

# Exploring Musical Addiction: Interdisciplinary Perspectives

Charlotte Massemin

*INSPE -Sorbonne Université, IReMus, France*

charlotte.massemin@sorbonne-universite.fr

## Abstract

Musical pleasure triggers dopamine release in the brain's reward circuit, and some listeners compare music listening to a drug that provides substantial relief. Based on an awareness of interdisciplinary literature, we explored the concept of musical addiction through the lens of emotional regulation and behavioural addiction. We analysed the evolution of the concept of addiction, highlighting the transition from substance dependence to behavioural addiction, and identified how excessive music listening may exhibit addictive patterns. Drawing on perspectives from psychology, neuroscience, and sociology, our point of view suggests parallels between musical addiction and behavioural addictions, particularly in terms of salience, loss of control, and negative consequences. It proposes a framework for analysing listening practices by distinguishing factors controllable by the listener, such as context and listening mode, from less controllable aspects like immediate emotional reactions and awareness of individual musical responses. This framework introduces the hedonic management competence model, identifying three levels of mastery over the listening experience (low, intuitive, significant). Our work shows how effective management can transform potential addiction into a positive tool for emotional regulation. Our conclusions open up avenues for raising awareness among listeners about their listening practices, optimizing their musical experiences while using music as a tool for emotional well-being. Future research should explore this model and define its putative applications for emotional regulation strategies.

**Keywords:** musical addiction, emotion regulation, musical reward

## Introduction

YouTuber Jak Piggott (2024) introduces a personal experiment, seven days without music, with a confession: "I've been a chronic music addict since my birthday." Surprisingly, he finds the experience liberating, gaining a sense of mental

clarity and emotional calm. His testimony reflects growing awareness of the potential downsides of music as an omnipresent part of daily life, not only as an enjoyment, but also as an emotional reliance.

Music is a powerful emotional stimulus, shaping mood, identity, and social cohesion. (Boer & Abubakar, 2014; Hird & North, 2021; Laiho, 2004; Saarikallio & Erkkilä, 2007) While its benefits are well-known, excessive or compulsive use may sometimes exhibit patterns similar to behavioural addiction. These two faces of the same coin raise key questions about the psychological mechanisms and social contexts underpinning engagement to musical listening.

The present work proposes a conceptual reflection on "musical addiction", drawing on psychological, neuroscientific, and sociological insights. It seeks to identify the boundaries between intense engagement and potentially problematic use of musical listening. Can music's immersive and emotionally charged nature foster patterns of use that impair daily functioning, and if so, under what conditions? These questions echo testimonies on social media and forums, where listeners report several hours of daily exposure and refer to themselves as "addicted" (Open Town, 2024). Common features of these reports include:

- Prolonged voluntary exposure (salience of the activity);
- Loss of control, listening duration being too long or feeling discomfort without music (compulsive activity);
- Discomfort, anxiety, or frustration relieved by listening to music, which thus becomes a strategy for emotional regulation (emotions before and after listening: pleasure, relief).

When poorly managed, such practices can reinforce anxiety, rumination, or isolation (McFerran & Saarikallio, 2014; Singh et al., 2023). Listeners may recognize these effects but lack tools to manage them, turning to online forums

under headings like “I’m addicted to music.” In this context, listening control becomes central.

Recent studies address these practices but rarely frame them explicitly as musical addiction (Massemmin, 2022). Some authors link repeated listening to the attraction to specific artists or to thematic coherence within listening sessions (Tsukuda & Goto, 2017), but often reduce such potentially addictive patterns to frequency of exposure. Others suggest that compulsive listening may result from uncontrollable cravings, measurable with adapted tools like the Desires for Alcohol Questionnaire (Starcke et al., 2024). Although these dimensions are explored, a coherent framework remains poorly developed. We thus aim to contribute to this field by examining the central issue of control over music listening.

This article hence seeks:

- to explain why the behavioural addiction framework is relevant for these practices;
- to introduce a methodological framework centred on the listener’s control, what we call “hedonic management competence” through music.

Rather than relying on empirical data, this work explores conceptual and theoretical dimensions of the so-called musical addiction, proposing several directions for future research. It investigates how excessive listening may interact with addiction mechanisms through the lens of the behavioural addiction theory. Our goal is finally to distinguish intense but non-pathological engagement from genuinely addictive use. We hypothesize that some forms of excessive music listening operate as high-risk emotional regulation strategies, similar to other non-substance behavioural addictions, a statement that leads us to ask: Can intense musical engagement become addictive, and under what psychological or social conditions?

### Different approaches to addiction

Addiction is a biological, psychological, and social pathology, ranging from a precisely diagnosed condition to a simple excessive and impulsive behaviour. Several approaches to understanding addiction exist, mainly from the fields of psychiatry and sociology.

#### Substance-related disorders according to the DSM-5

The reference manual named the Diagnostic and Statistical Manual of Mental Disorders (version 5 of the DSM, from the American Psychiatric

Association, 2015) describes substance-related disorders such as alcoholism, cocaine, and methamphetamine addiction. These disorders are diagnosed using specific criteria along a continuum of severity (mild, moderate, severe) based on the number of diagnostic criteria met. Only one disorder considered in the DSM-5 is not associated with a substance: pathological gambling.

#### Behavioural addiction

The concept of behavioural addiction first appeared with the book *Love and Addiction* by Peele & Brodsky (1975), which addressed love dependency and positioned addiction at the intersection of psychological, biological, social, and cultural dimensions.

American psychiatrist Aviel Goodman (1990) expanded the concept of addiction by focusing on behaviour and introduced the term behavioural addiction. Individuals may respond differently to the same addictive substance or situation: some develop addiction, others do not, and some manage to control their consumption. This description minimizes the role of the substance alone and considers the notion of user control. Research has since focused on the links between addictive behaviours, their underlying processes, and individual vulnerabilities.

Alavi et al. (2012) have identified several characteristics for behavioural addiction:

- Conditions for emergence: preexisting trait anxiety, depression, substance dependency or withdrawal, social anxiety, or lack of social support.
- Active or passive nature: addictive behaviours may manifest actively or passively.
- Functional impairments: at work, in social relationships or in other social contexts.

Common mechanisms between substance and behavioural addictions have been indeed highlighted: tolerance, withdrawal symptoms, and persistence of maladaptive behaviours despite negative consequences (Starcke et al., 2018).

#### Positive addiction

Positive addictions have been defined by the psychiatrist William Glasser (1997), an approach which remains controversial. Addictions to activities such as sports or work might fall into this category, with a perspective that gives rise to a personal development movement focused on adopting beneficial behaviours. Although the benefits of music on the body and mind suggest that it could be

examined under this lens, such a perspective would exclude the negative consequences of prolonged listening.

### **The continuum between normal and pathological behaviour**

Addictive behaviours can also be seen as normal but dysregulated behaviours in search of pleasure. The distinction between normal and pathological behaviour lies on a continuum rather than a clear boundary. In Iain Brown's model of hedonic management of addictions, addictions are understood as an extreme form of managing psychological and emotional states (Loonis, 1999). The goal of addictive behaviour is thus to maintain or restore positive hedonic tones (pleasure, well-being) or to avoid negative ones (dysphoria, discomfort). Addiction operates on the syndrome model (Shaffer et al., 2004), meaning that a set of signs and symptoms (physical and cognitive characteristics) appear in parallel and successively. This syndrome depends on individual vulnerability, exposure to the object of addiction, and interaction with this object. The addiction syndrome can hence emerge with the object of interaction, transforming progressively a goal-directed behaviour into a habit that persists despite its negative consequences (Everitt & Robbins, 2016).

This model may depict an anxious or depressed listener who turns to music for relief, which temporarily alleviates pain or suffering, driving them to repeat the relieving behaviour. Over time, the relief diminishes, yet the person feels compelled to continue listening for extended periods to avoid the discomfort of withdrawal. This view raises key questions: can listening to music cause addiction and can this reveal underlying personal vulnerabilities of the listener?

## **Behavioural addiction and music listening**

### **Towards a definition of musical addiction**

Considering the concept of behavioural addiction, musical addiction may be understood as a progressive dysregulation of listening behaviour, unfolding along a continuum from emotionally regulated use to compulsive engagement. Initially aimed at the conscious modulation of affective states, listening to music may gradually shift into an automatic response to dysphoria, marked by loss of control, increasing emotional preoccupation, and persistence of behaviour despite negative consequences on social, personal, or professional

life. Framed within a syndromic approach to behavioural addiction, musical addiction might thus result from the interaction between individual vulnerabilities, emotional needs, and repeated exposure to music as a hedonic regulation tool. Core symptoms of musical addiction could include a compulsive craving to listen, an inability to reduce or control listening despite efforts, the use of music to escape negative emotional states, the subsequent neglect of personal or social responsibilities, and the emotional distress when music is unavailable.

### **Massive and impulsive music consumption**

The duration of exposure to music is one of the dimensions measured in sociological studies, enabling the creation of listener typologies. Adorno (2009, Kindle location 394) presented seven categories of listeners, including the "entertainment listeners," who immerse themselves in music for hours to escape discomfort, similar to smoking, describing this as a dependency on music: "The structure of this type of listening resembles the act of smoking. It is defined more by the discomfort experienced when turning off the radio than by the pleasure, however modest, while it is on". From the 2000s onwards (DeNora, 2000), interviews and observations have been used to refine these listener portraits, challenging the rigid pre-established typologies (Lilliestam, 2013). Since 2018, the International Federation of the Phonographic Industry (IFPI) has produced annual reports on recorded music listening, surveying thousands of people in 26 countries (Childs-Young, 2023). The average listening time per day has continued to increase since 2018, reaching up to three hours per day (Childs-Young, 2023).

In France, HADOPI (2021) conducted studies on online music listening practices. Interviews with 34 participants aged 15 to 41 identified two distinct profiles, including the "musicolics" profile (similar to alcoholics) to describe listeners who feel a compulsive drive for music consumption, experiencing a constant need for music and listening all day long. Higher level of music consumption before the age of 25 was observed, often leading to a sense of fatigue.

### **Music listening as a highly hedonic activity**

Since 2001, a series of studies demonstrated and examined the activation of the brain's reward circuit, the same circuit activated during hedonic activities such as sex or eating and addictive activities such as drug use (Blood & Zatorre, 2001). Subsequent

studies highlighted the endogenous release of dopamine in two distinct brain areas: during the anticipation of a musical reward and during peak emotional arousal (Salimpoor et al., 2011). The caudate nucleus was more involved during anticipation, while the nucleus accumbens was more active during the emotional peak. Dopamine modulation via the neuroleptic risperidone enhances the pleasure experienced when listening to music and strengthens the motivation associated with musical experiences (Ferreri et al., 2019). When a musical piece is heard for the first time, activity in the mesolimbic striatum, particularly the nucleus accumbens, strongly predicts the amount an individual might be willing to pay to acquire it. This highlights the connection between brain areas associated with reward and the subjective value assigned to new music (Salimpoor et al., 2013).

The brain areas activated during listening to very pleasant music are those activated in the context of addiction (Reybrouck & Van Dyck, 2024). This suggests that dimensions involved in music listening may contribute to addictive processes (Starcke et al., 2018) and could explain why some listeners feel an intense craving to listen to music (Starcke et al., 2024). The intense pleasure that music can provoke makes it indeed an extremely powerful tool for emotional regulation, which is one of the primary motivations for listening to music.

### **Negative consequences of music listening**

Listening to music can be a powerful and beneficial tool for regulating emotions (Baltazar & Saarikallio, 2016, 2019; Garrido et al., 2022; Kahn et al., 2024). However, it can also be considered an “unhealthy music use” (Silverman, 2020, p. 940), which manifests in inappropriate musical choices leading to poor emotional regulation (Silverman, 2020; Singh et al., 2023). Such misuse of music is more commonly observed among individuals who are depressed, anxious, and prone to neuroticism (Vella & Mills, 2017). These individuals often seek musical rewards as an escape from their reality (Alluri et al., 2022), and certain emotional regulation strategies, such as suppression of listening, can exacerbate long-term distress (Randall et al., 2014; Randall & Rickard, 2016). Conversely, unhealthy music use can lead to increased symptoms of depression and anxiety (Tan et al., 2024). While the potential usefulness of such mechanisms for future resilience remains an open question, it highlights the awareness of music’s effects on a person’s emotional state and the importance of situational factors.

## **Controlling the parameters of the listening experience**

### **Challenges for the listener**

Parameters that influence the outcomes of the listening experience are considered to be interconnected with the functions of listening and divided into situational factors (activity, choice of music, level of attention given to music, listening alone or in a group) and individual factors (intensity of musical preferences, personal tastes, personality traits) (Greb et al., 2018). Affective regulation models for music listening incorporate these dimensions by defining musical mechanisms that depend on the individual (memory, identification, lyrics) and others that rely on the characteristics of the music itself (rhythm, genre, acoustics) (Baltazar & Saarikallio, 2019). Descriptive models of the listening experience encompass all individual and contextual dimensions, such as listening modes, agency, and functional contexts (Eerola et al., 2024). For example, it has been shown that solitary listening amplifies the perceived emotional valence of the music (Zhang et al., 2017) or allows for more intense musical chills than group listening (Egermann et al., 2011). In all cases, authors emphasize the importance of self-awareness for listeners to move toward beneficial emotional regulation and the development of appropriate strategies (McFerran & Saarikallio, 2014; Silverman, 2020; Tan et al., 2024).

The control of music listening thus plays a key role in emotional regulation, particularly for individuals for whom music is an important part of their daily life. Krause et al. (2020) suggested that this control is particularly relevant for those with a strong external locus of control, as these individuals may use music to compensate for a lack of control over other aspects of their lives. By offering increased control, devices like smartphones or streaming platforms allow listeners to control not only their choice of music, but also the location and timing of their listening. This ability to control the musical environment enhances the sense of dominance, a perception of power or control over one’s activity, which is generally viewed as positive and contributes to a favourable musical experience (Krause & North, 2017).

However, it is important to note that controlling one’s listening does not always result in beneficial exposure to music (Alluri et al., 2022; Garrido et al., 2017; Miranda, 2019). Poor management of listening, especially among young listeners, can lead to consequences that may not be immediately perceived. There is therefore a dual challenge:

- On the one hand, it involves mastering the factors of the listening experience to ensure that it is beneficial in the long term.
- On the other hand, it is crucial to be aware of risks associated with inadequate exposure, in order to prevent negative effects on listeners' emotional well-being.

**Controllable and uncontrollable factors**

In the context of a preceding dysphoric state, a listener can be unable to alter any initial emotional state. The only option may thus be to adjust contextual factors to achieve a rewarding listening experience.

It can be challenging for the listener to become aware of the role of these factors and to distinguish which can be controlled. However, this awareness can be developed with external intervention (Stewart et al., 2019). To address this point, we propose a comprehensive list of factors during the listening experience: self-awareness, controllable factors, and uncontrollable factors, presented in Table 1.

**The hedonic management competence model for music**

The hedonic management competence model for music we recently developed (Massemmin, 2022) refers to the ability to optimize the pleasure derived from listening to music by understanding and mastering the parameters of the listening process, combined with self-awareness. It is the skill to identify the purpose of one's listening and adjust the parameters to achieve it, thereby maximizing satisfaction. Interviews conducted during this recent work identified three levels of hedonic management competence among listeners (shown in Table 2):

- The first level corresponds to an absence or low level of mastery of the listening process. A good listening experience cannot be repeated, the experience is often disappointing, and the listener may lose interest in music.
- The second level corresponds to intuitive mastery: listening is satisfying because the parameters of listening are controlled, but in an instinctive manner.
- The third level corresponds to mastery of the process based on one's own expectations. At this level, the effects of each listening parameter are known and consciously adjustable by the listener, making the listening experience a source of long-term pleasure and well-being, which can be consistently repeated.

**Table 1. Factors related to self-awareness, controllable and uncontrollable parameters for the listener**

S e l f - a w a r e n e s s	<ul style="list-style-type: none"> <li>• Purpose and motivation for listening</li> <li>• Consequences of listening and evaluation relative to the goal (short, medium, and long term)</li> <li>• Identification of the role of each listening parameter</li> </ul>
U n c o n t r o l l a b l e	<ul style="list-style-type: none"> <li>• Initial emotional state</li> <li>• Immediate physical and emotional reactions</li> <li>• Characteristics of the music if unknown (expectations)</li> </ul>
C o n t r o l l a b l e	<ul style="list-style-type: none"> <li>• Social context (alone, in a group)</li> <li>• Parallel activity</li> <li>• Duration of listening</li> <li>• Method of selecting the music</li> <li>• Listening medium</li> <li>• Characteristics of the music if known (preferences, degree of familiarity)</li> <li>• Manner of listening (number of repetitions, shuffle mode)</li> <li>• Level of attention given to the music</li> </ul>

The purpose of the hedonic management competence model is to consider listeners as being more or less aware of their own emotional regulation mechanisms and their effectiveness, allowing them to either replicate or modify these mechanisms as needed to achieve a higher degree of mastery. It can be provided to listeners during music therapy sessions and developed further during these sessions. The creation of new listening strategies can be considered and practiced, relying on the mechanism of evaluative conditioning for emotional induction (Juslin et al., 2015).

Unlike diagnostic frameworks for behavioural addiction, which aim to identify pathological patterns such as loss of control, craving, and persistence despite negative consequences, the hedonic management competence model focuses on adaptive skills. It conceptualizes musical engagement not in terms of pathology, but as a continuum of mastery from low to advanced, centred on emotional self-regulation. Rather than diagnosing dysfunction, the model reconceptualizes musical engagement as a skill-based continuum, shifting the focus from identifying symptoms of addiction to empowering listeners to consciously regulate their musical experiences and promote emotional well-being.

## Conclusion

Research on listening practices and emotional regulation shows that some listeners experience

an irresistible craving to listen to music and derive significant pleasure from it. However, for individuals with pre-existing dysphoria (such as depression or anxiety), improper use of music can unconsciously worsen their emotional state. This highlights the importance of aligning listening motivations with actual outcomes of musical experiences. Listeners' behaviours can be analysed within the framework of behavioural addiction: pre-existing dysphoria, craving, intensified negative effects, and repetitive behaviour. Becoming aware of these behaviours can be a way to address them, provided that factors dependent on the listener are distinguished from those that are not. On the other hand, the degree of mastery a listener has over listening experience can be identified using the hedonic management competence model, which is structured across three levels of mastery of the listening (low, intuitive, advanced). By bringing the listener's attention to specific ways of modifying their listening experiences, it becomes possible to guide them toward better emotional regulation. In a context where access to music is facilitated by streaming platforms, raising public awareness about the implications of their listening practices has become crucial. Far from condemning intensive music use, we thus aimed to promote a balanced and thoughtful approach, where music, instead of serving as a compulsive refuge, can become a mastered tool for well-being and emotional fulfilment.

**Table 2. The Hedonic Management Competence Model for Music**

Level of mastery	1st level Absence/low mastery	2nd level Intuitive mastery	3rd level Mastery based on expectations
<b>Context</b>	Unable to determine initial emotional state Cannot vary listening contexts	Intuitive understanding of the appropriate listening situation	Conscious mastery of parameters
<b>Goal-directed</b>	Undefined	Defined more or less clearly	Clearly defined in advance
<b>Music listened to</b>	Limited musical diversity	Broad musical palette aligned with the purpose	Extensive musical database tailored to each purpose
<b>Physical and emotional reactions</b>	Unable to identify the effect of music on oneself	Aware of the effect of music on oneself	Knows what effect to expect from music
<b>Experience evaluation and memory</b>	Neutral, disinterest, or negative experience Does not recall the parameters of the experience	Considers experience parameters without necessarily linking them to the listening outcome	Compares emotional response to the expected effect Associates the effect of music with all parameters

## References

- Adorno, T. W. (2009). *Introduction à la sociologie de la musique* [Introduction to the Sociology of Music] [Kindle edition]. Editions Contrechamps. <https://doi.org/10.4000/books.contrechamps.921>
- Alavi, S. S., Ferdosi, M., Jannatifard, F., Eslami, M., Alaghemandan, H., & Setare, M. (2012). Behavioral addiction versus substance addiction: Correspondence of psychiatric and psychological views. *International Journal of Preventive Medicine*, 3(4), 290-294.
- Alluri, V., Mittal, A., Sc, A., Vuoskoski, J. K., & Saarikallio, S. (2022). Maladaptive music listening strategies are modulated by individual traits. *Psychology of Music*, 50(6), 1779-1800. <https://doi.org/10.1177/03057356211065061>
- American Psychiatric Association (2015). *DSM-5—Manuel diagnostique et statistique des troubles mentaux* (5<sup>e</sup> éd.) [The Diagnostic and Statistical Manual of Mental Disorders]. Elsevier Masson.
- Baltazar, M., & Saarikallio, S. (2016). Toward a better understanding and conceptualization of affect self-regulation through music: A critical, integrative literature review. *Psychology of Music*, 44(6), 1500-1521. <https://doi.org/10.1177/0305735616663313>
- Baltazar, M., & Saarikallio, S. (2019). Strategies and mechanisms in musical affect self-regulation: A new model. *Musicae Scientiae*, 23(2), 177-195. <https://doi.org/10.1177/1029864917715061>
- Blood, A. J., & Zatorre, R. J. (2001). Intensely pleasurable responses to music correlate with activity in brain regions implicated in reward and emotion. *Proceedings of the National Academy of Sciences*, 98(20), 11818-11823. <https://doi.org/10.1073/pnas.191355898>
- Boer, D., & Abubakar, A. (2014). Music listening in families and peer groups: Benefits for young people's social cohesion and emotional well-being across four cultures. *Frontiers in Psychology*, 5, 392. <https://doi.org/10.3389/fpsyg.2014.00392>
- Childs-Young, L. (2023, décembre 11). *IFPI's global study finds we're listening to more music in more ways than ever*. IFPI. <https://www.ifpi.org/ifpis-global-study-finds-were-listening-to-more-music-in-more-ways-than-ever/>
- DeNora, T. (2000). *Music in everyday life*. Cambridge-Obeikan.
- Eerola, T., Kirts, C., & Saarikallio, S. (2024). Episode model: The functional approach to emotional experiences of music. *Psychology of Music*, 53(4), 590-615. <https://doi.org/10.1177/03057356241279763>
- Egermann, H., Sutherland, M. E., Grewe, O., Nagel, F., Kopiez, R., & Altenmüller, E. (2011). Does music listening in a social context alter experience? A physiological and psychological perspective on emotion. *Musicae Scientiae*, 15(3), 307-323. <https://doi.org/10.1177/1029864911399497>
- Everitt, B. J., & Robbins, T. W. (2016). Drug addiction: Updating actions to habits to compulsions ten years on. *Annual Review of Psychology*, 67, 23-50. <https://doi.org/10.1146/annurev-psych-122414-033457>
- Ferreri, L., Mas-Herrero, E., Zatorre, R. J., Ripollés, P., Gomez-Andres, A., Alicart, H., Olivé, G., Marco-Pallarés, J., Antonijoan, R. M., Valle, M., Riba, J., & Rodriguez-Fornells, A. (2019). Dopamine modulates the reward experiences elicited by music. *Proceedings of the National Academy of Sciences*, 116(9), 3793-3798. <https://doi.org/10.1073/pnas.1811878116>
- Garrido, S., Eerola, T., & McFerran, K. (2017). Group rumination: Social interactions around music in people with depression. *Frontiers in Psychology*, 8, 490. <https://doi.org/10.3389/fpsyg.2017.00490>
- Garrido, S., Du Toit, M., & Meade, T. (2022). Music listening and emotion regulation: Young people's perspectives on strategies, outcomes, and intervening factors. *Psychomusicology: Music, Mind, and Brain*, 32(1-2), 7-14. <https://doi.org/10.1037/pmu0000285>
- Glasser, W. (1997). *Les drogues positives*. Ed. Logiques.
- Goodman, A. (1990). Addiction: Definition and implications. *British Journal of Addiction*, 85(11), 1403-1408. <https://doi.org/10.1111/j.1360-0443.1990.tb01620.x>
- Greb, F., Schlotz, W., & Steffens, J. (2018). Personal and situational influences on the functions of music listening. *Psychology of Music*, 46(6), 763-794. <https://doi.org/10.1177/0305735617724883>
- Hird, E., & North, A. (2021). The relationship between uses of music, musical taste, age, and life goals. *Psychology of Music*, 49(4), 872-889. <https://doi.org/10.1177/0305735620915247>
- Juslin, P. N., Barradas, G., & Eerola, T. (2015). From sound to significance: Exploring the mechanisms underlying emotional reactions to music. *The American Journal of Psychology*, 128(3), 281-304. <https://doi.org/10.5406/amerjpsyc.128.3.0281>
- Kahn, J. H., Enevold, K. C., Feltner-Williams, D., & Ladd, K. (2024). Using music to feel better: Are different emotion-regulation strategies truly distinct? *Psychology of Music*, 53(4), 535-547. <https://doi.org/10.1177/03057356241258959>
- Krause, A. E., & North, A. C. (2017). Pleasure, arousal, dominance, and judgments about music in everyday life. *Psychology of Music*, 45(3), 355-374. <https://doi.org/10.1177/0305735616664214>

- Krause, A. E., Mackin, S., Mossman, A., Murray, T., Oliver, N., & Tee, V. (2020). Conceptualizing control in everyday music listening: Defining dominance. *Music & Science*, 3 <https://doi.org/10.1177/2059204320931643>
- HADOPI (2021, mai 3). *Les pratiques d'écoute de musique en ligne* [Online music listening practices]. <https://www.hadopi.fr/ressources/etudes/les-pratiques-decoute-de-musique-en-ligne>
- Laiho, S. (2004). The psychological functions of music in adolescence. *Nordic Journal of Music Therapy*, 13(1), 47-63. <https://doi.org/10.1080/08098130409478097>
- Lilliestam, L. (2013). Research on music listening: From typologies to interviews with real people. *Volume 1*, 10(1), 109-110. <https://doi.org/10.4000/volume.3733>
- Loonis, E. (1999). Iain Brown : Un modèle de gestion hédonique des addictions. *Psychotropes*, 5, 59-73.
- Massemin, C. (2022). *Rapport de l'auditeur au plaisir musical : Addiction ou compétence de gestion hédonique maîtrisée ? : étude de pratiques d'écoute d'auditeurs sensible à la musique et questionnement musicologique sur les composantes addictogènes* [The listener's relationship to musical pleasure : addiction or mastered hedonic management skills? A study of listening practices of musically sensitive listeners and musicological questioning on addictive components] [Doctoral dissertation, Sorbonne université]. <https://theses.fr/2022SORUL035>
- McFerran, K. S., & Saarikallio, S. (2014). Depending on music to feel better: Being conscious of responsibility when appropriating the power of music. *The Arts in Psychotherapy*, 41(1), 89-97. <https://doi.org/10.1016/j.aip.2013.11.007>
- Miranda, D. (2019). A review of research on music and coping in adolescence. *Psychomusicology: Music, Mind, and Brain*, 29(1), 1-9. <https://doi.org/10.1037/pmu0000229>
- Open\_Town. (2024, October 6). *I'm addicted to music* [Reddit Post]. [https://www.reddit.com/r/mentalhealth/comments/1fxu2kk/im\\_addicted\\_to\\_music/](https://www.reddit.com/r/mentalhealth/comments/1fxu2kk/im_addicted_to_music/)
- Peele, S., & Brodsky, A. (1975). *Love and addiction*. Taplinger.
- Piggott, J. (2024, July 13). *I didn't listen to music for 60 days and it completely changed my life...* [video]. <https://www.youtube.com/watch?v=HoRVZK2Gewk>
- Reybrouck, M., & Van Dyck, E. (2024). Is music a drug? How music listening may trigger neurochemical responses in the brain. *Musicae Scientiae*, 28(4), 649-674. <https://doi.org/10.1177/10298649241236770>
- Randall, W. M., & Rickard, N. (2016). Reasons for personal music listening: A mobile experience sampling study of emotional outcomes. *Psychology of Music*, 45(4), 479-495. <https://doi.org/10.1177/0305735616666939>
- Randall, W. M., Rickard, N., & Vella-Brodrick, D. (2014). Emotional outcomes of regulation strategies used during personal music listening: A mobile experience sampling study. *Musicae Scientiae*, 18, 275-291. <https://doi.org/10.1177/1029864914536430>
- Saarikallio, S., & Erkkilä, J. (2007). The role of music in adolescents' mood regulation. *Psychology of Music*, 35(1), 88-109. <https://doi.org/10.1177/0305735607068889>
- Salimpoor, V. N., Benovoy, M., Larcher, K., Dagher, A., & Zatorre, R. J. (2011). Anatomically distinct dopamine release during anticipation and experience of peak emotion to music. *Nature Neuroscience*, 14(2), 257-262. <https://doi.org/10.1038/nn.2726>
- Salimpoor, V. N., Bosch, I. van den, Kovacevic, N., McIntosh, A. R., Dagher, A., & Zatorre, R. J. (2013). Interactions between the nucleus accumbens and auditory cortices predict music reward value. *Science*, 340(6129), 216-219. <https://doi.org/10.1126/science.1231059>
- Shaffer, H., LaPlante, D., Kidman, R., Donato, A., & Stanton, M. (2004). Toward a syndrome model of addiction: Multiple expressions, common etiology. *Harvard Review of Psychiatry*, 12, 367-374. <https://doi.org/10.1080/10673220490905705>
- Silverman, M. J. (2020). Music-based affect regulation and unhealthy music use explain coping strategies in adults with mental health conditions. *Community Mental Health Journal*, 56(5), 939-946. <https://doi.org/10.1007/s10597-020-00560-4>
- Singh, B., Vaswani, K., Paruchuri, S., Saarikallio, S., Kumaraguru, P., & Alluri, V. (2023). "Help! I need some music!": Analysing music discourse & depression on Reddit. *PLOS ONE*, 18(7), e0287975. <https://doi.org/10.1371/journal.pone.0287975>
- Starcke, K., Antons, S., Trostke, P., & Brand, M. (2018). Cue-reactivity in behavioral addictions: A meta-analysis and methodological considerations. *Journal of Behavioral Addictions*, 7(2), 227-238. <https://doi.org/10.1556/2006.7.2018.39>
- Starcke, K., Lüders, F. G., & von Georgi, R. (2024). Craving for music increases after music listening and is related to earworms and personality. *Psychology of Music*, 52(5), 584-594. <https://doi.org/10.1177/03057356231212401>
- Stewart, J., Garrido, S., Hense, C., & McFerran, K. (2019). Music use for mood regulation: Self-awareness and

- conscious listening choices in young people with tendencies to depression. *Frontiers in Psychology*, *10*, 1199. <https://doi.org/10.3389/fpsyg.2019.01199>
- Tan, M., Zhou, X., Shen, L., Li, Y., & Chen, X. (2024). Music's dual role in emotion regulation: Network analysis of music use, emotion regulation self-efficacy, alexithymia, anxiety, and depression. *Depression and Anxiety*, *2024*(1), 1790168. <https://doi.org/10.1155/2024/1790168>
- Tsukuda, K., & Goto, M. (2017). Taste or addiction?: Using play logs to infer song selection motivation. In J. Kim, K. Shim, L. Cao, J.-G. Lee, X. Lin, & Y.-S. Moon (Eds.), *Advances in Knowledge Discovery and Data Mining* (p. 721-733). Springer International Publishing. [https://doi.org/10.1007/978-3-319-57529-2\\_56](https://doi.org/10.1007/978-3-319-57529-2_56)
- Vella, E. J., & Mills, G. (2017). Personality, uses of music, and music preference: The influence of openness to experience and extraversion. *Psychology of Music*, *45*(3), 338-354. <https://doi.org/10.1177/0305735616658957>
- Zhang, J., Yang, T., Bao, Y., Li, H., Pöppel, E., & Silveira, S. (2017). Sadness and happiness are amplified in solitary listening to music. *Cognitive Processing*, *19*(1), 133–139. <https://doi.org/10.1007/s10339-017-0832-7>

<https://doi.org/10.17234/9789533793085.18>