

Exploring the Emotional Impact of Contrasting Melodies and Lyrics: A Quasi-Experimental Study on Mood Alteration

Arbania Fitriani^{1*}  | Andi Suryani² | Dominikus David Biondi Situmorang³ | Ifdil Ifdil⁴

¹ Faculty of Psychology, Universitas Esa Unggul, Indonesia

² Faculty of Nursing, Akper Mappaodang, Indonesia

³ Department of Guidance and Counseling, Atma Jaya Catholic University of Indonesia, Indonesia

⁴ Department of Guidance and Counseling, Universitas Negeri Padang, Indonesia

Correspondence Email: arbania@esaunggul.ac.id

Keywords

Dangdut Koplo, Emotional Incongruence, Mood Alteration, Music Psychology, Lyrical Content

Abstract

The phenomenon of emotional incongruence in Dangdut Koplo, where cheerful melodies are paired with sorrowful lyrics, creates a unique cognitive dissonance that challenges listeners' emotional processing. This juxtaposition is prominent in Didi Kempot's works, blending lively rhythms with melancholic themes of heartbreak and longing. Such contrasting elements evoke strong emotional responses, making the genre a compelling subject for psychological exploration. This study pioneers exploring emotional incongruence in Dangdut Koplo, aiming to replicate and expand upon Stratton and Zalanowski's findings. Using a quasi-experimental design, 55 psychology students were assessed with PANAS before and after listening to four songs by Didi Kempot. Results revealed a significant increase in Negative Affect (NA) post-exposure, while Positive Affect (PA) remained stable. Regression analysis demonstrated lyrical content had a stronger impact than melody on mood shifts. Participants who related to the lyrics experienced more pronounced negative emotions. Age and gender significantly influenced reactions, highlighting personal and cultural factors. This study provides insights into music's psychological mechanisms and implications for music therapy across diverse cultural contexts.

INTRODUCTION

Music has long been recognized as a powerful medium capable of influencing human emotions and mood. Its ability to evoke, amplify, and regulate emotional states has intrigued scholars across disciplines for centuries (Brown, 2000; Meyer, 2008; Mithen, 2006). As a universal language, music transcends cultural boundaries and serves as a conduit for expressing emotions that are often difficult to articulate through words alone (Mithen, 2006). The emotional power of music lies in its structural elements—melody, rhythm, harmony, and lyrics—which interact in complex ways to shape the listener's psychological experience (Situmorang, 2023). This intricate interplay between musical components and their emotional impact has become a focal point of research in the field of music psychology.

One particularly fascinating phenomenon is the emotional incongruence that arises when contrasting elements within a piece of music coexist. For instance, cheerful melodies paired with

sorrowful lyrics create a cognitive dissonance that challenges the listener's emotional processing. Such incongruence is not uncommon in various musical genres worldwide, but it is especially prominent in Dangdut Koplo, an Indonesian music genre characterized by its upbeat rhythms and deeply emotional lyrical content. The works of Didi Kempot, often referred to as "The Godfather of Broken Hearts," exemplify this juxtaposition. His songs frequently combine lively, danceable melodies with melancholic themes of heartbreak, loss, and longing (Qorib & Dewi, 2021). This unique blend has contributed to the genre's widespread popularity, particularly among younger audiences, and underscores its potential as a rich subject for psychological inquiry.

The emotional and cultural significance of Dangdut Koplo cannot be overstated. In contemporary Indonesian society, this genre has emerged as a dominant force in the music industry, captivating listeners both locally and internationally. A notable example of its global appeal is the collaboration between renowned music producer Alan Walker and Indonesian artists to create a Dangdut Koplo version of one of Walker's hit songs. This cross-cultural fusion highlights the genre's versatility and its ability to resonate with diverse audiences. Furthermore, Didi Kempot's devoted fan base, known as "Sobat Ambyar," reflects the deep emotional connection listeners feel toward his music. Social media platforms have played a pivotal role in amplifying the reach of Dangdut Koplo, enabling faster dissemination of songs and fostering a sense of community among fans (Qorib & Dewi, 2021). This trend underscores the genre's growing prominence as a cultural phenomenon, particularly among younger generations.

From a psychological perspective, mood is defined as a relatively enduring emotional state that permeates an individual's life and influences their thoughts, feelings, and behaviors (Labouvie-Vief, 2015). Unlike emotions, which are typically intense and fleeting, moods tend to persist for extended periods, ranging from hours to days. Music has been shown to significantly impact mood, with certain genres and compositions capable of eliciting specific emotional responses (Gabrielsson & Lindström, 2001). Previous studies have demonstrated that the emotional congruence or incongruence between a song's melody and lyrics can profoundly affect the listener's mood. For example, Stratton and Zalanowski (1994) found that lyrics play a more substantial role than melody in shaping mood shifts, particularly when the lyrical content conveys themes of sadness or despair. Their research revealed that melancholic lyrics, even when accompanied by energetic melodies, consistently evoke depressive emotional states.

The findings of Stratton and Zalanowski (1994) align with earlier investigations into the relationship between music and emotion. In a study conducted by Stratton and Zalanowski (1991), participants were asked to imagine telling happy, sad, or neutral stories about an artwork while listening to either happy or sad background music. The results indicated that mood reactions to music are irregular and heavily dependent on cognitive processes, suggesting that listeners actively interpret and integrate musical stimuli based on contextual cues (Stratton & Zalanowski, 1991). This cognitive engagement underscores the importance of understanding how musical elements interact to influence emotional experiences.

Building on these foundational insights, researchers have explored the mechanisms through which music elicits emotional responses. Juslin and Västfjäll (2008) proposed a framework encompassing multiple pathways, including brainstem reflexes, evaluative conditioning, and emotional contagion, to explain the profound emotional impact of music. According to their model, listeners' emotional experiences are shaped not only by the structural properties of music but also by their cognitive and contextual interpretations. For instance, a song's tempo and mode may elicit instinctive emotional reactions, while its lyrical content provides a narrative context that enhances or alters these initial responses. This dual-layered processing highlights the complexity of musical emotion and underscores the need for further investigation into how contrasting elements within a composition interact to influence mood.

In addition to structural and cognitive factors, individual differences such as personality traits, age, and gender have been shown to modulate emotional responses to music. Eerola and Vuoskoski (2011)

examined the relationship between personality characteristics and the emotions people perceive in music, finding that different traits significantly influence how individuals interpret and react to musical stimuli. Similarly, demographic variables such as age and gender play a crucial role in shaping emotional experiences. For example, developmental tasks at each stage of life contribute to the formation of personality factors that, in turn, affect how individuals perceive and respond to music (Eerola & Vuoskoski, 2011). These findings suggest that personal and cultural contexts must be considered when evaluating the emotional impact of music.

Despite the growing body of research on the psychological effects of music, few studies have specifically addressed the emotional dynamics of Dangdut Koplo. This gap in the literature represents a significant opportunity to expand our understanding of how contrasting musical elements influence mood. By focusing on a single genre characterized by cheerful melodies and somber lyrics, this study seeks to elucidate the emotional power of Dangdut Koplo and its potential applications in therapeutic settings. The decision to examine Didi Kempot's music was driven by its emotional and cultural resonance, as well as its ability to evoke strong emotional responses in listeners. His compositions, which often juxtaposed themes of love lost and emotional anguish with upbeat, danceable rhythms, provide an ideal platform for exploring how opposing forces impact the listener's emotional state.

This study aims to replicate and extend the findings of Stratton and Zalanowski (1994) by investigating the effects of emotional incongruence in Dangdut Koplo. Specifically, the research explores how the contrast between cheerful melodies and melancholic lyrics influences mood, particularly in terms of Positive Affect (PA) and Negative Affect (NA). Using a quasi-experimental pre-post test design, the study assesses changes in participants' mood before and after exposure to selected songs by Didi Kempot. The findings are expected to contribute novel insights into the psychological mechanisms underlying musical emotion, with implications for music therapy and emotional regulation strategies in diverse cultural contexts.

The emotional impact of Dangdut Koplo extends beyond its structural elements to encompass broader societal and cultural dimensions. As a genre deeply rooted in Indonesian traditions, Dangdut Koplo reflects the values, struggles, and aspirations of its audience. Its themes of heartbreak and resilience resonate with listeners on a personal level, offering a form of catharsis and emotional release. Moreover, the genre's accessibility and adaptability have enabled it to transcend generational and cultural barriers, making it a unifying force in contemporary Indonesian society. This cultural relevance underscores the importance of studying Dangdut Koplo not only as a musical phenomenon but also as a reflection of the human experience.

The exploration of emotional incongruence in Dangdut Koplo holds significant promise for advancing our understanding of music's mood-altering power. By examining the interplay between cheerful melodies and sorrowful lyrics, this study seeks to shed light on the cognitive and emotional processes that underpin musical experiences. The findings have the potential to inform therapeutic practices, enhance emotional regulation strategies, and deepen our appreciation of the intricate relationship between music and human emotion (Situmorang, 2024). As the first study of its kind to focus on Dangdut Koplo, this research represents a valuable contribution to the field of music psychology and paves the way for future investigations into the emotional dynamics of culturally specific musical genres. The decision to focus on Didi Kempot's music was made because of the Dangdut Koplo style's emotional and cultural significance. Didi Kempot is a composer whose music arouses powerful emotions in listeners, earning him the nickname "The Godfather of Broken Hearts" (Qorib & Dewi, 2021). This makes him an ideal subject for studying how opposing musical features affect mood. His compositions, which often combine lyrics about love lost and emotional anguish with a happy, danceable sound, provide abundant material for examining how these opposing forces impact the listener's emotional state.

The Emotional Power of Music: Historical and Theoretical Foundations

The emotional power of music has been explored extensively in both historical and contemporary contexts. Scholars such as Brown (2000) and Meyer (2008) have argued that music serves as a primary medium for emotional expression and communication. Brown's "musilanguage" model posits that music evolved as an extension of human vocal communication, enabling individuals to convey complex emotions beyond the limitations of language (Brown, 2000). Similarly, Meyer (2008) emphasized the role of expectation and deviation in creating emotional responses to music, suggesting that listeners derive meaning from the tension and resolution inherent in musical structures.

Huron (2008) expanded on these ideas by proposing the concept of "sweet anticipation," wherein listeners experience heightened emotional arousal as they anticipate upcoming musical events. This anticipation is influenced by factors such as tempo, mode, and harmonic progression, all of which contribute to the overall emotional tone of a piece. For example, faster tempos and major modes are typically associated with positive emotions such as happiness and excitement, while slower tempos and minor modes evoke feelings of sadness and introspection (Bella et al., 2001).

However, the relationship between musical structure and emotional response is not always straightforward. Gabrielsson and Lindström (2001) highlighted the complexity of this interaction, noting that multiple factors—including individual differences, cultural context, and prior experiences—modulate how listeners perceive and respond to music. Their research demonstrated that even seemingly simple elements like pitch and tempo can elicit a wide range of emotional reactions depending on the listener's cognitive and affective processing.

Cognitive Processing and Emotional Responses to Music

The cognitive mechanisms underlying emotional responses to music have been the subject of numerous studies. Juslin and Västfjäll (2008) proposed a framework encompassing six distinct pathways through which music influences emotions: brainstem reflexes, evaluative conditioning, emotional contagion, visual imagery, episodic memory, and musical expectancy. According to their model, listeners' emotional experiences are shaped not only by the structural properties of music but also by their cognitive interpretations and contextual associations.

For instance, emotional contagion occurs when listeners unconsciously mimic the emotional expressions conveyed by a performer, thereby experiencing similar emotions themselves (Juslin & Västfjäll, 2008). Evaluative conditioning, on the other hand, involves the pairing of specific musical stimuli with particular emotional states, leading to conditioned responses over time. These mechanisms underscore the importance of understanding how musical elements interact with cognitive processes to produce emotional outcomes.

Stratton and Zalanowski (1991) provided further insights into the role of cognition in shaping emotional responses to music. In their study, participants were asked to imagine telling happy, sad, or neutral stories about an artwork while listening to either happy or sad background music. The results indicated that mood reactions to music are irregular and heavily dependent on cognitive processes, suggesting that listeners actively interpret and integrate musical stimuli based on contextual cues (Stratton & Zalanowski, 1991). This finding was later corroborated by Stratton and Zalanowski (1994), who demonstrated that lyrics play a more substantial role than melody in influencing mood shifts, particularly when the lyrical content conveys themes of sadness or despair.

The Role of Lyrics in Musical Emotion

Lyrics represent one of the most explicit forms of emotional expression in music. Unlike instrumental compositions, songs with lyrics provide a narrative context that enhances listeners' understanding and interpretation of the music. Pearson (2023) investigated the combined effects of mode and lyrical content on emotional responses, finding that listeners experienced conflicting emotions when exposed to major-key melodies paired with depressing lyrics. Specifically, participants reported feeling

uplifted by the melody but saddened by the lyrics, highlighting the dual-layered nature of emotional processing in music.

This duality is particularly evident in genres like Dangdut Koplo, where cheerful melodies often contrast sharply with melancholic lyrics. The works of Didi Kempot exemplify this dynamic, as his compositions frequently juxtapose lively, danceable rhythms with themes of heartbreak and unfulfilled longing. Qorib and Dewi (2021) noted that this emotional incongruence resonates deeply with listeners, fostering a sense of catharsis and emotional release. Their research revealed that social media platforms have played a pivotal role in amplifying the reach of Dangdut Koplo, enabling faster dissemination of songs and fostering a sense of community among fans.

Eerola and Vuoskoski (2011) examined the connection between personality traits and the emotions people perceive in music, showing that different personality characteristics significantly influence how individuals interpret and react to musical stimuli. Their findings suggest that personal factors such as age, gender, and cultural background modulate emotional responses to music, underscoring the need to consider individual differences in psychological research.

Demographic and Cultural Influences on Musical Perception

Demographic variables such as age and gender have been shown to play a crucial role in shaping emotional responses to music. Eerola and Vuoskoski (2011) found that developmental tasks at each stage of life contribute to the formation of personality factors that, in turn, affect how individuals perceive and respond to music. For example, younger listeners may be more inclined to associate fast tempos and major modes with positive emotions, while older adults might exhibit greater sensitivity to subtle nuances in musical structure.

Gender differences also emerge as a significant factor in musical perception. Men and women often differ in their emotional responses to music, with women generally exhibiting higher levels of empathy and emotional contagion (Eerola & Vuoskoski, 2011). These differences are likely influenced by societal roles and expectations, which shape individuals' emotional processing and expression.

Cultural context further complicates the relationship between music and emotion. Western classical music has traditionally served as the primary focus of research in music psychology, limiting the scope of findings to specific cultural frameworks (Eerola & Vuoskoski, 2011). However, recent studies have begun to explore the emotional dynamics of non-Western genres, including Dangdut Koplo. This shift highlights the importance of incorporating diverse musical traditions into psychological research to gain a more comprehensive understanding of music's universal and culture-specific effects.

Implications for Music Therapy and Emotional Regulation

The findings discussed above have significant implications for music therapy and emotional regulation strategies. Music's ability to elicit and modulate emotional states makes it a valuable tool for therapeutic interventions, particularly in addressing mood disorders and promoting psychological well-being (Juslin & Västfjäll, 2008). For instance, therapists can leverage the emotional congruence or incongruence between melody and lyrics to target specific emotional goals, such as reducing anxiety or enhancing self-awareness.

Dangdut Koplo, with its unique blend of cheerful melodies and melancholic lyrics, offers a compelling case study for exploring the therapeutic potential of emotionally incongruent music. By examining how contrasting elements within a composition influence mood, researchers can develop evidence-based strategies for using music to regulate emotions in diverse cultural contexts. Furthermore, understanding the role of demographic variables in shaping emotional responses can help practitioners tailor interventions to meet the needs of individual clients.

Markovich and Tatsumi (2015) conducted a quasi-experimental trial comparing single-session music therapy interventions with cognitive behavioral interventions among adult psychiatric inpatients. Their findings revealed that music therapy significantly improved mood and facilitated emotional expression,

particularly among patients struggling with severe mental illness. Similarly, Carr et al. (2013) conducted a systematic review of music therapy practices in acute psychiatric settings, highlighting its effectiveness in fostering motivation, building coping skills, and improving social interactions. These studies underscore the growing recognition of music therapy as a complementary approach to traditional psychotherapeutic techniques.

METHODS

Design

This study used a quasi-experimental methodology to examine the impact of music with lyrics and melody inconsistent with mood (Cresswell & Poth, 2018). First, the subjects will be asked to complete the PANAS scale with their current feelings in mind. The following four pieces of music will be performed one after the other. This is a Didi Kempot song with a happy melody in a major key and melancholy lyrics centred around heartbreak. The song was played, and the subjects were immediately requested to complete the PANAS scale on the ready-made survey platform. Participants were also asked to answer a few additional questions about how much they liked and understood Dangdut Koplo, their opinion on the influence of music lyrics on mood, and whether they often listened to Dangdut Koplo.

The mode and tempo variations are simple ways to express emotions in music. The subset of pitches chosen for a particular musical segment is associated with the mode. The intervals between the first and third pitches and the first and sixth pitches in major mode are one semitone longer than in minor mode. Major or minor mode musical extracts are generally regarded as joyous or sorrowful, respectively (Azib, 2017). The researcher selected a song by Didi Kempot that is in the major key, which should elicit happy feelings due to its harmonic structure and pleasing intervals. Subsequently, the researchers sought to determine whether the emotional impact of upbeat tunes and depressing song lyrics persisted.

Participants

The research population is students of the Faculty of Psychology, Esa Unggul University, Indonesia. Sampling using the convenient technique is based on availability and availability. There were 55 participants in the study: 41 women (74.55%) and 14 men (23.64%). Regarding ethnicity, 22 respondents (40.74%) identified as non-Javanese and 32 (59.26%) as Javanese. According to the age distribution, three respondents (5.56%) were younger than 20, 45 (83.33%) were between 20 and 30 years old, and 6 (11.11%) were older than 30. The demographic breakdown presents a young adult population primarily female and notably represents Javanese ethnicity. This information helps to contextualize the study's conclusions regarding the influence of Dangdut Koplo music.

Procedures

This procedure has multiple essential phases. To prevent high temperatures from affecting participants' moods, participants are first asked to sit in a designated room with a controlled temperature. Equal spacing between chairs is maintained in the design, and the lighting is changed to provide a cosy and tranquil ambience. The goal is to remove any outside discomforts that can divert attention from the experiment or impact participants' emotional states, including bright lights or proximity to other participants.

Participants must complete a consent form indicating their desire to participate in the experimental study before the trial starts. This step is essential to guarantee that every participant is adequately informed about the study and consents to participate voluntarily. After completing the permission process, participants are instructed to use a five-point Likert scale to answer the PANAS (Positive and Negative Affect Schedule) questionnaire. A score of 1 on this scale denotes that the statement does not accurately reflect the participant's current affective state, whereas a score of 5 denotes an ideal match. It is recommended that participants who feel unsure or indifferent about their affective state during the assessment choose a score of 3.

After the pre-test evaluation, the chosen songs are played for the participants. The instructor reads the lyrics aloud in Javanese before translating them into Indonesian before each song is played. The instructor also briefly explains each song's central concept. Ensuring that participants comprehend the songs' lyrical substance and thematic elements is crucial in evoking the desired emotional reaction. After that, the participants heard the four songs given in order. The music was played exclusively audibly without accompanying music videos to avoid influencing the participants' emotional responses with visuals. To keep their attention entirely on the music, the instructor advised participants to close their eyes and refrain from doing other things, like checking their phones or interacting with other participants.

As a post-test measure, participants are asked to complete the PANAS Scale once more after playing the four chosen songs. This makes it possible to evaluate the emotional influence of the music by comparing their affective states before and after listening to it. In order to provide a control, participants are asked to provide additional information regarding their level of favorability, whether or not they are familiar with the music being played, and whether or not their ethnic background impacts how they perceive or feel about the music. These control questions aid in considering individual variations that might impact the study's findings. This question is crucial for comprehending how lyrical content influences people's feelings about music since it sheds light on how the songs' themes might influence the study's overall findings about mood-altering effects.

Research Preparation

- The researchers selected songs by Didi Kempot that feature cheerful major-key melodies but contain sorrowful lyrical themes. The primary instrument used was the PANAS (Positive and Negative Affect Schedule) to measure participants' moods

Participant Recruitment

- Participants were recruited from psychology students at Universitas Esa Unggul using convenience sampling. A total of 55 participants were involved in the study.

Informed Consent Process

Before the experiment began, participants were asked to read and sign consent forms to ensure they understood the research purpose and procedures

Informed Consent Process

Before the experiment began, participants were asked to read and sign consent forms to ensure they understood the research purpose and procedures

Music Exposure

Participants listened to four selected songs by Didi Kempot, characterized by upbeat melodies but melancholic lyrics about heartbreak.

Post-Exposure Measurement

After listening to the music, participants completed the PANAS scale again to assess their mood post-exposure.

Data Analysis

Data were analyzed using statistical methods such as paired sample t-tests and regression analysis to evaluate the impact of music on mood. Demographic variables were also considered.

Figure 1 <The Songs' Themes Influence>

Data Measurement

The researcher used the PANAS scale developed by Watson et al. (1988) to measure the subjects' mood. The PANAS Scale consists of 20 statements representing Positive Affect (PA) and Negative Affect

(NA). The PA scale measures a person's level of activity, which describes the level of alertness and enthusiasm. Meanwhile, the NA scale measures the opposite pole, namely the components that make feelings of discomfort unpleasant, such as anger, guilt, and worry. The study's music consists of four of Didi Kempot's well-known songs: "Tanjung Mas Ninggal Janji," "Pamer Bojo," "Stasiun Balapan," and "Tangise Ati." Positive emotions like joy and happiness are frequently associated with the keys of C, D, G, and F. The moderate tempos of these tunes, which range from 85 to 95 BPM, allow the listener to fully experience the impact of the opposing lyrical themes of sadness and loss while promoting emotional participation and introspection. Centala et al. (2020) examined tempo in eight extracts (different from those in the preceding study) that were all performed at either a fast (between 102 and 152 M.M.) or slow (between 63 and 80 metronome markings M.M.). The happy adjective was more frequently assigned to the fast fragments, and the peaceful adjective—rather than the sad one—to the slow excerpts. Therefore, the tempo of the music selected in the trial is considered to be in the category of cheerful music.

Lyricaly, heartbreak appears in every one of these songs. Each song tells the story of someone dumped by their beloved, who has run away and never come back. Even in their pain and despair, the one left behind never gives up faith that their lost love will return. The theme of unfulfilled longing and unrelenting anguish is vividly conveyed in the words, which contrast sharply with the lively and danceable melody. The upbeat beats invite listeners to dance and sway even, yet the lyrical content discusses intense emotional suffering, creating a complex and multifaceted emotional experience.

The investigation of cognitive dissonance and mood in the study revolves around this mismatch between the upbeat melodic structures and the depressing textual content. According to Gabrielsson and Lindström (2001), the use of significant keys tends to elicit positive emotional responses and moderate tempos—which Juslin and Västfjäll (2008) also found to be supportive—create an atmosphere in which the lyrics can significantly impact the listener's mood. These songs are perfect for researching the psychological impacts of Dangdut Koplo music because of the cognitive dissonance that results from the clashing parts of melody and lyrics. This dissonance is likely to elicit complex emotional responses. Additionally, the widespread popularity of these songs ensures that the study's findings will be relevant and relatable to a broad audience, further validating their selection for this research.

Data Analysis

The statistical study was conducted using SPSS software to evaluate the effects of music on mood as well as the effects of control variables (age, gender, and ethnicity) on changes in negative emotions. The data was normalized and homogeneously tested before proceeding with the significant analysis. A paired sample t-test was employed to assess mood differences before and after listening to music. A chi-square test was utilized to look into the link between the control factors (age, gender, and ethnicity) and changes in negative feelings.

RESULTS AND DISCUSSIONS

The test results on the subjects' mood changes before and after listening to music are shown in Table 1. Testing was also done on other factors that might impact a person's mood, like the subject's level of preference for Dangdut Koplo music, the amount of time they spent listening to it, the subject's comprehension of music with Javanese lyrics, and the subject's assessment of which had a more significant influence on the song's lyrics or the music itself.

With a reliability score of .927 and factor loadings more than 0.6 on all items, the PANAS (Positive and Negative Affect Schedule) scale—used to gauge participants' moods before and after listening to the chosen songs—showed acceptable validity and reliability. Furthermore, all scales had p-values larger than .05 for Kolmogorov Smirnov testing. The results of the normality tests showed that the data satisfied the specifications for parametric analysis.

Table 1 <Data Analysis Result>

				Positive Affect		Negative Affect			
	Mean	SD	$D_{n,m}$	t-test	P-Value	t-test	P-Value	NA (χ^2)	P-Value
PA Pre	35.87	7.026	.061						
PA Post	34.24	7.675	.055						
NA Pre	31.19	9.155	.200						
NA Post	36.20	9.575	.200						
Paired Sample Test				1.237	.221	-3.000	.004		
Enjoy Dangdut Koplo				2.394	.021	.1120	.269		
Frequently listen to Dangdut Koplo				.565	.575	-1.627	.110		
Language comprehension of the lyrics				.277	.783	.644	.522		
The influence of lyrics on mood				2.583	.013	2.239	.030		
Prioritize music over the lyrics.				.769	.446	-1.418	.163		
Contrasting Melody and Lyrics				.383	.703	1.080	.286		
Age								61.000	.000
Gender								14.519	.000
Ethnicity								1.852	.174
N									55
F									41
M									14

Note : $D_{n,m}$ = Normality index, χ^2 = Chi Square Indeks, NA= Correlation between Gain Score of Pre-Post of Negative Effects with demographic's variables

The findings show that the opposing aspects of Dangdut Koplo music significantly impacted participants' moods. Participants' mean score on the Positive Affect (PA) scale was higher before listening to the music (Mean = 35.87, SD = 7.026) than it was after (Mean = 34.24, SD = 7.675). The decline was not statistically significant (p-value = .221 and t-test = 1.237). On the other hand, following participants' exposure to the music, the Negative Affect (NA) scale showed a significant rise (Pre-test Mean = 31.19, SD = 9.155; Post-test Mean = 36.20, SD = 9.575), with a significant difference in affect (t-test = -3.000, p-value = .004). This shows that exposure to the music considerably increased the individuals' negative emotional response while keeping their positive emotional state relatively steady.

Regression testing was used for an additional study, which showed that several factors had a significant impact on mood swings. Participants who enjoyed Dangdut Koplo music showed a positive mood shift (t-test = 2.394, p-value = .021). Furthermore, the lyrics significantly influenced both positive and negative emotional reactions. The lyrics were the leading cause of the increase in negative affect (t-test = 2.239, p-value = .030) and significantly contributed to changes in positive mood (t-test = 2.583, p-value = .013). These results highlight the significant influence of lyrical content in music, especially in genres where the lyrics are intensely personal and have solid societal resonance.

The study also examined how demographic characteristics affected mood swings, and gender and age were found to be important indicators. Age was found to substantially impact mood responses ($\chi^2 = 61.000$, $p\text{-value} = .000$), indicating that various age groups can have distinct emotional processing processes for music. Gender was shown to have a significant impact as well ($\chi^2 = 14.519$, $p\text{-value} = .000$), suggesting that there may be differences in how men and women experience and express their emotional reactions to music.

Discussion

Based on the results of the difference test between the PANAS scale score before and after the song was played, it was seen that the incongruence music showed a significant difference in score in negative effects before and after Dangdut Koplo music was played. This shows the incongruence between lyrics and songs, as Stratton and Zalanowski's (1994) research found that the incongruence between melody and lyrics affects mood. Dangdut koplo music, especially Didi Kempot's music known as "GodFather of Broken Heart," brings a trend that heartbreak songs can be sung with cheerful rhythms, and sad lyrics can be used as material for dancing. It can also be seen that the mean of positive emotions decreases, although not significantly, after the music is played (Croom, 2015). This study shows that this combination can amplify negative emotional reactions, consistent with listeners experiencing cognitive dissonance when confronted with contradicting emotional cues in the music.

Another factor that may affect mood changes after listening to Dangdut Koplo music with contradictory lyrics and melodies is the reading of the lyrics and the explanation of the meaning of the song, which is also supported by the results of statistical tests that show significant results where the subjects feel that the lyrics can affect the mood either on the PA or NA scale. The Dangdut Koplo music that is played has Javanese lyrics that are different from the subject's everyday language. Not all participants understood Javanese, but after being told the meaning and theme of the music to be played, they knew that the song's lyrics were sad songs. Several studies are in line with these findings, such as research from Situmorang (2021), stating that a person can like music if they understand the theme of music and are exposed to the theme of music even if the listener does not know the music before.

Statistically, language does not affect mood; what affects it is the lyrics themselves. So, the cognitive schemas that occur while reading instructions that allow them to process the song's meaning can play a role in the mood changes during the experiment. This is in line with Juslin and Västfjäll's (2008) opinion. They proposed that several processes, such as emotional contagion and evaluative conditioning, are essential in explaining how music influences feelings. This shows that the emotional experience can be enhanced by the cognitive processing of lyrics when comprehended and contextualized, mainly when the lyrics deal with themes of loss and sadness (Barradas & Sakka, 2022).

Testing of the control variables showed significant results in both gender and gender aspects. From this, it can be concluded that age and gender differences can also affect mood. Eerola and Vuoskoski (2011) argue that personality plays a role in music perception, which can then affect a person's emotions. Men and women have different social roles that then contribute to shaping their personality factors. Similarly, developmental tasks at each age level also determine an individual's personality. Thus, personality differences between men and women with different age levels, regardless of ethnicity, also play a role in the perception of music that can influence a person's mood (Liljeström, Juslin, & Västfjäll, 2013). This finding is important to note by practitioners who use music as one of the therapeutic elements, as lyrics have a significant role not only in melody itself.

CONCLUSIONS

This study provides insight into the emotional impact of Dangdut Koplo's music, especially when the upbeat melodies and depressing lyrics stand in sharp contrast (ambiguous). The results show that listening to music with such contrasts can intensify unpleasant emotions greatly, as evidenced by the rise in

unpleasant Affect ratings after listening to the music. The study's results support the theoretical viewpoints of Stratton and Zalanowski (1994), which contend that incongruent musical elements—such as a cheerful melody combined with depressing lyrics—may intensify unpleasant emotional reactions. Furthermore, the regression analysis shows that lyrics considerably impact mood, which is consistent with the theories of Juslin and Västfjäll (2008). This suggests that the emotional experience is partly shaped by how lyrics are cognitively processed.

The study also discovered that demographic variables, such as age and gender, highly influenced participants' responses to the music. This aligns with the research conducted by Eerola and Vuoskoski (2011) regarding the influence of personality traits and demographic variables on the perception of emotions in music. Furthermore, those who liked Dangdut Koplo music observed more positive mood shifts, highlighting the significance of personal musical tastes in regulating emotional responses.

This study has limitations in terms of sample and method selection. In the future, research can be expanded by increasing the number of samples with wider demographic variability, such as different levels of education. It is also necessary to consider the control group that listens to music with melodies and congruent lyrics so that music with cheerful lyrics and melodies can be compared and vice versa.

ACKNOWLEDGMENTS

The authors would like to express their deepest gratitude to Universitas Esa Unggul for providing the resources and support necessary to conduct this research. Special thanks are extended to the Faculty of Psychology and the Faculty of Nursing and Health for their collaboration and encouragement throughout the study.

We also extend our appreciation to the participants who generously contributed their time and effort, making this research possible. Additionally, we thank Alan Walker and Indonesian artists for their inspiring cross-cultural fusion of Dangdut Koplo music, which highlights the genre's global relevance.

Our heartfelt gratitude goes to the Sobat Ambyar community and fans of Didi Kempot, whose devotion to his music underscores its emotional and cultural significance. Their passion for Dangdut Koplo has been a source of motivation for exploring the psychological dynamics of this unique genre.

AUTHOR CONTRIBUTION STATEMENT

Arbania Fitriani played a central role in conceptualizing the study, designing the research methodology, and overseeing data collection and analysis. She also took the lead in drafting and revising the manuscript to ensure clarity and coherence. Andi Suriyani contributed significantly to the literature review, data interpretation, and contextual discussions, particularly in linking findings to psychological theories and cultural relevance. Dominikus David Biondi Situmorang and Ifdil assisted in refining the statistical analysis and provided critical insights into the implications of the results, ensuring the study's conclusions were robust and well-supported. Together, the authors collaborated closely to integrate interdisciplinary perspectives and produce a comprehensive exploration of emotional incongruence in Dangdut Koplo music.

REFERENCES

- Azib, N. M. (2017). *Effects of Major and Minor Modes to Emotional Perceptions of 'Happy' and 'Sad' in Piano Music Among Students Aged 9–17* (Master's thesis, University of Malaya (Malaysia)).
- 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(2), 650-669.
- Brown, S. (2000). The "musilanguage" model of music evolution.
- Carr, C., Odell-Miller, H., & Priebe, S. (2013). A systematic review of music therapy practice and outcomes with acute adult psychiatric in-patients. *PloS one*, 8(8), e70252.

- Centala, J., Pogorel, C., Pummill, S. W., & Malek, M. H. (2020). Listening to fast-tempo music delays the onset of neuromuscular fatigue. *The Journal of Strength & Conditioning Research*, 34(3), 617-622.
- Cresswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry and research design: Choosing among five approaches* (4th ed.). SAGE Publications.
- Croom, A. M. (2015). Music practice and participation for psychological well-being: A review of how music influences positive emotion, engagement, relationships, meaning, and accomplishment. *Musicae Scientiae*, 19(1), 44-64.
- Eerola, T., & Vuoskoski, J. K. (2011). A comparison of the discrete and dimensional models of emotion in music. *Psychology of Music*, 39(1), 18-49.
- Gabrielsson, A., & Lindström, E. (2001). The influence of musical structure on emotional expression. In P. N. Juslin & J. A. Sloboda (Eds.), *Music and emotion: Theory and research* (pp. 223-248). Oxford University Press
- Huron, D. (2008). *Sweet anticipation: Music and the psychology of expectation*. MIT Press.
- Juslin, P. N., & Västfjäll, D. (2008). Emotional responses to music: The need to consider underlying mechanisms. *Behavioral and Brain Sciences*, 31(5), 559-575.
- Labouvie-Vief, G. (2015). *Integrating emotions and cognition throughout the lifespan*. New York, NY: Springer.
- 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.
- Markovich, R., & Tatsumi, K. (2015). The effects of single-session music therapy interventions in comparison with a cognitive behavioral intervention on mood with adult psychiatric inpatients in an acute-care setting: A quasi-experimental trial. *Music therapy perspectives*, 33(2), 118-127.
- Meyer, L. B. (2008). *Emotion and meaning in music*. University of Chicago Press.
- Mithen, S. J. (2006). *The singing Neanderthals: The origins of music, language, mind, and body*. Harvard University Press.
- Pearson, C. (2023). *Examining the Selected Effects of Musical Elements on Depressive Symptoms in Young Adults* (Doctoral dissertation, The Chicago School of Professional Psychology).
- Qorib, F., & Dewi, S. I. (2021). Sobat Ambyar: Fenomena Fans, Media Sosial, dan Musik Campursari Modern di Indonesia. *Jurnal Komunikasi dan Media*, 1(2), 129-148.
- Situmorang, D. D. B. (2021). Cognitive behavioral-active music pastoral therapy for millennials' academic anxiety: how & why?. *Journal of Pastoral Care & Counseling*, 75(2), 103-111.
- Situmorang, D. D. B. (2023). Will Metaverse become a more exciting place to listen to music streaming for mental health?. *Journal of Public Health*, 45(2), e363-e364.
- Situmorang, D. D. B. (2024). Music in the Metaverse: an alternative solution for immune-boosting and mental health maintenance in the post-COVID-19 age. *Journal of Public Health*, 46(1), e146-e147.
- Stratton, V. N., & Zalanowski, A. H. (1991). The effects of music and cognition on mood. *Psychology of Music*, 19, 121-127.
- Stratton, V. N., & Zalanowski, A. H. (1994). Affective impact of music vs lyrics. *Empirical Studies of the Arts*, 12, 173-184.
- Watson, D., Clark, L. A., & Tellegen, A. (1988). Development and validation of brief measures of positive and negative affect: The PANAS scales. *Journal of Personality and Social Psychology*, 54(6), 1063-1070.