DOI: 10.5961/jhes.2016.155

Music Listening Situations and Musical Preference of the Students at the Faculty of Fine Arts in Everyday Life: A Case of Dokuz Eylul University

Güzel Sanatlar Fakültesi Öğrencilerinin Gündelik Yaşamda Müzik Dinleme Ortamları ve Müzik Tercihleri: Dokuz Eylül Üniversitesi Örneği

Elif TEKİN GÜRGEN

ABSTRACT

The purpose of the study is to reveal the music listening situation of the students at the Faculty of Fine Arts of Dokuz Eylül University, the music genres that they listen to and the relationship between them. It is also investigated whether the music listening situation determines the music training of the students or also makes significant difference among students according to their genders. The music listening situation scale developed as five-point Likert type and the frequency of listening to music scales were used as for data collection tools. The findings revealed that the majority of the students prefer listening to music at home and public transport. The least preferred situations for listening to music are when they are with their families and whilst reading book/newspaper/magazines. The results suggested that the most preferred genres are Rock and Blues which are closely followed by Jazz and Western Classical Music. The least preferred genres are Turkish Arabesque Music, Rap and Turkish Folk Music. It is determined that the students' music listening situation has shown significant differences according to the musical training, gender and musical genres.

Keywords: Music in everyday life, Music listening situations, Musical preference

ÖZ

Bu çalışmanın amacı, Dokuz Eylül Üniversitesi Güzel Sanatlar Fakültesi'nde okuyan öğrencilerin müzik dinleme ortamlarını, dinledikleri müzik türlerini ve bunlar arasındaki ilişkiyi ortaya koymaktır. Ayrıca müzik dinleme ortamlarının öğrencilerin müzik eğitimi alıp almamalarına ve cinsiyetlerine göre anlamlı farklılık oluşturup oluşturmadığı da araştırılmıştır. Veri toplama aracı olarak beşli Likert tipi olarak geliştirilmiş müzik dinleme ortamları ölçeği ve müzik dinleme sıklığı ölçeği kullanılmıştır. Araştırma sonuçları öğrencilerin müziği en çok evde ve toplu taşıma araçlarında en az ise aileleri ve kitap/gazete/dergi okurken dinlediklerini göstermektedir. Öğrencilerin müzik türü tercih ortalamalarına bakıldığında en çok dinlenilen türün Rock ve Blues olduğu, onları Jazz ve Klasik Müzik türlerinin izlediği görülmektedir. En az tercih edilen türler ise Arabesk, Rap ve Türk Halk Müziğidir. Öğrencilerin müzik dinleme ortamlarının eğitim, cinsiyet ve dinledikleri müzik türüne göre anlamlı farklılıklar oluşturduğu saptanmıştır.

Anahtar Sözcükler: Gündelik yaşamda müzik, Müzik dinleme ortamları, Müzik tercihi

INTRODUCTION

Music listening takes place at different situations and at different intervals and it is accompanied by our daily activities (Sloboda, O'Neill, & Ivaldi, 2001). The recent studies in music education have shown that there is an increasing interest in music listened by students at school or out of school. According to North et al. (North, , Hargreaves, & O'Neill, 2000: 256), there are some findings in recent studies showing that, in spite of all the modernization efforts of syllabuses, music is not one of the favorite courses of students. This is because music listening

Elif TEKİN GÜRGEN (✉)
Dokuz Eylül University, Faculty of Fine Arts, Department of Musicology, İzmir, Turkey
Dokuz Eylül Üniversitesi, Güzel Sanatlar Fakültesi, Müzik Bilimleri Bölümü, İzmir, Türkiye
elif.tekin@deu.edu.tr

Received/*Geliş Tarihi* : 21.10.2015
Accepted/*Kabul Tarihi* : 07.01.2016

has taken on different dimensions and the music teachers have difficulty in keeping up with developing technology, and music is also taught by the conventional and stereotyped subjects. Similarly Sloboda (1990) suggested that the places where people enjoy listening to music are the concerts or houses rather than the schools, when their childhood memories are studied (As cited in Boal-Palheiros & Hargreaves, 2004: 40). Herbert (2012a: 423), asserted that the comprehension of the informal musical engagement of the young was one of the main recent research subjects and he also stated that there was not an available detailed information about this subjective experience although music especially took place in every sphere of life of the young.

Early researchers, who were curious about the reasons why we commonly would rather particular musical genres than the others, focused on the people's levels of arousal potential according to the simplicity and the complexity of the music. Berlyne (1971), in his complexity/ familiarity theory which he explained by 'inverted U', got some findings revealing that when the simplicity or complexity of any audio tracks increased, the degree of liking decreased, and similarly he inferred that the individual preferred music less often when he was more or never familiar with it (as cited in North & Hargreaves, 2008: 77). According to this theory, individual prefers the music which is at middle complexity and familiarity level (as cited in North & Hargreaves, 2008: 86). The other theory drawing attention as much as this theory is Martindale and Moore' s (1998) prototype model based on the idea that the individuals mostly prefer the things that they may categorize. According to this model, we highly prefer an audio track if it shows the characteristics of the genre that we enjoy to listen. These types of strict experimental methods cannot completely make a statement about our musical preferences in daily life (North & Hargreaves, 2008: 88). Some studies on arousal based music listening also cannot give an exhaustive answer why we prefer music. It is thought that there must be another mechanism that explains why we prefer listening certain types of music particular situations. This mechanism seems to be the judgment about the typicality or the appropriateness of music for a specific situation. For instance, people do not want to listen to funeral music when they are at a wedding ceremony, or similarly they want to hear something else rather than upbeat dance music if they go there to relax. This issue is about the music listening situations rather than the stimulant of the music (North & Hargreaves, 2000). According to Schafer (2008), having similar opinion, the interaction between the listener and the music does not occur in an insulated situation all the time. This relation can be extremely effected by the existence of other people, other simultaneous activities and the cultural context. For this reason, some researchers directly focus on the musical preferences in music listening situation.

Konecni (1982), who was first interested in the influence of music listening situation on preferences, by developing Berlyne's theory on intermediate degree of arousal potential, questioned both why we preferred some certain musical genres while doing our daily activities like studying, eating, travelling. He also questioned the factors leading us to change our preferences according to time, situation, activity and place. While Berlyne focused on the stimulating effect of the music, Konecni focused on arousal evoked by music and arousal evoked by the immediate context in which it is experienced. For example, if the audience is in an extra stimulating situation, he / she probably prefers listening to simpler music: The low complexity level of the music destroys the stimulating effect of music listening situation. Similarly, if the individual is in a boring situation, he/ she prefers listening to more complex music. The explanation of this situation is that the music having high complexity level also decreases of the influence of listening situation (as cited in North & Hargreaves, 2008: 90).

With the increasing interest in the influence of listening situation, several studies were carried out on the music listening experience in daily life. (DeNora, 2000; Juslin & Laukka, 2004; Saarikallio & Erkkilä, 2007; Schafer et al., 2013; Sloboda et al., 2001). Moreover the studies started to be carried out in other places rather than the laboratory situation and took different forms. For instance, North, Hargreaves and Hargreaves (2004) collected data by sending messages to participants at regular intervals in a day, in those messages they wanted the participants to answer some questions like what they do where they are, with whom they are, what kind of music they listen to and how they feel while listening.

With the opinion offering an insight into great number of studies, Herbert (2012b) suggested the conceptualization of music listening act as 'direct' (deep, slow, profound) and 'indirect' (daily, soft, slight). When the moods were analyzed during music listening in daily life, Sloboda (2010) stated that the ordinary characteristics of any music (clear emotional codes, brevity, simplicity etc.) could push the person toward superficial listening. Moreover the studies focused on the other factors rather than music or also focused on the motivation for music listening rather than the aesthetic pleasure. As a result, a series of contrary case models such as 'specific-everyday', 'aesthetic pleasure or functional resource', 'complex or basic emotions', 'music focused or listener focused experience' emerged in literature under the theme of music listening (as cited in Herbert, 2012b).

Berg, Fierros & Perez (2015) indicated that music plays a major role on personal and collective identity formation and deal with two different approaches in music listening.

a) Music as an individual item of consumption listened to at home, in the street, on public transport, etc., but always on an individual basis. This kind of expression is quite important for personal references, social relations and identity formation.

b) Listening to music at concerts and festivals beside home. It provides modal human experience for groups or people taking part in the activities. The musical genres such as "Rap", "hip-hop", electronic music (dance, house, techno) and the fans of metal music and their experiences turn into a special life style being different from the other sections of society with the particular symbols and languages.

Music is a spare time activity for teenagers and young adults. It is known that almost all individuals enjoy and listen to music (Lamont, Hargreaves, Marshall, & Tarrant, 2003). According to the participants of the study carried out by Berg et al. (2015), two most remarkable characteristics of the music are;

(1) likeness in clothing style as a group and the way of life related with identity

(2) to consider it as a group identity component deciding the criteria that determine which friends and where will be met. Moreover, as the young get older, the favorite music genres become more complex and are defined much better.

The reasons why the university students were preferred as the sample group in this study are similar as in the study of Berg et al. (2015). The musical genres listened by this age group are much more stable, steady and various than the younger ones. These musical genres can also be entitled much better.

When the studies on the musical preferences in Turkey are examined, it is seen that there are some studies on the influence of the variables such as personality, belief, prejudice, aggressiveness (Erdal, 2009; Erdal, 2012; Şenel, 2013; Yağışan, 2013). A large number of studies were carried out to prove that music preference was effected by various factors within the context of personality and music, but many studies ignored the factors about where, how and with whom the music is listened (Schafer, 2008; North et al., 2004; Berg et al., 2015). In this context, the purpose of this study is to determine the music listening situations of the students at the Faculty of Fine Arts of Dokuz Eylül University and to reveal the relation between these situations and (a) musical genre, (b) education, (c) playing instrument and (d) gender.

METHODOLOGY

In the study, 'singular' and 'correlational' screening models were used (Karasar, 2002: 79-81). The single screening model; was used to determine the music listening situations of the students and the musical genres frequently preferred by them, whereas the relational screening model; was used to determine the relation between the music listening situation and the music education, playing instrument, gender and the musical genre.

Participants

The study comprises of 322 participants selected randomly from seven different departments at the Fine Art Faculty of Dokuz Eylül University. The average of age of the students is 23. 89 students study at musicology department, while 233 students are studying at other departments (sculpture, ceramics, graphics, photography, painting, textile, Traditional Turkish Arts).

Data Collection Tools

In the study, a survey including the questions about the music listening situations of the students was used. Moreover, the some questions about the gender, age and other questions to reveal whether they play an instrument were also added. Before the scale items were formed, the students were asked to write a piece of informative essay about how and in which situations they listen to music, and then an item pool was prepared by analyzing the related literature. Next, the goal-oriented items of the study took their final form according to expert opinion (two faculty members from educational sciences). The scales were prepared as five-point Likert type. (1= never, 5= very often).

Music listening frequency scale developed by Gürgen (2015) was used to determine the musical genres listened by students. The question "what kind of music do you listen?" was addressed to students in the process of composing the scaler, and they were asked to give the title of the album, singer and track. Since the answers consisted of many musical sub genres, those answers were reduced to 13 musical genres by integrating them into the major musical genres. For example, the answer of "progressive rock" was integrated into "rock" category; the answers like "trance", "house", were integrated into "electronic music" category. The scales were prepared as five-Likert type (1=never, 5=very often).

Data Analyzing Techniques

SPSS program was used for data analyzing. Average, standard deviation, and *t*-test were carried out to search the relation between music listening situation of the students and the variables. For *t-test* at Table 6, if the point given to musical genres listened by the students is 3 or over 3, it was classified as "high listening frequency", but if it is under 3, it classified as "low listening frequency".

Table 1: Music Listening Situations of the Students in Everyday Life

Music Listening Situation	Average	Standard Deviation
1. At home	4.44	.82
2. On public transport	3.88	1.43
3. Sport	3.60	1.44
4. While alone	3.59	1.04
5. With my friends	3.58	1.16
6. At concert	3.56	1.21
7. At bar / café / restaurant	3.39	1.18
8. With my darling	3.37	1.30
9. In the car	3.34	1.63
10. While studying	3.20	1.48
11. In the places accompanied by live music	3.01	1.11
12. With my family	2.72	1.21
13. While reading book/ newspaper / magazines	2.44	1.40

Table 2: Musical Preferences of the Students

Musical Genres	Average	Standard Deviation
1. Rock	3.48	1.25
2. Blues	3.18	1.26
3. Jazz	3.15	1.21
4. Western Classical Music	3.03	1.18
5. Pop	2.79	1.23
6. Electronic / Dance	2.75	1.39
7. Latin	2.52	1.30
8. Reggae	2.42	1.32
9. Metal	2.39	1.44
10. Traditional Turkish Art Music	2.31	1.13
11. Turkish Folk Music	2.03	1.14
12. Rap	1.92	1.23
13. Turkish Arabesque Music	1.62	0.93

FINDINGS

Table 1 shows that the students mostly prefer listening to music at home and public transport, they prefer listening to music at the least when they are with their families and whilst reading book/newspaper/magazines.

When the musical genre preference situations of the students are analyzed at Table 2, the results have suggested that mostly preferred genres are Rock and Blues which are closely followed by Jazz and Western Classical Music. The least preferred genres are Turkish Arabesque Music, Rap and Turkish Folk Music

When Table 3 is analyzed, it is seen that the students studying other departments more significantly listen to music mostly at bar/café/restaurant [t (320) = -4.301, p= 0.000] and while studying [t (320) = 1.751, p= 0.000] in comparison with the students studying at music departments. It is also observed that the students at music departments prefer significantly listening to music mostly with someone whom they have emotional relation (darling) [t (320) = 2.117, p= 0.036] with comparison to those studying at other departments.

Table 3: The Comparison of the Music Listening Situations Between the Students Studying at Musicology and the Students Studying at Other Departments (t-Test)

Music Listening Situation	Department	N	X	S	t	p
1. At home	Musicology	89	4.50	.70	.719	.473
	Other	233	4.42	.86		
2. On public transport	Musicology	89	3.71	1.46	-1.214	.226
	Other	233	3.93	1.41		
3. Sport	Musicology	89	3.44	1.53	-1.130	.259
	Other	233	3.65	1.40		
4. While alone	Musicology	89	3.70	.91	1.289	.198
	Other	233	3.54	1.08		
5. With my friends	Musicology	89	3.66	1.03	.814	.416
	Other	233	3.54	1.20		
6. At concert	Musicology	89	3.74	.99	1.873	.063
	Other	233	3.48	1.28		
7. At bar / café / restaurant	Musicology	89	2.94	1.17	-4.301	***0.000**
	Other	233	3.56	1.14		
8. With my darling	Musicology	89	3.60	1.31	2.117	***0.036**
	Other	233	3.29	1.26		
9. In the car / while driving	Musicology	89	3.39	1.61	.371	.711
	Other	233	3.31	1.64		
10. While studying	Musicology	89	2.59	1.50	-4.666	***0.000**
	Other	233	3.43	1.41		
11. Live music places	Musicology	89	3.19	1.12	1.751	0.081
	Other	233	2.94	1.10		
12. With my family	Musicology	89	2.78	1.30	.515	.607
	Other	233	2.70	1.18		
13. While reading book / newspaper / magazines	Musicology	89	2.39	1.32	-.402	.688
	Other	233	2.46	1.42		

As shown in Table 4, the students, who are not able to play any instruments, prefer significantly listening to music at mostly bar/café/restaurants [t(319) = -3.504, p= 0.001] and while studying [t(319) = -4.818, p= 0.000] in comparison with those playing instruments.

According to Table 5, female students prefer listening to music on public transport [t(319) = -3.524, p= 0.000], at bar/café/restaurants [t(319) = 5.000, p= 0.000], while reading book/newspaper/magazine [t(319) = 2.627, p= 0.000], and with families [t(319) = -3.302, p= 0.000] more than males students do.

When Table 6 is analyzed, it shows that

1. The students listening to rock music frequently prefer it at concerts significantly more than the less often listeners.
2. Those listening to "blues" prefer it mostly at home and on public transport, at concerts, in the places accompanied by live music and when they are with their friends significantly more than the other listeners.
3. Those enjoying "jazz" prefer listening to it mostly at concerts, bar/café/restaurants, in the places accompanied by live music, while driving, reading and when they are with their friends and families.
4. Those listening to more Western Classical Music prefer it at concerts significantly more than the other listeners.
5. Those listening to pop music prefer it while driving, sporting, and in the places accompanied by live music significantly more than the other listeners.
6. Those listening to more electronic music prefer it mostly when they are at home and with their friends.
7. Those listening to Latin music prefer it while sporting, driving, reading book etc., at bar/café/restaurant, in the places accompanied by live music, and when they are with their families and darlings.
8. Those listening to "reggae" prefer it while studying, reading, at bar/café/restaurant, when they are alone, with their friends and darlings.

Table 4: The Comparison of the Music Listening Situations Between the Students Playing an Instrument and the Students Not Playing (t-Test)

Music Listening Situation	Instrument	N	X	S	t	p
1. At home	Playing	145	4.49	0.72	1.132	0.249
	Non playing	176	4.39	0.89		
2. On public transport	Playing	145	3.84	1.44	-.378	0.705
	Non Playing	176	3.90	1.41		
3. Sport	Playing	145	3.51	1.47	-.989	.324
	Non Playing	176	3.67	1.42		
4. While alone	Playing	145	3.59	0.96	.019	.985
	Non Playing	176	3.59	1.10		
5. With my friends	Playing	145	3.66	1.05	1.274	0.204
	Non Playing	176	3.50	1.42		
6. At concert	Playing	145	3.64	1.11	1.190	0.235
	Non Playing	176	3.48	1.28		
7. At bar / café / restaurant	Playing	145	3.14	1.20	-3.504	***0.001**
	Non Playing	176	3.60	1.12		
8. With my darling	Playing	145	3.49	1.25	1.453	0.147
	Non Playing	176	3.28	1.33		
9. In the car / while driving	Playing	145	3.39	1.65	.563	0.574
	Non Playing	176	3.28	1.62		
10. While studying	Playing	145	2.77	1.52	-4.818	***0.000**
	Non Playing	176	3.55	1.36		
11. Live music places	Playing	145	3.13	1.11	1.643	0.101
	Non Playing	176	2.92	1.11		
12. With my family	Playing	145	2.73	1.29	.119	0.905
	Non Playing	176	2.72	1.16		
13. While reading book / newspaper / magazines	Playing	145	2.37	1.37	-.847	0.398
	Non Playing	176	2.50	1.42		

Table 5: The Comparison of the Music Listening Situations In Terms of Student's Gender (t-Test)

Music Listening Situation	Gender	N	X	S	t	p
1. At home	Female	179	4.36	.87	-1.769	0.078
	Male	143	4.53	.73		
2. On public transport	Female	179	4.12	1.28	3.524	*0.000
	Male	143	3.56	1.54		
3. Sport	Female	179	3.71	1.37	1.659	0.098
	Male	143	3.44	1.50		
4. While alone	Female	179	3.55	1.08	-.659	0.514
	Male	143	3.62	.98		
5. With my friends	Female	179	3.60	1.14	.444	0.657
	Male	143	3.54	1.17		
6. At concert	Female	179	3.64	1.16	1.478	0.140
	Male	143	3.44	1.26		
7. At bar / café / restaurant	Female	179	3.67	1.09	5.000	***0.000**
	Male	143	3.03	1.20		
8. With my darling	Female	179	3.43	1.32	.789	0.431
	Male	143	3.31	1.28		
9. In the car / while driving	Female	179	3.41	1.57	.921	0.358
	Male	143	3.24	1.70		
10. While studying	Female	179	3.34	1.44	1.883	**0.061**
	Male	143	3.02	1.51		
11. In the places accompanied by live music	Female	179	3.11	1.03	1.840	0.067
	Male	143	2.88	1.19		
12. With my family	Female	179	3.03	1.18	5.302	*0.000
	Male	143	2.34	1.15		
13. While reading book / newspaper / magazines	Female	179	2.62	1.41	2.627	*0.009
	Male	176	2.50	1.42		

9. Those listening to metal music prefer it more while they are alone, driving, and with their families in comparison with the other listeners.
10. Those listening to Traditional Turkish art Music (TTAM) prefer it in the places accompanied with live music.
11. Those listening to Turkish Folk Music (TFM) prefer it while studying, when they are with their darlings and families.
12. Those listening to Turkish Arabesque Music prefer it when they are alone or with their darlings significantly more than the others.
13. There is no significant difference in listening situations between those listening to "rap" music and those not listening it.

DISCUSSION and CONCLUSION

The findings of the study have revealed that the majority of the students listen to music at home and on public transport and the minority of the students listen to music when they are with their families and while reading book/ newspaper / magazines (Table 1). In his study, Sloboda et al (2001) determined that the participants had listened to music most commonly during the activities like doing homework and travelling. Tarrant and his colleagues (2000), in their study on English and American young people, indicated that the young had listened to music at home more than two hours, and they had listened to music to satisfy primarily the social (to satisfy their inner circle) and emotional needs. Moreover, the young also stated that the reason why they had listened to music lonely was to satisfy their emotional needs. However, in his study, Helsing (2012) inferred that listening to music outside after a stressing situation was more effective to reduce stress.

Most study findings show that the most commonly preferred spare time activity among young people is listening to music at home, and these findings correspond to the findings of this study (Boal-Palheiros & Hargreaves, 2001; Lamont et al., 2003; Todd & Mishra, 2013 ;). However, Boal- Palheiros ve Hargreaves (2004: 41) suggested four different listening models by indicating that music listening could be different forms at home and at school; (a) listening to music in the background,

Table 6: Music Listening Situations of the Students according to the Musical Genres that They Listen to (T-Test)

Musical Genres (N= 322)		n	At Home	On Public Transport	Sport	While Alone	With My Friends	At Concert	Café, Bar, Restaurant	With My Darling	While Driving	While Studying	The Places with Live Music	With My Family	Reading Book, etc
Rock	High	244	4.49±0.79	3.90±1.40	3.55±1.47	3.62±1.01	3.62±1.16	**3.63±1.17**	3.38±1.21	3.39±1.27	3.32±1.65	3.18±1.48	3.00±1.12	2.70±1.20	2.45±1.38
	Low	78	4.28±0.89	3.78±1.51	3.76±1.35	3.49±1.11	3.43±1.15	**3.32±1.29**	3.42±1.08	3.34±1.41	3.38±1.56	3.27±1.50	3.05±1.09	2.79±1.27	2.42±1.46
	p		.050	.508	.261	.332	.216	**.046***	.786	.799	.775	.647	.745	.589	.879
Blues	High	224	**4.53±.72**	**4.00±1.38**	3.54±1.49	3.35±1.06	**3.75±1.11**	**3.71±1.15**	3.45±1.20	3.47±1.29	3.41±1.64	3.17±1.47	**3.10±1.07**	2.80±1.24	**2.56±1.44**
	Low	98	**4.22±.97**	**3.58±1.51**	3.70±1.31	3.57±.99	**3.17±1.17**	**3.20±1.26**	3.24±1.12	3.16±1.29	3.15±1.59	3.25±1.52	**2.80±1.17**	2.56±1.15	**2.16±1.25**
	p		**.005***	**.019***	.376	.860	**.000***	**.000***	.143	.050	.178	.672	**.026***	.101	**.017***
Jazz	High	228	4.48±.79	3.97±1.40	3.69±1.46	3.60±1.01	**3.67±1.16**	**3.70±1.17**	**3.52±1.21**	3.45±1.27	**3.46±1.65**	3.25±1.48	**3.11±1.12**	**2.95±1.20**	**2.64±1.38**
	Low	94	4.34±.89	3.63±1.51	3.36±1.35	3.54±1.11	**3.35±1.15**	**3.20±1.29**	**3.07±1.08**	3.20±1.41	**3.03±1.56**	3.06±1.50	**2.76±1.09**	**2.18±1.27**	**1.94±1.46**
	p		.159	.056	.061	.624	**.024***	**.001**	**.002***	.118	**.030***	.286	**.010***	**.000***	**.000***
Classical Art Music	High	213	4.41±.85	3.92±1.40	3.61±1.44	3.58±1.06	3.54±1.17	**3.65±1.20**	3.39±1.24	3.38±1.34	3.34±1.67	3.18±1.52	3.03±1.14	2.80±1.24	2.54±1.43
	Low	109	4.48±.75	3.77±1.49	3.55±1.43	3.59±1.00	3.63±1.14	**3.36±1.21**	3.38±1.05	3.37±1.23	3.33±1.56	3.22±1.42	2.98±1.06	2.57±1.14	2.24±1.30
	p		.481	.347	.684	.908	.541	**.042***	.946	.979	.949	.813	.697	.110	.064
Pop	High	175	4.42±0.87	3.78±1.47	**3.75±1.43**	3.59±1.08	3.57±1.21	3.64±1.21	3.50±1.22	3.47±1.23	**3.53±1.57**	3.20±1.51	**3.17±1.14**	2.83±1.21	2.52±1.39
	Low	147	4.46±0.76	3.97±1.37	**3.40±1.43**	3.58±0.99	3.58±1.09	3.46±1.20	3.25±1.12	3.26±1.37	**3.10±1.67**	3.20±1.46	**2.82±1.05**	2.60±1.21	2.34±1.40
	p		.667	.234	**.032***	.891	.917	.191	.051	.152	**.020***	.980	**.006***	.094	.254
Electronic	High	163	**4.55±.73**	3.99±1.38	3.52±1.47	3.63±.99	**3.76±1.11**	3.65±1.20	3.38±1.24	3.50±1.27	3.39±1.65	3.17±1.49	3.01±1.11	2.70±1.22	2.43±1.35
	Low	159	**4.32±.88**	3.75±1.47	3.67±1.40	3.53±1.08	**3.38±1.17**	3.45±1.21	3.39±1.12	3.25±1.32	3.28±1.31	3.22±1.48	3.01±1.11	2.75±1.22	2.45±1.45
	p		**.014***	.135	.347	.374	**.004***	.144	.941	0.84	.594	.770	.958	.718	.912
Latin	High	153	4.36±.86	3.96±1.38	**3.83±1.33**	3.52±1.08	3.69±1.19	3.66±1.16	**3.55±1.15**	**3.60±1.24**	**3.57±1.56**	3.16±1.54	**3.16±1.09**	**2.96±1.22**	**2.61±1.43**
	Low	169	4.50±.78	3.79±1.47	**3.37±1.49**	3.64±1.00	3.46±1.11	3.46±1.25	**3.24±1.19**	**3.17±1.32**	**3.12±1.67**	3.23±1.44	**2.87±1.11**	**2.51±1.17**	**2.28±1.35**
	p		.120	.312	**.004***	.294	.073	.130	**.018***	**.003***	**.013***	.659	**.018***	**.001***	**.038***
Reggae	High	141	4.50±.78	3.99±1.41	3.67±1.40	**3.45±1.05**	**3.80±1.17**	3.68±1.21	**3.57±1.21**	**3.56±1.32**	3.37±1.69	**3.39±1.47**	3.14±1.11	2.80±1.25	**2.63±1.51**
	Low	181	4.39±.85	3.78±1.45	3.53±1.48	**3.69±1.01**	**3.39±1.12**	3.45±1.20	**3.24±1.14**	**3.23±1.26**	3.30±1.59	**3.04±1.49**	2.91±1.11	2.66±1.20	**2.29±1.29**
	p		.229	.196	.396	**.043***	**.002***	.092	**.014***	**.022***	.718	**.037***	.073	.308	**.038***
Metal	High	120	4.51±.79	3.80±1.52	3.40±1.54	**3.82±.97**	3.52±1.14	3.59±1.21	3.30±1.24	3.31±1.21	**3.00±1.72**	3.15±1.50	3.04±1.18	**2.50±1.29**	2.32±1.32
	Low	202	4.39±.84	3.92±1.38	3.71±1.36	**3.44±1.05**	3.60±1.18	3.53±1.22	3.44±1.15	3.41±1.36	**3.53±1.56**	3.23±1.47	3.00±1.08	**2.86±1.16**	2.51±1.44
	p		.204	.465	.060	**.001***	.531	.710	.334	.510	**.005**	.630	.746	**.009***	.240
Traditional Turkish Art Music	High	118	4.38±.80	3.82±1.43	3.66±1.52	3.47±1.13	3.69±1.14	3.67±1.22	3.50±1.15	3.54±1.24	3.38±1.70	2.99±1.57	**3.23±1.09**	2.89±1.16	2.24±1.33
	Low	204	4.47±.83	3.90±1.43	3.55±1.39	3.65±.98	3.50±1.17	3.49±1.20	3.32±1.20	3.28±1.33	3.30±1.59	3.32±1.42	**2.88±1.11**	2.63±1.24	2.55±1.43
	p		.397	.609	.541	.141	.168	.181	.178	.087	.669	.053	**.006**	.059	.053
Turkish Folk Music	High	88	4.32±.84	3.86±1.45	3.56±1.51	3.46±1.10	3.59±1.19	3.75±1.15	3.35±1.21	**3.63±1.31**	3.37±1.68	**2.81±1.50**	3.04±1.12	**3.05±1.26**	2.43±1.47
	Low	234	4.48±.81	3.88±1.43	3.60±1.42	3.63±1.01	3.57±1.15	3.48±1.22	3.40±1.17	**3.28±1.28**	3.32±1.61	**3.34±1.45**	3.00±1.11	**2.60±1.18**	2.44±1.37
	p		.136	.926	.831	.201	.900	.083	.718	**.030***	.806	**.004***	.768	**.003***	.923
Rap	High	84	4.51±.81	3.98±1.41	3.53±1.47	3.45±1.07	3.67±1.22	3.64±1.30	3.44±1.20	3.57±1.28	3.57±1.60	3.36±1.41	3.20±1.12	2.91±1.26	2.54±1.38
	Low	238	4.41±.82	3.83±1.43	3.61±1.43	3.63±1.03	3.54±1.13	3.52±1.18	3.37±1.17	3.31±1.31	3.25±1.63	3.14±1.51	2.94±1.10	2.66±1.20	2.40±1.40
	p		.359	.404	.655	.169	.355	.462	.659	.116	.129	.231	.074	.103	.432
Turkish Arabesque Music	High	43	4.44±.70	3.97±1.31	3.62±1.50	**3.23±1.04**	3.62±1.15	3.55±1.26	3.30±1.16	**3.76±1.13**	3.41±1.60	2.93±1.59	3.23±1.06	2.67±1.27	2.13±1.32
	Low	279	4.44±.84	3.86±1.45	3.59±1.43	**3.64±1.03**	3.56±1.16	3.55±1.20	3.40±1.19	**3.31±1.32**	3.32±1.63	3.24±1.47	2.98±1.12	2.73±1.21	2.49±1.41
	p		.994	.620	.877	**.016***	.761	.996	.594	**.036***	.730	.199	.171	.750	.126

**p<.05*

(b) listening to music as an accompaniment to out of music activity (c) listening to music a s a major activity and (d) listening to music by playing music. As a result of having interview with 120 students, he revealed that few of the students had listened to music as a major activity and most of them had listened to music as an accompaniment to other activities such as studying and playing music.

The participants of the study prefer listening to music at concerts in the sixth place. In their study on listening to music at a live concert in daily life, Berg and his colleagues (2015) mentioned that the only obstacle for the young in this matter was the cost and they would not have had any hesitations about going there if the concert was free of charge. In this study, it can be also said that the concert halls are not at the first places as the situations for music listening of the young because most of the concerts require entrance fee.

When the musical genre preference situations of the students are analyzed, the results have suggested that the most preferred genre are Rock and Blues which are closely followed by Jazz and Western Classical Music. The least preferred genres are Turkish Arabesque Music, Rap and Turkish Folk Music. In their study carried out Turkey, Tekman and Hortaçsu (2002), who indicated that the function of the music could change according to the past and behaviors of the individuals, determined that the individuals listened to music not only to relax but also to revive and to become active; for instance while they listened to Western Classical Music for relaxing, they listened to rap music for reviving. Moreover they observed that the participants were aware of the function of arabesque and TFM to strengthen social identity; TFM represented the identity positively but the arabesque was rejected in this sense. Also in this study, the low listening rate of Turkish music (traditional TTAM, TFM and arabesque) can be associated with the function of music in representing social identity as seen in Table 2. In other words, the individuals indicating that they did not listen this type of music could not prefer them since these genres were not comply with the social identity that the belonged to and they prejudged the community listening to this kind of music rather than they did not like this genre. North and Hargreaves (2008) asserted that social identity was one of the most important factors effecting musical preference.

Another remarkable finding is that the Western Classical Music has remained as one of the most frequently listened genres. When the studies on the subject were analyzed, the results being opposite to this finding were discovered. For instance, in Berg and his colleagues' study on Galician students (2015), they revealed that the participants with a few exceptions generally did not listen to Western Classical Music since they thought that it was an old fashioned genre and not highly listened nowadays. The Western Classical Music was preferred as in the last place by the participants also in Ginocchio's study (2009). The reason of this difference may be that the sample group of this study consisted of students receiving education in art fields. In fact, the study results in question were obtained with samples chosen without observing fields.

It is seen that the students studying other departments listen to music mostly at bar/café/restaurant and while studying more significantly in comparison with the students studying at music departments. It is also observed that the students at music departments significantly prefer listening to music mostly with someone whom they have emotional relation (darling) with comparison to those studying at other departments (Table 3). Similarly, the students, who are not able to play any instruments, prefer significantly listening to music at mostly bar/café/restaurants and while studying in comparison with those playing instruments (Table 4). According to this, those stating that they have never got musical education and never played any music prefer listening to music mostly at café/ bar/ restaurants and while studying. This situation brings to mind both the superficial listening definition of Sloboda (2010) and the roughly categorized definition of Herbert (2012b) mentioned in the introduction part. Since those studying in music departments or not having any musical education but playing music one way or another by engaging in playing instrument as formal or informal listen to music more deeply, it is assumed that they listen to music with the person whom they have an emotional relation instead of listening as an accompaniment to spare time activity.

According to Table 5 the female students mostly prefer listening to music at bar/café/restaurants, public transport, while reading book/newspapers/ magazines, and when they are with their families when compared to male students. However, when the point averages are analyzed, the male students mostly prefer listening to music at home and when they are alone in comparison with female students. In this case, it can be said that the female students spend time in listening music outside, in other words they prefer more social situations for music listening. There are many studies showing that the female students maintain more positive attitudes to music than male students (as cited in North et al., 2000: 258).

According to study findings, the places where the students listen to music and their ways of listening differ to musical genres that they enjoy listening (Table 6). The most remarkable one of these findings is that the ones listening to arabesque music mostly prefer this genre when they are alone or with their darlings in comparison with those listening to other genres. They may prefer to keep it unknown except the person they are in a romantic relationship with because of the prejudice of the community. Similarly, also those listening to TFM prefer it when they are with the closest people to them such as families and darlings, and while studying as a nonsocial environment activity. However, when those listening to "jazz", "blues" and Latin music are observed, the place preferences vary in comparison with those listening to other musical genres. In parallel with, the place is not highly important for those listening to these musical genres. The other non-striking result, bearing out the theory of Konecni (1982), is that those enjoying pop music which has low complexity level and is defined as superficial compared to Western Classical Music prefer it while driving car and sporting.

In our country, there is much more need for the studies analyzing the effects of music listening situations in daily life on

musical preferences on different sample groups with different points of view. It is recommended to be carried out the studies analyzing the music listening situations in the context of mass communication in future.

REFERENCES

Berg, H. C., Fierros, M. D., & Pérez, P.C. (2015). Cultural habits in teenagers and young adults in Galicia. *Observatorio Da Cultura Galega.* Retrieved from http://www.stat.gouv.qc.ca/statistiques/culture/pratiques-culturelles/pratiques-galicie.pdf

Boal-Palheiros, G. M., & Hargreaves, D. J. (2004). Children's modes of listening to music at home and at school. *Bulletin of the Council for Research in Music Education, 161/162,* 39–46.

DeNora, T. (2000). *Music in everyday life*. United Kingdom: Cambridge University Press. Retrieved from http://catdir.loc.gov/catdir/samples/cam032/99052606.pdf

Erdal, B. (2009). Müzik tercihi ve kişilik ilişkisi. *Cumhuriyet* Üniversitesi *Sosyal Bilimler Dergisi, 35*(2), 188-196. Retrieved from http://dergipark.ulakbim.gov.tr/cumusosbil/article/viewFile/1008000408/1008000336

Erdal, B. (2012). Müzik tercihlerinde inanç biçimlerinin rolü. *III. Uluslararası Hisarlı Ahmet Sempozyumu, Müziği Algılamak, Sempozyum Tam Metin Kitabı*, Kütahya.

Ginocchio, J. F. (2009). The effects of different amounts and types of music training on music style preference. *Bulletin of the Council for Research in Music Education*, *182*, 7-18.

Gürgen, E. T. (2015). Musical preference and music education: Musical preferences of Turkish university students and their levels in genre identification, *International Journal of Music Education*, Published online before print December 31, 2015, doi: 10.1177/0255761415619390

Herbert, R. (2012a). Young people's use and subjective experience of music outside school. *Proceedings of the 12th International Conference on Music Perception and Cognition*, Thessaloniki, Greece, 424-431.

Herbert, R. (2012b). Modes of Music listening and modes of subjectivity in everyday life. *Journal of Sonic Studies, 2*(1). Retrieved from http://journal.sonicstudies.org/vol02/nr01/a05

Helsing, M. (2012). Everyday music listening: The importance of individual and situational factors for musical emotions and stress reduction. *Proceedings of the 12th International Conference on Music Perception and Cognition,* Thessaloniki, Greece, 414-418.

Juslin, P.N., & Laukka, P. (2004). Expression, perception, and induction of musical emotions: A review and a questionnaire study of everyday listening. *Journal of New Music Research*, *3*(33), 217-238.

Karasar, N. (2002). *Bilimsel araştırma y*öntemi (11. Baskı). Ankara: Nobel Yayınları.

Konecni, V. J. (1982). *Social interaction and musical preference*. In Deutsch D. (Ed.), *The psychology of music.* New York: Academic Press.

Lamont, A., Hargreaves, D. J., Marshall, N. A., & Tarrant, M. (2003). Young people's music in and out of school. *British Journal of Music Education*, *20*(3), 229-241.

North, A. C., & Hargreaves, D. J. (2008). *The social and applied psychology of music*. NewYork: Oxford University Press.

North, A. C., Hargreaves, D. J., & Hargreaves J. J. (2004). Uses of music in everyday life. *Music Perception: An Interdisciplinary Journal, 22*(1), 41-77.

North, A. C., Hargreaves, D. J., & O'Neill, S. A. (2000). The importance of music to adolescents. *British Journal of Educational Psychology*, *70*(2), 255- 272.

North, A. C., & Hargreaves, D. J.(2000). Musical Preferences during and after relaxation and exercise. *The American Journal of Psychology*, *113*(1), 43-67.

Saarikallio, S., & Erkkila, J. (2007). The role of music in adolescents' mood regulation. *Psychology of Music, 35*(1), 88-108.

Schäfer, T., Smukalla, M., & Oelker, S. (2013). How music changes our lives: A qualitative study of the long-term effects of intense musical experiences. *Psychology of Music*, *42*(4), doi: 10.1177/0305735613482024.

Schäfer, T. (2008). Determinants of Music Preferences (doctoral thesis). *Chemnitz: Chemnitz University of Technology.* Retrieved from http://www.qucosa.de/fileadmin/data/qucosa/documents/5749/data/DissertationThomasSchaefer.pdf

Sloboda, J. A. (1990). Musical excellence: How does it develop? In Howe M. J. A. (Ed.), *Encouraging the development of exceptional skills and talents* (pp. 165-178). Leicester: The British Psychological Society.

Sloboda, J. A., O'Neill, S. A., & Ivaldi, A. (2001). Functions of music in everyday life: an exploratory study using the experience sampling method. *Musicae Scientiae*, *5*(1), 9–32.

Sloboda, J. A. (2010). Music in everyday life: The role of emotions. In Juslin P. N., & Sloboda J. A. (Eds.) *Handbook of Music and Emotion: Theory, research, applications* (pp. 493-514). New York, NY: Oxford University Press.

Şenel, O. (2013). Müzik algısı, müzik tercihi ve sosyal kimlik bağlamında müzikte önyargı ve kalıpyargı. Yayımlanmamış doktora tezi, Dokuz Eylül Üniversitesi Güzel Sanatlar Enstitüsü, İzmir.

Tarrant, M., North, A. C, & Hargreaves, D. J. (2000). English and American adolescents› reasons for listening to music. *Psychology of Music*, *28*(2), 166-173.

Tekman, H. G, & Hortaçsu, N. (2002). Aspects of stylistic knowledge: what are different styles like and why do we listen to them? *Psychology of Music, 30*(1), 28-47.

Todd, J. R., & Mishra, J.(2013). Making listening instruction meaningful: A literature review. *National Association for Music Education*, *31*(2), 4-10.

Yağışan, N. (2013). Üniversite öğrencilerinin müzik tercihleri ve saldırganlıkla ilişkisi. *SED - Sanat Eğitimi Dergisi, 1*(2), 96-113.