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Social and Emotional Function of Musical Listening: Reasons for Listening to Music

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Abstract

Problem Statement: The reasons that people listen to music have been investigated for many years. Research results over the past 50 years have showed that individual music preference is influenced by multiple factors. Many studies have shown throughout that music has been used to induce emotional states, express, activate, control emotions, relax, and communicate. It can be suggested that asking "how students shape music in their mind, the importance of music, and which genres they listen to and why" can help educators achieve their goals more easily.

Purpose of Study: This study investigated the involvement of music in the lives of university students; the type of music they listen to in the university and during childhood; why they listen to music; and the emotional and social function of music. Of the students attending different departments of Dokuz Eylul University Faculty of Fine Arts, 322 were randomly selected to participate in this study. Open-ended questions were used to reveal their reasons for listening to music and the musical genres they prefer.

Method: To reveal how often students listen to music, why they listen to music, and what type of music they listen to during university and childhood, a questionnaire with open-ended questions was used. A content analysis methodology was used to analyze the data.

Findings and Results: Findings revealed that the main reasons for listening to music were enjoyment, emotional mood, peer group, and

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family. In addition, the majority of students reported that they listen to music between two and nine hours per day. The most preferred genres were rock, jazz, classic, and pop. The least preferred genre was Turkish music. The preferred genres and listening frequencies were found to be different in childhood and in university. In addition, the preferred musical types of the participants were different from those their families preferred.

Conclusions and Recommendations: The fact that the participants' preferred genres of music differed during adulthood and childhood and also differed from their families' preferences indicates that the family's role in the development of musical tastes is not significant. Another striking finding is that Turkish music genres are not more popular. This finding can be associated with the fact that music represents social identity. It is seen that Enjoyment and emotional mood were among the main reasons for listening to music.

Keywords: Reasons for Listening to Music; Musical preference; Emotional function of music; Social function of music.

Introduction

Identifying the underlying factors that affect the musical listening experiences of individuals can make it possible to use these factors in education. While it is perfectly feasible to ask individuals if they're interested in any field of art, this question loses its meaning when applied to music as a form of art. If a group of university students was asked 'Do you listen to music?', it is highly likely that they'd all answer affirmatively. But why and how do we choose the music we listen to? For the past 50 years, music psychology researchers have been seeking the answer to this question. According to Berlyn's (1971) neurophysiologic study, musical preference depends on the activating potential that music creates in the individual. This theory also suggested that people like music with a middle level of complexity and familiarity and that higher or lower levels affect our preference. Konecni (1982) took this theory further and concluded that musical preference differs with the listening environment. Individuals build their preferences through social, emotional, cognitional conditions, and the listening environment along with their activity and mood during the listening process. Another theoretical approach to this subject is the prototype model developed by Martingale and Moore (1989), who suggested that individuals perceive musical excerpts based on the prototype (as cited in North & Hargreaves, 2008, p. 77-86).

According to North and Hargreaves (2008), these theories are insufficient to describe the reasons that people listen to music. These early studies overlooked socio-cultural factors, and as individual values take over, studies in this field have started moving in a different direction. When approached from the perspective of socio-cultural factors, it is clear that individuals gain or lose status with others based

on their tendency to think like other members of the group. A good example would be high school or university students preferring to listen to the same type of music as their friends, simply because their friends are listening to it.

Universities provide a safer environment where individuals feel more freedom than in other levels of education. Because this is the time that young people become an adult, it can be theorized that the preferences made during this period would be more permanent. According to Leblanc (1991), this permanency increases as individuals grow older. Additionally, according to North and Hargreaves (2002), individuals defined their musical preferences between ages 20-25 more permanently. Considering that music is mostly consumed by young adults (North, Hargreaves, & O'Neil, 2000), it is acceptable that these studies have been performed with the same demographics. With the progress of technology, students can more easily find specific types of music, form bands, and make their own music. In other words, music listening, performing, singing, and composing has become a big part of in university student life. Armed with this knowledge, researchers have started to study not just the student's music dynamics during their university education, but also their extracurricular musical activities. Zillmann and Gan (1997) emphasized that the answers to "why are you listening to music?" aren't inconsistent and diverse, but the most common responses are related to entertainment first and serving multiple needs second. These needs have been subsequently classified and measured in research. For example, during their research on English young adults, North, Hargreaves, and O'Neil (2000) used a scale of 12 reasons for listening to music on a wide sample of students. Framing these reasons based on identity and mood, they've grouped these reasons under three primary categories: to make an impression, to meet emotional needs, and enjoyment. A large portion of the participants stated that they prefer certain types of music to "look cool"; to impress their friends and family; and to satisfy their emotional needs. A similar study by Tarrant, North, and Hargreaves (2000) categorized "impression" under "social needs" and used the same classification. They investigated the reasons that young adults in the US and UK listen to music, and concluded that the two main reasons are "to leave an impression" and "satisfying emotional needs (relaxation, pleasure)." Studying students in Portugal and England, Boal-Palheiros and Hargreaves (2001) found that students relate listening to music at home with relaxation, mood, and social relationships, while they related listening to music at school with being active and as a source of motivation. North, Hargreaves, and Hargreaves (2004) found that students answered respectively "enjoyment", "passing time", and "habit". Juslin and Laukka (2004) concluded that emotion is the leading motivation for musical listening.

Law and Ho (2015) suggested that there is a gap between the musical learning preferences in and out of school. Additionally, several studies have indicated that the music lesson is not one of the popular lessons among students (North, Hargreaves, & O'Neill, 2000, p. 256). According to Sloboda (1990), concerts and home rank as more tasteful musical environments than school (as cited in Boal-Palheiros & Hargreaves, 2004, p. 40). Gurgen (2016) found that students of fine arts prefer jazz and blues

instead of local genres, while students in music education prefer rock and metal music mostly.

Listening to music at home and at school has a direct relation to age. Theories aiming to explain the effect of aging during the late childhood and early adolescence emphasize the relative importance of family and relatives. The results of a growing number of studies indicate the effects of listening to music on the formation of personal and social identity, establishment of interpersonal relationships, and regulation of mood and emotion (Boal-Palheiros & Hargreaves, 2001).

In a study of 24 students, Herbert (2012) have analyzed the students' 14-day diaries, with commentary phenomenology, and detected eight important psychological points relating to mood: excitement, dissociation, relaxation, connectedness, emotion and mood, daydreams, exploration of emotion, and multimedia experience.

These studies have found that reasons related to emotion rank higher than others almost exclusively. Schafer, Smukalla, and Oelke (2013 p. 2) suggested that music listening related to Maslow's hierarchy of needs. At the bottom of the pyramid are physiological needs. After the satisfaction of physiological needs comes self-actualisation. During self-actualisation, individuals have stated that they felt detached from time and space and had deep emotional experiences. Maslow's (1964) studies on mysticism, religion, art, and creativity showed that one of the most frequent peak experiences that promptly arise and activate triggers is music (as cited in Schafer et al., 2013, p. 2).

The struggle to understand the reaction of a listener to music is challenging but exciting because music is a factor triggering emotions. Research based on "emotion" has been ignored and overlooked in the past, but has recently become more prominent (Juslin & Laukka, 2004). Saarikallio and Erkkilä (2007) suggested a model to fill the gap in music's effect on daily life, which they recognized as being investigated by other researchers but still demonstrated significant gaps. This model, which analyzes mood regulation during music listening in young adults, describes the satisfaction of emotional needs (such as entertainment, relaxation, mental activity, etc.) with musical activities (such as listening, playing, singing).

It is important for teachers and administrators responsible for music education to identify students' listening habits, the genres they enjoy, and why they listen to music. The purpose of this study was to determine the musical background of students attending Dokuz Eylul University, Faculty of Fine Arts and factors prompting them to listen to music in the context of emotional and social functions of music.

Method

Research Design

This study was a qualitative case study. The data was analyzed with a content analysis technique including conceptualization of the data, detection of the categories

that correctly explain the concepts, and regulation of the data (Yıldırım & Simsek, 2013, p. 159).

Research Sample

Of the students attending the Dokuz Eylul University Faculty of Fine Arts, 322 were randomly selected to participate in the study. Of these, 89 were studying in the music department and 233 in other departments, including sculpture (18), traditional arts (44), ceramics (20), graphic design (77), photography (22), painting (28), and textile (24). Their mean age was 23.

University students were chose as participants over younger students because their favorite music genres are more stable, the genres they listen to are more diverse, and they can identify music genres more accurately (Leblanc, 1991; LeBlanc, Sims, Siivola, & Obert, 1996; Berg, Fierros, & Pérez, 2015).

Research Instrument and Procedure

A questionnaire with open-ended questions was used to reveal how often students listen to music, why they listen to music, and what type of music they listen to during university and childhood. Questions were determined by two expert instructors from the Educational Sciences Department. The clarity and understandability of the questionnaire was tested beforehand with different sample groups, and took its final shape afterwards.

Data Analysis

In this study, data were collected through 'interview of the open-ended questions' (Yıldırım & Simsek, 2013, p. 148). To reveal the reasons for choosing a genre, students were asked "What do you think made you choose the genre(s) or type of music you listen to?" After coding the answers, categories were developed. Categorization is the classification of the concepts obtained from the content analysis (Yıldırım & Simsek, 2013, p. 260). The categories in this study were "personal factors", "environmental factors", and "musical factors" (Table 2). Two investigators were consulted when performing the categorization. A separate form was developed to verify the integrity of the data set. Twenty of the 322 conversation records were randomly chosen and the answers were classified into this form by two independent observers, whose results matched the researcher's. Answers were compiled into a table using frequency and percentage calculations.

Results

Music Listening Frequency

Students were asked how often they listen to music in their daily lives and four categories were defined. Table 1 shows these categories along with their frequency, and percentage rates.

Table 1.

How Frequently Students Listen to Music

n = 322	*f*	*%*
1-2 days a week	12	3.72
3-4 days a week	19	5.90
Everyday	286	88.81
Other	5	1.55

According to Table 1, 88.8% of the students listen to music every day. Additionally, when those students who listen to music everyday noted that the duration ranged between two and nine hours per day. Those who selected "Other" provided answers such as "it depends" and "sometimes I never listen to music, sometimes I listen to music very often".

Musical Genres that Students Listen to

To understand the students' musical past and determine what they and their family listened to during their childhood, the students were asked, "What types of music do you listen to the most?" and "What was the type of music you used to listen to during your childhood the most?" As the answers included many sub-genres, these answers have been consolidated within more general parent genres, and reduced to 13. For example, "Progressive Rock" was consolidated with "Rock"; answers such as Trance and House were categorized under "Electronic Music". The results, along with frequency and percentages, are shown in Table 2.

Table 2.

Genres Students and Their Families Listen to

Musical Genres (n=322)	*University*		*Childhood*		*Family*	
	f	*%*	*f*	*%*	*f*	*%*
Rock (progressive rock, hard rock, indie rock)	158	49.06	65	20.18	30	9.31
Jazz	113	35.09	-	-	23	7.14
Classical	108	33.54	13	4.03	38	11.80
Pop	105	32.60	190	59.00	98	30.43
Blues	79	24.53	-	-	12	3.72
Electronic (dubstep, trip-hop, trance, house, techno)	74	22.98	-		-	-
Metal	60	18.63	22	6.83	-	-
Traditional Turkish Art Music	43	13.35	14	4.34	94	29.19
Reggae	26	8.07	-	-	4	1.24
Latin	21	6.52	-	-	4	1.24
Rap/Hip-Hop	19	5.90	-	-	4	1.24
Turkish Folk Music	19	5.90	19	5.90	75	23.29
Turkish Arabesque Music	11	3.41	8	2.48	18	5.59
*Ozgun Music**	5	1.55	-	-	11	3.41
No Answer	8	2.48	54	16.77	66	20.49

* A political and local music genre in Turkey.

Table 2 shows that 49.06% of the participants listen to rock in university, while 20.18% listened to rock during their childhood. Students listening to the second most popular genre, jazz (35.09%), stated that they didn't listen to this genre in childhood. The same applies to blues, which 24.53% of university students listen to, none of whom listened to this genre during childhood. Additionally, these genres reported very low percentages of family listening history (7.14% and 3.72%).

The percentage of students who listened to classical music during university was 33.54%. Of these, 4.03% listened to classical during childhood and 11.80% reported that their families listened to this genre.

Pop music attracted more listeners during their childhood, with 59% of respondents, compared to 32.60% of university students who still listen to this genre, and 30.43% reporting that this genre was popular in their family.

Of the participants' families, 29.19% listened to Turkish classical music, while 4.43% of participants reported listening to this genre during childhood, and 13.35% reported listening to Turkish classical music as university students. A consistent 5.90% of respondents reported listening to Turkish folk music during childhood and at university, while the influence among families was much higher (23.29%).

Electronic music listeners (22.98%) reported that they didn't listen to electronic music during childhood and that it wasn't a genre their families listened to, while 18.63% of respondents reported listening to metal as university students, with 6.68% listening to this genre during childhood, and none reporting that their families listened to metal.

Latin, reggae, and rap having a notably low percentage of listeners during childhood and among families, but each of these genres registered between 5 and 8% of university students as listeners. Between 2 and 6% of respondents reported listening to Arabesque Music as children, as university students, and among their families.

16% of the participants did not mention the genres they listened to in childhood and 20.49% of the participants did not mention the genres their families listened to.

Reasons Why Students Listen to Music

Categories were formed based on student answers to the question "What do you think made you choose the genre(s) of music you listen to?" Table 3 shows the appropriate answers to these categories, as well as their frequency and percentage.

Table 3.

Why Students Listen to Music Based on Music Departments and Other Departments

	Total (n=322)		*Music (n=89)*		*Non-music (n=233)*	
Personal Factors	*f*	*%*	*f*	*%*	*f*	*%*
Enjoyment	87	27.01	22	24.71	65	27.89
Emotional Mood	49	15.21	6	6.74	43	18.45
Other	49	15.21	6	6.74	43	18.45
Environmental Factors						
Peer group	47	14.59	15	16.85	32	96.96
Family	32	10.00	12	13.48	20	8.58
Where I live	15	4.65	4	4.49	11	4.72
School	10	3.10	7	7.86	3	1.28
Media	7	2.17	4	4.49	3	1.28
Other	12	3.72	3	3.37	9	3.86
Musical Factors						
General Properties	48	14.90	30	33.70	18	7.72
Technical Properties	21	6.52	11	12.35	10	4.29
No Answer	38	11.80	7	2.17	31	9.62

Table 3 shows that "enjoyment" and "emotional mood" (of the "personal factors" category) are the most frequent reasons for listening to music. Environmental factors are second, with musical factors third. As expected, students from the music department registered more musical factors than personal or environmental factors. It should be noted that 11.80% of the students did not answer this question.

Example Sentences

Table 4 shows a selection of example answers to "What do you think made you choose the genre(s) of music you listen to?"

Table 4.

Example Reasons That Students Listen to Music

Personal Factors	
Enjoyment	"Because I like it"
	"Because I find it pleasant"
	"It entertains me"
Mood / Emotional State	"Satisfies my emotional state"
	"It fixes my emotional state"
	"It rests my soul"
	"It speaks to my emotions"
	"Relaxing/Calming"
	"Changes my mood"
Other	"My ambition to research"
	"Seeking difference"
	"Curiosity"
	"Because I'm an artist"

Table 4 Continue

	Personal Factors
	Environmental Factors
Peer Group	"Because the people I've met recently listen to it…"
	"Someone whom I see as an idol listen to this"
	"There was a girl I used to like in school, and I've started to listen to this genre to look cool to her"
	"Listening to it thanks to my social circle"
Family	"My brother suggested it"
	"It used to play at home"
	"My dad used to listen to it"
	"That's how I grew up"
Where I live	"Different cultures I belong to"
	"Where I live"
	"My socio-cultural state"
	"Culture"
School	"Having studied at fine arts high school has a great impact"
	"I listen to this because I study in Music Sciences"
Media	"I've heard it on the Radio and started listening to it"
	"Internet links"
	"TV Series / Soundtracks"
Other	"Because it's not popular"
	"Places I've been and went to had a great impact"
	"My lifestyle"
	Musical Factors
General Properties	"I like the singer / band"
	"Because it's high quality music"
	"Because I'm interested in the artists' lives."
	"I perform the same genre"
	"I like the bands' political views"
	"I play an instrument"
Technical Properties	"Rhythms and scales they play"
	"Harmonic Structure"
	"Virtuosity of the musician"
	"Melody"
	"Complex Rhythms"
	"Quality of the mechanical recording and cleanliness of the sound"

Discussion and Conclusion

Understanding why people listen to music is a big field of research with many difficulties, as musical taste can be affected by many factors. North and Hargreaves classified these factors as listener, musical genre, and state of listening/environment.

It is well known that music has a big place in the lives of young adults, and the findings of this research confirm this; 89% of the students listen to between two and nine hours of music every day. Similarly, Lamont et al. (2003) concluded that young adults listen to 13 hours of music every week, and more importantly, found that young adults spare more time for listening to music than they do for other daily activities.

Tekman and Hortacsu (2002), in their research conducted in Turkey, concluded that the purpose and effects of the music depends on individuals' pasts and their actions. They also found that individuals listen to music not only to relax but to feel energized and become more active. For example, classical music is used to relax, and

rap music helps listeners feel energized. Also, participants were aware that Turkish Folk Music enhanced their social identity and arabesque music diminished and rejected their social identity. Investigating the relationships between musical genres and prejudice, Senel (2014a) reported that participants belonging to different age groups describe arabesque music listeners as uncultured, unpleasant, and problematic. As shown in Table 2, the percentage of people listening to Turkish music (Traditional Turkish Classical Music, Turkish Folk Music and Turkish Arabesque Music) is comparatively low, which can be tied to music's effects on representing the social identity (Hortacsu, 2012; Rentrow & Gosling, 2003; Senel, 2014b). Another way to think about this is that individuals may claim not to like certain types of music not because they don't like those genres, but because it's incompatible with their social identity or because of their prejudice against the people listening to these genres. North and Hargreaves (2008) stated that social identity was one of the key factors affecting musical preferences. Stalhammer (2006) theorized that the three biggest elements affecting people's musical identities are the global music industry, cultural background, and environmental factors.

Results show that the genres participants listen to during childhood and their university years are different, and other than Pop music, the genres they listen to are different from their families' preferences. Participants stated that during their university years, they generally prefer genres they didn't listen to during their childhood (Table 2). With this in mind, it seems that family musical preferences doesn't necessarily shape musical preferences, and that families frequently fail to transfer their musical preference heritage to the next generation; the music industry and peer groups have a much larger influence than families. However, 16% of the participants did not mention the genres they listened to in childhood and 20.49% of the participants did not mention the genres their families listened to. This may be attributable to an inability to remember the past or a lack of musical activities related to childhood and family.

In this study, participants repeatedly stated that "enjoyment", "emotional state", and "close social environment" were the main reasons they preferred certain types of music. Zillion and Gan (1997) concluded that the reasons young adults listen to music are entertainment and various other needs. Boal-Palheiros and Hargreaves (2001) similarly reported that students replied to the open-ended "why do you listen to music" question with "enjoyment", "emotional state", and "social needs", ultimately concluding that "enjoyment" is the biggest function in listening to music. Likewise, North et al. (2000) found that young adults prefer certain types of music to satisfy their social and emotional needs. Also, the answers students gave align perfectly with Herbert's (2012) psychological analysis of diaries, focusing on emotional state, relaxation, and communication. In this study, music students replied based on their musical knowledge, specifically that they liked music because of the "musicians' virtuosity", "harmonic structure", and similar musical reasons, while non-musicians replied that their emotional state and close social environment were the biggest influences on their preferences. Therefore, it can be concluded that a formal music education strongly affects individuals' musical preferences.

Most researchers agree that emotions are the biggest reason we listen to music and that the power of music slowly became a tool to activate, change, empower, and alleviate emotions. Many studies have shown how music has been used to induce emotional states, express, activate, control emotions, relax, and communicate

(Zillmann & Gan, 1997; Juslin & Laukka, 2004; Saarikallio & Erkkilä, 2007; Herbert, 2012). Likewise this study showed that over 50% of students listen to music for these same reasons.

It can be suggested that asking "how students shape music in their mind, the importance of music, and which genres they listen to and why" can help educators achieve their goals more easily, motivate students more forcefully, and most importantly, produce better learning outcomes.

As previously mentioned, there are two ways of learning about music: in school and out of school. Students generally prefer their own music to school music. It is essential to add popular and local music genres to the curriculum to establish a bridge between these two different environments. According to Hargreaves et al. (2003, p. 156), the relationship between formal and informal music making is complicated. In addition to focusing on learning materials and institutions, the dialog between teacher and student, and the role of students in their own learning should also be considered.

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Müzik Dinlemenin Duygusal ve Sosyal İşlevi: Üniversite Öğrencilerinin Müzik Dinleme Nedenleri

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Özet

Problem Durumu: İnsanların müziği neden dinlediği uzun yıllardır merak konusu olmaktadır. Son 50 yıldır yapılan çalışmalarda ve geliştirilen kuramlarla müzik beğenisinin çok çeşitli faktörlerden etkilendiği ortaya konmuştur. Bu faktörler, dinleyici, müzik parçası veya türü ve dinleme durumu/ortamı olarak sınıflandırılabilir. Giderek artan sayıdaki çalışma sonuçları, müzik dinlemenin kişisel

ve sosyal kimlik oluşumu, kişiler arası ilişkilerin şekillenmesi ve ruh hali ile duygu durumunun düzenlenmesi üzerine olan etkilerine işaret etmektedir.

Araştırmanın Amacı: Bu çalışma Müzik bölümü öğrencileri ile diğer sanat bölümlerinde okuyan öğrencilerin müzik dinleme nedenlerini müziğin duygusal ve sosyal işlevleri bağlamında belirlemeyi amaçlamaktadır. Ayrıca öğrencilerin üniversite ve çocuklukta hangi müzik türlerini dinlediklerini, ailelerinin dinledikleri türlerle benzerlik ve farklılıkların saptanması da amaçlanmıştır.

Araştırmanın Yöntemi: Araştırmada nitel araştırma desenlerinden durum çalışması deseni kullanılmıştır. Araştırmanın katılımcılarını Dokuz Eylül Üniversitesi Güzel Sanatlar Fakültesinin farklı bölümlerinde okuyan tesadüfi olarak seçilmiş 322 öğrenci oluşturmaktadır. 89'u Müzik Bilimleri, 233'ü diğer bölümlerde (Resim, Grafik Tasarım, Heykel, Fotoğraf, Seramik) okumakta olan öğrencilerin yaş ortalaması 23'dür. Öğrencilerin müzik geçmişlerini anlamak için şimdi, çocukken ve ailelerinin dinledikleri müzik türlerini ortaya koymak amacıyla sırasıyla " En çok hangi müzik türlerini dinlemektesiniz?", " çocukken en çok dinlediğiniz müzik türleri nelerdir?" ve "Ailenizde en çok hangi müzik türleri dinlenirdi?" açık uçlu soruları sorulmuştur. Yanıtlar birçok alt müzik türünü de içerdiğinden bu yanıtlar ana müzik türüne eklenerek 13 tane müzik türüne indirgenmiştir. Verilerin toplanmasında görüşme türlerinden "açık uçlu anket görüşmesi" (Rubin, 1983'den 'den aktaran Yıldırım ve Şimşek, 2013, p.148) kullanılmıştır. Açık uçlu soruların analizinde nitel araştırma tekniklerinden içerik analizi kullanılmıştır. Öğrencilerin verdikleri yanıtlardan benzer olanlar bir araya getirilmiş ve kategoriler içeren bir form oluşturulmuştur. Yanıtların kategorize edilmesinde yine uzman görüşüne başvurulmuştur. Ayrıca verilen yanıtların hangi kategoriye girdiğinin net olarak belirlenebilmesi için 2 bağımsız gözlemcinin yardımı ile rastgele seçilen 20 adet öğrenci anketindeki yanıtlar bu forma kaydedilmiştir. Formlar karşılaştırıldığında 2 gözlemcinin de yanıtları araştırmacı ile paralel yönde değerlendirdiği görülmüştür.

Araştırmanın Bulguları: Araştırma sonucunda öğrencilerin büyük çoğunluğunun (%89) haftanın her günü 2 ila 9 saat arası müzik dinlemekte olduğu belirlenmiştir. Öğrencilerin büyük bölümü Rock, Jazz, Klasik ve Pop müzik türlerini, çok az bir bölümü ise Türk Halk Müziği, Arabesk ve Özgün müzik türlerini tercih ettiklerini belirtmişlerdir. Katılımcıların dinledikleri müzik türleri ve dinlenme oranlarının üniversitede ve çocuklukta farklılıklar gösterdiği, ayrıca Pop müzik dışında dinledikleri müzik türlerinin ailelerinin tercih ettiklerinden farklı olduğu saptanmıştır. Katılımcılar genelde çocuklukla daha az dinlemeyi tercih ettikleri ya da hiç dinlemedikleri müzik türlerini yetişkinlikte en çok tercih ettikleri tür olarak belirtmişlerdir. Katılımcıların %49,06'sının üniversitede, %20,18'inin çocuklukta Rock müzik dinlediği görülmektedir. Rockdan sonra en fazla dinlenen tür olan Jazz'ı dinleyenler (%35,09) çocukluklarında bu müzik türlerini hiç dinlemediklerini belirtmişlerdir. Aynı şekilde Blues müzik de yetişkinlikte % 24,53 oranında dinlenirken çocuklukta hiç dinlenmediği görülmektedir. Ayrıca ailede bu türlerin dinlenme oranları düşüktür (% 7,14 - % 3,72).

Klasik müzikte ise dinleme oranı % 33,54 iken, çocuklukta (%4,03) ve ailede ise bu oranın düşük olduğu görülmektedir (%11,80). Pop müziğin ise en çok çocukken dinlendiği (%59,00) gözlenmekle beraber üniversitede %32,60, ailede ise % 30,43 dinlendiği bulgusuna ulaşılmıştır. Katılımcıların %29,19'unun ailesinde Türk Sanat Müziği dinlenirken, çocuklukta bu oranın % 4,34 düştüğü, yetişkinlikte ise %13,35'e yükseldiği görülmektedir. Türk halk müziği ise çocukken ve yetişkinlikte, % 5,90 gibi çok az dinlenme oranına sahipken, ailede bu oranın % 23,29 olduğu görülmektedir. Katılımcıların % 22,98'inin dinlediği Elektronik müzik türünün çocukken ve aile ortamında hiç dinlenmediği gözlenirken, metal müziğin ise aile ortamında hiç dinlenmediği fakat çocukken % 6,83 oranında, yetişkinlikte ise % 18,63 oranında dinlendiği sonucuna ulaşılmıştır. Katılımcıların çocukken ve ailelerinde de hemen hemen hiç dinlenmediği gözlenen Reggea, Latin ve Rap müzik türleri yetişkinlikte % 5 ile % 8 arasında değişen oranlarda dinlenmektedir.

Araştırmanın Sonuçları ve Önerileri: Müzik dinlemenin öğrencilerin gündelik hayatlarında oldukça büyük yer kapladığı söylenebilir. Türk müziklerinin dinlenme oranının genel olarak düşük olması dikkati çeken bir bulgudur. Bu bulgu müziğin sosyal kimliği temsil etme işlevi ile bağdaştırılabilir. Bir başka deyişle bu müziği dinlemediklerini belirten bireylerin bu müzik türlerini gerçekten sevmedikleri için değil de ait oldukları sosyal kimlik ile uyum sağlamadıkları veya bu müziği dinleyen kesime karşı duydukları önyargı nedeniyle tercih etmiyor olabilirler. Yetişkinlikte, çocuklukta ve ailede dinlenilen müzik türlerinin farklılık göstermesi şu andaki müzik zevklerimizin şekillenmesinde ailemizin payının daha az olduğu veya ailelerin kendi müzik zevklerini bir sonraki kuşağa aktarmada başarısız olduğu, dolayısı ile müzik tercihinde müzik endüstrisi ve arkadaş çevresinin etkisinin aileden daha ağır bastığı söylenebilir. Beğeni ve ruh hali kategorilerinin ağırlıklı olarak müzik dinleme nedeni olarak belirtildiği saptanmıştır. İkinci sırada çevresel etkenler, son sırada ise müziksel etkenler gelmektedir. Müzik bölümü ve diğer bölümlere ayrı ayrı baktığımızda müziksel etkenlerin genel özellikler de dahil olmak üzere daha çok müzik bölümü tarafından müzik dinleme nedeni olarak belirtildiği ve diğer bölümlere göre ruh hali ve beğeninin ikinci planda kaldığı görülmektedir. Öğrenme sürecinde "öğrencinin müziği kafasında nasıl anlamlandırdığı, müziğin onlar için önemi, hangi müzikleri dinledikleri ve neden dinledikleri" sorgulandığında eğitimcinin amacına daha rahat ulaşması, öğrenmede güdünün artması ve en önemlisi öğrenmenin gerçekleşmesi kolaylaşabilir.

Anahtar Sözcükler: müzik dinleme nedenleri, müzik tercihi, müziğin duygusal işlevi, müziğin sosyal işlevi.