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RELATIONSHIP BETWEEN MUSIC PREFERENCE AND PERSONALITY FACTORS

Psychology

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ABSTRACT

The aim of the study is to understand the relationship between music preference and personality factors. Music is a universal phenomenon that is seen throughout every culture across the world. People have manifested individual interest in music based on their environment, culture, and distinct discernments. Music is easily accessible currently due to the media age that has dominated across the world; therefore individuality has never been so independent and universal at the same time. Personality is a unique set of characteristics within a person that work to influence their beliefs, motivations, emotions, behaviours and even their environment. Personality also refers to the ingrained patterns of thoughts, behaviours and motivators that develop throughout their life cycle to influence the way they perceive the world around them, as well as their beliefs, self-perception and attitude. The present study is undertaken with the objectives such as to understand the relationship between music preference and gender groups and to understand the relationship personality factors and music preferences among professionals and non professional musicians.
The following hypotheses are framed:
1. There is no relationship between Personality factors and Music Preferences among professional and non professional musicians.
2. There is no relationship between music preferences and gender groups.
In the current study personality is measured using MPI (2006). The data is obtained from participants (musicians and non musicians) from Mysore through random sampling technique. The obtained data is processed and is subjected to statistical analysis. The results have indicated that there is no significant relationship between music preference and gender groups, also there is no significant relationship between Personality factors and Music Preferences between professional and non professional musicians

KEYWORDS

INTRODUCTION

We're exposed to music for nearly 20% of our waking lives. But much of our musical experience seems to be a mystery. Why does some music bring us to tears while other pieces make us dance? Why is it that the music that we like can make others agitated? And why do some people seem to have a natural ability to play music while others have difficulty carrying a tune? Science is beginning to show that these individual differences are not just random but are, in part, due to people's personalities (Musical taste and personality, David Greenberg 2015).

Also, music is a way in which people can express their inner thoughts, emotions and political ideas as well as using the source to provide a reinforcement behind alleviating a task or getting through an emotional state. Tomas Chamorro-Premuzic, PhD, A professor of business psychology and behavioural preferences, believes music was created to fulfil three psychological functions. The reasons are to improve performance on certain tasks, stimulate intellectual curiosity, and to manipulate or influence people's emotional states to achieve a desired mood (Chamorro-Premusic, 2011).

In another sense, people listen to music based on their drive for social identity (social identity theory), (Bakagiannis&Taarant 2006; North &Hargreaves, 1999, North.et.al 2000, Tarrant et al 2000). Humans listen to certain types of music to achieve a natural sense of characterisation. Listening to certain types of music, in theory produces universally common traits. Therefore, there is a definite relationship between one's music preference and personality.

Definition of personality

"Personality is the dynamic organization within the individual of those psychophysical systems that determine his characteristics behaviour and thought" (Allport, 1961).

“The characteristics or blend of characteristics that makes a person unique” (Weinberg & Gould, 1999).

In 1956, psychiatrist Erik Erikson provided an insightful description as to how personality develops based on his extensive experience in psychotherapy with children and adolescents from low, upper, and middle-class backgrounds. According to Erikson, the socialization process of an individual consists of eight phases, each one accompanied by a "psychosocial crisis" that must be solved if the person is to manage the next and subsequent phases satisfactorily. The stages significantly influence personality development, with five of them occurring during infancy, childhood, and adolescence.

Factors Of Personality

The factors of personality are **dominance:** individual whose personalities are characterised by dominance or ascendance will more frequently be found to occupy or emerge in leadership roles; **neuroticism** : this concept implies a heightened sensitivity to stressful environmental situations; a low degree of stress tolerance; **empathy**: this variable otherwise known as interpersonal sensitivity, involves the realisation and understanding of another person's feelings ,needs and sufferings; **need achievement** : this implies a desire or tendency to complete with a standard of excellence where winning or doing well is the primary concern; **ego ideal :** the ego ideal is composed of all the fantasies which portray the person as a hero, accomplishing great deeds or achieving recognition. **introversion**: People who are extremely introverted do not typically reach out to others and may appear distant and aloof; **self-confidence**: is an important factor as it indicates the extent of assurance one possesses about one's capacities and abilities not only in confronting problem situations but also in finding solution to them; **dogmatism**: it is a closed way of thinking which could be associated with any ideology regardless of content: an authoritarian outlook on life, on intolerance towards those with opposing beliefs, and a sufferance of those with similar beliefs; **pessimism:** a person with a pessimistic personality tends toward a more negative-or some might say realistic-view of life. Optimists, on the other hand, see things more positively.

Music Preference

The **psychology of music preference** refers to the psychological factors behind peoples' different music preferences. Music is heard by people daily in many parts of the world, and affects people in various ways from emotion regulation to cognitive development, along with providing a means for self-expression.Music training has been shown to help improve intellectual development and ability (*Schellenberg, Glen E.; Mankarious, Monika ,October 2012),* though no connection has been found as to how it affects emotion regulation.

Personality And Music Preference

Personality

Cattell (Cattell& Anderson, 1953; Cattell& Saunders, 1954) was the first to suggest a relationship between music and personality. He believed music can satisfy deep and unconscious needs and therefore studied music preferences in order to gain a deeper understanding of

personality (Kemp, 1996, p. 121). Although Cattell believed music preferences provided information about unconscious aspects of personality other researchers have supported the idea that music preferences are a manifestation of more explicit traits of personality (Rentfrow& Gosling, 2003, p. 1237).

The relationship between musical preference and personality has remained a long-standing topic of contention for researchers due to the variability in results and the low-predictive power that personality has historically demonstrated on music preferences.(Schafer, Thomas; Mehlhorn, Claudia 2017)

Different types of music

Different types of music are **folk music:** that is played or sung by ordinary people (notprofessional musicians). It is traditional music that people learn by listening to other people playing it and then copying them; **new-age** music includes both acoustic forms, featuring instruments such as flutes, piano, acoustic guitar and a wide variety of non-Western acoustic instruments, there is no exact definition of new-age music (Hale and Payton 2000). An **instrumental** is a musical composition or recording without lyrics, or singing. The music is primarily or exclusively produced by musical instruments

Rock and **roll** (often written as rock & roll or rock 'n' roll) is a genre of popular music that originated and evolved in the United States during the late 1940s and early 1950s,from African American musical styles such as gospel, jump blues, jazz, boogie woogie, and blues, along with music. **Hip hop** music, also called hip-hopor rap musicTrapp, (Erin July 1 2005, Leach, Andrew 2008) is a music genreof popular music developed in the United States by inner-city African Americans, Latino Americans(Vargas, Andrew S 2015) and Caribbean Americans in the Bronx borough of New York City in the 1970s.**Blues** is a music genre(Kunzler, Martin,1988, Jazz-Lexicon, Hamburg: Rowohlt Taschenbuch Verlag) and musical form originated by African Americans in the Deep South of the United States around the end of the 19th century (The Historical Roots of Blues Music", African American Intellectual History Society, 2018). The genre developed from roots in African musical traditions, African-American work songs, spirituals, and music

A **trance** refers to a state of hypnotism and heightened consciousness (Weir, Dennis R 2006, Trance: from Magic to Technology).This is portrayed in trance music by the mixing of layers with distinctly foreshadowed build-up and release. **Bhajan** refers to any devotional song with a religious theme or spiritual ideas, specifically among Indian religions, in any of the languages from the Indian subcontinent (James G. Lochtefeld,2002,

A **melody** (from Greek μελ δία, melōidía, "singing, chanting") (Paus, Marcus 2017, "Why melody matters",Gramophone)also tune, voice or line, is a linear succession of musical tones that the listener perceives as a single entity. **Indian classical music** is the classical music of the Indian subcontinent (Nettl, Bruno; Ruth M. Stone; James Porter; Timothy Rice 1998, The Garland Encyclopedia of World Music: South Asia: the Indian subcontinent, Routledge).It has two major traditions: the North Indian classical music known as Hindustani and the South Indian expression known as Carnatic(Sorrell, Neil; Narayan, Ram 1980.**Sad songs**: music encompasses our innermost expressions. That includes contrasting moods and feelings such as happiness, loss, sadness, disappointment, pleasure among many. It shouldn't come as a wonder therefore when most artists tend to express their grief through the songs they write. **Remix is** a variant of an original recording (as of a song) made by rearranging or adding to the original. A **remix** (or **reorchestration**) is a piece of media which has been altered or contorted from its original state by adding, removing, and/or changing pieces of the item.

English songs**,** as the name says**,** are those sung in English language. Basically they are Hollywood movie or album songs.Although the title of "Sumer Is Icumen In" (also called Summer Cannon or Cuckoo Song) may not look like modern English, the song is considered the oldest existing English song.The **ghazal** is a form of amatory poem or ode(A dictionary of Urdu, classical Hindi, and English) originating in Arabic poetry. A ghazal may be understood as a poetic expression of both the pain of loss or separation and the beauty of love in spite of that pain. **Sufi songs**: Sufis are Muslims who concern themselves with the inner aspects of the Islamic faith. They look for the experience that lies beyond the outer rituals of religion, towards a personal experience of God. The origins of Sufism (*tasawwuf* in Arabic) are inseparable from Islam and the teachings of the Prophet Muhammed, Peace and blessings upon him.

Qawwali is a musical art form from the Indian subcontinent that is over 700 years old. Its distinct sound and lyrics continue to transcend boundaries of time, language and location, and have found a loyal audience of Qawwali lovers in the west. Qawwali gets its name from the Arabic word 'qaul 'which means 'utterance', and this is reflected in the blending of spiritual poetry with what can only be described as emotionally charged 'vocal gymnastics'

METHODOLOGY

Problem

To study the relationship between Personality factors and Music Preferences

OBJECTIVES

1. To study the relationship between Personality factors and Music Preferences among professional and non professional musicians
2. To study the relationship between music preferences and gender groups.

Hypothesis

1. There is no significant relationship between personality factors and music preferences among professional and non professional musicians
2. There is no significant relationship between music preferences and gender groups

Sample:

Random sampling technique is used to select the participants for the present study, the sample consists of 523 participants (musicians and non musicians)
from Mysore.

Instruments/tools:

The data is obtained through survey method by using standardised questionnaires. The following tools were used for data collection:

1. Multivariable personality inventory (MPI) developed by Dr.B.C.Muthayya (2006) is used to measure personality factors.
2. Music preference scale developed by Durgesh K upadhay, RidhimaShukla, and AheliChakra borty (Amity University, 2017) is used to measure music preferences.

The detailed description of the instruments is given below:

1. Demographic data sheet:

data sheet is used to collect the demographic details to identify particulars of the participation such as the name, age, gender, education, music course completed and parents music background.

2. Multivariable personality inventory

(MPI; Dr.B.C.Muthayya, 2006): this inventory was developed to assess some of the personality attributes. A set of personality variables was selected on the basis of the information available, viz., dominance, dogmatism, self confidence, empathy, need achievement, introversion, neuroticism, ego ideal and pessimism. These nine variables constituted the personality inventory. There are 50 items which satisfied the requirement of the criteria for the item selection. There are 5 items on empathy, 5 items on ego ideal, 6 items on pessimism, 7 items on neuroticism, 6 on introversion, 5 items on dogmatism, and 6 items on dominance. The answer categories provided were 'yes' or 'no' for each item. Each of the nine personality variables are scored separately and the scoring key is toned in the direction of the presence of the attribute. On the basis of this scoring scheme, the higher the score, the greater the prevalence of negatively oriented personality.Since the 50 item personality scale consisted of 9 variables, the method of rationalequivalence was preferred for assessing its reliability. All of the variables studied were scored for their negative connotation for this purpose. The obtained reliability coefficient was 0.52: significant at 0.01 level. The maximum obtainable reliability coefficient for a scale of this type is 0.72, and hence the obtained reliability coefficient may be considered satisfactory for a multivariable personality scale of this type.

3. Music preference scale:

this scale was developed by Durgesh K upadhay, RidhimaShukla, and AheliChakra borty (Amity University, 2017) and it is used to figure out

the music preferences of the respondents. The scaled included 23 music genres: bollywood (sad), melodious film, romantic (love), soft, folk, rock, ghazal, bhajan, Punjabi, patriotic, sufi, classic, hip hop, English, remix, rap, pop, blues, Islamic songs, new age,jazz,trance and instrumental. Each genre is to be rated on a 5 point Likert rating scale {With endpoints 1(not at all) and 5 (very much) by the respondents to indicate their preference for listening to a particular music genre. The Cronbach's alpha of the scale is 0.85

Procedure

In the present study 523 professional and non professional musicians are randomly selected. The participants were asked to fill in the questionnaires after a detailed instruction given by the researcher. Subsequently the collected data was scored as per the scoring key or directions for scoring as given in manual. Chi square test was used to analyse the data.

Table 1 indicates relationship between music preferences and gender groups

Crosstab					
			Sex		Total
			Female	Male	
Pref 1	Bhajans	Frequency	10	3	13
		Percent	3.5%	1.2%	2.5%
	Bhajans New age	Frequency	1	0	1
		Percent	0.4%	0.0%	0.2%
	Classical	Frequency	7	6	13
		Percent	2.5%	2.5%	2.5%
	English	Frequency	26	23	49
		Percent	9.2%	9.5%	9.4%
	Folk	Frequency	1	2	3
		Percent	0.4%	0.8%	0.6%
	Folk/ Ghazals/ Sufi	Frequency	27	8	35
		Percent	9.6%	3.3%	6.7%
	Instrumental	Frequency	10	14	24
		Percent	3.5%	5.8%	4.6%
	Melodies	Frequency	25	24	49
		Percent	8.9%	10.0%	9.4%
	New age	Frequency	140	130	270
		Percent	49.6%	53.9%	51.6%
	Patriotic	Frequency	12	9	21
		Percent	4.3%	3.7%	4.0%
	Remix	Frequency	11	11	22
		Percent	3.9%	4.6%	4.2%
	Sad songs	Frequency	12	11	23
		Percent	4.3%	4.6%	4.4%
	Total	Frequency	282	241	523
		Percent	100.0%	100.0%	100.0%

Chi- Square tests

	Value	Difference	Asymp. Sig. (2-Sided)
Pearson Chi-Square	14.079	11	.229

Chi- square value is 14.079 , P value is 0.229.

Table 1 indicates that out of 523 samples 282 are females, 241 are males. 49.6% of females have preferred new age songs, 9.6% preferred folk/ghazals/Sufi, 9.2% preferred English, 4.3% preferred patriotic and sad songs, 8.9% preferred melodies, very few preferred bhajans, classical, folk, instrumental, remix.

53.9% of males preferred new age songs. 10% preferred, 9.5% preferred English, 5.8% preferred instrumental, 4.6% preferred remix and sad. Very few preferred patriotic, folk, ghazals, Sufi. None of them preferred classical.

Table 2 indicates the relationship between music preferences and gender groups

Crosstab					
			Sex		Total
			Female	Male	
Pref 1	Bhajans	Frequency	14	7	21
		Percent	5.0%	2.9%	4.0%
	Classical	Frequency	6	7	13
		Percent	2.1%	2.9%	2.5%
	English	Frequency	104	93	197
		Percent	36.9%	38.6%	37.7%
	Folk/ Ghazals/ Sufi	Frequency	7	7	14
		Percent	2.5%	2.9%	2.7%
	Instrumental	Frequency	14	12	26
		Percent	5.0%	5.0%	5.0%
	Melodies	Frequency	33	34	67
		Percent	11.7%	14.1%	12.8%
	New age	Frequency	32	32	64
		Percent	11.3%	13.3%	12.2%
	Patriotic	Frequency	10	10	20
		Percent	3.5%	4.1%	3.8%
	Remix	Frequency	45	25	70
		Percent	16.0%	10.4%	13.4%
	Sad songs	Frequency	17	14	31
		Percent	6.0%	5.8%	5.9%
	Total	Frequency	282	241	523
		Percent	100.0%	100.0%	100.0%

Chi- Square tests

	Value	Difference	Asymp. Sig. (2-Sided)
Pearson Chi-Square	6.021	9	.738

Chi- square value is 6.021, P value is 0.738.

Table 2 indicates music preference according to gender groups. There are 282 female and 241 male sample. According to this table the female preference was like this; 36.9% preferred English, 16.0% preferred remix, 11.7% preferred Melodies, 11.3% preferred new age, 6% preferred sad songs, 5% preferred bhajans, instrumental and very preferred patriotic, folk/ghazals/ Sufi.

According to this table the male preference was like this; 38.6% preferred English, 14.1% preferred melodies, 13.3% preferred new age, 10.4% remix, 5.8% preferred sad songs, 5.0% preferred instrumental and very few preferred patriotic, folk/ghazals/Sufi, bhajans, classical.

Table 3 indicates the relationship between music preferences and personality factors among professional and non professionals

Crosstab					
			Prof and Non Prof		Total
			Professional	Non Professional	
Pref 1	Bhajans	Frequency	1	12	13
		Percent	1.5%	2.6%	2.5%
	Bhajans New age	Frequency	0	1	1
		Percent	0.0%	0.2%	0.2%
	Classical	Frequency	4	9	13
		Percent	5.9%	2.0%	2.5%
	English	Frequency	3	46	49
		Percent	4.4%	10.1%	9.4%
	Folk	Frequency	1	2	3
		Percent	1.5%	0.4%	0.6%
	Folk/ Ghazals/Sufi	Frequency	3	32	35
		Percent	4.4%	7.0%	6.7%
	Instrumental	Frequency	4	20	24
		Percent	5.9%	4.4%	4.6%
	Melodies	Frequency	2	47	49
		Percent	2.9%	10.3%	9.4%
	New age	Frequency	36	234	270
		Percent	52.9%	51.4%	51.6%
	Patriotic	Frequency	4	17	21
		Percent	5.9%	3.7%	4.0%
	Remix	Frequency	4	18	22
		Percent	5.9%	4.0%	4.2%
	Sad songs	Frequency	6	17	23
		Percent	8.8%	3.7%	4.4%
	Total	Frequency	68	455	523
		Percent	100.0%	100.0%	100.0%

Chi- Square tests

	Value	Difference	Asymp. Sig. (2-Sided)
Pearson Chi-Square	16.295	11	.131

Chi- square value is 16.295, P value is 0.131.

Table 3 indicates music preference according to professional and non professional participants.68 participants were professional and 455 were non professional, 52.9% of professionals preferred new age, 8.8% professionals preferred sad songs, 5.9% professionals preferred remix, patriotic, instrumental, classical. 4.4% professionals preferred folk/ghazals/Sufi and English. very few professionals preferred bhajans, folk, melodies.

51.4% of non professional preferred new age, 10.1% preferred English and melodies, 7% preferred Sufi/ghazals/folk, very few preferred sad, remix, patriotic, instrumental, classical, bhajans.

Table 4 indicates the relationship between music preferences and personality factors among professional and non professionals

			Prof and Non Prof		Total
			Professional	Non Professional	
Pref 2	Bhajans	Frequency	5	16	21
		Percent	7.4%	3.5%	4.0%
	Classical	Frequency	2	11	13
		Percent	2.9%	2.4%	2.5%
	English	Frequency	24	173	197
		Percent	35.3%	38.0%	37.7%
	Folk/ Ghazals/Sufi	Frequency	1	13	14
		Percent	1.5%	2.9%	2.7%
	Instrumental	Frequency	2	24	26
		Percent	2.9%	5.3%	5.0%
	Melodies	Frequency	9	58	67
		Percent	13.2%	12.7%	12.8%
	New age	Frequency	6	58	64
		Percent	8.8%	12.7%	12.2%
	Patriotic	Frequency	3	17	20
		Percent	4.4%	3.7%	3.8%
	Remix	Frequency	9	61	70
		Percent	13.2%	13.4%	13.4%
	Sad songs	Frequency	7	24	31
		Percent	10.3%	5.3%	5.9%
	Total	Frequency	68	455	523
		Percent	100.0%	100.0%	100.0%

Chi- Square tests

	Value	Difference	Asymp. Sig. (2-Sided)
Pearson Chi-Square	6.765	9	.662

Chi- square value is 6.765, P value is 0.662.

Table 4 indicates music preference according to Professional and Non Professional participants. Professional participants are as follows; 35.3% were English, 13.2% melodies, remix, 10.3% sad songs, 8.8% new age 7.4% bhajans and very few were classical, instrumental, Sufi/ghazals/Sufi, patriotic.

Non Professional participants are as follows; 38% were English, 12.7% were melodies, new age, 13.4% was remix, 5.3% instrumental, sad and very few were bhajans, classical, Sufi/ghazals/Sufi and patriotic.

DISCUSSION

Hypothesis 1: There is no significant relationship between Personality factors and Music Preferences between professional and non professional musicians.

It is observed that there is no significant association between Personality factors and Music Preferences between professional and non professional musicians. The results of the present study are in a agreement with the previous research studies.

Geringer, J. M. (1982) studied on "Verbal and operant music listening preferences in relationship to age and musical training". The studys says, there seems, however, to be no predictable connection between the degree to which one "knows" an excerpt and preference for the excerpt.

Jane E. Palmquist (1990) conducted study on "Apparent Time Passage and Music Preference by Music and Non music Majors".This article describes an investigation of the relationship between apparent time passage and music preference by music and non-music majors. Statistical analyses revealed no significant interaction between level of training and time passage or music preference measures. There was no significant interaction between music selections and level of training.

Hypothesis 2: There is no significant relationship between Music Preferences and gender groups

It is observed that there is no significant association between music preference and gender groups.

Most of the research studies have proven the association between music preference and gender. (Rawlings, D; Ciancarelli; V, October 1 1997, MC Cown, William, Keiser, Ross, Mulhearn, Shea; Williamson, David 1997)

According to white 1985, younger people are still developing and forming their identities as according to the social identity theory. There is one study by Keston.

Keston, Morton J.; Pinto, Isabelle M (1995) conducted a study on "Possible factors influencing musical preference".Research results concluded that factors influencing music preference are intellectual introversion, music recognition and musical training. Intelligence, sex, age and masculinity-femininity are negligibly related to music preference.

CONCLUSION

There is no significant relationship between music preferences and gender groups. There is no significant relationship between music preference and personality factors among professionals and non professionals

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