



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

A Study on Music Preference and its Association with Personality

¹Sulakshana Khatoniyar
M.A. 4th semester student
Department of Psychology
Cotton University, Guwahati, India

Abstract: Music is a universal language that transcends linguistic as well as cultural boundaries. It is a fundamental constituent of every culture. As such, it is a universal characteristic of human experience. Music preferences differ from person to person. These individual preferences reveal a great deal about the personality of an individual. Personality refers to the unique set of traits or characteristics that constitute an individual's distinctive character. It encompasses an individual's attitudes, habits, traits and the like which distinguish him or her in relation to others. The aim of the present study was to examine the relationship between the Big Five personality traits i.e., Extraversion, Agreeableness, Conscientiousness, Emotional stability, Openness to experience and music preferences represented by five dimensions of music namely Mellow, Unpretentious, Sophisticated, Intense and Contemporary put forward by Rentfrow, Goldberg & Levitin (2011). In order to achieve this objective a survey was carried out among 100 participants belonging to the age group of 18 to 28, of which 63 were female and 37 were male. Ten Item Personality Inventory (TIPI) and Short Test of Musical Preferences Revised (STOMP-R) were used to measure personality and music preference respectively. The sampling technique used was incidental sampling. In order to determine the association between the music and personality variables, Pearson 'r' was calculated using SPSS. The findings revealed that Sophisticated dimension positively correlated to all five personality traits. The dimension called Mellow was found to be positively related to all the personality traits except emotional stability. The Unpretentious and Contemporary dimensions revealed positive correlations with extraversion, conscientiousness and openness but negative correlations with agreeableness and emotional stability. The last dimension, i.e., Intense was positively correlated to extraversion and openness but negatively correlated to agreeableness, conscientiousness and emotional stability. The implications, limitations and future directions have also been discussed in the paper.

Keywords – Music preference, personality, Big Five.

I. INTRODUCTION

Music has existed in one form or the other since the beginning of human civilization and is evident in nearly all cultures across the world (Mathews, 2010). In spite of its enduring and extensive presence in our everyday lives, it has remained somewhat understudied in the field of psychology (Chamorro-Premuzic et al., 2007; Rentfrow et al., 2003). However, in recent years, psychologists have begun to realize its potential to provide meaningful insights regarding human behaviour. As stated by Rentfrow and Gosling (2003), "an activity that consumes so much time and resources and that is a key component of so many social situations warrants the attention of mainstream social and personality psychologists". This paper is an attempt to fill the literature gap by assessing music preferences in relation to Big Five personality traits.

Henry Wadsworth Longfellow rightly stated that "Music is the universal language of mankind." It is a cross cultural, ubiquitous phenomenon which is an indispensable aspect of every human culture. Music is a form of expression which is considered as the most universal of all art forms. From time immemorial human beings have conveyed their feelings and emotions through music, be it feelings of love, sadness, happiness, anger, joy, grief and so on. The great poet and Nobel laureate Rabindranath Tagore said "Music is the purest form of art, and therefore the most direct expression of beauty, with a form and spirit which is one, and simple, and least encumbered with anything extraneous." There is no universal consensus regarding the definition of music because of the difficulty associated with defining it as well as the fact that the experience of music is highly subjective to individuals. However, most definitions make mention of sound and its elements such as loudness, timbre, pitch, spatial location, duration and texture.

When it comes to self-selected music, people exhibit individual tastes and preferences. However, little is known about the fundamental factors which shape such individual preferences. This might be due to the fact that music is used for a wide range of purposes across various cultures and societies. In today's society music is most commonly used for enjoyment as well as aesthetic admiration (Kohut et al., 1950). Another reason for its extensive use can be attributed to its ability to stimulate physical movement or dance (Dwyer, 1995; Large, 2000; Ronstrom, 1999). Music enhances and regulates mood in general (North et al., 1996; Rentfrow et al., 2003; Roe, 1985). Adolescents also manage and enhance their mood through music. In addition, they listen to music in order to distract their minds from stress inducing situations, difficulties or problems and to deal with feelings of loneliness. Most importantly, adolescents consider music as

a defining factor of their identity which influences their intragroup and intergroup affiliations (Bleich et al., 1991; Rentfrow et al., 2009). It is also used to enhance concentration and other cognitive abilities, to expand worker productivity, to preserve as well as transmit customs, rituals and traditions. It is also being largely applied in music therapy to fulfill various therapeutic purposes.

In recent times, psychologists have reached a consensus that there exists an association between music preference and personality. Raymond Cattell was one of the first psychologists to propound that music could provide insights into one's personality. The term personality has been derived from the Latin word 'persona', which refers to the masks that actors wore and the characters they portrayed. According to Watson (1930), "Personality is the sum of activities that can be discovered by actual observations over a long enough period of time to give reliable information." As defined by Allport (1948), "Personality is a dynamic organization within the individual of those psycho-physical systems that determine his unique adjustment to his environment." Again, Cattell (1970) opined, "Personality is that which permits a prediction of what a person will do in a given situation." S.K. Mangal (2002) provides quite a comprehensive definition which states that, "Personality is a complex blend of a constantly evolving and changing pattern of one's unique behaviour, emerged as a result of one's interaction with one's environment and directed towards some specific ends."

These definitions indicate that personality is something unique and specific which includes all three behaviour domains, i.e., cognitive, affective and conative and covers not only the conscious activities but also the semi-conscious and unconscious ones. Although personality remains stable to a large extent, it cannot be considered as static as it constantly undergoes change and modification. It is the product of heredity as well as environment. A child is not born with a personality but develops one due to continuous interaction with his or her environment.

Cattell believed that an individual's music preference reveals important details about one's personality, especially the unconscious aspects (Cattell et al., 1954; Kemp, 1996). Contrary to this, most researchers believed that music preferences are linked to more explicit traits of personality. For instance, Litle et al. (1986) found that sensation seeking is positively related to intense music such as heavy metal, rock, punk etc. but negatively associated with soul or religious music.

In this study, music preferences represented by five dimensions of music have been correlated with the Big Five traits of personality. The five factor structure underpinning music preferences identified by Rentfrow, Goldberg & Levitin (2011) are Mellow, Unpretentious, Sophisticated, Intense and Contemporary. These factors are genre free and reflect emotional or affective responses to music –

- The Mellow factor comprises of smooth and relaxing styles such as Dance/ Electronica, New Age and World.
- The Unpretentious factor comprises of a variety of different styles of sincere and rootsy music such as Country, Pop and Religious.
- The Sophisticated factor is defined as inspiring, complex and dynamic which includes genres like Classical, Gospel, Blues, Bluegrass, Folk, Jazz and Opera.
- The Intense factor is characterized by loud, forceful and energetic genres such as Alternative, Heavy Metal, Punk and Rock.
- The Contemporary factor is defined by rhythmic and percussive music and includes genres like Funk, Rap/hip hop, Reggae and Soul/ Rhythm and Blues. (Rentfrow et al., 2011).

These five factors or dimensions have been correlated to the Big Five personality traits in order to examine the association between music preference and personality. The Big Five personality traits are Extraversion, Agreeableness, Conscientiousness, Emotional stability (as opposed to neuroticism) and Openness to experience. They are also known as the Five Factor Model or the OCEAN Model. Each trait has been briefly discussed in the following section –

- **Extraversion:** This trait is characterized by substantial interaction with the external world. Extraverts are very enthusiastic, socially outgoing and action oriented individuals. They are usually more dominant in social settings and prefer the company of others.
- **Agreeableness:** This factor is characterized by increased concern for social harmony. Agreeable individuals easily get along with others. They are kind, considerate, trustworthy, helpful and willing to compromise their interests with others.
- **Conscientiousness:** This trait reflects a tendency towards self-discipline, sincerity, orderliness, dutifulness, striving for achievement and being focused on one's goals, preference for planned activities rather than spontaneous as well as ability to control and regulate one's impulses.
- **Emotional stability:** Emotional stability is the antithesis of neuroticism. While neuroticism is characterized by anxiety, worry and a propensity to experience negative emotions easily, emotional stability refers to the ability to remain calm, balanced, capable and productive even in the face of adversity.
- **Openness to experience:** This trait reflects a general fondness for sensation seeking, art, adventure, curiosity, imagination, fantasy and the like. People scoring high on openness are likely to be intellectually curious, unconventional, creative, willing to take risks and engage in new behaviours and activities.

Previous studies suggest that there exists a link between music preference and personality. However, the same cannot be hypothesized in the Indian context as the number of studies exploring this relationship is scanty. This research attempts to better understand this linkage by assessing the relationship between these two constructs. To achieve this objective, the Big Five personality traits have been correlated to the five dimensions of music which represent one's musical preferences proposed by Rentfrow, Goldberg and Levitin namely Mellow, Unpretentious, Sophisticated, Intense and Contemporary. The study aims to contribute to the existing literature by investigating these linkages in the Indian context, which in turn will provide some insights into the association between music preferences and personality in the Indian population. Hypothesis has not been formulated in this study since it is exploratory in nature and there are not enough studies in the Indian context so as to predict an outcome.

II. REVIEW OF LITERATURE

This section provides an overview of some researches carried out in the domain of music and personality. The studies have been presented in a chronological sequence from the latest to the earliest.

Herrera, L., Soares-Quadros Jr., J.F. & Lorenzo, O. (2018) in “Music Preferences and Personality in Brazilians” sought to explore the association between personality type and music preference amongst adults and youth of Brazil. The study was conducted on a large sample of 1050 participants (F = 550, M = 500); belonging to age group 16-71 years which included 25 out of 27 states in Brazil. The authors carried out a correlational study through online survey with the help of Google forms. Two standardized questionnaires with satisfactory reliability and validity estimates namely, International Personality Item Pool Big-Five Factor Markers and an adaptation of the Questionnaire on Musical Style Preferences were used for data collection. The authors have listed four main findings of the study. Firstly, listening habits of participants showed reduced variation of musical styles limited to pop music and other styles characteristic of Brazilian culture. Secondly, a low preference was observed with respect to non-Brazilian music. Thirdly, positive correlations emerged between most types of personality and Brazilian, Latin, Ethnic and Classical styles. On the other hand, negative correlations were observed between personality types and rock music. Lastly, the findings revealed that personality type is not the only factor which drives our musical preferences. Socio-demographic variables such as gender and age also play an important role in this regard. The strength of this study lies in its wide age range, equal representation of males and females and large pool of participants.

Langmeyer, A., Rudan, A.G. & Tarnai, C. (2012) in “What Do Music Preferences Reveal About Personality? A Cross-Cultural Replication Using Self-Ratings and Ratings of Music Samples” attempted to examine the association between personality and music preferences in a German sample for the first time. Participants were 422 young adults between 21-26 years, who were asked to complete the Short Test of Musical Preferences (STOMP) and Big Five Inventory (BFI). They were also presented with sound clips which assessed music preference. Structural equation model and multigroup analyses were employed to evaluate correlations and gender differences respectively. Results revealed that openness to experience was linked to a preference for complex and reflective music such as classical as well as intense, rebellious music such as rock; and a dislike for conventional and upbeat music such as pop. On the other hand, extraversion was linked to a preference for energetic, upbeat, conventional and rhythmic music such as hip-hop or rap. This study is significant in the sense that it assessed music preference and personality in a German sample for the first time. However, the age range considered was too narrow.

In their paper “The Structure of Musical Preferences: A Five-Factor Model”, Rentfrow, P.J., Goldberg, L.R. & Levitin, D.J. (2011) introduced a musical preference model on the basis of affective or emotional responses of listeners to clips of music encompassing a wide range of genres. The results of three studies conducted independently suggested the existence of a five factor structure underpinning musical preferences which is genre free. The authors have labeled these five factors as follows – Mellow factor which reflects relaxing and smooth styles, Urban factor comprising percussive and rhythmic music, Sophisticated factor defined by opera, classical, jazz and the like, Intense factor which includes energetic, loud, forceful music and Campestral factor defined by rootsy music such as country. Due to some alterations, the five factors are currently known as - Mellow, Unpretentious, Sophisticated, Intense and Contemporary. The authors conducted a fourth study which revealed that music preferences are also influenced by auditory and social characteristics of music. The authors developed the Short Test of Musical Preferences Revised (STOMP-R) including these five factors which has been extensively used to assess music preferences.

Zweigenhaft, R.L. (2008) conducted a study “A do re mi encore: A closer look at the personality correlates of music preferences”. Short Test of Musical Preferences (STOMP) and NEO-PI were administered upon 83 undergraduates enrolled in Guilford College. Although the findings were consistent with Gosling and Rentfrow’s research, it was also revealed that differences exist amongst music genres, including those belonging to same music dimensions with respect to personality patterns. The Openness factor emerged as the most robust of all Big Five traits. Moreover, the findings suggested that specific genres of music such as rap, hip-hop, folk etc. provided more insights into personality compared to other genres like rock, classical or electronic. Zweigenhaft also acknowledged the contributions of Rentfrow and Gosling in the field of music and personality research.

George, D., Stickle, K., Rachid, F. & Wopnford, A. (2007) conducted a comprehensive study titled “The association between types of music enjoyed and cognitive, behavioral, and personality factors of those who listen”. The sample comprised of 358 participants who were asked to complete questionnaires assessing demographic variables, music preference for 30 music styles, involvement with playing a musical instrument or singing and other personal variables such as spirituality, intelligence, social skills, self-esteem, locus of control, depression, hostility and the Big Five. Factor analysis of 30 styles of music led to the emergence of eight factors – Rebellious, Classical, Rhythmic and Intense, Easy Listening, Fringe, Contemporary Christian, Jazz and Blues and the last one was Traditional Christian. While correlations, regression analyses showed an almost negative personal profile for individuals listening to Rhythmic and Intense, Rebellious music; the contrary i.e., an almost positive personal profile emerged for individuals listening to Classical music. The study also offered meaningful insights into the controversy surrounding contemporary and traditional Christian music.

Rawlings, D. & Ciancarelli, V. (1997) carried out a study “Music preference and the five-factor model of the NEO Personality Inventory”. Participants were students who completed NEO Personality Inventory Revised which assesses the Big Five factors and a revised version of Little and Zuckerman’s Music Preference Scale. Three preference patterns emerged after factor analyses which were considered as dependent variables. As predicted by the authors, openness and extraversion were found to be associated with most music preferences. Also, extraversion was related to high scores on popular music factor. Individuals high on openness were fond of a wide variety of music styles. As compared to males, females showed a stronger affinity for popular music types. Facets of personality as well as musical interest and training were also taken into consideration in this study.

2.1 Objective of the study

In light of the extant literature, the following objective was formulated for the present study –

- To examine the relationship between the Big Five personality traits, i.e., extraversion, agreeableness, conscientiousness, emotional stability, openness to experience and music preferences namely Mellow, Unpretentious, Sophisticated, Intense and Contemporary in an Indian sample.

III. METHOD

This section outlines the population and sample of the present study, data and its sources, variables under consideration, instruments used to measure these variables and data analytical strategy applied in this study.

3.1 Population and Sample

Responses were collected from 100 participants belonging to the age group of 18–28, of which 63 were female and 37 were male. The participants were residents of Assam, India. The sample was drawn from the population with the help of incidental sampling technique. Table 1 shows the demographic details of the participants –

Table 1: Demographic details of participants

Age	Gender	
	Male	Female
18 - 28	37	63

3.2 Data and Sources of Data

The method of enquiry employed in this study was survey method, which involved the use of two standardized questionnaires for data collection. The survey was conducted online through Google forms. There was no fixed time limit and the participants were allowed to take as much time as they required. No identifying information except the basic demographics such as age and gender were collected. The participants were requested to provide honest responses and were ensured that anonymity and confidentiality would be maintained. Upon completion of the online form, the respondents were thanked for their valuable time and effort.

3.3 Variables –

The variables of the present study include music preference and personality traits. Music preferences involve five dimensions of music namely - Mellow, Unpretentious, Sophisticated, Intense and Contemporary put forward by Rentfrow, Goldberg and Levitin (2011). Personality traits include the well-known Big Five traits i.e., Extraversion, Agreeableness, Conscientiousness, Emotional stability and Openness to experience. Table 2 outlines the variables under consideration –

Table 2: Variables of the study

Music preference	Mellow	Unpretentious	Sophisticated	Intense	Contemporary
Personality traits	Extraversion	Agreeableness	Conscientiousness	Emotional stability	Openness to experience

3.4 Measures

The variables were measured with the help of standardized questionnaires having satisfactory reliability and validity estimates. Each tool has been briefly discussed below –

3.4.1 Short Test of Musical Preferences Revised (STOMP-R) constructed by Rentfrow, Goldberg and Levitin (2011), consisting of 23 items was used to assess individual music preference. It is a 7 point scale ranging from “Dislike strongly” to “Like strongly”. It covers 23 genres of music broadly categorized under five dimensions namely Mellow, Unpretentious, Sophisticated, Intense, Contemporary and the alpha (α) reliabilities of these dimensions are .55, .57, .82, .74 and .72 respectively. Scoring was done by computing the average score for each dimension using the items listed next to each label. Higher scores indicate higher preference for a particular dimension and lower scores indicate the opposite.

3.4.2 Ten Item Personality Inventory (TIPI) framed by Gosling, Rentfrow and Swann (2003) is a very brief measure of personality that assesses the big five traits, i.e., Extraversion, Agreeableness, Conscientiousness, Emotional stability and Openness to experience. It is a 7 point scale ranging from “Disagree Strongly” to “Agree Strongly”. Scoring was done by calculating the average score of each of the Big Five traits. The instrument possesses adequate estimates in terms of test retest reliability, validity with respect to widely used Big-Five measures in self, peer as well as observer reports, patterns of predicted external correlates and convergence between observer and self ratings.

3.5 Data Analytical Strategy

After data collection, the responses of the participants were scored according to the standard scoring instructions. In order to achieve the objective of the study, Pearson correlation coefficients between music preference and personality traits were calculated using SPSS version 24.

IV. RESULTS

The objective of this study was to examine the relationship between the Big Five personality traits, i.e., Extraversion, Agreeableness, Conscientiousness, Emotional stability, Openness and music preferences namely Mellow, Unpretentious, Sophisticated, Intense and Contemporary. In order to achieve this objective Pearson ‘*r*’ was calculated. The results have been presented in Table 3 and Figure 1.

Table 3: Correlations between personality traits and music preferences

Variables	Mellow	Unpretentious	Sophisticated	Intense	Contemporary
Extraversion	.287**	.108	.210*	.167	.049
Agreeableness	.150	-.099	.130	-.038	-.010
Conscientiousness	.078	.031	.221	-.054	.007
Emotional stability	-.010	-.124	.015	-.076	-.053
Openness	.042	.025	.079	.077	.064

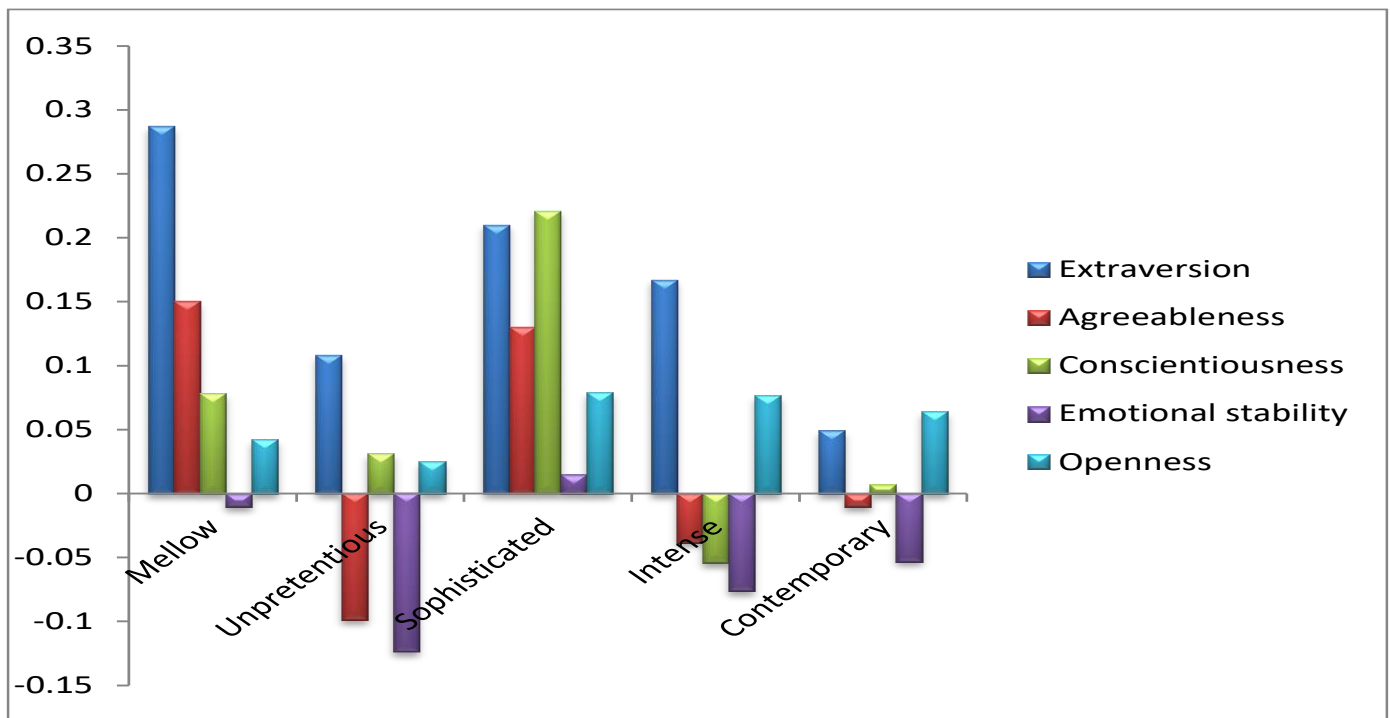


Figure 1: Graphical representation of the correlations between personality traits and music preferences

Table 3 and Figure 1 demonstrate that the Mellow dimension is positively related to all personality traits except emotional stability. Also, it has a positive significant correlation with extraversion at .01 level of significance ($r = .287, p < .01$).

Unpretentious and contemporary dimensions are positively related to extraversion, conscientiousness and openness but negatively associated with agreeableness and emotional stability.

The Sophisticated dimension is the only dimension which has positive correlations with all five personality traits. Moreover, it has positive significant correlation with extraversion at .05 level of significance ($r = .210, p < .05$).

The dimension called Intense has positive correlations with extraversion and openness but negative correlations with rest of the personality traits, i.e., agreeableness, conscientiousness and emotional stability.

V. DISCUSSION

As it has already been mentioned, the aim of the present study was to examine the relationship between the Big Five personality traits i.e., Extraversion, Agreeableness, Conscientiousness, Emotional stability, Openness and music preferences namely Mellow, Unpretentious, Sophisticated, Intense and Contemporary.

The findings of the study reveal that the Sophisticated dimension is positively correlated to all the five personality traits. Moreover, there exists a significant positive correlation between this dimension and extraversion at .05 level of significance ($r = .210, p < .05$). This indicates that individuals who prefer sophisticated music such as classical, jazz, blues, opera etc. are socially outgoing, curious, careful and responsible, emotionally stable, kind and cooperative in nature. This particular finding is consistent with previous research (George et al., 2007; Herrera et al., 2018).

The dimension called Mellow is positively correlated to all the personality traits except emotional stability ($r = -.010$). It has a positive significant correlation with extraversion at .01 level of significance ($r = .287, p < .01$). This indicates that individuals who enjoy mellow music such as dance/electronic, world, new age are extroverted, warm, dutiful, curious in nature but they may show signs of insecurity, anxiety, irritability and worry.

The Unpretentious and Contemporary dimensions are positively related to extraversion, conscientiousness and openness but negatively related to agreeableness and emotional stability. This suggests that those who prefer unpretentious and contemporary music such as country, pop, religious, rap/hip hop, reggae, soul etc. are outgoing, dependable, curious and imaginative but they tend to be anxious, insecure and may lack warmth and sympathy.

The last dimension, i.e., Intense is positively related to extraversion and openness but negatively related to agreeableness, conscientiousness and emotional stability. This means that individuals who enjoy intense music such as heavy metal, punk, alternative and rock are extroverted, open to new experiences but lack emotional stability, warmth, cooperativeness, orderliness and self-discipline. This particular finding is compatible with previous findings (Herrera et al., 2018; George et al., 2007).

The current research results also corroborate previous findings in the sense that all music dimensions were found to be positively related to extraversion and openness of the Big Five personality traits. This finding is consistent with Rawlings and Ciancarelli (1997).

VI. LIMITATIONS

While carrying out this study, certain limitations were identified which have been presented below –

- Due to the paucity of time, data could be collected only from 100 participants. A larger sample size would have increased the generalizability of the findings.
- The sample is characterized by over representation of females and under representation of males as the number of female and male respondents were 63 and 37 respectively. Hence, gender differences have not been investigated in this study.
- The instrument used to measure music preference, i.e., STOMP-R was developed and standardized mainly on an American sample in the University of Texas. As such, Indian respondents may not be well acquainted with certain music genres such as bluegrass, gospel, funk, reggae etc. which might have led to confusion among the respondents. Attempts need to be made to construct a music preference scale perfectly suited to the Indian context by incorporating music styles such as Hindustani and Carnatic classical music, semi classical styles such as Bhajans, Thumris and Ghazals, Bollywood, Sufi, Indian folk music and so forth.
- Auditory musical excerpts representing various genres of music could not be used in the present study. Using such excerpts would have contributed to better understanding of the genres on the part of the respondents.

VII. SUGGESTIONS AND CONCLUSION

Although human beings spend considerable amount of time enjoying and listening to music, it has not received adequate attention in mainstream psychology research. The number of such studies conducted in India is even lesser. A framework needs to be established so as to better understand musical preference and its association to various constructs. The existing literature provides a foundation on which future researchers can develop such a framework by carrying out ample research in this area. Future studies can expand on the extant literature by including a wider range of musical styles from various genres and by exploring music preferences across social contexts, cultures and generations.

One of the significant observations in this study was that there exists no standardized music preference scale suited to the Indian population. Hence, efforts need to be made in this direction so that listening habits and preferences of the Indian population can be accurately measured. In addition to personality, future research may correlate music preference with other psychological constructs such as self-esteem, intelligence, depression, anxiety and other such variables. The impact of music therapy on various physical and mental illnesses is another promising area of study. Moreover, most existing studies have utilized young people in their studies overlooking the elder population. A wide age range needs to be targeted in order to increase generalizability and gain a comprehensive understanding of these constructs. One noteworthy finding of this study as well as previous study (Rentfrow et al., 2003) was the absence of considerable and positive correlations between all the music preference dimensions and emotional stability. The linkages between music preference and emotions need to be investigated further in order to gain a holistic understanding.

There is certainly a lot to explore in the field of music and its association to personality as well as other such constructs. As psychologists have recognized the importance of music and what it can contribute towards the understanding of human behaviour, it can be hoped that more cross cultural researches characterized by a global approach will be undertaken in the near future.

VIII. ACKNOWLEDGMENT

The author extends sincere gratitude to Cotton University for funding this study under its scheme “Micro Research Scholarship for students”.

REFERENCES

- Bleich, S., Zillmann, D., & Weaver, J. B. (1991). Enjoyment and consumption of defiant rock music as a function of adolescent rebelliousness. *Journal of Broadcasting & Electronic Media*, 35(3), 351-366. <https://doi.org/10.1080/08838159109364130>
- Cattell, R. B., & Saunders, D. R. (1954). Musical preferences and personality diagnosis: I. A factorization of one hundred and twenty themes. *The Journal of Social Psychology*, 39, 3-24. <https://doi.org/10.1080/00224545.1954.9919099>
- Chamorro-Premuzic, T., Fagan, P., & Furnham, A. (2010). Personality and uses of music as predictors for music consensually classified as happy, sad, complex, and social. *Psychology of Aesthetics Creativity and the Arts*, 4(4), 205-213. <https://doi.org/10.1037/a0019210>
- Dwyer, J. J. M. (1995). Effects of perceived choice of music on exercise intrinsic motivation. *Health Values: The Journal of Health Behavior, Education & Promotion*, 19(2), 18-26.
- George, D., Stickle, K., Rachid, F., & Wopnford, A. (2007). The association between types of music enjoyed and cognitive, behavioral, and personality factors of those who listen. *Psychomusicology: A Journal of Research in Music Cognition*, 19(2), 32-56. <https://doi.org/10.1037/h0094035>
- Gosling, S. D., Rentfrow, P. J., & Swann, W. B., Jr. (2003). A very brief measure of the big-five personality domains. *Journal of Research in Personality*, 37, 504-528.
- Herrera, L., Soares-Quadros, J. F. Jr., & Lorenzo, O. (2018) Music preferences and personality in Brazilians. *Frontiers in Psychology*, 9, 1488. <https://doi.org/10.3389/fpsyg.2018.01488>
- Kemp, A. (1996). *The musical temperament: Psychology and personality of musicians*. Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780198523628.001.0001>
- Kohut, H., & Levarie, S. (1950). On the enjoyment of listening to music. *The Psychoanalytic Quarterly*, 19, 64-87.
- Langmeyer, A., Rudan, A. G., & Tarnai, C. (2012). What do music preferences reveal about personality? A cross-cultural replication using self-ratings and ratings of music samples. *Journal of Individual Differences*, 33(2), 119-130. <https://doi.org/10.1027/1614-0001/a000082>
- Large, E. W. (2000). On synchronizing movements to music. *Human Movement Science*, 19(4), 527-566. [https://doi.org/10.1016/S0167-9457\(00\)00026-9](https://doi.org/10.1016/S0167-9457(00)00026-9)
- Litle, P., & Zuckerman, M. (1986). Sensation seeking and music preferences. *Personality and Individual Differences*, 7(4), 575-578. [https://doi.org/10.1016/0191-8869\(86\)90136-4](https://doi.org/10.1016/0191-8869(86)90136-4)
- Longfellow, H. W., as cited in Brainy Quote. <https://www.brainyquote.com/quotes/henry-wadsworth-longfellow-379339>
- Ludden, D. (2015). *Is music a universal language?* Psychology Today. <https://www.psychologytoday.com/us/blog/talking-apes/201507/is-music-universal-language>
- Mangal, S.K. (2016). *Advanced Educational Psychology* (2nd ed.). PHI Learning Private Limited.
- Mathews, W.S.B. (2010). *A popular history of the art of music from the earliest times until the present*. HardPress.
- Morgan, C.T., King, R.A., Weisz, J.R., & Schopler, J. (2018). *Introduction to Psychology* (7th ed.). McGraw Hill Education Pvt Ltd.
- Music. Wikipedia. https://en.m.wikipedia.org/wiki/Definition_of_music
- North, A. C., & Hargreaves, D. J. (1996). The effects of music on responses to a dining area. *Journal of Environmental Psychology*, 16(1), 55-64. <https://doi.org/10.1006/jevp.1996.0005>
- Rawlings, D., & Ciancarelli, V. (1997). Music preference and the five factor model of the NEO Personality Inventory. *Psychology of Music*, 25(2), 120-132. <https://doi.org/10.1177/0305735697252003>
- Rentfrow, P. J., Goldberg, L. R., & Levitin, D. J. (2011). The structure of musical preferences: A five-factor model. *Journal of Personality and Social Psychology*, 100(6), 1139-1157. <https://doi.org/10.1037/a0022406>
- Rentfrow, P. J., Goldberg, L. R., & Zilca, R. (2011). Listening, watching, and reading: The structure and correlates of entertainment preferences. *Journal of Personality*, 79(2), 223-258. <https://doi.org/10.1111/j.1467-6494.2010.00662.x>
- Rentfrow, P. J., & Gosling, S. D. (2003). The do re mi's of everyday life: The structure and personality correlates of music preferences. *Journal of Personality and Social Psychology*, 84(6), 1236-1256. <https://doi.org/10.1037/0022-3514.84.6.1236>
- Rentfrow, P. J., McDonald, J. A., & Oldmeadow, J. A. (2009). You are what you listen to: Young people's stereotypes about music fans. *Group Processes & Intergroup Relations*, 12(3), 329-344. <https://doi.org/10.1177/1368430209102845>
- Roe, K. (1985). Swedish youth and music: Listening patterns and motivations. *Communication Research*, 12(3), 353-362. <https://doi.org/10.1177/009365085012003007>
- Ronstrom, O. (1999). It takes two or more to tango: Researching traditional music/dance interrelations. In T. J. Buckland (ed.), *Dance in the field: Theory, methods and issues in dance ethnography* (pp. 134-144). Macmillan.
- Tagore, R. (1913). *Sadhana, the realisation of life*. Macmillan and Co. Ltd.
- Tully, D. (2012). Examining the relationship between music preference and personality type. DBS School of Arts. <http://hdl.handle.net/10788/420>
- Zweigenhaft, R. L. (2008). A do re mi encore: A closer look at the personality correlates of music preferences. *Journal of Individual Differences*, 29(1), 45-55. <https://doi.org/10.1027/1614-0001.29.1.45>

Appendix A

STOMP-Revised

Please indicate your basic preference for each of the following genres using the scale provided.

1-----2-----3-----4-----5-----6-----7
 Dislike Dislike Dislike a Neither like Like a Like Like
 Strongly Moderately Little nor dislike Little Moderately Strongly

1. _____ Alternative
2. _____ Bluegrass
3. _____ Blues
4. _____ Classical
5. _____ Country
6. _____ Dance/Electronica
7. _____ Folk
8. _____ Funk
9. _____ Gospel
10. _____ Heavy Metal
11. _____ World
12. _____ Jazz
13. _____ New Age
14. _____ Oldies
15. _____ Opera
16. _____ Pop
17. _____ Punk
18. _____ Rap/hip-hop
19. _____ Reggae
20. _____ Religious
21. _____ Rock
22. _____ Soul/R&B
23. _____ Soundtracks/theme song

Appendix B

Ten-Item Personality Inventory-(TIPI)

Here are a number of personality traits that may or may not apply to you. Please write a number next to each statement to indicate the extent to which you agree or disagree with that statement. You should rate the extent to which the pair of traits applies to you, even if one characteristic applies more strongly than the other.

- Disagree strongly – 1
 Disagree moderately – 2
 Disagree a little – 3
 Neither agree nor disagree – 4
 Agree a little – 5
 Agree moderately – 6
 Agree strongly – 7

I see myself as

1. _____ Extraverted, enthusiastic.
2. _____ Critical, quarrelsome.
3. _____ Dependable, self-disciplined.
4. _____ Anxious, easily upset.
5. _____ Open to new experiences, complex.
6. _____ Reserved, quiet.
7. _____ Sympathetic, warm.
8. _____ Disorganized, careless.
9. _____ Calm, emotionally stable.
10. _____ Conventional, uncreative.