’s model of the musical persona navigating a landscape of tonal forces, adjusting it so as to project discrete emotional categories”¹⁵. Constructing his system of concepts, the author also stresses that music reflects on itself. Once started, a piece of music reworks its opening material in different ways that Schoenberg memorably christened “developing variation”. In general, his claim is that music brings emotion to light “in a process of action-cum-reflection”¹⁶. This idea is not new, since it originates from Hegel’s theory of *Enttäusserung* (realization). The chapter closes with a critical discussion of the approaches of such authors as Schopenhauer, Hanslick, Leonard B. Meyer and David Huron, totally or partially at variance with the approach of Spitzer.

⁶ P. Juslin, *Emotional Communication in Music Performance: A Functionalist Perspective and Some Data*, “Music Perception: An Interdisciplinary Journal” 1997, vol. 14, no. 4, pp. 383–418. Quoted in: M. Spitzer, *A History...*, op. cit., p. 9.

⁷ J. Deonna, F. Teroni, *The Emotions: A Philosophical Introduction*, Oxford (UK) 2012, p. 79. Quoted in: M. Spitzer, *A History...*, op. cit., p. 16.

⁸ R. Lazarus, *Emotion and Adaptation*, Oxford (UK) 1991.

⁹ J. Deonna, F. Teroni, *The Emotions...*, op. cit.

¹⁰ M. Spitzer, *A History...*, op. cit., p. 18.

¹¹ Robert Hatten argues for the term a virtual agent/persona/subjectivity being more effective, where “a virtual implies not only an actual but something that can imaginatively substitute for that actual with respect of some function”. R. Hatten, *A Theory of Virtual Agency for Western Art Music*, Bloomington 2018, p. 1.

¹² J. Robinson, *Deeper than Reason: Emotion and Its Role in Literature, Music, and Art*, Oxford (UK) 2005.

¹³ Ch. Nussbaum, *The Musical Representation: Meaning, Ontology, Emotion*, Cambridge (MA) 2007.

¹⁴ M. Spitzer, *A History...*, op. cit., p. 36.

¹⁵ Ibidem, p. 46.

¹⁶ Ibidem, p. 40.

Chapters 2 and 3 focus on fifteen musical emotions: five basic ones (happiness, anger, sadness, love, fear) and then five pairs of interrelated complex categories (wonder and the sublime, nostalgia and hope, pride and shame, jealousy and envy, disgust and boredom). Each of the two groups of categories is at first discussed in general terms, followed by an analysis of individual emotions. In the essay devoted to a particular category the author initially discusses the emotion experienced by humans (the discussion is interspersed with information of a psychological or philosophical nature, sometimes from distant past) and then its musical equivalent (providing data about the period when the given emotion was dominant; presenting the kind of repertoire where it appears most often; indicating the foregrounded acoustic cues; formulating specific features; mentioning the topic linked to the given emotion and presenting it in the context of examples of selected compositions). The descriptions of musical emotions are not in any way schematic but adapted to their specificity, hence the reader finds here passages devoted to such topics as: happiness shallow or deep; anger schematized as script¹⁷; sadness running at least three distinct emotions; love between agape and eros; fear from penitential fear to anxieties of modern life; jealousy, envy, and disgust not necessarily having the same phenomenology as their original forms, etc.

For understandable reasons, basic emotions are given more extensive descriptions than complex emotions, but it is the latter that are of greatest interest to the reader. Spitzer is not concerned here with either the number, or even any exclusive club of musical emotions, but rather the idea of relative priority: that some emotions are in music more typical than others. Once this set has been established, we have explanations of the three ways of creating compounds: deriving them from basic emotions (e.g., jealousy, envy, and disgust derive from characteristics of anger); mixing two or more basic emotions (e.g., nostalgia blends happiness and sadness); mixing of any number of structural and acoustic features associated with different emotions. Moreover, the third chapter contains information about: the contexts which inflect

compound emotions; expression markings in scores; the difficult practice of conveying these musical emotions with words and gestures; and musical topics, which are able to combine with a variety of emotions. The descriptions of all fifteen emotions are accompanied by interpretations of compositions in the major-minor system supported by examples in music notation (almost 40 examples in total in these two chapters).

As has already been said, chapter 4 deals with the problems faced by a historian of musical emotion. Spitzer divides that history into three periods, of which the second, the middle one of “affective realism”, stretching from 1640 until 1910, is the most important one: it was then that the model of music-emotional behaviour of a persona navigating a musical landscape was created and established. The two other periods are: before emotion and after emotion. After outlining his approach, the author reviews three influential approaches to the history of emotions: Norbert Elias’ hydraulic model¹⁸, Barbara Rosenwein’s emotional communities¹⁹, and William Reddy’s emotives²⁰. The works of these authors provide the basis of views adapted and modified to deal with musical topics. This is followed by a discussion of concepts needed to construct historical narration. The first of them is the “musical emotional style”, understood in the most eclectic sense as a mixture of compositional and performance practice²¹. The second is “the emotional habitus” corresponding with Deonna and Teroni’s theory of emotional attitude. In Spitzer’s view, “[h]abitus suggests that bodily disposition – and, by extension, the musical persona – can be a site for the interaction between biology and history, between universal and constructivist approaches to the history of emotion”²². At the end of the chapter it is argued that a model of emotion is culturally extremely relative, and that musical performance can invalidate the whole enterprise of writing a history of musical emotion.

¹⁷ More on this subject in: M. Spitzer, *Conceptual Blending and Musical Emotion*, “*Musicae Scientiae*” 2018, vol. 22, no. 1, pp. 24–37.

¹⁸ N. Elias, *The Civilizing Process*, trans. E. Jephcott, Oxford (UK) [1939] 2000.

¹⁹ B. Rosenwein, *Emotional Communities in the Early Middle Ages*, Ithaca 2006.

²⁰ W. Reddy, *The Navigation of Feeling: A Framework for the History of Emotions*, Cambridge (UK) 2001.

²¹ M. Spitzer, *A History...*, op. cit., p. 165.

²² *Ibidem*, p. 167.

PART II: *THE NARRATIVE*

The historical part of the book begins with a chapter titled *The Augustinian Ascent* encompassing the five hundred years between the twelfth and seventeenth centuries. All the theories of emotion were then dominated by the ideas of Saint Augustine of Hippo and Thomas Aquinas, musical and human emotions did not converge to a great extent, and an emotional experience in music was weakly labelled with discrete categories. According to Spitzer:

Musical emotions are more fluid, yet flow within processes that eschew the modern metaphor of horizontal motion across virtual space in favor of processes such as vertical spiritual ascent, ruminative digestion, and humoral alteration. This fluidity dissolves the perceived boundary between emotion and cognition, as in the complex notion of intellectual affect. Fluidity also extends to the humoral cross-currents between the “leaky” human body and the emotional ether. This is epitomized in the pre-tonal fluidity of the musical modes²³.

The chapter is filled with numerous examples of chronologically presented compositions where the emotions of verbal layers occasionally correspond to the categories of joy, lament and sadness in the musical layers. In relation to the Middle Ages the author discusses anonymous sequences, offertories and psalms, selected works of Hildegard of Bingen and from the Abbey of Saint Victoire, as well as the famous compositions by Guillaume de Machaut and Guillaume Dufay. The Renaissance compositions are discussed on the basis of examples of works by Busnoy, Ockeghem, Josquin, Willaert, Cipriano de Rore, and Monteverdi (to *Madrigals: Book VIII*).

Chapters 6, 7 and 8 are devoted to the age of affective realism (music of Baroque, Classicism and Romanticism), where emotion is perceived as “objectified, individuated, mimetic, subjective”²⁴. Musical emotion until 1750 is illuminated by the ideas of Descartes and Spinoza and the four emotional communities of Italy (Vivaldi, Stradella), Germany (Handel, Bach), England (Handel’s later carrier), and France (Rameau). On the example of selected works, Spitzer demonstrates that

in spite of musical nationalisms composers employed similar musical emotional styles, which often included focus on rage, fear, grief, tenderness, religious emotions and many others. These emotions are rather shallow, but clearly differentiated from each other, and they have a wide currency with the public. The music by C.P.E. Bach, Haydn, Mozart, Beethoven and others resonates with the writings of Hume and Smith. It is in many places happy, demonstrates the sensibility of madness and the cruelty of laughter. Exceptionally, some early works of Beethoven present the glory of war, something which the composer later tried to redeem. Emotions of nineteenth-century music reflect ideas explored by Kant, Schopenhauer, Darwin, James and many others. Compared to earlier musical emotions, they gain in depth and action tendency; they also increase in number and become more differentiated. Spitzer discusses a cocktail of different emotions included in Berlioz’s *Symphonie fantastique*, individual and social emotions discovered in various opera composers, but also in Chopin’s piano music. He notes that at the turn of the 19th and 20th centuries, in such works as *Salome* by Strauss, the tradition of expressing everyday emotions in music, perpetuated over three centuries, begins to fade out.

Chapter 9, the last one, is titled *Affects*. In the preceding chapters the word “affect” was used interchangeably with “emotion”, but in relation to twentieth-century music Spitzer makes the term more precise, saying “affect attends to the microscopic nuances of feeling not captured by the ‘garden variety’ emotional categories”²⁵; it is thus not a specific emotion, but a trajectory towards emotion. This kind of thinking has a lot in common with the views of Bergson and Husserl, as well as finding its confirmation in literature. To the question: how does affect differ from his main model/*Entäusserung*?, the author answers: “*Entäusserung* unfolded the emergence of a particular emotion; affect flows toward the emergence of emotion itself as an entire level of experience”²⁶. The trajectories (lines of flight) referred to are discussed on the examples of Debussy’s *La mer*, Stravinsky’s *Le sacre du printemps*, Schoenberg’s Expressionism, and a few of Webern’s works. Among the later mu-

²³ Ibidem, pp. 235–6.

²⁴ Ibidem, p. 243.

²⁵ Ibidem, p. 330.

²⁶ Ibidem, p. 339.

sical works, Spitzer is interested in departures from and returns to emotions of such composers as Stockhausen, Boulez, Lachenmann, Copland and others. The chapter ends with a discussion of entertainment music, where emotion proper has always been present. We have the opportunity to encounter five basic emotions on the examples of such artists as Radiohead (happiness), Muddy Waters (sadness), Beyoncé (love), Eminem (anger), Periphery (fear). Similarly to the first part, in the second part the discussion of emotion in selected compositions is accompanied by examples of notated music (more than 60).

FROM THE PERSPECTIVE OF A HISTORIAN OF 20TH- AND 21ST- CENTURY MUSIC INTERESTED IN MUSICAL EMOTIONS

As can be seen from the themes presented here, Michael Spitzer's *A History of Emotion in Western Music: A Thousand Years from Chant to Pop* is a very untypical book, both theoretical and historical. The knowledge gathered in it is impressive. To date, nobody has shown so clearly that the emotions of everyday life find their analogies in structural features of music, and no one has included in their research such extensive musical material. Moreover, the English scholar does not limit his research to genres where emotions are easily recognised (songs, operas), but also interprets instrumental genres; his first two, one might say "model" examples, are Bach's *Aria* from *Goldberg Variations* and Mozart's *Trio* from *Symphony* no. 40, where he discovers the emotion of love.

Michael Spitzer's book engages the reader not only through its in essence simple appraisal theory, but also through its very thorough analysis of the relations between perceived emotion and specific musical/acoustic properties/cues (mainly in the scores, more rarely in performances). This last issue is very familiar from the literature. For example, Aniruddh Patel in *Music, Language, and the Brain* divides the subject of emotion in music into two topics: the expression of emotion by music and the experience of emotion by listeners²⁷. Clearly, the relationship between perceived

emotion and musical cues is part of the first topic and it is presented there both from the perspective of musical elements that become components of musical emotions, as well as whole systems of relations to be discussed later. In the extensive collective work *Handbook of Music and Emotion: Theory, Research, Applications* edited by Patrik Juslin and John Sloboda²⁸, consisting of six basic parts (Multi-disciplinary perspectives; Measurement; Music making; Music listening; Development, personality, and social factors; Applications), the problem of these relations appears in a number of chapters. Most of them discuss experiments conducted on large research groups using short musical examples taken out of context and regarded as snapshots. This means that the results of such experiments are very detailed, e.g., they concern relations between melodic properties and emotions or how manipulation of several musical factors influences emotions. Michael Spitzer's volume offers a very different, much wider view. This can be seen not only in the historical approach, but also in all the interpretations of specific works or their fragments. Each such interpretation highlights musical features corresponding to some emotion which either bring the work or its fragment closer to the theoretical model or move it further away. In this way the author creates emotional-musical worlds that give an excellent reflection of human emotional life. Descriptions of these worlds can serve as model to all those who try to talk and write about the emotional side of music, above all musicians and music lovers themselves.

The question arises: is the number of musical emotions proposed by Spitzer accurate? Researchers who prior to 2020 tried to put some order into the affective subtleties of music in the context of everyday emotions were not of one mind on the subject. Those who gave music a chance of including many emotions included Kate Hevner and Deryck Cooke. Hevner's pioneering experimental research on music and emotion led to the creation of a list of nearly 70 adjectives indicating affective characteristics of a musical work, which was then arranged into eight clusters to create an "adjective circle" (e.g., the third cluster included: dreamy, longing, plaintive, pleading,

²⁷ A. Patel, *Music, Language, and the Brain*, Oxford 2007, pp. 309–319.

²⁸ *Handbook of Music and Emotion: Theory, Research, Applications*, eds. P. Juslin, J. Sloboda, Oxford 2012.

sentimental, tender, yearning, and yielding)²⁹. Cooke chose a different methodology³⁰. He argued that composers of Western European tonal music used at least 16 musical figures that expressed different types of emotions. For example, the pattern 5-6-5 in minor (numbers indicate scale degrees) represents a burst of anguish, easy to find in scores of any tonal composer. Today's music psychologists prefer a more limited number of musical emotions. Patrik Juslin, who was mentioned earlier, claims that "music is expressive of a specific emotion only to the extent that there is a certain level of *agreement* among different listeners about the emotion expressed"³¹. Taking this kind of agreement into account, he limits the number of musical emotions to five³². As we know, Spitzer's position is closer to that of the researchers who allowed music to include many emotions and, in view of the enormous number of musical compositions by Western composers, Spitzer's fifteen musical emotions might even appear to be a modest set. However, it should be emphasised that the precise number of musical emotions is for that author a lot less important than the very fact of the existence of a wide spectrum of these emotions, and of establishing their kind through a two-stage process of evaluation.

As has already been said, the author of *A History of Emotion in Western Music...* is not the only supporter of the appraisal theory in music, and the reason for this may be that this theory corresponds perfectly to the latest tendencies in music research, such as biological basis of music, embodied meaning, and cognitive psychology of music. A theory already familiar in the music community that partially coincides with Spitzer's theory and therefore requires a comparison is David Huron's expectation theory, explained in his book *Sweet Anticipation: Music and*

the Psychology of Expectation from 2006³³. Generally it is concerned with stylistic expectation, and is a kind of continuation of the idea initiated by Leonard B. Meyer³⁴. Even so, Huron does concern himself with emotions there, but with only three, namely laughter, awe, and frisson or chills, all oriented to thread scenario. Another difference concerns the category of appraisal itself. While Spitzer sees two moments of appraisal, one at the opening of the musical material and the other further on when the musical action is developed, Huron gives just one such moment, at the very end of the entire ITPRA model (Imagination, Tension, Prediction, Reaction, and Appraisal). Yet another difference is that Spitzer presents musical emotions on the basis of interpretations, questionnaires and empirical research, while Huron promotes above all empirical research that measures bodily reactions. The comparison shows that the earlier work may provide excellent support for scholars who want to conduct research involving EEG or fMRI experiments or other detailed experiments³⁵, while the more recent one is more likely to win over musicians, music lovers, historians and interpreters of compositions.

As the book demonstrates, the most troublesome in terms of musical emotions is the music of the twentieth- and twenty-first centuries. Nevertheless, Spitzer deserves praise for the very fact of undertaking research into that music, contrary to the general opinion and the view of some renowned composers that this music is autonomous. After analysing a set of compositions and expert analyses he puts forward a hypothesis that emotions proper are continued in popular music, while in classical music we find affects in the narrow meaning of the term. He also adds that, in spite of the domination of affects, some radical composers sometimes returned to emotions, while the representatives of one of the tendencies of postmodernism, namely new Romanticism, made emotion their flagship slogan. This kind of conclusion results from a narrowing of the researched material,

²⁹ K. Hevner, *Experimental Studies of the Elements of Expression in Music*, "American Journal of Psychology" 1936, vol. 48, no. 2, pp. 248–268; eadem, *The Affective Value of Pitch and Tempo in Music*, "American Journal of Psychology" 1937, vol. 49, no. 4, pp. 621–630.

³⁰ D. Cooke, *The Language of Music*, Oxford (UK) 1959.

³¹ P. Juslin, *Musical Emotions Explained*, Oxford 2019, pp. 81–2.

³² This view forms his basis for criticising musicologists and music theorists who carry out interpretations based on an appropriate stylistic competency. For a discussion of this problem see R. Hatten, *Toward a Speculative Hermeneutics of Music*, in: *Interpreting off/through/by/in Music*, eds. A. Stefanović, D. Stojanović-Novičić, Belgrade 2023, pp. 31–33.

³³ D. Huron, *Sweet Anticipation: Music and the Psychology of Expectation*, Cambridge (MA) 2006.

³⁴ L. Meyer, *Emotion and Meaning in Music*, Chicago 1956.

³⁵ F. Altun, H. Egermann, *Temperament Systems Influence Emotion Induction but Not Makam Recognition Performance in Turkish Makam Music*, "Psychology of Music" 2021, vol. 49, no. 5, pp. 1088–1101.

to which the author is clearly entitled. One can only hope that this subject will continue to be developed by other researchers, and therefore a historian of twentieth- and twenty-first century music may suggest here investigating the presence of musical emotions in two tendencies not mentioned in the book. One of them is neoclassical music, known in Hermann Danuser's terminology as neotonal tendency, which forms part of classical modern³⁶. Zofia Helman, in her book *Neoklasycyzm w muzyce polskiej XX wieku* (*Neoclassicism in Polish Music of the Twentieth Century*) says that many neoclassical works from the 1920s were described using such French terms as *sinsible*, *expressive*, *humaine*, while some "composers, such as for example Koechlin, attributed a significant role to emotional factors"³⁷. The musical tendency began by Prokofiev's *Classical Symphony* or Stravinsky's *Pulcinella*, while set against romantic tendencies, in particular banal sentimentalism, meant

more a change of expressive character than giving up emotional qualities. [...] Hence a tendency to put on masks, to irony and to mistifying, to speak "not directly", to go beyond oneself and one's emotions [...]. The ideal of the new emotional character was *serenitas*, already postulated by Busoni. That word meant more than a cheerful, bright mood; it indicated, rather, a kind of moral attitude, embodying the humanistic ideal [...] The ideal was music that would maintain a balance between the intellectual and emotional component, the basis of all classicisms³⁸.

The hypothesis about the presence of emotions proper in music should also be tested on the works of the generation of "digital natives", described as making a content-aesthetic shift at present³⁹. Young creators are primarily interested in all audiovisual and performative elements, but also in the idea of realising everyday emotions through music.

Finally, it should be clearly stated that in the context of the many works on musical emotions available

today, Michael Spitzer's *A History of Emotion in Western Music: A Thousand Years from Chant to Pop* clearly stands out. Readers may find there much basic information needed in everyday contacts with music, but also many interesting details both about the theory and about the history of musical emotions. The presentation of all this content is of the highest quality, as well as being ornamented with interpretations of many better and less well known compositions.

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³⁶ H. Danuser, *Neue Musik*, [in:] *Die Musik in Geschichte und Gegenwart*, ed. L. Finscher, Kassel 1997, Sachteil 7, pp. 89–92.

³⁷ Z. Helman, *Neoklasycyzm w muzyce polskiej XX wieku*, Kraków 1985, p. 195.

³⁸ Ibidem, pp. 199–200.

³⁹ M. Pasiecznik, *Od rewolucji cyfrowej do zwrotu kuratorskiego: Przemiany w nowej muzyce w pierwszych dekadach XXI wieku*, "Muzyka" 2024, no. 2, pp. 111–131.

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SUMMARY

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On A History of Emotion in Western Music: A Thousand Years from Chant to Pop
by Michael Spitzer

In the book under review Michael Spitzer argues that Western music is capable of expressing the specific emotions of everyday life. In the first part he presents his appraisal theory, involving concepts such as first and second appraisal, musical persona, musical emotional style, and describes basic emotions (happiness, anger, sadness, love, fear)

and compound emotions (wonder and the sublime, nostalgia and hope, pride and shame, jealousy and envy, disgust and boredom). The second part is devoted to the history of emotions in Western music. The author divides it into three periods, of which the most important one is the middle one, "affective realism", stretching from 1640 to 1910, since it is then that the model of music-emotional behaviour of a persona navigating a musical landscape was created and established. The two other periods are: before emotion and after emotion. Within each period the author discusses the then influential theory of emotion and all the emotions dominant in the compositions. The narrative in both parts is enriched by music examples, numbering more than one hundred. The review notes that previously nobody had shown as clearly as Michael Spitzer that the emotions of everyday life have their analogies in the structural features of music, and no one had included such extensive musical material in their research. The book engages the reader not only by its essentially simple appraisal theory, but also by its very thorough analysis of relations between perceived emotion and specific musical cues. One admires all the interpretations, which may have enormous didactic significance. With reference to the historical part, the reviewer suggests that the works of neoclassicists and those of the generation of "digital natives" should be tested for musical emotions. Finally, the review encourages readers to get acquainted with the book, since it may help resolve doubts and bring answers to some troubling questions.

Keywords

Western music, appraisal theory, musical persona, acoustic cues, basic emotion, compound emotion, affect, musical emotional style