

Body/Emotion Management through Music and Emotional Labor: Towards Theory of Groove and Society

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This paper discusses the management of emotions through music, based on a questionnaire survey of young people's consciousness and behavior in Japan. I will examine the results of the survey and discuss the relationship between musical *nori* and social change. *Nori* is Japanese, but it is a concept very close to groove in English. I will show the meaning and the structure of *nori* later.

1. Music and Body/Emotion Management

First, I would like to explain the questionnaire survey. This is the result of a survey conducted by Japan Youth Study Group, which I belong to. It was established in the early 1980s, most of the members are sociologists who are interested in youth consciousness, behavior, and culture. In 1992, 2002, and 2012, the Group conducted a questionnaire survey on the consciousness and behaviors of young people living in cities in Tokyo and Kobe. The samples were randomly sampled between the ages from 16 to 29 and was conducted by mail and distributed collections. The valid sample is about 1000. In 2012, a survey was conducted on middle-aged people aged from 30 to 49. Not a few articles and books have been published with each survey.

The respondents were asked whether they choose and listen to music to change their mind in four choices. The results were in the 2012 survey, "Very much" 42.1%, "Quite a lot", 37.7%, "A little", 13.2%, and "Not at all" 6.5%. In 2002, the results were 23.5%, 39.5%, 24.8%, and 11.2%.

At any given time and year, more than half of the respondents gave positive answers to "Choose and listen to songs to change my mind". In addition, positive responses are on the rise among young people, higher than among middle-aged people. How can we interpret this result? Before that, I would like to explain why I came up with this question.

2. *Nori* and Social Change

In the 1980s, not only was "noru" "nori" strongly recognized in the context of music in Japan, but the term *nori* was often used in general contexts other than music. "Nori" is the noun for the verb "noru". "Noru" means "ride" in English. There is a technical term "nori" for *Nohgaku* and *Gidayu-bushi*, which are Japanese traditional performing arts. The "nori" in traditional performing arts and the "nori" that emerged in the 1980s have a common core meaning and may have something in common. However, we do not see the 80s phenomenon as a revival of the traditional performing art of "nori" but as a new social phenomenon.

"Noru" is a verb which has multiple meanings. It is used as "to sit on a platform" "ride a train" and so on. "Noru" "nori", which emerged in the 1980s, can be seen as emphasizing the feeling that arose after being exposed to music that emphasized beats, such as rock music. In today's cognitive linguistics, the prevailing view is that a word does not have multiple meanings but has one meaning that is independent from the specific context and that there are various examples of usage according to the multiple contexts.

3. Model of Nori Structure

Next, I will show a model for explaining the structure of nori. This model consists of four layers. To reach a higher level, it is necessary to reach a lower level.

At outdoor rock festivals, people stand up, move their bodies to loud music, shake their fists, and respond loudly to artist calls. At that time, people are different from themselves in daily life, that is, they are transforming and enjoying the pleasures of music. Here, this level of pleasure is defined as the third stage. Japanese people call it "nori". There are two main stages to this point. The first stage is to ride the music stream or flow, and the second stage is to connect the first and third stages. The second stage mostly corresponds to Kyle and Feld's Participatory Discrepancy. The fourth stage is the meta-level of self-awareness of pleasure. Some people may stay at the first level, the others may reach the third level or the fourth level.

The learning process of nori is considered to be a sequential learning process from the first stage to the fourth stage. But once we learn the stage four, it has a different meaning. That is, once the fourth stage is learned, we can start from the fourth step, then go to the first step, the second step, and the third step.

This four layer model has three dimensions.

First, the model shows the origin of the musical pleasure that people experience in a musical event. Second, it shows the steps individuals must learn to experience the pleasures of music. Not everyone can immediately experience the pleasures of music, and it takes a learning process to do so. These four stages represent the developmental stages in which a person learns the process leading to musical pleasure in his or her musical life. Third, it shows the stages at which a local society learns the pleasures of music.

4. Japanese Popular Music History as Learning Process of Nori

We then show that Japan's popular music history since the 1960s can be explained in terms of the process of learning the pleasures of music, a four-layer model of nori. In the 1960s (Stage 1), music with various rhythms and beats were brought from the West, and although nori was not recognized as a word, it gradually became popular in Japanese popular music. Kayokyoku, which emphasizes rhythm, is a typical example. In the 1970s (Stage 2), some musicians began to realize that it was difficult to get into Japanese with new beats and started to try various methods. And in the 80s (Stage 3), audiences began to look for interest in concerts and live performances. The word nori came to be used not only in music but also in the general context of everyday life. Since the 1990s, (Stage 4) has been practiced consciously to manage the pleasures of mind and body through music.

The next problem is to consider the relationship between the structure of nori and the history of popular music in relation to social change. To summarize the hypothesis, the major story of Japanese society, which promoted modernization to catch up with and surpass the West, came to an end in the 1960s (Stage 1). Individuals must get off a large ship called "Modernization Maru" and ride a new vehicle. With the development of high economic growth, society will shift from ordinary consumption to a society that emphasizes "individualistic" consumption. Awareness of music has something to do with the body adapting to a new consumer society "act" (Stage 2 to 3). How, then, does the management of the pleasures of the mind and body through music since the 1990s relate to social movements?

5. Findings

Let's return to the initial findings. Who is more likely to choose and listen to music to change their mind? Or who is more likely to manage emotions through music? Cross tabulation with other items to identify trends.

First, people with a high degree of music-based emotional management are more likely to be active music media users. There were significant differences with "Purchase CDs" "Rent a CD" "Go to concerts or concerts" "play a musical instrument" and "sing with karaoke".

Second, people with a high sense of musical emotional management tend to have a wealth of cultural capital. It is significantly related to the item of "As a child, I listened to classical music records at home and went to clas-

sical music concerts with my family.” Third, people with a high sense of musical emotional management tend to be conscious of multiple identities and to use them differently. We did not ask about the workplace. But that concern leads to emotional work in the workplace, as Hochschild pointed out. Musical emotional management is an adaptive behavior in a society where emotional work is pervasive.

Further Research Topics

The remaining research topics are as follows.

1. In recent years, the state of high mood or body in music has been expressed as “emo(tional)” rather than as “nori”. The relation between physical and emotional management must be considered separately.
2. Are nori and groove the same or different?

References

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