

<b>1. INTRODUCTION</b>	<b>5</b>
1.1. PERSONALITY AND MUSICAL PREFERENCES	5
1.2. AFFECT AND SITUATIONAL ASPECTS	10
1.3. USE OF MUSIC AS CONSCIOUS ACTION	12
1.4. FUNCTIONAL USE OF MUSIC AS THE MISSING LINK	13
<b>2. SUMMARY AND OVERVIEW OF STUDIES</b>	<b>17</b>
<b>3. STUDY 1</b>	<b>19</b>
3.1. METHOD	19
3.2. PARTICIPANTS AND PROCEDURE	19
3.3. PSYCHOLOGICAL INVENTORIES	19
3.4. RESULTS	22
3.4.1. ITEM- AND SCALE-ANALYSES	22
3.4.2. CORRELATION WITH PSYCHOLOGICAL MEASURES	28
3.5. DISCUSSION STUDY 1	31
<b>4. STUDY 2</b>	<b>33</b>
4.1. METHOD	33
4.2. PARTICIPANTS AND PROCEDURE	33
4.3. PSYCHOLOGICAL MEASURES	33
4.4. RESULTS	35
4.4.1. ITEM- AND SCALE-ANALYSES	35
4.4.2. CORRELATIONS WITH PERSONALITY VARIABLES	39
4.4.3. PERSONALITY, EMOTION MODULATION WITH MUSIC AND HEALTH	41
4.5. DISCUSSION STUDY 2	44
<b>5. STUDY 3</b>	<b>48</b>
5.1. METHOD AND RESULTS	48
5.2. DISCUSSION STUDY 3	49
<b>6. GENERAL DISCUSSION</b>	<b>51</b>
6.1. MEASUREMENT OF THE BASIC DIMENSIONS OF USING MUSIC	51
6.2. THEORY OF USING MUSIC AS MODULATION STRATEGY	53
6.2.1. THE NEUROPHYSIOLOGICAL MODEL OF GRAY & MCNAUGHTON	53
6.2.2. A NEUROPHYSIOLOGICAL MODEL OF USING MUSIC	57
6.2.3. AN ALTERNATIVE EXPLANATION OF USING MUSIC FOR AROUSAL-MODULATION	61
6.3. CONCLUSIONS	64
<b>7. EPILOGUE</b>	<b>64</b>
<b>REFERENCES</b>	<b>66</b>