

MUSIC PREFERENCES OF THE FACULTY OF FINE ARTS STUDENTS

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ABSTRACT

The purpose of the study is to reveal the music listening situation of the students at the Faculty of Fine Arts of Kastamonu 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 differences among students according to their genders. The music listening situation was developed as five-point Likert type and the frequency of listening to music scale was 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 books/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.

Key Words: Music in life, music listening situation, musical preference.

GÜZEL SANATLAR FAKÜLTESİ ÖĞRENCİLERİNİN MÜZİK TERCİHLERİ

ÖZ

Bu çalışmanın amacı Kastamonu 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 ortalamaları arasında en çok dinlenen 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 müzik türleri müzik türüne göre anlamlı farklılıklar oluşturduğu saptanmıştır.

Anahtar Kelimeler: Gündelik 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 has taken on different dimensions and the music teachers have difficulty in keeping up with developing technology, and music is also taught on 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 stated that there was not an available detailed information about this subject. Early researchers, who were curious about the reasons why we commonly would rather hear particular musical genres than the others, focused on the people's levels of arousal potential relating 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 to enjoy 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 Marsdale and Moore's (1998) prototype model based on the idea that the individuals mostly prefer the things that they may encounter. 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 stimulus of the music (North & Hargreaves, 2000). According to Safer (2008), having similar opinion, the interaction between the listening 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, earning, 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 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 & 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 about 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, so, 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 'music 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 & Perrené (2015) indicated that music plays a major role on personal and collective identity formation and dealt 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 at 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 subculture different from the other sections of society with the particular symbols and language. 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 culture, but many studies ignored the factors about where, how and with whom the music is listened (Chaffer, 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 Kastamonu 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' statistical models 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 "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 students is 3 or over 3, it was classified as "high listening frequency", but if it is under 3, it was classified as "low listening frequency".

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

Music Listening Situation Average Standard Deviation were used (Kasapoğlu, 2017: 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, while 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 several different departments at the Fine Art Faculty of Kastamonu University. The average age of the participants is 23.89 students study at musicology department, while 233 students are studying at other departments (sculpture, ceramics, graphics, photography, painting, etc. like, 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

1.At home
2.On public transport
3.Sport
4.While alone
5.With my friends
6.At concert
7.At bar / café / restaurant
8.With my darling
9.In the car
10.While studying
11.In the places accompanied by music
12.With my family
13.While reading books/ newspapers / magazines
Table 2: Musical Genres of the Students
Musical Genres Standard Deviation
Classical 3.40 1.25
Blues 3.08 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 music listening 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

1.	At home
2.	On public transport
3.	Sport
4.	While alone
5.	With my friends
6.	At concert
7.	At bar/café/restaurant
8.	While driving
9.	In the car / while driving
10.	While studying

11.	Live music places
12.	With my family
13.	While reading book / newspaper / magazines

Department	N	X	S
Musicology	89	4.50	.70
Other	233	4.42	.86
Musicology	89	3.71	1.46
Other	233	3.93	1.41
Musicology	89	3.44	1.53
Other	233	3.65	1.40
Musicology	89	3.70	.91
Other	233	3.54	1.20
Musicology	89	3.66	1.20
Other	233	3.54	1.20
Musicology	89	3.74	1.20
Other	233	3.48	1.20
Musicology	89	2.94	1.17
Other	233	3.56	1.14
Musicology	89	3.60	1.31
Other	233	3.29	1.26
Musicology	89	3.71	1.61
Other	233	3.31	1.64
Musicology	89	2.91	1.50
Other	233	3.43	1.41
Musicology	89	3.19	1.12
Other	233	2.91	1.10
Musicology	89	2.78	1.30
Other	233	2.70	1.18
Musicology	89	2.39	1.32
Other	233	2.46	1.42

As shown in Table 5, 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 reading [$t(319) = -4.818, p = 0.000$] 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, but also 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, at home 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 Who Play No (T-Test)

Music Listening Situations

1.	At home
2.	On public transport
3.	Sport
4.	While alone
5.	With my friends
6.	At concert
7.	Bar / café / restaurant
8.	With my darling
	In the car / while driving

10.	While studying
11.	Live music places
12.	With my family
13.	While reading book / newspaper / magazines

Instrument	N	X	S	t	
Playing	145	4.49	0.72	1.132	0.249
Non playing	176	4.39	0.89		
Playing	145	3.84	1.44	-3.78	0.05
Non Playing	176	3.90	1.41		
Playing	145	3.51	1.47	0.89	0.324
Non Playing	176	3.67	1.42		
Playing	145	3.59	0.96	0.19	0.985
Non Playing	176	3.59	1.10		
Playing	145	3.66	1.05	1.274	0.204
Non Playing	176	3.50			
Playing	145	3.11	1.11	1.190	0.235
Non Playing	176		1.28		
Playing	145	3.14	1.20	-3.504	*0.001
Non Playing	176		1.12		
Playing	145	3.49	1.25	1.453	0.147
Non Playing	176	3.28	1.33		
Playing	145	3.39	1.65	0.563	0.574

Non Playing	176	3.28	1.62		
Playing	145	2.77	1.52	-4.818	*0.000
Non Playing	176	3.55	1.36		
Playing	145	3.13	1.11	1.643	0.101
Non Playing	176	2.92	1.11		
Playing	145	2.73	1.29	.119	.905
Non Playing	176	2.72	1.16		
Playing	145	2.37	1.37	-0.47	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 Situations

1.	At home
2.	On public transport
3.	Sport
4.	While alone
5.	With my friends
6.	At concert
7.	At bar / café / restaurant
8.	With my darling
9.	In the car / while driving
10.	While studying
11.	In the places accompanied by live music
12.	With my family
13.	While reading a book / newspaper / magazines

Gender	N	X	S
Female	179	4.36	.87
Male	143	4.53	.73
Female	179	4.12	1.28
Male	143	3.56	1.54
Female	179	3.71	1.37
Male	143	3.44	1.50
Female	179	3.55	1.08
Male	143	3.62	.90
Female	179	3.60	1.14
Male	143	3.54	1.17
Female	179	3.64	
Male	143	3.44	.76
Female	179	3.67	1.11
Male	143	3.03	1.20
Female	179	3.43	
Male	143	3.31	1.28
Female	179	3.41	1.57
Male	143	3.24	1.70
Female	179	3.34	1.44
Male	143	3.05	1.51
Female	179	3.11	1.03
Male	143	3.19	1.19
Female	179	3.03	1.18
Male	143	2.34	1.15
Female	179		1.41
Male	176	2.50	1.42

9. Those listening to mehter music prefer it more while they are alone, driving, and with their families in comparison with other listeners.

10. Those listening to Traditional Turkish art Music (TTAM) prefer it in the places accompanied with instrumental music.

11. Those listening to Turkish Folk Music (TFM) prefer it while studying, when they are with their daughters and families.

12. Those listening to Turkish Arabesque Music prefer it when they are alone or with their daughters 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 par cipants listened to music most commonly during the ac vi es 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 had listened to music to sa sfy primarily the social (to sa sfy their inner circle) and emo onal needs. Moreover, the young also stated that the reason why they had listened to music lonely was to sa sfy their emo onal needs. However, in his study, Helms (2012) inferred that listening to music outside a er a stressing situaon was more effe ve to reduce stress. Most study findings show that the most commonly preferred spare time ac vity 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; Lamont & Mishra, 2013 ;). However, Boal- Palheiros ve Har-greaves (2004: 41) suggested four different listening models by indica ng that music listening could be different at home and at school; (a) listening to music in the background,

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

(b) listening to music as an accompaniment to other ac vity (c) listening to music as a major ac vity and (d) listen-ing 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 ac vity and most of them had listened to music as an accompaniment to other ac vi es such as studying and playing music.

The par cipants of the study prefer listening to music at con-certs in the sixth place. In their study on listening to music at a live concert in daily life, Berg and his colleagues (2015) men-oned that the only obstacle for the young in this ma er was the cost and they would not have had any concerns 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 situa ons for music listening of the young because most of the concerts require entrance fee. When the musical genre preferences 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 func on of the music could change according to the past and behaviors of the individuals. They stated that the individuals listened to music not only to relax but also to revive and become ac ve; for instance while they listened to Western Classical Music for relaxing, they listened to rap music for reviving. Moreover they observed that the par cipants were aware of the func on of arabesque and TFM to strengthen social iden ty; TFM presented the iden ty posi vely 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 to this type of music could not prefer them since these genres were not compliant with the social identity that they 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 affecting 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, Bermejo and his colleagues' study on Galician students (2015), they revealed that the participants with 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 compared with samples chosen without observing fields.

It is seen that the students studying other departments listened 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 instrument, prefer significantly listening to music at mostly bar/café/restaurants and while studying in comparison with those playing instruments (Table 4). According to these findings, it is stated that they have never got musical education and never played any music preferring 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 in any 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 me activity.

According to Table 5, the female students mostly prefer listening to music at bar/café/restaurant, 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 tend more in listening music outside, in other words they prefer more social situations for music listening. There are many studies showing that the female students have a more positive attitude to music than male students (as cited in North et al., 2000: 138).

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 the theory of Konecni (1982), is that those enjoying pop music which has a 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 about the effects of music listening situations in daily life on musical preferences on different people 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 the future.

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