

## **CHOOSING TO LISTEN –**

*How personality is connected to the listening and use of self-chosen music  
in everyday life*

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Master thesis

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## JYVÄSKYLÄN YLIOPISTO

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Abstract <p>The aim of this study was to examine whether an individual's personality had a connection to the listening and use of self-chosen music in everyday life. The data comprised of previously gathered results from a structured online questionnaire. All 340 participants were students at the University of Jyväskylä.</p> <p>The questionnaire had several parts: A personality inventory (BFI; John &amp; Srivastava, 1999), sections on music uses including both related activities and functions, as well as participants' musical experience and the weekly amounts of music listening. Gathered material was analyzed using statistical methods – principal component analysis (PCA) and both Pearson's and Spearman's correlations.</p> <p>According to the results, the connection between personality and the uses of music seemed possible. Most significantly and perhaps surprisingly, extroverts were inclined to use music the most, both in multiple situations and in more ways than others. The study's single most significant isolated correlation was open individuals' penchant to use music for aesthetic enjoyment and self-expression.</p> <p>The results of this study offer the field of music psychology new information on how our personalities link to the ways music uses are chosen.</p>	
Keywords Music use, personality, choice, personality traits	
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## JYVÄSKYLÄN YLIOPISTO

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Tiivistelmä <p>Tämän tutkimuksen tavoitteena oli selvittää, voiko persoonallisuudella olla jonkinlainen yhteys arkipäivässä valitsemamme musiikin kuunteluun ja käyttötarkoituksiin. Tutkimusmateriaali koostui aiemmin toteutetusta, strukturoidulla online-kyselyllä kerätystä materiaalista, jossa itse data-analyysiin kelpuutettuja vastaajia oli 340. Vastanneet koostuivat Jyväskylän yliopiston Humanistisen tiedekunnan opiskelijoista.</p> <p>Online-kysely koostui useasta osasta: Persoonallisuustestistä (BFI; John &amp; Srivastava, 1999), sekä osioista, joissa käsiteltiin musiikin kuunteluun liittyviä funktioita ja tilanteita. Lisäksi selvitettiin vastanneiden musiikillista kokemusta ja musiikin viikkokuuntelumääriä. Kerätty materiaali analysoitiin käyttämällä tilastollisia analyysimenetelmiä – pääkomponenttianalyysiä (PCA), sekä Pearsonin että Spearmanin korrelaatioita.</p> <p>Tutkimuksen tulosten perusteella voitiin todeta yhteys persoonallisuuden ja itsevalitun musiikin käyttötapojen välillä. Merkittävimmät korrelaatiot näkyivät extroverttien yksilöiden musiikin käytössä, joka muihin persoonallisuuspiirteisiin verrattuna oli ehkä jopa hieman yllättävästi selvästi kattavinta. Suurin yksittäinen korrelaatio ilmeni avointen ihmisten taipumuksessa käyttää musiikkia itseilmaisullisiin tarkoituksiin sekä esteettisenä nautintona.</p> <p>Tutkimuksen tulokset tarjoavat musiikkipsykologian alalle uutta tietoa persoonallisuutemme roolista musiikin käyttöön liittyvissä valinnoissa.</p>	
Asiasanat Musiikin käyttö, persoonallisuus, valinta, persoonallisuustekijät	
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# 1 INTRODUCTION

Music can be used in a multitude of ways (Clarke et al., 2012) and heard in almost all contexts of everyday life (Greasley & Lamont, 2009; Clarke et al., 2012). It has a ubiquitous status in every society (Chamorro-Premuzic et al., 2009, Sloboda & O'Neill, 2001), but in the Western culture its presence - the way we listen, value and use music - has been changing rapidly over the past 30 years. This change has occurred simultaneously with the fast development of mass media and technology, making music widely and promptly available (North et al., 2004) as well as easily accessible to the ever-growing prevalence of consumers. The choice of when, how, and what type of music to listen to has proliferated (Sloboda et al., 2009) making it unsurprising that a considerable amount of the music we listen to is deliberately chosen (North & Hargreaves, 2000; Sloboda et al., 2009). The concept of choice is almost expected to mediate our everyday musical behavior (North et al. 2004).

Research in the field of music psychology has increased over the last two decades (Chamorro-Premuzic & Furnham, 2007) seemingly following the change in ways music is present in our modern society. Regardless, the everyday contexts in which music is often listened to, have still gotten relatively little attention (North & Hargreaves, 2000). In 2003, Rentfrow and Gosling systematically addressed the individual differences in music preferences, and acknowledged their connection to everyday life. These individual differences, both in experience and behavior, have since been much discussed in the psychological research of music (Clarke et al., 2012), but most of these studies have concentrated on either revealing the links between personality factors (the Big Five; see e.g. John & Srivastava, 1999) and musical taste (see e.g. Rentfrow & Gosling, 2003, 2006), exploring the emotional reactions to music listening in everyday situations (see e.g. Sloboda & O'Neill, 2001; Juslin et al. 2008, 2011), or explaining the relationship between music use and social identity (see e.g. North et al., 2000). Much less emphasis has been put to discovering whether an association between personality traits and the functions or purposes of listening to music exists (Chamorro-Premuzic et al., 2009).

This study and its results aim to converge in shedding more light into a much larger question of ‘Why people listen to music?’ Although only a tiny fraction in this significantly broader and more complex issue, this study will hopefully offer a starting point to discovering whether our personalities have a role in the choices we make in our music listening.

This study is already being written into an article, which will be submitted into a scientific, peer-reviewed journal - Music Perception. In this thesis the article is rearranged into a more traditional Master thesis-format adding some compulsory content, but still containing original article text. Regarding the article, the author of this thesis was responsible for part of the data analysis, and for major part of the writing. The second author in the to-be-published article is the thesis’ supervisor, Jonna Vuoskoski, who is currently a postdoctoral researcher at Oxford University, UK.

## 2 THEORETICAL BACKGROUND

### 2.1 Functions of Music in Everyday Life

The ubiquity of music in the modern world alone implies that music listening should occur in a broad variety of situations and contexts (North et al. 2004), and research on the topic has found that to be the case. One summarization of such contexts and circumstances was done by Sloboda, Lamont and Greasley (2009), who according to a literature review, summed up six functional main niches music is often chosen to accompany: *Travel*, *physical work*, *brain work*, *body work*, *emotional work*, and *attendance at a live music performance* (as an audience member). Within those activities, four recurring functions; *distraction*, *energizing*, *entertainment* and *meaning enhancing* were identified (Sloboda et al. 2009). This example along with others (see e.g. Sloboda, 2001; Juslin & Laukka, 2004) shows the multitude of different music uses already found.

The connection people have with music can be seen as axiomatic, mostly, because we essentially want to engage with it. This in turn means we must have either conscious or unconscious goals and purposes that the connection is able to realize, giving music a functional presence in our lives (Sloboda et al., 2001). Various studies have already shown that music really has an ability to fulfill a wide variety of functions in everyday life (Juslin et al., 2008; North et al., 2004; Sloboda & O'Neill, 2001), and evidence from both psychological and sociological research has demonstrated the different ways in which people actively use music in pursuit of self-regulation (Greasley & Lamont, 2009). Particularly in modern-day Western culture, affect regulation as a motive for music use is deemed canonical. It is a mean by which people have been shown to enhance the quality of their lives, reach personal significance and intense peak experiences, experience the absorption of flow states, and attain self-actualization (Clarke, 2012). Music has even been shown to act as a presentation or a confirmation of one's social identity (Sloboda et al., 2009). Other noted functions include such self-regulatory uses as relaxation, motivation, and pain management (Sloboda et al., 2009), but the majority of studies done on the subject converge in stating that the most cited incentive for music use is enjoyment (North et al., 2004; Greasley & Lamont 2009; Lamont & Webb, 2010). Additionally, studies now show that music is rarely the primary focus of listener's attention, and is often used while engaging in other activities (Clarke 2012; Sloboda et al. 2001; Sloboda et al. 2009;

North et al., 2004; Greasley & Lamont, 2009). Examples of these concurrent everyday activities include things like housework, traveling, reading, exercising etc. (More examples of concurrent activities and functions can be seen in Table 1., p.18).

The numerous uses of music with their overlapping consequences showcase the potential it offers for individual experiences (Clarke et al, 2012), and in the end, the listening context might even determine the value of the experience (North et al., 2004). Given that music can be listened to, used and made while simultaneously carrying out other activities (Clarke et al, 2012), make understanding the functions and effects of music listening – including context and possible concurrent activities – pivotal (North et al., 2004; Greasley & Lamont, 2009).

## **2.2 The Concept of Choice in Everyday Music Listening**

The level of individuals' personal choice over the music they listen to is a key element in how we respond to it (Greasley & Lamont, 2009). Studies have already shown the effects of music to be larger, when music was self-chosen - the more choice we have over our listening experience, the more we are likely to enjoy it, and have positive valued outcomes (Sloboda et al., 2001; North et al., 2004; Greasley & Lamont, 2009). These results alone suggest people preferring self-chosen music to pre-selected or piped music (Muzak).

In 1997, the British Sunday Times presented the results of a survey on what people thought was 'the single thing they most detested about modern life', and piped music was number three on that list (Frith, 2002; Pipedown, 2012). Most people probably have experienced a situation where music has not been wanted, or self-selected, and can agree on it not always being welcome or even enjoyable, and although nothing is going to stop music from being the soundtrack to our everyday lives, the possibility of choice when listening can significantly shape the experience. Unsurprisingly in a study of engagement with music in everyday life, Greasley and Lamont (2009) found people predominantly listening to music they had chosen themselves.



## 2.3 Personality

### 2.3.1 Personality and the Big Five

A theory of personality is a way of explaining what people are like and how they act (McRae & Costa, 2006). Human personality consists of traits (Pervin & John, 1997), which can be defined as “dimensions of individual differences in tendencies to show consistent patterns of thoughts, feelings and actions” (McRae & Costa, 1997, s.25). In other words, traits explain much of what defines the individual person, and on average point to a pattern of consistent and recurring actions and reactions that concurrently characterizes individuals, and sets them apart from others (Costa & McRae, 2008).

This study uses the five-factor model of personality traits (FFM), also known as ‘the Big Five’. Originally it was designed to encapsulate the personality traits regarded as most significant in people’s lives (Pervin & John, 1997). It is now validated to be generalizable both structurally and cross-culturally, and proven valuable in research fields significant to human behavior. (Rolland J. P., 2002.) The Five-Factor model is a hierarchical model of trait structure, in which larger groups of more constricted, specific traits are organized in terms of five broad factors: Neuroticism, Extraversion, Openness to Experience, Agreeableness and Conscientiousness (McRae, R. & Allik, J., 2002). In plain, most traits can be understood in terms of these five basic dimensions (McRae & Costa, 2006). During last decades the FFM has emerged as the dominant trait theory (John & Srivastava, 1999), and all five factors have been proven to remain fairly stable through adulthood (McRae & Costa, 1994).

The list below broadly summarizes, what type of traits and characteristics these five factors represent:

- *Neuroticism* contrasts emotional stability containing an array of negative feelings (e.g. anxiety, sadness, irritability and nervous tension).
- *Openness to experience* describes the scale of individual’s mental and experiential life.

- *Extraversion* and *Agreeableness*, though varying from each other, both sum up interpersonal trait characteristics.

- *Conscientiousness* primarily describes task- and goal-oriented behavior and socially required impulse control.

(Pervin & John, 1997.)

Table 1 presents the Five Factors and some of the representative traits that define them. The placement on the 'trait spectrum' is dependent on the loadings on each factor. For example, individuals high in neuroticism tend to worry about the views and opinions of others', they are often defensive and crave care and sympathy. Extroverts require attention and social contact, as for open individuals; variety, intellectual stimulation and aesthetic experiences are among matters most appreciated. Individuals high in Agreeableness take pleasure in helping others and are more inclined to being regarded as self-effacing and modest, when in contrast, the other opposite of the spectrum is considered controlling and belligerent. In turn, dominantly conscientious individuals are persistent, careful and deliberate, valuing organization and accomplishment. (McRae & Costa, 2006.

**Table 1. Traits associated with different factors of the Five Factor Model.**

(McRae & Costa, 2006, p. 4)

<b>Neuroticism</b>	<b>Agreeableness</b>
calm - worrying	ruthless - softhearted
even-tempered - temperamental	suspicious - trusting
self-satisfied - self-pitying	stingy - generous
comfortable - self contious	antagonistic - acquiescent
unemotional - emotional	critical - lenient
hardy - vulnerable	irritable - good-natured
<b>Extraversion</b>	<b>Conscientiousness</b>
reserved - affectionate	negligent - contientious
loner - joiner	lazy - hardworking
quiet - talkative	disorganized - well-organized
passive - active	late - punctual
sober - fun-loving	aimless - ambitious
unfeeling - passionate	quitting - perserving
<b>Openness to experience</b>	
down-to-earth - imaginative	
uncreative - creative	
conventional - original	
prefer routine - prefer variety	
uncurious - curious	
concernervative - liberal	

### **2.3.2 The Big Five Inventory - BFI**

The Big Five Inventory (BFI; John & Donahue and Kentle, 1991; see also John & Srivastava, 1999) is a self-report inventory measuring the Big Five dimensions. It is relatively short for a multidimensional personality inventory (total of 44 items), and consists of short phrases with a vocabulary fairly understandable for everyone. (John & Srivastava, 1999).

### **2.3.3 Music Use and Personality**

Seeing how undeniable the importance of music ultimately is, and the wide variety of functions it fulfills, it is perplexing, that research in the topic of personality and music use is still limited, almost lacking (see e.g. Rentfrow & McDonald, 2010). ‘How’ and ‘why’ different people choose, listen to, and use music in their modern day-to-day lives, are increasingly more current and important questions. By understanding the underlying processes and determinants of this type of human behavior, the field of music psychology would gain new information on a subject, which - despite its next to perpetual presence in our lives – has hardly been addressed before. The results would fit well in practical as well as further theoretical use (e.g. determining whether the choices made in different uses of music could reflect personality in any broader sense).

Though research on personality and music use is scarce, a possible link between personality and the use, and preference of other types of media genres (TV, movies, radio etc.) has been shown by previous research. Interestingly, it is also been proven, that ‘technological characteristics of a medium - and the way a medium is used - can contribute to the relation between personality characteristics and media use’ (Hall, 2005. s. 392). Additionally, although only verging on music use, personality has successfully been connected to music preference, showing people preferring styles of music that are consistent with their personalities, thus strengthening their basic psychological needs (Rentfrow & McDonald, 2010; see also Rentfrow & Gosling 2003). To mention a few examples of such enforcement of psychological needs; extroverts take pleasure in music that is sociable and enthusiastic, meeting their need for social stimulation and positive effect, when in turn, open-minded people prefer varied and creative styles of music because it may easily fulfill their need for new experiences (Rentfrow & McDonald, 2010).

In light of the research done in other fields and topics, it seems perfectly justifiable to assume, that personality might have a link between how and why music is used in our modern society.

To current knowledge only one study has previously attempted to find out whether there might be a connection between personality traits and the use of music (Rentfrow &

MacDonald, 2010). In their study in 2007, Chamorro-Premuzic & Furnham suggested there to be “different reasons as to why individuals choose to listen to music in everyday life, and that these uses are significantly related to established personality traits” (Chamorro-Premuzic & Furnham, 2007; 181). Their questionnaire data from 341 respondents showed that rational/cognitive use of music was related to open and intellectually engaged individuals while neurotic, introverted and non-conscientious individuals used music for emotion regulation. Their study presented an assessment of only three different uses of music, but stated that other uses might be possible. The uses were determined with a ‘Uses of Music Inventory’, featuring 15 items specifically designed for the study. The items were created based on a pilot study and a review of literature, after which the uses were divided into three categories; emotional, cognitive/rational and background use of music. However, the study failed to justify this categorization, as ‘the Uses of Music Inventory’ featured items that had little to do with actual music use, describing music-related preferences (e.g. ‘I don’t enjoy listening to pop music because it’s very primitive’) or associations (e.g. Almost every memory I have is associated with a particular song’). Taking into account the issues stated, the validity of their Uses of Music Inventory as a viable measure of everyday music use could be debated, thus resulting in findings, that feel slightly inconclusive.

### **3 MOTIVATION AND AIMS**

Questions regarding personality and the use of music can be seen as part of a larger research domain of media exposure, originating from the uses and gratifications tradition, which in its core attempts to understand audience motivation to consume certain kinds of media (Katz et al., 1974). A quick glance on research done in the field of personality and media exposure suggests, that in recent years the subject has been getting more attention, and given the rapid growth of mass media, it is not surprising. Personality characteristics of media audiences have long been considered to be a notable key component in understanding the uses and effects of mass media. (Weaver, 2000.) Already in the early 70's Rosengren (1974) suggested that personality was likely to affect the selection and use of media, thus arguing, that the need to incorporate it in media research seemed practically obvious. In a short time, fast-developing technology has changed the role of media in our society, making it both prominent and inseparable part of the age we live in. Its increasing presence, and the extent to which it can be involved in everything we do raise interesting questions about the role of the consumer - the individual, and whether our personal differences have a connection with the diverse ways media is consumed. Noting music's ubiquitous status and its involvement in almost all other media types (with the exception of printed media), it is easy to see why it should be getting more attention. In light of the theoretical background, and the information from other research domains, this subject seemed both a promising and an interesting undertaking. Moreover, being in among the first to address this topic, offers a possibility of discovering completely new information on personality's links to this specific human behavior.

The aim of this study is to shed light on the extent to which our personalities might be connected to the ways we choose to use music on a daily basis. Emphasis is put on the individuals' choice on the matter, for self-chosen music tends to have a bigger effect on individuals (e.g., Vuoskoski & Eerola, 2012; Sloboda et al., 2001; Greasley & Lamont, 2009), thus possibly even guiding which use is chosen. In addition, to get a broader understanding of personality's role in the choice of use, this study will also take into account the weekly amount of music listened to, as well as the amount of musical training. By drawing our concepts and measures from the bulk of previous research on everyday music use, we aim to make our results reliable and comparable with the existing knowledge regarding the uses of music. Looking at the research done in other related

topics, the hypothesis on the possible results of this study was, that personality traits really are associated with different everyday uses of music, and that these connections reflect trait-congruent behavior.

## 4 METHOD

### 4.1 Participants and data gathering

The participants were 340 university students aged 18-43 ( $M = 20.59$ ,  $SD = 2.79$ , 82.4% female), out of which 49.4% were non-musicians, 12.4% were autodidacts/amateur musicians, and 38.2% had received music institution/conservatory level training. Originally 356 students answered the questionnaire, but due to insufficiently filled questionnaires 16 were dropped from the data analysis. All participants were undertaking a compulsory *Introduction to IT skills* -course at the University of Jyväskylä Faculty of Humanities, and completing the online questionnaire was part of the course requirements. The data in question was gathered in 2007, and I received it for my Master thesis in the autumn of 2012.

In addition to the personality measure (BFI; John & Srivastava, 1999) and the sections on music use, listening habits and musical training, the questionnaire contained parts on music preference and individuals' personal relationship with music. Due to the topic chosen for this study, and the wish to keep it as simple and clear as possible, these two sections were left out of the analysis. Considering that this study is one of the first done on this topic, undertaking a clear and concise point of view will make it easier to compare these results with future research made on the topic.

### 4.2 Measures

Personality traits were assessed using The Big Five Inventory, which has 44 items measuring the five personality traits of Extraversion, Agreeableness, Conscientiousness, Neuroticism, and Openness to experience. The items are self-referent statements that are rated on a 5-point Likert scale ranging from 1 (disagree strongly) to 5 (agree strongly). A five-factor trait structure was chosen over other personality theories and trait structures, since the five-factor structure has emerged as the dominant trait theory during the last decades (see e.g., John & Srivastava, 1999), and it has (as mentioned in chapter 2.3.1) been validated both structurally and cross-culturally (e.g. Rolland, 2002). Furthermore, the BFI



was chosen over other five-factor personality measures because (a) the BFI assesses those prototypical components of the five personality factors that are common across different formulations of the five-factor model (see John & Srivastava, 1999), (b) the BFI is relatively short and thus less time-consuming, and (c) the BFI is available for free.

The uses of music were investigated by addressing both the functions of music, as well as the activities most often accompanied by music. The participants were asked to indicate, on a 5-point Likert scale ranging from 1 (not at all important) to 5 (very important), how important each of the 13 different functions (see Table 1) of music were to their everyday use of music. To further raise the reliability, the 13 functions were derived from previous studies that have investigated and summarized the most common uses and functions of music (e.g., Sloboda & O'Neill, 2001; Juslin & Laukka, 2004).

The different listening situations were determined by asking participants to rate on a 5-point scale, how often (1 = never; 5 = almost always) they listened to music in different situations. Ten different activities and situations (see Table 1) were included on the basis that previous studies have shown them to be frequently accompanied by music (e.g., Sloboda & O'Neill, 2001; Juslin & Laukka, 2004). The questions regarding music use were simple, often single word statements, simplifying the answering process while simultaneously minimizing the possibility of misunderstandings. Participants were also requested to state the level of their possible musical training, and how many hours of music they listened to weekly.

## 5 RESULTS

### 5.1 Analysis

The data was analyzed using two statistical methods, principal component analysis (PCA) and correlation analysis (Pearson's correlation analysis and Spearman's rank correlation, both measuring the statistical dependence between two variables). To identify the major dimensions of everyday music use – comprising both the functions and activities commonly associated with music listening – a principal component analysis was performed (PCA) on the participants' ratings. When dealing with a data this size – where the phenomenon under investigation has a myriad of different variables and factors, a method that best re-expresses and filters the noisy, garbled data, is warranted. PCA extracts the relevant information from confusing data by lowering its dimensionality and revealing the simplified – often hidden underlying dynamics (Shlens, 2003; see also Joliffe, 2002).

The number of principal components to retain was determined using the Kaiser rule (eigenvalues of 1 or greater), which resulted in 7 principal components that accounted for 61.3% of the variance in participants' ratings. Both orthogonal (varimax) and oblique (oblimin) rotations were initially performed, but as the mean correlation among the oblique-rotated components was low ( $r = .10$ ), it was determined that the orthogonal solution offered a good fit for the data (see Pedhauzer & Schmelkin, 1991). The varimax-rotated item loadings on the seven principal components are displayed in Table 1.

	Principal Components						
	1	2	3	4	5	6	7
<b>FUNCTIONS</b>							
To evoke memories		.540					
To improve mood		.481		.527			
For entertainment/pleasure				.542			
To motivate				.790			
To energize	.434			.558			.411
As background/to mask other noises					.410		.623
To achieve peak experiences						.526	
For consolation		.741					
To relax and reduce stress		.569					
To match current mood		.597					
For aesthetic experiences						.728	
To dance							.750
For self-expression (e.g., making music)						.724	
<b>ACTIVITIES</b>							
While falling asleep		.464			.400		
While waking up			.671				
At work	.449						
While studying					.798		
While reading					.815		
While doing housework			.639				
On the background of social situations			.837				
While exercising	.794						
While biking/running/driving/walking	.847						
While on public transport	.659						

Table 1. The Varimax-rotated item loadings on the 7 principal components. Loadings smaller than .4 have been omitted from the table.

The interpretation of the principal components was relatively straightforward, with few cross-loading items. Three of the principal components (components 1, 2, and 5) had high item loadings involving both functions and activities related to music use, another three (components 4, 6, and 7) had high loadings from function items, and one component (Component 3) had high loadings from activity-related items. Component 1 appears to reflect the energizing function of music while doing sports or traveling. Component 2 captures the mood-regulating functions of music – especially the regulation of negative emotions – involving high loadings from items such as the use of music for consolation, relaxation, and stress reduction. Component 3 appears to be related to the background and “company” uses of music, with high loadings from items involving listening to music in the background of social situations, and while doing housework or waking up. Component 4 seems to best reflect positive, motivation and mood-boosting functions of music, involving high loadings from the use of music for motivation, energy, pleasure, and mood enhancement. Component 5 captures the use of music while doing mental work such as studying or reading, while Component 6 seems to be clearly related to aesthetic uses and self-expression. Finally, Component 7 seems to be related to the use of music for dancing and as background. To clarify the reporting and interpretation of subsequent analyses, the components were re-labeled as *Sports and travel*, *Mood repair*, *Background/company*, *Motivation and mood enhancement*, *Mental work*, *Aesthetics and self-expression*, and *Dancing*, respectively.

## 5.2 Correlations Between Personality Traits and Uses of Music

To explore the relationships between music uses and personality traits, scores on each of the seven principal components were computed for each participant, after which Pearson correlations between each participant’s music use scores and personality scores were computed (see Table 2 for the correlations). Several statistically significant correlations emerged; most notably between Extraversion and the factors *Dancing* ( $r = .22, p < .001$ ), *Aesthetics and self-expression* ( $r = .19, p < .001$ ), *Motivation and mood enhancement* ( $r = .18, p < .001$ ), and *Background/company* ( $r = .14, p < .01$ ), and between Openness to experience and the factors *Aesthetics and self-expression* ( $r = .38, p < .001$ ) and *Motivation and mood enhancement* ( $r = .19, p < .001$ ).

Table 2. Pearson's correlations between music use scores and the Big Five personality traits.

<i>USES OF MUSIC</i>	Extraversion	Agreeableness	Conscient.	Neuroticism	Openness
Sports and travel	.12*	.10	.08	-.02	.03
Mood repair	.05	.04	.07	.00	.03
Background/company	.14**	.07	.10	-.02	.08
Motivation/mood enhancement	.18***	.05	.13*	.06	.19***
Mental work	.12*	.11*	.10	.05	.12*
Aesthetic enjoym./self-expression	.19***	.09	.03	.01	.38***
Dancing	.22***	.10	.12*	.00	.03

\* $p < .05$ , \*\* $p < .01$ , \*\*\* $p < .001$

As visible in table 2, Extraversion and Openness to Experience in particular correlate significantly and positively with the different uses of music. Surprisingly, out of all 5 traits Extroverts tend to use music the most, both in multiple situations and in more ways than others. Extroverts use music for *Dancing*, *Aesthetic enjoyment/self-expression*, *Motivation/mood enhancement*, and for *Background/company*. They also used music for *Mental work*, and to accompany *Sports/travel*. Actually, the only principal component not correlating with Extraversion was *Mood repair* ( $r = .05$ ,  $p = ns.$ ). The biggest and most significant correlation here is between Openness to Experience and *aesthetic enjoyment/self-expression*. Furthermore, open individuals seem to use music for *motivation and mood enhancement*.

When exploring the correlations between personality traits, the amount of music listening (hours per week), and the level of musical training (1 = no training, 2 = autodidact/amateur, 3 = music institution/conservatory level training), Spearman's rank correlation was used in the analyses regarding the level of musical training. The amount of

music listening correlated with Openness to experience ( $r = .14, p < .05$ ), while the level of musical training correlated with Agreeableness ( $r = .12, p < .05$ ) as well as with Openness to experience ( $r = .17, p < .01$ ). There was no statistically significant correlation between the amount of music listening and the level of musical training.

Finally, the level of musical training and the amount of music listening, and whether they were associated with the activities and functions that music is used for, was investigated (see Table 3.). The weekly amount of music listening was positively correlated with all seven music use factors, most notably *Background/company* ( $r = .41, p < .001$ ), *Mental work* ( $r = .41, p < .001$ ), and *Sports and travel* ( $r = .36, p < .001$ ). The detailed correlations are displayed in Table 3. The level of musical training was significantly correlated with the factor *Aesthetics and self-expression* ( $r = .40, p < .001$ ).

Table 3. Correlations between music use scores, amount of music listening (Pearson), and level of musical training (Spearman).

<i>USES OF MUSIC</i>	Music listening	Musical training
Sports and travel	.36 <sup>***</sup>	.04
Mood repair	.28 <sup>**</sup>	.07
Background/company	.41 <sup>***</sup>	-.03
Mood enhancement	.29 <sup>***</sup>	-.10
Mental work	.41 <sup>***</sup>	-.01
Aesthetics/expression	.26 <sup>***</sup>	.40 <sup>***</sup>
Dancing	.15 <sup>*</sup>	.08

\* $p < .05$ , \*\*\* $p < .001$

This study showed a link between personality traits and the weekly amount of music listened, as well as the amount of musical training. Openness to experience was associated with larger volumes of weekly music consumption, as well as a higher lever of musical training. In addition to Openness to experience, higher level of musical training correlated positively and significantly with Agreeableness. Another notable, although perhaps a

predictable result was the significant connection that the level of musical training and the weekly amount of music listening had with the activities and functions that music is used for. In Table 3, the results show a significant and positive correlation between the weekly amount of music listening and all seven music-use factors. This finding is rather self-evident, given that the more time you use listening to music, the more likely it is that you are using it in different ways, in different situations. The more music was listened to, the more music was used especially for mental work, in the background, or simply for company. The level of musical training was strongly associated with the use of music for aesthetic enjoyment and self-expression.

## 6 DISCUSSION

The seven principal components found in this study can be seen as a representation of the different functions and activities associated with everyday music use. Each dimension combined several different correlating functions and activities, creating groups with a common nominator. Interestingly, components 1, 2 and 5 contained both functional as well as activity-based uses. Component 1, *Sports and travel*, included the function of energizing in addition to music being an accompaniment to activities such as biking/running/driving/walking, exercising, and while using the public transportation. Component 2, *Mood repair*, had a higher quantity of function-based uses including relaxing and stress reduction, consolation, and matching current mood, but was additionally associated with the activity of using music while falling asleep. Component 5, labeled as *Mental work*, combined the use of music while reading and studying with a function of using music in the background to mask other noises. Looking at these components, the mix of functions and activities seems to make intuitive sense. Energizing could easily explain why music is used while traveling and exercising, linking it quite naturally to the activities in component 1. Similarly in component 2, using music to reduce stress and to relax, is conducive to falling asleep, and blocking unwanted noise while studying or reading can help some individuals to concentrate on those tasks, possibly explaining the function in component 5. The rest of the principal components contained exclusively either activities or functions.

When comparing the methods and results of the present study to the study by Chamorro-Premuzic and Furnham (2007), the differences in obtaining and dividing the music uses are important, and possibly a key element in explaining some of the differences in our results. In the present study, the music uses were gathered from convergent results of previous studies on the subject (e.g. Sloboda & O'Neill, 2001; Juslin & Laukka 2004), and the data gathered revealed 7 principal components based strictly on the results of the PCA. As mentioned before in chapter 2.3.3, Chamorro-Premuzic and Furnham presented an assessment of only three different uses of music, though stating, that other uses might be possible. Their self-comprised 'Uses of Music Inventory' featured 15 items they specifically designed for the study, and the uses presented in their study were divided into three categories; emotional, cognitive/rational and background use of music. This categorization was not explained nor did it seem adequate. To further complicate this



categorization Chamorro-Premuzic and Furnham did not specify the extent of the content in their categories. The 3 categories might somehow be seen to fit the larger framework of more accurate descriptions, yet, even the balance here seems to be a little off. Given that studies have already shown the wide variety of different functions music is able to fulfill in peoples' lives (see the chapter 2.1), categorizing music uses in only 3 categories seem both limiting and lacking in accuracy. For instance in this study, each of the principal components contain variety of different uses, often including both functions and activities further highlighting the fact that music rarely is the listener's main focus. Now, Chamorro-Premuzic and Furnham's category of 'background music' covers only 1/3 of all alleged music use, when according to previous research, majority of the music use occurs with other, concurrent activities. Furthermore in their study, the category of 'cognitive/rational music use' (which in this study, could only really be compared with the *aesthetic enjoyment/self-expression*-component) has a rather large role, when according to previous research, and the results of this study, it is only a small part in the entire array of different music uses.

As mentioned before, Chamorro-Premuzic & Furnham's 15 items in their 'Uses of Music Inventory' differed greatly from the 23 items used in this study. Instead of concentrating purely on different uses (which was how it was done in this study), Chamorro-Premuzic & Furnham's items were presented in the form of direct statements mostly relating to associations, preferences, and/or reasons for using music (e.g. 'I seldom like a song unless I admire the technique of the musicians', 'If I don't listen to music while I'm doing something I often get bored' and 'I am not very nostalgic when I listen to old songs I used to listen to'). Having such different measures for everyday music use, it is not surprising that the results gained from our respective studies differ quite significantly from each other.

The present study was able to reveal a link between personality and the use of self-chosen music. As mentioned in the results, Extraversion and Openness to Experience had the most significant, positive correlations with the different uses of music. Perhaps the most unexpected result was extroverts' tendency to such varied use of music. These findings are particularly interesting, as in terms of media use, extroverts have previously been found to prefer interpersonal contact to enjoying mediated activity forms (see e.g. Finn, 2001, Argyle & Lu, 1990), but at the same time have been shown to prefer environments with a

higher degree of sensory stimulation (see e.g. Eysenck, 1967; Costa & McCrae, 1988; Finn, 1997), and perform well in tasks such as reading comprehension when in presence of TV programming (Furnham & al., 1994) and music (Daoussis & McKelvie, 1986). The results of this study may give an explanation to these seemingly contradictory statements. Considering the fact that music is rarely the primary focus of listeners' attention, it seems natural that extroverts, who have been shown to prefer greater state of sensory stimulation, would use music simultaneously with other concurrent activities.

In a study investigating the connections between audience personality and the selection of media, Hall (2005) unexpectedly found a link between Extroversion and music use, even though Extraversion did not correlate with radio use. In Hall's study, Extraversion correlated significantly and positively with music genre preferences (represented by 3 genres; Urban, Jazz-Classical and Rock-Pop). Hall suggests, that this might stem from the idea, that "discussing, consuming, and sharing music, whether in recorded, broadcast, or live formats, may be important to extroverts because it contributes to their interactions with others" (Hall, 2005; p. 393). Despite the fact that some of these findings regarding Extroversion were established using the Eysenck Personality Questionnaire (Eysenck, 1975), Eysenck's superfactor of Extraversion has been shown to be practically indistinguishable from the identically named dimension in the Big Five (Pervin & John, 1997). While the underlying reasons behind Extroverts' broad use of music are not investigated in this study, the results might still suggest that Extroverts intentionally seek greater sensory stimulation by adding music to their daily activities.

Open individuals' tendency to use music mainly for *aesthetic enjoyment/self-expression* was a significant result in this study. Interestingly, other studies show that open individuals have similar preferences in using other types of media. This was demonstrated in a study on '*Personality, Media preferences and Cultural participation*' (Kraaykamp & van Eijck, 2004), which showed significant and positive correlations between Openness to Experience and favoring complex reading material (literature), as well as attending cultural events (concerts and museums). Concerning television programming, open individuals most preferred artistic and informational content.

By definition, open individuals tend to be curious, creative and imaginative (Costa & McCrae, 1985), and possess a penchant for appreciating arts and aesthetic experiences

(John & Srivastava, 1999). Additionally, in response to aesthetic stimuli such as music, open individuals are more likely to experience “chills” or “shivers down the spine” (McCrae, 2007; Nusbaum & Silvia, 2011). The results of this study are consistent with these trait characteristics.

There are several significant differences between the results gained from this study, and those reported by Chamorro-Premuzic and Furnham (2007). The differences between the two studies were especially interesting, as both used the same method of data analysis (PCA), and had nearly the same number of participants representing a fairly comparable population (though culturally different, everyday life in Western countries tends to be fairly similar). Additionally, Chamorro-Premuzic and Furnham’s personality test of choice, NEO-FFI, has been shown to have substantial convergence with the BFI (e.g., John & Srivastava). Chamorro-Premuzic and Furnham found that Neuroticism was significantly and positively correlated with emotional music use. Additionally Conscientiousness was found to correlate significantly but negatively with the same use. In turn, Openness to Experience correlated significantly and positively with cognitive music use. In our study, Neuroticism had no significant correlation with any of the music uses, and with the exception of slight positive correlations between Contentiousness and *Motivation/mood enhancement* ( $r=.13$ ) and *Dancing* ( $r=.12$ ), no significant correlations for Contentiousness were found. Between the studies, the only result with some resemblance was the positive and significant correlation between open individuals and their use of music for aesthetic/self-expressional purposes. Though the resemblance is there, the definition and content behind the principal components remain different, making it slightly problematic to compare the results as they are. As brought up earlier in this chapter, we suggest that the differences in our data measures – how, and with what type of measure the data for our respective music uses was extracted, and the consequent definitions for ‘music use’-categories – are likely to be behind the studies’ differing outcomes.

## **6.1 Limitations**

While successful in revealing a connection between personality and everyday music use, this study has a few limitations to be considered. Both the size and the homogeneity of our data could be seen as limiting factors, and the uneven gender distribution (80% of the participants were women) might not necessarily give a fully accurate result in view of the general population. In studies like ours, however, this is not at all exceptional. For example, many of the studies addressing everyday music use, have had their data, both larger and smaller, gathered from young adult populations usually in university/college surroundings (see e.g. Sloboda et al., 2001; North et al. 2004; Juslin et al. 2008; Chamorro-Premuzic & Furnham, 2007).

## **6.2 Conclusions and Implications**

Although this study was just the first attempt to uncover the possible links between personality and everyday music use, it gave some valuable insight to the question. Similar to findings from broader study on the connections of media exposure and personality, we too found a link between personality and the way individuals choose to use this great media –music – in their daily lives. Interestingly Extroverts, who have been shown to prefer interpersonal connections to mediated activities, are indeed capable of efficiently using a form of media that doesn't necessarily interfere with their primary need for interpersonal communication. On the contrary, it could be seen as a welcome addition to their daily lives, fulfilling their need for sensory stimulation. Equally interesting was finding the result of open individuals' preference to mainly use music for aesthetic experiences and self-expression, so accurately trait congruent.

Before starting this study, the topic seemed most definitely interesting, but more importantly, linking personality in everyday music use appeared to be nearly self-evident. The almost complete lack of research on this topic was a big surprise to say the least, but when making the decision to take this study on, it only made it look more like a privilege. I believe, that the new results of this study will well fit both practical and theoretical use, possibly giving the field of personality psychology a starting point to further discover the

underlying processes and determinants of how different individuals behave in their daily lives. Other possible ways of applying the results to practice outside of this research domain could be to utilize the results for media marketing and advertizing purposes, though sometimes these kinds of applications can have negative associations. Albeit something to remember, as an inalienable part of modern life, music – the multitude of ways it is used, and the variety of the users themselves, make the benefits of finding new facets of human behavior far surpass the sometimes negative connotation of media advertising and marketing.

The research on this topic is only beginning, and hopefully, we will see an increasing interest toward music use and personality in the near future. For example, repeating this study on a larger scale, or perhaps in a different country, would definitely be an interesting continuation of this topic in future research. An intriguing subject could also be to determine the reasons behind the trait-specific preferences in music use.

Exploring the connections between personality and something so universally loved and cherished as music, has been both joyous and eye opening, but the lack of previous research on the subject highlighted the clear and pressing need for further study. Already in the fifties, a distinguished personality psychologist Raymond Cattell stated the effects of music to be so powerful ‘that one is surprised to find in the history of psychology and psychotherapy so little experimental, or even speculative, reference to the use of music’ (Cattell & Saunders, 1954, p. 3). Now, more than 50 years later, this topic is even more current and important than ever before.

*“There’s still no better way than through music to be surprised by life.”*

- Simon Frith

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## **ATTACHMENTS**

## Luonnetta ja musiikkia sivu (1/4)

**Lue kysymykset ja vastausvaihtoehdot huolellisesti. On tärkeää että vastaat jokaiseen kohtaan! \* merkatut kysymykset ovat pakollisia. Kyselyn vastaukset käsitellään täysin luottamuksellisesti.**

\*Ikä:

mies nainen

\*Sukupuoli

 

Pääaine:

Näytä seuraava sivu

# Luonnetta ja musiikkia sivu (2/4)

## Olen luonteeltani

Seuraavassa joitain persoonallisuuteen liittyviä väittämiä. Arvioi miten hyvin nämä väittämät sopivat itseesi, ja vastaa annettujen vastausvaihtoehtojen mukaan.

## Olen mielestäni henkilö, joka...

	Täysin eri mieltä	Melko eri mieltä	Ei samaa eikä eri mieltä	Melko samaa mieltä	Täysin samaa mieltä
*1. On puhelias	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*2. Löytää usein vikaa muista	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*3. Tekee perusteellista työtä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*4. On masentunut, alakuloinen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*5. On omaperäinen, keksii uusia ideoita	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*6. On pidättyväinen/varautunut	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*7. On auttavainen ja epäitsekäs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*8. Voi olla jokseenkin huolimaton	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*9. On rentoutunut, kestää hyvin stressiä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*10. On kiinnostunut monista eri asioista	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*11. On täynnä energiaa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*12. Haastaa riitaa muiden kanssa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*13. On luotettava työntekijä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*14. Voi olla kireä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*15. On nerokas, syvälinen ajattelija	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*16. Innostaa muita	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*17. On luonteeltaan anteeksiantavainen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*18. On usein epäjärjestelmällinen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*19. Murehtii paljon	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*20. Omaa vilkkaan mielikuvituksen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### Olen mielestäni henkilö, joka...

	Täysin eri mieltä	Melko eri mieltä	Ei samaa eikä eri mieltä	Melko samaa mieltä	Täysin samaa mieltä
*21. On usein hiljainen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*22. On yleensä luottavainen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*23. On usein laiska	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*24. On emotionaalisesti vakaa eikä järkyty helposti	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*25. On kekseliäs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*26. On itsevarma	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*27. Voi olla kylmä ja etäinen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*28. Jatkaa sinnikkäästi kunnes tehtävä on suoritettu	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*29. Voi olla ailahtelevainen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*30. Arvostaa taiteellisia ja esteettisiä elämyksiä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*31. On joskus ujo, estynyt	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*32. On huomaavainen ja ystävällinen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

lähes kaikkia kohtaan

*33. Toimii tehokkaasti	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*34. Pysyy rauhallisena tiukoissa tilanteissa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*35. Pitää eniten rutiininomaisesta työstä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*36. On seurallinen, sosiaalinen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*37. On joskus töykeä muita kohtaan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*38. Tekee suunnitelmia ja toteuttaa ne	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*39. Hermostuu helposti	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*40. Pohtii ja leikkii ajatuksilla mielellään	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Täysin eri mieltä	Melko eri mieltä	Ei samaa eikä eri mieltä	Melko samaa mieltä	Täysin samaa mieltä
*41. Omaa vain vähän taiteellisia kiinnostuksen kohteita	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*42. Tekee mielellään yhteistyötä muiden kanssa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*43. Antaa keskittymisensä herpaantua helposti	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
*44. On sivistynyt taiteen, musiikin tai kirjallisuuden alalla	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>





Alternative (indie, punk,...)



Jazz



Pop



Heavy Metal



Rock



Elokuvamusiikki/Soundtrack



Anna esimerkkejä  
artisteista/teoksista, joista  
erityisesti pidät. Voit myös  
luetella pitämiäsi  
musiikkityylejä, joita yllä  
olevassa karkeassa  
luokittelussa ei ollut.

Anna esimerkkejä  
artisteista/teoksista, joita  
erityisesti inhoat. Voit myös  
luetella inhoamiasi  
musiikkityylejä, joita yllä  
olevassa karkeassa  
luokittelussa ei ollut.

# Luonnetta ja musiikkia sivu (4/4)

## Lisätietoja

Kyllä Ei

Soitatko jotain instrumenttia tai laulatko?

 

Jos kyllä, kerro tarkemmin mitä instrumentteja, <br>kuinka pitkään ja millä tasolla (yksityisopetus, <br>musiikkiopistot yms., itsenäisesti, <br>bändin kanssa tms.)?

Kuinka paljon kuuntelet musiikkia? (tuntia viikossa)

**Millaisissa tilanteissa kuuntelet musiikkia?**

en ikinä    harvoin    toisinaan    usein    lähes aina

Nukahtaessa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Herätessä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Töissä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Opiskellessa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lukiessa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kotitöissä (siivous, tiskaaminen jne.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Taustalla sosiaalisissa tilanteissa (bileet, romanttinen illallinen, jne.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pyöräillessä, juostessa, autoillessa, kävellessä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Urheillessa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Julkisissa liikennevälineissä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Muu tilanne	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Missä muissa tilanteissa?	<input type="text"/>				

**Mihin tarkoitukseen käytät musiikkia? Osoita erilaisten käyttötapojen merkitys oman kuuntelusi kannalta.**

	ei ollenkaan tärkeää	vähän tärkeää	siltä väliltä	kohtuullisen tärkeää	erittäin tärkeää
Muisteluun	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mielialan parantamiseen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Viihtymiseen / nautintoon	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Motivointiin (henkinen latauksen rakentaminen)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Energian saamiseen (esim. urheilu)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Taustamusiikkina peittämään muita ääniä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Huippukokemuksiin	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lohdun saamiseen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lieventämään stressiä, rentouttamaan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tehostamaan (kunkin hetken) mielialaa (voi olla vaikka negat. fiilis)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Esteettisenä elämyksenä	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tanssimiseen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Itseilmaisuun (mm. musisointi tai laulaminen)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Millainen on suhteesi musiikkiin?**

	Täysin eri mieltä	Melko eri mieltä	Ei samaa eikä eri mieltä	Melko samaa mieltä	Täysin samaa mieltä
Saan joskus kylmiä väreitä kun kuuntelen musiikkia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Joskus jopa lempimusiikkini jättää minut kylmäksi

Musiikki vaikuttaa suoraan tunteisiini

Musiikkikokoelmani on suurempi kuin useimmilla tuntemillani ihmisillä

Musiikki voi saada minut joskus itkemään

### Lisätietoja

Kyllä Ei

Olen kiinnostunut kuulemaan selvityksen tuloksista

Kyllä Ei

Olen kiinnostunut osallistumaan mahdolliseen  
<br>jatkotutkimukseen, mistä tullaan maksamaan  
koehenkilöpalkkio

Jos vastasit kyllä, ilmoita yhteystiedoksi s-  
postiosoite<br> (tiedot pidetään erillään vastauksista  
ja säilytetään luottamuksellisina)